



DAVID
KORDANSKY
GALLERY

ART BASEL
2023

sales@davidkordanskygallery.com
www.davidkordanskygallery.com
T: 323.935.3030

JUNE 15 – 18, 2023
MESSE BASEL
BOOTH R2

DAVID ALTMEJD
MARKUS AMM
JOHN ARMLEDER
HUMA BHABHA
WILL BOONE
LUCY BULL
ANDREA BÜTTNER
VALENTIN CARRON
AARON CURRY
FRED EVERSLEY
JASON FOX
SAM GILLIAM
JENNA GRIBBON

GUAN XIAO
RAUL GUERRERO
JENNIFER GUIDI
CHASE HALL
LAUREN HALSEY
EVAN HOLLOWAY
SHARA HUGHES
RASHID JOHNSON
WILLIAM E. JONES
DEANA LAWSON
TALA MADANI
CHRIS MARTIN
JOEL MESLER

IVAN MORLEY
RUBY NERI
ODILI DONALD ODITA
HILARY PECIS
MAI-THU PERRET
TOBIAS PILS
TORBJØRN RØDLAND
TOM OF FINLAND
LESLEY VANCE
MARY WEATHERFORD
MICHAEL WILLIAMS
JONAS WOOD
BETTY WOODMAN

DAVID ALTMEJD

David Altmejd (b. Montreal, 1974) explores manifestations of the physical and invisible self through sculptures that integrate assemblage and abstraction to expand the possibilities of figurative representation. Relying on an intuitive process that shifts between the highly technical and the gestural and unresolved, or what the artist describes as “moments of gentleness and moments of roughness,” Altmejd makes sculptures that reveal evidence of their own making through an impressive spectrum of materials, from epoxy clay, resin, and foam to jewels, glass eyes, and hair. Intensified by many of his works’ near-human scale, and the incorporation of imaginative biomorphic—even science fictional—elements, the resultant forms reverberate with preternatural essence, implying both the unlimited visual potential of interpreting states of being and the animistic energy of static objects. In *Shaman* (2023) what appears from one angle to be a realistic bust, when seen from another, becomes an anatomical oddity: a figure with a startlingly elongated skull. Bulbous, hairless, and mottled with gray-hued patterns suggestive of veins or irregular skin pigmentation, the representation is viscerally fabricated, both physically familiar and psychically curious. At the same time, our acceptance of the form’s surrealism is subverted by the convincing hyperrealism of the figure’s ears, exacting in their mimicry of human flesh. Placed atop the hand-formed, material quality of the sculpted surface, these ruptures of uncanny likeness ask us to consider what, exactly, constitutes humanness? And what role do art objects play in elucidating various responses to the unknown?

David Altmejd has been the subject of solo exhibitions at David Kordansky Gallery (2021); Musées royaux des Beaux-Arts de Belgique, Brussels (2016); Kunsthal KAdE, Amersfoort, Netherlands (2016); Louisiana Museum of Modern Art, Humlebaek, Denmark (2015, traveled to Musée national des beaux-arts du Québec); Musée d’Art Moderne de la Ville de Paris (2014, traveled to Musée d’Art Contemporain de Montréal and Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean), among other institutions. In 2007, Altmejd represented Canada at the 52nd Venice Biennale, Italy. Recent group exhibitions include *In the Spotlight of the Night Life in the Gloom*, Marta Herford Museum, Herford, Germany (2019); *Zombies: Pay Attention!*, Aspen Art Museum, Colorado (2018); *ANIMA MUNDI*, Museum Boijmans Van Beuningen, Rotterdam, the Netherlands (2018); *Voyage d’hiver*, Château de Versailles, France (2017). His work is in the permanent collections of museums such as the Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Guggenheim Museum, New York; Art Gallery of Ontario, Toronto; and Musée d’art moderne de la Ville de Paris. Altmejd lives and works in Los Angeles.

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David Altmejd

Shaman, 2023

epoxy clay, epoxy gel,
expanding foam, glass eyes,
acrylic paint, quartz crystals,
human hair, glass rhinestones,
pencil, steel, concrete, resin
34 1/2 x 16 1/2 x 16 1/2 inches
(87.6 x 41.9 x 41.9 cm)
(DAL 23.001)
\$85,000







MARKUS AMM

Markus Amm (b. 1969, Stuttgart, Germany) employs durational techniques to make remarkably radiant paintings that probe the essence of color and incite sustained, contemplative looking. Building on his earlier practice in abstract painting, collage, and photograms, the luminosity of his recent paintings is achieved through the artist's patient attunement to the dictates of his materials. Gesso boards are laid flat on the floor and poured with pigments, oil, and thinner. Color and composition accumulate layer by layer in methodical accretion that can take days, months, or even years, posing questions about the distinctions between motion and stasis, or action and reflection. Such temporal reorientation bleeds into the viewer's experience of the work. Like gazing at a landscape through a distortive mist, our attention searches the fields' spatial depths and draws toward coalescences of warm and cool gradations, embracing a mode of seeing that requires slowing down. Reminiscent of early photographic methods for recording luminosity or capturing the invisible, as in aura or spirit photographs, these works reconsider perceptions of the familiar by evoking the celestial as readily as they do the everyday. While it's tempting to draw parallels to Color Field painting or Abstract Expressionism, Amm's experiments differ, in part, due to their scale. Instead of emphasizing the immersive possibilities of color via the monumental, as his historical predecessors did, the choice to work small implies a more analytic stance, suggesting distilled, saturated sites of phenomena within the restraints of the intimate frame—paintings as windows into the sublime, rather than the sublime itself.

Markus Amm has been the subject of solo exhibitions at Kunsthaus Baselland in Basel, Switzerland (2017) and Kunstmuseum Stuttgart, Germany (2010). His work has been featured in numerous group exhibitions including Spring, Fondation Thalie, Brussels (2021); Variations: Conversations in and Around Abstract Painting Today, Los Angeles County Museum of Art (2014); Die Geometrie der Dinge, GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany (2013); Only here: The Federal Republic of Germany's Contemporary Art Collection Acquisitions from 2007 to 2011, Bundeskunsthalle, Bonn, Germany (2013); Neuer Konstruktivismus, Bielefelder Kunstverein, Museum Waldhof, Germany (2007); and Formalismus, Kunstverein Hamburg, Germany (2004). Amm lives and works in Geneva.

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Markus Amm

Untitled, 2023

oil on gesso board

13 3/4 x 11 3/4 x 1 inches

(35 x 30 x 2.5 cm)

(MA 23.003)

\$30,000





**DAVID
KORDANSKY
GALLERY**

Markus Amm

Untitled, 2023

oil on gesso board

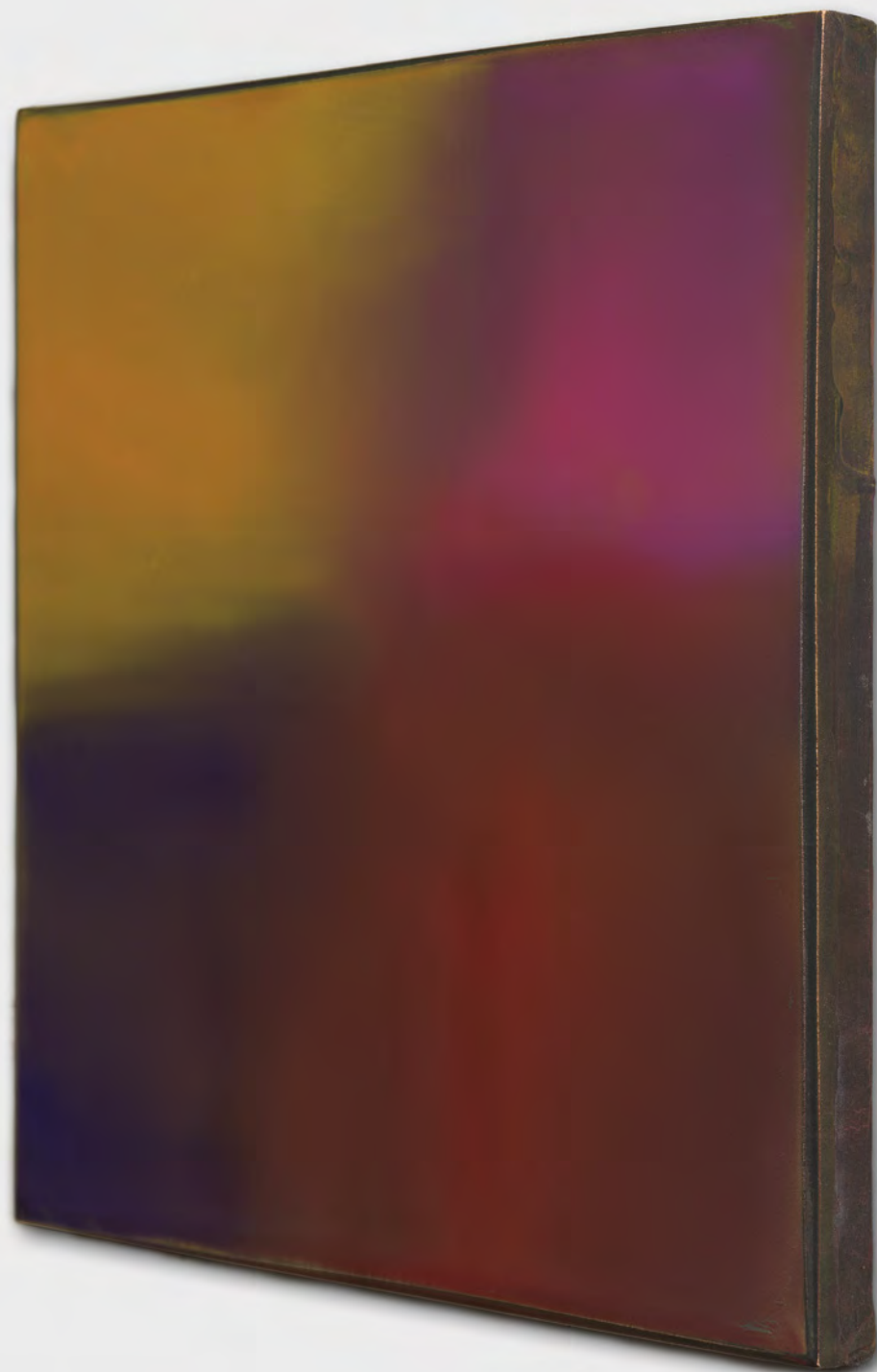
13 3/4 x 11 3/4 x 1 inches

(35 x 30 x 2.5 cm)

(MA 22.004)

\$30,000





JOHN ARMLEDER

Active for more than five decades, John Armleder (b. 1948, Geneva) is an essential figure in postwar art and one of the most notable Swiss artists of his generation. Beginning with his co-founding of Geneva's Ecart Performance Group, the experimental collective and publisher that first introduced Andy Warhol to European audiences, Armleder has long pursued a multifaceted practice that combines performance, sculpture, installation, painting, curation, and criticism, following the illimitable approaches initiated by Fluxus, Dada, and other early conceptualists. Particularly inspired by avant-garde musician John Cage and his chance operations, Armleder mines what he calls "a supermarket of forms" in works that obliterate stylistic boundaries between the highbrow and the pedestrian, and continue to actively interrogate the limits of both materials and ideas. His work from the 1980s is readily associated with neo-minimalism, progressing the notion that the art exhibition can itself be treated as a medium, and shaping immersive spatial experiences. His notable Furniture Sculptures, for example, juxtapose furniture with paintings in display-like installations that challenge the traditional demarcations of the institutional viewing experience. Considered in this context, Armleder's discrete paintings consciously assert themselves not simply as gestures of personal expressions, but as images of typologies resonant with associations. In making clear their obvious affinities with Abstract Expressionism, Armleder's accumulative compositions of poured, puddled, and smeared paint reinscribe themselves as both unpredictable outcomes of process and continuing iterations of art history.

John Armleder is the subject of a solo exhibition at MRAC Occitanie in Sérignan, France through September 24. Over the last decade alone, he has presented solo exhibitions at the Rockbund Art Museum, Shanghai (2021); KANAL – Centre Pompidou, Brussels (2021); Aspen Art Museum, Colorado (2019); Schirn Kunsthalle Frankfurt, Germany (2019); MUSEION, Bolzano, Italy (2018); Museo Madre, Naples, Italy (2018); Istituto Svizzero, Rome (2017); Le Consortium, Dijon, France (2014); Fernand Léger National Museum, Biot, France (2014); Dairy Art Centre, London (2013); Swiss Institute, New York (2012); and Peggy Guggenheim Collection, Venice, Italy (2011). Notable group exhibitions include Ice and Fire: A Benefit in Three Parts, The Kitchen, New York (2020); THE ARTIST IS PRESENT, curated by Maurizio Cattelan, Yuz Museum, Shanghai (2018); and The Trick Brain, Aïshti Foundation, Beirut. His work is in the permanent collections of many museums, including the Centre Pompidou, Paris; Getty Research Institute, Los Angeles; Kunstmuseum Basel, Switzerland; Museum of Modern Art, New York; and Louisiana Museum of Modern Art, Humlebæk, Denmark. Armleder lives and works in Geneva.

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John Armleder

Rock-Cut, 2023

mixed media on canvas

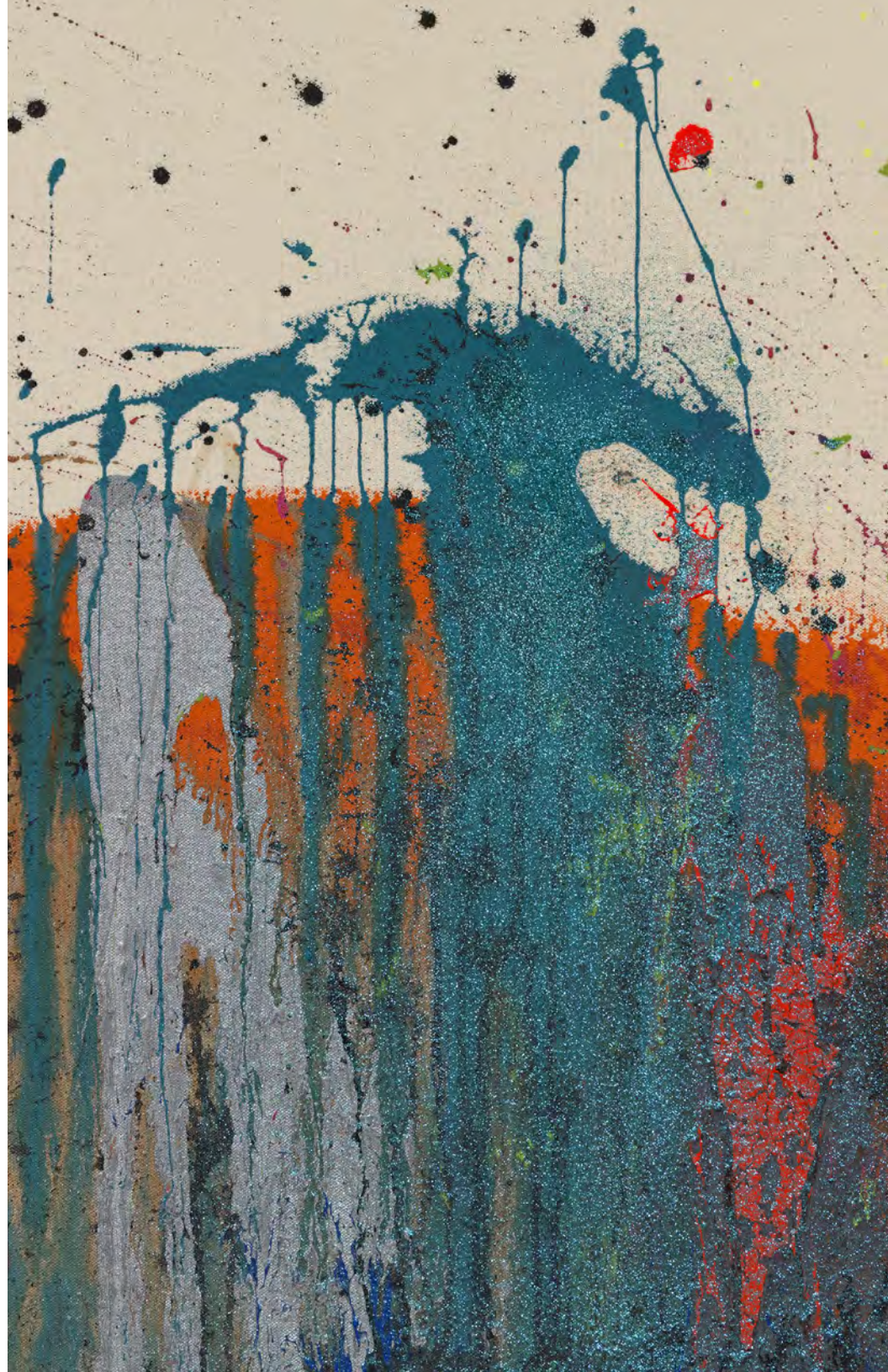
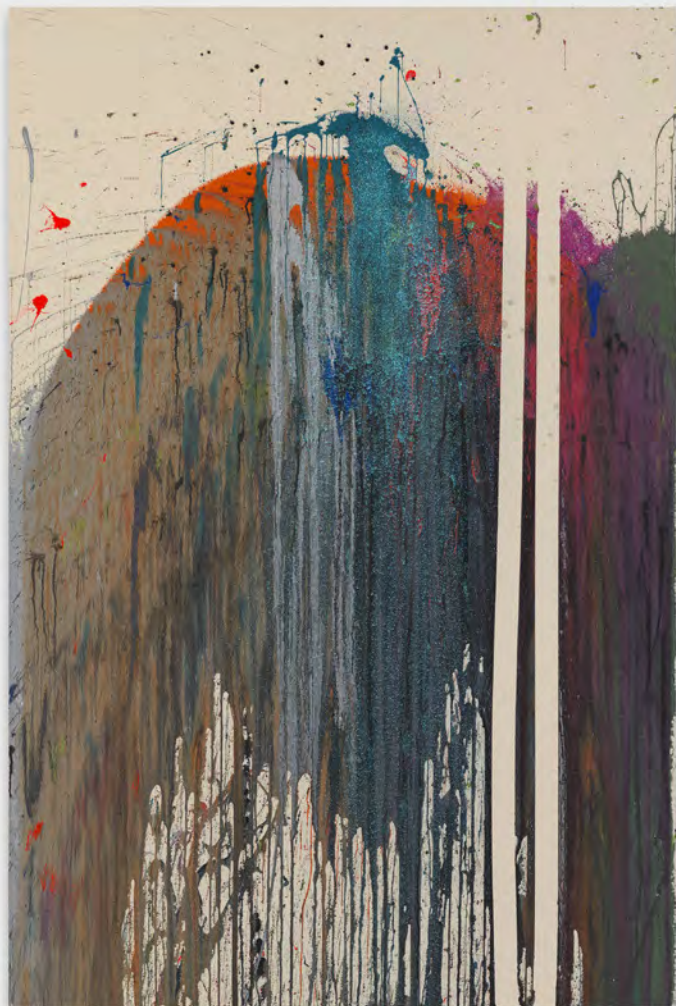
65 x 43 1/4 x 1 5/8 inches

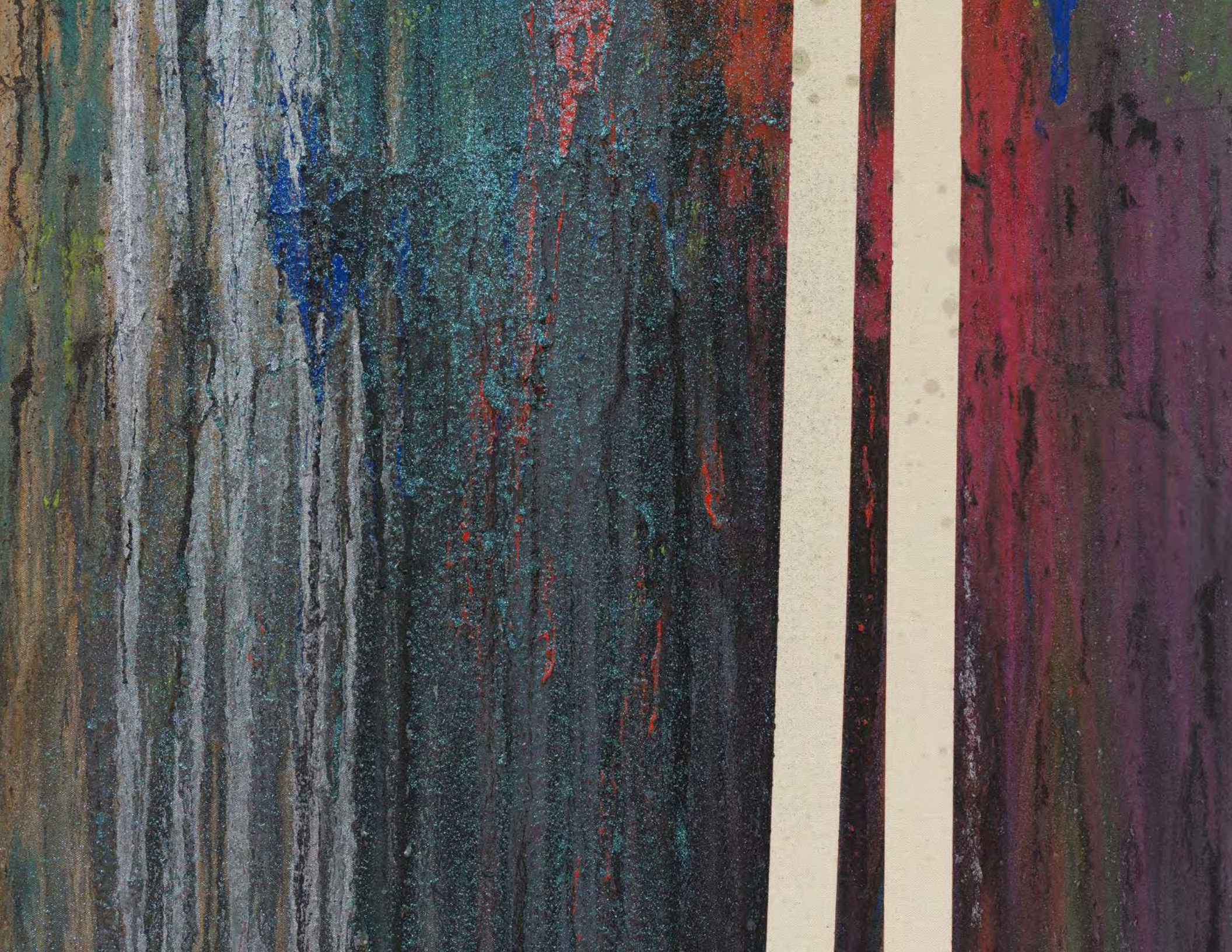
(165 x 110 x 4 cm)

(JAR 23.010)

\$120,000







HUMA BHABHA

Huma Bhabha (b. 1962, Karachi, Pakistan) draws from many traditions, including ancient religious statuary, science fiction and horror movies, and modernist painting and sculpture to create objects and two-dimensional works of monumental power. Bhabha has long availed herself of an assemblage-informed process by which she combines a range of materials, focusing not only on the ways in which they end up constituting her otherworldly figures, but on their inherent properties and the kinds of tactile experiences, mark-making strategies, and cultural associations they evoke. A new sculpture is the latest in a series of works to incorporate animal skulls, which make the presences of life and death—and generation and decay—immediate, eroding the boundary between organic and inorganic worlds. Art itself, a human endeavor in which non-living things are breathed full of a kind of living energy, therefore becomes an implicit subject in works of this kind, as does the mysterious factor that makes humans human.

Huma Bhabha will be the subject of a traveling survey exhibition beginning at M Leuven, Belgium, opening on June 10, and at MO.CO. Montpellier, France opening in November, 2023. Bhabha has also been the subject of solo exhibitions at institutions including the Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); Institute of Contemporary Art, Boston (2019); The Contemporary Austin, Texas (2018); David Roberts Art Foundation (2017); MoMA PS1, Long Island City, New York (2012); Collezione Maramotti, Reggio Emilia, Italy (2012); and

Aspen Art Museum, Colorado (2011). In 2018, Bhabha was commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. Notable group exhibitions include NIRIN, the 22nd Biennale of Sydney (2020); Yorkshire Sculpture International, Leeds and Wakefield, England (2019); Carnegie International, 57th Edition, Carnegie Museum of Art, Pittsburgh (2018); and All the World's Futures, 56th Venice Biennale, Italy (2015). Bhabha's work is in the permanent collections of the Centre Pompidou, Paris; Los Angeles County Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Hirshhorn Museum and Sculpture Garden, Washington, D.C., where her monumental work We Come in Peace (2018) is on view in the museum's sculpture garden. Bhabha lives and works in Poughkeepsie, New York.

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Huma Bhabha

Born Out of Time, 2023

cork, bone, copper wire, chalk,
acrylic, oil stick, oil, and MDF

52 3/4 x 18 x 18 inches

(134 x 45.7 x 45.7 cm)

(HB 23.002)

\$150,000







WILL BOONE

Generating content from an unlikely array of sources—including music subcultures and the visual vernaculars of cattle ranches and barrooms—Will Boone (b. 1982, Houston) makes works whose graphic power is matched by their palpable physicality. His technical processes are informed in equal measure by the DIY ethos of punk and the precision of industrial manufacturing, and give rise to paintings, sculptures, and immersive installations. Boone pays particular attention to forms that emerge from social contexts with no clear association to art historical narratives. In this new work, Boone showcases his recent experimentations on canvas with enamel, bar top resin, and auto body paint—known as “candy paint” in Houston—and considers his personal connection to place and storytelling through the accumulation of found objects. By incorporating physical objects onto the canvas, like a splayed black leather belt in the painting on view, Boone’s highly reflective paintings take on a sculptural quality while retaining a formal timelessness and clarity that connect it to a wide range of art historical traditions.

Will Boone has been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2023); Karma, New York (2022); Contemporary Arts Museum Houston (2019); and Rubell Family Collection, Miami (2014). A major installation was featured in Desert X 2017, Coachella Valley, California (2017). Other group shows include Zombies: Pay Attention!, Aspen Art Museum, Colorado

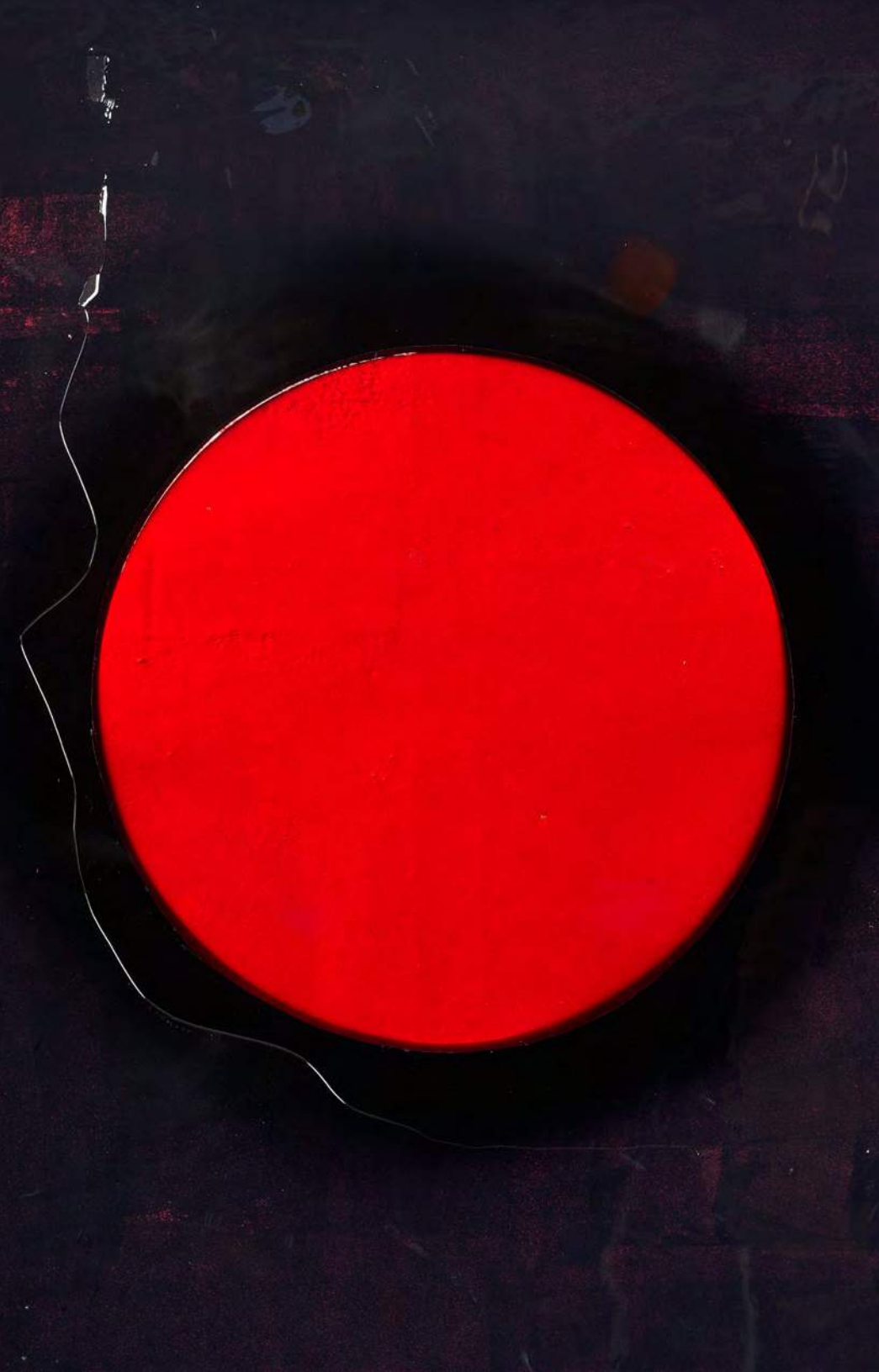
(2019); White Trash, Luhring Augustine Bushwick, Brooklyn, New York (2017); Prototypology, Gagosian, Rome (2016); Fétiche, Venus Over Manhattan, New York (2016); In Different Ways, Almine Rech, London (2016); and Love For Three Oranges, Gladstone Gallery, Brussels (2015). Boone lives and works in Houston and Comal County, Texas.

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Will Boone
Mating Season, 2023
automotive paint, enamel,
metal flake, resin, and leather
belt on canvas
72 1/4 x 54 x 2 inches
(184.2 x 137.2 x 5.1 cm)
(WB 23.005)
\$50,000







LUCY BULL

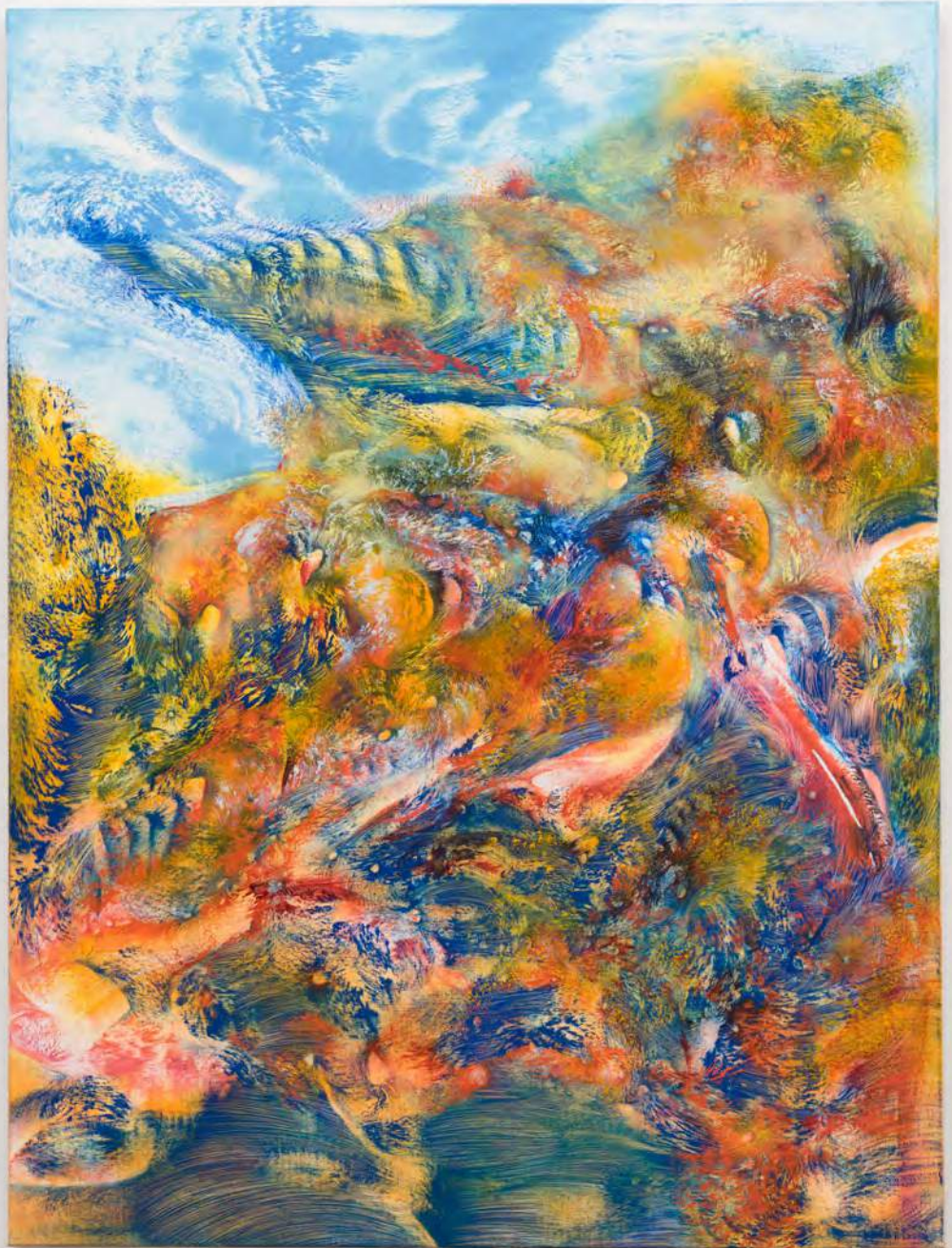
Lucy Bull's (b. 1990, New York) paintings are visceral works that appeal directly to the senses. Synesthetic fields of shape and color, the paintings are described in sonic, tactile, or even emotional terms that evade rational logic and are unique to each viewer. As their formal attributes function as visual bait, the eye is drawn into the atmospheric spaces of their compositions before encountering a seemingly limitless number of associative openings. In 13:53 (2023), Bull shifts away from her more recent work, and is instead experimenting with dark, swirling shades of oranges and reds that pull upwards toward what appears to be a hazy blue skyscape. Here, Bull oscillates between the foreground and background, making a clear delineation between light and dark, negative and positive space, and opening up numerous portals guided by innumerable, textured brushstrokes that drag the viewer's eyes across the canvas. Bull's works make room for painterly experiments that become, in turn, a larger project in atmospheric world-building in two-dimensional form.

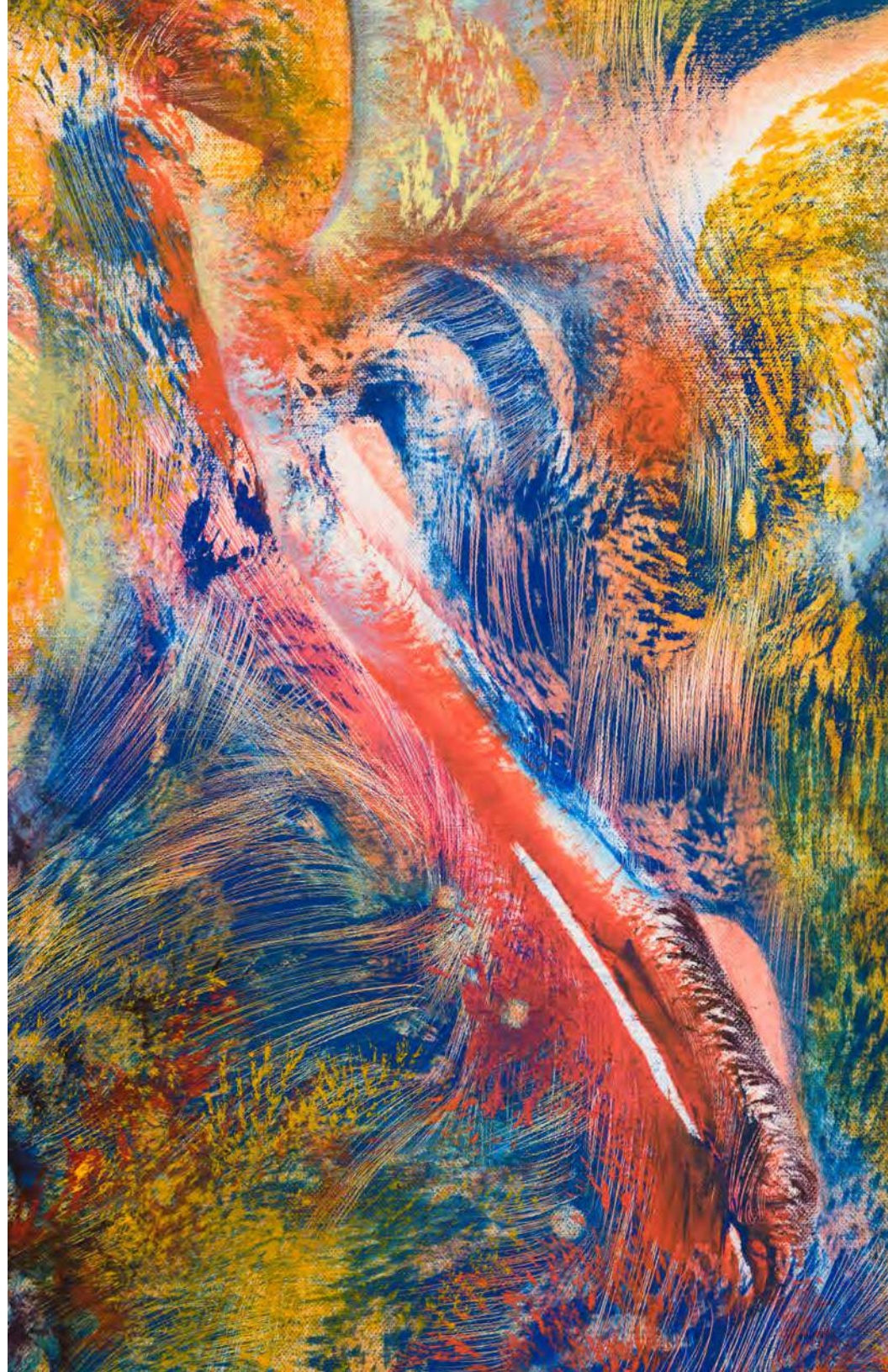
Lucy Bull is the subject of a solo exhibition on view through August 13 at the Long Museum in Shanghai, and has also been the subject of solo and two-person exhibitions at Pond Society (with Guo Fengyi, 2021); High Art (Arles, 2020; Paris, 2019); Human Resources, Los Angeles (2019); Smart Objects, Los Angeles (2019); and RMS Queen Mary, Mother Culture, Long Beach, California (2017). Recent group exhibitions include 13 Women: Variation I, Orange County Museum of Art, Costa Mesa, California (2022); ABSTRACT VOCABULARIES:

Selections from the Collection, Museum of Contemporary Art San Diego (2021); and Present Generations: Creating the Scantland Collection of the Columbus Museum of Art, Columbus Museum of Art, Ohio (2021). Her work is in the permanent collections of Baltimore Museum of Art; MAMCO Geneva; Los Angeles County Museum of Art; Long Museum West Bund, Shanghai; Museum of Contemporary Art, Los Angeles; and the Rose Art Museum, Brandeis University, Waltham, Massachusetts, among other institutions. Bull lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Lucy Bull
13:53, 2023
oil on linen
48 x 36 x 1 1/8 inches
(121.9 x 91.4 x 2.9 cm)
(LBU 23.011)
\$100,000







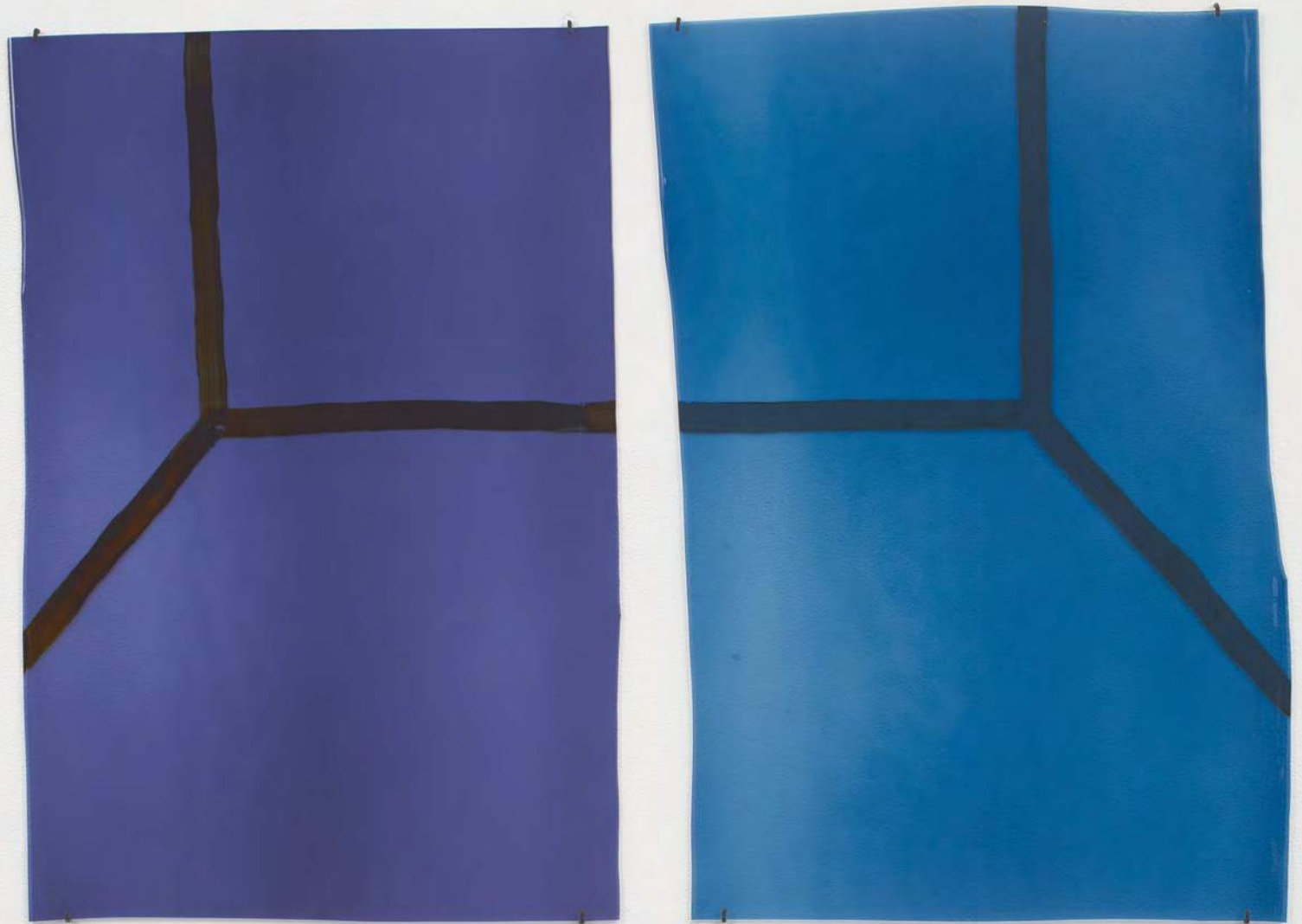
ANDREA BÜTTNER

Andrea Büttner's (b. 1972, Stuttgart, Germany) work alternates between forms like the woodcut, which privileges the use of the hand and the rough interaction of materials, and research-based projects that delineate the broader contexts in which her ideas circulate. In *Space (blue)* (2015), Büttner highlights her continued engagement with religious themes and materials by presenting a mouth-blown, painted glass diptych akin to the stained glass one might see in the windows of a Catholic church. The diptych form itself is rich with historical associations, from wax tablets of antiquity to hinged, carved ivory reliefs from the Middle Ages, a history in which Büttner is actively exploring throughout her practice. By creating contemporary abstract works whose materials or production methods interact with religious or philosophical history, Büttner opens up artistic discourse and focuses attention on subjective experiences of putting art out into the world while confronting the paradoxical emotions that accompany such acts.

Andrea Büttner was shortlisted for the Turner Prize in 2017. Büttner is the subject of a solo exhibition on view through October 1 at Kunstmuseum Basel, Switzerland. She has also been the subject of solo exhibitions at institutions including Bergen Kunsthall, Norway (2018); Hammer Museum, Los Angeles (2017); Kunst Halle Sankt Gallen, Switzerland (2017); Kunsthalle Wien, Vienna (2016); Walker Art Center, Minneapolis (2015); Museum Ludwig, Cologne, Germany (2014); Tate Britain, London (2014); Walter Phillips Gallery, Banff

Centre, Canada (2014); National Museum Cardiff, Wales (2014); Douglas Hyde Gallery, Dublin (2014); and MMK Museum für Moderne Kunst, Frankfurt, Germany (2013). Recent group exhibitions include *Affective Affinities*, 33rd Bienal de São Paulo (2019); dOCUMENTA (13), Kassel, Germany and Kabul, Afghanistan (2012); and 29th Bienal de São Paulo (2010). Her work is in the permanent collections of museums including The Museum of Modern Art, New York; Reina Sofia, Madrid; Tate, London; and Montreal Museum of Fine Arts. Büttner is also the author of several books, including *Shame* (König Books, 2020). Büttner lives and works in Berlin.

DAVID
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GALLERY



Andrea Büttner

Space (blue), 2015

glass painting on colored
mouthblown glass

diptych, each:

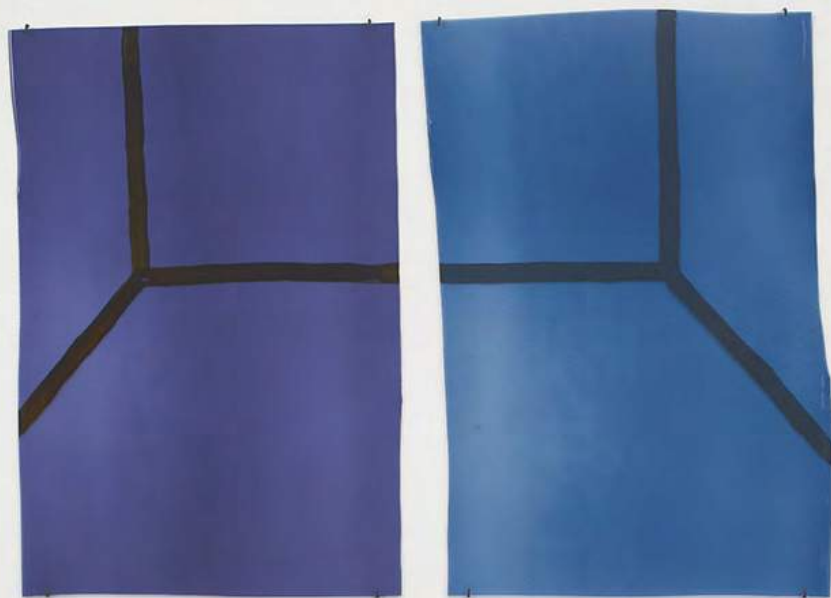
35 1/2 x 21 1/4 x 1/8 inches
(90.2 x 54 x 0.2 cm)

overall:

35 1/2 x 43 1/2 x 1/8 inches
(90.2 x 110.5 x 0.2 cm)

(ABU 15.062)

\$40,000



DAVID
KORDANSKY
GALLERY

Andrea Büttner

Tent (psychedelic), 2012

woodcut

61 1/4 x 55 1/8 inches

(155.6 x 140 cm)

framed:

66 1/4 x 60 1/8 x 1 1/2 inches

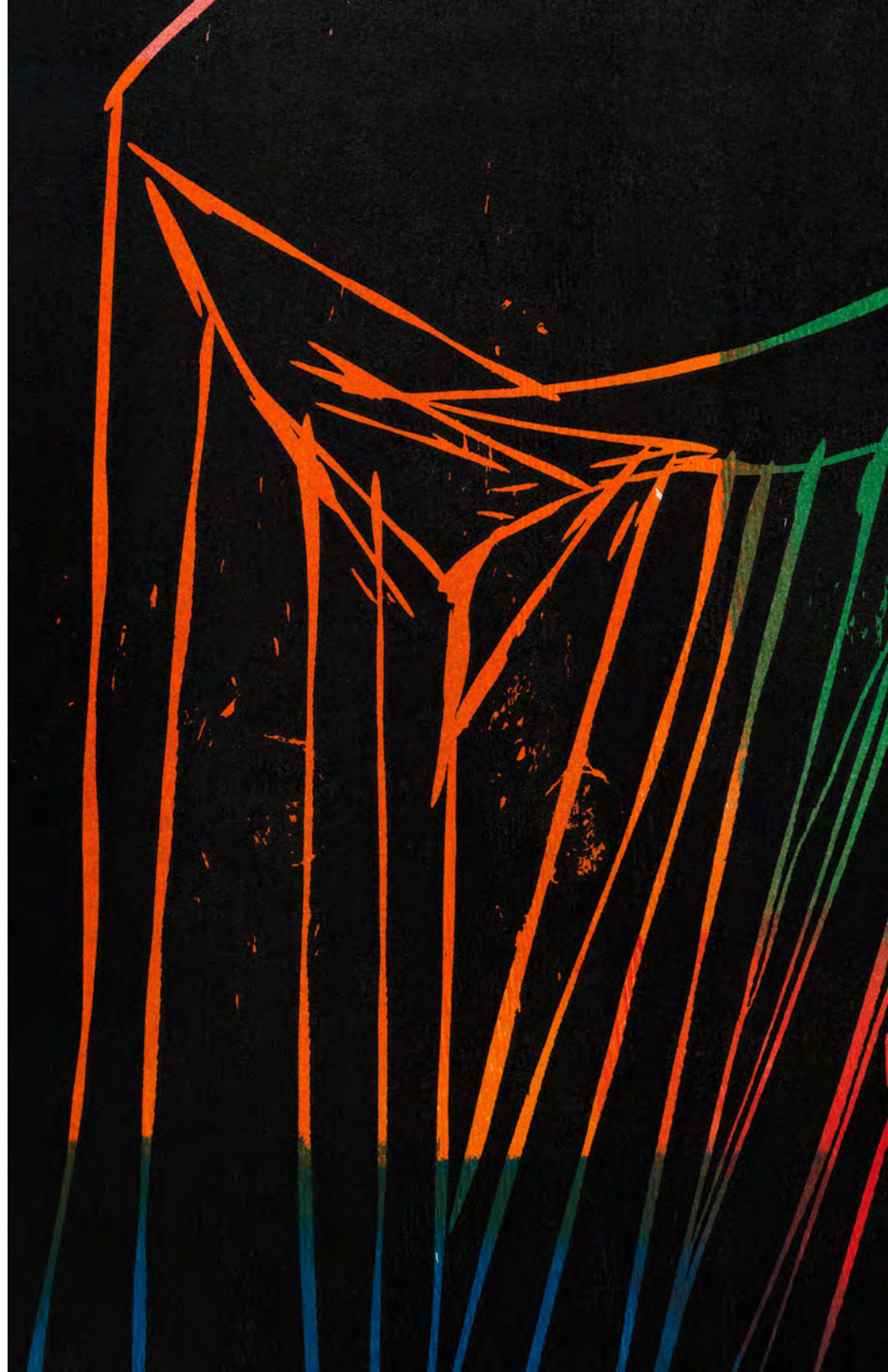
(168.3 x 152.7 x 3.8 cm)

unique

(ABU 14.016)

\$20,000





VALENTIN CARRON

In Valentin Carron's (b. 1977, Martigny, Switzerland) recent sculptures, figures are distinguishable as either adults or children—and in this case, both—but show no other legible markers of identity. This allows them to be read as the products of a bare kind of expression that privileges directness and simplicity. Carron creates figures that resonate with a wide range of classical, contemporary, and vernacular representations that appear throughout the histories of art and literature. At the same time, they are both sordid and metaphysical reminders that artistic renditions of solitude can be as matter-of-fact as they are poetic and spiritual. In keeping with their unpretentiousness, these works arose from the artist's manipulations of child's clay, which he has subsequently cast into metal. Here, however, he turns to carved wood, emphasizing the bracing immediacy of the forms, creating a sense of monumentality that is near-at-hand while locating an unlikely intersection between tenderness and raw force.

Valentin Carron represented Switzerland at the 55th Venice Biennale, Italy (2013). He has been the subject of solo exhibitions at numerous institutions worldwide, including Museum im Bellpark, Kriens, Switzerland (2021); Le Consortium, Dijon, France (2020); Musée des Beaux-Arts de Rennes and Galerie Art & Essai Université Rennes, France (2018); Overbeck Gesellschaft, Lübeck, Germany (2015); Kunsthalle Bern, Switzerland (2014); Fondation Louis Moret, Martigny, Switzerland (2014); Palais de Tokyo, Paris (2010); Centro de Arte Contemporáneo La Conservera, Ceuti, Spain (2009); and Kunsthalle Zurich,

Switzerland (2007). His work has been included in group shows at institutions including Musée d'art moderne et contemporain (MAMCO), Geneva; Centre Pompidou-Metz, Metz, France (2020), and the High Line, New York (2016), and is in the permanent collections of institutions including Aargauer Kunsthhaus, Aarau, Switzerland; Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York; and Migros Museum für Gegenwartskunst, Zurich. Carron lives and works in Martigny, Switzerland.

DAVID
KORDANSKY
GALLERY

Valentin Carron

Man with Baby on Arm, 2023

larch wood, enamel paint

61 3/8 x 19 3/4 x 14 1/8 inches

(156 x 50 x 36 cm)

unique in a series of 3, with 1 AP

\$70,000







AARON CURRY

In his signature sculptures and adjacent paintings, Aaron Curry (b. 1972, San Antonio, Texas) posits humorous critical responses to modern art's claims and the influential nature of pop culture, creating a body of work that is recognizable for its distinct formal vocabulary. Reminiscent of cartoon scythes, Calder mobiles, and paper art, but combined in physically precarious or impossible arrangements, the artist expands on his initial training as a painter to complicate sculpture's traditional relationship to volume. Describing his process as a kind of three-dimensional painting, and utilizing cutouts from cardboard, wood, and aluminum, the resulting compositions rely on a complex of intersecting planes to create non-representational objects further flattened by the dense opacity of their powder-coated surfaces. In the work on view, Curry unites elements from opposite ends of the material and formal spectrums to a comedic and thought-provoking effect. Cutouts of umber aluminum appear held together by rivets more fitting of massive civic infrastructure than abstract sculpture, foregrounding an intentional incongruity. Compositionally, irregular shapes complicate—or laugh at—visual suggestions of attempted (if non-functional) mechanics. What looks like a lever is actually fixed in place, while a polygonal support panel hangs suspended in the air—as if a desire to be visually experimental has somehow found its way into the engineer's utilitarian project, or the effort to produce legible artworks has turned the sculptor into art history's functionary—another simple machine. In an otherwise monochrome work, the eye is drawn to the drooping blue form near the top, which teases us to accept the rest of the sculpture as a mere armature to support this small biomorphic surprise.

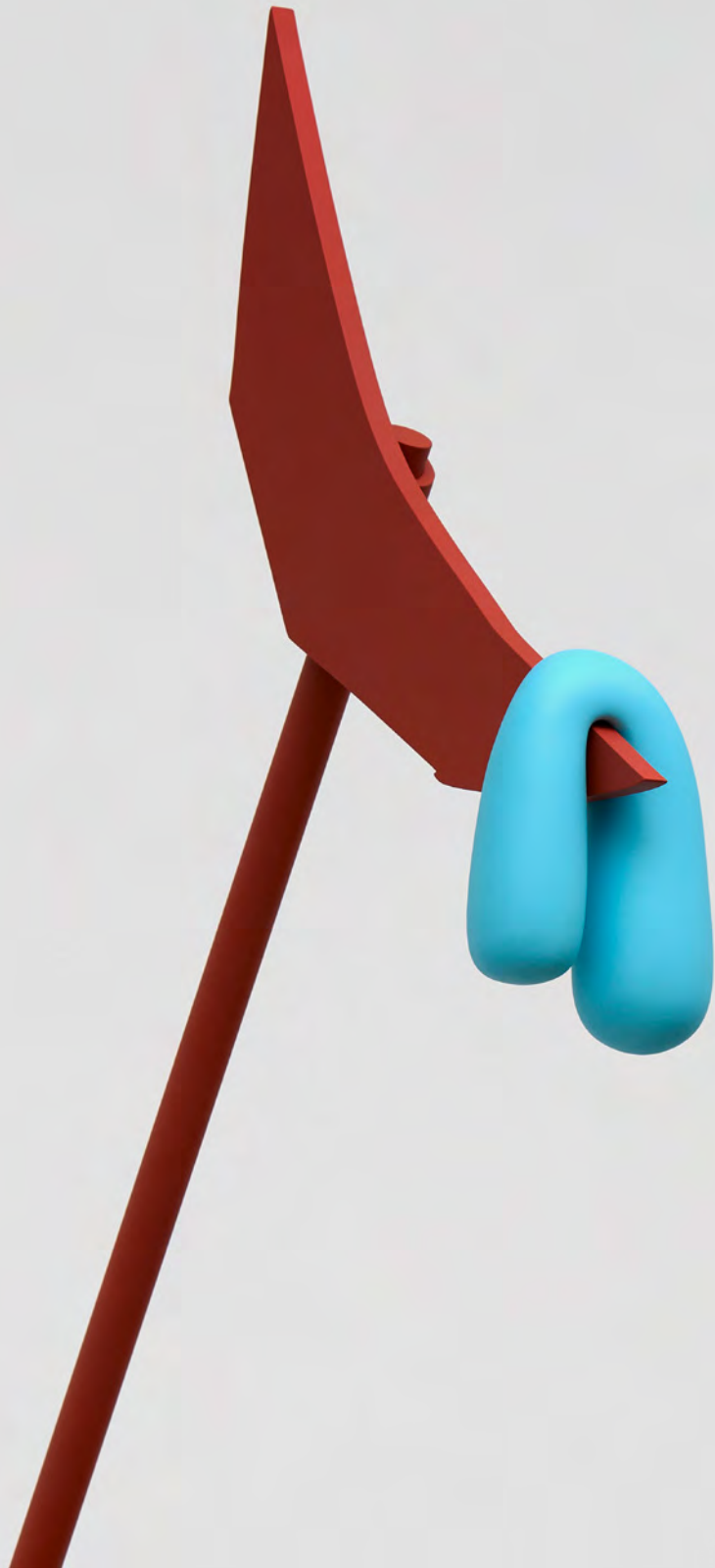
Aaron Curry has been the subject of solo exhibitions at the deCordova Sculpture Park and Museum, Lincoln, Massachusetts (2017–2021); McNay Art Museum, San Antonio, Texas (2019); STPI Creative Workshop & Gallery, Singapore (2018); Bass Museum of Art, Miami (2018); Rubell Family Collection, Miami (2014); CAPC Musée d'Art Contemporain de Bordeaux, France (2014); Lincoln Center for the Performing Arts, New York (2013); and High Museum of Art, Atlanta (2012). His work has been included in group exhibitions at Pinakothek der Moderne, Munich (2021); de la Cruz Collection, Miami (2019); and Jing'an Sculpture Park, Shanghai (2018). Curry's work is in the permanent collections of the Hammer Museum, Los Angeles; Minneapolis Institute of Arts; Montreal Museum of Fine Arts; Museum of Contemporary Art Chicago; San Francisco Museum of Modern Art; and Seattle Art Museum, among many other institutions. Curry lives and works in Los Angeles.

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Aaron Curry
EARTH 2072, 2023
painted aluminum
and synthetic polymer
64 7/8 x 41 3/8 x 24 1/4 inches
(164.8 x 105.1 x 61.6 cm)
(AC 23.002)
\$65,000







FRED EVERSLEY

Fred Eversley (b. 1941, Brooklyn, New York), an important figure in the Light and Space movement for more than 50 years, recently debuted the Cylindrical Lenses, a group of new sculptures. These luminous, free-standing, monumental objects embody the future and the past of the artist's project, forging important connections to his earliest work. The simplicity and sophistication of each lens's geometrical mass allow it to act as a perfect optical instrument, and inform the way it occupies space and light. Eversley has long described his work as kinetic, noting "the objects are made for spectators to amuse themselves by discovering all of the infinite combinations of internal reflections, refractions, color changes and other optical phenomena that one can perceive within an individual piece of sculpture." The function of color in the lenses both grounds bodily experience and leads the eye upward, as their monochromatic hues gradually transition from rich saturation where each object meets the floor to colorless transparency at the apex.

Fred Eversley is currently at work on Cylindrical Lens installations between twelve and fourteen feet in height for public, outdoor commissions. He will be the subject of a career-spanning survey at the Benton Museum of Art at Pomona College in Claremont, California, as part of the Getty's next Pacific Standard Time initiative, PST ART: Art & Science Collide, taking place in 2024. Eversley has also been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2022–2023); Rose Art Museum, Brandeis University, Waltham, Massachusetts (2017); Art + Practice, Los Angeles (2016); National Academy of Science, Washington, D.C. (1981); Palm Springs Art Museum, California (1977); Newport Harbor Art Museum, Newport Beach, California

(1976); and Whitney Museum of American Art, New York (1970). Recent group exhibitions include Light and Space, Copenhagen Contemporary, Copenhagen (2021–2022); Soul of a Nation: Art in the Age of Black Power 1963–1983 (2017–2020, traveled to five venues); Space Shifters, Hayward Gallery, London (2018); Dynamo – A Century of Light and Motion in Art, Grand Palais, Paris (2013); Pacific Standard Time: Art in L.A. 1945–1980 (Getty Foundation, 2011; traveled to Gropius Bau, Berlin, 2012). His work is in the permanent collections of more than three dozen museums throughout the world, including Tate Modern, London; Guggenheim Museum, New York; Museum of Fine Arts, Houston; Whitney Museum of American Art, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Museum of Modern Art, New York; K11 Art Foundation, Hong Kong; and Los Angeles County Museum of Art. The first monograph dedicated to Eversley's work was published by David Kordansky Gallery in 2022. Eversley lives and works in New York City.

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Fred Eversley

Untitled (cylindrical lens), 2023

cast polyurethane

84 x 19 1/4 x 10 1/2 inches

(213.4 x 48.9 x 26.7 cm)

(FEV 23.006)

\$475,000







DAVID
KORDANSKY
GALLERY

Fred Eversley

Untitled (parabolic lens), 2022

2-color, 2-layer cast polyester

19 3/4 x 19 3/4 x 6 1/4 inches

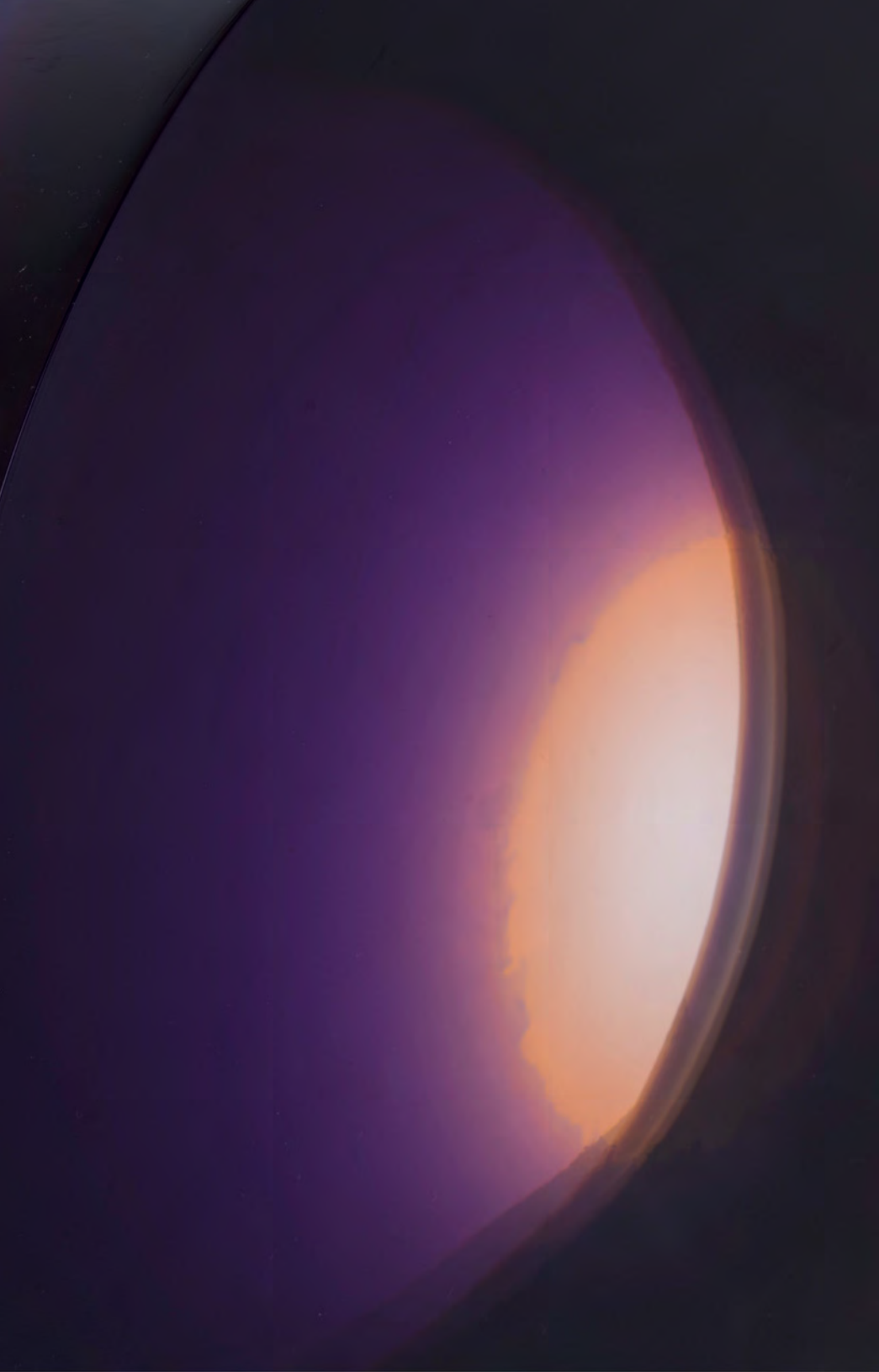
(50.2 x 50.2 x 15.9 cm)

(FEV 23.003)

\$300,000







JASON FOX

For almost thirty years, Jason Fox (b. 1964, Yonkers, New York) has painted pictures that inhabit the charged psychological spaces within American culture, as well as within the medium of painting itself. Exhibiting frequently at Feature Inc., among other galleries in the 1990s, he moved against the grain of prevailing appropriation-based and conceptual methodologies. His idiosyncratic, risk-taking paintings then and since have been filled with imaginary beings informed by modernist art, autobiographical reflection, and mythological symbolism, and a recurring cast of characters from comics, fantasy cinema, and popular music. In Fox's latest painting and collage on canvas, U.S. Blues (2023), he suffuses Dadaist humor with emblems relevant to the American imagination. Here, an American flag acts as a cape adorning a mostly nude man who is surrounded by clippings of prominent cultural artifacts, such as an image of the painting Napoleon Crossing the Alps by Jacques-Louis David. This hybridized being morphs before the viewer's eyes, communicating a sense of fluidity between the past and the present. This makes his work as personal and introspective as it is accessible, immediately recognizable, and culturally resonant.

Jason Fox has been the subject of solo exhibitions at David Kordansky Gallery, New York (2023); Almine Rech Gallery, Brussels (2018), and CANADA, New York (2017). Recent group exhibitions include Artists for New York, Hauser &

Wirth, New York (2020); Samaritans, Galerie Eva Presenhuber, New York (2019); Animal Farm, Brant Foundation Art Study Center, Greenwich, Connecticut (2017). His work is in the collection of the Hall Art Foundation, Reading, Vermont. Fox lives and works in Poughkeepsie, New York.

DAVID
KORDANSKY
GALLERY

Jason Fox

U.S. Blues, 2023

oil, acrylic, pencil, and
collage on canvas

90 x 62 x 1 1/2 inches
(228.6 x 157.5 x 3.8 cm)

framed:

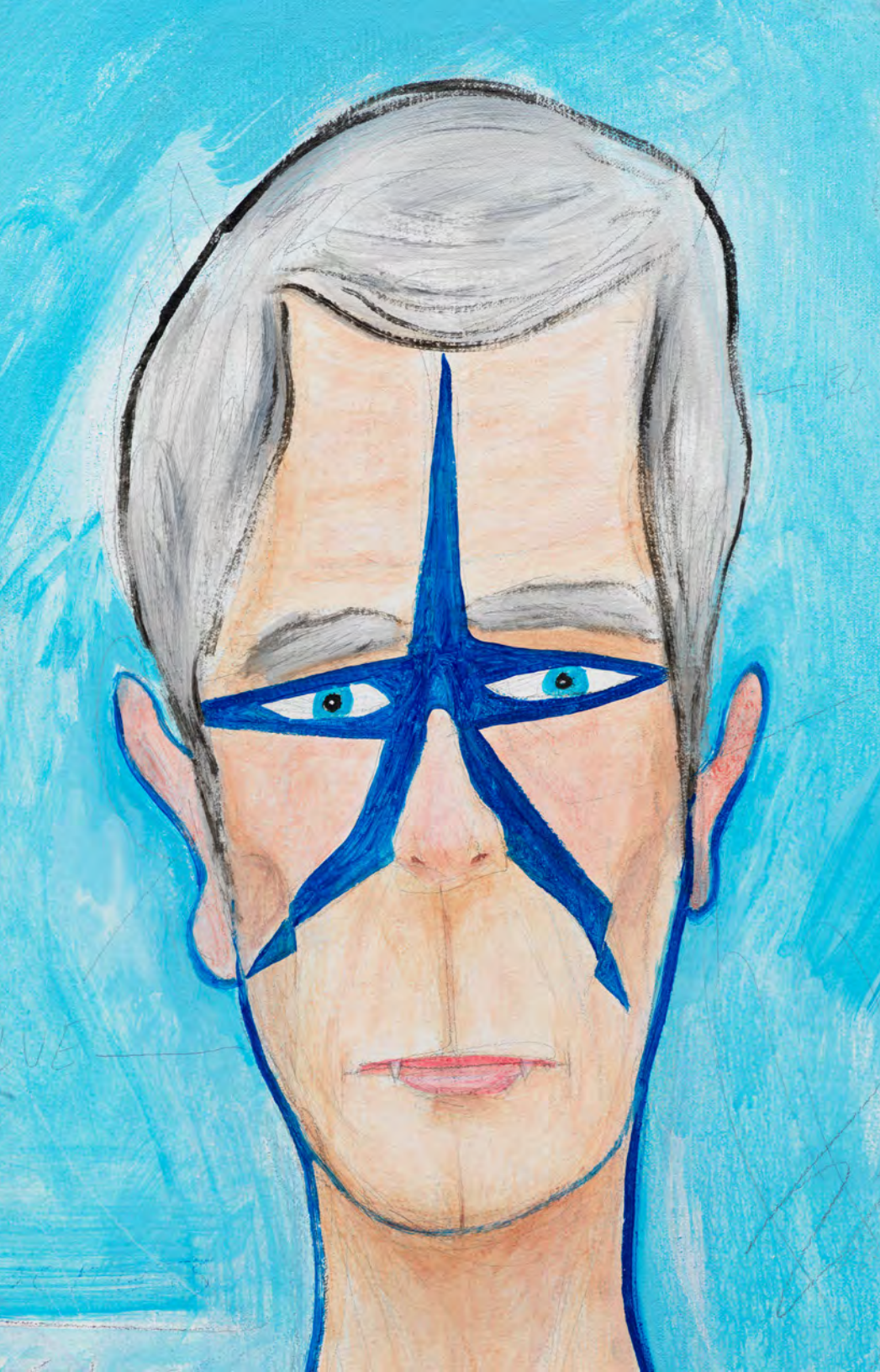
90 3/4 x 62 3/4 x 2 inches
(230.5 x 159.4 x 5.1 cm)

(JFO 23.006)

\$70,000







SAM GILLIAM

Panel (1968) is an important example from one of Sam Gilliam's (1933–2022) first groups of Beveled-edge paintings, and a work that synthesizes advances made in both the hard-edge paintings that came just before it and the Drape paintings that Gilliam began to develop at the same time. Its central feature is a veil of silver that hovers atop a stained ground. The classic Gilliam balance between color-based experimentation and physical presence—both the beveled edges of the stretcher and the interactions between each layer of paint application communicate a distinct and tactile character—make the painting an object that speaks as much to sculptural and architectural discourse as it does to post-war dialogues about two-dimensional abstraction. Panel also exemplifies the artist's penchant for creating visceral visual experiences in a modernist vein even as he stimulates awareness of, and questions about, the physical and conceptual frameworks that contain—or attempt to contain—painting. The work depicts and embodies a series of surfaces, and in so doing suggests that there is no single picture plane, since, depending on the viewer's perspective, the wall, stretcher, canvas, medium, or pigment itself can be said to support the idea and experience of the painting.

Sam Gilliam has been the subject of numerous solo exhibitions at institutions worldwide including the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022); Kunstmuseum Basel, Switzerland (2018); Phillips Collection, Washington, D.C. (2011); J.B. Speed Memorial Museum, Louisville,

Kentucky (1996); Whitney Museum of American Art, Philip Morris Branch, New York (1993); The Studio Museum in Harlem, New York (1982); and Museum of Modern Art, New York (1971), among many other institutions. In 2021, Dia Art Foundation, New York, and the Museum of Fine Arts, Houston made the historic joint acquisition of Gilliam's important early work, the monumental installation Double Merge (1968), which was on view from 2019 – 2022 at Dia Beacon in New York. His work is included in over fifty permanent collections, including the Musée d'Art Moderne de Paris; Tate Modern, London; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; and Art Institute of Chicago.

DAVID
KORDANSKY
GALLERY

Sam Gilliam

Panel, 1968

acrylic on canvas

116 1/2 x 46 x 2 inches

(295.9 x 116.8 x 5.1 cm)

(SG 12.035R)

Price Upon Request







**DAVID
KORDANSKY
GALLERY**

Sam Gilliam
Untitled, 2022
watercolor on washi paper
78 1/2 x 43 1/4 inches
(199.4 x 109.9 cm)
framed:
80 7/8 x 45 3/8 x 2 inches
(205.4 x 115.3 x 5.1 cm)
(SG 22.017)
\$350,000







JENNA GRIBBON

Jenna Gribbon's (b. 1978, Knoxville, Tennessee) oil paintings constitute an important new entry in the long lineage of figurative art, extending its narrative possibilities to explore the act of looking. Gribbon's recent paintings primarily focus on depicting her wife, Mackenzie Scott (aka TORRES), in poses and scenes that reflect intimate or awkward domestic encounters. By centering Scott as the primary figure, Gribbon's pictures reveal a level of queer intimacy not often foregrounded in contemporary or art historical contexts. In Denied access (in our bedroom with spotlight) (2023), Scott is seen mostly nude, save for a pair of knee-high socks and an unbuttoned shirt, reclining in a spotlit bed. The seriality of Scott's presence in Gribbon's paintings over the last few years, paired with her increasingly playful poses and facial expressions, signifies a shift from her role as muse to collaborator, reconfiguring the typical dynamics present in the painter/subject relationship. In this way, Gribbon enters into the recent dialogue around the function of muses as it relates to their contributions to the history of painting.

David Kordansky Gallery will present its first solo exhibition with Jenna Gribbon in Los Angeles in 2024. Gribbon was the subject of a solo exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023), and has been included in group

exhibitions including In New York, Thinking of You (Part I), The FLAG Art Foundation, New York (2023); Living Histories: Queer Views and Old Masters, Frick Collection, New York (2022); and Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting, Warsaw Museum of Modern Art, Poland (2019).

DAVID
KORDANSKY
GALLERY



Jenna Gribbon

*Denied access (in our
bedroom with spotlight), 2023*

oil on linen

60 x 48 x 1 3/8 inches
(152.4 x 121.9 x 3.5 cm)

(JGR 23.002)

\$130,000





GUAN XIAO

Guan Xiao's work traces the lineages and connections between disparate imagery and iconography sourced from the digital realm. She often juxtaposes physical objects—such as industrial products and cultural artifacts—alongside images amassed from scrolling through the infinite universe of desktop and laptop screens. Her works generate cohesive textures between binaries sourced from contrasting and even conflicting worlds, and fuse old and modern, digital and analogue, and natural and artificial modes. In Assassin's Memories (2022), Guan Xiao continues her ongoing bronze-cast sculptures of trees. Known as Root Sculptures, the work incorporates everyday found materials, such as pale pink thumbtacks, onto the surface of a twisted and gnarled tree trunk. Juxtaposing traditional and mass produced elements together, the sculpture considers the value of traditional objects in its use of the ancient Chinese tradition of root carving, a process of sculpting and polishing tree roots into chairs, tea tables, and other functional design objects that have continued well into today. For Guan Xiao, the end result has been described by the artist as an “ideal form” in sculpture: they are at once ready-made and naturally shaped by environmental conditions, causing the tree roots to curve in shape over long periods of growth. The tree itself creates lines and shapes in the negative space, embodying a figurative-like form in movement.

From Leaves to Shields, an exhibition including a new installation, paintings, and floor-based sculptures by Guan Xiao, is on view at our Los Angeles gallery through June 16. Guan Xiao has also been the subject of solo exhibitions at

institutions worldwide including Bonner Kunstverein, Bonn, Germany (2019); Contemporary Art Museum St. Louis (2019); Kunsthalle Winterthur, Switzerland (2018); Jeu de Paume, Paris (2016); and Institute of Contemporary Arts, London (2016). Recent and notable group exhibitions include Post-Capital, Kunsthall Charlottenborg, Copenhagen (2022); Though It's Dark, Still I Sing, 34th Bienal de São Paulo, Brazil (2021); Viva Arte Viva, 57th Venice Biennale, Venice, Italy (2017); La vie moderne, 13th Lyon Biennale of Contemporary Art, Lyon, France (2015); and Surround Audience, 2015 New Museum Triennial, New York. Her work is in the permanent collections of institutions including the Museum Ludwig, Cologne, Germany; K11 Art Foundation, Hong Kong; Kunstmuseum St. Gallen, Switzerland; Long Museum, Shanghai; Grand Duke Jean Museum of Modern Art (MUDAM), Luxembourg; Boros Collection, Berlin; Fondazione Sandretto Re Rebaudengo, Torino, Italy; and Start Museum, Shanghai. Guan Xiao lives and works in Beijing.

DAVID
KORDANSKY
GALLERY

Guan Xiao

Assassin's Memories, 2022

bronze, aluminum alloy,
acrylic color, and
motorcycle handlebar

40 1/8 x 29 1/2 x 17 3/4 inches
(102 x 75 x 45 cm)

unique in a series of 3
(GXI 22.013)

\$55,000







RAUL GUERRERO

For over four decades, Raul Guerrero (b. 1945, Brawley, California) has made work informed by his experiences navigating cultures as an American of Mexican ancestry in Southern California. In his paintings, photographs, video, and performance works, Guerrero utilizes language and cultural signifiers to examine notions of place as a way to understand personal concepts of self. In John's Grill c. 1943: San Francisco (2023), Guerrero continues his explorations of iconic bars, a series that began over two decades ago. Here, Guerrero looks at San Francisco's old-school steakhouse, John's Grill, which has served the Union Square area of the city since 1908. For Guerrero, his rigorous research into these mostly historical restaurants and bars—which originated in Southern California and have since expanded to include other regions of the United States—comes from an interest to visually archive and depict prominent artist-frequented establishments. Guerrero's bar paintings concretize the importance of these sites as places of assembly, reconciliation, inspiration, leisure, and refuge.

Raul Guerrero has been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2021); Ortuzar Projects, New York (2018); Air de Paris (project space), Romainville, France (2014); Athenaeum Music and Arts Library, San Diego, California (2001, 2007, and 2013); CUE Art Foundation, New York (2010); Long Beach Museum of Art, California (1977); Museum of

Contemporary Art San Diego (1989); and San Francisco Art Institute, California (1977). Guerrero was included in the California Biennial 2022: Pacific Gold at the Orange County Museum of Art, Costa Mesa, California (2022–2023), and was the recipient of an NEA Photography Fellowship (1979) and the San Diego Art Prize (2006). Guerrero lives and works in San Diego.

DAVID
KORDANSKY
GALLERY



Raul Guerrero

John's Grill c. 1943:

San Francisco, 2023

oil on linen

56 x 76 x 1 3/8 inches

(142.2 x 193 x 3.5 cm)

(RGU 23.003)

\$60,000





JENNIFER GUIDI

Jennifer Guidi (b. 1972, Redondo Beach, California) brings meditative vision, methodical practice, and a nuanced perceptual understanding of light, color, and landscape to works that are as immersive as they are finely detailed. Radiating networks of small marks, saturated hues, and tactile surfaces, generated through Guidi's use of sand, have become characteristic components of a vocabulary in which an expansive sense of scale exists in large and small works alike. A new Sand Mandala painting is at once an expression of the intuitive directness of this type, in which the artist presses a radiating array of marks into a ground of colored sand, and of the active visual complexity that she has begun to achieve in more recent examples. With its all-over screen composed of bright bursts of color, the painting is animated by a tension between its compositional center of gravity and an opposing movement of dispersal. Moving between these extremes calls forth a range of associations, particularly those related to what it feels like to move between observation of the outside world and focused awareness of internal phenomena like thoughts, mental images, and bodily sensations.

Jennifer Guidi will be the subject of a solo exhibition, And so it is., from September 15, 2023 through January 6, 2024, at the Orange County Museum of Art in Costa Mesa, California. Guidi has also been the subject of solo exhibitions at the Long Museum West Bund, Shanghai (2022); Museo Villa Croce, Genoa, Italy (2017); and LAXART, Los Angeles (2014). Recent group exhibitions include A Possible Horizon, de la Cruz Collection, Miami (2020); One Day at a Time: Manny Farber

and Termite Art, Museum of Contemporary Art, Los Angeles (2018); Generations: Female Artists in Dialogue, Part I, Sammlung Goetz, Munich (2018); NO MAN'S LAND: Women Artists from the Rubell Family Collection, National Museum of Women in the Arts, Washington, D.C. (2016) and Rubell Family Collection, Miami (2015); and The Afghan Carpet Project, Hammer Museum, Los Angeles (2015). Her work is in the permanent collections of the San Francisco Museum of Modern Art; Dallas Museum of Art; Los Angeles County Museum of Art; and Guggenheim Museum, New York, among other institutions. Guidi's book 11:11, documenting the artist's 2019 solo presentation at FIAC (Foire Internationale d'Art Contemporain), was published in 2020 by David Kordansky Gallery. Guidi lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Jennifer Guidi

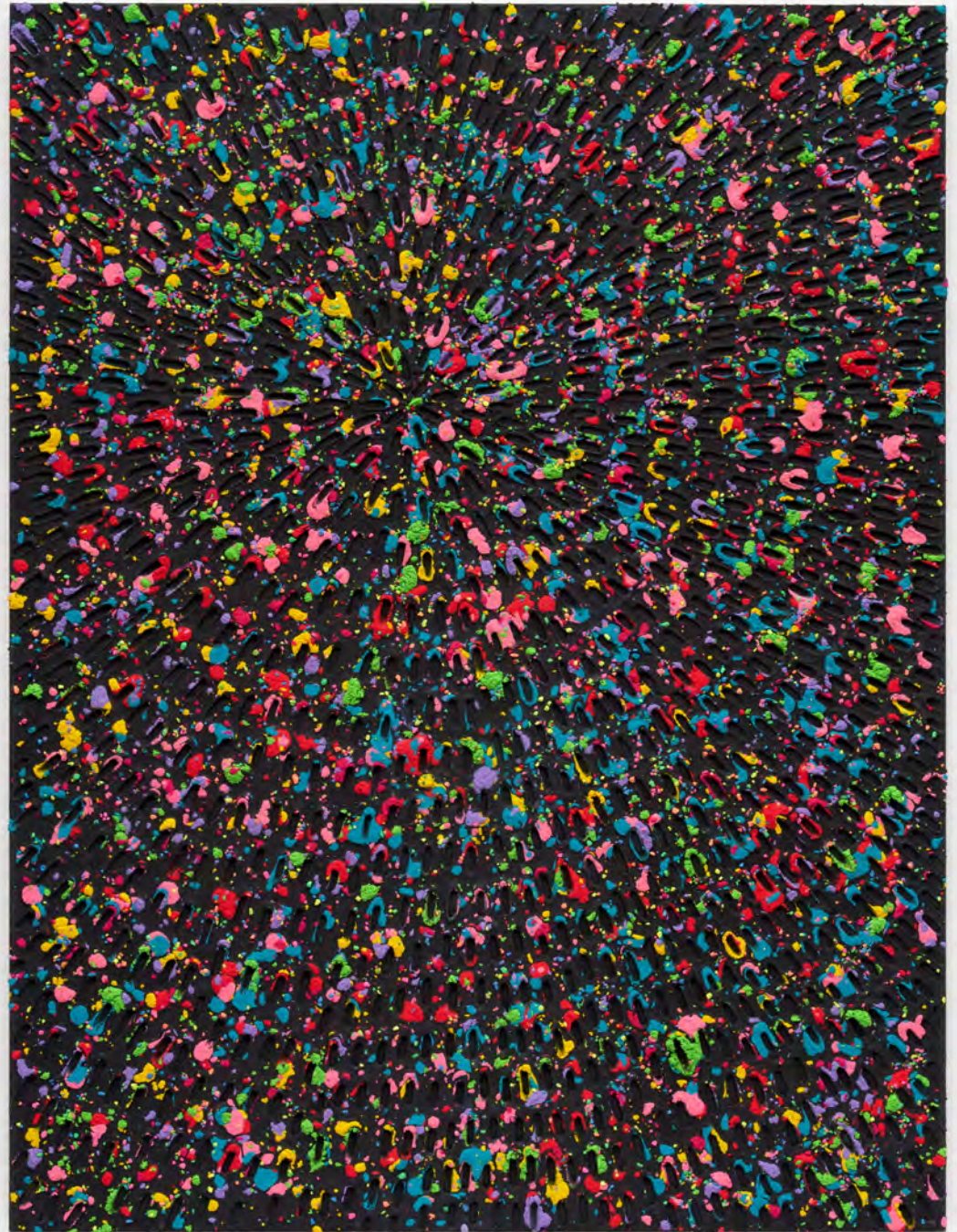
*Interaction of Light and Dark (Black
Sand with Colored Sand, Colored
Rocks, Black Ground)*, 2023

sand, acrylic, and rocks on linen

76 x 58 x 1 1/2 inches
(193 x 147.3 x 3.8 cm)

(JG 23.001)

\$400,000







CHASE HALL

Chase Hall (b. 1983, St. Paul, Minnesota) has become recognized for both his nuanced social and art historical vision and the provocative experimentation he brings to the formal elements of painting. By transforming personal narratives and reflections into embodied images using materials with their own socially encoded meanings, Hall operates in an expanded field where signification grows organically from pigment, support, canvas, and brushwork. Executed in mixtures of acrylic paint and brewed coffee on cotton canvas that have defined Hall's recent production, a new painting depicts a group of rowers whose shirts provide the opportunity for explorations in color and texture. The work exemplifies Hall's interest in in-between spaces and states of being where seemingly fixed assumptions about race, nature, and the human body become open-ended questions. It also demonstrates his ability to imbue his wide-ranging critical investigations with palpable emotion as well as formal experimentation, particularly in his approach to his chosen mediums and his incorporation of innovative mark-making strategies and gestures.

Chase Hall is the subject of a solo exhibition at the SCAD Museum of Art in Savannah, Georgia from February 28 through July 17, 2023. In 2022, Hall was commissioned by the Metropolitan Opera to produce a large-scale artwork, the monumental diptych Medea Act I & II, for its opera house in New York, on view through June 2023. Hall has been included in group exhibitions including Together in Time: Selections from the Hammer Contemporary Collection,

Hammer Museum (2023), Los Angeles; Black American Portraits, Los Angeles County Museum of Art (2021); Young, Gifted and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art, University of Illinois Chicago (2021); and This Is America I Art USA Today, Kunsthal KAdE, Amersfoort, the Netherlands. Hall has been an artist-in-residence at The Mountain School of Arts, Los Angeles; Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, Massachusetts; and Skowhegan School for Painting and Sculpture, Maine. Hall's work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Institute of Contemporary Art, Miami; Fondation Louis Vuitton, Paris; Baltimore Museum of Art; Brooklyn Museum, New York; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Montreal Museum of Fine Arts; Walker Art Center, Minneapolis; The Studio Museum in Harlem, New York; and Whitney Museum of American Art, New York. Hall lives and works in New York.

DAVID
KORDANSKY
GALLERY



Chase Hall
*Calloused Hands on
Ivy Oars*, 2023
acrylic and coffee on
cotton canvas
48 x 72 x 1 1/2 inches
(121.9 x 182.9 x 3.8 cm)
(CHA 23.006)
\$70,000





LAUREN HALSEY

Combining found, fabricated, and handmade objects, Lauren Halsey's work (b. 1987, Los Angeles) is rethinking the possibilities for art, architecture, and community engagement. She produces both standalone artworks and site-specific projects that are inspired by, or physically located in, the South Central neighborhood of Los Angeles where her family has lived for several generations. Halsey's work maintains a sense of civic urgency and free-flowing imagination, reflecting the lives of the people and places around her and addressing the crucial issues confronting people of color, queer populations, and the working class. The engraving on view in this presentation directly relates to Halsey's acclaimed site-specific architectural structure at The Metropolitan Museum of Art's Cantor Roof Garden, on view through October 22. Resembling scaled-up tablets or stellae, the work is engraved with the past, present, and future: here, we find faces and places that Halsey knows from South Central, spaceships and flying cars, and forms and architecture that invoke Egyptian history. Of note is the material in which the work is made: gypsum is salient in the construction of Ancient Egyptian monuments, mirroring the aesthetic allusion to the built environment of the past.

Lauren Halsey's site-specific installation, the eastside of south central los angeles hieroglyph prototype architecture (I), commissioned by The Metropolitan Museum of Art for the museum's Iris and B. Gerald Cantor Roof Garden, is on view through October 22. Halsey was awarded Seattle Art Museum's 2021

Gwendolyn Knight and Jacob Lawrence Prize and was the subject of a solo exhibition at the museum in 2022. Halsey's first solo exhibition in New York inaugurated David Kordansky Gallery's new gallery in Chelsea in May 2022, and she has also presented solo exhibitions at the Museum of Fine Arts, Boston (2021); David Kordansky Gallery, Los Angeles (2020); Fondation Louis Vuitton, Paris (2019); and Museum of Contemporary Art, Los Angeles (2018). Halsey participated in Made in L.A. 2018, Hammer Museum, Los Angeles, where she was awarded the Mohn Award for artistic excellence. Her work is in the collections of the Institute of Contemporary Art, Miami; Museum of Fine Arts, Boston; Columbus Museum of Art, Ohio; Hammer Museum, Los Angeles; and Museum of Contemporary Art, Los Angeles. In 2020, Halsey founded Summaeverythang Community Center and is currently in the process of developing a major public monument for construction in South Central Los Angeles. Halsey lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Lauren Halsey

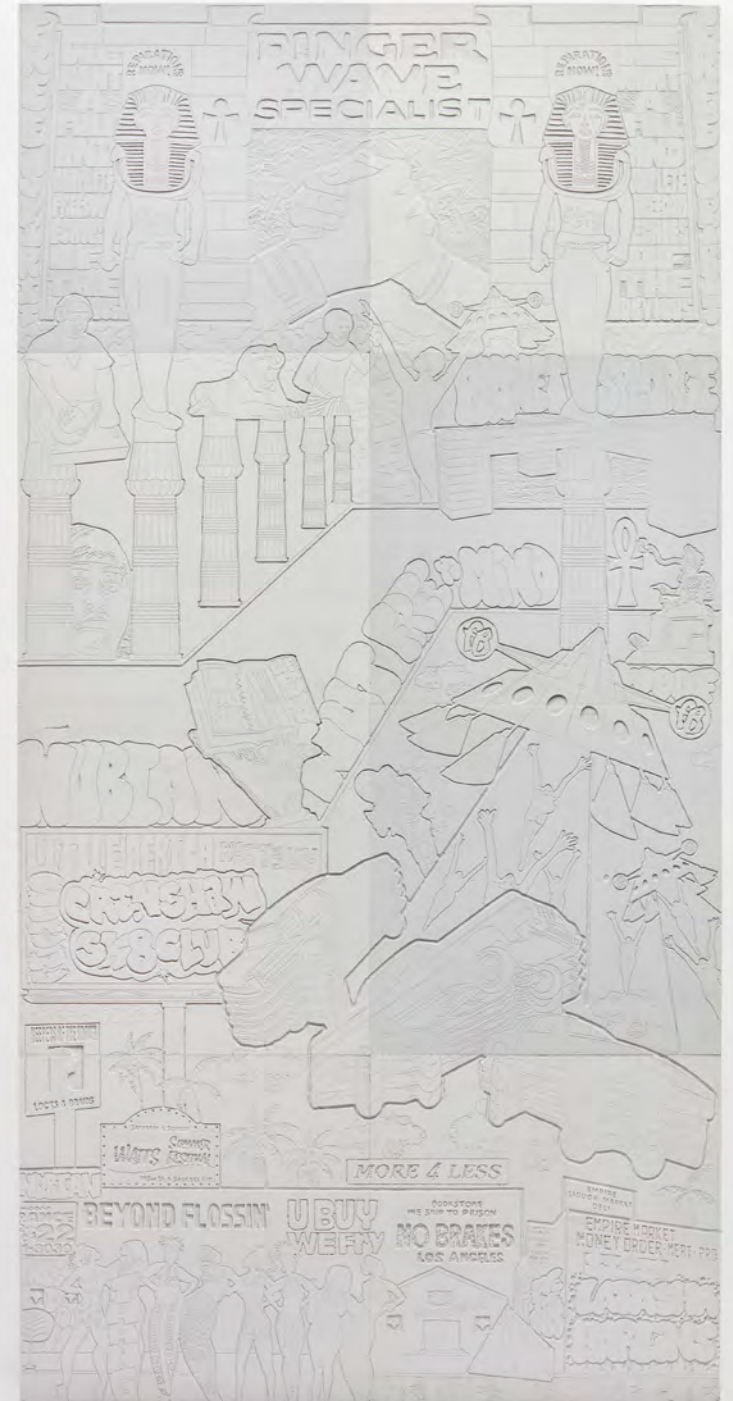
Untitled, 2023

hand-carved gypsum
and acrylic on wood

94 1/4 x 47 1/4 x 3 inches
(239.4 x 120 x 7.6 cm)

(LHA 23.043)

SOLD

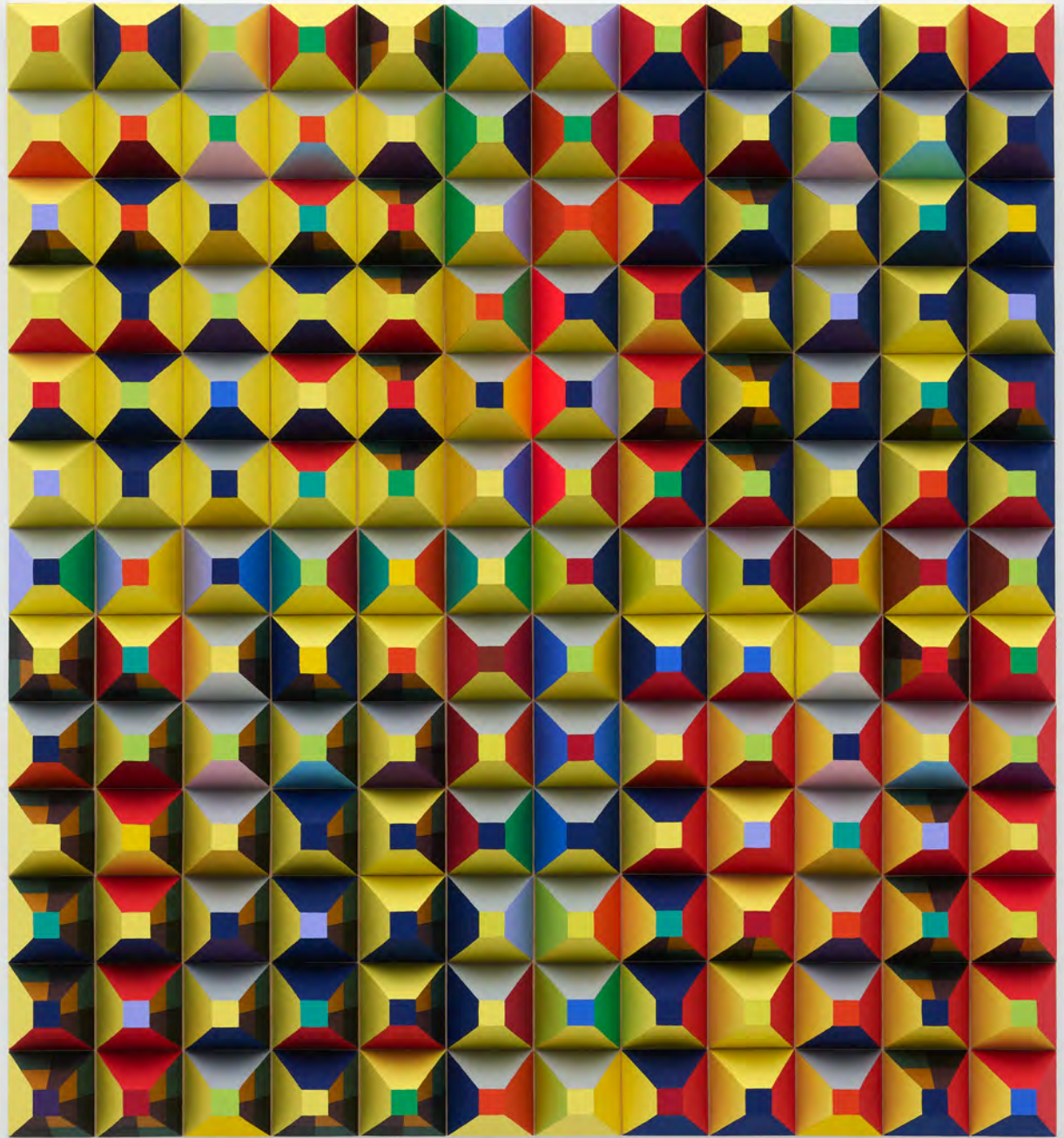


EVAN HOLLOWAY

As a quintessential Los Angeles artist, Evan Holloway (b. 1967, Whittier, California) exemplifies a distinct West Coast art historical tradition across virtuosic bodies of work. Since the 1990s, his approach to sculpture has been part of a larger shift toward three-dimensional forms as sites of material possibility and human-spatial interaction—both in and beyond the white cube—characteristically distilling complex concepts into accessible, open forms. The works on view highlight Holloway's recent interest in process as a combination of divination, improvisation, and restraint. In Round Trip (2022), a sculptural construction of bronze tree branch forms defies expectations of organic composition. Instead, removed from their botanic context, the painted logs, sticks, and twigs become irregular linear tools to demarcate cubic volume, rising skyward like a spire, connoting Western culture's paradoxical relationships to the natural world as both symbolic life-source and controllable, exploitable resource. Holloway's tablet works also utilize linearity and volume as a means of metaphysical and aesthetic investigation. This sculptural painting is one in a series of reproductions of Enochian tablets, medieval creations based on spiritual communications originally divined by court astrologer John Dee and later assigned corresponding color values by nineteenth-century occultists. In following the codes of the original tablets as closely as possible, Holloway, like other Theosophist painters, embraces parameters that limit his own intervention, thus challenging notions of the art object as discrete expressions of the artists' consciousness. Instead, these works elicit a sensory reading first, through our perceptions of tactility and color, and a spiritual-historical reading second—one that productively revises stereotypical conceptions of the possibilities of esoterica.

Evan Holloway has been featured in numerous group exhibitions, including The Sculpture Park, Madhavendra Palace, Nahargarh Fort, Jaipur, India (2017); Los Angeles - a fiction, Musée d'art contemporain de Lyon, France (2017) and Astrup Fearnley Museet, Oslo (2016); Don't Look Back: The 1990s at MOCA, The Geffen Contemporary, Los Angeles (2016); Lightness of Being, Public Art Fund, City Hall Park, New York (2013); All of this and nothing, Hammer Museum, Los Angeles (2011); 2008 California Biennial, Orange County Museum of Art, Newport Beach, California; The Uncertainty of Objects & Ideas, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); and Whitney Biennial 2002, Whitney Museum of American Art, New York. His work is in the permanent collections of museums including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Palm Springs Art Museum, California; and Whitney Museum of American Art, New York. Holloway lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



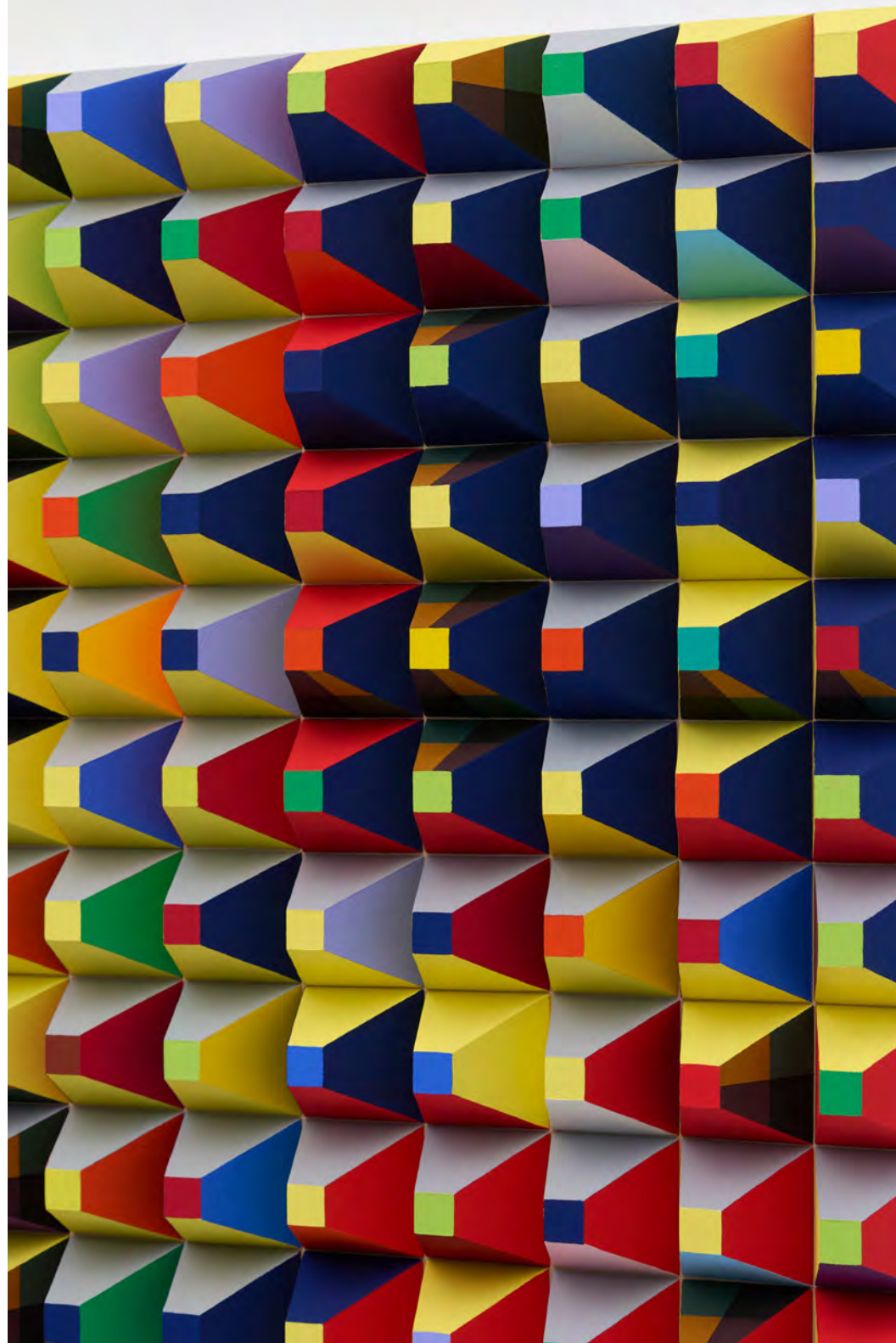
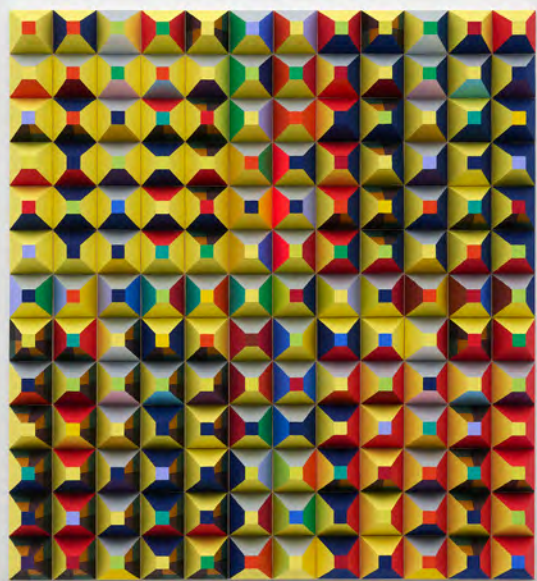
Evan Holloway

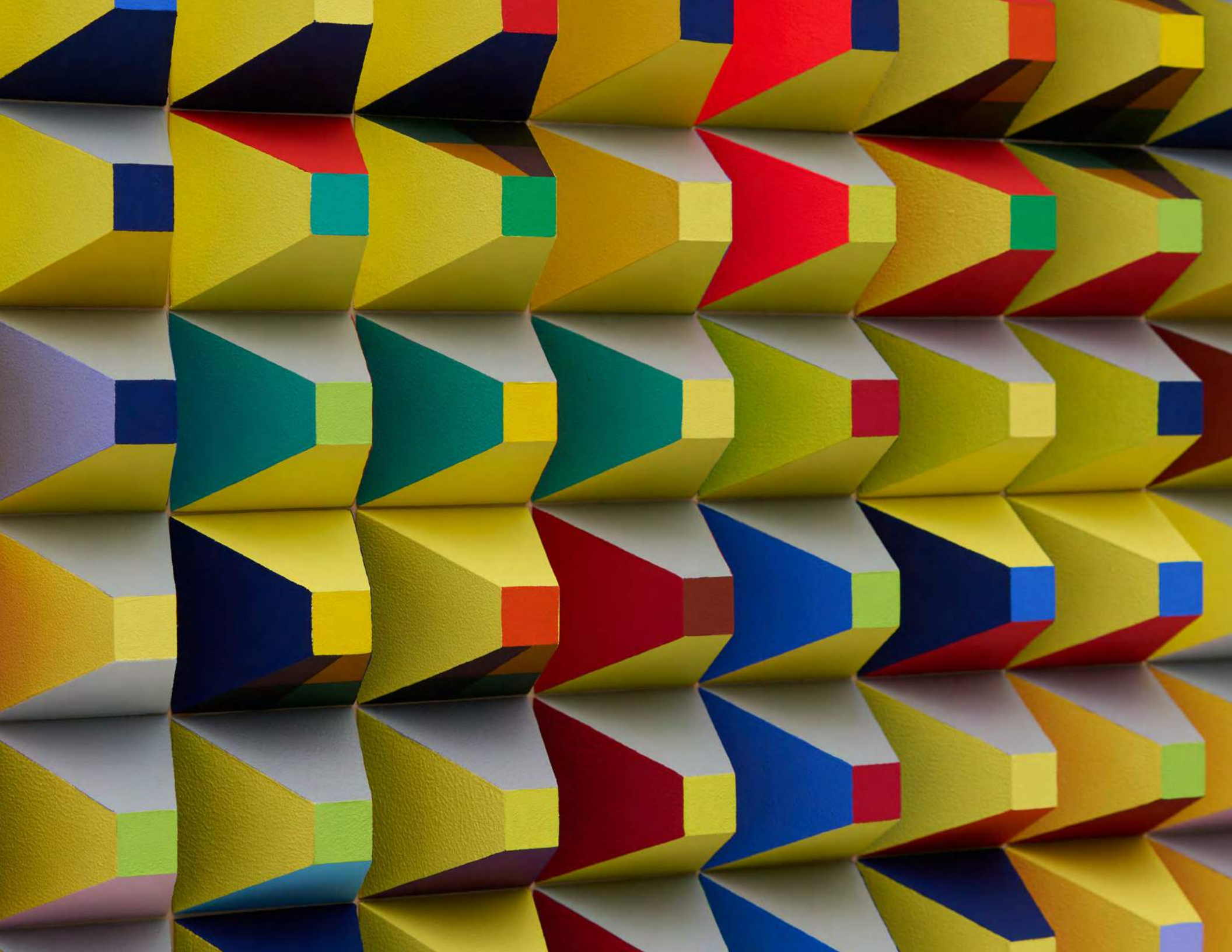
Air Tablet – King Scale
(Large), 2023

wood, Flashe, and acrylic
35 3/8 x 32 3/4 x 4 1/8 inches
(89.9 x 83.2 x 10.5 cm)

(EH 23.014)

\$70,000





DAVID
KORDANSKY
GALLERY

Evan Holloway
Round Trip, 2022
bronze and oil enamel
83 x 19 x 20 1/2 inches
(210.8 x 48.3 x 52.1 cm)
(EH 22.006)
\$115,000







SHARA HUGHES

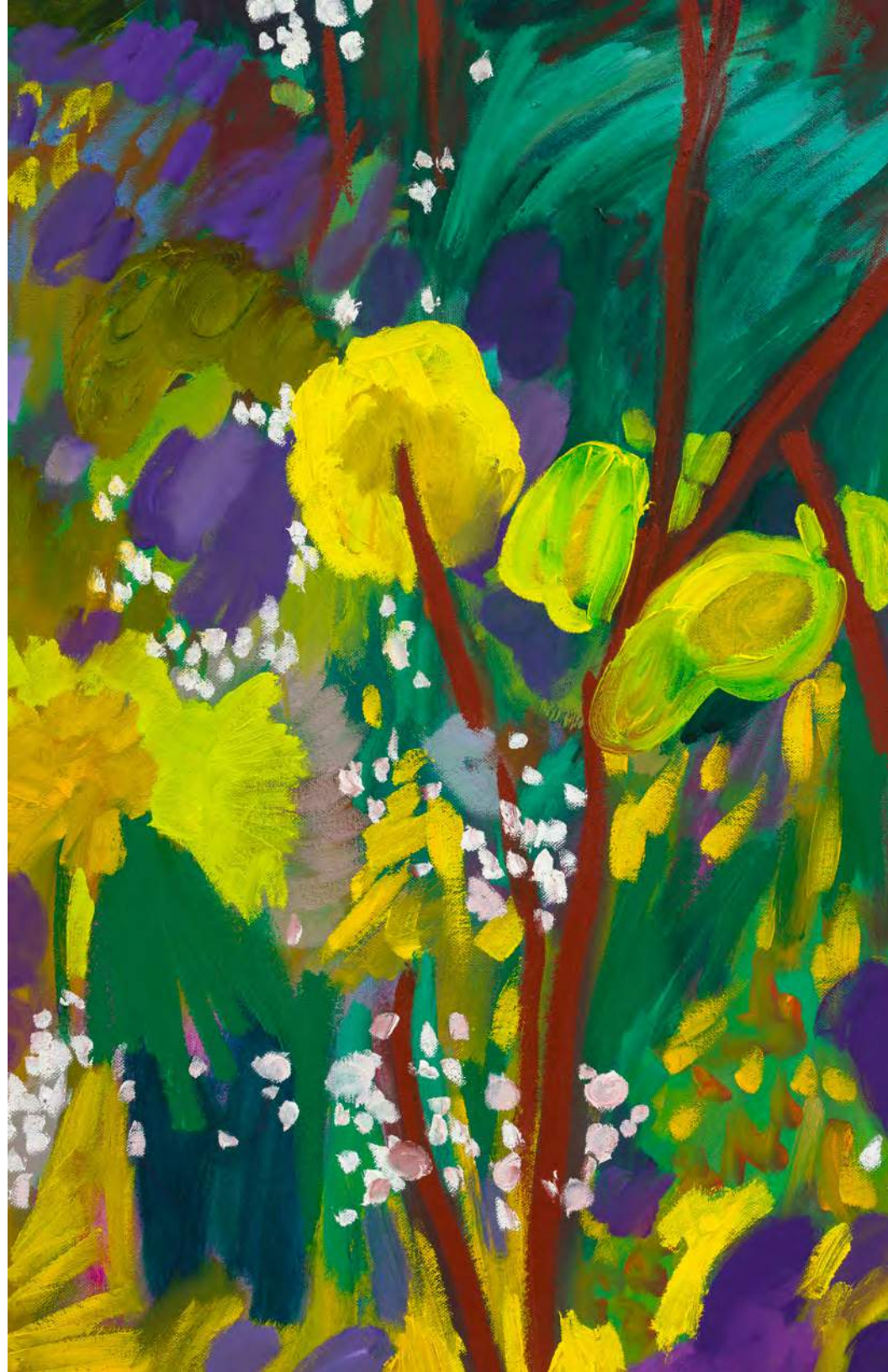
Through a singular use of color, ever-shifting perspectives, and a range of approaches to mark-making, the paintings of Shara Hughes (b. 1981, Atlanta) evoke naturalistic scenes that eschew traditions of landscape painting in favor of the expressive and mysterious. Suggesting invented worlds more than geographic ones, Hughes's imagery is characterized by bending trees, reflective rivers, vibrating suns, and evocative night skies in dreamlike arrangements that lend her pictures symbolic resonance. At the same time, the artist's paintings firmly distinguish themselves as surfaces of material application. Through oil, enamel, and spray paint, as well as dye and pigment applied directly to the canvas, she merges techniques from across the art historical spectrum, including Fauvism and Color Field painting, emphasizing her pictures as sites for celebration, homage, and experimentation. Some Flowers Get Trampled (2023) is a continuation of Hughes's recent work in which flowers become ready opportunities for a multitude of painterly approaches whose coexistence within one frame creates complex visual harmonies. With dazzling brushwork and an ever-changing palette, the composition seems to generate its own movement, or a cyclical sense of time passing. Recognizing floral arrangements as subjects central to the tradition of still life painting, the choice to depict flowers in an imaginary meadow, rather than a vase, suggests the "arranged" quality of any portrayal of nature, while the title's declaration of vulnerability asks us to consider a painting's claim for permanence in the face of nature's ephemeral processes.

Shara Hughes is the subject of a solo exhibition at Kunsten Museum of Modern Art Aalborg, Denmark, on view through September 17. She has also been the subject of solo exhibitions at The FLAG Art Foundation, New York (2022); Kunstmuseum Luzern, Switzerland (2022); Yuz Museum, Shanghai (2021–2022); Contemporary Art Museum St. Louis (2021); Garden Museum, London (2021); Aspen Museum of Art, Colorado (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include Open Ended: SFMOMA's Collection, 1900 to Now, San Francisco Museum of Modern Art (ongoing); Being in the World: The Tenth Anniversary of the Long Museum, Long Museum, Shanghai (2023); Nature humaine – Humaine nature, Fondation Vincent van Gogh Arles, France (2022–2023); America Will BE! Surveying the Contemporary Landscape, Dallas Museum of Art (2019); and Whitney Biennial 2017, Whitney Museum of American Art, New York. Her work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York; Denver Art Museum; High Museum of Art, Atlanta; and Smithsonian American Art Museum, Washington, D.C., among others. Hughes lives and works in Brooklyn, New York.

DAVID
KORDANSKY
GALLERY

Shara Hughes
*Some Flowers Get
Trampled*, 2023
oil, acrylic and dye on
canvas
68 x 60 x 1 1/2 inches
(172.7 x 152.4 x 3.8 cm)
(SHU 23.002)
\$400,000
ON HOLD







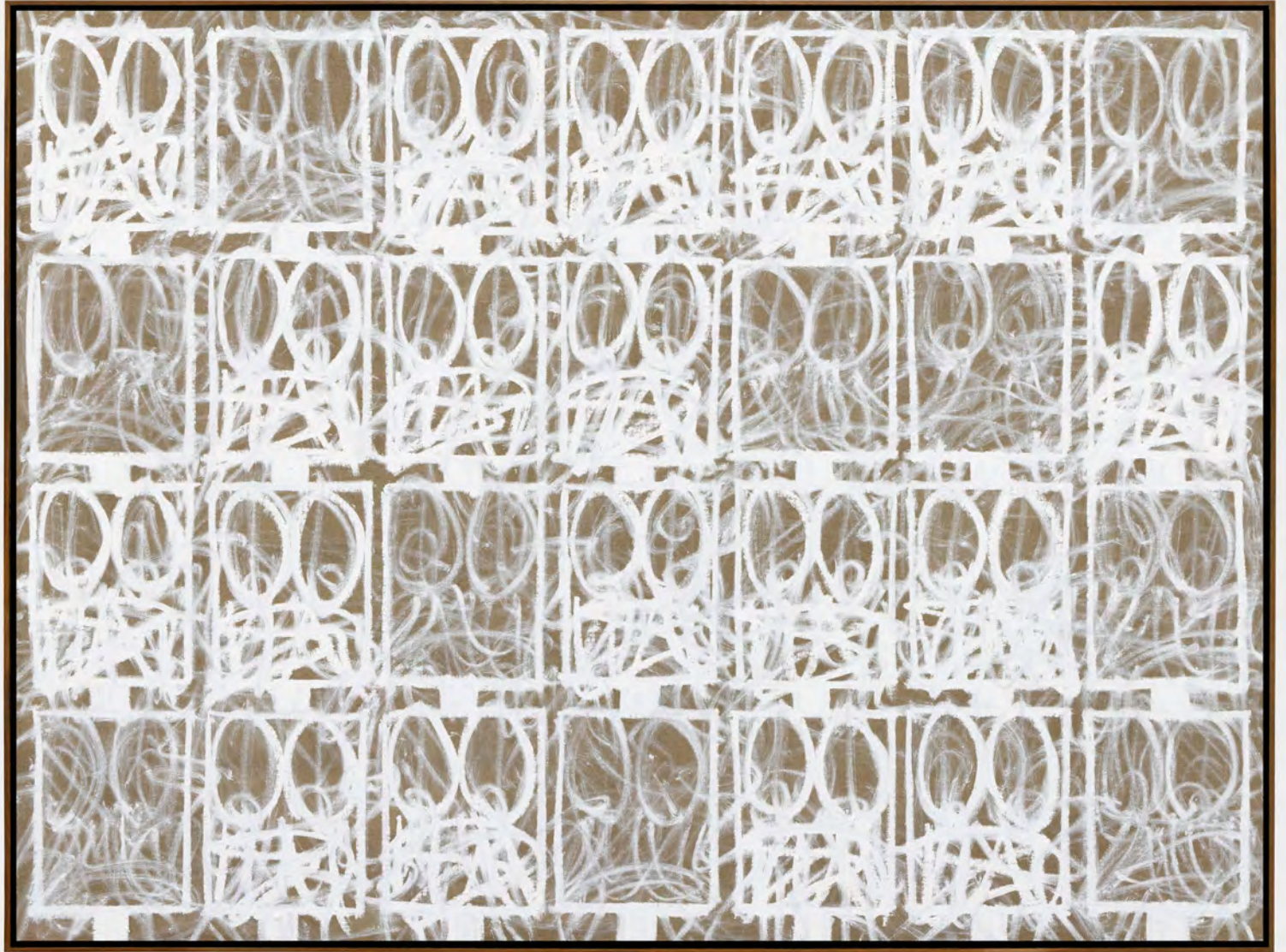
RASHID JOHNSON

Since the beginning of his career, Rashid Johnson (b. 1977, Chicago) has pursued formal innovation in a diverse range of mediums while simultaneously honing a sophisticated and deeply personal vision on themes such as his autobiography, social history, philosophy, and art history. He addresses the existential conditions of his own life and life itself by making works born of both critical insight and free-form material exploration. Evolving series of paintings have been primary locations for the investigation of art historical vocabularies, particularly those related to modernism. The Surrender Paintings, the most recent of these series, is notable for its emphasis on the constituent elements of the medium and for a willingness to let the stripped-down facts of pigment, mark-making, and support tell their own stories in addition to those narrated by Johnson's impactful imagery. If the stylized faces that make up the all-over grid in Surrender Painting "Ocean Sounds" (2023) communicate a range of indeterminate human emotions, the Titanium White paint and raw linen transmit a sense of both calmness and force. Like the ocean in the work's title, these elements carry many symbolic meanings, but they also make space for the loss of meaning that invariably accompanies powerful experiences, whether sublime, destructive, or mysterious.

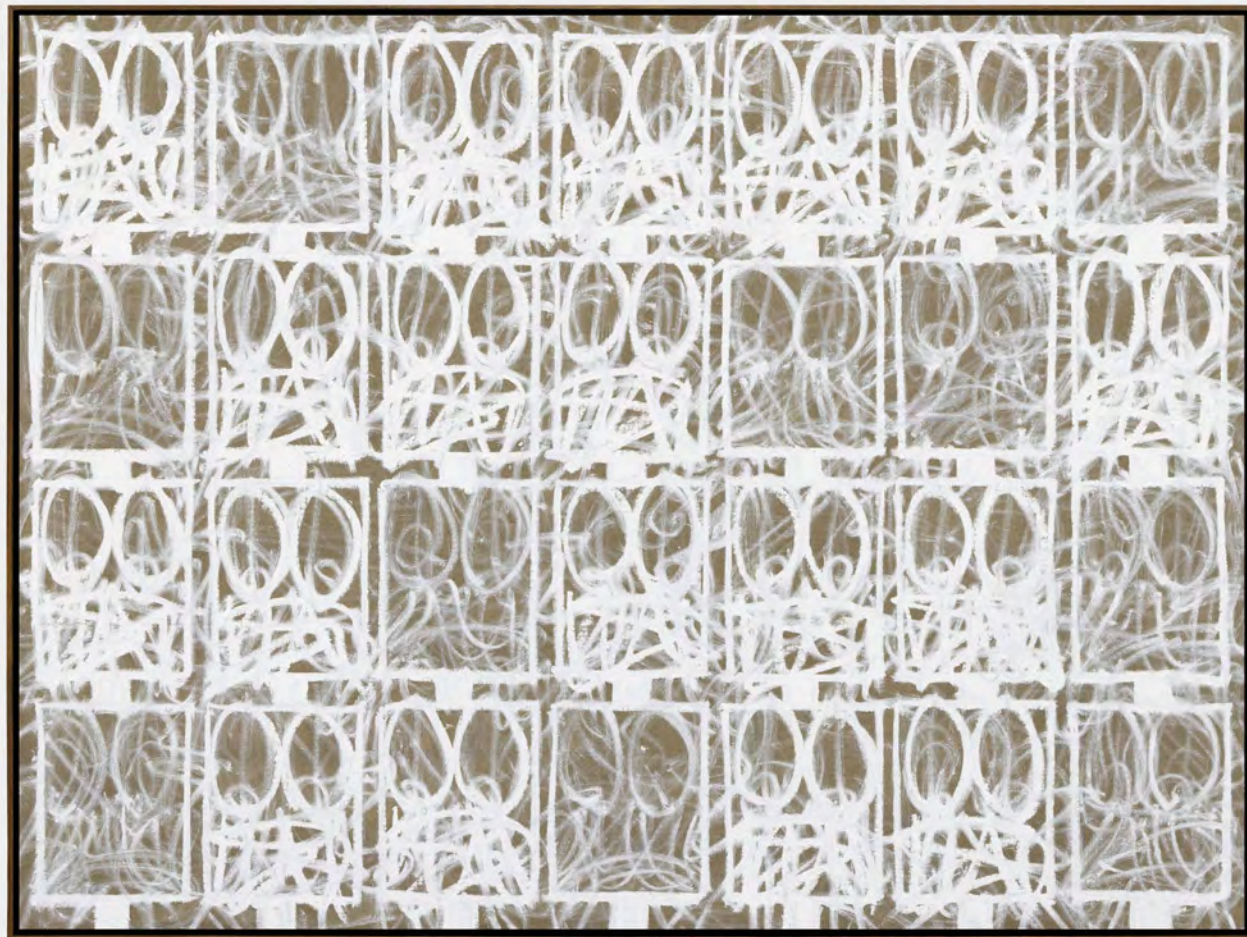
Johnson was one of six artists commissioned in 2022 by the Queens Museum, New York, and the Port Authority of New York and New Jersey to create a site-specific, permanent installation for Delta Airlines' new terminal at the La Guardia Airport in Queens, New York. In 2021, the Metropolitan Opera, New

York, commissioned Johnson to create large-scale artworks for its opera house, and a major outdoor sculpture by Johnson was installed at Storm King Art Center, New Windsor, New York. Johnson has been the subject of solo exhibitions at institutions including Museo Tamayo, Mexico City (2019); Aspen Art Museum, Colorado (2019); Kemper Museum of Contemporary Art, Kansas City, Missouri (2017), which traveled to the Milwaukee Art Museum (2017); Garage Museum of Contemporary Art, Moscow (2016); and Drawing Center, New York (2015). Notable group exhibitions include Grief and Grievance: Art and Mourning in America, New Museum, New York (2021); The Stomach and the Port, Liverpool Biennial, England (2021); Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art, New York (2014); and ILLUMInations, International Pavilion, 54th Venice Biennale, Italy (2011). His work is in the permanent collections of the Whitney Museum of American Art, New York; Guggenheim Museum, New York; Los Angeles County Museum of Art; and the Museum of Contemporary Art, Chicago. His first feature-length film, an adaptation of Richard Wright's Native Son, premiered at the Sundance Film Festival and was released on HBO in 2019. Johnson lives and works in New York.

DAVID
KORDANSKY
GALLERY



Rashid Johnson
Surrender Painting
"Ocean Sounds", 2023
oil on linen
73 3/4 x 97 3/4 x 2 1/2 inches
(187.3 x 248.3 x 6.3 cm)
(RJ 23.010)
\$975,000





WILLIAM E. JONES

Filmmaker, artist, and writer William E. Jones's (b. 1962, Canton, Ohio) visual provocations reveal obscure resonances across individual, political, and systemic histories that boldly refute the status quo. Whether reimagining queer narratives of Los Angeles, unpacking the semiotics of sexual encounter and its documentation, or excavating pop cultural materials for psychological subtexts, his prolific body of work rejects easy classification, in part due to Jones's insatiable capacity for artistic reinvention. Following an ever-expanding pursuit of new modes of output, Jones's most recent collection marks the artist's first foray into painting. In this series of intimate representations, Jones's commitment to realism in composition, imagery, and hue is subtly challenged by smeared brushwork. While most of the paintings focus on a real person adjacent to Jones's three recent novels, more generally the artist's subjects populate what he describes as "the world I carry around inside my head": a cosmos of rugby players, obscure performers, and friends, whose primary commonality is their human capacity for accident and imperfection. From the notorious punk Sid Vicious, to the French intellectual Maurice Blanchot, to representations of unknown actors culled from pornography, Jones equalizes images of the anonymous alongside the iconic, replacing the generic cult of celebrity with a distinctly personal form of homage based on rigorous truth-telling—a celebration of his own idiosyncratic assortment of influences and inspirations.

William E. Jones has been the subject of many solo exhibitions and retrospectives at institutions including the Wexner Center for the Arts, Columbus, Ohio (2015); St. Louis Art Museum, Missouri (2013); Austrian Film Museum, Vienna

(2011); Anthology Film Archives, New York (2010); and ar/ge kunst Galerie Museum, Bolzano, Italy (2009). His work is in the public collections of the Australian Centre for the Moving Image, Melbourne, Australia; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; St. Louis Art Museum; and Tate, London, among other museums. Recent and notable group exhibitions include Histories of our Time, Kunsthaus Baselland, Basel, Switzerland (2019); FRONT International: Cleveland Triennial for Contemporary Art, Ohio (2018); Ordinary Pictures, Walker Art Center, Minneapolis (2016); and the Whitney Biennial 1993 and 2008, Whitney Museum of American Art, New York. His latest novel, I Should Have Known Better, was published in 2021. He is also the author of True Homosexual Experiences: Boyd McDonald and Straight to Hell, Halsted Plays Himself, and I'm Open to Anything. Jones lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

William E. Jones

Neck Lick, 2023

oil on canvas

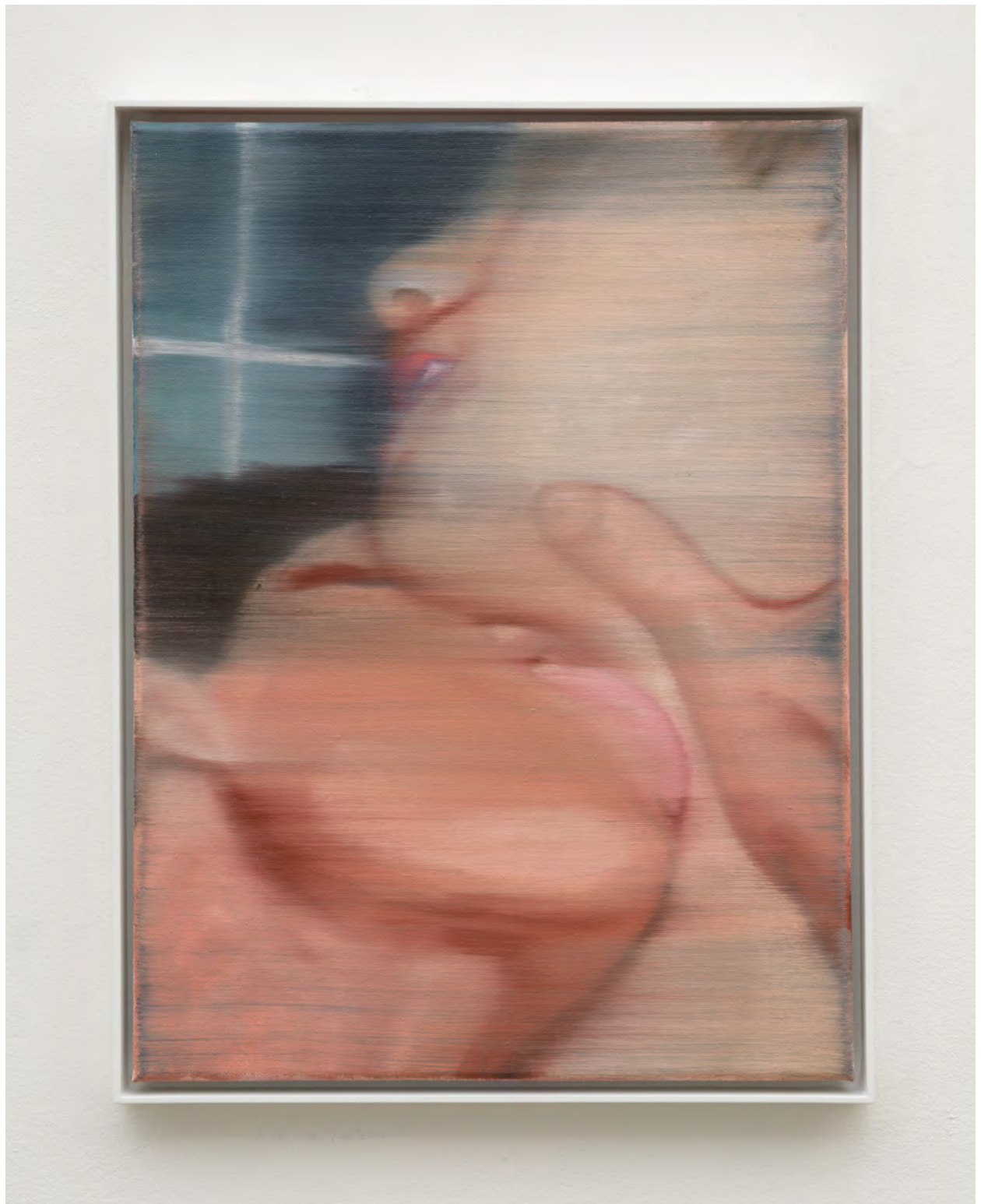
16 x 12 x 5/8 inches
(40.6 x 30.5 x 1.6 cm)

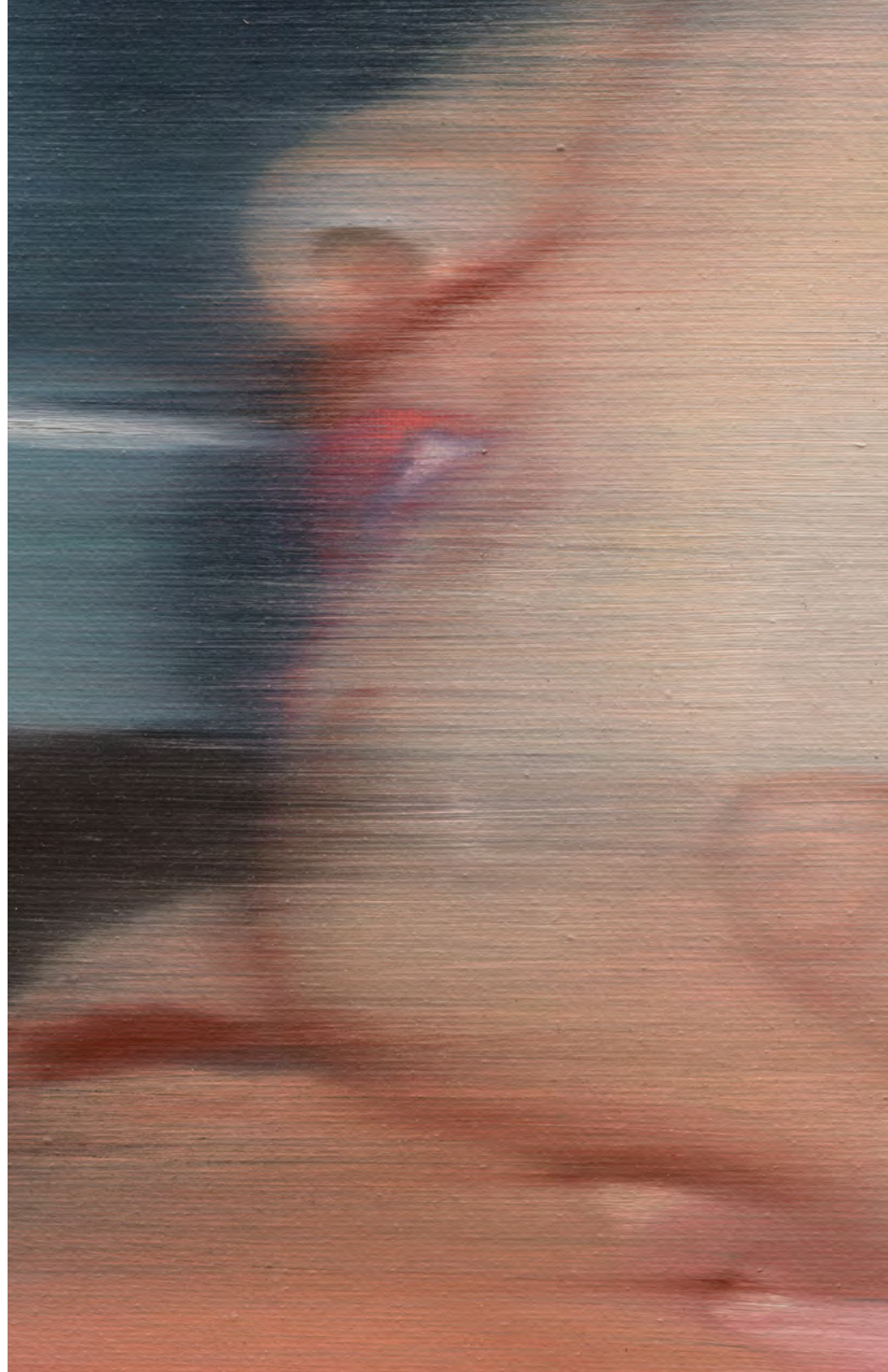
framed:

16 5/8 x 12 5/8 x 1 1/8 inches
(42.2 x 32.1 x 2.9 cm)

(WJ 23.023)

\$15,000





DAVID
KORDANSKY
GALLERY

William E. Jones

Dacked, 2023

oil on canvas

10 x 8 x 5/8 inches

(25.4 x 20.3 x 1.6 cm)

framed:

10 5/8 x 8 5/8 x 1 1/8 inches

(27 x 21.9 x 2.9 cm)

(WJ 23.046)

\$10,000





DEANA LAWSON

Deana Lawson (b. 1979, Rochester, New York) makes photographs that explore the Black familiar and its relationship to lore, global histories, and mystery traditions. She transforms observational picture-making into a powerful mode of expression, critique, and celebration. Romance and intimacy between subjects, as well as ritual and spirituality appear throughout Lawson's work, often within the same image. In Emily and Daughter (2015), Lawson continues her interest in intimate familial relationships, engaging her subjects with intention and intuition alike. In this photograph, two women stand closely together, their poses mirroring one another against a white backdrop. They piercingly look in the direction of the camera, while their gaze is blurred and disrupted by an acidic-like wash to the pigment print. The two-person portrait underscores the personal and psychological connection between mother and daughter while creating an expansive image of contemporary personhood.

In 2022, Deana Lawson was awarded the Deutsche Börse Photography Foundation Prize, an influential and longstanding prize that awards artists and projects which have made a significant and original contribution to the medium of photography over the preceding twelve months. She is the first artist working in photography to be awarded the prestigious Hugo Boss Prize by the Guggenheim Museum in New York, which presented a solo exhibition of her work at the museum in 2021. Lawson's first museum survey was presented in 2021 at the Institute of Contemporary Art/Boston, which traveled to MoMA PS1,

Queens, New York, and the High Museum of Art, Atlanta, in 2022. She has been the subject of numerous solo exhibitions at institutions including Kunsthalle Basel, Switzerland (2020); Huis Marseille, Amsterdam (2019); The Underground Museum, Los Angeles (2018); Carnegie Museum of Art, Pittsburgh (2018); Contemporary Art Museum St. Louis (2017); and Art Institute of Chicago (2015). Her work is in the permanent collections of The Museum of Modern Art, New York; Museum of Contemporary Art Chicago; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; and Art Gallery of New South Wales, Sydney. Lawson lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Deana Lawson

Emily and Daughter, 2015

pigment print

60 x 44 1/2 inches

(152.4 x 113 cm)

framed:

62 3/4 x 47 x 2 3/8 inches

(159.4 x 119.4 x 6 cm)

(DLA 19.021)

\$66,000





TALA MADANI

Tala Madani (b. 1981, Tehran, Iran) makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. Her work is populated by mostly naked, bald, middle-aged men engaged in acts that push their bodies to their limits. In this recent painting on view, Madani populates a large canvas with several of her male characters pushing, pulling, or resting atop a Rubik's Cube-like form. Each outward facing surface of the cube is adorned with a pattern or markings suggesting those of a puzzle that needs solving, such as the Rubik's Cube that became popular in the 1970s, a time of immense political upheaval and protest throughout the middle east, Europe, and America—a prime example of Madani's ability to meld playful or childlike techniques and iconography with darker themes, thereby directly connecting her characters to a specific time and place.

Tala Madani has been the subject of solo exhibitions at a number of museums worldwide, including Tala Madani: Biscuits, the artist's first North American survey at The Museum of Contemporary Art, Los Angeles (2023). Other solo exhibitions include Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Secession, Vienna (2019); Portikus, Frankfurt (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, Massachusetts (2016); Contemporary Art Museum St. Louis (2016); Nottingham Contemporary, England (2014); and Moderna Museet, Malmö and Moderna Museet, Stockholm, Sweden

(2013). She recently participated in the 16th Istanbul Biennial: The Seventh Continent, Istanbul, Turkey (2019); Whitney Biennial 2017, Whitney Museum of American Art, New York; and Made in L.A. 2014, Hammer Museum, Los Angeles, among many other international group exhibitions. Madani's work is in the permanent collections of institutions including Moderna Museet, Stockholm and Malmö, Sweden; Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Tate Modern, London; Mori Art Museum, Tokyo; and Whitney Museum of American Art, New York. Madani lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Tala Madani
Puzzle Pussy, 2023
oil on linen
98 x 80 inches
(248.9 x 203.2 cm)
(TM 23.003)
\$180,000







CHRIS MARTIN

A key figure in contemporary painting, Chris Martin (b. 1954, Washington, D.C.) has been producing bold, distinctive paintings since the 1980s, when his practice came of age in New York's vibrant art scene. Informed by a heterogeneous array of cultural, spiritual, and art historical traditions, Martin's works are characterized by textured planes of indelible colors in mixed abstractions that embrace experimentation and the presence of the hand. Ever risk-taking in both physical scale and method, Martin's approach follows the vulnerable unfolding of each new work as a means of radical discovery, improvising with traditional oil and acrylics to found media, including studio detritus and personal ephemera. Collaged elements, whether print images of Amy Winehouse or reproductions of Saturn, are often foregrounded and rhythmically spaced in resistance to obvious visual incorporation—a choice that underscores their status as borrowed images imbued with intimate meanings. This talismanic quality is apparent throughout Martin's oeuvre, whether in the bold geometric repetition of his earliest canvases or in his more recent material play with glitter as an adornment rich with cultural associations. In Wind (2023), sparkling purple forms evoke organic or geologic matter while their collaged, volumetric quality is enhanced by their suspension atop an expressive blue field. Running parallel to the painting's bottom edge, a strip reminiscent of fabric selvedge bears the year of completion and Martin's initials, and might be read as a gesture to harness the painting's joyful sensory provocations back inside the hermetic frame, creating an ongoing play of productive tensions.

Chris Martin has been the subject of solo exhibitions at venues worldwide, including David Kordansky Gallery, Los Angeles (2022); Douglas Hyde Gallery, Dublin (2015); Rectangle, Brussels (2015); Kunsthalle Düsseldorf, Germany (2011); and Corcoran Gallery of Art, Washington, D.C. (2011). Recent group exhibitions include Black Light, Centre de Cultura Contemporània de Barcelona, Spain (2018); Animal Farm, Brant Foundation Art Study Center, Greenwich, Connecticut (2017); and Thinking Out Loud: Notes on an Evolving Collection, The Warehouse, Dallas (2017). His paintings are included in the permanent collections of the Albright-Knox Art Gallery, Buffalo, New York; Museum of Contemporary Art Chicago; High Museum of Art, Atlanta; Museum of Contemporary Art Denver; Museum Boijmans Van Beuningen, Rotterdam, the Netherlands; and San Francisco Museum of Modern Art, among other museums. Paintings, a career-spanning monograph, was published by Skira in 2017. Martin lives and works in Brooklyn and the Catskills, New York.

DAVID
KORDANSKY
GALLERY



Chris Martin

Wind, 2023

acrylic and oil paint, sequins,
glitter, and collage on canvas

81 x 90 1/2 x 2 1/2 inches

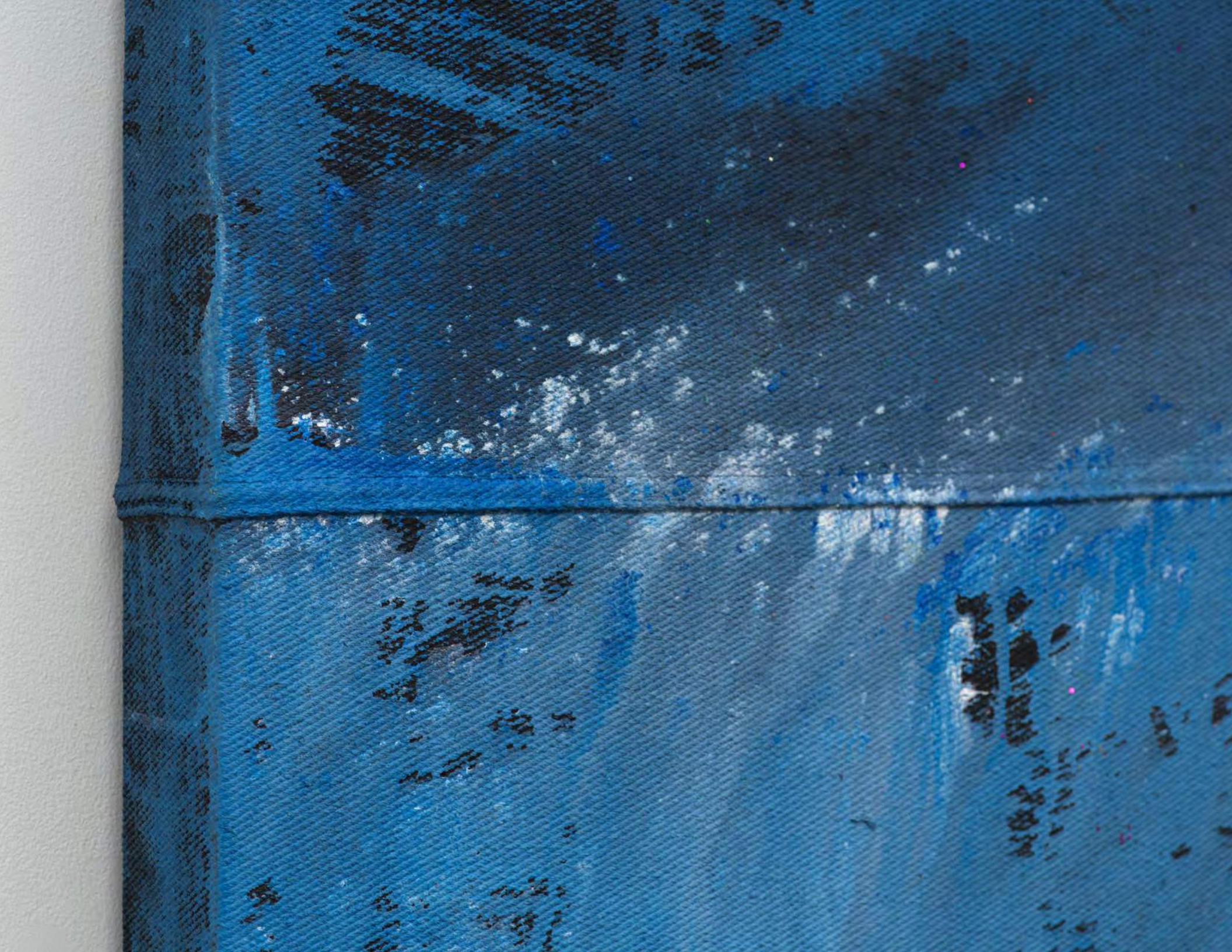
(205.7 x 229.9 x 6.3 cm)

(CM 23.012)

\$75,000





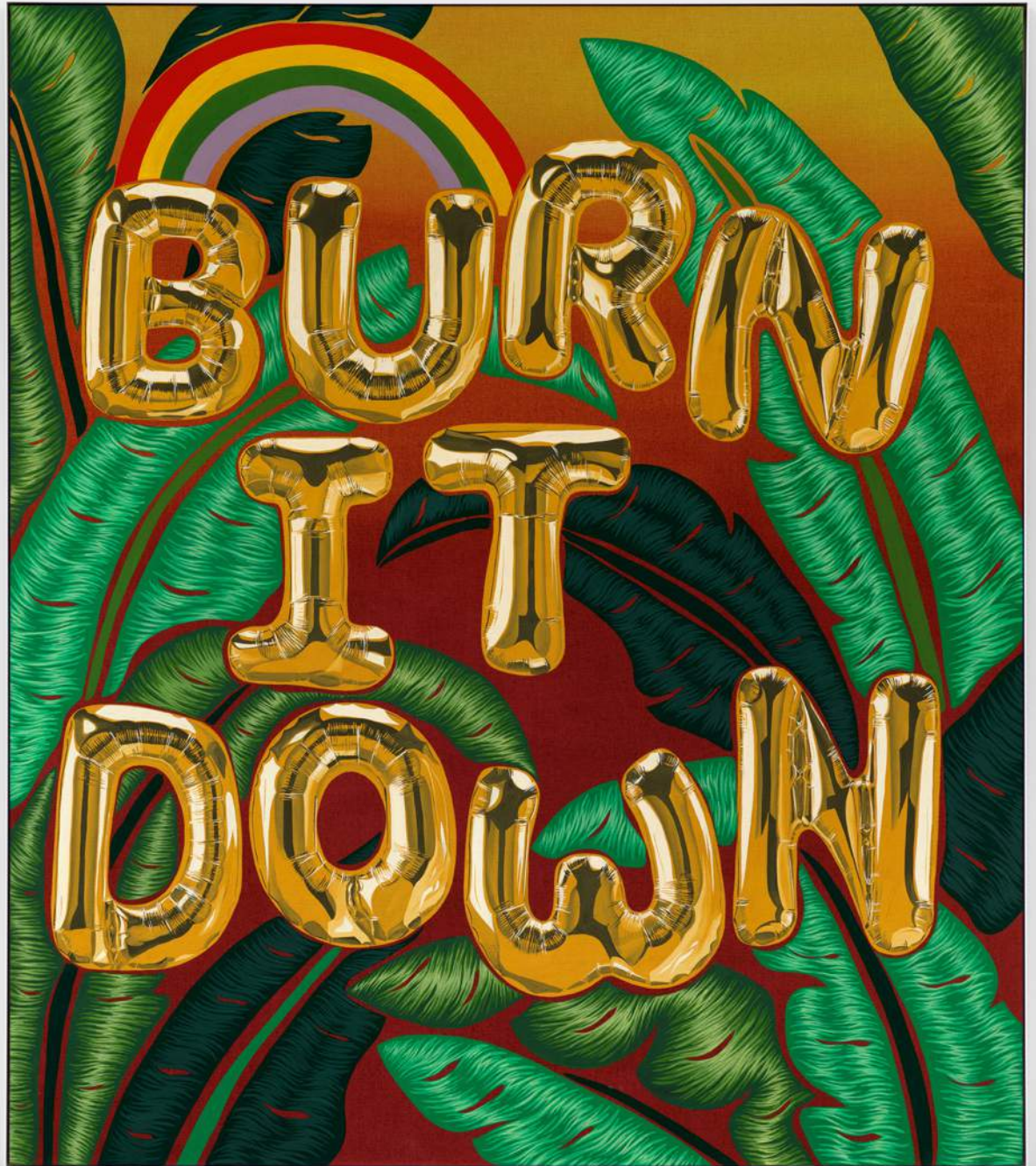


JOEL MESLER

Joel Mesler's (b. 1974, Los Angeles) work sheds light on universal themes by filtering them through autobiography, humor, self-deprecation, and surprising compositional juxtapositions. Its wry surrealism and emphasis on words and phrases place it in dialogue with the work of artists like Ed Ruscha and Christopher Wool, who also engage with language and the relationship between text and image. In Untitled (Burn It Down) (2023), the artist brings together several motifs that have made frequent appearances in recent series, highlighting the world-building features of his vision—a vision whose worlds are inseparable from the psychological states that give rise to them and that he critiques, questions, celebrates, mocks, and lovingly cultivates from one painting to the next. The new painting also finds Mesler actively experimenting with flatness and depth: the banana leaf pattern borrowed from the wallpaper at the Beverly Hills Hotel, for instance, breathes here with a strange, electric presence that suggests it has come alive. But as is often the case in his work, the visual ramifications of this move are only part of the story. Emotional flatness and depth are at stake too, perhaps most tellingly in the text that is the painting's de facto "subject." Burning things down both destroys them and turns them into martyred heroes. As the Mylar balloons that spell out the words make plain, such destructive actions involve both deflation and inflation, reflection and fragility, and commitment and emptiness.

Joel Mesler: Spiritual Journey, the artist's first solo museum exhibition in Asia, was on view at the Long Museum West Bund, Shanghai earlier this year. He has also been the subject of recent solo exhibitions at David Kordansky Gallery, Los Angeles (2021); Lévy Gorvy, Hong Kong (2021); Harper's Books, East Hampton, New York (2020); and Simon Lee, London (2018). Mesler lives and works in East Hampton, New York.

DAVID
KORDANSKY
GALLERY



Joel Mesler

Untitled (Burn It Down), 2023

pigment on linen

80 x 70 x 1 1/4 inches

(203.2 x 177.8 x 3.2 cm)

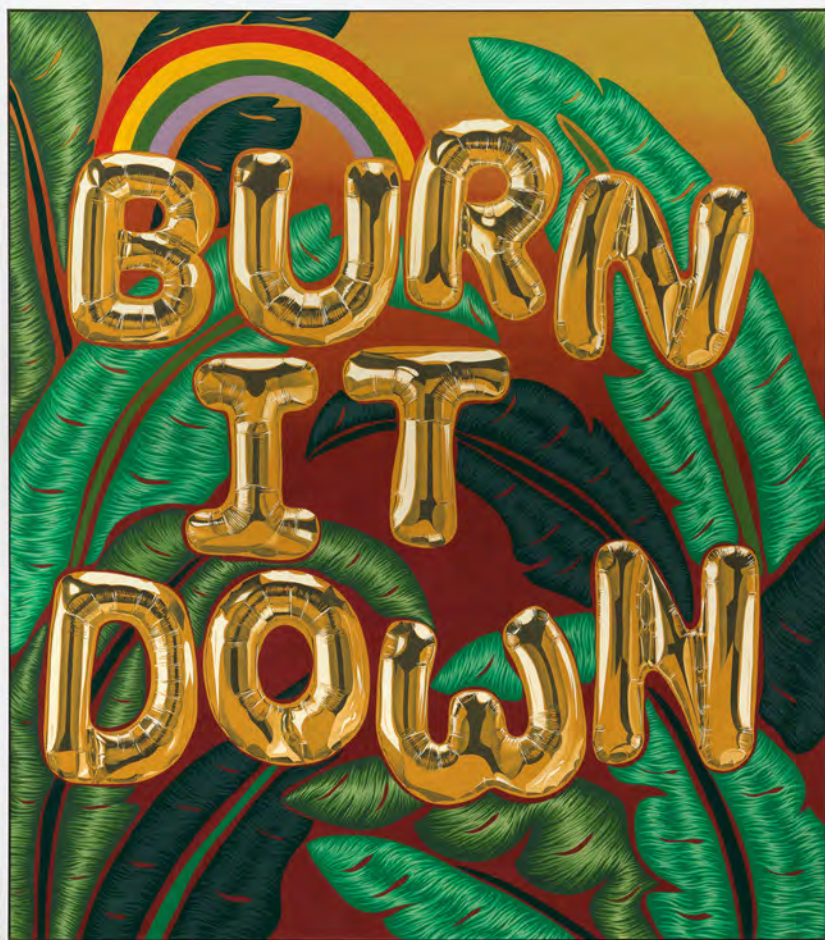
framed:

80 3/4 x 70 3/4 x 2 inches

(205.1 x 179.7 x 5.1 cm)

(JME 23.031)

\$185,000







IVAN MORLEY

Ivan Morley's (b. 1966, Burbank, California) paintings emerge from, and return to, the discipline of painting, but they also incorporate materials, techniques, and conceptual strategies associated with other mediums. His expanded view of painting reflects an expanded sense of the stories painting can tell. Many of his recent works are embroidered compositions in which the formal qualities of stitches and thread lend their textures and rhythms to Morley's fluid amalgamations of figuration and abstraction. A major new work pertains to two series he has been elaborating on over the course of more than two decades, each of which is the result of research on, and extrapolation from, obscure moments in Californian history. In a similar way, Tehachepi (sic), A True Tale (2023) finds Morley juxtaposing recurring elements with new inventions. Glimpses of a wooden structure can be made out among frenetic layers of color and renditions of written notations that constitute notes the artist makes to himself during the process of creating the work. Based in part on an actual wood construction he built in his studio to position a figure model, the image serves as a reminder that he constructs his paintings as much he paints, draws, or thinks them, and that painting itself is a synthesizing operation in which narratives, gestures, scenes, people, and objects are rendered "from life" in a multitude of ways.

Morley has been the subject of solo exhibitions at venues including David Kordansky Gallery, Los Angeles (2022 and 2018) and Kimmerich Galerie, Berlin (2014). Group exhibitions include Abstract America Today, Saatchi

Gallery, London (2014); Painting Expanded, Tanya Bonakdar Gallery, New York (2011); The Artist's Museum, Museum of Contemporary Art, Los Angeles (2010); DAS GESPINST, Die Sammlung Schürmann zu Besuch im Museum Abteiberg, Museum Abteiberg, Mönchengladbach, Germany (2009); Imagination Becomes Reality. Part IV: Borrowed Images, Sammlung Goetz, Munich (2006); and Painting in Tongues, Museum of Contemporary Art, Los Angeles (2006). His work is in the permanent collections of K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Museum of Contemporary Art, Los Angeles; Santa Barbara Museum of Art, California; and University Museum of Contemporary Art at the Fine Arts Center, University of Massachusetts Amherst. In 2020, the first comprehensive monograph dedicated to Morley was published by David Kordansky Gallery. Morley lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Ivan Morley

Tehachepi (sic), A True Tale, 2023

thread, ink, and watercolor on canvas

76 1/4 x 52 1/8 x 1 5/8 inches

(193.5 x 132.4 x 4.1 cm)

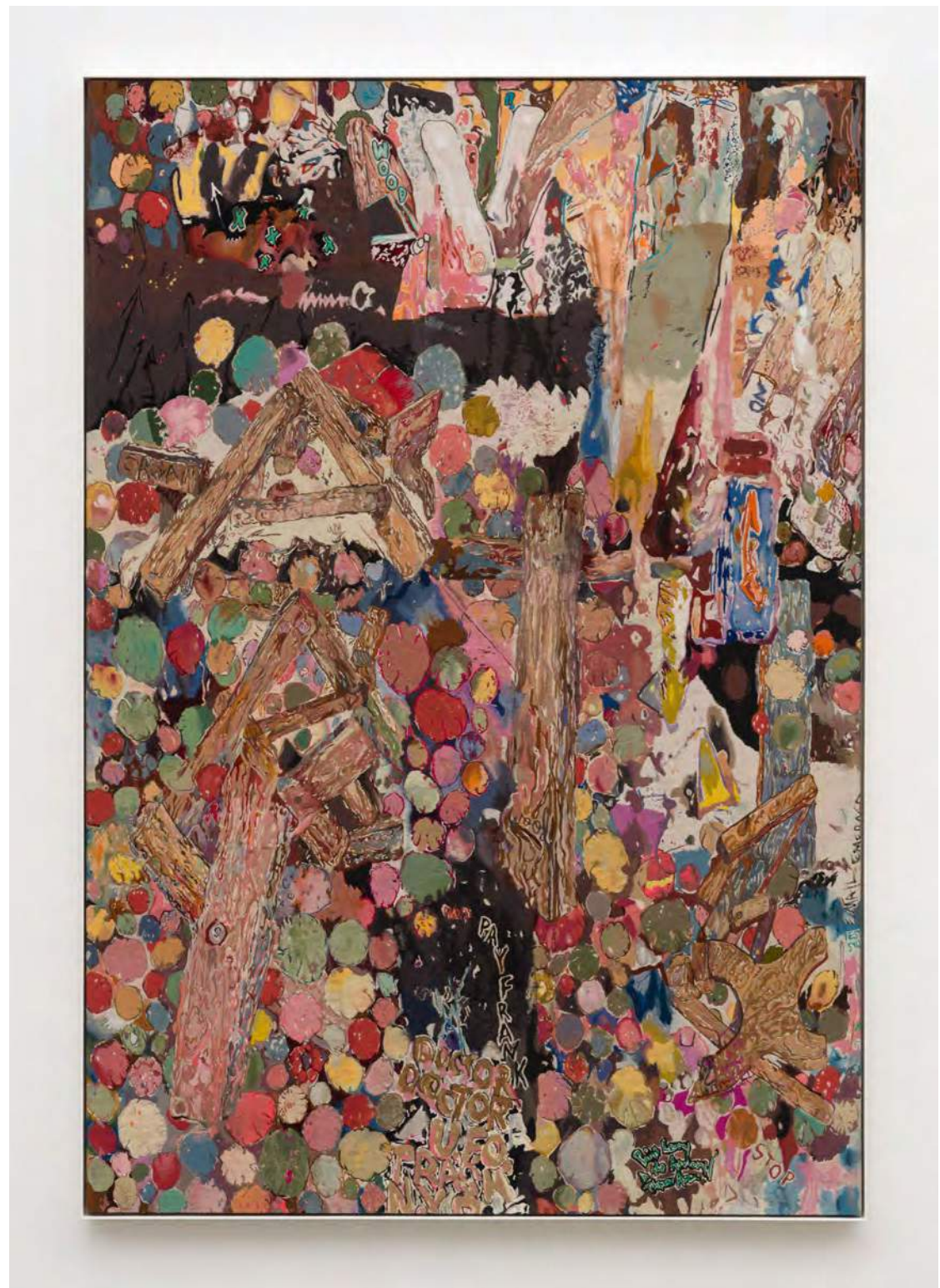
framed:

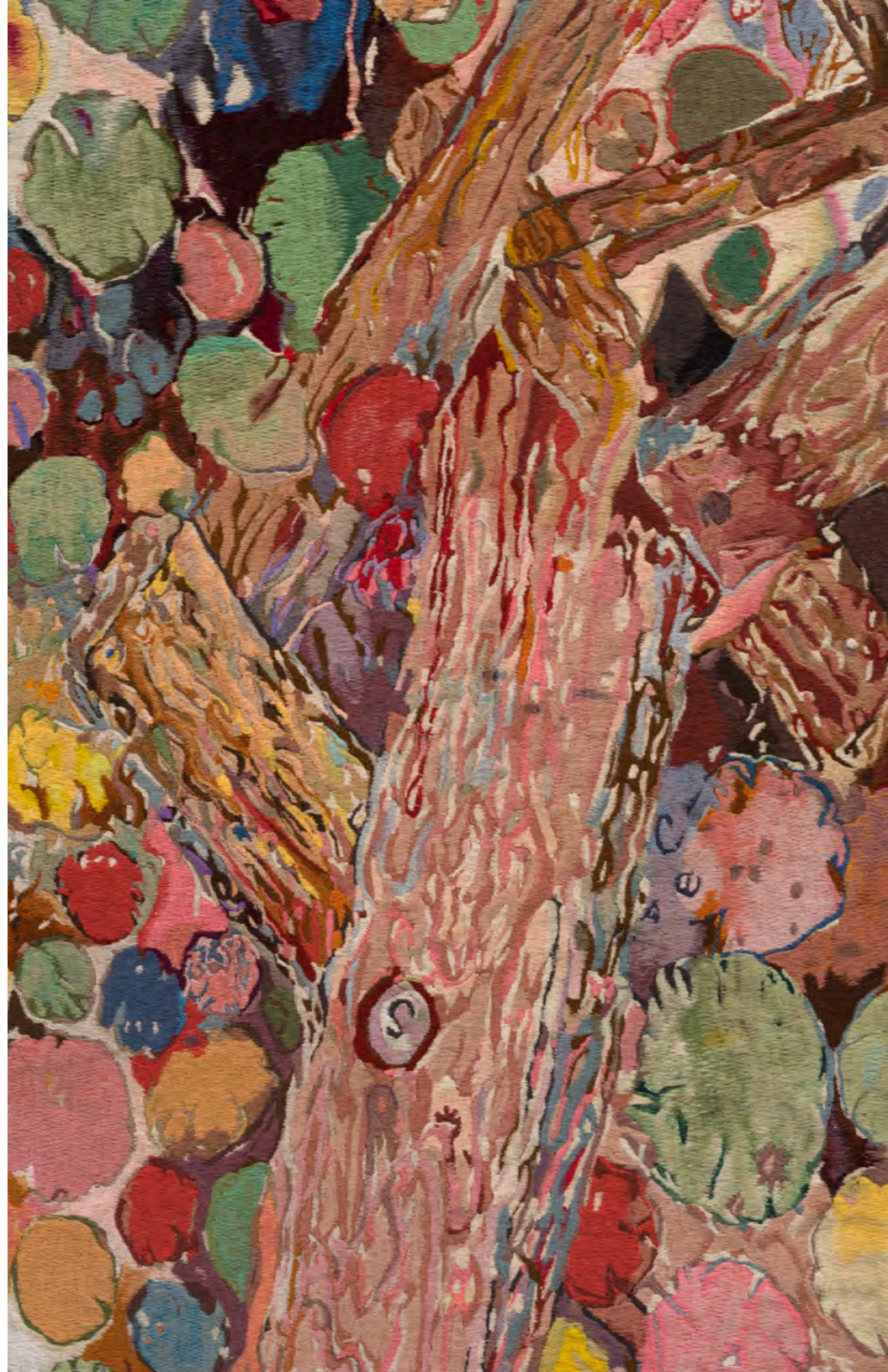
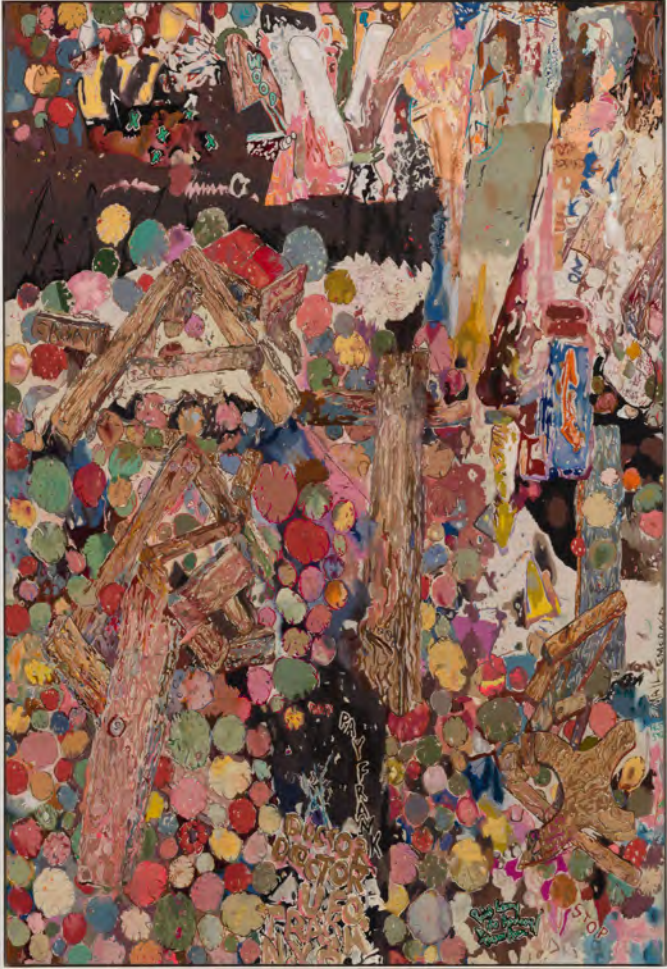
76 7/8 x 52 7/8 x 2 inches

(195.1 x 134.1 x 5.1 cm)

(IM 22.033)

\$100,000







RUBY NERI

A forerunner in contemporary ceramics, the impressive personal lexicon of sculptor Rubi Neri (b. San Francisco, 1970) is informed by classical pottery and fertility sculptures, the Bay Area Figurative and Funk movements, and her own background as a Mission School painter and street artist in the 1990s. Most immediately, her large-scale sculptures, vessels, and wall pieces celebrate the possibilities of clay through bawdy representations of the female figure—naked, grinning, and actively asserting their own gaze. Clay, in its direct responsiveness to human manipulation, intensifies the physicality of the figures while simultaneously foregrounding Neri's investment in the handmade and material, especially as an artist practicing in the digital age. Scored and textured surfaces are reminiscent of cave walls or quotidian vandalism while her signature incorporation of bright, airbrushed glazes and thick black contour lines evoke the immediacy of graffiti—marks made urgently and intuitively, or hastily abandoned. Whether recurring in various scales across narrative tableaux, or fused in improbable arrangements to meet the formal criteria of vessels, Neri's figures are fully realized, even exaggerated, sexual agents—representations of femininity that joyfully reimagine the nude's historically passive role throughout Western art. In Sea Creatures (2023), for example, Neri's version of Venus is encircled by the three Hours—one emerging from the base, one flanking her side, and one above her head, supported in a heroic show of strength more readily associated with gods and heroes. But unlike Botticelli's Venus, whom

the painting captures in her mythologic shell only seconds before her nudity is covered, Neri's goddess is a colorful exhibitionist, born of the gaping-mouthed fish, sea snails, and shells of the ocean we know.

In 2018, Ruby Neri was the subject of a two-person exhibition, Alicia McCarthy and Ruby Neri / MATRIX 270, at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), California. Recent group shows include Funk You Too!, Museum of Arts and Design (2023), New York; The Flames: The Age of Ceramics, Musée d'Art Moderne de Paris (2021–2022); New Time: Art and Feminisms in the 21st Century, BAMPFA, California (2021); The Domestic Plane: New Perspectives on Tabletop Art Objects, Objects Like Us, Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2018); From Funk to Punk, Left Coast Ceramics, Everson Museum of Art, Syracuse, New York (2017); Fertile Ground: Art and Community in California, Oakland Museum of California and San Francisco Museum of Modern Art (2014); Energy That is All Around: Mission School, Grey Art Gallery, New York University, New York (2014); Busted, High Line, New York (2013); and Made in L.A. 2012, Hammer Museum, Los Angeles (2012). Her work is in the permanent collections of The Museum of Contemporary Art, Los Angeles; Brooklyn Museum, New York; de Young museum, San Francisco; and Hammer Museum, Los Angeles. Neri lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Ruby Neri
Sea Creatures, 2023
ceramic with glaze
44 x 28 x 18 inches
(111.8 x 71.1 x 45.7 cm)
(RN 23.003)
\$45,000







ODILI DONALD ODITA

Combining hard-edge abstraction and acute attention to color, the paintings of Odili Donald Odita (b. 1966, Enugu, Nigeria) are at once indelible and expansive. Relying on hand mixed hues that resist replication, Odita's palette, from the joyous to the subdued, makes use of color as a powerful tool for activating emotions and invoking memories, both individual and collective. By levying the personal, political, and art historical alike, Odita's discrete acrylic paintings, as well as his large-scale, site specific works engage influences ranging from African textile design to modernist painting to conceptualism, distilling historical iconography into fundamental forms, or positing critiques of power through pattern, rhythm, and rupture. The resultant images are as visually searing as they are generous and invitational, eliciting a range of possible readings. The painting Double Consciousness (2023), for example, which borrows its title from W.E.B. Du Bois's framework for describing Black Americans' internalized struggle for identity, draws us in with its nuanced hues, which at first glance seem recurrent, but are, in fact, distinct. Seen architecturally, earth tones meet vibrant blades of periwinkle and sky-blue negative space, suggesting optical refraction, while a splice of yellow tricks the eye, appearing gradated beside indigo. From another perspective, vertical polygons fan and taper, while sharp-angled shapes, some singular and others mimetic, approach, miss, or run in splinter-like parallel, challenging us to distinguish nearly imperceptible points of convergence and disappearance.

Odili Donald Odita has been the subject of solo exhibitions at institutions including the Philadelphia Museum of Art (2021); Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015). Notable group exhibitions include New Grit: Art & Philly Now, Philadelphia Museum of Art (2021); Generations: A History of Black and Abstract Art, Baltimore Museum of Art (2019); How We See: Materiality of Color, Laumeier Sculpture Park, St. Louis (2019); Front International: Cleveland Triennial for Contemporary Art: An American City, Cleveland (2018); Prospect 4: The Lotus in Spite of the Swamp, New Orleans (2017); Think with the Senses – Feel with the Mind: Art in the Present Tense, 52nd Venice Biennale, Italy (2007). Odita's work is in the permanent collections of numerous museums, including the Baltimore Museum of Art; Pérez Art Museum, Miami; Philadelphia Museum of Art; San Francisco Museum of Modern Art; and The Studio Museum in Harlem, New York. Odita lives and works in Philadelphia.

DAVID
KORDANSKY
GALLERY

Odili Donald Odita

Double Consciousness, 2023

acrylic on canvas

84 x 70 x 1 1/2 inches

(213.4 x 177.8 x 3.8 cm)

framed:

84 3/4 x 70 3/4 x 2 inches

(215.3 x 179.7 x 5.1 cm)

(ODO 23.003)

\$150,000







HILARY PECIS

Hilary Pecis (b. 1979, Fullerton, California) creates paintings that reflect the interior and exterior spaces traversed through daily life, from nature trails throughout Southern California and Los Angeles streetscapes, to interiors made up of a variety of patterns, materials, and textures. Working with a saturated palette, Pecis's compositions distill the shapes, colors, and rhythms that surround her as she moves through space. In Pharamond (2023), we see Pecis's graphic reproduction of the iconic Le Petit Bouillon Pharamond restaurant interior as seen from the top of an angular winding staircase. Established in 1832, the historic restaurant has maintained the same opulent, art nouveau interior since its redecoration for The Universal Exposition of 1889 in Paris. The dining rooms are rich with ornate details like floral motifs, large gilded mirrors, and reddish-brown geometric floor tiles, which appear blue in Pecis's iteration. The artist captures most of the images she paints on her phone in moments of inspiration; individual elements and colors—like the blue geometric tiles—are sometimes modified to better reflect the atmospheric energy, light, sound, and other visceral components that can shape one's memory of a moment or place.

Hilary Pecis recently presented her first exhibition with David Kordansky Gallery in March 2023. She has also been the subject of solo exhibitions at Rockefeller Center, New York (2021); Timothy Taylor, London (2021); Spurs Gallery, Beijing (2020); Rachel Uffner Gallery, New York (2020); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (2019). Recent group exhibitions include

13 Women: Variation I, Orange County Museum of Art, Costa Mesa, California (2022–2023); Present Generations: Creating the Scantland Collection of the Columbus Museum of Art, Columbus Museum of Art, Ohio (2021); FEEDBACK, The School at Jack Shainman Gallery, Kinderhook, New York (2021); L.A.: Views, Maki Gallery, Tokyo (2020); High Voltage, The Nassima-Landau Project, Tel Aviv, Israel (2020); and (Nothing but) Flowers, Karma, New York (2020). Her work is in the permanent collections of institutions including the National Gallery of Art, Washington, D.C.; Museum of Contemporary Art, Los Angeles; Aïshti Foundation, Beirut; and Yuz Museum, Shanghai. Pecis lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Hilary Pecis
Pharamond, 2023
acrylic on linen
74 x 64 x 1 5/8 inches
(188 x 162.6 x 4.1 cm)
(HPE 23.009)
SOLD

MAI-THU PERRET

Mai-Thi Perret (b. 1976, Geneva) creates sculptures, paintings, drawings, site-specific installations, performances, texts, and other works that, when taken together, constitute an artistic world woven by material relationships, cultural allusions, and embodied abstractions. While she has availed herself of a wide range of mediums, Perret's use of ceramics has served as a clearinghouse for sculptural experimentation in which a wide range of techniques have resulted in objects of varied scales, types, and conceptual orientations. In the wall-based sculptures that have been a through-line in her project for two decades, she incorporates both geometric and expressive interventions, creating compositions in which frank materiality is a constant, but in which space is made alternately for contemplation, aggression, and whimsy. The rich colors that are the result of Perret's approach to glazing are defining factors in the experience of these works, imbuing them with a transfixing level of painterly depth. For all their complexity, the wall-based sculptures are distinguished by an economy of means and a formal directness that, despite the multi-stage processes required to shape, fire, and glaze ceramic objects, makes them feel like they are alive and happening in the here-and-now.

Mai-Thu Perret recently presented an exhibition with David Kordansky Gallery in Los Angeles in March 2023, and was also the subject of a 2022 solo exhibition at Istituto Svizzero, Rome, and a 2019 survey exhibition at MAMCO Genève (Musée d'art moderne et contemporain). Additional solo exhibitions of

her work have been presented at at Le Portique – centre régional d'art contemporain du Havre, France (2020); Badischer Kunstverein, Karlsruhe, Germany (2019); Spike Island, Bristol, England (2019); Nasher Sculpture Center, Dallas (2016); Le Magasin, Grenoble, France (2012); Haus Konstruktiv, Zurich (2011); University of Michigan Museum of Art, Ann Arbor (2010); San Francisco Museum of Modern Art (2008); and Renaissance Society at the University of Chicago (2006). Recent group exhibitions include New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum and Pacific Film Archive, California (2021); The Musical Brain, High Line, New York (2021); New Age, New Age: Strategies for Survival, DePaul Art Museum, Chicago (2019); and Like Life: Sculpture, Color, and the Body (1300–Now), Met Breuer, New York (2018). Her work is in the permanent collections of institutions including the Centre National des Arts Plastiques, Paris; Collection Aargauer Kunsthaus, Aarau, Switzerland; Fonds National d'Art Contemporain, Paris; Migros Museum für Gegenwartskunst, Zurich; San Francisco Museum of Modern Art; and Walker Art Center, Minneapolis. Perret lives and works in Geneva.

DAVID
KORDANSKY
GALLERY

Mai-Thu Perret

*The corals' many branches are
suffused with moon, 2023*

glazed ceramic
19 1/4 x 14 3/4 x 2 inches
(49 x 37.5 x 5 cm)
(MP 23.039)
\$35,000





DAVID
KORDANSKY
GALLERY

Mai-Thu Perret

*Above no buddhas,
below no sentient beings, 2023*

glazed ceramic

19 1/8 x 14 3/4 x 5 1/8 inches

(48.5 x 37.5 x 13 cm)

(MP 23.041)

\$35,000





TOBIAS PILS

In his large oil paintings, Tobias Pils (b. 1971, Linz, Austria) combines figurative, symbolic, and abstract elements to create pictures of visual complexity and bracing emotional affect. A restrained palette of blacks, whites, and grays activates a pictorial surface that prioritizes mark-making and gestural line over convincing representations of volume or hue. Read either narratively or symbolically, the resulting images center figures reduced to their essential contours in oneiric relationship to elements imbued with primordial associations—tree trunks, horses, mountains, half-moons, circles—whose renderings combine the intuitive immediacy of cave paintings with the frenetic guesswork of hand-drawn maps. In both his discrete and large-scale, site-specific paintings, Pils's synthesis of non-objective patterning, impressionistic brushwork, and suggestive illustrative moments make for productive instances of tension and slippage within carefully resolved compositions. In dialogue with Cubism and tableaux painting, the choice to unite linear and aerial perspectives in the same field implies the stratification of human perception, as well as the insoluble conundrum of visually charting experience. In *Storm* (2022), Pils illustrates the titular phenomenon both in the scumbled gray sky and psychic turmoil that seems to rise from the central figure. What might first be interpreted as a simplistic depiction of sex is complicated and transmogrified through additional human forms: embryos, spirits, or visions. The repetition and exaggeration of the figures' ribs are as suggestive of biblical origin stories as they are malnourishment and decay while the picture's nautilus-like composition leads our gaze out from the center to the natural end point: a large, open, acutely conscious eye.

In 2020, a permanent, large-scale installation of paintings by Pils was inaugurated at Kunstmuseum Bonn, Germany, and a major permanent fresco was installed at the Renzo Piano-designed campus of École normale supérieure Paris-Saclay, Gif-sur-Yvette, France. Pils has been the subject of solo and two-person exhibitions at Josef Albers Museum, Bottrop, Germany (2017); Le Consortium, Dijon, France (with Michael Williams, 2017); Chinati Foundation, Marfa, Texas (2016); and Secession, Vienna (2013), among other institutions. Recent group shows include *Picasso et la bande dessinée*, Musée Picasso, Paris (2020), *Jay DeFeo – The Ripple Effect*, Aspen Art Museum, Colorado (2018); *Le Consortium Collection*, Le Consortium, Dijon, France (2018); and *Spiegelnde Fenster*, 21er Haus, Vienna (2017). His work is in the permanent collections of Albertina, Vienna; Kunstmuseum Bonn, Germany; and Le Consortium, Dijon, France, among other institutions. Pils lives and works in Vienna.

DAVID
KORDANSKY
GALLERY

Tobias Pils
Storm, 2022
oil on canvas
78 3/4 x 63 3/4 inches
(200 x 162 cm)
framed:
80 3/4 x 65 3/4 x 2 3/8 inches
(205 x 167 x 6 cm)
(TPI 23.003)
\$70,000









TORBJØRN RØDLAND

Torbjørn Rødland (b. 1970, Stavanger, Norway) makes photographic images that pointedly address their viewers, evoking a wide range of emotional and intellectual states. Curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism appear throughout his work and often in the same image. Prompted by non-photographic imagery that he transforms into real-world photographic subjects, Rødland portrays scenes designed to generate psychological reaction through his depiction of highly sensorial qualities. In Shovel (2022), Rødland presents a troubling scene in which a black shovel presses into the bridge of a bare foot. The day's golden hour casts an array of light and shadow, illuminating the featured character's right foot seen applying pressure to the shovel. By incorporating visceral visual elements—like a bare foot atop a jagged rock floor—and pairing them with Rødland's use of film-based cameras and chemical darkroom processes, these stylized compositions highlight the material quality present throughout Rødland's work.

Torbjørn Rødland has been the subject of solo exhibitions including Bible Eye, The Contemporary Austin, Texas (2021); Fifth Honeymoon, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, and the Museum of Contemporary Art Kiasma, Helsinki (2018–2019); THE TOUCH THAT MADE YOU, Fondazione Prada, Milan (2018) and the Serpentine, London (2017); Back in Touch, C/O Berlin (2017); and Blue Portrait (Nokia N82), Whitney Museum of American Art, New York (2016).

Notable group exhibitions include What People Do for Money, Manifesta 11, Zurich (2016); LIT, 9th Berlin Biennale for Contemporary Art (2016); and 48th Venice Biennale, Italy (1999). His work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo, New York; Astrup Fearnley Museum of Modern Art, Oslo, Norway; Malmö Art Museum, Sweden; Museum of Contemporary Art Chicago; Stedelijk Museum, Amsterdam; and Museum of Modern Art, New York. Rødland lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Torbjørn Rødland

Shovel, 2022

chromogenic print

22 1/2 x 17 3/4 inches

(57 x 45 cm)

framed:

23 3/8 x 18 5/8 x 1 1/2 inches

(59.4 x 47.3 x 3.8 cm)

Edition of 3, with 1 AP

(TR 23.002)

\$16,000





TOM OF FINLAND

Tom of Finland (Touko Laaksonen, 1920–1991) is widely regarded as one of the twentieth century's most influential artists for his groundbreaking representation of the male figure. Tom's interest in creating what he called "dirty drawings" started at a young age, reflecting his internal desires and eventually making those desires public. His masterful renderings of virile men engrossed in acts of homoerotic desire can be approached along several interpretative lines—art historical, social, technical—but each of them points to the revolutionary nature of his project. In Untitled (from "Camping") (1976), Tom interweaves his interests in the outdoors, leisure, hypermasculinity, and leather to depict two characters presumably overtaken by passion in the woods. By placing his characters in seemingly mundane locations such as parks, Tom draws a connection to cruising culture common in the gay community while highlighting the idea that erotic desire is universal and exists in a multitude of spaces, both public and private.

Tom of Finland: Bold Journey, a solo exhibition featuring over six decades of the artist's work, is on view at the Museum of Contemporary Art Kiasma, Finland through October 29. Tom of Finland has been the subject of numerous solo and two-person exhibitions across the globe, including Tom of Finland – The Darkroom, Fotografiska, Stockholm, Tallinn, Estonia, and New York (2020–2021); Tom of Finland: Love and Liberation, House of Illustration, London (2020); Reality & Fantasy: The World of Tom of Finland, Gallery X, Tokyo and Osaka (2020); TOM House: The Work and Life of Tom of Finland, Mike Kelley's Mobile Homestead, Museum of Contemporary Art Detroit (2018); The Pleasure

of Play, Artists Space, New York (2015) and Kunsthalle Helsinki (2016); and Bob Mizer & Tom of Finland, Museum of Contemporary Art, Los Angeles (2013). Recent group exhibitions include Art & Porn, ARoS Aarhus Art Museum, Aarhus, Denmark, and Kunsthall Charlottenborg, Copenhagen (2020); Camp: Notes on Fashion, Metropolitan Museum of Art, New York (2019); Keep Your Timber Limber (Works on Paper), Institute of Contemporary Art, London (2013); and We the People, Robert Rauschenberg Foundation, New York (2012). His work is in the permanent collections of The Museum of Modern Art, New York; Museum of Contemporary Art Kiasma, Helsinki; Art Institute of Chicago; Los Angeles County Museum of Art; and San Francisco Museum of Modern Art, among many other institutions. In 2023, David Kordansky Gallery published a major new catalogue documenting three exhibitions of Tom's work held at David Kordansky Gallery between 2015 and 2021.

**DAVID
KORDANSKY
GALLERY**



Tom of Finland

Untitled (from "Camping"), 1976

pen, ink, and gouache on board

8 1/4 x 7 1/2 inches

(21 x 19.1 cm)

framed:

13 7/8 x 13 1/8 x 1 1/2 inches

(35.2 x 33.3 x 3.8 cm)

(TF 20.017)

\$40,000



LESLEY VANCE

Lesley Vance (b. 1977, Milwaukee, Wisconsin) has honed an unmistakable visual language in which abstraction articulates its connections to realities both tangible and ephemeral. She has achieved this in numerous ways; emphasizing relationships between light and shadow, exploring different perceptions of space, and reckoning with the materiality of color. Vance's watercolors constitute an important facet of her overall production, providing not only the opportunity to experiment with new ideas and respond to information she gleans from the painting process, but to generate compositions suffused with transparency, layering, and prismatic light. She has steadily increased the scale of the watercolors, allowing them to evolve from intimate, study-like works to pictures that match the scope and ambition of many of her canvases. The watercolors also foreground the process by which the artist thinks through her gestures, allowing viewers to follow her as she creates complex, interlocking spaces defined by color and movement. For Vance, structure and elaboration are organically fused, and the most carefully constructed compositions are, at their core, the products of intuition.

Vance is the subject of a solo exhibition at the Columbus Museum of Art, on view through September 3. She has also been the subject of solo and two-person exhibitions at The FLAG Art Foundation, New York (2012); Bowdoin College Museum of Art, Bowdoin, Maine (2012); and Huntington Library, Art Museum, and Botanical Gardens, San Marino, California (with Ricky Swallow, 2012).

Vance has been featured in numerous group exhibitions, such as Aftereffect: O'Keeffe and Contemporary Painting, Museum of Contemporary Art Denver (2019); Painter Painter, Walker Art Center, Minneapolis (2013); and Whitney Biennial 2010, Whitney Museum of American Art, New York. Her work is in the permanent collections of the Dallas Museum of Art; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Milwaukee Art Museum; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; and Hammer Museum, Los Angeles, among many others. In 2019, Gregory R. Miller & Co. published a monograph surveying the last five years of Vance's work. Vance lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Lesley Vance

Untitled, 2023

watercolor on paper

26 x 20 inches

(66 x 50.8 cm)

framed:

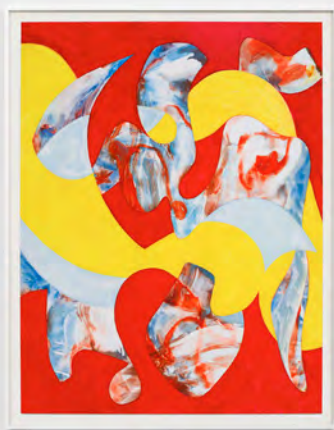
27 3/4 x 21 3/4 x 1 1/4 inches

(70.5 x 55.2 x 3.2 cm)

(LV 23.005)

\$40,000





MARY WEATHERFORD

Mary Weatherford (b. 1963, Ojai, California) has become recognized as one of the leading painters of her generation, as well as one of the most astute and daring practitioners taking on the legacies of American abstraction. Her new paintings find her pursuing the open spaces, immersive color relationships, and sweeping gestures that make her pictures simultaneously evocative of exterior landscapes and the encompassing inner realities of thoughts and moods. Alongside these ambitious moves, which embody piercing questions about what painting is and what it can communicate, Weatherford foregrounds the immediate experience of looking as a full-body phenomenon in numerous ways. In this new large-scale, oceanic painting, she creates a total effect through scale, color, and, as viewers of her paintings have observed for over a decade, the incorporation of neon tubing and the wiring and hardware that support it.

Mary Weatherford was the subject of the survey exhibition Canyon–Daisy–Eden, which was on view 2020–2021 at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, and SITE Santa Fe, New Mexico. Other solo exhibitions of her work have been presented at Museo di Palazzo Grimaldi (2022); Aspen Museum of Art, Colorado (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, California (2014); Todd Madigan Gallery, California State University at Bakersfield, California (2012); and LAXART, Los Angeles (2012). Recent group exhibitions include 13 Women: Variation II, Orange County Museum of Art, Costa Mesa, California

(2023); Aftereffect: Georgia O’Keeffe and Contemporary Painting, Museum of Contemporary Art Denver (2019); Between Two Worlds: Art of California, San Francisco Museum of Modern Art (2017); NO MAN’S LAND: Women Artists from the Rubell Family Collection, National Museum of Women in the Arts, Washington, D.C. (2015); Pretty Raw: After and Around Helen Frankenthaler, Rose Art Museum, Brandeis University, Waltham, Massachusetts (2015); and The Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art, New York (2014). Her work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Museum of Contemporary Art San Diego; Museum of Modern Art, New York; Tate Modern, London; Brooklyn Museum, New York; K11 Art Foundation, Hong Kong; and Museum of Contemporary Art, Los Angeles. In 2019, Lund Humphries published an in-depth monograph surveying the artist’s oeuvre. Weatherford lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Mary Weatherford
the wine-dark sea, 2023
Flashe and neon on linen
96 x 93 inches
(243.8 x 236.2 cm)
(MW 23.004)
\$400,000





MICHAEL WILLIAMS

Utilizing a range of analog and digital processes to reformulate source imagery, Michael Williams (b. 1978, Doylestown, Pennsylvania) creates paintings and drawings that arbitrate experiences of the everyday. Omnivorous in his approach to mark-making, Williams combines observational and abstract painting in colorful canvases whose subjects exist along a continuum between the recognizably concrete and the ambiguous, gestural, and frenetic. Digital manipulations, including pop cultural and vernacular imagery, often serve as starting points, though the ensuing processes take on their own momentum, as Williams cuts up, collages, covers, and diverges from these origins in layered translations. Reminiscent of Peter Saul's morphing figurations and Philip Guston's political cartoons, throughout Drawing Set 2012 – 2018 (2012–2018) restraints become opportunities for perceptual distortion and critique. Notably humorous, psychedelic, or piquant, contemporary life emerges as a fraught stream of latent material, as Williams reimagines artworks as isolated one-liners or concrete poems. In one instance, a cartoonish figure draws his own portrait, including his elongated shadow-casting nose, in a tongue-in-cheek portrayal of both the playfulness and vulnerability inherent in self-representation. In another, a safety-orange New York City parking ticket recalls the daily frustrations of city life, while Williams's inclusion of absentminded doodles across the envelope's surface reminds us, too, of the many unlikely places artmaking intervenes, not just beyond, but within, the usual bureaucratic conditions.

Michael Williams has been the subject of solo and two-person exhibitions at the Power Station, Dallas (2022); LOK, the Kunstzone in the Lokremise, Kunstmuseum St.Gallen, Switzerland (2021); Le Consortium, Dijon, France

(with Tobias Pils, 2017); Carnegie Museum of Art, Pittsburgh (2017); Musée des Beaux-Arts de Montréal (2015); and Gallery Met, New York (2015). Recent group shows include .paint, Museum of Contemporary Art Chicago (2020); Joe Bradley, Oscar Tuazon, Michael Williams, Brant Foundation Art Study Center, Greenwich, Connecticut (2018); The Trick Brain, Aïshti Foundation, Beirut (2017); High Anxiety: New Acquisitions, Rubell Family Collection, Miami (2016); Artists and Poets, Secession, Vienna (2015); and The Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art, New York (2014). His work is in the permanent collections of institutions including the Dallas Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Musée des Beaux-Arts de Montréal. Williams lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Michael Williams

Drawing Set 2012 - 2018, 2012 - 2018

pen and colored pencil on paper

8 7/8 x 8 3/8 inches

(22.5 x 21.3 cm)

framed:

10 7/8 x 8 1/2 x 1 1/4 inches

(27.6 x 21.6 x 3.2 cm)

(MWI 22.235)

\$7,000

DAVID
KORDANSKY
GALLERY

Michael Williams

Drawing Set 2012 - 2018, 2012 - 2018

pen, colored pencil,
and collage on paper

8 1/4 x 5 3/4 inches
(21 x 14.6 cm)

framed:

10 3/4 x 8 1/4 x 1 1/4 inches
(27.3 x 21 x 3.2 cm)

(MWI 22.256)

\$7,000



DAVID
KORDANSKY
GALLERY

Michael Williams

Drawing Set 2012 - 2018, 2012 - 2018

pen and colored pencil on paper

8 1/4 x 5 7/8 inches

(21 x 14.9 cm)

framed:

10 3/4 x 8 3/8 x 1 1/4 inches

(27.3 x 21.3 x 3.2 cm)

(MWI 22.247)

\$7,000



**DAVID
KORDANSKY
GALLERY**

Michael Williams

Drawing Set 2012 - 2018, 2012 - 2018

pen and colored pencil on paper

8 1/4 x 5 3/4 inches

(21 x 14.6 cm)

framed:

10 3/4 x 8 1/4 x 1 1/4 inches

(27.3 x 21 x 3.2 cm)

(MWI 22.236)

\$7,000



**DAVID
KORDANSKY
GALLERY**

Michael Williams

Drawing Set 2012 - 2018, 2012 - 2018

pen and colored pencil on paper

8 1/4 x 5 7/8 inches

(21 x 14.9 cm)

framed:

10 3/4 x 8 3/8 x 1 1/4 inches

(27.3 x 21.3 x 3.2 cm)

(MWI 22.258)

\$7,000



DAVID
KORDANSKY
GALLERY

Michael Williams

Drawing Set 2012 - 2018, 2012 - 2018

pen and colored pencil on paper

8 1/4 x 5 5/8 inches

(21 x 14.3 cm)

framed:

10 3/4 x 8 3/8 x 1 1/4 inches

(27.3 x 21.3 x 3.2 cm)

(MWI 22.241)

\$7,000



JONAS WOOD

Throughout his ebullient works, Jonas Wood (b. 1977, Boston) paints people, places, and things that are both integral and inspirational to his daily life. Wood describes his diaristic subject matter in terms of sincerity and personal integrity: “The thing that interests me is something that I can get close enough to in order to paint it honestly,” he says, an ethos that’s echoed in his intimately illustrative style. Favoring vibrant, opaque colors and graphic edges, Wood’s pictures emphasize highly controlled mark-making and boldly contrasting patterns inside compositional spaces of flattened depth, depicting both human and natural worlds in hyper-selective focus. A remarkable vernacular of recurrent but ever-evolving imagery—basketballs, bedrooms, art objects, plant life, and the artist’s friends and family—elevates the idiosyncratic alongside the art historical, often in combinations both visually pleasurable and appealingly recognizable. In this grouping of three mid-sized paintings, studies of symmetry and balance play out in intersections between the naturally occurring and the manmade. While the delicate botanical structure of an orchid can’t be denied, the flower’s surreal superimposition, in Double Bball with White Orchid (2019), redirects our attention to the simple quotidian perfection of the spherical ball and its lines, NBA stamp included. Similarly, the muted palette and painterly control at work in Snowscape 3 (2017), as well as the optically delightful Interior with Japanese Landscapes (2022) mine the aesthetic potential of both the natural world and the artifactual landscape painting alike, collapsing their values into one and the same source material equally enduring in their capacity to inspire.

A new catalogue documenting Jonas Wood’s 2022 solo exhibition at David Kordansky Gallery, Los Angeles, was published in 2023. Wood has been the subject of solo and two-person exhibitions at the Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, the Netherlands (with Shio Kusaka, 2017); Lever House, New York (2014); and Hammer Museum, Los Angeles (2010). Other solo projects include Still Life with Two Owls, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles (2016–2018); Shelf Still Life, High Line Billboard, High Line Art, New York (2014); and LAXART Billboard and Façade, LAXART, Los Angeles (2014). Recent group exhibitions include Since Unveiling: Selected Acquisitions of a Decade, The Broad, Los Angeles (2021–2022); Psychic Wounds: On Art and Trauma, The Warehouse, Dallas (2020); One Day at a Time: Manny Farber and Termite Art, The Museum of Contemporary Art, Los Angeles (2018); and Los Angeles: A Fiction, Astrup Fearnley Museet, Oslo (2016) and Musée d’art contemporain de Lyon, France (2017). His work is in the permanent collections of many institutions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. In 2019, Phaidon published the first monograph dedicated to Wood’s paintings and drawings. Wood lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Jonas Wood

Double Bball with White Orchid, 2019

oil and acrylic on canvas

44 x 30 inches

(111.8 x 76.2 cm)

framed:

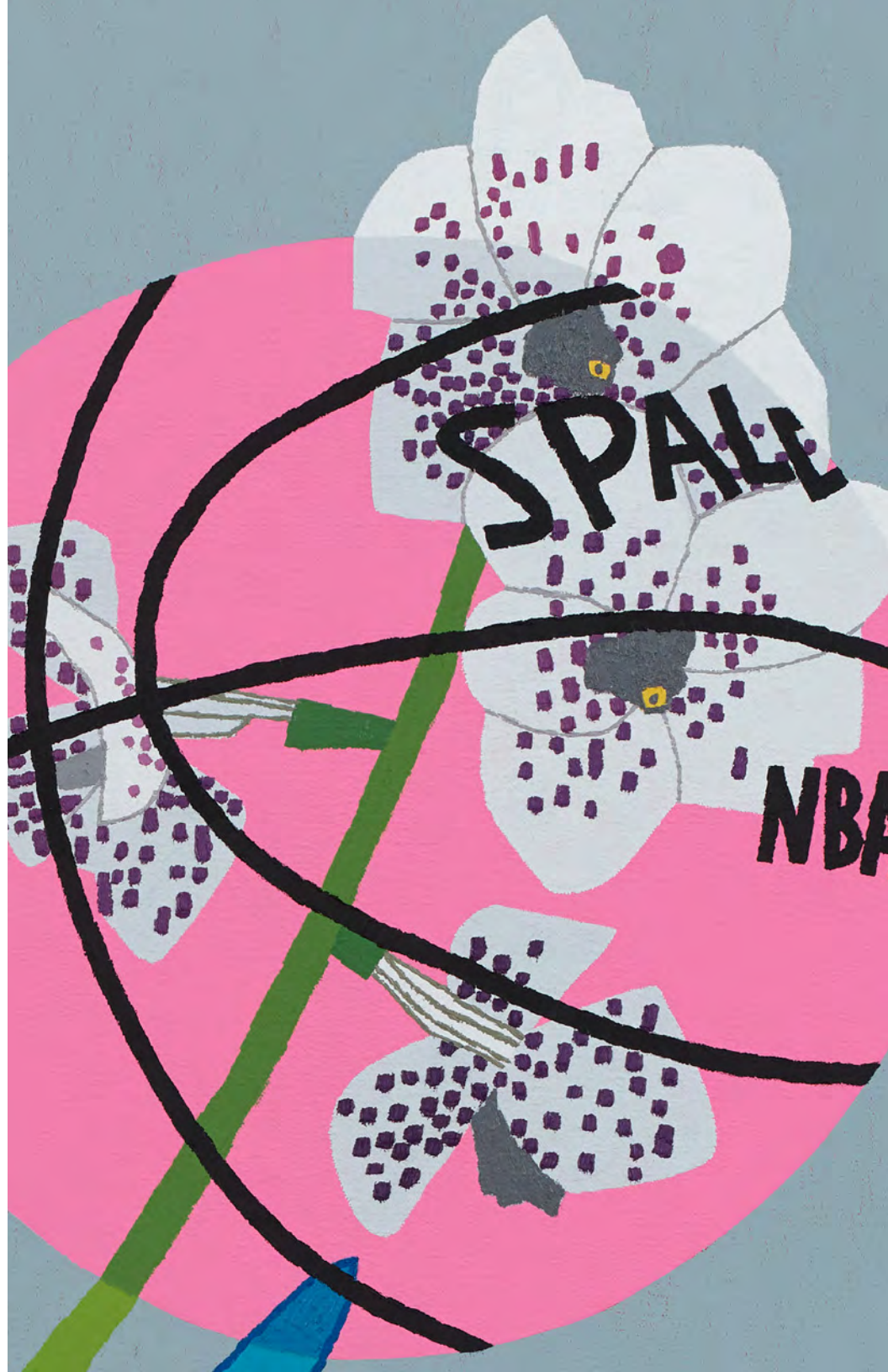
47 1/8 x 33 1/8 x 3 1/2 inches

(119.7 x 84.1 x 8.9 cm)

(JW 20.032R)

Price Upon Request







DAVID
KORDANSKY
GALLERY



Jonas Wood
*Interior with Japanese
Landscapes, 2022*
oil and acrylic on canvas
106 x 128 inches
(269.2 x 325.1 cm)
(JW 23.004)
Price Upon Request
ON HOLD







BETTY WOODMAN

Betty Woodman (1930–2018) is recognized as one of the most important voices in postwar American art, having synthesized sculpture, painting, and ceramics in a highly original and immediately recognizable formal vocabulary. Her embodied readings of a diversity of ancient and modern art historical traditions, as well as her fearless pursuits of visual pleasure, posited her as a boldly contemporary figure whose work proves revelatory in discussions about gender, modernism, craft, architecture, and domesticity. *Judith's Window* (2012) synthesizes concerns she developed over the course of decades, and exemplifies the breadth—and joy—she was able to evoke during the culminating phase of her career. Woodman combines painting, sculpture, and the material and conceptual specificities of ceramics to produce a wall-based work whose components draw from each of these categories simultaneously. On a canvas support, acrylic paint itself provides a support for both the application of unglazed sculptural elements and a wooden shelf that in turn supports a glazed ceramic vessel. Color—and its absence—organizes a spatial dance that also allows the work to engage directly with the containing qualities of architecture, another of the artist's primary influences.

Betty Woodman: Diptychs, a focused survey of two-part ceramic sculptures produced between 1990 and 2013, is on view at our Los Angeles gallery through June 16. Woodman was born in Norwalk, Connecticut, raised in Newton, Massachusetts, and studied ceramics at the School for American

Craftsmen in Alfred, New York from 1948 to 1950. Woodman was the subject of numerous solo exhibitions worldwide during her lifetime, including a 2006 retrospective at The Metropolitan Museum of Art, New York—the first time the museum dedicated a survey to a living female artist. Other solo exhibitions have been presented at K11 Art Foundation, Hong Kong (2018); Institute of Contemporary Arts, London (2016); Museo Marino Marini, Florence, Italy (2015); Gardiner Museum, Toronto (2011); American Academy in Rome (2010); Palazzo Pitti, Giardino di Boboli, Florence, Italy (2009); Denver Art Museum (2006); and Stedelijk Museum, Amsterdam (1996). Woodman's work is in numerous permanent collections worldwide, including The Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museu Nacional do Azulejo, Lisbon, Portugal; Los Angeles County Museum of Art; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Victoria and Albert Museum, London; Whitney Museum of American Art, New York, and World Ceramic Center, Incheon, Korea. Woodman lived and worked in Boulder, Colorado; Antella, Italy; and New York.

DAVID
KORDANSKY
GALLERY

Betty Woodman

Judith's Window, 2012

glazed earthenware, epoxy
resin, lacquer, acrylic paint,
canvas, and wood

60 x 48 1/2 x 10 1/2 inches
(152.4 x 123.2 x 26.7 cm)

(BW 21.034)

\$150,000







Los Angeles

Delfin Finley
Coalescence
May 13 – June 16, 2023

Guan Xiao
From Leaves to Shields
May 13 – June 16, 2023

Betty Woodman
Betty Woodman: Diptychs
May 13 – June 16, 2023

David Kordansky Gallery
20th Anniversary Group Exhibition
20
July 8 – August 19, 2023

New York

Fred Eversley
Cylindrical Lenses
May 6 – June 10, 2023

**Doyle Lane, curated by
Ricky Swallow**
Doyle Lane: Weed Pots
June 22 – August 4, 2023

Fairs

Beijing Gallery Weekend
Ivan Morley, Torbjørn Rødland,
and Michael Williams
May 26 – June 11, 2023

Art Basel
June 15 – 18, 2023