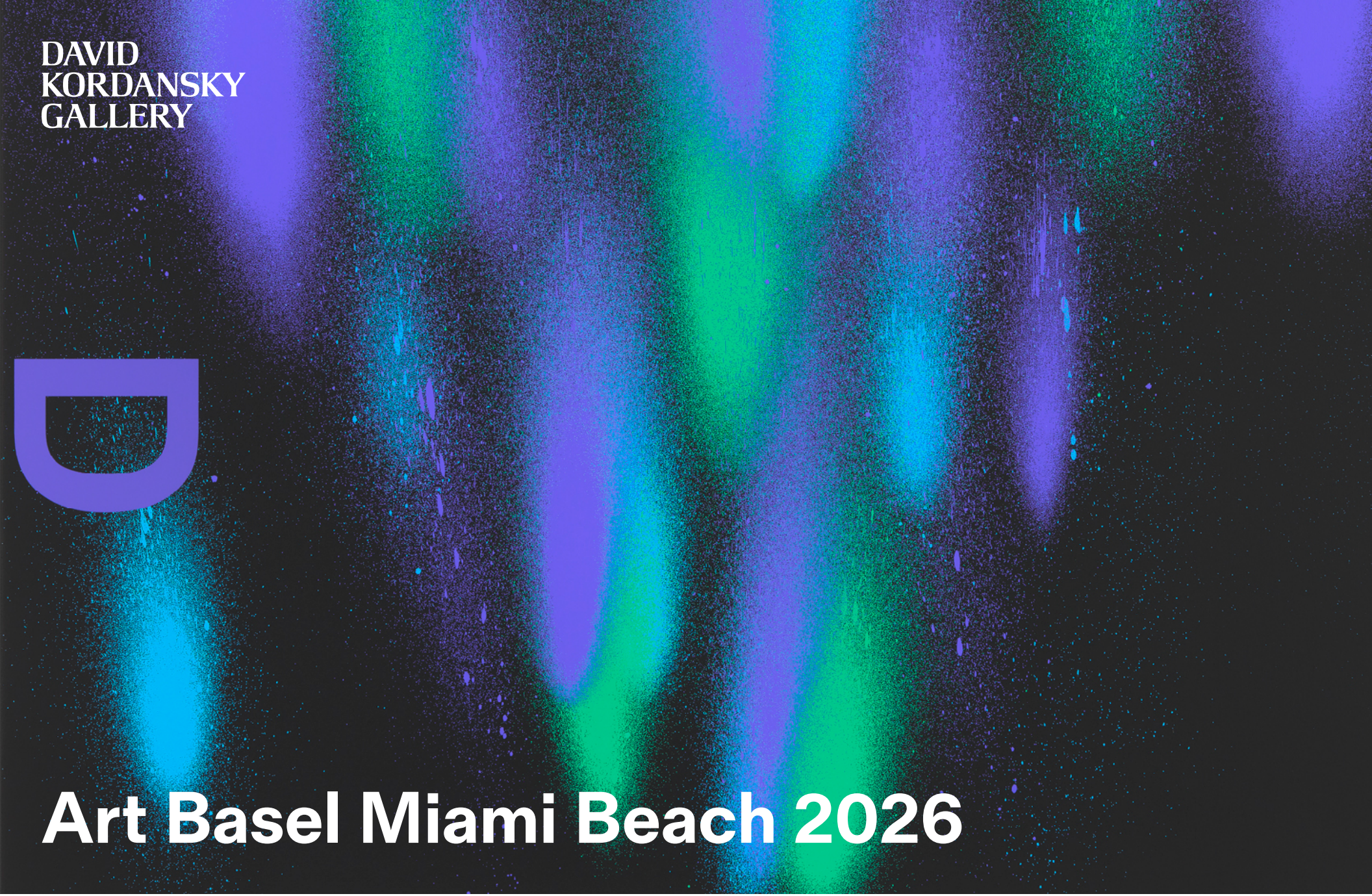


sales@davidkordanskygallery.com
www.davidkordanskygallery.com
Los Angeles: 323.935.3030
New York: 212.390.0079

Booth D18
Miami Beach Convention Center
December 2 – 6, 2026

Exhibiting Artists

Teresa Baker
Huma Bhabha
Matthew Brannon
Jared Buckhiester
Lucy Bull
Francesco Clemente
Martha Diamond
Fred Eversley
Derek Fordjour
Jason Fox
Aaron Gilbert
Sam Gilliam
Sayre Gomez
Ron Gorchov
Guan Xiao
Lauren Halsey
Evan Holloway
Shara Hughes
Rashid Johnson
Doyle Lane
Deana Lawson
Chris Martin
Sam McKinniss
Ivan Morley
Odili Donald Odita
Maia Cruz Palileo
Hilary Pecis
Adam Pendleton
Chico da Silva
Keith Sonnier
Ricky Swallow
Tom of Finland
Richard Tuttle
Tristan Unrau
Lesley Vance
Abraham Lincoln Walker
Jonas Wood
Betty Woodman

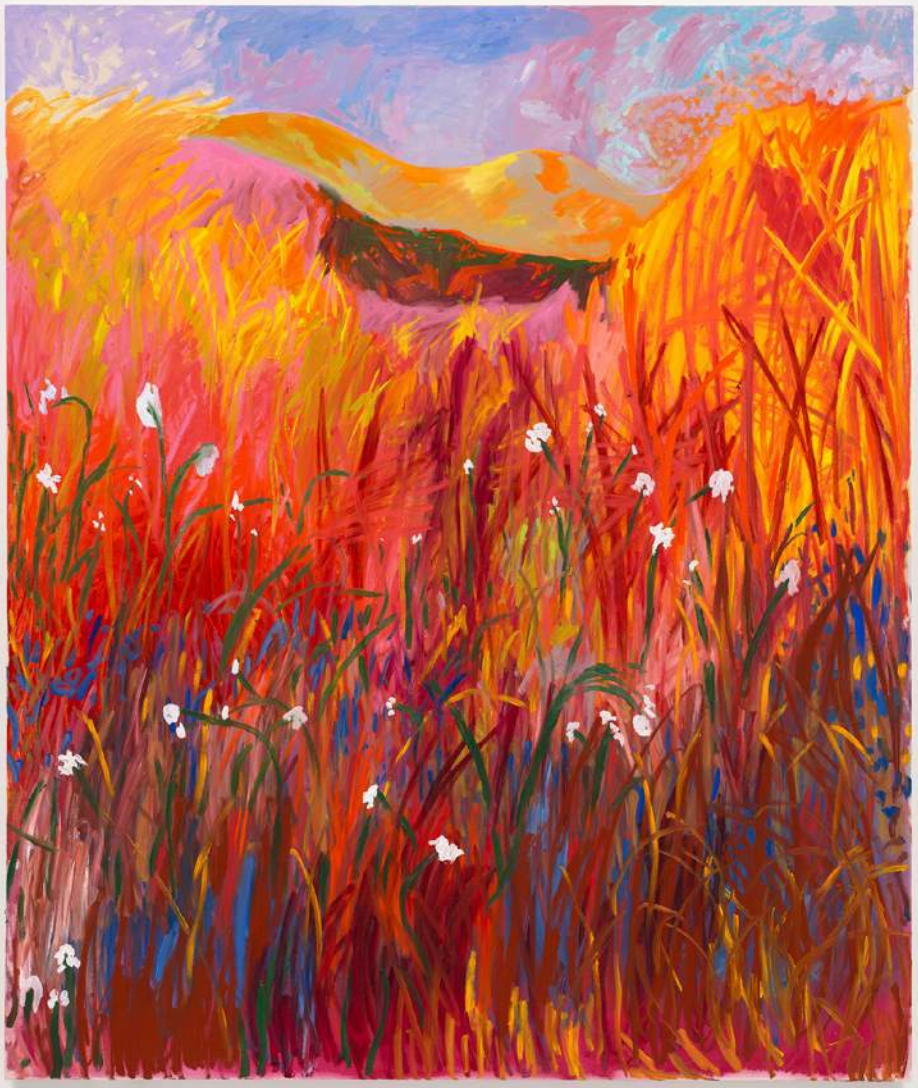
DKG

Shara Hughes

Shara Hughes (b. 1981, Atlanta) uses dizzying brushwork, vibrant colors, and shifting perspectives to make paintings that defy many of the existing conventions associated with the landscape genre. In her phantasmagoric depictions, Hughes channels felt encounters with nature in all its splendor. Echoes of Fauvism, Symbolism, and Surrealism inform her hypersaturated palette and interest in patterning, while the synthesis of several vantage points in a single picture evokes the natural world not as a real site, but as a fantastic merging of the actual, remembered, and imagined. The painting *Rough Patch* (2026) conjures a lush, magical sanctuary of tall grass and wispy flowers, from which the landscape opens up to a hilly vista in the background. The riotous, expressionistic brushwork of the meadow foreground gives way to hazy, abstract colors that make up the rolling hills and pink-clouded sky beyond. Such framing is characteristic of Hughes's compositions, in which chance openings or portals offer fleeting glimpses of a different world, enhanced by mark-making that slips from the representational into the abstract. In this sense, Hughes's pictures say as much about vision as they do about the process and materiality of painting. Here, wild grassland becomes a bright tangle of brushstrokes, hills are blanketed in fields of pure color, and flowers dissolve into brisk daubs of pigment, suggesting a world continually in the messy but transfixing process of becoming.

Hughes's solo exhibition at the Albertina Museum in Vienna is on view through February 2027. She was recently the subject of a mid-career survey, *Inside Outside*, at the Norton Museum of Art in West Palm Beach, FL (2025–2026); and has presented solo exhibitions at the Metropolitan Opera, New York (2024); Kunsten Museum of Modern Art, Aalborg, Denmark (2023); 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, CO (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include *Louisiana's New Works*, Louisiana Museum of Modern Art, Humlebaek, Denmark (2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Open Ended: SFMOMA's Collection, 1900 to Now*, SFMOMA, San Francisco (ongoing); *Being in the World: The Tenth Anniversary of the Long Museum*, Long Museum, Shanghai (2023); 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; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Denver Art Museum; High Museum of Art, Atlanta; and Smithsonian American Art Museum, Washington, D.C., among others. Hughes lives and works in Brooklyn, NY.

DAVID
KORDANSKY
GALLERY





Shara Hughes
Rough Patch, 2026
oil and acrylic on canvas
78 1/2 x 66 1/8 x 2 1/8 inches
(199.4 x 168 x 5.4 cm)
$450,000



Fred Eversley

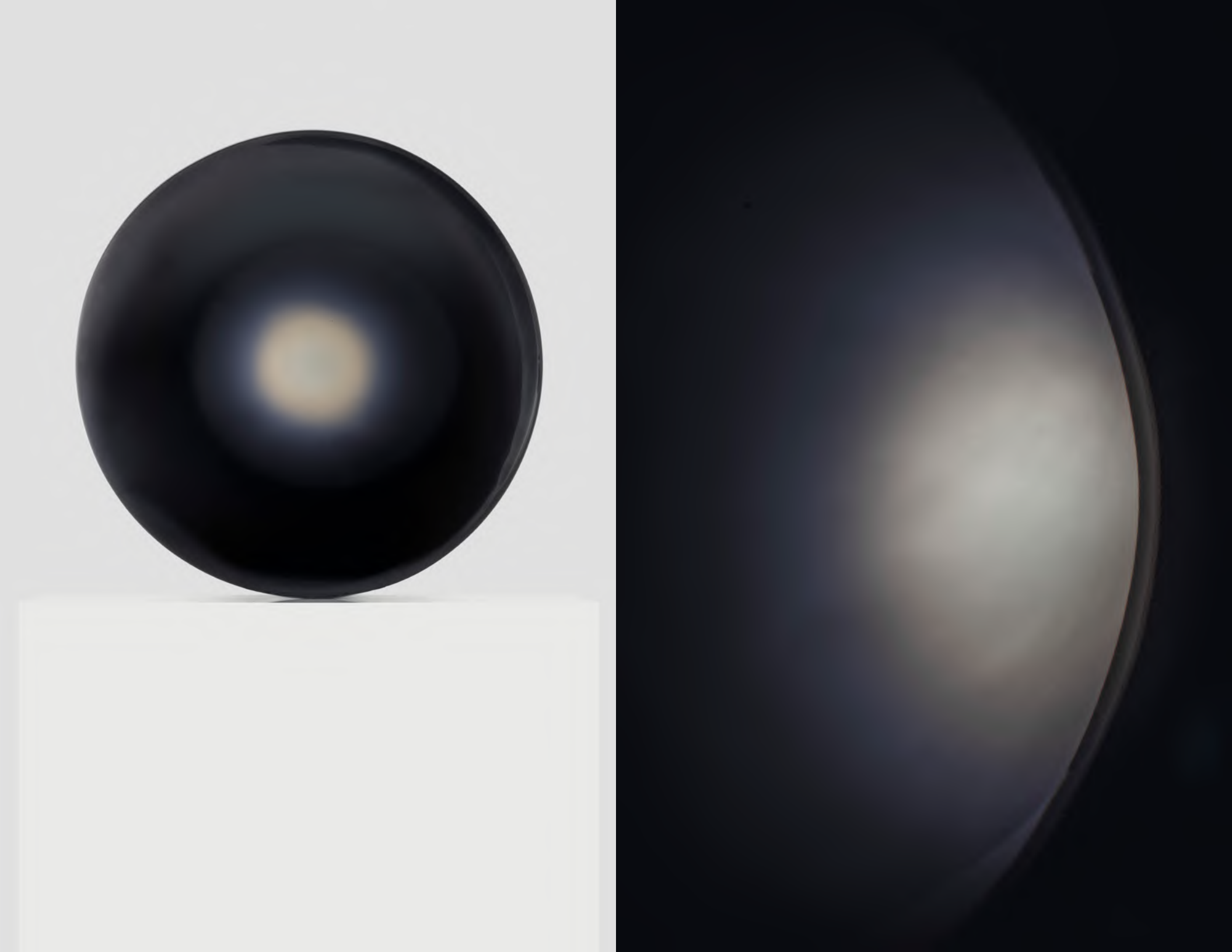
A central figure in the development of Southern California's Light and Space movement, Fred Eversley (b. 1941, d. 2025) developed a singular sculptural practice that explored the relationship between light, energy, and perception. His project is perhaps best understood as an expression of the same adventurous spirit that animates contemporary physics, cosmology, and astronomy: a spirit for which the unknown becomes an inexhaustible source of energy, and through which energy shows itself to be an equally metaphysical and physical phenomenon. His *Parabolic Lenses* constitute a sustained body of research and investigation that has few equals in the postwar era. As visual and metaphysical focal points, they are immersive and enigmatic objects that are focused in presentation but cosmic in scope. The lenses harness effects of light and color that are responsive to a multitude of real-time factors: the ambient conditions of the viewing space, the position of the viewer's body, and the psychological qualities and philosophical considerations that are inseparable from perception itself. Produced by casting polyester resin in a mold, the lenses contain an astonishing array of variations. Through careful planning, Eversley adjusted the saturation of his dyes or pigments, the thickness of each layer of poured resin, the amount of catalyst responsible for eventually hardening it, and the speed at which he spun the mold on a custom-built turntable. The features of the finished work only fully emerge after it undergoes a long polishing process whose technical and physical demands exceed those of the casting itself. In *Untitled* (1975), the interplay of dark and contrasting tones creates an enigmatic aperture at the center of the lens, forging direct visual links to the natural phenomena, earthly and heavenly alike, that inspired Eversley throughout his long career.

Eversley has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, CA (2022–2023); Rose Art Museum, Brandeis University, Waltham, MA (2017); Art + Practice, Los Angeles (2016); National Academy of Sciences, Washington, D.C. (1981); Palm Springs Art Museum, CA (1977); Newport Harbor Art Museum, Newport Beach, CA (1976); and Whitney Museum of American Art, New York (1970). 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, AR; 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.

DAVID
KORDANSKY
GALLERY



Fred Eversley
Untitled, 1975
cast polyester resin
19 1/4 x 19 1/2 x 5 inches
(48.9 x 49.5 x 12.7 cm)
Price Upon Request

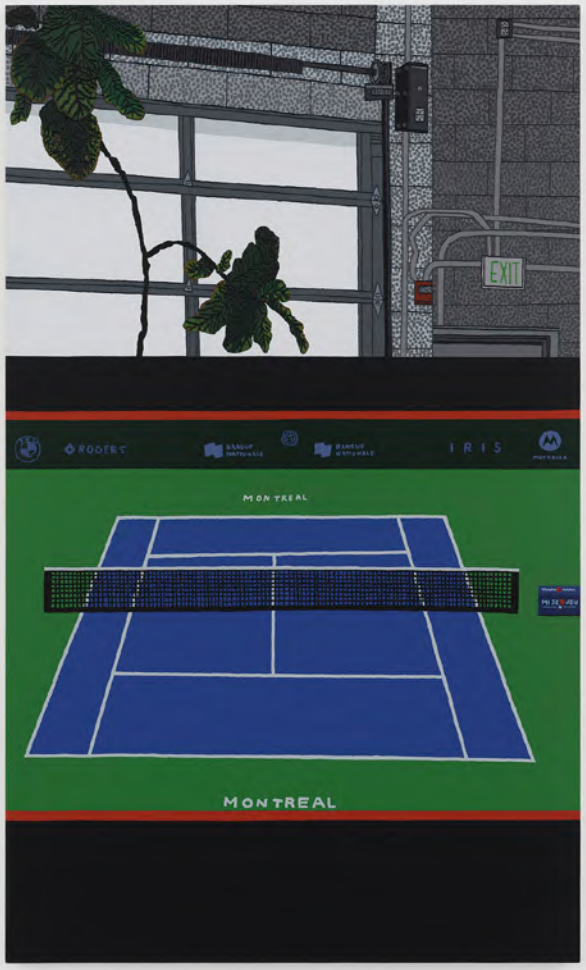


Jonas Wood

Jonas Wood (b. 1977, Boston) makes artworks that turn the people, places, and things of everyday life into vibrant depictions of his perceptions, affinities, and encounters, inviting viewers into an intimate experience of shared looking. Wood's process begins with collaged studies of photographs, forming the working compositions of his canvases. The subsequent works are characterized by the interplay of many bright, hard-edged shapes, which lend the images the hyperreal vitality of depth conjured through flatness. Wood's tennis court paintings accentuate this sense of depth by foreshortening the court, depicted without figures in a way that emphasizes its inherent geometry. The composition of *Montreal* (2026) is divided between the tennis court and a view of Wood's studio, with its stippled cinder-block walls and spindly fiddle leaf fig tree. This split-screen configuration alludes to the ways that attention, and field of view, can often be bifurcated, bringing together the natural and human-made, the screen-bound and the physical world. *Still Life with Kusaka, Takamori and Frimkess* (2018) foregrounds the act of looking, using a clear blue sky to generate dimensionality and stillness around a whimsical arrangement of ceramics by artists Wood admires alongside his signature potted plants. Similarly, *Hammer Storage* (2012) pays homage to art historical precedent by placing his own work—*Untitled (Silver and Black)* (2009), in the Hammer's collection—alongside a painting by Henri Matisse. Whether it is sports cards, video games, a shelf of sculptures, or a museum's holdings, Wood's fascination with collecting as an aesthetic practice imbues his work with the obsessive enthusiasm of a devoted fan, the magical reality of his created worlds offering a wondrously tilted reflection of our own.

Jonas Wood and his wife, ceramicist Shio Kusaka, recently presented a two-person exhibition at Ryosokuin Temple in Kyoto, Japan. Wood has also been the subject of solo and two-person exhibitions at the Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, 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). 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; SFMOMA, San Francisco; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. Wood lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Jonas Wood
Montreal, 2026
oil and acrylic on canvas
75 x 45 inches
(190.5 x 114.3 cm)
$1,000,000


EXIT

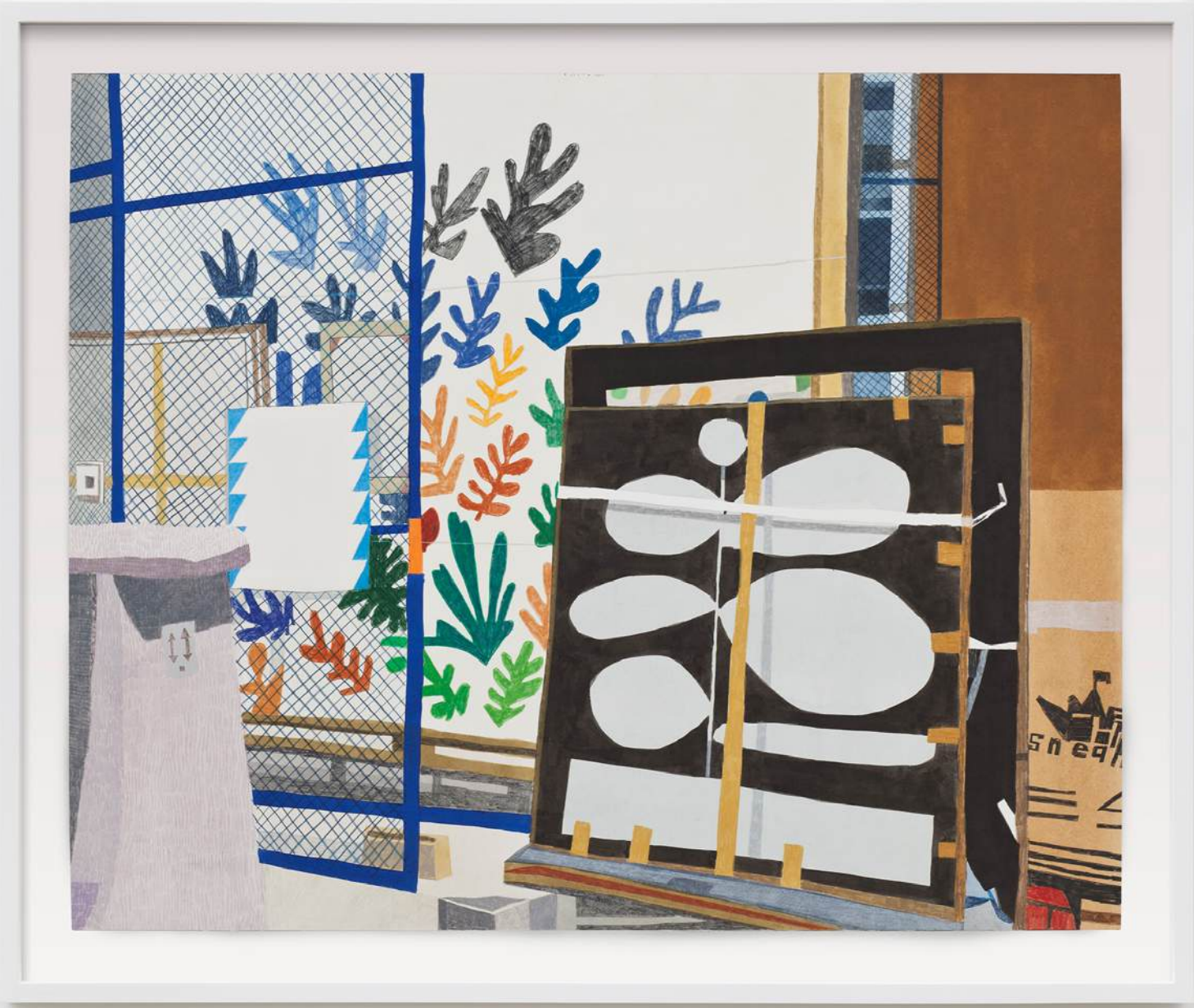
DAVID
KORDANSKY
GALLERY



Jonas Wood
Still Life with Kusaka, Takamori and Frimkess, 2018
acrylic, gouache, ink, and colored pencil on paper
20 x 41 1/2 inches
(50.8 x 105.4 cm)
framed:
25 3/8 x 46 5/8 x 2 inches
(64.5 x 118.4 x 5.1 cm)
Price Upon Request



DAVID
KORDANSKY
GALLERY



Jonas Wood
Hammer Storage, 2012
gouache and colored
pencil on paper
33 x 40 1/2 inches
(83.8 x 102.9 cm)
framed:
38 1/2 x 46 x 2 inches
(97.8 x 116.8 x 5.1 cm)
Price Upon Request



Richard Tuttle

Over the last sixty years, Richard Tuttle (b. 1941, Rahway, NJ) has become one of the most representative American artists of the postwar period, demonstrating how traditional categories of artistic production can function as starting points for unhindered, open investigations into the functioning of perception and language. Working across a wide range of media, Tuttle pushes preconceived notions of art beyond their limits, even as he himself eschews art historical reference or classification. This installation of small wood constructions encapsulates Tuttle's minimalist yet conceptual approach to artmaking. Each element of the work seems discrete and self-contained yet undeniably of the same genesis, springing forth with a sense of wonder, humor, and clear intent. The work could almost seem to mimic items from the real world, but their goings-on are undeniably abstract, intended instead to show how the slightest deviation in angle, color, or layer can create or alter meaning.

Richard Tuttle is currently the subject of a long-term, solo installation at Dia Beacon in Beacon, New York. Since the 1970s, he has been the subject of numerous solo exhibitions worldwide, at institutions such as Bard Graduate Center, New York (2022); M WOODS, Beijing (2019); Phillips Collection, Washington, D.C. (2018); Kunstmuseum aan Zee, Ostend, Belgium (2017); Museo de Arte de Lima, Peru (2016); The Metropolitan Museum of Art, New York (2016); and Whitechapel Gallery and Tate Modern, London (2014). Between 2005 and 2007, a retrospective exhibition organized by SFMOMA traveled to five additional institutions, including the Whitney Museum of American Art, New York, and The Museum of Contemporary Art, Los Angeles. His work is included in over sixty permanent collections, including the Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Dallas Museum of Art; and Museum Boijmans Van Beuningen, Rotterdam, Netherlands. Tuttle lives and works in New York, and Abiquiú, NM.

DAVID
KORDANSKY
GALLERY



Richard Tuttle
The Other Side, 2026
acrylic paint on wood,
wood glue, and nails
125 x 18 x 3 1/4 inches
(317.5 x 45.7 x 8.3 cm)
$200,000





Aaron Gilbert

Aaron Gilbert's (b. 1979, Altoona, PA) paintings depict fleeting domestic moments and intimate, ordinary gestures as powerful installments in the sweeping continuum of human life. Like portals into familiar but parallel realms, his compositions communicate a reverent humanism visible in his figures' expressions, postures, and surroundings, even as they navigate the impossible conditions of late capitalism. In *5000 years* (2026), a pregnant woman pauses in the midst of chores, the plate in her hand poised to slip to the floor. Her eyes, as visibly fatigued as any in Gilbert's oeuvre, confront the viewer with striking candor. Gilbert often works in a limited palette of cool and warm tones: here, dominant ochres and subdued violets lend the scene a patina of timelessness. Peeling kitchen walls extend to the brushwork and tones of the figure's dress, where Gilbert's depiction of the woman's womb merges the symbolic and the actual, transcending the typical limits of social realism. In reference to Byzantine and Renaissance *Maria Gravida* images, which show the Virgin visibly pregnant, Gilbert's reprisal makes a subtle but unmistakable gesture toward sanctity as an enduring component of the human experience.

Gilbert was recently the subject of a solo exhibition at Sant'Andrea de Scaphis in Rome (2022). He has also been the subject of solo exhibitions at Gladstone, Brussels (2026) and New York (2025); Chris Sharp Gallery, Los Angeles (2021); and presented a two-person exhibition with Martin Wong at P.P.O.W., New York (2021). Recent group exhibitions include *Shifting Landscapes*, Whitney Museum of American Art, New York (2024); *The Slipstream: Reflection and Resistance in the Art of Our Time*, Brooklyn Museum, NY (2021); *Picturing Motherhood Now: Images of A New Era*, The Cleveland Museum of Art (2021); and *American Identities*, Brooklyn Museum, NY (2014). His work is in the permanent collections of institutions including the Brooklyn Museum, NY; Columbus Museum of Art; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; The Studio Museum in Harlem, NY; and Whitney Museum of American Art, NY. Gilbert lives and works in New York.

DAVID
KORDANSKY
GALLERY



Aaron Gilbert
5000 years, 2026
oil on linen
37 x 42 3/4 x 2 5/8 inches
(94 x 108.6 x 6.5 cm)
$100,000



Betty Woodman

Betty Woodman (b. 1930, d. 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. The work on view belongs to a late series of wall-based works, the culminating phase of Woodman's six-decade career. In *Corner with Windows* (2010), several cream- and black-glazed vessels appear to sit on or interact with various painted surfaces, including the vermilion windowsill and the titular golden corner. The ceramic elements, with their lyrical, ebullient lines, stand out from the playful diagonals, stripes, and brushstrokes of the painted canvas. The sculptural world of the vessels competes and collaborates with the illusionistic world of the painted room. Both dart in and out of parity with the here-and-now presence of the "real" world from which the viewer observes them, suggesting that perceived reality is equal parts perception and imagination. The aesthetic function, therefore, becomes much more than an elaboration of what is seen, as Woodman reveals it to be a primary engine of seeing itself.

Woodman will be the subject of a landmark three-person exhibition alongside her husband George Woodman and their daughter Francesca Woodman at Institute of Contemporary Art / Boston in April 2027. She 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 (2015); Gardiner Museum, Toronto (2011); American Academy in Rome (2010); Palazzo Pitti, Giardino di Boboli, Florence (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.; Crystal Bridges Museum of American Art, Bentonville, AR; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Victoria and Albert Museum, London; and Whitney Museum of American Art, New York. Woodman lived and worked in Boulder, CO; Antella, Italy; and New York.

DAVID
KORDANSKY
GALLERY





Betty Woodman
Corner with Windows, 2010
glazed earthenware, epoxy resin,
lacquer, acrylic paint, and canvas
84 1/2 x 86 x 12 inches
(214.6 x 218.4 x 30.5 cm)
$190,000





Sam McKinniss

Sam McKinniss (b. 1985, Northfield, MN) expertly wrings truth from mass-produced images both banal and profound, exposing the profanity of voyeurism that is inherent in a media-saturated world. The artist trains his eye on Hollywood, professional sports, music—anywhere that celebrity, fame, and public obsession converge. Without embellishment or heavy-handedness, McKinniss illuminates our collective priorities as a culture and a species, pitting reality against what we think or want it to be. In this new painting of the cast of the sitcom *Friends*, perhaps some of the most well-known figures of the 1990s, the actors' stacked faces beam at the viewer in full promotional-photo glam. McKinniss' interest lies in the delta between the slick personas of the screen and their messy real-world counterparts, and how our own pursuit of both implicates us in cycles of life-altering objectification. Elsewhere, the artist challenges himself to reinvest popular images with a material conviction that reestablishes them as sites of real feeling. *Peaches and Grapes in a Porcelain Bowl (after Fantin-Latour)* (2026) is the latest in a series of paintings recreating still lifes by nineteenth-century French painter Henri Fantin-Latour. Here, McKinniss examines the ways in which style has ramifications that exceed the merely aesthetic, and in which the surfaces—and seemingly superficial dimensions—of art subjects and objects speak volumes about what lies at the core of contemporary life.

McKinniss was the subject of a solo exhibition at David Kordansky Gallery's Los Angeles location in 2025. He has also been included in recent group exhibitions such as *Get in the Game: Sports, Art, Culture*, Pérez Art Museum Miami (2026) and SFMOMA, San Francisco (2024–2025); *Natural Mystics*, The Warehouse, Dallas (2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Friends & Lovers*, The FLAG Art Foundation, New York (2023–2024); and *Pictus Porrectus: Reconsidering the Full Length Portrait*, Art&Newport, Newport, RI (2022). His work is in the permanent collections of institutions including the Institute of Contemporary Art, Miami; New Britain Museum of American Art, CT; Wadsworth Atheneum Museum of Art, Hartford, CT; and Williams College Museum of Art, Williamstown, MA. A major monograph of McKinniss' work was published by Rizzoli in 2025. McKinniss lives and works in New York and Kent, CT.

DAVID
KORDANSKY
GALLERY



Sam McKinniss
Monica Geller, Chandler Bing, Rachel Green, Ross Geller, Phoebe Buffay, Joey Tribbiani, 2026
oil on linen
50 1/8 x 40 1/4 x 1 3/8 inches
(127.2 x 102.1 x 3.5 cm)
framed:
51 5/8 x 41 3/4 x 2 inches
(131 x 105.9 x 5.1 cm)
$95,000

DAVID
KORDANSKY
GALLERY



Sam McKinniss
Peaches and Grapes in a Porcelain Bowl (after Fantin-Latour), 2026
oil on linen
9 1/8 x 12 1/4 x 1 1/8 inches
(23 x 31.1 x 2.9 cm)
$30,000

Doyle Lane

Doyle Lane (b. 1923, d. 2002) was a defining voice in twentieth-century West Coast studio ceramics and an important figure in the community of Black artists who established themselves in postwar Los Angeles. His pottery, clay paintings, large-scale murals, and studio jewelry all evince his command of sculptural form and his innovative approach to glazing. Lane's legendary industriousness and fierce independence helped shape the formal constraints within which he experimented freely so that his roles as artisan and visionary artist were complementary and mutually enriching. Ostensibly designed to hold the individual sprigs of dried plants that give them their name, his weed pots constitute an astonishing array of shapes, proportions, colors, and textures, and, taken as a whole, they have been increasingly regarded as a major contribution to late American modernism. The example on view here demonstrates one of the wide-ranging glaze techniques and forms Lane achieved from one sculpture to the next, as well as the variety of contexts in which these vessels contribute to aesthetic dialogues. While they intersect with trends in abstract painting, minimalist sculpture, and historical forms of applied art of all kinds, ultimately, Lane's weed pots are completely *sui generis*: the poetic distillations of a time, a place, and a refined, inquisitive sensibility that consistently pursued its own course.

Lane is currently the subject of a major retrospective at The Huntington, San Marino, CA, which is accompanied by a new publication, *Doyle Lane: Master of Clay*. His work is also currently on view in a highly anticipated exhibition at the Los Angeles County Museum of Art focused on artists associated with the historic Brockman Gallery. Previous solo exhibitions of his work have been presented by David Kordansky Gallery, New York (2023) and Los Angeles (2020); The Landing at Reform Gallery, Los Angeles (2014); Los Angeles City College Art Gallery (1970); Brockman Gallery, Los Angeles (1968); and Ankrum Gallery, Los Angeles (1967–1968). His work has been featured in numerous group exhibitions, including the inaugural installation of the Los Angeles County Museum of Art's new David Geffen Galleries (2026); *Crafting America*, Crystal Bridges Museum of American Art, Bentonville, AR (2021); *California Design, 1930–1965: Living in A Modern Way*, Los Angeles County Museum of Art (2012); *California Black Craftsmen*, Mills College Art Gallery, Oakland, California (1970); *Objects: USA*, Smithsonian American Art Museum, Washington, D.C. (1970); and several iterations of the California Design shows at the Pasadena Art Museum, California (1958–69). Lane's work is included in the permanent collections of the Smithsonian American Art Museum, Washington D.C.; Oakland Museum of California; Los Angeles County Museum of Art; and California African American Museum, Los Angeles, which holds his archives.

DAVID
KORDANSKY
GALLERY



Doyle Lane
Weed Pot, c. 1960–1978
glazed ceramic
2 x 3 x 3 inches
(5.1 x 7.6 x 7.6 cm)
$25,000

Teresa Baker

Teresa Baker's (b. 1985, Watford City, ND) poetic, dimensional artworks investigate relationships between sculpture and painting, people and land, and the natural and human-made. As an enrolled member of the Three Affiliated Tribes (Mandan, Hidatsa, and Arikara Nation), Baker creates images that reflect the western North Dakota region through a prismatic understanding of place: as embodied experience, personal inheritance, and carrier of history. In centering the interplay of surface textures, pure colors, and embellishments both bold and restrained, her shaped wall-works invite open-ended questions regarding the contemporary roles of both abstraction and the landscape genre as they relate to the politics of image creation. In *The Wind Blows Wild* (2026), Baker employs a range of organic and synthetic materials central to her practice. Often used as an easy, commercial stand-in for the fickleness and fragility of real grass, artificial turf both creates a solid, central shape and lends a fringed tactility to the work's surface, while buckskin carries forward its long legacy of use in everything from shelter to clothing. Throughout her work, Baker looks to materials as resources rich in association, repurposing the functional to expressive and conceptual ends. Flag-like in its construction, *The Wind Blows Wild* iterates large and small-scale suggestions of waves, hills, valleys, and the visible action of unfurling. Down the work's center, a vertical series of connected loops and frayed ends recall the hand-hewn look of binding, sewing, and decoration—a central seam that either divides a uniform field, or joins the place where like fields meet.

Baker was recently the subject of a solo exhibition at the Contemporary Art Museum, St. Louis (2025). She has also been the subject of solo exhibitions at Academy of Arts and Letters, NY (2025); Arts Club of Chicago (2024); and Scottsdale Museum of Contemporary Art (2022). Recent exhibitions also include the Whitney Biennial, Whitney Museum of American Art, New York (2026); and group presentations at ICA Boston (2025); the Frist Art Museum, Nashville (2026); the Frye Art Museum, Seattle (2026—2027); Hudson River Museum, NY (2025); The Aldrich Contemporary Art Museum, Ridgefield, CT (2024); and Hammer Museum, Los Angeles (2023). Her work is in the permanent collections of institutions including the Whitney Museum of American Art, New York; Hammer Museum, Los Angeles; Yale University Art Gallery, New Haven, CT; Portland Museum of Art, ME; San Jose Museum of Art, CA; Nevada Museum of Art, Reno; and the Smithsonian National Museum of the American Indian, Washington, D.C. Baker is an enrolled member of the Three Affiliated Tribes in western North Dakota, and lives and works in Livingston, MT.

DAVID
KORDANSKY
GALLERY





Teresa Baker
The Wind Blows Wild, 2026
yarn, artificial turf, plastic thread,
buckskin, and artificial sinew
70 x 70 1/2 x 3/8 inches
(177.8 x 179.1 x 1 cm)
$50,000



Jared Buckhiester

Jared Buckhiester's (b. 1977, Dahlonega, GA) art-making process is led by intuition. Working across sculpture, drawing, and painting, Buckhiester creates works that function as discrete narrative installments in an ongoing story, one in which thematic and stylistic similarities echo and diverge. Recurring images and characters—disembodied hands, goats and cows, legs that taper into boots, and drum majors identifiable by their hats—populate Buckhiester's fictive world like talismans, often in hybridized forms that dissolve into abstractions, lacunae, and provisional lines. The selection of works in this presentation attests to Buckhiester's imagistic and material range, and the fraught psychic impressions his pictures intimate. Stylistically, his hand combines the refined lines of expert draftsmanship with an affective spirit familiar from the Golden Age of animation. The resulting artworks—equal parts sweet and sinister—resonate not as real scenes but as fantasies, fabrications, or, in psychoanalytic terms, screen memories: mundane events the mind substitutes for anxious recollections of trauma or taboo.

His new paintings extend the poetic construction of their titles to the pictorial subject: an enigmatic scene of a figure on hands and knees drinking from a dark body of water and a pastoral landscape featuring the back end of a cow and centered on the ominous shadow of a tree. They resist clear reading, yet together convey an uneasy picture of rural life. Similarly, the sculptures are simultaneously representational and nonobjective, as if residing in the gulf between the biblical implications of titles such as *Lot* (2026) and the enigmatic forms depicted. These biblical undertones carry over into the works on paper, in which the legibility of Buckhiester's overlapping figures and animals suggests a vague representational scaffolding, like stories half-lost to time and overtelling, whose meanings remain elusive.

Buckhiester has been the subject of solo exhibitions at venues including American Art Catalogues, New York (2026); David Kordansky Gallery, New York (2025) and Los Angeles (2024); Dunes, Portland, ME (2023); Lighthouse Works, Fishers Island, NY (2021); and Clough-Hanson Gallery, Rhodes College, Memphis, TN (2018). His work has been included in notable group exhibitions including *a plastic vase painted silver*, American Art Catalogues, New York (2025); *The Writing's on the Wall: Language and Silence in the Visual Arts* (curated by Hilton Als), Hill Art Foundation, New York (2024–2025); *elbow fist to make*, Parker Gallery, Los Angeles (2023); *Toni Morrison's Black Book* (curated by Hilton Als), David Zwirner, New York (2022); and O*ne Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles (2018). His work is in the collection of the Morgan Library and Museum, New York. Buckhiester lives and works in New York.

DAVID
KORDANSKY
GALLERY



Jared Buckhiester
A Shepherd, 2026
oil on linen
16 x 20 x 7/8 inches
(40.6 x 50.8 x 2.2 cm)
framed:
17 5/8 x 21 5/8 x 2 inches
(44.6 x 54.8 x 5.1 cm)
$20,000



DAVID
KORDANSKY
GALLERY



Jared Buckhiester
Lot, 2026
stoneware, glaze, and mason stain
22 x 10 x 7 inches
(55.9 x 25.4 x 17.8 cm)
$18,000





DAVID
KORDANSKY
GALLERY



Jared Buckhiester
To The Last Man, 2026
charcoal on paper
45 1/4 x 37 1/4 inches
(114.9 x 94.6 cm)
framed:
50 5/8 x 42 5/8 x 2 inches
(128.4 x 108.1 x 5.1 cm)
$16,000

Rashid Johnson

Rashid Johnson (b. 1977, Chicago) is recognized as one of the major voices of his generation, an artist whose organic formal vocabulary fuses a variety of sculptural and painterly traditions to engage social and cultural histories, philosophy and psychology, and his own autobiography. Johnson's broad appeal lies in his ability to synthesize disparate ways of making and thinking about art and visual material, from the scholarly to the visceral, while highlighting the importance of personal openness and communication. *Soul Painting "Amber Waves"* (2026) is part of a series that grew out of his iconic *Anxious Men*, and, like those works, provides a deeply personal and expressive venue for exploring concepts rich in symbolism and metaphor. The *Soul Paintings* draw on Johnson's longstanding interest in animism—the belief that all things, including inanimate objects, possess a soul. This spiritually expansive view of the world allows for a generous, interconnected relationship to existence. Here it is envisioned as a tangled web of sweeping blue brushstrokes that surrounds the central figures. These figures, with their almond eyes that recall the *vesica piscis* forms from Johnson's *Seascapes* and *God Paintings*, are stacked totemically as if they are manifestations of the widening gaze of expanded spiritual knowledge.

Johnson is currently the subject of the major mid-career survey, *A Poem for Deep Thinkers*, at MCA Chicago. This exhibition originated at the Solomon R. Guggenheim Museum in New York in 2025 and traveled to the Modern Art Museum of Fort Worth, TX in 2026. Johnson has also been the subject of solo exhibitions at institutions including Château La Coste, Aix-en-Provence, France (2026); Museo Tamayo, Mexico City, Mexico (2019); Aspen Art Museum, CO (2019); Kemper Museum of Contemporary Art, Kansas City, MO (2017), which traveled to the Milwaukee Art Museum, WI (2017); Garage Museum of Contemporary Art, Moscow (2016); and The Drawing Center, New York (2015). Recent group exhibitions include *Performer and Participant: Sovereignty of Quiet*, Tate Modern, London (2026); *From Now: A Collection In Context*, The Studio Museum in Harlem, New York (2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Grief and Grievance: Art and Mourning in America*, New Museum, New York (2021); 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; Solomon R. Guggenheim Museum, New York; Astrup Fearnley Museet, Oslo, Norway; Louisiana Museum of Modern Art, Humlebæk, Denmark; Fondation Louis Vuitton, Paris; Los Angeles County Museum of Art; and Museum of Contemporary Art Chicago. Johnson lives and works in New York.

DAVID
KORDANSKY
GALLERY





Rashid Johnson
Soul Painting "Amber Waves", 2026
oil on linen
97 7/8 x 85 3/4 x 2 1/2 inches
(248.6 x 217.8 x 6.4 cm)
$1,000,000



Sayre Gomez

Sayre Gomez (b. 1982, Chicago) creates paintings and sculptures whose photorealistic virtuosity and scrupulous attention to detail reveal an unvarnished Los Angeles rarely seen in popular imagery. In Gomez's vision of Southern California, the neglected, tired, and disposable elements of the built environment, typically overlooked or eschewed, are given primacy of place, often against atmospheric backdrops of landscape and sky whose evocations range from the nostalgic to the catastrophic. His work is critical, romantic, precise, doubting, and hopeful—questioning authenticity, memory, and how we see and interpret history in the present tense. *Untitled* (2026) continues Gomez's interest in Los Angeles's signage as a vernacular motif, here set against a fiery sunset that can be simultaneously read as cinematic or apocalyptic. The fallen sign reveals its own structural underpinnings, just as Gomez's work delves into unseen systems in ways that highlight the limitations inherent in the realities of late capitalism. Yet while an apocalyptic feeling suffuses this work, so, too, does it invite a second reading in which the beauty and power of the natural world continue on, unhindered. In this sense, the visual pull of advertising becomes instead an invitation to experience an awe-inspiring skyscape, one that summons a host of art-historical associations with the sublime and divine.

Gomez's major solo exhibition, *Closed Forever*, is on view at SITE SANTA FE, NM, through January 11, 2027. His first exhibition with the gallery, *Precious Moments*, was presented at its Los Angeles location earlier this year. Other solo exhibitions of his work have been presented at Sifang Art Museum, Nanjing, China (2022–2023) and Fondazione Sandretto Re Rebaudengo, Turin, Italy (2022). Notable group exhibitions include *The Life of Things*, Museum Voorlinden, Wassenaar, Netherlands (2025); *Fresh Window*, Museum Tinguely, Basel, Switzerland (2024–2025); *The Living End: Painting and Other Technologies, 1970–2020*, Museum of Contemporary Art Chicago (2024–2025); *Ordinary People: Photorealism and the Work of Art since 1968*, Museum of Contemporary Art, Los Angeles (2024–2025); *Desire, Knowledge, and Hope (with Smog)*, The Broad, Los Angeles (2024); NGV Triennial 2023, NGV International, Melbourne, Australia (2023–2024); and *Changes*, mumok, Vienna (2022–2023). His work is in the permanent collections of institutions including The Broad, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; MAKI Collection, Tokyo; Moderna Museet, Stockholm, Sweden; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Pérez Art Museum Miami; and Whitney Museum of American Art, New York, among many. Gomez lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY





Sayre Gomez
Untitled, 2026
acrylic on canvas
84 x 60 x 1 3/4 inches
(213.4 x 152.4 x 4.4 cm)
$135,000

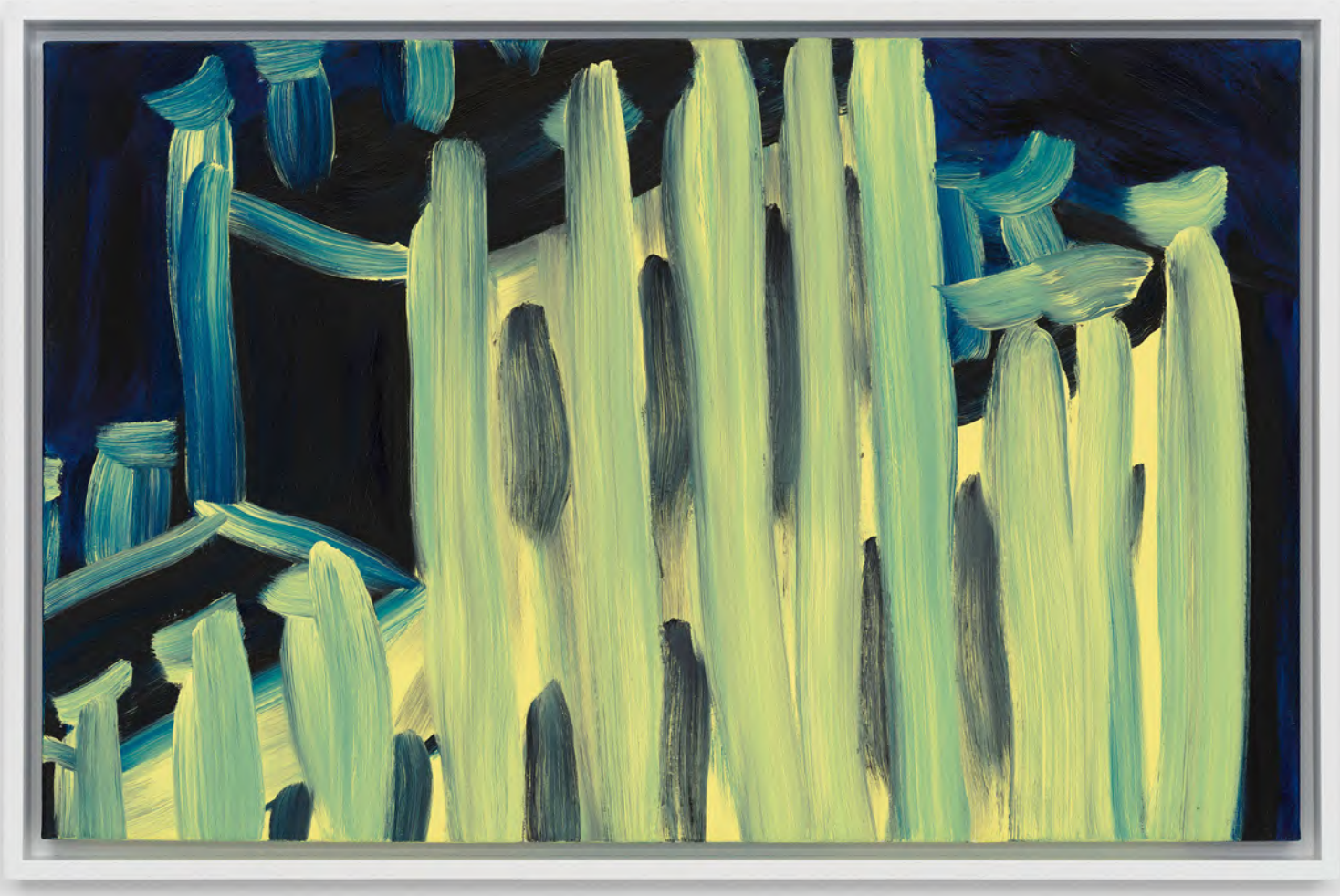


Martha Diamond

For more than sixty years, Martha Diamond (b. 1944, d. 2023) created paintings and works on paper that capture the essence of the metropolis. Beginning in 1969, Diamond worked for decades out of the same Bowery studio, and was active in the cross-pollination between artists, poets, choreographers, and musicians that characterized the New York School. Employing a wet-on-wet painting technique to achieve a lustrous tactility, Diamond's pictures are defined by the verve and decisiveness of her brushwork, in which details of architecture and delineations of space are effaced in favor of the immediate impressions they transmit—elements of scale, form, color, and light. *Facade (Detail)* (1981) captures the impressive scale of New York architecture with a distinct economy of line, its exaggerated angle and tight crop lending a cinematic air. Diamond often termed these views "characters," as opposed to subjects. This appellation offers insight into her vision of the cityscape more generally, whereby the built environment, in all its sensory and associative dimensions, emits the same complexity of attitude and atmosphere as any human being.

Diamond's first institutional exhibition in Europe is currently on view at the Sara Hildén Art Museum in Tampere, Finland. A solo exhibition of Diamond's work, *After Image*, was recently presented at David Kordansky Gallery in New York. Diamond was the subject of the major survey exhibition *Deep Time*, co-organized by the Colby College Museum of Art in Waterville, ME (2024) and The Aldrich Contemporary Art Museum in Ridgefield, CT (2025). Other solo exhibitions of her work have been held at the New York Studio School (2004); Bowdoin College Museum of Art, Brunswick, ME (1988); and Portland Museum of Art, ME (1988), among others. Notable group exhibitions include *Beautiful, Vivid, Self-contained*, Hill Art Foundation, New York (2023); *Changing Soil: Contemporary Landscape Painting*, Nagoya/Boston Museum of Fine Arts, Nagoya, Japan (2010); *Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York (2001, 1991, and 1990); and Whitney Biennial 1989, Whitney Museum of American Art, New York. Her work is in the permanent collections of institutions including the Art Institute of Chicago; Brooklyn Museum, New York; Colby College Museum of Art, Waterville, ME; Guggenheim Museum, New York; High Museum of Art, Atlanta; Minneapolis Institute of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; and Whitney Museum of American Art, New York.

DAVID
KORDANSKY
GALLERY



Martha Diamond
Facade (Detail), 1981
oil on canvas
21 x 33 x 1 inches
(53.3 x 83.8 x 2.5 cm)
framed:
22 5/8 x 34 5/8 x 2 inches
(57.3 x 87.8 x 5.1 cm)
$80,000



Evan Holloway

Evan Holloway (b. 1967, Whittier, CA) has been a leading voice in contemporary sculpture since the late 1990s, during which period his revisionist take on the modernist lexicon has become an indelible feature in the Los Angeles cultural imagination. Driven by prodigious curiosity and an omnivorous interest in a range of visual taxonomies, including modern and ancient art lineages, esoteric processes, design, and popular culture, Holloway produces singular objects, installations, and drawings that serve as the vivid outcomes of rigorous thinking and testing. Primarily a sculptor, Holloway engages the challenges and limitations of artmaking as an opportunity to synthesize compositional and conceptual precision, physical engagement, and intuition. This is immediately apparent, for instance, in the tree sculptures that have been an ongoing part of his practice for more than fifteen years: branches are found by the artist, carefully dismantled, and cast in bronze, which he then reorganizes into freestanding structures of vertical and horizontal lines joined by right angles. Human intervention, and the presence of the geometric grid, are thereby applied to an otherwise naturally occurring form. The similarities and differences between these two ways of seeing the world become bracingly clear when, as with *Good Nature* (2026), Holloway paints the resulting object with a chromatic sequence or progression, providing another visual system by which to read the work. Meanwhile, Holloway's signature "headstacks"—beguiling columns of brightly colored, aluminum heads with working light bulbs for noses, of which *You feel that glow it's like California over all* (2026) is one—amplify both their own genial absurdity as well as the three-dimensional potential of these totemic forms as armatures for painterly experimentation.

Holloway's work has been featured in numerous group exhibitions around the world, including *Fictions of Display*, Museum of Contemporary Art, Los Angeles (2025); *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, Norway (2016); and *Don't Look Back: The 1990s at MOCA*, The Geffen Contemporary, Los Angeles (2016). 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; Museum of Contemporary Art, San Diego; Palm Springs Art Museum, CA; and Whitney Museum of American Art, New York. Holloway lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



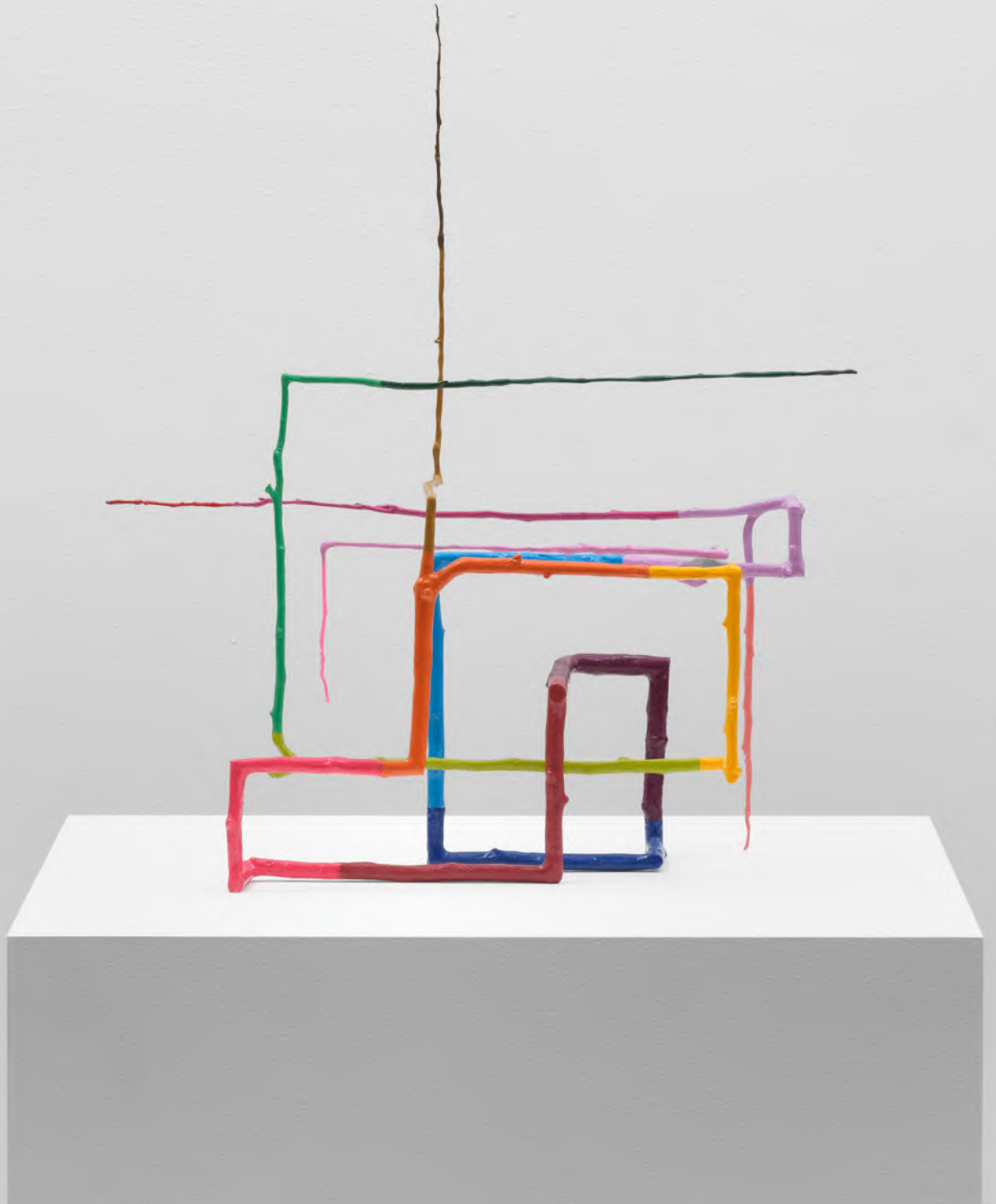


Evan Holloway
You feel that glow it's like California over all, 2026
powder-coated aluminum, spray paint, UV-inhibiting clearcoat, bulbs, fixtures, wiring, and lighting controller
102 x 16 x 16 inches
(259.1 x 40.6 x 40.6 cm)
$115,000





DAVID
KORDANSKY
GALLERY



Evan Holloway
Good Nature, 2026
bronze and oil enamel
22 3/4 x 20 x 8 1/2 inches
(57.8 x 50.8 x 21.6 cm)
$35,000





Lucy Bull

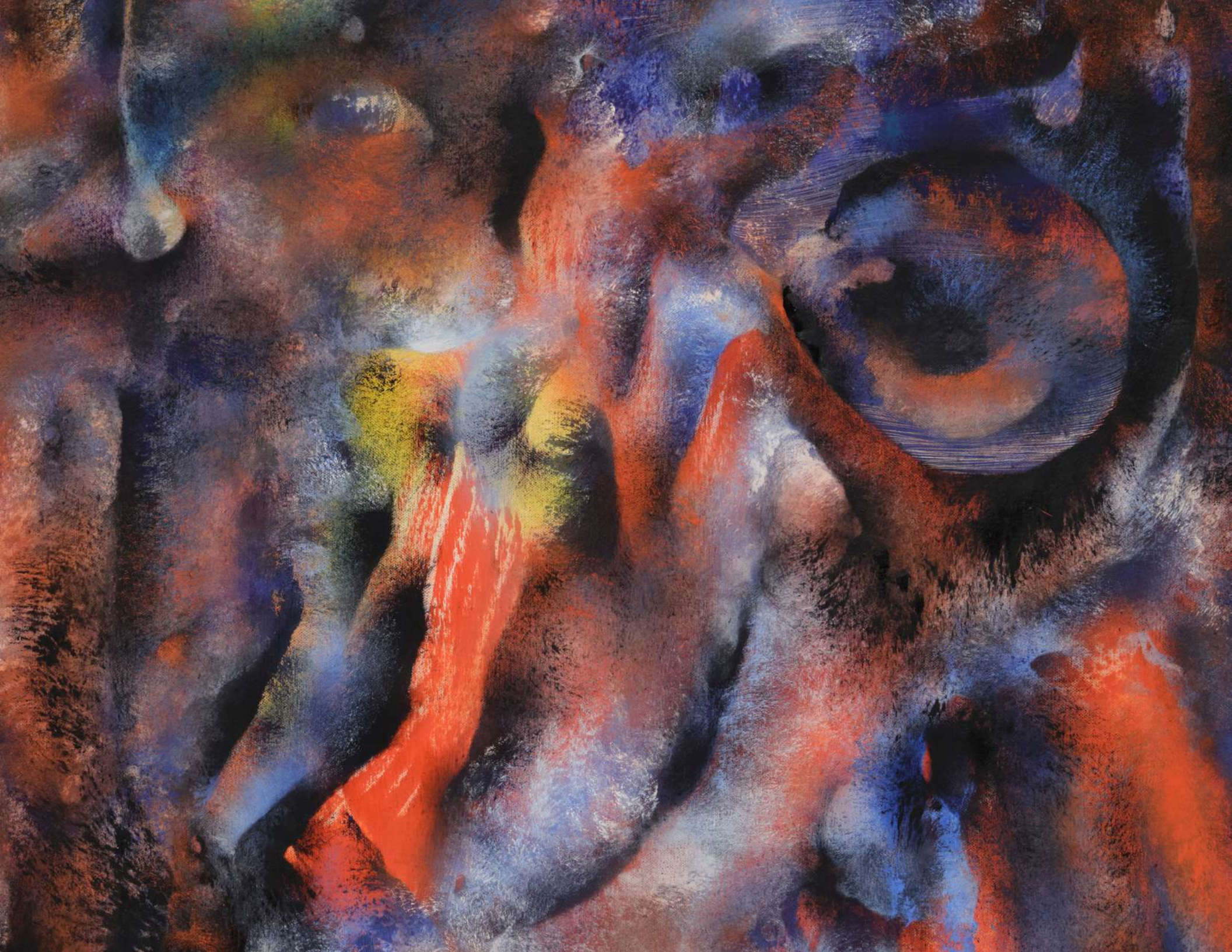
Lucy Bull's (b. 1990, New York) paintings are visceral works that appeal directly to the senses. Embracing an unbridled spectrum of hue, shape, composition, and brushwork, Bull's layered color fields feel like phenomena arrested mid-action, or the evanescent unfurling of unseen states. The complexity and atmospheric power of Bull's paintings are heightened by her willingness to channel what she calls "psychic energy" as a driving force. Working without predetermined compositional ideas, she allows automatic gestures to accumulate into landscapes that feel simultaneously external and internal, macroscopic and microscopic. Her interest in color as emotional architecture manifests in strategic placement of luminous tones in underlayers, where they lend spectral glows that suggest the diaphanous realm of dreams or trance states. *8:04* (2026) is notable for the depth of field Bull achieves; darker hues appear to define the background and the foreground at the same time, establishing a circularity of movement both across its surface and into and out of the illusionistic spaces conjured by its colors and gestures alike. Rather than isolate a central thematic motif, Bull works to give the viewer as many ways into and out of the painting as possible, challenging ideas about linearity and narrative without abandoning them completely. As a result, the work seems to reinvent itself with surprising speed, even as its tactility and physicality make room for sustained bouts of intensive looking.

In 2024, the Institute of Contemporary Art, Miami presented Bull's first US solo museum exhibition. She has also been the subject of solo and two-person exhibitions at the Warehouse, Dallas (2023); Long Museum West Bund, Shanghai (2023); Pond Society (with Guo Fengyi), Shanghai (2021); High Art, Arles, France (2020) and Paris (2019); Human Resources, Los Angeles (2019); and Smart Objects, Los Angeles (2019). Recent group exhibitions include *Skins*, Fundación MEDIANOCHE0, Granada, Spain (2026); *Echoes of Her Century: A Global Exhibition of Women's Art*, Long Museum, West Bund, Shanghai (2026); *Abstraction (re) creation – 20 under 40*, X Museum, Beijing (2025) and Le Consortium, Dijon, France (2024); NGV Triennial, Melbourne, Australia (2023); *He Said/She Said: Contemporary Women Artists Interject*, Dallas Museum of Art (2023); and *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, CA (2022). Her work is in the permanent collections of institutions including the Albertina Museum, Vienna; Baltimore Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; MAMCO Geneva (Musée d'art moderne et contemporain); Los Angeles County Museum of Art; Institute of Contemporary Art, Miami; Pérez Art Museum Miami; Museum of Contemporary Art, Los Angeles; Rose Art Museum, Brandeis University, Waltham, MA; and Speed Art Museum, Louisville, KY. Bull lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lucy Bull
8:04, 2026
oil on linen
60 x 40 x 1 inches
(152.4 x 101.6 x 2.5 cm)
$210,000



Ricky Swallow

Ricky Swallow (b. 1974, San Remo, Australia) uses ordinary materials to create precisely rendered objects that he then casts in metal. At once mimetic and singular, Swallow's sculptures originate in a universally understood vocabulary of forms and tools—including rope, cups, boards, and brackets—that reconfigure foundational technologies in terms of their visual elegance, structural potential, and resonant energies. The finished works carry telltale signs of their own handmade origins, echoing the related histories and narratives contained within the sources themselves. *Bent Form #6* (2026) belongs to a new series of larger-than-life, enigmatically bent and twisted spoons cast in stainless steel. Its distorted form references spoon bending, a trick often performed to demonstrate telekinesis—the apparent manipulation of physical matter through the mind. Like much of the artist's work, these sculptures capture an energy that is not visible or immediately understood. The spoon, an everyday utensil, is made uncanny by Swallow, who draws a parallel between telekinesis and the ability of artists to shape reality through their work.

Swallow was awarded the Loti Smorgon Sculpture Terrace Commission by the Museum of Contemporary Art Australia, unveiling a large-scale sculpture installation for its terrace overlooking Sydney Harbour in 2025. He has been the subject of solo and two-person exhibitions at the Huntington, San Marino, CA (with Lesley Vance, 2012); Douglas Hyde Gallery, Dublin (2007); Kunsthalle Wien, Vienna (2007); MoMA PS1, Queens, NY (2006); and the Australian Pavilion, 51st Venice Biennale (2005). Recent group exhibitions include *Making Worlds*, Art Gallery of New South Wales, Sydney (2024); *Infinite Regress: Mystical Abstraction from the Permanent Collection and Beyond*, Kemper Museum of Contemporary Art, Kansas City (2024); *Friends in a Field: Conversations with Raoul De Keyser*, Mu.ZEE Oostende, Belgium (2022); *L'esprit du Bauhaus*, Musée des Arts Décoratifs, Paris (2017); Whitney Biennial 2014, Whitney Museum of American Art, New York; and Made in L.A. 2014, Hammer Museum, Los Angeles. Swallow's work is in the permanent collections of institutions including the Art Gallery of New South Wales, Sydney, Australia; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Sydney, Australia; Museum of Modern Art, New York; Dallas Museum of Art; and Berkeley Art Museum and Pacific Film Archive, CA. Swallow lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Ricky Swallow
Bent Form #6, 2026
stainless steel
61 1/2 x 15 1/4 x 7 1/4 inches
(156.2 x 38.7 x 18.4 cm)
$95,000


B



Ivan Morley

Ivan Morley (b. 1966, Burbank, CA) combines virtuosic craftsmanship, deep knowledge of the discipline of painting, and a committed sense of place to create works that take on the medium's major narratives, even as they glorify its minor pathways. In many of his works, Morley employs stylistic, material, and compositional pastiche to reflect the constellated facts—and their fictional counterpoints—that inform our fraught understandings of time and place, especially the layered histories of his native California. Morley has continued to build on a decades-old typology in which form, color, and material layer to create paintings that are as much object as they are rendered image. Each piece is produced by painting an underlayer in watercolor and slowly building onto the canvas with thread, focusing on small, embroidery-ring-sized sections at a time, so that the completed work isn't revealed to the artist until the end of the embroidery process. Looking, therefore, becomes secondary to the act of building or constructing an image on a micro scale. *Backyard* (2026) depicts the ancient forest near the artist's home in Big Sur, CA. Morley's turn toward landscape painting, begun in 2024, quietly subverts art-historical hierarchies whereby paintings are qualified, in part, by their subject matter. At the same time, these works refresh the genre as a powerful medium for awe, all the more urgent in our age of ecological devastation.

Morley is the subject of a solo exhibition at David Kordansky Gallery, Los Angeles, opening November 13, his fourth at the gallery (2025, 2022, and 2018). He has also been included in group exhibitions including *In These Times: Recent Acquisitions at MOCA*, Museum of Contemporary Art, Los Angeles (2026); *Abstract America Today*, Saatchi Gallery, London (2014); *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, CA; and University Museum of Contemporary Art at the Fine Arts Center, University of Massachusetts Amherst, MA. In 2020, the first comprehensive monograph dedicated to Morley was published by David Kordansky Gallery and Bortolami Gallery. Morley lives and works in Los Angeles and Big Sur, CA.

DAVID
KORDANSKY
GALLERY



Ivan Morley
Backyard, 2026
thread, ink, and water-
color on canvas
25 3/4 x 36 1/4 x 1 3/4 inches
(65.4 x 92.1 x 4.4 cm)
framed:
27 1/2 x 38 x 2 3/8 inches
(69.8 x 96.5 x 6 cm)
$55,000



Huma Bhabha

For over twenty-five years, Huma Bhabha (b. 1962, Karachi, Pakistan) has been making sculptures, drawings, and other works that depict the strangeness and vulnerability of the contemporary figure. By turns playful, haunting, and otherworldly, her humanoids arrive like messengers of the future or ghosts of the ancient past, throwing the calamities of our present moment into stark relief. Bhabha's works in cast iron allude to cycles of time, of life and its inevitable decay. The grotesque biomorphic distortions of *Untamed* (2024) exist alongside hand-built passages of great sensitivity and tenderness. Like a mysterious archaeological object, the bust Bhabha creates presents a likeness that could be divine, alien, or monstrous—a confusion of possibilities that calls into question how personhood is determined, granted, or denied in the current geopolitical moment. Similarly, the variety of materials and their wide-ranging application in Bhabha's practice allow for representational possibilities that treat the real and the speculative as equally powerful strategies for critique. In the new untitled work on paper (2026), a Sphynx-like figure contains two superimposed perspectives on the human face: a pert-eared vulpine form appears behind a haunting skull, both rendered in loose lines, expressive brushwork, and collage. If portraiture has historically emphasized the meeting of the subject and viewer's gaze, here we encounter a cropped image of a dog's face in place of eyes: an enigmatic doubled gaze that boldly returns any stare.

Bhabha will be the subject of a solo exhibition at David Kordansky Gallery, Los Angeles, in January 2027. Works from across Bhabha's career were recently on view alongside historic works by Alberto Giacometti in a major two-person exhibition at the Institut Giacometti in Paris. Bhabha was also recently the subject of a solo exhibition at the Cc Foundation in Shanghai. Bhabha has been the subject of solo and two-person exhibitions at institutions including Barbican, London (2025); MO.CO., Montpellier, France (2023); M Leuven, Belgium (2023); Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); and Institute of Contemporary Art, Boston (2019). In 2024, Public Art Fund unveiled a large-scale installation, *Before The End*, by the artist at Brooklyn Bridge Park, New York. 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. Her work is in the permanent collections of institutions including the Centre Pompidou, Paris; Tate Modern, London; Los Angeles County Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art Chicago; and Hirshhorn Museum and Sculpture Garden, Washington, D.C. Bhabha lives and works in Poughkeepsie, NY.

DAVID
KORDANSKY
GALLERY



Huma Bhabha
Untamed, 2024
cast iron and concrete pedestal
55 x 22 x 22 inches
(139.7 x 55.9 x 55.9 cm)
Edition of 3, with 1 AP
$200,000





DAVID
KORDANSKY
GALLERY



Huma Bhabha
Untitled, 2026
ink, acrylic, pastel, charcoal, and collage on paper
26 x 22 1/2 inches
(66 x 57.5 cm)
framed:
31 1/8 x 27 1/2 x 1 5/8 inches
(78.9 x 69.8 x 4.1 cm)
$45,000

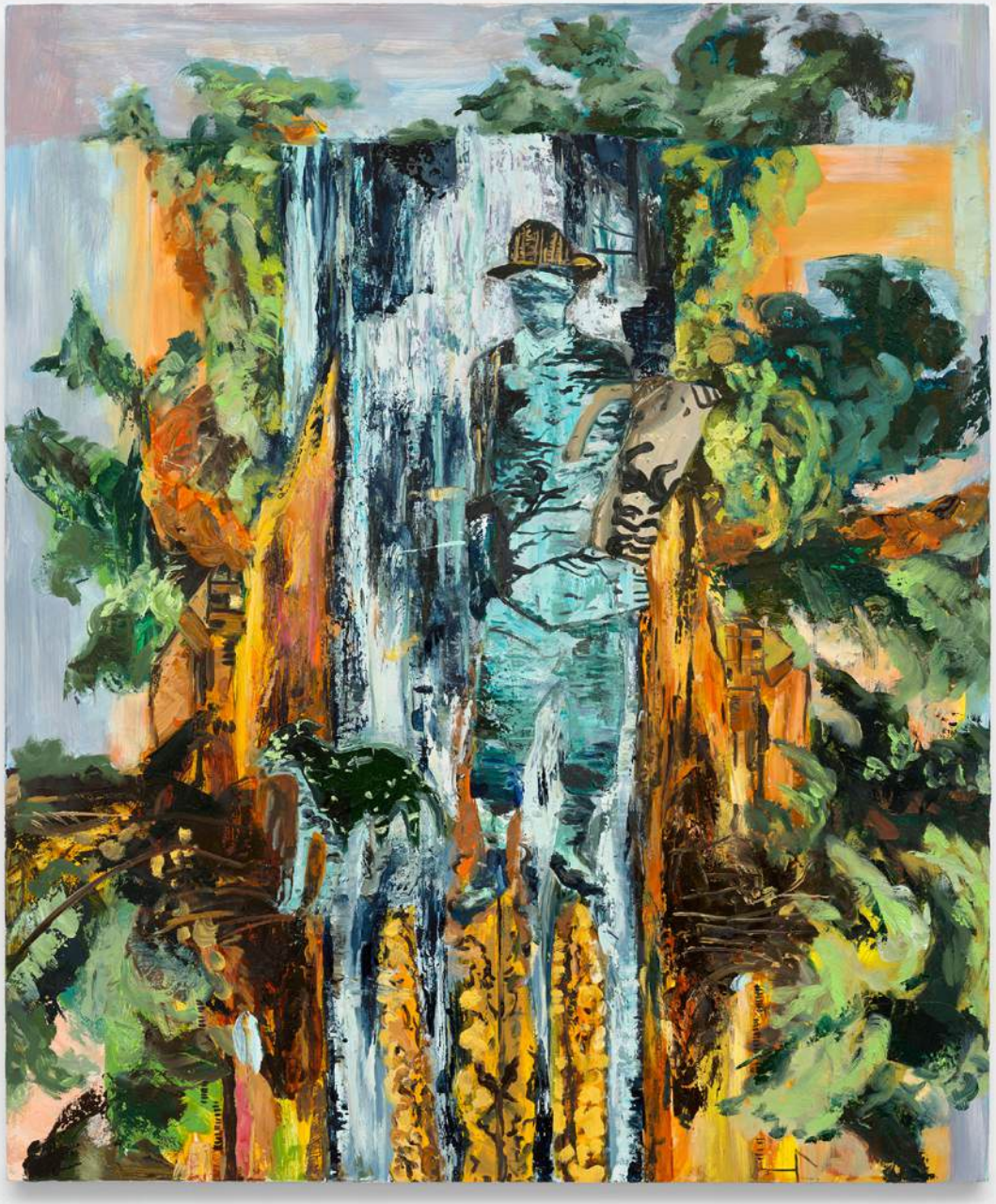


Maia Cruz Palileo

Maia Cruz Palileo (b. 1979, Chicago) creates paintings, works on paper, installations, and sculptures that honor familial archives and imagined contemporary realities. Influenced by both macro and micro narratives—including the oral history of their family's migration to the United States from the Philippines, as well as those countries' troubling colonial relationship—Palileo's artworks consider the subjective ways in which stories are told and retold, morphing and evolving over time, and the resulting blurring of fact and fiction in personal and political memory. *Rio Pagsanjan* (2026) exemplifies the artist's explorations into how the temporal dimension is embodied in images, gestures, colors, and non-objective forms. The painting is anchored at its center by an impressionistic rendering of one of the most famous waterfalls in the Philippines, a tourist attraction since the Spanish colonial era. Set against an upended, mirrored landscape, the falls here represent the mythical, life-giving river that flows under and inside all living beings. At the heart of the falls is a haunting ghost image of a figure and dog, who seem to both dissolve into their surroundings and to offer a window into a liminal space beyond the foregrounded landscape. The composition evokes a nonlinear environment that flashes between the familiar and the foreign, where distinctions between figure and landscape, past and present collapse. Drawing on the Filipino concept of *pakiramdaman*—an intuitive, multisensory awareness—the work reflects the artist's interest in immersive perception and the emotional resonance of place.

The World Tangled in You, Palileo's second solo exhibition with David Kordansky Gallery, was recently on view in New York. They have also been the subject of solo exhibitions at Cummer Museum, Jacksonville, FL (2023); Kimball Art Center, Park City, UT (2022); Wattis Institute for Contemporary Arts, San Francisco (2021); and American University Museum at the Katzen Arts Center, Washington, D.C. (2019), among others. Recent group exhibitions include *Imagining an Archipelago: Art from Cuba, Guam, the Philippines, Puerto Rico, and Their Diasporas*, Colby Museum of Art, Waterville, ME (2026), which will travel to Museo de Arte Contemporáneo de Puerto Rico, San Juan (2027), Yerba Buena Center for the Arts, San Francisco (2028), and Newark Museum of Art, NJ (2028); *Everything Now All At Once*, Nasher Museum of Art, Durham, NC (2026); and *Spirit House*, Henry Art Gallery, Seattle (2025) and Cantor Arts Center at Stanford University, Stanford, CA (2024). Their work is in the permanent collections of the Baltimore Museum of Art, MD; Cummer Museum, Jacksonville, FL; San José Museum of Art, CA; Fredriksen Collection, National Museum, Oslo, Norway; Nasher Museum of Art at Duke University, Durham, NC; Speed Art Museum, Louisville, KY; and Tang Art Foundation, Hong Kong. Palileo lives and works in Brooklyn, NY.

DAVID
KORDANSKY
GALLERY



Maia Cruz Palileo
Rio Pagsanjan, 2026
oil on canvas
36 1/8 x 30 1/8 x 1 1/8 inches
(91.8 x 76.5 x 2.9 cm)
$40,000



Sam Gilliam

Sam Gilliam (b. 1933, d. 2022) is one of the great innovators in postwar American painting. He emerged from the Washington, D.C. scene in the mid-1960s with works that elaborated upon and disrupted the ethos of Color School painting. *Black Break* (1966) belongs to this pivotal early period of hard-edge painting, before Gilliam moved to working on unstretched canvas. Although executed using the same Magna acrylic resin paints preferred by many of his Washington-based contemporaries, the triangular forms typical of this period divide areas of raw canvas but also blend into one another, a first step away from strict Color Field painting. No longer wholly reliant on what Kenneth Noland described as a "one-shot" process of preconceived design, these paintings show Gilliam developing a freer method of composition. During this period he would also question the connection between formalism and issues outside of a purely art historical context, including those related to the particularities of African-American experiences. The figure-sized black wedge rising up from the baseline of *Black Break* holds narrative implications of strength, solidity, and a willingness to go against the grain. In the year following Black Break's creation, Gilliam would go on to make the first of his *Slice* paintings, which utilized a process of staining and folding unstretched canvas that became a hallmark of his work. In *Shimmer* (1970), evidence of folds and creases create prismatic spatial effects and unexpected color combinations, pushing this brushless staining technique to gloriously expressive ends. Stretched with a reverse-beveled edge, the surface seems to float in front of the wall, inviting an enveloping, fully embodied viewing experience. A sense of discovery accompanied every phase of Gilliam's long career, one that only seemed to increase as he found new possibilities in some of his most enduring formal vocabularies.

A solo exhibition of Gilliam's works will be presented at the gallery's Los Angeles location in January 2027. He is currently the subject of a solo exhibition at the Madison Museum of Contemporary Art, WI, and is prominently featured in MoMA PS1's major group exhibition, *Hard Art*. Recent institutional solos of Gilliam's work have been presented by the Irish Museum of Modern Art, Dublin (2025); and Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022), 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 Drape painting *Double Merge* (1968). His work is represented in over 200 public collections, including the Musée d'Art Moderne de la Ville de Paris, France; Tate Modern, London, England; Museum of Modern Art, New York, NY; Metropolitan Museum of Art, New York, NY; and Art Institute of Chicago, IL. A major monograph of Gilliam's work was published by Phaidon in 2024.

DAVID
KORDANSKY
GALLERY



Sam Gilliam
Black Break, 1966
acrylic on canvas
90 x 56 3/4 x 1 1/2 inches
(228.6 x 144.1 x 3.8 cm)
framed:
91 1/2 x 58 1/4 x 2 1/4 inches
(232.4 x 148 x 5.7 cm)
Price Upon Request



DAVID
KORDANSKY
GALLERY



Sam Gilliam
Shimmer, 1970
acrylic on canvas
78 1/4 x 51 1/4 x 2 inches
(198.8 x 130.2 x 5.1 cm)
Price Upon Request





Tom of Finland

Tom of Finland (Touko Laaksonen, b. 1920, d. 1991) is widely regarded as one of the twentieth century's most influential artists for his groundbreaking representation of the male figure. Originally trained in illustration and advertising, Tom deployed his technical mastery of drafting both in his career as a Helsinki creative executive and in his adjacent practice of composing what he called his "dirty drawings"—idealized images of hypermasculine characters, often engaged in homoerotic acts. Though he initially kept these works secret, the artist eventually began publishing in American "beefcake" magazines under his nom de plume, Tom of Finland. By the late 1960s, the sexual revolution and a relaxation of censorship laws emboldened the artist to actualize the full scope of his vision—an unrestrained world of libidinous joy in which sex itself is a creative act. In defiance of the homophobic stereotypes prevalent throughout the era in which he came of age, Tom's figures anticipated the revolutionary spirit of the 1960s and 1970s, openly fetishizing and reappropriating the accoutrements and associations of biker culture and military power to radically expand definitions of male desire. This drawing from 1964 features Tom's iconic leather-jacketed biker, seen from behind as he dismounts his motorcycle. This central figure casts a promising gaze at two similarly dressed men in the background, a prelude, perhaps, to something more. The drawing reveals the artist's continual dedication to draftsmanship as the foundation of his practice, capturing the precision of line and exuberant rendering of flesh for which he is best known. A second work represents a less well known side of Tom's practice: thematic collages that served as the building blocks of his singular aesthetic. This pair of works highlights the ways in which ideas and visual cues flowed from one medium to another, highlighting the allusive power of these images that would go on to fuel Tom's work throughout his career.

This summer, David Kordansky Gallery presented *Tom's Stretch*, a major group exhibition at the Los Angeles gallery exploring Tom of Finland's enduring legacy. Tom has been the subject of numerous solo and two-person exhibitions across the globe, including *Beryl Cook/ Tom of Finland*, Studio Voltaire, London (2024); *Tom of Finland: Bold Journey*, Museum of Contemporary Art Kiasma, Helsinki (2023); *Tom of Finland – The Darkroom*, Fotografiska, Stockholm; Tallinn, Estonia; and New York (2020–2021); *Reality & Fantasy: The World of Tom of Finland*, Gallery X, Tokyo and Osaka, Japan (2020); and *TOM House: The Work and Life of Tom of Finland*, Mike Kelley's Mobile Homestead, Museum of Contemporary Art Detroit (2018), among many others. His work is in the permanent collections of institutions including The Museum of Modern Art, New York; Museum of Contemporary Art Kiasma, Helsinki; Art Institute of Chicago; Los Angeles County Museum of Art; and SFMOMA, San Francisco.

DAVID
KORDANSKY
GALLERY



Tom of Finland
Untitled, 1964
graphite on paper
12 3/4 x 8 3/4 inches
(32.4 x 22.2 cm)
framed:
18 3/8 x 14 1/8 x 1 1/2 inches
(46.7 x 35.9 x 3.8 cm)
$50,000

DAVID
KORDANSKY
GALLERY



Tom of Finland
Untitled, c. 1966–1990
mixed media on paper
11 1/2 x 8 1/4 inches
(29.2 x 21 cm)
framed:
16 7/8 x 13 5/8 x 1 1/2 inches
(42.9 x 34.6 x 3.8 cm)
$18,000

Chris Martin

Working from a heterogeneous array of cultural traditions, Chris Martin (b. 1954, Washington, D.C.) makes paintings that channel a sense of immediacy and lived experience. Known for his liberated approach in the studio, Martin pursues painting as a process of intuitive searching and uncertain discovery in which a "good" painting is defined as that which transmits a recognizable truth, however profound or ordinary. At the same time, his diverse constellation of styles and subjects coyly subverts self-seriousness or overt spiritualism. Over the course of the 1980s, Martin moved from abstract painting to a practice that incorporated archetypal symbols, found materials, and other vivid remnants of daily life. A significant early example of this formative period *1, 2, 3, 4, 5, 6, 7 . . .* (1988-1989) brings together key aspects of Martin's practice: intuitive composition, unconventional materials, and a fascination with symbolism. Its undulating sequence of numbers snakes across a richly textured surface of oil paint and aluminum foil, creating an almost meditative rhythm. The humble, reflective material lends the work a striking physicality, while the numerical imagery evokes Martin's enduring interest in the cosmic, natural, and spiritual forces that shape our existence.

Martin is currently the subject of a solo exhibition at David Kordansky Gallery, Los Angeles. He has been the subject of solo exhibitions at venues worldwide, including Douglas Hyde Gallery, Dublin, Ireland (2015); Rectangle, Brussels, Belgium (2015); Kunsthalle Düsseldorf, Germany (2011); and Corcoran Gallery of Art, Washington, D.C. (2011). Recent group exhibitions include *The World Is The Work*, The Drawing Center, New York (2026); *Nightshade: The World in the Evening*, Oakland University Art Gallery, Rochester, MI (2025); *The Brooklyn Artists Exhibition*, Brooklyn Museum, New York (2024); *Coloring*, University of Kentucky Art Museum, Lexington (2021); *Black Light*, Centre de Cultura Contemporània de Barcelona, Spain (2018); *Animal Farm*, Brant Foundation Art Study Center, Greenwich, CT (2017); and *Thinking Out Loud: Notes on an Evolving Collection*, The Warehouse, Dallas (2017). His work is included in the permanent collections of institutions including the Buffalo AKG Art Museum, NY; Museum of Contemporary Art Chicago; High Museum of Art, Atlanta; Museum of Contemporary Art Denver; Museum Boijmans Van Beuningen, Rotterdam, Netherlands; SFMOMA, San Francisco; and Museum of Fine Arts, Boston. *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
1, 2, 3, 4, 5, 6, 7 . . ., 1988–1989
oil and aluminum foil on canvas
77 1/4 x 68 1/4 x 2 1/2 inches
(196.2 x 173.4 x 6.3 cm)
$95,000

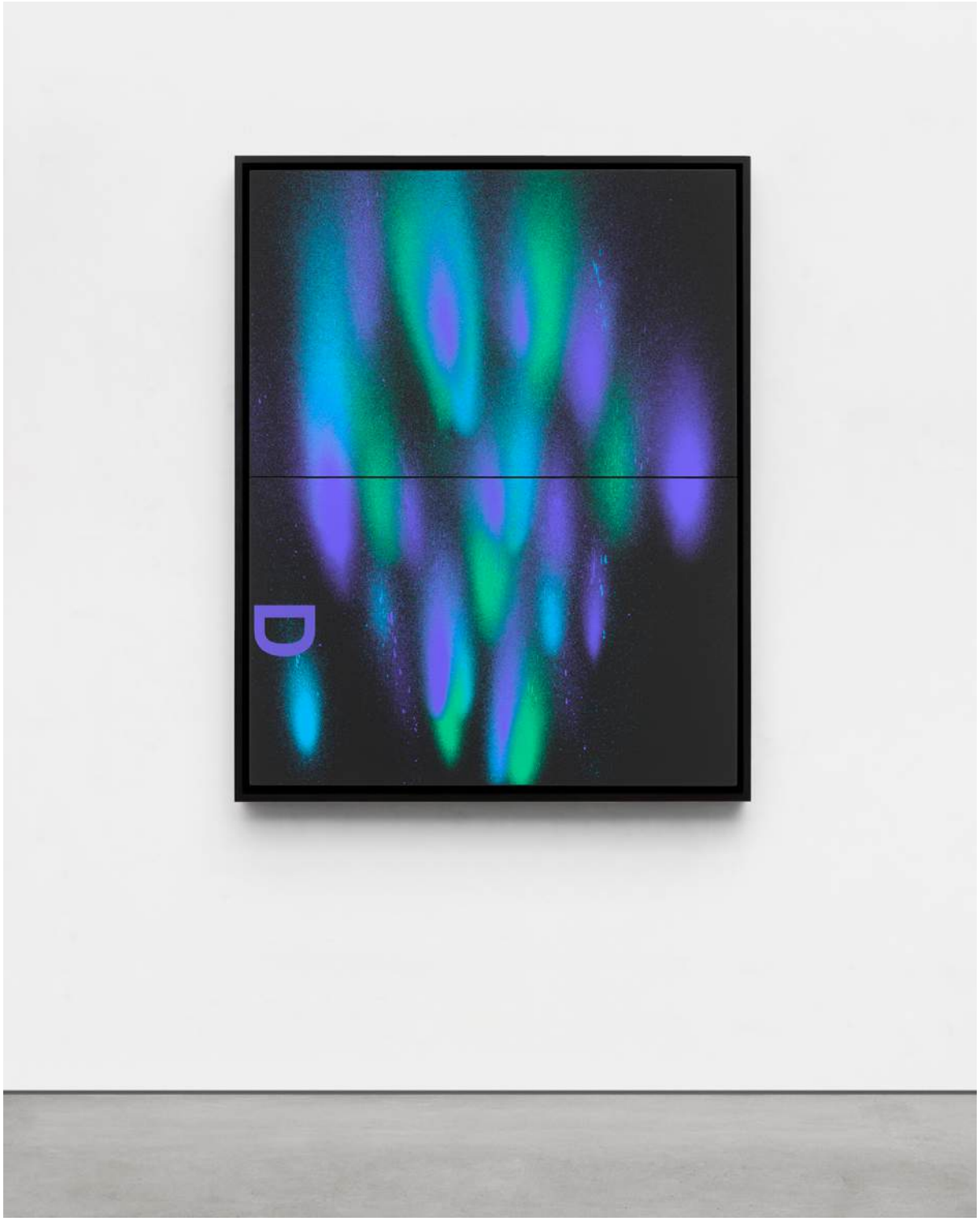

3217654321
7123456

Adam Pendleton

Adam Pendleton's (b. 1984, Richmond, VA) work is a reflection of how we increasingly move through and experience the world on a sensorial level—a form of abstraction that, in its painterly, psychic, and verbal expression, announces a new mode of visual composition for the twenty-first century. Pendleton investigates Blackness as a color, an identity, a method, and a political subject—in short, as a multitude. Both an evolution of previous bodies of work and a synthesis of a new experimental approach to subjecthood, Pendleton's recent forays into expressive use of color create a space of pervasive visual curiosity in which the artist reconsiders some of the fundamental structures of his practice. The diptych *Black Dada (D)* (2026) features a floating cloud of silkscreened blue, purple, and green resembling the ethereal finish of spray paint. This work represents a widening of Pendleton's aesthetic project to encompass a range of color and mark-making techniques as the artist continues to evolve his critical-aesthetic framework of Black Dada, which charts the rhizomatic connections between Blackness, abstraction, and historical avant-gardes. These new works developed out of Pendleton's Black Dada project, which, along with the corresponding *Black Dada Reader*, draws from assorted historical texts from W.E.B. Du Bois, Hugo Ball, Adrian Piper, and Gertrude Stein, among many others in an attempt to—in Pendleton's words—"talk about the future while talking about the past."

Pendleton is currently the subject of two major solo exhibitions: *Some Wild Kind of Language* at the Stedelijk Museum, Amsterdam, his first museum exhibition in the Netherlands, and *Love, Queen*, on view at the Hirshhorn Museum and Sculpture Garden, Washington, D.C., through January 3, 2027. His work has also been the subject of solo exhibitions at such notable museums as mumok, Vienna (2023); Montreal Museum of Fine Arts, Canada (2022); The Museum of Modern Art, New York (2021); Le Consortium, Dijon, France (2020); and KW Institute for Contemporary Art, Berlin (2017). His work has also been featured in the Whitney Biennial (2022) and the Venice Biennale (2015), among other prominent group exhibitions. Writing and publishing are central to Pendleton's practice, and his many books include *Pasts, Futures, and Aftermaths* (2021); *Who Is Queen? A Reader* (2021); *Heavy as Sculpture* (2021); and *Black Dada Reader* (2017). Pendleton's work is part of numerous public collections, including those of the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; The Studio Museum in Harlem, New York; Museum of Contemporary Art Chicago; the Los Angeles County Museum of Art; and the Tate, London. Pendleton lives and works in New York.

DAVID
KORDANSKY
GALLERY



Adam Pendleton
Black Dada (D), 2026
silkscreen ink and black
gesso on canvas
diptych, overall:
60 x 47 1/2 inches
(152.4 x 120.7 cm)
framed:
63 3/8 x 50 5/8 x 3 3/8 inches
(161 x 128.6 x 8.6 cm)
$275,000



Jason Fox

For almost thirty years, Jason Fox (b. 1964, Yonkers, NY) has painted pictures that inhabit the charged psychological spaces within American culture, as well as within the medium of painting itself. At once satiric and sincere, Fox's images speak to the desires, projections, and associations that inform contemporary subjectivity, including the affective energies exchanged between audience and artist, for example, or how cultural figures take on symbolic meaning. In recent years, Fox has focused on hybridized portraits that meld creatures—including dragons, devils, and the artist's dog—with recognizable personalities like Barack Obama, Joni Mitchell, or, in this case, George Harrison. In these works, the absurdist exuberance of Dada and Pop Art meet modernism's will to capture multiple states, volumes, and temporalities in a single image—but it's the sense of the fan artist's parasocial fantasy that gives Fox's creature-characters their radiant pathos and familiarity. In the painting on view, for example, one feels the equipoise of attention paid to the Beatle, whose hair shines like a grooved LP, and the equally introspective dog, whose distinctive coloring and closed eyes appear to emerge through Harrison's face. While the combined chimerical form appears to have a placid, almost melancholy expression, it's clear that each figure maintains its own distinct features, as if a transformation can't quite reach resolution.

Fox was recently the subject of a solo exhibition at the Cc Foundation in Shanghai. He has also been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2025); CANADA, New York (2021); and Almine Rech Gallery, Brussels (2018). Recent group exhibitions include *Drawing Biennial 2026*, Drawing Room, London (2026); *Blossom: The Tenth Anniversary of the Long Museum*, Long Museum, Shanghai (2024); *The Drawing Centre Show*, Le Consortium, Dijon, France (2022); *Artists for New York*, Hauser & Wirth, New York (2020); *Samaritans*, Galerie Eva Presenhuber, New York (2019); and *Animal Farm*, Brant Foundation Art Study Center, Greenwich, CT (2017). His work is in the permanent collections of institutions including the Aïshti Foundation, Beirut; Colby College Museum of Art, Waterville, ME; and Hall Art Foundation, Reading, VT. Fox lives and works in Poughkeepsie, New York.

DAVID
KORDANSKY
GALLERY



Jason Fox
Everyone Nose, 2026
acrylic and pencil on canvas
56 x 48 x 1 5/8 inches
(142.2 x 121.9 x 4.1 cm)
framed:
57 3/8 x 49 3/8 x 2 1/4 inches
(145.6 x 125.3 x 5.7 cm)
$48,000

Deana Lawson

Deana Lawson (b. 1979, Rochester, NY) makes photographs that explore the Black familiar and its relationship to lore, global histories, and mystery traditions. Influenced by twentieth-century portraiture practices that combine the vérité and the staged, as well as the unadulterated lighting and choreographed composition of family album snapshots, Lawson's intimate mises-en-scène leverage the symbolic and aesthetic power of vernacular objects and interior decor to capture individuals not in isolation, but in the messy, expansive flux of being alive. Following a process of intuitive construction and documentary happenstance, her pictures reverberate with tender rapport—a natural extension of the trust established between Lawson and her subjects. *New York Abracadabra* (2026) captures a man in matching blue-and-white polo and fedora, his face completely concealed by the hat he holds in his hand. He leans casually against a doorframe, the framed mirrors at either side accentuating Lawson's interest in portals and passageways, both real and metaphorical. The man's hidden face lends him a sense of playful mystery that is reinforced by the work's title, which comes from nicknames the subject goes by. With this work, Lawson thematizes notions of concealment and surprise, leaving space for mystery in an otherwise quotidian scene.

Lawson has been the subject of major solo presentations at institutions worldwide, including Bourse de Commerce – Pinault Collection, Paris (2025); Institute of Contemporary Art / Boston (2021–2022, also traveled to MoMA PS1, Queens, NY, and High Museum of Art, Atlanta); Solomon R. Guggenheim Museum, New York (2021); Kunsthalle Basel, Switzerland (2020); Huis Marseille, Amsterdam (2019); and The Underground Museum, Los Angeles (2018). Lawson was awarded the 2022 Deutsche Börse Photography Foundation Prize and was the first photographer to be awarded the prestigious Hugo Boss Prize by the Solomon R. Guggenheim Museum in New York. Her work is in the permanent collections of The Museum of Modern Art, New York; Tate, London; Whitney Museum of American Art, New York; Bourse de Commerce – Pinault Collection, Paris; Museum of Contemporary Art Chicago; SFMOMA, San Francisco; Los Angeles County Museum of Art; and Art Institute of Chicago. Lawson lives and works in Brooklyn and Los Angeles.

DAVID
KORDANSKY
GALLERY



Deana Lawson
New York Abracadabra, 2026
pigment print
58 x 73 1/4 inches
(147.3 x 186 cm)
framed:
60 1/8 x 75 3/8 x 2 5/8 inches
(152.7 x 191.5 x 6.7 cm)
$95,000



Francesco Clemente

A leading figure of Neo-Expressionism, the Italian artist Francesco Clemente (b. 1952, Naples, Italy) explores themes of identity, spirituality, sexuality, and history in enigmatic works that span painting, drawing, and installation. Born in Naples and educated in Rome, Clemente took an early interest in works by the Italian Arte Povera artists, the expatriate American painter Cy Twombly, and the radical provocations of Joseph Beuys. During extensive travels in the Middle East and India, where he long maintained a studio, he accumulated deep knowledge of traditions of mysticism and began incorporating arcane forms of storytelling into his work, often returning to poetic portraits of his wife and spiritually resonant depictions of the natural world. A recent series, *Winter Flowers*, of which the present work is a luminous example, translates winter flora collected around the artist's New York studio into playfully abstracted, monumental compositions. In the long tradition of vanitas painting, these cut flowers serve as reminders of the passing of time, of the slow withering of the body over the winter of a lifetime. Yet, their vibrant insistence on beauty in spite of the blistering cold and lingering darkness of winter is simultaneously a source of hope. In particular, the vibrating abundance of *Winter Flowers* (2026) is accentuated by Clemente's lyrical linework, which suggests the underlying interconnectedness of all things.

Clemente has been the subject of several major retrospective exhibitions at institutions including the Albertina, Vienna (2022); Schirn Kunsthalle Frankfurt (2011); Solomon R. Guggenheim Museum, New York (1999), which traveled to Guggenheim Bilbao; Centre Pompidou, Paris (1994); Sezon Museum of Modern Art, Tokyo (1994); and the John and Mable Ringling Museum of Art, Sarasota, FL (1985–87), which traveled to the Walker Art Center, Minneapolis; Dallas Museum of Art; University Art Museum, University of California, Berkeley; Buffalo AKG Art Museum, NY; and Museum of Contemporary Art, Los Angeles. His work is featured in prominent museum collections worldwide, including the Art Institute of Chicago; Pérez Art Museum Miami; Kunstmuseum Basel; Metropolitan Museum of Art, New York; and Museum of Modern Art, New York. In 2002, Clemente was elected to the American Academy of Arts and Letters. Clemente lives and works in New York and Varanasi, India.

DAVID
KORDANSKY
GALLERY



Francesco Clemente
Winter Flowers, 2026
pigment on canvas
60 x 60 x 1 1/2 inches
(152.4 x 152.4 x 3.8 cm)
$225,000



Lesley Vance

Lesley Vance's (b. 1977, Milwaukee, WI) most recent works find her engaging ever more profoundly with multiple legacies of painting. She synthesizes these in ways that do not attempt to resolve their inconsistencies and differences but rather bring them into new forms of relation, which in turn reveal their common sources and unexpected harmonies. Inspired by organic objects, ceramics, and the spatial concerns of sculpture, her strikingly dimensional compositions combine curving edges and abstract forms with depictions of light and shadow, troubling distinctions between intentional optical effects, and the evocative potential of surprise marks and gestures. While her works are far from representational, Vance says she often begins her process by observing a physical object. From there, a series of intuitive decisions unfold. This new painting, for instance, is built from elements that are alternately expressionistic, surreal, and minimal. Flat and volumetric forms interact in a highly balanced and deceptively simple composition. Ribbon-like curves and defined shapes contain, within their scalloped edges, painted strokes indicative of chance-made surfaces. Atop a bisected cream and sky blue field, ellipses in bright citrine and greige tones appear to intertwine and overlay, though careful viewing reveals subtle interminglings of form and color. Likewise, the swooping line at the top of the composition destabilizes our sense of depth, creating a veiled and layered space that demands deeper looking. Alive with the interplay between the carefully resolved and the still-evolving, the recognizable and the mysterious, Vance's image suggests the evocative tenuousness of undefined states while simultaneously reiterating the painting's status—and power—as exuberantly reflexive.

Vance has been the subject of solo and two-person exhibitions at Columbus Museum of Art, OH (2023); FLAG Art Foundation, New York (2012); Bowdoin College Museum of Art, Brunswick, ME (2012); and the Huntington, San Marino, CA (with Ricky Swallow, 2012). Recent group exhibitions include *Revolutions: Art from the Hirshhorn Collection, 1860–1960*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2026); *50 Paintings*, Milwaukee Art Museum (2023); *Friends in a Field: Conversations with Raoul De Keyser*, Mu.ZEE, Oostende, Belgium (2022); *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 institutions including The Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Dallas Museum of Art; Milwaukee Art Museum; SFMOMA, San Francisco; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; and Hammer Museum, Los Angeles. Vance lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lesley Vance
Untitled, 2026
oil on linen
36 x 28 x 1 inches
(91.4 x 71.1 x 2.5 cm)
$150,000



Derek Fordjour

Derek Fordjour (b. 1974, Memphis, TN) makes paintings, sculptures, and installations whose exuberant visual materiality gives rise to portraits, tableaux, and other multilayered compositions. In his two-dimensional artworks, Fordjour follows a collage-based process, layering newsprint, pigment, foil, and other materials to build imagery of striking complexity and shifting depths. Born of both broad sociological vision and a keen awareness of the body's vulnerability, Fordjour's tableaux are filled with athletes, performers, and others who play key roles in cultural rituals and communal rites of passage. He is interested in the nature of performance—especially the systems and circumstances that push individuals into prescribed roles—and how this makes manifest networks of sociopolitical and interpersonal power. The crowd of jockeys in *The Third Factor of Production* (2021) extends this investigation of power and performance, introducing principles of classical economics into the scene through the work's title. The factors of production are the inputs needed to create goods and services, of which the third is capital—the tools used in that production. In categorizing his jockeys as capital, rather than labor, Fordjour alludes to the dehumanizing ways in which society views sporting bodies, which are often Black. His work moves between celebration and critique, evoking emotions that range from joy to melancholy, where effortless grace and visible exertion coexist and reveal the tension between personal striving and collective expectation.

In May 2026, High Line Art commissioned Fordjour to create a public exhibition currently on view on the High Line in New York. Two solo exhibitions are currently on view: *FUMBLE*, NXTHVN, New Haven, CT; and *Double Exposure*, The Gordon Parks Foundation Gallery, Pleasantville, NY. Fordjour has also been the subject of solo exhibitions at the Montana Museum of Art and Culture, Missoula, MT (2024); Pond Society, Shanghai, China (2021); and the Contemporary Art Museum St. Louis, MO (2020). He was commissioned in 2022 by The Museum of Contemporary Art, Los Angeles to create *Sonic Boom*, a monumental artwork spanning over 5,400 square feet for its outdoor art series *Building Art*. His work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Dallas Museum of Art; the Royal Collection, United Kingdom; Pérez Art Museum Miami; Los Angeles County Museum of Art; Brooklyn Museum, NY; Museum of Contemporary Art Chicago; and The Studio Museum in Harlem, NY. Fordjour served as the 2020 Alex Katz Chair of Painting at The Cooper Union, New York, and serves on the faculty at the Yale University School of Art, New Haven, CT as a core critic. He is the founder of Contemporary Arts Memphis, a nonprofit arts organization dedicated to the growth and development of young visual artists in Memphis. Fordjour lives and works in New York.

DAVID
KORDANSKY
GALLERY





Derek Fordjour
The Third Factor of Production, 2021
acrylic, charcoal, cardboard,
and oil pastel on newspaper
mounted on canvas
74 1/4 x 50 3/8 inches
(188.6 x 128 cm)
Price Upon Request



Guan Xiao

Guan Xiao (b. 1983, Chongqing, China) takes a playful, expansive approach to sculpture, painting, video, and installation to capture a present moment defined by rapid acceleration and the indistinct boundaries separating the human and the non-human. Her sculptures speak to the changing nature of materials and ideas, casting doubt on certainty in a world permeated with retellings of ancient narratives and future-oriented visions. *FEET, Ci6 dawn* (2023), an example of an ongoing typology in the artist's larger project, makes use of a cast brass tree root painted in rich verdigris. The root functions as a support for a soft sky-blue shield-like form—in fact, a 3D form derived from a found image of an ancient Peruvian necklace—as if it has been casually hung there by its wielder. The twisted and gnarled tree trunks are assembled in reference to the Chinese craft tradition of sculpting and polishing tree roots into art objects that continues to the present day. Guan Xiao has described her root sculptures as an ideal form: they are at once ready-made and naturally shaped by environmental conditions, causing the tree roots to curve over long periods of growth. Continuing this interest in the aesthetic possibility and networked connectivity of the natural world, the painting *PODSHIP* (2026) belongs to a new series in which the artist imagines an anthropomorphized autumnal bouquet, bursting with the potential energy of seeds ready to break free. She approaches the canvas through the lens of sculpture, building up low-relief, topographic surfaces using both molding paste and paint. This tactility heightens the sense of close-up, even microscopic perspective, highlighting nature's ability to store information on a cellular level—akin to the internet's capacity to endlessly store data—and the allusive power of our own very human connection to the cycles of life.

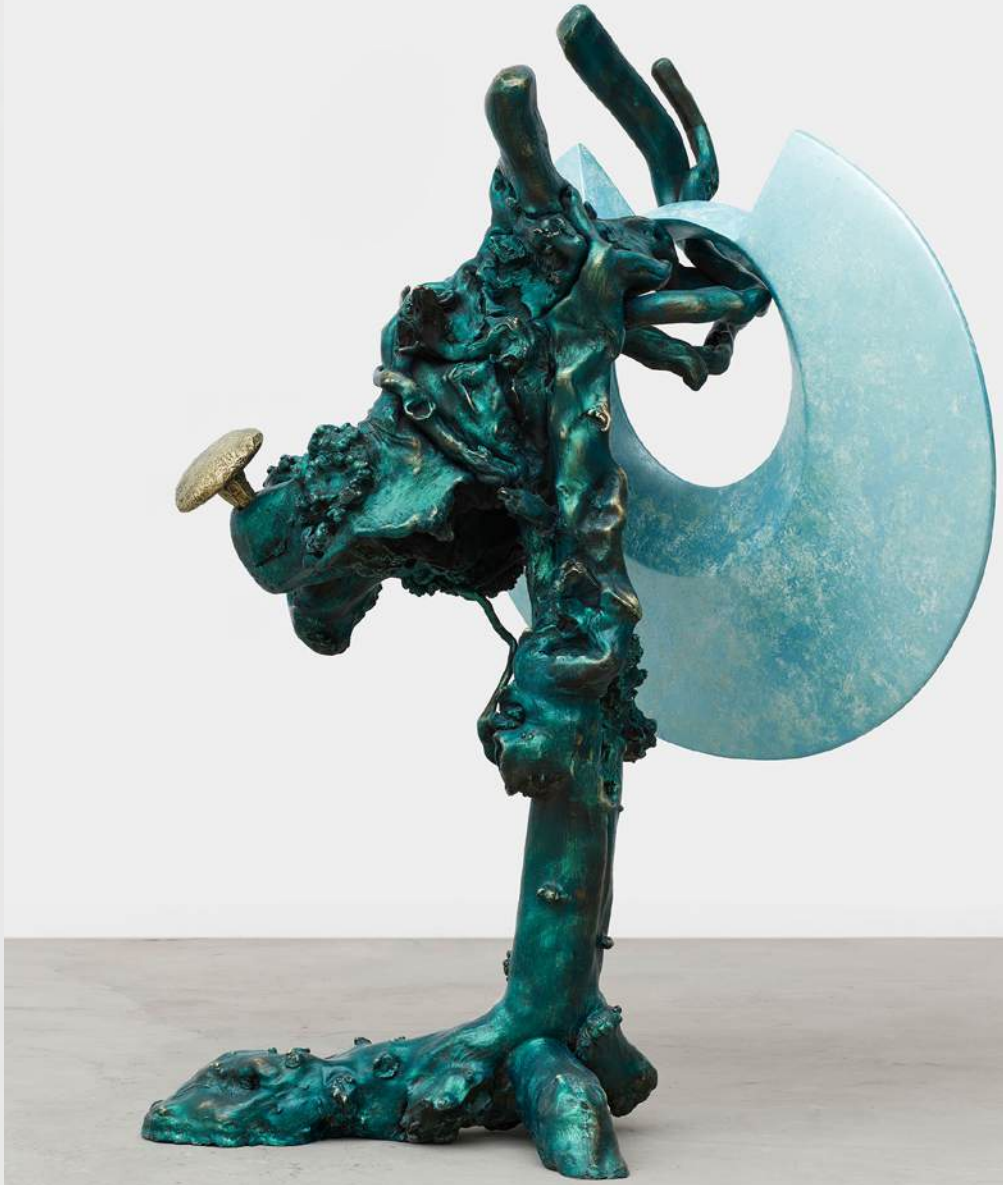
Guan Xiao has been the subject of solo exhibitions at institutions worldwide including Kunsthalle Wien, Vienna, Austria (2025); Bonner Kunstverein, Bonn, Germany (2019); Contemporary Art Museum St. Louis, MO (2019); Kunsthalle Winterthur, Switzerland (2018); Jeu de Paume, Paris, France (2016); and Institute of Contemporary Arts, London, England (2016). 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, China; Mudam, Luxembourg; Boros Collection, Berlin, Germany; Fondazione Sandretto Re Rebaudengo, Turin, Italy; and Start Museum, Shanghai, China. She lives and works in Beijing, China.

DAVID
KORDANSKY
GALLERY



Guan Xiao
FEET, Ci6 dawn, 2023
brass, burnt acrylic color,
and fiberglass
52 x 37 x 32 inches
(132.1 x 94 x 81.3 cm)
unique in a series of 3
$65,000





DAVID
KORDANSKY
GALLERY



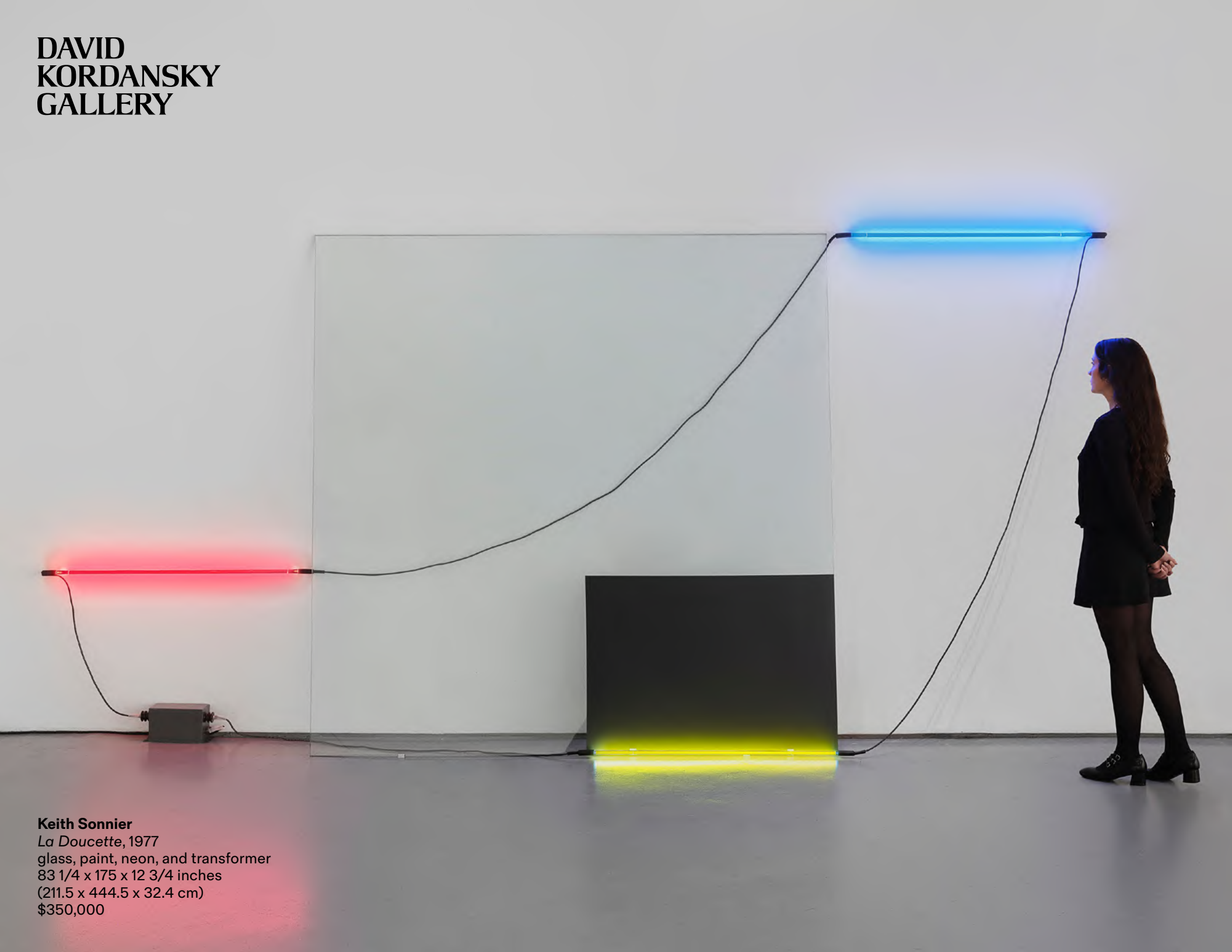
Guan Xiao
PODSHIP, 2026
wood panel, molding paste,
and acrylic, in artist's frame
56 3/4 x 41 x 2 1/2 inches
(144 x 104 x 6.5 cm)
$35,000

Keith Sonnier

Keith Sonnier (b. 1941, d. 2020) was a major postwar American artist whose singular vision encompassed advances in performance, conceptualism, and material. Best known for his pioneering use of light, Sonnier authored a complex body of work that challenges dogmas at the heart of twentieth- and twenty-first-century art-historical narratives. His association with artists grouped under the post-Minimalist rubric provides insight into a mind that understood materials according to their innate properties as well as the cascading reverberations of associations they make in the realms of human perception and culture. In Sonnier's early neon works, shaped, reflective sheets of glass often offer physical and optical counterpoints to the neon tubes installed around them, setting up complex and subtle relationships between the wall against which they lean and the radiant fields of light that emerge around and behind the glass. Because they establish dialogues in two and three dimensions, these works can be read alternately as pictures or as sculptural constructions. The fixtures and wiring that power and support the tubes, meanwhile, become parts of a vocabulary of abstract gestures notable for their intuitive humor, surrealism, and quasi-figurative echoes.

Keith Sonnier is currently the subject of a long-term solo exhibition at Dia Beacon, NY, featuring works from the 1960s and 1970s, many of which recently entered the museum's collection. In September 2026, he was the subject of a solo exhibition at David Kordansky Gallery, Los Angeles. Solo exhibitions have also been presented at the New Orleans Museum of Art (2019); Parrish Art Museum, Water Mill, NY (2018); Wadsworth Atheneum, Hartford, CT (2017); Whitechapel Gallery, London (2016); Musée d'Art Moderne et d'Art Contemporain, Nice, France (2015); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1989); and Musée National d'Art Moderne, Centre Georges Pompidou, Paris (1979). Recent group exhibitions include *Minimal*, Bourse de Commerce - Pinault Collection, Paris (2025-2026); *The American Dream: Pop to the Present*, British Museum, London (2017); *Museum of Stones*, Noguchi Museum, New York (2015); and *America is Hard to See*, Whitney Museum of American Art, New York (2015). His work is in the public collections of more than fifty museums worldwide, including The Museum of Modern Art, New York; Tate Modern, London; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York; Art Institute of Chicago; Walker Art Center, Minneapolis; Museu de Arte Contemporânea de Serralves, Porto, Portugal; and Museum für Moderne Kunst, Frankfurt, Germany.

DAVID
KORDANSKY
GALLERY



Keith Sonnier
La Doucette, 1977
glass, paint, neon, and transformer
83 1/4 x 175 x 12 3/4 inches
(211.5 x 444.5 x 32.4 cm)
$350,000



Matthew Brannon

Matthew Brannon (b. 1971, Anchorage, AK) has long been recognized not only for his wit and literary sensibility, but also for the precision with which he approaches his chosen mediums. He is best known for his radical approach to printmaking, which, contrary to traditional usage, frequently involves the elaborate production of unique artworks. Taking cues from still life, commercial design, and photographic collage, Brannon translates dispersed cultural and geopolitical currents—and our collective and deeply personal responses to them—into psychologically resonant palimpsests. As if conceding that history's scope and ramifications can never be fully comprehended, Brannon instead embraces the auratic power of minor objects, cultural referents, and their constellations to turn impossibly thorny narratives into compelling visual scenes. *Unopened Male* (2026) is one of the first paintings on paper in a new body of work that explores the distinctly American twin predilections for violence and pornography. An anthropomorphized leopard appears across the series, a stand-in for the artist's own desires that often interacts with photographic figures or design elements within the composition. These new works move Brannon's historiographically focused practice into the 1980s, when the expressive freedoms afforded by cable television and widespread VHS availability ran up against the family-values conservatism and interventionist warmongering promoted by the US government. *Unopened Male* appropriates the young punk hero from the cult classic movie *Repo Man* (1984), which itself satirizes the wanton consumerism and atomic preoccupations of the Reagan era. Here, Emilio Estevez's youthful face stands in for the naivete of the American public, a target for despoiling by the violent desires and subversive actions of Cold War diplomacy, complicating concepts of honor, morality, and virtue on both an intimate and a global stage.

Brannon will present this new body of work in a solo exhibition at David Kordansky Gallery, New York, in March 2027. He has been the subject of solo exhibitions at Museo Marino Marini, Florence, Italy (2013); Portikus, Frankfurt, Germany (2012); M Leuven, Belgium (2010); Whitney Museum of American Art at Altria, New York (2007); and Art Gallery of York University, Toronto (2007). His work is in the permanent collections of institutions including The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Buffalo AKG Art Museum, NY; Denver Art Museum, CO; DESTE Foundation for Contemporary Art, Athens; and Museo MADRE, Naples, Italy. In 2019, Gregory R. Miller & Co. published *Concerning Vietnam*, a book dedicated to Brannon's multi-year project investigating the Vietnam War. Brannon lives and works in New York.

DAVID
KORDANSKY
GALLERY



Matthew Brannon
Unopened Male, 2026
acrylic, enamel, and foil on paper
47 1/4 x 34 7/8 inches
(120 x 88.6 cm)
framed:
49 3/4 x 37 3/8 x 1 1/2 inches
(126.4 x 94.8 x 3.8 cm)
$35,000

Odili Donald Odita

Odili Donald Odita (b. 1966, Enugu, Nigeria) brings heightened awareness to color and space in artworks where abstraction is an optically, physically, and culturally felt phenomenon. In discrete paintings and site-specific murals, Odita's language of geometry and color brings hard-edge abstraction into the here and now, proposing visual corollaries to pressing questions at once personal, political, and philosophical. To this end, Odita integrates a simultaneity of influences—including modernist painting, commercial graphic design, cinematic framing, and African art and textiles—in compositions that balance dynamism and restraint. Central to this practice is the range of his palette, achieved by hand-mixing pigments to make hundreds of distinct colors, and the elective constraint that no two paintings contain the same hue. Through this process, color is stripped of its familiar associations to become a source of visual potency and new symbolic possibility. *Treble* (2026) exemplifies this awareness of color's energetic potential. Warm and cool triangles, polygonal planes, and splintering rays suggest the synesthesia of looking at rhythm or moving through architectures—a musical space of indeterminate flux emphasized by the work's title. Here and across Odita's oeuvre, formal choices become arguments against simplistic binaries such as positive and negative space, darkness and light, power and softness, abstraction and representation, offering, instead, a complex panoply of ever-shifting dynamics.

Songs from Life, Odita's large-scale commission for The Museum of Modern Art in New York, is on view in the museum's atrium through February 2027. He was recently the subject of a solo exhibition at Nevada Museum of Art, Reno. A mid-career survey of Odita's work, *A Survey of Context*, was presented in 2024 at the Abroms-Engel Institute for the Visual Arts in Birmingham, AL (2024) and traveled to the Hyde Collection in Glens Falls, NY (2025). Other solo exhibitions of Odita's work have been presented at institutions including Contemporary Dayton, OH (2024); Boca Raton Museum of Art, FL (2024); Virginia Museum of Fine Arts, Richmond (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, NC (2015). Recent group exhibitions include *Geometries*, The Studio Museum in Harlem, New York (2026); *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, Museum of Contemporary Art San Diego (2026) and Brooklyn Museum, NY (2024); and *Think with the Senses – Feel with the Mind: Art in the Present Tense*, 52nd Venice Biennale (2007). His work is in the permanent collections of institutions including the Baltimore Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Pérez Art Museum, Miami; Philadelphia Museum of Art; SFMOMA, San Francisco; Smithsonian American Art Museum, Washington, D.C.; and The Studio Museum in Harlem, New York. Odita lives and works in Philadelphia.

DAVID
KORDANSKY
GALLERY





Odili Donald Odita
Treble, 2026
acrylic on canvas
85 x 82 1/4 x 1 1/2 inches
(215.7 x 208.8 x 3.7 cm)
framed:
87 1/4 x 83 1/2 x 2 inches
(221.5 x 211.9 x 5.1 cm)
$160,000



Abraham Lincoln Walker

Over the last three decades of his life, the visionary self-taught American artist Abraham Lincoln Walker (b. 1921, d. 1993) produced a trove of phantasmagoric paintings and works on paper that reveal a deft painterly hand, keen sense of compositional arrangement, and imaginative penchant for narrative suggestion. A housepainter by trade, Walker created paintings that evince an ease with materials that, especially in later works, allowed for a range of experimental paint applications and surface textures that feel distinctly contemporary in nature. This facility is on display in this 1989 work, created in the last years of Walker's life: its surface is a complex tangle of scraped pigment, interspersed with small areas of striated linework and washes of color, creating a pictorial space that feels at once subterranean and cosmic. Faces and silhouettes emerge from the color-saturated, fragmented landscape, which itself heaves with the movement of the artist's tools. While created in isolation and eschewing any direct art historical influence, Walker's paintings call to mind the automatic techniques and skewed internal logic of Surrealism, as well as the grand emotional sweep of Romantic painting and the expansive possibilities of sci-fi imagination. These compositional maelstroms may be rooted in the improvisational spirit of jazz music, which often filled the studio as he worked, or in the crumbling municipality of his East St. Louis community, which filled his sketchbooks even as it became increasingly hollowed out over the late twentieth century. The paintings also embody the spatial anarchy of the eschatologically-minded; they are perhaps visions of heaven or hell imagined by a deeply religious artist. Ultimately, the mystery of their *sui generis* creation, combined with their enigmatic subject matter, infuses Walker's works with a psychic power that is impossible to deny.

Walker is currently the subject of his first solo exhibition with the gallery, on view at its Los Angeles location. He rarely exhibited in his lifetime, organizing only a few small shows at local East St. Louis venues in the mid-1970s. Posthumously, he was the subject of a retrospective at Southern Illinois University in Edwardsville, IL (1995); and solo exhibitions at Andrew Edlin Gallery, New York (2025); and 10th Street Gallery, St. Louis (2013). Recent group exhibitions include *Afterlife*, curated by Paul Laster, Andrew Edlin Gallery, New York (2026); *Black Artists in America: From the Bicentennial to September 11*, curated by Dr. Earnestine Lovelle Jenkins, Crocker Art Museum, Sacramento, CA (2025) and Dixon Gallery, Memphis, TN (2026); and I*nventing Abstraction: Nonrepresentational Self-Taught Art*, curated by Jay Gorney, SHRINE Gallery, New York (2026). His work is in the permanent collections of institutions including the High Museum of Art, Atlanta; Nelson-Atkins Museum of Art, Kansas City; and Speed Art Museum, Louisville, KY.

DAVID
KORDANSKY
GALLERY



Abraham Lincoln Walker
Untitled, 1989
oil on board
24 x 18 inches
(61 x 45.7 cm)
framed:
29 5/8 x 23 7/8 x 1 7/8 inches
(75.2 x 60.6 x 4.8 cm)
$75,000



Hilary Pecis

Hilary Pecis (b. 1979, Fullerton, CA) makes paintings and drawings in which tableaux rich with interlocking fields of saturated color, geometric patterning, and bold linework provide views of sun-drenched domestic still lifes and landscape environments. Working from photographs she takes in and around her home in Los Angeles and beyond, Pecis creates paintings that transform the diaristic matter of daily experience into vivid renditions whose minutiae and specificity are predicated on careful observation—and the attention it necessitates—as a profound means of engagement with the world. In this new painting, Pecis continues to take familiar scenes and elements and render them with an exuberance that makes them emanate the look and feel of the new. This lively tablescape brings the viewer to a classic Roman trattoria, whose walls are as cozily crowded as its tables. The lush patterning on table linens, woodgrain wainscoting, and ceiling tiles, along with the accumulated framed artworks, provides ample opportunity for spatial and perspectival play, which Pecis uses to complicate the sense of space within the painting. At the same time, the viewer is generously invited into the scene via an enticing selection of house specialties waiting alongside a set table. While similar themes have been foundational to Western painting at least since the Renaissance, Pecis brings her own warm, up-to-the-minute approach to them, showing how the development of painting has seeped into the very way in which she, and the people around her, look at and arrange their worlds.

Pecis has been the subject of solo exhibitions at TAG Art Museum, Qingdao, China (2023); Rockefeller Center, New York (2021); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, FL (2019). Recent group exhibitions include *Framing Nature: Gardens and Imagination*, Museum of Fine Arts, Boston (2026); *Dine In*, Buffalo AKG Art Museum, Buffalo, NY (2025); *Map Reading of Painting*, Daegu Art Museum, Korea (2024); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *A Journey*, Yuz Museum, Shanghai (2023); *The Interior Life: Recent Acquisitions*, National Gallery of Art, Washington, D.C. (2023); and *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, CA (2022–2023). Her work is in the permanent collections of institutions including the National Gallery of Art, Washington, D.C.; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; SFMOMA, San Francisco; Columbus Museum of Art, OH; Palm Springs Art Museum, CA; and Aïshti Foundation, Beirut. Pecis lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY





Hilary Pecis
Al Moro, 2026
acrylic on canvas
74 x 64 x 1 1/2 inches
(188 x 162.6 x 3.8 cm)
$205,000


CASABLANCA

Ron Gorchov

Working from the early 1950s until his death, Ron Gorchov (b. 1930, d. 2020) developed a uniquely idiosyncratic body of work that extended the vocabularies of Abstract Expressionism and minimalist sculpture. He broke with established norms to reveal new possibilities in painting, showing how formal innovation and direct sensory experience could coexist. Taken together, the series of "shield" or "saddle" works for which he is best known, and which he patiently developed over the course of five decades, constitutes one of the most intensively thought-through bodies of painting in postwar American art. Each of these single-panel, concave and convex paintings is distinctly architectural and quietly monumental. They are characterized by vertical pairs of irregular, kidney- or lozenge-shaped forms that hover over radiant fields of color. *CALLIRRHOE* (2016) is a luminous example, and a painting in which Gorchov cross-pollinated the broad visual and historical scope of his project with a feeling for the intimacy of the encounter between a viewer and an artwork. Translated from Greek as "beautiful flow," the title may refer to one of several naiads and river goddesses of Greek mythology. This abstract work takes on the lucid turquoise-blue of sunlit water, its two forms suspended as if floating in the undulations of both paint and canvas. The result is an object that, despite its minimalist presence, is concerned with both the movement of eye and body as they register the unique support and its relationship to the wall, and the illusionistic forms of movement that arise through the optical interaction of the three hues within the composition. That Gorchov retained the painterly pleasures associated with movement of brush and pigment is yet another testament to the singularity of his vision, which took in the widest possible view of painting as a mode of thought, physical production, and symbolic meaning-making.

In 2025, the gallery presented *Ron Gorchov: Intervals* at its Los Angeles location, the artist's first solo exhibition in the city. Produced during the last five years of the artist's life, the works on view constituted a concise summation of his contribution to postwar and contemporary art, and his lasting influence on his peers and subsequent generations of painters and sculptors. Gorchov has also been the subject of solo exhibitions at Hall Art Foundation, Reading, VT (2023); Contemporary Art Museum St. Louis, MO (2014); Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain (2011); MoMA PS1, New York (2006 and 1979); and Berkeley Art Museum and Pacific Film Archive, CA (1978). His work is held in numerous public collections, including The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Art Institute of Chicago; Detroit Institute of Arts, MI; and Philadelphia Museum of Art.

DAVID
KORDANSKY
GALLERY



Ron Gorchov
CALLIRRHOE, 2016
oil on linen
34 x 45 1/2 x 9 1/2 inches
(86.4 x 115.6 x 24.1 cm)
Price Upon Request



Chico da Silva

A recent, belated reappraisal of the work of self-taught painter Chico da Silva (b. circa 1910, d. 1985) reestablishes him as one of the most prolific and visionary artists of twentieth-century Brazil. While Chico began making artworks in the coastal city of Fortaleza, his surreal representations of flora and fauna reflect the teeming rainforests of the Western Amazon where he was born, elevated to mythic proportions. In the 1940s, Chico gained local notice for the murals he drew on fishermen's houses in the Pirambu favela and eventually began painting in gouache and oil on paper and canvas. This untitled gouache on paper was completed in 1966, a transformative year in his practice in which an invitation to show at the Venice Biennale catapulted the artist to international recognition. This period coincided with the establishment of the Pirambu workshop, in which Chico invited local craftspeople to assist in the creation of his works. As a model of symbiosis, Pirambu reflected Indigenous practices of collective making while also improving the economic conditions of the community. That the workshop destabilized Western notions of authorship makes it, today, all the more radical: each artist contributed their own mark in service of a greater vision, reinforcing the interconnectedness at the heart of Chico's cosmologies. The expansive plant form represented here is both a living creature and a carrier of life: it supports a menagerie of chimerical birds and insects, themselves composed of leaves, stippled feathers, and swirling color. The image suggests nature-as-network, while its synthesis of pattern, abstraction, and representation feels strikingly modern.

Chico da Silva was recently the subject of a solo exhibition at Nottingham Contemporary, England. He has been the subject of numerous solo exhibitions, including the major, traveling retrospective *Chico da Silva e o ateliê do Pirambu*, presented at the Pinacoteca de São Paulo (2023) and the Pinacoteca do Ceará, Brazil (2023). Other solo exhibitions have been held at Museu de Arte Sacra, São Paulo (2022); Espaço Cultural Correios, Fortaleza, Brazil (2010); and Espaço Cultural do Palácio da Abolição, Fortaleza, Brazil (1989). Group exhibitions include *Histories of Ecology*, Museu de Arte de São Paulo (2025); *Uma história da arte brasileira*, Museu de Arte Moderna, Rio de Janeiro (2024–2025); *Patrimônios, Memórias, Artes e Ofícios*, Museu da Cultura Cearense, Fortaleza, Brazil (2024); *The Sacred in the Amazon*, Centro Cultural Inclusartiz, Rio de Janeiro (2023); and 33rd Venice Biennale (1966). His work is in the permanent collections of Centre Pompidou, Paris; Tate, London; Pinacoteca de São Paulo; El Museo del Barrio, New York; Guggenheim Abu Dhabi, United Arab Emirates; Pérez Art Museum Miami; Museu de Arte do Rio de Janeiro; and Fundação Edson Queiroz, Fortaleza, Brazil.

DAVID
KORDANSKY
GALLERY



Chico da Silva
Untitled, 1966
gouache and mixed
media on paper
26 1/2 x 38 1/4 inches
(67.3 x 97 cm)
framed:
31 1/8 x 42 5/8 x 2 inches
(79.1 x 108.3 x 5.1 cm)
$55,000

Tristan Unrau

In opposition to the idea that an artist should practice according to a signature style, Tristan Unrau (b. 1989, Brampton, Canada) deploys an expansive range of approaches to reconsider terms foundational to Western art. Exhibiting a deep understanding of art history, Unrau's impressive polystylism can be understood as a rigorous exercise in homage precipitated by the possibilities that emerge when presumptions regarding artist and influence or authorship and market value are directly confronted in the work itself. To this end, Unrau's heterogeneous practice celebrates Dutch Golden Age portraiture as readily as hard-edge abstraction or cartoonism, sampling elements of the pop, the academic, and the esoteric in discrete works and in combination. Recognizable across these "reenactments," as Unrau has described his paintings, is the aura of humanism at their core. In *Prospect* (2026), Unrau presents the theatrical stage curtain as both dramatic backdrop and framing device. The spotlight ambiguously suggests action on stage either just about to happen or just completed, while the view through the curtains' opening reveals a distant, indistinct landscape. *Prospect* moves between these functions of representation: painting as an illusionistic window, as a background against which things appear, and as a means of framing or contextualizing an environment. Drapery as a subject also alludes to the use of fabric throughout art history as one of painting's great demonstrations of illusionism, an archetypal expression of the medium's capacity to conjure the appearance of the world.

Unrau will be the subject of a solo exhibition at David Kordansky Gallery in New York in January 2027. He has been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2026); Sebastian Gladstone, Los Angeles (2024 and 2023); 56 Henry, New York (2022); Unit 17, Vancouver, Canada (2021 and 2018); and Towards, Toronto (2020), among others. Recent group exhibitions include *Style is the Body Thinking*, curated by Michelle Grabner, SAIC Galleries, Chicago (2026); *50 Paintings*, Milwaukee Art Museum (2023); *Drawings*, Clint Roenisch Gallery, Toronto (2018); and *Cynthia Daignault: There is nothing I could say that I haven't thought before*, FLAG Art Foundation, New York (2017), among others. Unrau lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Tristan Unrau
Prospect, 2026
oil on linen
72 x 48 x 1 1/4 inches
(182.9 x 121.9 x 3.2 cm)
framed:
73 1/4 x 49 1/8 x 2 inches
(186.1 x 124.8 x 5.1 cm)
$50,000



Los Angeles

Chris Martin
In Memory of My Feelings
November 13 – December 16, 2026

Ivan Morley
Trees
November 13 – December 16, 2026

Abraham Lincoln Walker
After World, 1980–1991
November 13 – December 16, 2026

Huma Bhabha
January 15 – February 28, 2027

Sam Gilliam
January 15 – February 28, 2027

Lauren Halsey
January 15 – February 28, 2027

New York

Jenna Gribbon
Projections
November 6 – December 19, 2026

Tristan Unrau
Pure Consciousness
January 7 – February 20, 2027

Fairs & Offsite Exhibitions

Bellosguardo
Bellosguardo Foundation, Santa Barbara, CA
September 26 – November 15, 2026

Art Basel Miami Beach
December 2 – 6, 2026

sales@davidkordanskygallery.com
www.davidkordanskygallery.com
Los Angeles: 323.935.3030
New York: 212.390.0079

DKG