

Commonwealth and Council

Art Basel 2025

Galleries | Booth K4



P. Staff
Rosha Yaghmai
Lotus L. Kang

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Commonwealth and Council presents a selection of works by **Lotus L. Kang**, **P. Staff**, and **Rosha Yaghmai**. These three artists tackle issues of the body through opacity and obfuscation, deploying abstraction and reflection in politically potent and culturally evocative ways. Following recent showings by the artists at institutions and biennials including the Whitney Biennial, the Jewish Museum, and Kunstverein Munich, the presentation will showcase a strong thread in Commonwealth and Council's program of material experimentation and minoritarian criticality.



In their 2019 exhibition *On Venus* at the Serpentine Galleries, London, **P. Staff** installed a network of pipes that ran across the ceilings and walls of the gallery. These channels periodically dripped acid into industrial steel barrels, reminiscent of an institution's crumbling infrastructure and a collection of bodily fluids. This leaky containment, tinged with hazard, suggested desire as contaminant and the queer/trans body as its vector. For this exhibition, the barrels, bearing the scars of their 2019 showing, have been flattened and reconstituted to form the works *On Living, Still*. Coated in layers of automotive lacquer, temporary tattoos are printed on each sheet—dissected animals, a series of bodily examinations—layered on the flayed skin of acid-eroded steel.

P. Staff

On Living, Still IV, 2022

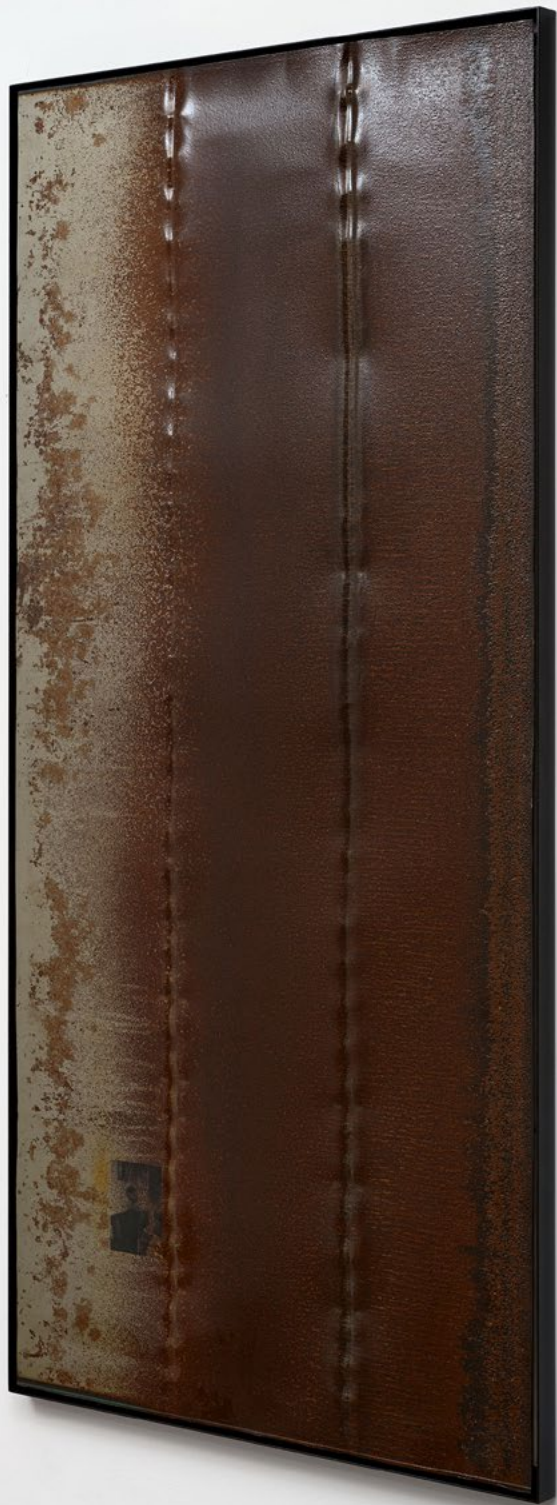
Acid treated galvanized steel barrel, automotive lacquer, temporary tattoo, acid etched aluminum frame

71.5 x 34.25 x 1.5 in (182 x 87 x 4 cm)

PS12.14

\$ 25,000.00 USD







Installation view, *On Venus*, 2019, Serpentine Galleries, London



ha ha



P. Staff's holographic image-poem is equal parts lyrical, sculptural, and filmic. *Heavy Metal* follows *In Ekstase*, which debuted at Staff's solo exhibition at Kunsthalle Basel in 2023.

In its spectral presence, the work flirts with a long film tradition: it has the material, flickering quality of early cinema or Structuralist films of the 1960s and '70s or even of magic lanterns and optical illusions, while being a decidedly contemporary phantasmagoria. The blades of the holographic fans propel, Staff would tell you, an interrogation of what it is to be living, sensing, delirious, ecstatic, and suffering—in a world on fire. The poem repeats a halting command: "Give me what I want." Yet the speaker of the statements remains ambiguous: is it the artist addressing themselves, the artist addressing the viewer, or the machine addressing the human?

P. Staff

Heavy Metal, 2025

Holographic fan, video, color; 3 min

Four parts: approx. 25.5 in (65 cm) diameter each; overall dimensions variable

Edition of 2, 1AP

PS2025.3.1

\$ 25,000.00 USD

<https://vimeo.com/1086876200/a097632bfe>

i'm tired

of holding

so much,,

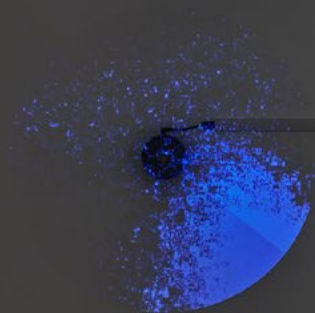
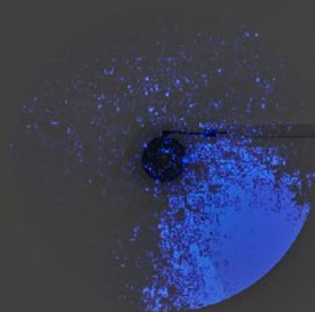
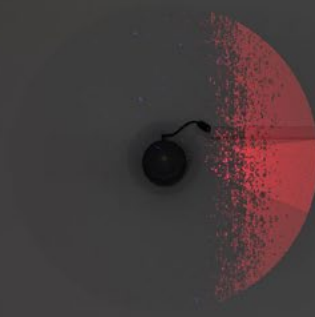
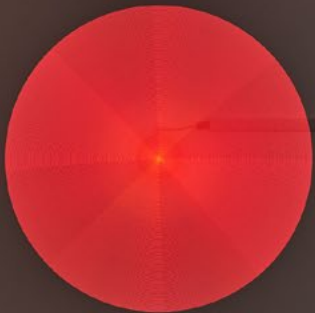
,, so much

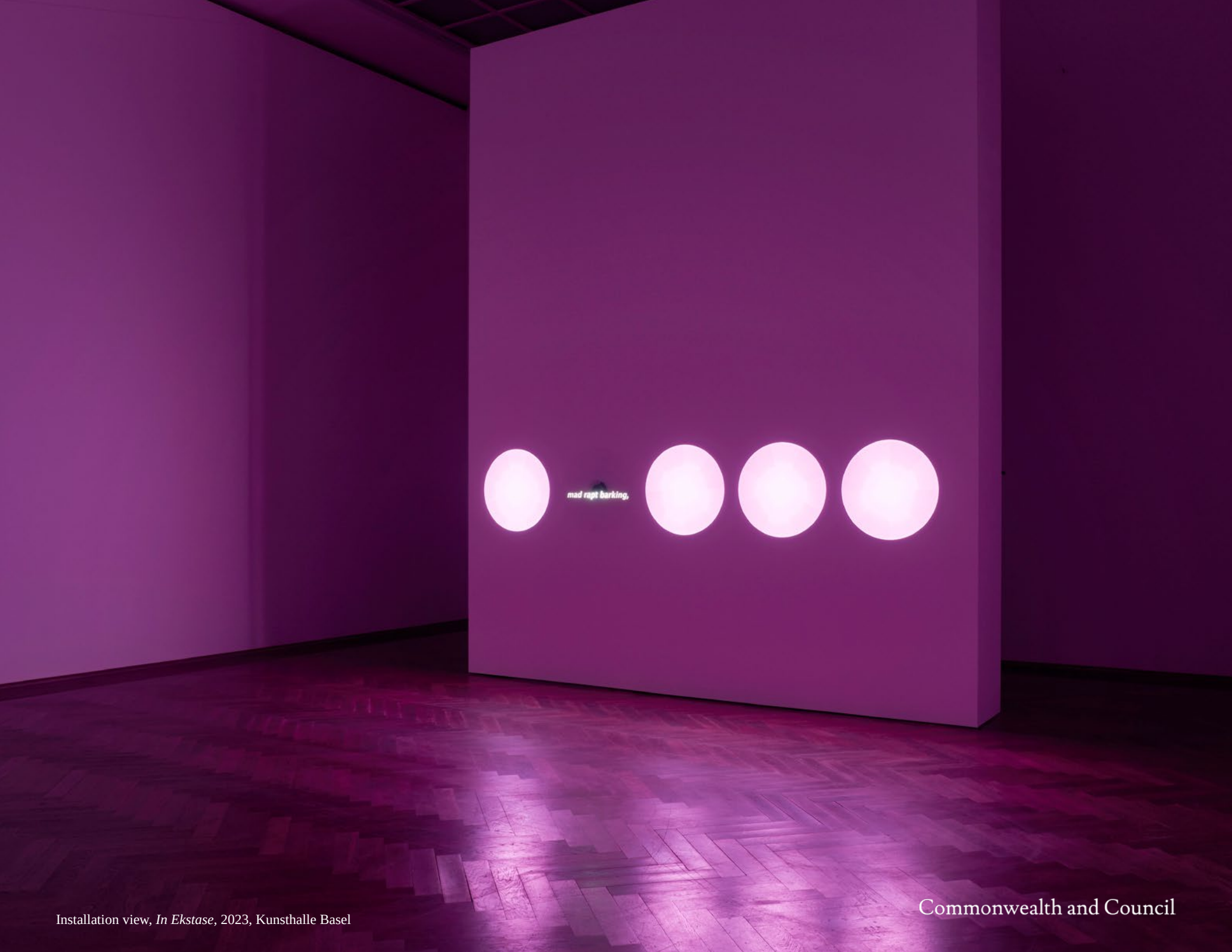
full blooms

kisses

overcoming

sweetness





Installation view, *In Ekstase*, 2023, Kunsthalle Basel

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Installation view, *Whitney Biennale: Even Better Than the Real Thing*, 2024, Whitney Museum of American Art, New York

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Installation view, 59th Venice Biennale: *The Milk of Dreams*, 2022, Giardini della Biennale, Venice

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Lotus L. Kang is interested in entropy, and how our fragile, aging bodies are carriers for personal memories and cultural histories. Her unfixed photosensitive films are “tanned” in bodily hues—bile-like yellow to bruisey blues—indexing the places the films traveled through their making and evolving. Kang also casts foods like anchovies and napa cabbage leaves, pondering her Korean heritage, particularly the memory of her grandmother, who crossed the border from North to South Korea and opened a grain store in a Seoul market to raise her family. The histories passed down to the artist in family lore are referenced in Kang’s work in a process the artist calls “regurgitation.” It is not meant to be exact recollections but felt impressions, suggesting that memories age and atrophy too like our bodies.



Lotus L. Kang

Receiver Transmitter (Born inside death II), 2025

Tatami mat, mirrored plexi, cast bronze cabbage leaf, polyethylene, nylon, mettalic twist tie, cast bronze baby bird figurine, cast aluminum perilla leaves, chiffon, photograph of 49 Echoes, spirits
Approx. 35.25 x 19.5 x 5.25 in (90 x 50 x 13 cm)

LLK2025.11

\$ 15,000.00 USD

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Lotus L. Kang

Plexus III, 2025

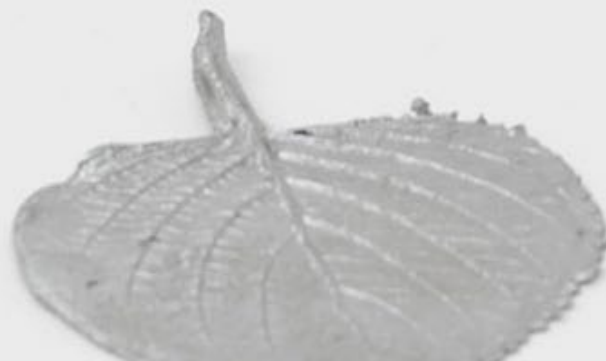
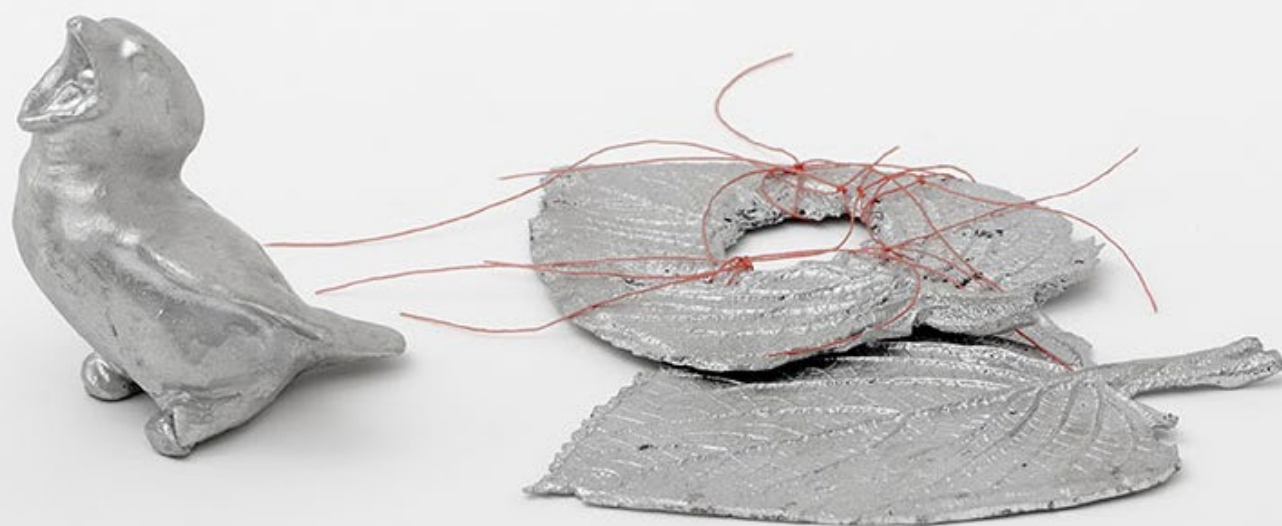
Cast aluminum perilla leaves, cast aluminum baby bird figurine, nylon

Approx. 3 x 25 x 11 in (8 x 64 x 28 cm)

LLK2025.10

\$ 9,000.00 USD

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The series *Molt* by **Lotus L. Kang** is comprised of cascading scrolls of photographic film—which Kang terms “skins”—that she has exposed to natural light—which Kang terms “tanning”—marking her peripatetic life, from her studio window to past exhibition spaces to custom-built greenhouses. While this film (like any photographic material) would customarily be immersed in a chemical fixer to stabilize it, Lotus L. Kang leaves the panels untreated, rendering them continuously sensitive to their environment. The films subsequently come to bear the traces of each space they inhabit, with their palette of bodily hues — bruise, blood and bile — evolving over the course of their lifetime.

Lotus L. Kang

Molt (New York-Woodridge-Basel-), 2025

Tanned and unfixed film (continually sensitive), spherical magnets, steel
Approx. 114 x 50 x 3.5 in (290 x 127 x 9 cm); installation dimensions variable

LLK2025.18

\$ 26,000.00 USD







Lotus L. Kang

Molt (Woodridge-Basel-), 2024-25

Tanned and unfixed film (continually sensitive), spherical magnets, steel
Approx. 114 x 50 x 3.5 in (290 x 127 x 9 cm); installation dimensions
variable

LLK2025.15

\$ 26,000.00 USD

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Lotus L. Kang

Molt (Woodridge-Basel-), 2024-25

Tanned and unfixed film (continually sensitive), spherical magnets, steel,
cast aluminum kelp knot

Approx. 114 x 50 x 3.5 in (290 x 127 x 9 cm); installation dimensions
variable

LLK2025.14

\$ 26,000.00 USD







Lotus L. Kang

Molt (Woodridge-New York-Basel-), 2025

Tanned and unfixed film (continually sensitive), spherical magnets, steel
Approx. 114 x 50 x 3.5 in (290 x 127 x 9 cm); installation dimensions
variable

LLK2025.13

\$ 26,000.00 USD

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Lotus L. Kang

Tract XXIV, 2025

Cast aluminum anchovies, cast bronze lotus root, metallic twist ties, polyethylene, nylon

Approx. 100 x 5 x 5 in (254 x 13 x 13 cm)

LLK2025.12

\$ 12,000.00 USD





Lotus L. Kang

Tract XIV, 2024

Cast aluminum anchovies, cast bronze anchovies, cast bronze kelp knot, nylon, polypropylene

Approx. 120 x 5 x 5 in (305 x 13 x 13 cm); installation dimensions variable

LLK2024.50

\$ 12,000.00 USD

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Lotus L. Kang
Synapse, 14:55, 2024
Luminogram mounted to Dibond
69.75 x 49 in (177 x 124 cm)
LLK2025.7
\$ 18,000.00 USD



Lotus L. Kang
Synapse, 14:23, 2024
Luminogram mounted to Dibond
69.75 x 49 in (177 x 124 cm)
LLK2025.9
\$ 18,000.00 USD



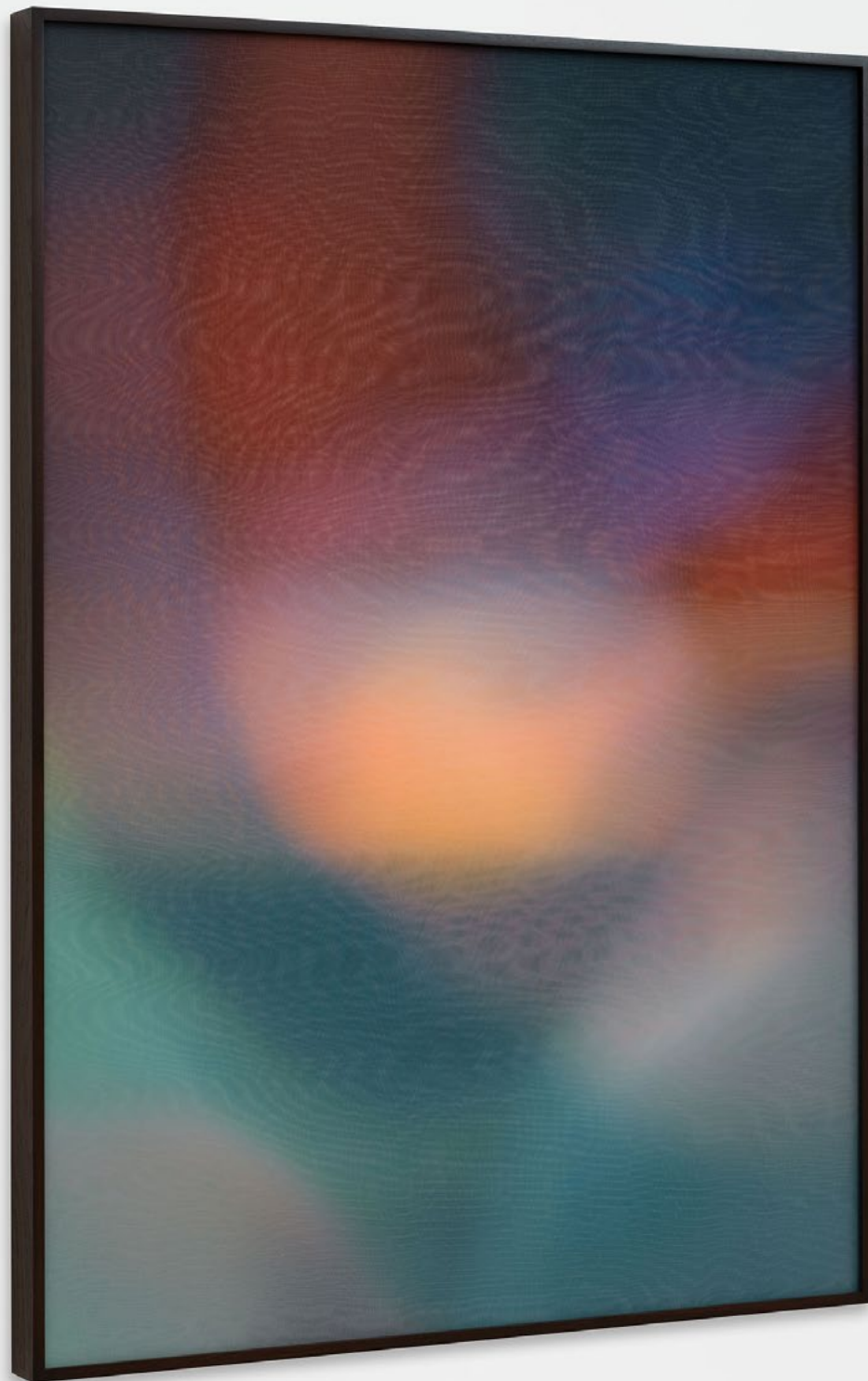
Installation view, *AFTER IMAGES*, 2024-25, Julia Stoschek Foundation, Berlin

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Installation view, *Whitney Biennale: Even Better Than the Real Thing*, 2024, Whitney Museum of American Art, New York

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Rosha Yaghmai explores the dissembling of myth and history, memory and inheritances, in her *Afterimages* works. Her dark, luminescent paintings—created by airbrushing multiple pieces of translucent organza and then layering them to create moiré patterns that appear to vibrate and shift as one walks by them—obscure and abstract landscape imagery of Iran. Reconciling her own affinity for and estrangement from a culture and place that she never encountered directly as a native-born Californian of Iranian heritage, Yaghmai considers her inherently hazy, unfixed landscapes as “afterimages” of Persian miniatures from her childhood. Yaghmai removes the historical figures from the source material, abstracting and zooming in on the landscapes of the miniatures. Through this process, the work favors distortion over representation, affect over narrative. The original specific symbolisms and connotations of the miniature are obscured, providing the viewer a fresh space for contemplation and new ecumenical interpretations.

Rosha Yaghmai

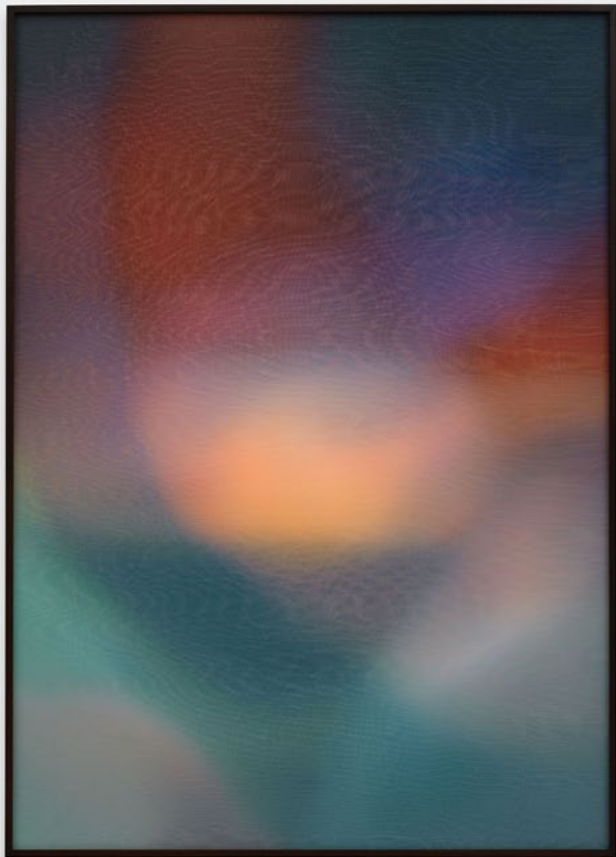
Afterimage, Dawns, 2025

Acrylic and ink on organza and cotton, artist's frame
60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2025.3

\$ 45,000.00 USD

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Rosha Yaghmai

Afterimage, Hover, 2025

Acrylic and ink on organza and cotton, artist's frame
60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2025.2

\$ 45,000.00 USD

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Installation view, *Overflow, Afterglow: New Work in Chromatic Figuration*, 2024, Jewish Museum, New York

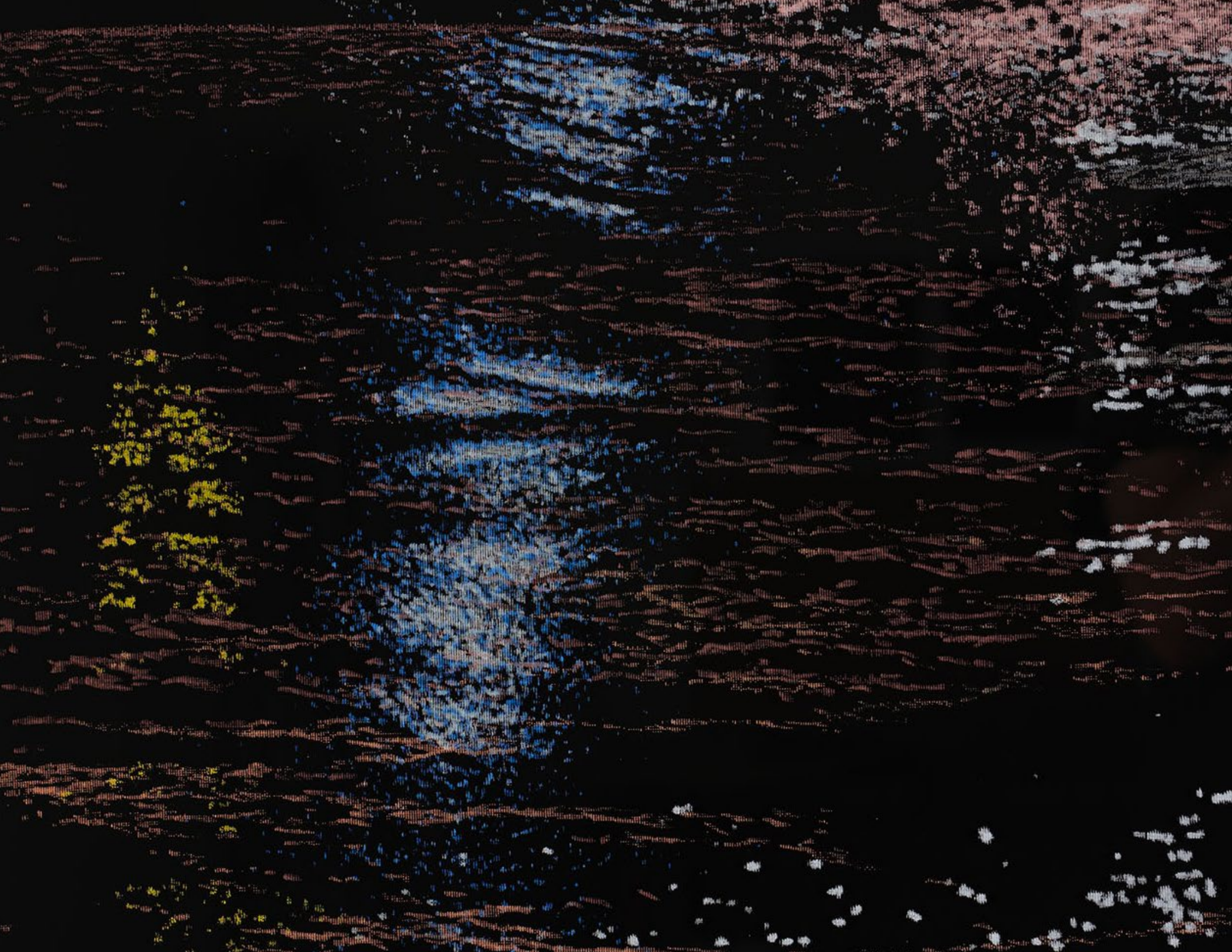
Commonwealth and Council



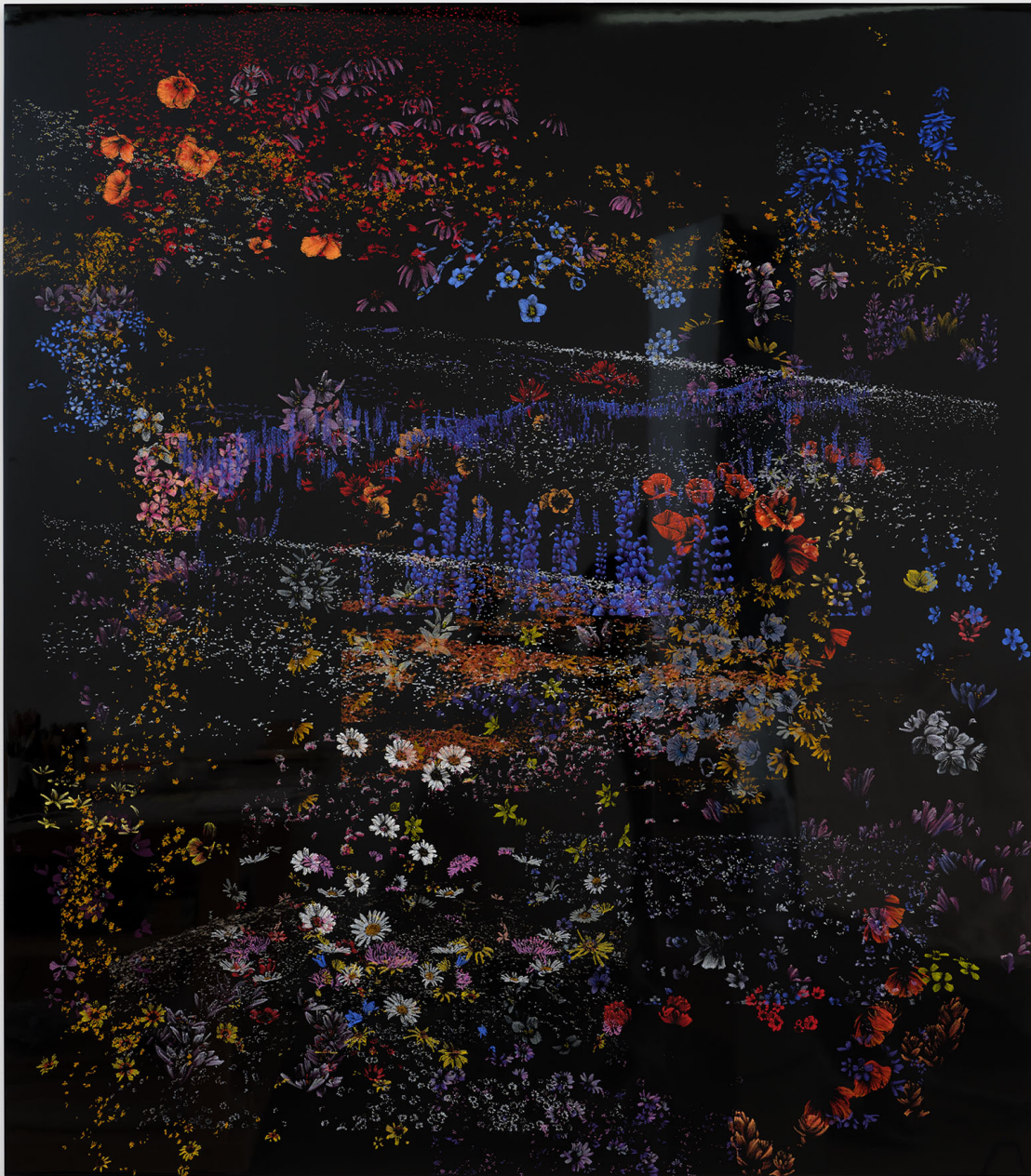
Yaghmai's *Rubbing* explores the traces of time and memory that slip across a multidimensional habitation of place. Spectral impressions track their residue across the surface. Where wildflowers and horizons spring from the push of oil pastel through screen mesh onto black enamel in the nebulous *Rubbing (Light)*—a cheeky wink, in part, to the warped perspective of another impressionist surreality.

Rosha Yaghmai
Rubbing (Light), 2025
Oil pastel on glass, steel
Approx. 36 x 36 x 2 in (91 x 91 x 5 cm)
RY2025.4
RESERVED





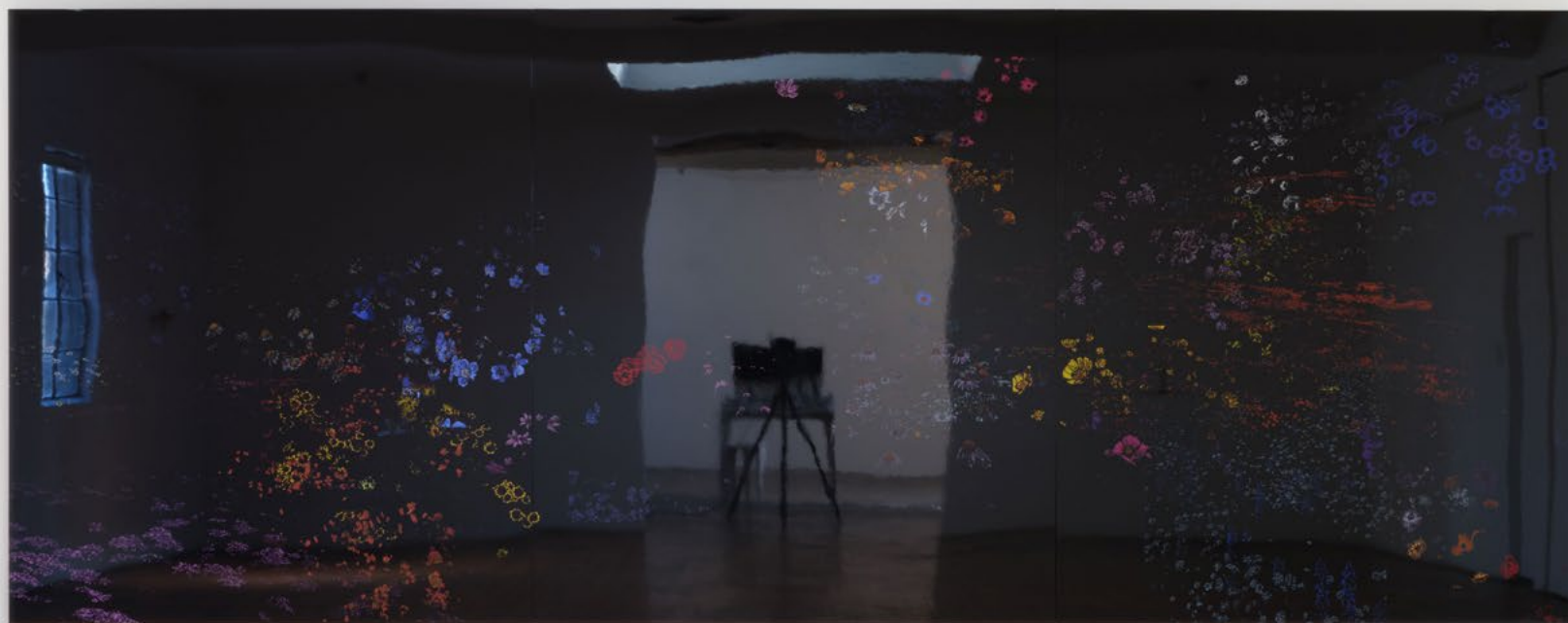




Rosha Yaghmai
Phantom Lands (Rubbing) 5, 2025
Oil pastel on panel, urethane, steel
60 x 68 x 1.5 in (152 x 173 x 4 cm)
RY2025.7
\$ 45,000.00 USD









P. Staff (b. 1987, Bognor Regis; lives and works in Los Angeles and London) studied at Goldsmiths College, London (2009) and was part of the Associate Artist Programme at LUX, London (2011). Solo exhibitions have been held at Ordet, Milan (2024); Kunsthalle Basel (2023); Commonwealth and Council, Los Angeles (2022, 2018); LUMA, Arles (2021); Institute of Contemporary Art, Shanghai (2020); Serpentine Galleries, London (2019); Irish Museum of Modern Art, Dublin (2019); and Chisenhale Gallery, London (2015). Selected group exhibitions have been held at Whitney Museum of American Art, New York (2024); 59th Venice Biennale (2022); 13th Shanghai Biennale (2021); Julia Stoschek Foundation, Berlin (2021); 47 Canal, New York (2021); Walker Art Center, Minneapolis (2019); Hammer Museum, Los Angeles (2018); New Museum, New York (2017); and Gasworks, London (2016). Staff is a recipient of Louis Comfort Tiffany Foundation Award (2019) and the Paul Hamlyn Award for Visual Artists (2015). Staff has participated in residencies at FD13, Minneapolis (2018); LUX, London (2014); The Showroom, London (2014); Fogo Island Arts (2012); and Banff Centre for Arts and Creativity, Alberta (2010).

Staff's work is in the collections of Julia Stoschek Foundation, Düsseldorf; LUMA Arles; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Saastamoinen Foundation, Helsinki; and Whitney Museum of American Art, New York.

Lotus L. Kang (b. 1985, Toronto; lives and works in Brooklyn) received an MFA from the Milton Avery School of the Arts, Annandale-on-Hudson (2015) and a BFA from Concordia University, Montreal (2008). Solo exhibitions have been held at 52 Walker, New York (2025); Commonwealth and Council, Los Angeles (2024); Museum of Contemporary Art Chicago (2023); Contemporary Art Gallery, Vancouver (2023); Chisenhale Gallery, London (2023); and Franz Kaka, Toronto (2020). Selected group exhibitions have been held at Antenna-tenna, Shanghai (2025); Julia Stoschek Foundation, Berlin (2024); Kunstverein Munich (2024); James Cohan, New York (2024); Museum of Contemporary Art Toronto (2024); Whitney Museum of American Art, New York (2024); Commonwealth and Council, Los Angeles (2024); Hessel Museum of Art, Annandale on Hudson (2023); Art Gallery of Ontario, Toronto (2023); New Museum, New York (2021); and SculptureCenter, Queens (2020). Kang is a recipient of a John Simon Guggenheim Memorial Foundation Fellowship (2024). Kang has participated in residencies at Rivers Institute for Contemporary Art and Thought, New Orleans (2023), Triangle Arts Association, New York (2022); Horizon Art Foundation, Los Angeles, (2022); Banff Centre for Arts and Creativity, Alberta (2020); and Rupert Residency, Vilnius (2018).

Kang's work is in the collections of Art Gallery of Ontario, Toronto; Cc Foundation, Shanghai; Kadist Art Foundation; Museum of Contemporary Art, Los Angeles; Rivoli Due Fondazione per l'Arte Contemporanea, Milan; Whitney Museum of American Art, New York; and Wrocław Contemporary Museum.





Rosha Yaghmai (b. 1978, Los Angeles; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2007) and a BFA from School of Visual Arts, New York (2021). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2023); Museum of Contemporary Art Santa Barbara (2022); Carolyn Glasoe Bailey Foundation, Ojai (2022); Kayne Griffin Gallery, Los Angeles (2021); CCA Wattis Institute for Contemporary Arts, San Francisco (2019); Cleopatra's, Brooklyn (2016); and Weiss, Berlin (2016). Selected group exhibitions have been held at Jewish Museum, New York (2024); Museum of Contemporary Art, Los Angeles (2023); Hammer Museum, Los Angeles (2018); The Aldrich Contemporary Art Museum, Ridgefield (2017); Tate St Ives, Cornwall (2017); Pallant House Gallery, Chichester (2018); The Fitzwilliam Museum, Cambridge (2018); The Finley, Los Angeles (2018); Marciano Foundation, Los Angeles (2018); Human Resources, Los Angeles (2016); Public Fiction, Los Angeles (2014); and Transmission Gallery, Glasgow (2008). Yaghmai is a recipient of California Community Foundation Fellowship for Visual Artists (2019), Villa Aurora Fellowship (2016), and Terra Foundation Fellowship (2009).

Yaghmai's work is in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; and San Francisco Museum of Modern Art.