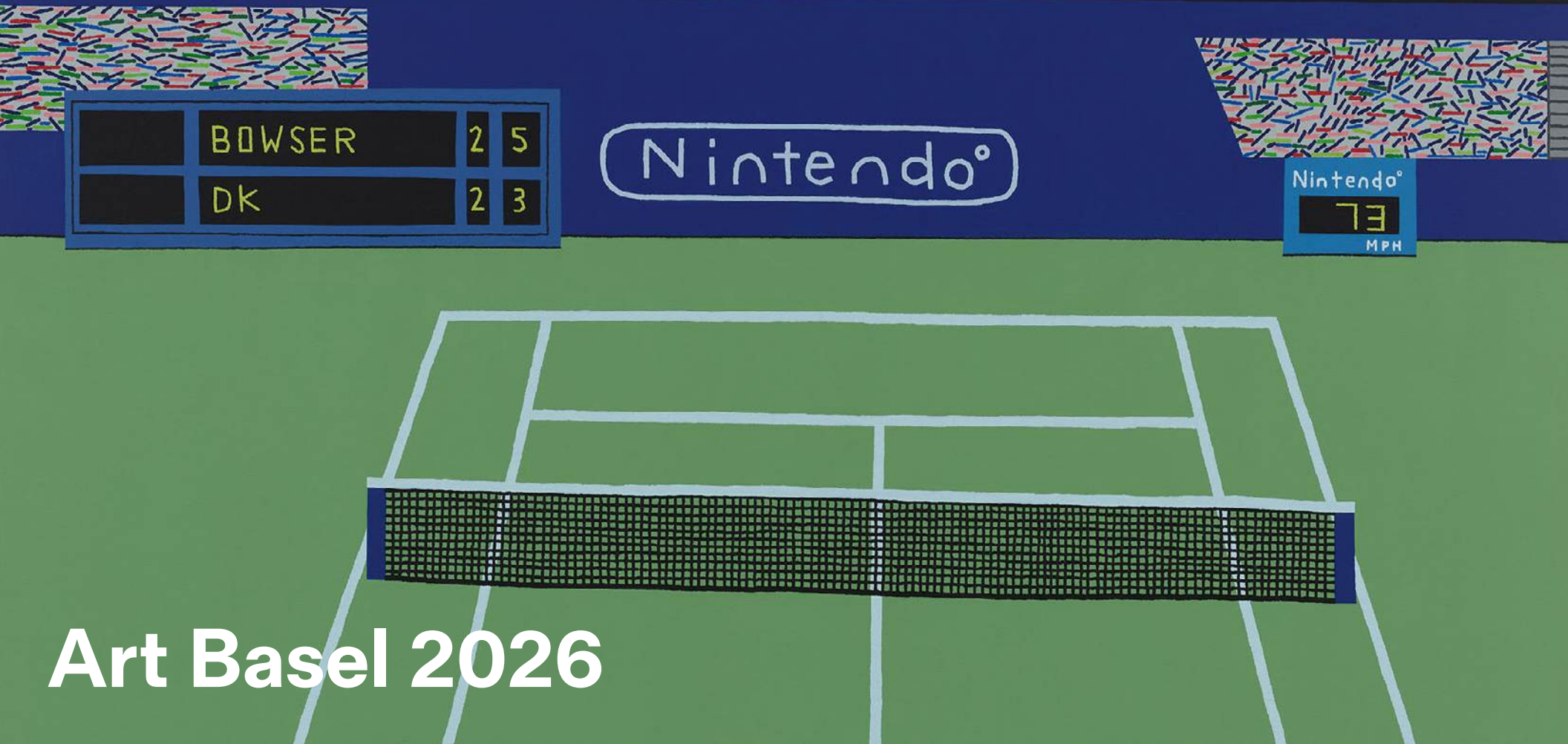


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Art Basel 2026

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Booth S2
Messe Basel
June 16 – 21, 2026

Exhibiting Artists

Huma Bhabha
Matthew Brannon
Jared Buckhiester
Lucy Bull
Martha Diamond
Jason Fox
Sayre Gomez
Ron Gorchoy
Jenna Gribbon
Raul Guerrero
Jennifer Guidi
Chase Hall
Lauren Halsey

Evan Holloway
Shara Hughes
Rashid Johnson
William E. Jones
Deana Lawson
Tala Madani
Sam McKinniss
Ivan Morley
Odili Donald Odita
Maia Cruz Palileo
Hilary Pecis
Adam Pendleton
Mai-Thu Perret

Torbjørn Rødland
Chico da Silva
Ricky Swallow
Tom of Finland
Richard Tuttle
Tristan Unrau
Lesley Vance
Abraham Lincoln Walker
Mary Weatherford
Jonas Wood
Betty Woodman

Basel Exclusive:
Sam Gilliam and Keith Sonnier



DKG

Chase Hall

Chase Hall (b. 1993, St. Paul, MN) documents the ever-shifting lines between personal and generational narratives. Through a singular approach to both the language and materiality of painting, Hall makes visible how identity forms between two forces: autobiographical experience and broader social history. Working in pigments he methodically derives from coffee, Hall paints in a range of browns that color the skin tones of his figures and elements of their settings, leaving sections of unbleached canvas white to demarcate line and create pattern while physically retracing diasporic currents inherent to these materials. The debut painting in a new series by Hall, *A Day at the Zoo* (2026) speaks to the many modes in which Hall's artworks operate, not only as tools for critique, but as animated expressions of life, nuance, and self-determination. Throughout Hall's work, interactions between humans, plants, and animals imply subtle relationships of connectivity, while depictions of everyday collaboration testify to the power of the familial, the communal, and the collective. Here, the smartly-dressed paternal figure at center effortlessly lifts the child to the height of the giraffe—a show of strength and balance that feels mythic, or indicative of the elevated status elders take on in the eyes of children.

Hall will be featured in the *Fresh Paint* series of single-work exhibitions at the Parrish Art Museum, Water Mill, NY, in October 2026. He was the

subject of a solo exhibition at the SCAD Museum of Art in Savannah, GA in 2023. In 2022, Hall was commissioned by the Metropolitan Opera in New York to produce a large-scale artwork, the monumental diptych *Medea Act I & II*, for its opera house. Hall's work has been included in group exhibitions including *Get in the Game: Sports, Art, Culture*, Pérez Art Museum, Miami (2026), which traveled from Crystal Bridges Museum of American Art, Bentonville, AR (2025–2026) and SFMOMA, San Francisco (2024–2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Black California Dreamin'*, California African American Museum, Los Angeles (2023); NGV Triennial, National Gallery of Victoria, Melbourne, Australia (2023); and *Black American Portraits*, Los Angeles County Museum of Art (2021). Hall's work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Dallas Museum of Art; Fondation Louis Vuitton, Paris; Baltimore Museum of Art; Brooklyn Museum, NY; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Metropolitan Museum of Art, New York; Montreal Museum of Fine Arts; SFMOMA, San Francisco; Walker Art Center, Minneapolis; The Studio Museum in Harlem, New York; and Whitney Museum of American Art, New York. Hall lives and works in New York.

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Chase Hall

A Day at the Zoo, 2026

acrylic and coffee on cotton canvas

96 x 48 x 2 inches

(243.8 x 121.9 x 5.1 cm)

\$95,000



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. *Once Again There Was No Time* (2026) exemplifies the artist’s interest in how the temporal dimension is embodied in images, gestures, colors, and non-objective forms. The center of the composition is anchored by an impressionistic rendering of Mount Banahaw, a volcano and holy pilgrimage site in the Philippines that has emerged as a focal point in their work over the last several years. A kaleidoscopic field of oceanic and forested imagery radiates from the central form in a loosely symmetrical arrangement, with overlapping scenes that merge and dissolve into one another. The composition evokes a nonlinear environment in constant motion, where distinctions between figure and landscape 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.

In September 2026, Palileo will present a solo exhibition at David Kordansky Gallery 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 *Spirit House*, Henry Art Gallery, Seattle (2025) and Cantor Arts Center at Stanford University, Stanford, CA (2024); *Seven Rooms and a Garden*, Moderna Museet, Skeppsholmen, Stockholm (2023); *Spirit in the Land*, Nasher Museum of Art at Duke University, Durham, NC (2023); *The Outwin: American Portraiture Today*, Smithsonian National Portrait Gallery, Washington, D.C. (2022); *A Point Stretched: Views on Time*, San José Museum of Art, CA (2022); and *Our Blue Planet: Global Visions of Water*, Seattle Art Museum (2022), among many others. Their work is in the permanent collections of 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.

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Maia Cruz Palileo
*Once Again There Was
No Time*, 2026
oil on linen
80 x 83 inches
(203.2 x 210.8 cm)
\$95,000



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's paintings confirm 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 these two works, created near the end of Walker's life: their surfaces are scraped, stippled, striated, and sponged, creating pictorial spaces that feel at once subterranean and cosmic. Faces and bodies emerge from the color-saturated, fragmented landscape, which itself heaves with the movement of the artist's varied tools. While he worked hermetically and eschewed 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. A sense of entropy suffuses the work, where things fall apart, disembodied faces hover, and the landscape itself barely coheres. This compositional maelstrom 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 rarely exhibited in his lifetime, organizing only a few small shows at local East St. Louis venues in the mid-1970s. He was the subject of a posthumous 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 *Inventing 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; and Nelson-Atkins Museum of Art, Kansas City.

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Abraham Lincoln Walker

Untitled, 1990

oil on paper

18 x 25 1/4 inches

(45.7 x 64.1 cm)

framed:

25 1/2 x 33 1/2 x 1 1/2 inches

(65 x 85 x 3.8 cm)

\$20,000



DAVID
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GALLERY



Abraham Lincoln Walker

Untitled, 1989

oil on board

24 x 30 inches

(61 x 76.2 cm)

framed:

29 5/8 x 35 5/8 x 2 inches

(75 x 90 x 5 cm)

\$95,000



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 intimacy—a natural extension of the trust established between Lawson and her subjects, as in the image on view. Taken in Jamaica, *Long Braids* (2026) captures a young woman in the entryway of her mother's restaurant, where the gridded geometries and bright tonalities of the setting counterbalance her poised, statuesque presence. Lawson's composition suggests an invisible central hinge—the figure on the left and the grated door on the right—to convey the potential of portals or passageways, as if the woman, gazing back at us over her shoulder with an expression of pride and skepticism, might walk through the wall at any moment. Above her head, framed portraits-within-the-portrait show Pan-African leader Marcus Garvey and the subject's uncle, thematizing notions of connectivity across time and space, the familial and the historical.

Lawson has been the subject of solo presentations at 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 is the first artist working in photography 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 Los Angeles and Brooklyn.

DAVID
KORDANSKY
GALLERY

Deana Lawson

Long Braids, 2026

pigment print

22 x 14 7/8 inches

(55.9 x 37.8 cm)

framed:

23 1/2 x 16 3/8 x 2 inches

(59.5 x 41.4 x 5.1 cm)

UNIQUE

\$55,000





Betty Woodman

Betty Woodman (b. 1930, d. 2018) is recognized not only as one of the most important artists to work in ceramics, but also as an iconoclastic figure whose advances in several mediums made her a major voice in postwar American art. From her origins as a potter in the 1950s, Woodman's sui generis approach to clay was instrumental in elevating the status of ceramics as an essential medium in contemporary art. Across her output, Woodman expanded the versatility of clay in a visual style equally indebted to the legacies of Modernism and antiquity. Central to her subject matter is the vessel, which Woodman saw as a site for inexhaustible experimentation and signification across a variety of readings: as architectural elements, decorative surfaces, substitutes for the human figure, and spatial studies. *Scandinavia* (2000) belongs to a series of diptychs Woodman began in the late 1980s and continued through the end of her life. In accordance with her interest in sculpture's potential to volumize painting (and the prospect that the painted surface changes how we apprehend sculpture), these pairs of decorative, winged vases distill the notion of negative space as a powerful visual element. Playing off the familiar optical experience of considering vessels placed side by side, the gap between the work's two components manifests as a third, charged presence, one that revitalizes our awareness of contour, form, and space relative to our own embodied viewing.

Woodman was born in Norwalk, CT, raised in Newton, MA, and studied ceramics at the School for American Craftsmen in Alfred, NY from 1948 to 1950. 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
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GALLERY



Betty Woodman
Scandinavia, 2000
glazed earthenware
30 1/2 x 39 x 6 inches
(77.5 x 99.1 x 15.2 cm)
\$165,000



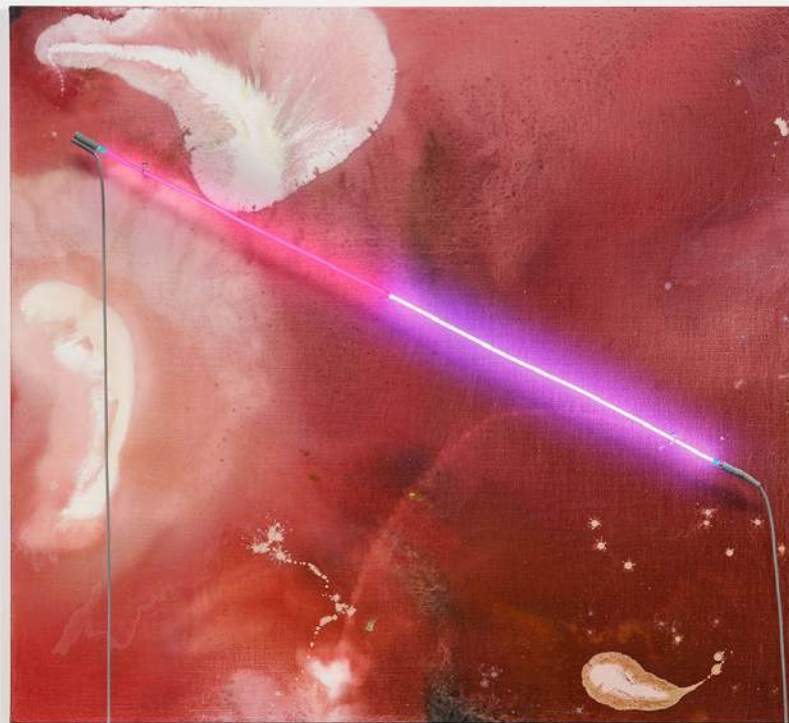
Mary Weatherford

Mary Weatherford (b. 1963, Ojai, CA) is recognized as one of the leading painters of her generation, and as one of the most astute and daring practitioners taking on the legacies of American abstraction. Weatherford's practice is driven by a commitment to painting's formal and material potential, made manifest in paintings that conjure emotion and evoke full-body viewing experiences. Her works incorporating neon light tubes are paintings within paintings, where light, color, and shadow meld with carefully prepared grounds to create secondary and tertiary images, adding a dimension of time and memory. Often, Weatherford finds inspiration in specific places; geography, topology, and architecture serve as reference points for color, texture, form, and feel. Weatherford began integrating neon tubes into her work in 2012, and these two recent works carry forward her longstanding exploration of light and color. Each taps into the mysteries of the natural world, seemingly depicting both the cosmic and the microcosmic. The elemental illumination of the neon light infuses these soft abstractions with a sharp power, grounding her shifting, ethereal compositions in the here and now.

Weatherford was the subject of the survey exhibition *Canyon–Daisy–Eden*, presented at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY (2020) and SITE Santa Fe, NM (2021). Other solo exhibitions of her work have been presented at

Museo di Palazzo Grimani, Venice (2022); Aspen Museum of Art, CO (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, Claremont, CA (2014); Todd Madigan Gallery, California State University at Bakersfield, CA (2012); and LAXART, Los Angeles (2012). Recent group exhibitions include *Making Their Mark*, presented at the National Museum of Women in the Arts, Washington, D.C. (2026), Kemper Art Museum, St. Louis (2025), Berkeley Art Museum and Pacific Film Archive, CA (2024), and Shah Garg Foundation, New York (2023); *Color is the First Revelation of the World*, Orange County Museum of Art, Costa Mesa, CA (2024); *Aftereffect: Georgia O'Keeffe and Contemporary Painting*, Museum of Contemporary Art Denver (2019); *Between Two Worlds: Art of California*, SFMOMA, San Francisco (2017); and *The Forever Now: Contemporary Painting in an Atemporal World*, Museum of Modern Art, New York (2014). Her work is in the permanent collections of institutions including the Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Museum of Modern Art, New York; Tate, London; Brooklyn Museum, NY; and Museum of Contemporary Art, Los Angeles. Weatherford lives and works in Los Angeles.

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Mary Weatherford
Kashmir, 2026
Flashe and neon on linen
60 x 66 inches
(152.4 x 167.6 cm)
\$300,000



DAVID
KORDANSKY
GALLERY

Mary Weatherford

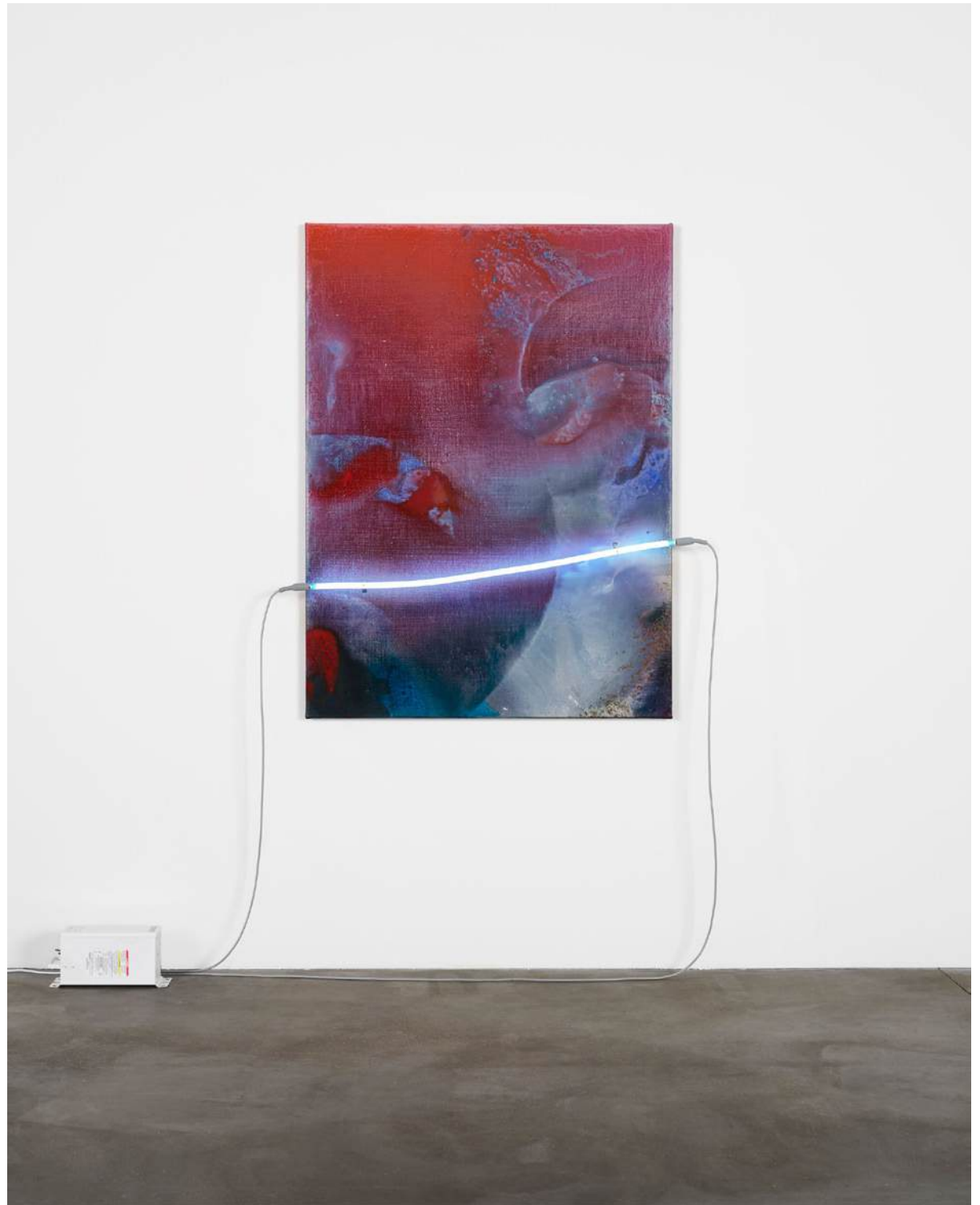
Dropping Down the Universe, 2026

Flashe and neon on linen

58 x 43 inches

(147.3 x 109.2 cm)

\$250,000





Jared Buckhiester

Jared Buckhiester's (b. 1977, Dahlonega, GA) art-making process is led by intuition. Working across sculpture, drawing, and painting, Buckhiester's artworks 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, chickens and snakes, legs that taper into boots, and drum majors—populate Buckhiester's fictive world like talismans, often in hybridized forms that dissolve into abstractions, lacunae, and provisional lines. The three works on view attest to Buckhiester's imagistic and material range, and the fraught psychic impressions his pictures intimate. Stylistically, his hand combines the refined lines of expert draughtsmanship 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.

The 2017 painting *And Not Knowing a Soul In Town* extends the poetic construction of its title to the pictorial subject: a body crushed by or emerging from a splintering wooden house, confabulating well-known imagery from *The Wizard of Oz* with actualities of neglect and decline in rural America. Similarly, the sculpture *Perhaps at the end of this road*

is a church (2023) is simultaneously representational and nonobjective, as if residing in the gulf between the narrative implications of the title and the enigmatic form depicted. In much the same way the surfaces of ancient artifacts are smoothed and distorted by use, weather, and time, the legibility of Buckhiester's etched hands and booted feet suggests a vague figurative scaffolding, though what occurs inside and between remains forever locked in obscurity. The figure coheres in the drawing *Counting The General Good* (2023), though Buckhiester continues to play with concealment and exposure: a face hidden behind cap and chicken accompanies a seductively lifted hem.

Buckhiester has been the subject of solo exhibitions at venues including 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 *The Writing's on the Wall: Language and Silence in the Visual Arts* (curated by Hilton Als), Hill Art Foundation, New York (2024–2025); and *One 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
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GALLERY

Jared Buckhiester
*Perhaps at the end of this
road is a church, 2023*
glazed stoneware and walnut
30 x 7 x 7 inches
(76.2 x 17.8 x 17.8 cm)
\$15,000





DAVID
KORDANSKY
GALLERY



Jared Buckhiester
*And Not Knowing a
Soul In Town*, 2017
oil on linen, in artist's frame
15 x 17 x 1 3/4 inches
(38.1 x 43.2 x 4.4 cm)
\$17,000



DAVID
KORDANSKY
GALLERY

Jared Buckhiester

Counting The General Good, 2023

charcoal on newsprint

35 3/4 x 24 inches

(90.8 x 61 cm)

framed:

41 x 29 1/4 x 2 inches

(104 x 74.1 x 5.1 cm)

\$12,000



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 subject, Pendleton's new *Composition* series of paintings, to which *Untitled (Composition)* (2025–2026) belongs, serves as a space of pervasive visual curiosity in which the artist remixes notions of subject and composition. The work features the elongated face of an African mask among abstract painted elements in black, set on a field of rich cobalt blue. Pendleton began using images of African masks in his work a decade ago, incorporating their deep evocative power that encompasses Black history, the political, social, and artistic legacies of colonialism, and the aesthetics of the African diaspora. Here, the mask sits behind thick brushstrokes of black gesso, the deep blue receding into space while simultaneously pushing the silkscreen and painted elements to the surface. The *Composition* works developed out of Pendleton's *Black Dada* project, which, along with the corresponding *Black Dada Reader*, pulls 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 a major solo exhibition, *Love, Queen*, at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., through January 3, 2027. His work has also been the subject of solo exhibitions at such notable museums as mumok, Vienna, Austria (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, Germany (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
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GALLERY

Adam Pendleton

Untitled (Composition), 2025–2026

silkscreen ink and black

gesso on canvas

72 x 56 7/8 inches

(182.9 x 144.5 cm)

framed:

75 1/8 x 60 x 3 3/8 inches

(190.8 x 152.4 x 8.6 cm)

\$325,000





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. *Merope* (2018) 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. The result is an object that, despite its minimalist presence, is concerned with various kinds of movement. These include the movement of eye and body as they register the unique support and its relationship to the wall, as well as the illusionistic forms of movement that arise through the optical interaction of the three hues. 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 (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). He participated in major institutional group exhibitions such as *Artist’s Choice: Amy Sillman / The Shape of Shape*, Museum of Modern Art, New York (2019); 1975 and 1977 Whitney Biennials, Whitney Museum of American Art, New York; and *The 1970’s: New American Painting*, New Museum, New York (1979). 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
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Ron Gorchov
Merope, 2018
oil on linen
21 1/2 x 28 x 6 3/4 inches
(54.6 x 71.1 x 17.1 cm)
\$165,000



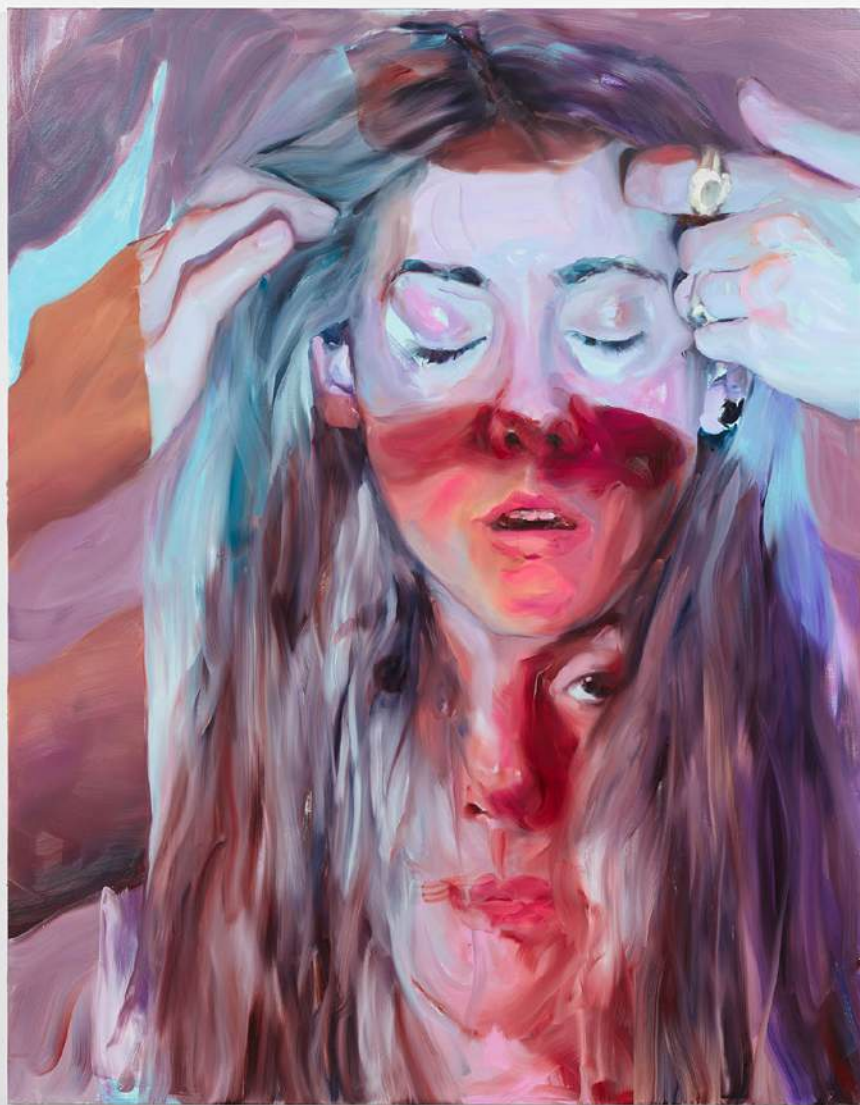
Jenna Gribbon

Jenna Gribbon's (b. 1978, Knoxville, TN) oil paintings constitute an important new entry in the long lineage of figurative art, extending its narrative possibilities to explore the act of looking. In portraits and scenes that reimagine the tradition of the nude, Gribbon makes our most recognizable psychological experiences visible, often depicting herself, and those closest to her, as subjects in autobiographical reflections on selfhood and intimacy. The artwork on view belongs to a new series of monumental paintings involving projected images. In *Mauve Merge* (2026), a self-portrait of the artist appears superimposed on the face of her wife, the musician Mackenzie Scott (TORRES), who is Gribbon's primary subject. The luxuriant realism of the artist's brushwork and palette, especially in rendering flesh, facial features, and hair, accentuates paint as a sensory, tactile medium. In lustrous, romantic hues, one face emerges through another as if through water, while the veil-like fall of Scott's gently lifted hair emphasizes the layered composition of light and shadow. In centering a queer relationship between women, Gribbon's painting responds to the psychologically complex dimensions of partnership while simultaneously challenging the dynamic between viewer, subject, and artist within the art-historical canon of portraiture.

The Rose Art Museum at Brandeis University in Waltham, MA will open a major solo exhibition of Jenna Gribbon's work on August 19, 2026, a

comprehensive survey of 25 years of painting. Gribbon was also the subject of a solo exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023). Recent group exhibitions include *From Dawn Till Dusk: The Shadow in Contemporary Art*, Kunstmuseum Bonn, Germany (2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Making Their Mark*, Shah Garg Foundation, New York (2023); *Living Histories: Queer Views and Old Masters*, The Frick Collection, New York (2022); and *Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting*, Warsaw Museum of Modern Art, Poland (2019). Her work is in the permanent collections of institutions including Kunstmuseum The Hague, Netherlands; Dallas Museum of Art; Museum of Fine Arts, Boston; SFMOMA, San Francisco; New Orleans Museum of Art; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; and FLAG Art Foundation, New York. Gribbon lives and works in New York.

DAVID
KORDANSKY
GALLERY



Jenna Gribbon

Mauve Merge, 2026

oil on linen

92 x 72 x 1 1/4 inches

(233.7 x 182.9 x 3.2 cm)

\$250,000





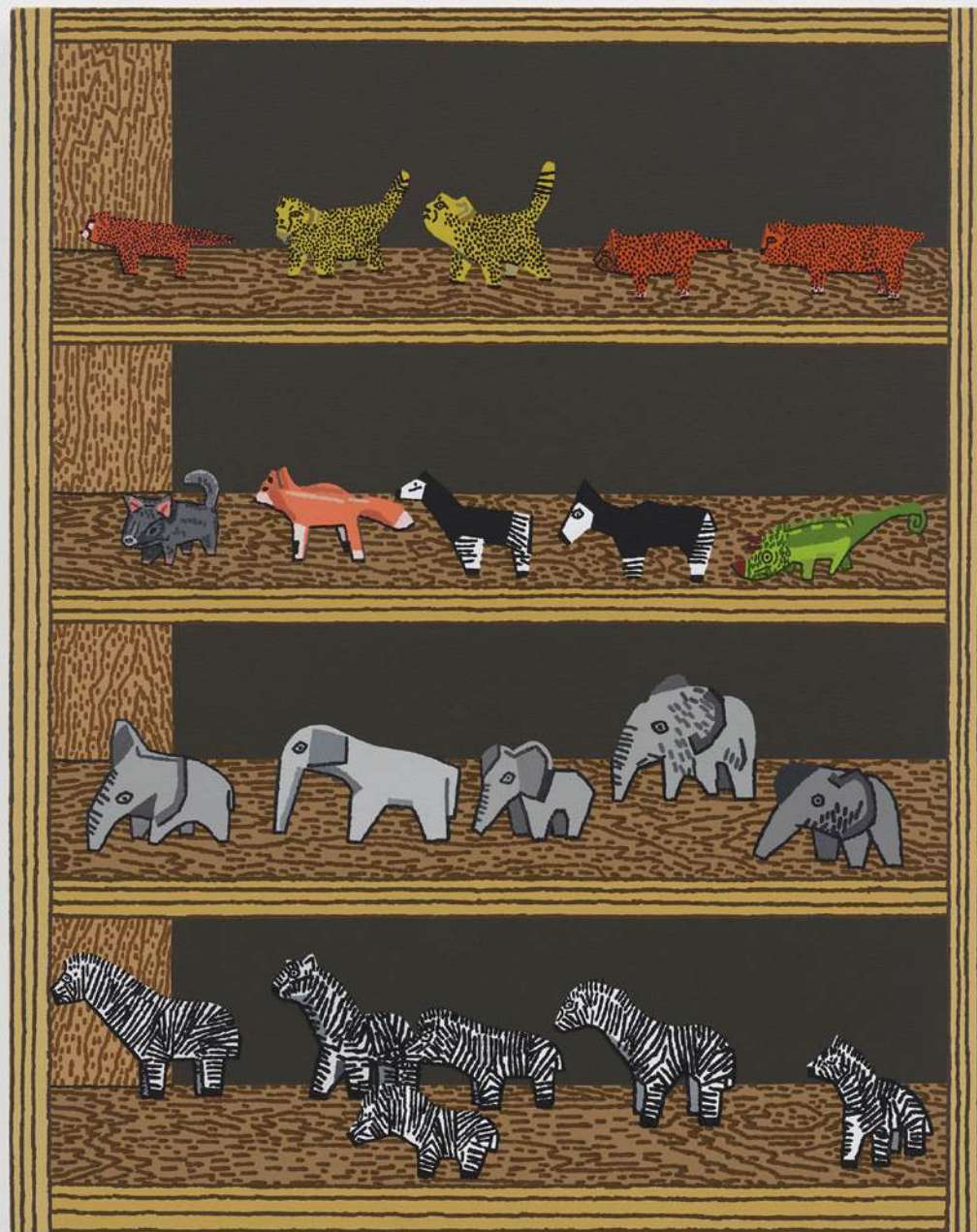
Jonas Wood

Jonas Wood (b. 1977, Boston) has developed one of the most immediately recognizable visual languages in contemporary painting. His singular style synthesizes references drawn from photographs, objects, and domestic spaces, forging a new idiom within the modernist tradition. Whether rendering interiors, landscapes, portraits, or still lifes, Wood's signature sensibility—his exaggerated flattened perspectives, compressed pictorial space, and expert command of color—animates otherwise uninhabited scenes with an uncanny emotional presence. Central to Wood's practice is an ongoing negotiation between the natural and the man-made, screen and reality, and surface and material. *Nintendo #4* (2026) brings a playful dimension to the artist's longstanding series of tennis court paintings, transposing the subject into the pixelated logic of an 8-bit video game. Framed by what appears to be the wood grain of an old television cabinet, the image calls attention to the artifice of the simplified digital world. The result is a figureless scene charged with potential energy—the sense that something has just occurred or is about to—leaving the viewer in suspension. *Shio Animal Shelf #1* (2025) similarly foregrounds the act of looking, using wood grain to generate depth and stillness around a whimsical arrangement of wild animal figurines by visionary ceramicist Shio Kusaka, his wife. Whether it is sports cards, video games, or tiny sculptures, Wood's fascination with collecting as an aesthetic practice imbues his work with the

obsessive enthusiasm of a devoted fan, the magic-reality of his created worlds offering a wondrously tilted reflection of our own.

Wood has been the subject of solo and two-person exhibitions at Ryosokuin Temple, Kyoto, Japan (with Shio Kusaka, 2025); 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, 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.

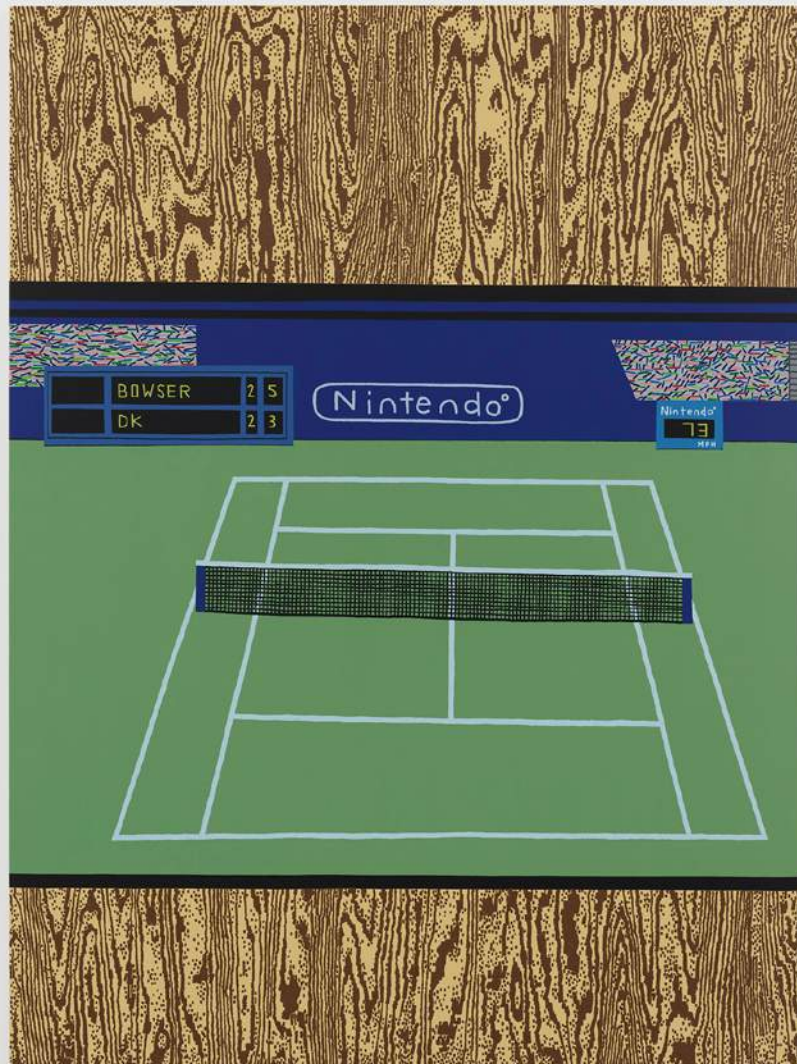
DAVID
KORDANSKY
GALLERY



Jonas Wood
Shio Animal Shelf #1, 2025
oil and acrylic on canvas
30 x 24 inches
(76.2 x 61 cm)
\$450,000

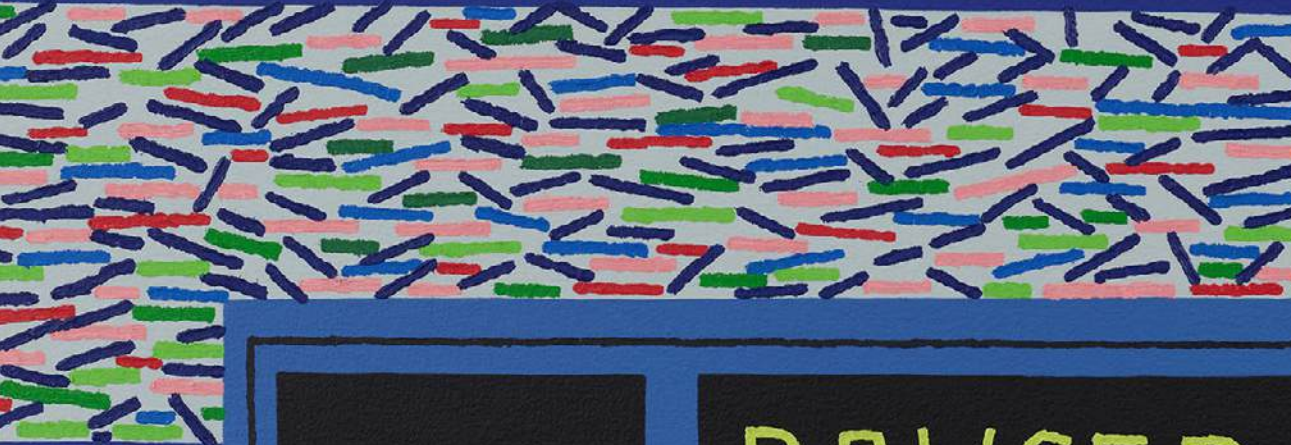
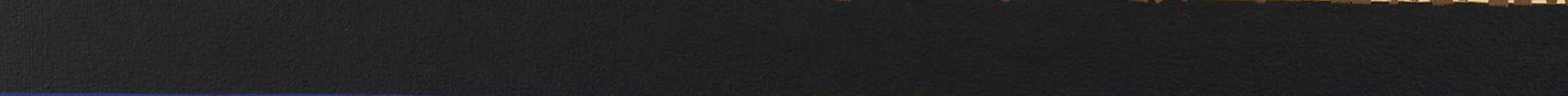


DAVID
KORDANSKY
GALLERY



Jonas Wood

Nintendo #4, 2026
oil and acrylic on canvas
88 1/4 x 66 inches
(224.2 x 167.6 cm)
\$1,500,000



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. While Bhabha's sculptures typically combine a wide range of organic and synthetic materials, cork serves as a stalwart, providing a surface that's both dense and porous, and can be carved, painted, and otherwise altered to mimic artifactual states of petrification, mummification, or carbonization. Like a mysterious archaeological object, *Come Drink with Me* (2018) employs the form of the bust to present 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 paintings and drawings allow for representational possibilities that treat the real and the speculative as equally powerful strategies for critique. In the new ink, pastel and charcoal collage on paper, a Madonna-like figure contains two superimposed perspectives on the human face, 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

refugee camp in place of eyes: a firm refutation of the impulse to look away.

Works from across Bhabha's career were recently on view alongside historic works by Alberto Giacometti at the Institute 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

Come Drink with Me, 2018
cork, acrylic, oil stick, and MDF

36 x 22 x 18 inches
(91.4 x 55.9 x 45.7 cm)

overall:

74 x 20 x 24 inches
(188 x 50.8 x 61 cm)

\$300,000





DAVID
KORDANSKY
GALLERY



Huma Bhabha

Untitled, 2026

ink, pastel, charcoal, and
collage on paper

25 7/8 x 25 1/2 inches
(65.7 x 64.8 cm)

framed:

30 5/8 x 30 1/4 x 1 5/8 inches
(77.8 x 76.8 x 4.1 cm)

\$45,000



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 figures 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, one feels the equipoise of attention paid to the human figure, whose hair shines like a grooved LP, and the equally introspective dragon, whose red, elongated snout appears to emerge through Harrison's face. Where the combined figure peers out with a melancholy expression, their features fully overlapping, a tension remains as they both push and pull for visual primacy, as if the 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 Aishti Foundation, Beirut; Colby College Museum of Art, Waterville, ME; and Hall Art Foundation, Reading, VT. Fox lives and works in Poughkeepsie, NY.

DAVID
KORDANSKY
GALLERY



Jason Fox

Tell Them, 2025

acrylic and pencil on canvas

34 x 36 x 1 1/8 inches

(86.4 x 91.4 x 2.7 cm)

framed:

35 1/4 x 37 1/4 x 1 7/8 inches

(89.5 x 94.6 x 4.8 cm)

\$32,000



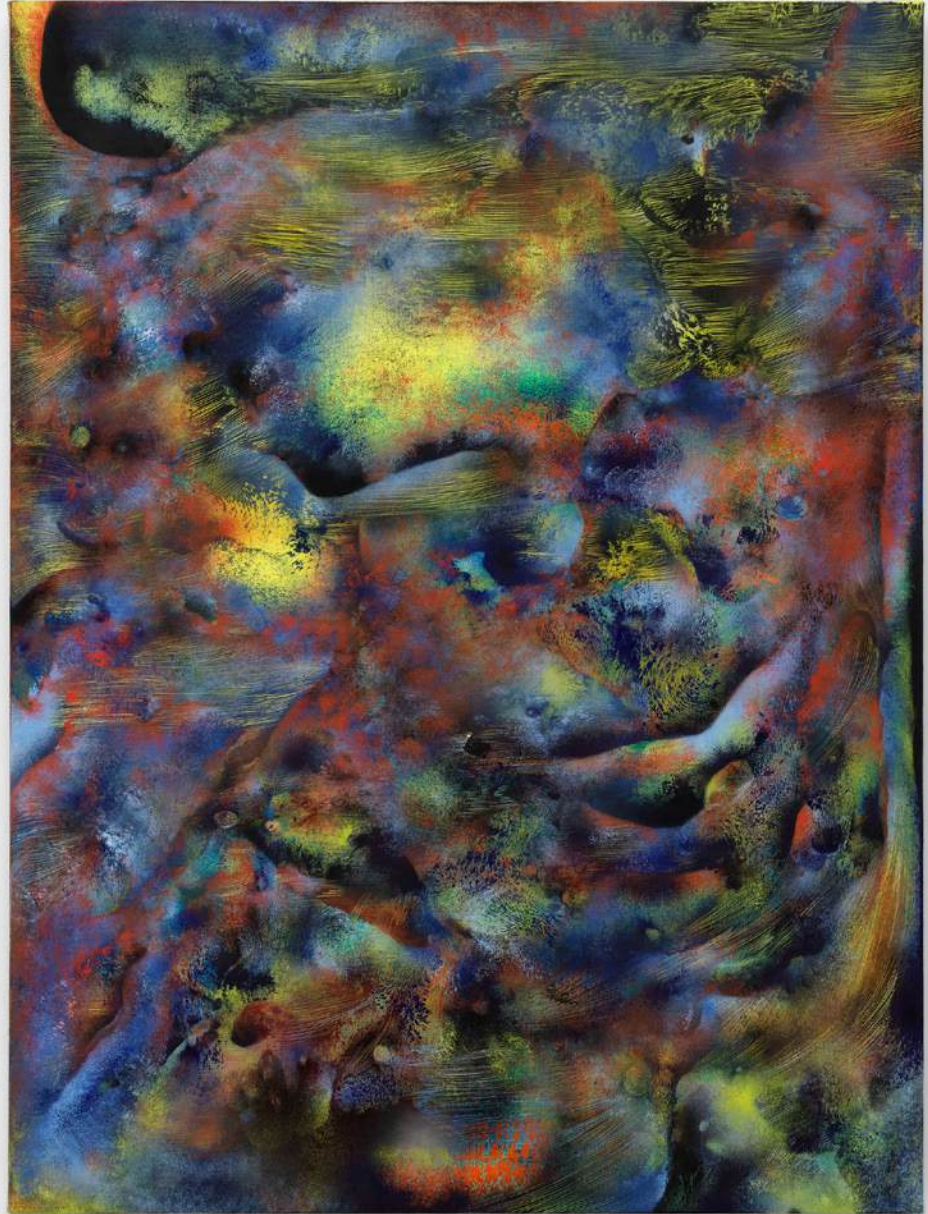
Lucy Bull

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 embrace 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. *13:09* (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 New York and Los Angeles.

DAVID
KORDANSKY
GALLERY

Lucy Bull
13:09, 2026
oil on linen
40 1/4 x 30 1/4 x 11/2 inches
(102.2 x 76.8 x 3.8 cm)
\$150,000





William E. Jones

For four decades, William E. Jones (b. 1962, Canton, OH) has been producing films, videos, photographs, books, and, more recently, paintings that re-examine existing cultural materials. Across this extensive output, Jones's practice simultaneously makes use of archival source material while generating documentary records of his own, charting manifestations of the libidinal across the socio-cultural landscape, in which private fantasy influences public consciousness (and vice versa). Jones describes the 2023 painting *Sailor at Glory Hole* as a tribute to the transgressive French writer Jean Genet, particularly Genet's only film, *Un chant d'amour* (1950). In the film, prisoners in neighboring cells communicate by tossing flowers back and forth between their barred windows and blowing cigarette smoke through a tiny hole in the wall—"the only conduit for the desires of the characters," Jones explains. The muscular, stereotypical sailor makes reference to other works by Genet, in whose novels the sailor emerges as an archetype of queer desire. In its scale and orientation, *Sailor* presents itself as a portrait even while the framing eschews direct depiction of the subject's face. Instead, Jones centers the provocative action of peeping and our intimate apprehension from just over the sailor's shoulder. Where the glory hole is typically understood as a site of confined physical touch, Jones's version leaves opaque whatever scene lies beyond the narrow opening, emphasizing the near-endless erotic ramifications facilitated by the act of looking.

Jones has been the subject of numerous solo exhibitions and retrospectives at institutions including The Modern Institute, Glasgow, Scotland (2025); Gund Gallery at Kenyon College, Gambier, OH (2023); Wexner Center for the Arts, Columbus, OH (2015); Saint Louis Art Museum (2013); Austrian Film Museum, Vienna (2011); Anthology Film Archives, New York (2010); and ar/ge kunst Galerie Museum, Bolzano, Italy (2009). Notable group exhibitions include *On the Origins of the 21st Century or the Fall of Communism as Seen in Gay Pornography*, Kunstverein Hamburg, Germany (2025); *American Vignettes: Symbols, Society, and Satire*, Rubell Museum, Washington, D.C. (2024); *Histories of our Time*, Kunsthaus Baselland, Basel, Switzerland (2019); and the Whitney Biennial 1993 and 2008, Whitney Museum of American Art, New York. His work is in the permanent collections of institutions including the Australian Centre for the Moving Image, Melbourne, Australia; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; SFMOMA, San Francisco; Saint Louis Art Museum; and Tate, London, among others. His most recent novel, *I Didn't See It Coming*, was published in 2023. He is also the author of *True Homosexual Experiences: Boyd McDonald and Straight to Hell*, *Halsted Plays Himself*, *I Should Have Known Better*, and *I'm Open to Anything*. Jones lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

William E. Jones

Sailor at Glory Hole, 2023

oil on canvas

10 x 8 x 5/8 inches

(25.4 x 20.3 x 1.6 cm)

framed:

11 1/4 x 9 1/4 x 1 3/8 inches

(28.6 x 23.5 x 3.5 cm)

\$10,000



Tom of Finland

Tom of Finland (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 erotic acts. Though he initially kept these works secret, Tom eventually began publishing in American “beefcake” magazines under his nom de plume. By the late 1960s, the sexual revolution and relaxing 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 embody the revolutionary spirit of the 1960s and 1970s, openly fetishizing and reappropriating the accoutrements and hypermasculine associations of biker culture and military power to radically expand definitions of male desire. This work from 1968 features one of Tom's iconic bikers in full leathers reclining under a muscular nude. The two figures share an almost gentle, appraising exchange of glance and touch, a prelude, perhaps, to something more. The graphite drawing reveals the artist's continual dedication to draftsmanship, capturing the precision of line and tender rendering of flesh for which he is best known.

In July 2026, the gallery will present *Tom's Stretch*, a major group exhibition at our 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, Sweden; 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. Recent group exhibitions include *Beyond the Rainbow*, Bunker Artspace, West Palm Beach, FL (2025); *Art & Porn*, ARoS Aarhus Art Museum, Aarhus, Denmark, and Kunsthall Charlottenborg, Copenhagen (2020); *Camp: Notes on Fashion*, Metropolitan Museum of Art, New York (2019); and *Keep Your Timber Limber (Works on Paper)*, Institute of Contemporary Art, London (2013). 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 (from Kake vol. 02 -
"The Sexy Sunbather")*, 1968

graphite on paper

13 x 9 1/2 inches

(33 x 24.1 cm)

framed:

18 5/8 x 15 1/8 x 1 1/2 inches

(47.3 x 38.4 x 3.8 cm)

\$50,000





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.

The artist's most recent works explore the greed-is-good ethos of 1980s New York, where money and power complicated concepts of taste and morality. Brannon incorporates cultural ephemera directly into the picture plane: business cards, concert tickets, escort cards, and even a foil-stamped American Express card feel as if they've been tucked into the frame. In this new series, the artist employs sushi as a metonym for the outrageous spending unleashed by Reagan's Wall Street. Unfamiliar to many Americans at the time, sushi signified exoticism and sophistication. Meanwhile, the escort cards allude to the gender imbalances

inherent in the era's overindulgences, while also highlighting the contradictions within the family-values conservatism that ruled the day. These new works also push the bounds of Brannon's technical practice, where experiments with reverse printing on Japanese rice paper and silkscreen on aluminum foil come together with hand painting in spare, evocative psychoscapes.

Brannon 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

*7pm Thursday Evening, Wall
Street 1984, 2025–2026*

silkscreen on paper with hand-
painted elements, collaged Japanese
Gampi paper, and aluminum
52 x 45 1/2 inches
(132.1 x 115.6 cm)

framed:

55 1/4 x 48 5/8 x 1 1/2 inches
(140.3 x 123.5 x 3.8 cm)

\$40,000





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. This *Broken Men* work from 2018—which was included in the artist's 2019 solo exhibition at Museo Tamayo in Mexico City—is part of a defining series, one in which Johnson has produced images, rich in symbolism and metaphor, that resonate as both bracing physical experiences and pointed commentaries about the contemporary world. These are teeming compositions made from irregularly shaped ceramic and mirrored tiles that in turn provide the support for gestural applications of spray paint, oil stick, and a mixture of black soap and wax. It is the skewed tile grid itself that becomes the primary picture-making medium. A jagged, stylized bust with a rectangular head, twisted mouth, and swirling, agitated eyes, the “broken man” is an iconic, universal emblem representative of a moment when ordinary life often feels structurally unstable.

Johnson is currently the subject of the major mid-career survey, *A Poem for Deep Thinkers*, at the Modern Art Museum of Fort Worth, TX. This exhibition originated at the Solomon R. Guggenheim Museum in New York and will travel to the MCA Chicago this fall. Johnson has also been the subject of solo exhibitions at institutions including 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 (2017); Garage Museum of Contemporary Art, Moscow (2016); and 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 Aishti 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

Untitled Broken Men, 2018

ceramic tile, mirror tile,
spray enamel, oil stick,
black soap, and wax
49 3/4 x 38 x 2 1/2 inches
(126.4 x 96.5 x 6.4 cm)
\$550,000





Lesley Vance

Lesley Vance's (b. 1977, Milwaukee) most recent works find her entering into an ever more profound engagement 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. This new painting, for instance, is built from elements that are alternately expressionistic, surreal, and minimal. Each of these offers quantities of objective observation and personal involvement, so that Vance's interaction with her materials and with the composition as it evolves somehow reflects both her own perspective and the perspective of the painting itself, which develops its own rules and conditions. This tension is most apparent in the voluptuous arabesques that appear to hover in this painting's foreground. Their blue and purple hues register its most free-flowing moments, and accordingly the passages in which the gestural moves that Vance uses to begin her process retain their most prominent traces. Yet Vance has delineated these same forms with shadows and other light-based effects that lend them a decidedly illusionistic quality. They straddle worlds, most notably the world Vance has patiently and carefully built from color and line within the confines of the picture plane, and the physical world from which she and her viewers observe what she makes.

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
23 x 19 x 11/8 inches
(58.4 x 48.3 x 2.9 cm)
\$110,000





Torbjørn Rødland

Torbjørn Rødland (b. 1970, Stavanger, Norway) makes photographic images that pointedly address the viewer, evoking a wide range of emotional and intellectual states. Employing analogue techniques, including film cameras and darkroom processing, Rødland's photographs are characterized by interactions and relationships—between humans, objects, and nature—that serve to literally or metaphorically pose questions regarding power, connection, and disconnection. Rødland's attention to formal elements typically associated with painting—including composition, light, color, and the symbolism of select subjects—is manifested through techniques and vocabularies familiar from commercial photography. The two works on view are part of a new series of small-scale works shot on 35mm, in which the artist returns to some of the concerns that drove his earliest work while adding new complexity and range to the context in which his entire project continues to be seen. In these intimate works, landscape and figure carry equal psychological weight. The relationship between figure and landscape recalls the Northern European romanticism that Rødland looked to in the 1990s, bringing the presence of nature into the work with similar prominence. This shift speaks to his ongoing interest in acknowledging and working with the inexplicable and irrational forces that shape both physical reality and the internal dimensions of human experience alike.

Rødland recently presented solo exhibitions at David Kordansky Gallery in New York and Yuz Museum in Shanghai. He previously has been the subject of solo exhibitions including *Oh My God You Guys*, Le Consortium, Dijon, France (2023); *Bible Eye*, The Contemporary Austin, TX (2021); *Fifth Honeymoon*, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, Sweden, and the Museum of Contemporary Art Kiasma, Helsinki (2018–2019); *THE TOUCH THAT MADE YOU*, Fondazione Prada, Milan (2018) and Serpentine, London (2017); *Back in Touch*, C/O Berlin (2017); and *Blue Portrait (Nokia N82)*, Whitney Museum of American Art, New York (2016). Notable group exhibitions include *Before Tomorrow – Astrup Fearnley Museet 30 Years*, Astrup Fearnley Museet, Oslo, Norway (2023); *What People Do for Money*, Manifesta 11, Zurich (2016); *LIT*, 9th Berlin Biennale for Contemporary Art (2016); and 48th Venice Biennale (1999). His work is in the permanent collections of museums including Buffalo AKG Art Museum, NY; Astrup Fearnley Museet, Oslo, Norway; Malmö Art Museum, Sweden; Museum of Contemporary Art Chicago; Stedelijk Museum, Amsterdam; and Museum of Modern Art, New York. Rødland lives and works in New York.

DAVID
KORDANSKY
GALLERY

Torbjørn Rødland

Imposter no. 2, 2024–2026

selenium-toned gelatin silver print

12 x 7 7/8 inches

(30.5 x 20 cm)

framed:

20 1/2 x 16 3/8 x 1 1/2 inches

(52.1 x 41.6 x 3.8 cm)

Edition of 5, with 2 AP

\$8,000



Torbjørn Rødland

Street Scene, 2024–2026

chromogenic print

12 x 7 7/8 inches

(30.5 x 20 cm)

framed:

20 1/2 x 16 3/8 x 11/2 inches

(52.1 x 41.6 x 3.8 cm)

Edition of 5, with 2 AP

\$8,000



Jennifer Guidi

Jennifer Guidi (b. 1972, Redondo Beach, CA) draws inspiration from quintessentially West Coast movements: Light and Space, process-oriented Minimalism, and the visionary Modernism of the American Southwest. Her work is also inspired by—and generates—meditative states of looking in which boundaries between the outside world and internally visualized spaces break down. Through a nuanced perceptual understanding of light and color, Guidi amplifies and saturates the intangible, adding sand to paintings and casting and re-casting stones in bronze. Her free-standing geode-like sculptures, which begin as actual rocks and crystals before undergoing several stages of casting, enlargement, and painting, appear to have emerged from her own canvas works, or perhaps to contain them: in the present work, Guidi's signature radiating marks emerge from a fissure in the bronze, as if it holds one of her electric mandalas at its core. Each cast work uses a highly polished finish to offset and reflect the textured, rigorously applied colors of the interiors, which hide and reveal themselves in shrine-like recesses. Guidi's bronze works are solid but vibrate with implied movement, as mysteriously tactile as they are materially substantial. The rich, undulating bronze reflects the surrounding environment, building an interplay between the exterior world and the interior universe of Guidi's refractive surfaces.

Guidi has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, CA (2023); Château La Coste, Aix-en-Provence, France (2023); Long Museum West Bund, Shanghai (2022); Museo Villa Croce, Genoa, Italy (2017); and LAXART, Los Angeles (2014). Recent group exhibitions include *House in Motion / New Perspectives*, de la Cruz Collection, Miami (2023); *One Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles (2018); *Generations: Female Artists in Dialogue, Part I*, Sammlung Goetz, Munich (2018); *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, National Museum of Women in the Arts, Washington, D.C. (2016) and Rubell Family Collection, Miami (2015); and *The Afghan Carpet Project*, Hammer Museum, Los Angeles (2015). Her work is in the permanent collections of institutions including SFMOMA, San Francisco; Dallas Museum of Art; Hammer Museum, Los Angeles; Institute of Contemporary Art, Miami; Los Angeles County Museum of Art; and Solomon R. Guggenheim Museum, New York. Guidi lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Jennifer Guidi

Moving, Changing, Flowing, 2026

painted bronze

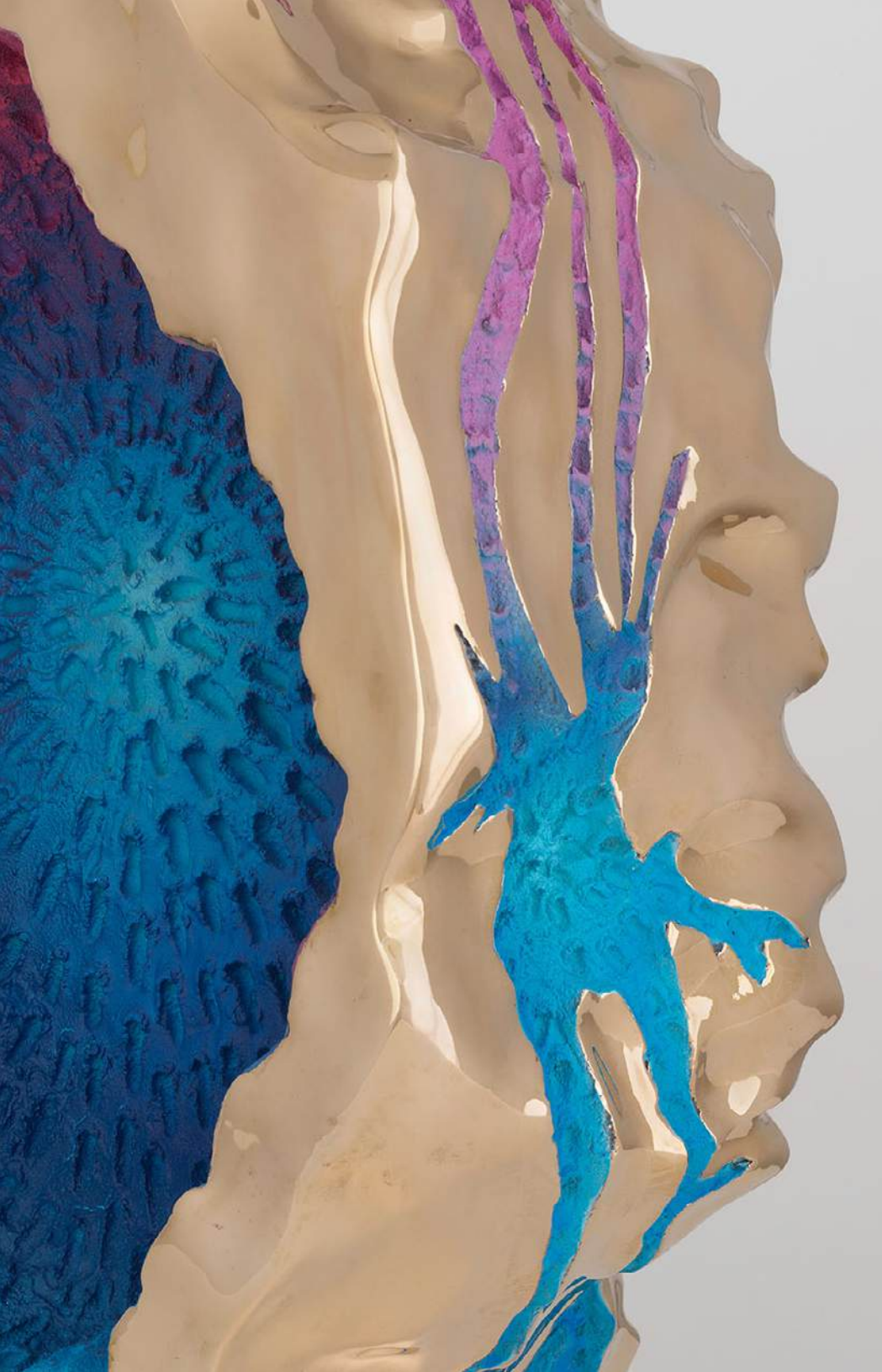
24 x 18 x 13 inches

(61 x 45.7 x 33 cm)

Edition of 1, with 1 AP

\$60,000





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 characterized by the verve and decisiveness of her brushwork, in which details of architecture and delineations of space are subsumed in favor of the immediate impressions they transmit—elements of scale, form, color, and light. The resulting paintings convey ineffable moods, as in the vertical triptych on view, in which monumental towers loom and lean above a riverous avenue, conveying a city on fire with sunset, traffic, and activity. Like the majority of Diamond's studies on board, *Study for Central Character* (1983) functions as both a compositional testing ground for a larger work and a fully-realized image. The referenced work, *Central Character* (1983)—the only triptych produced during Diamond's career—is held in the collection of the Portland Museum of Art, ME. That Diamond termed these views “characters,” as opposed to subjects, 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 will be the subject of a solo exhibition at the Sara Hildén Art Museum in Tampere, Finland in Fall 2026. 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 David Kordansky Gallery, New York (2025); 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

Study for Central Character, 1983

oil on board

triptych, overall:

23 3/8 x 24 1/8 inches

(59.2 x 61.1 cm)

framed:

24 1/8 x 24 7/8 x 11/4 inches

(61.1 x 63 x 3.2 cm)

\$100,000

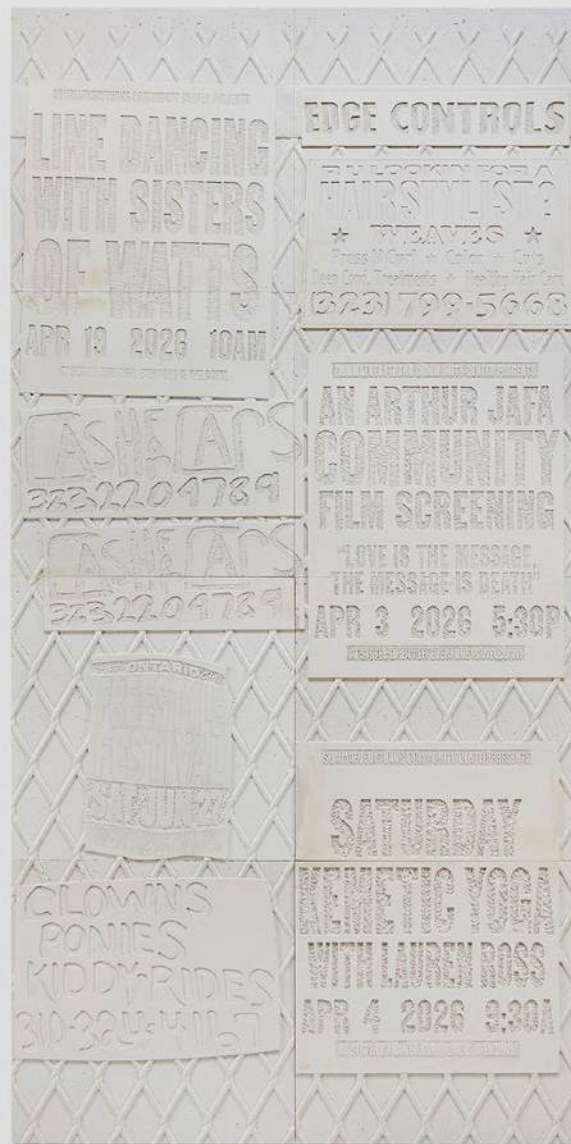


Lauren Halsey

Lauren Halsey (b. 1987, Los Angeles, CA) combines found, fabricated, and handmade objects, to rethink the possibilities for art, architecture, and community engagement. Resembling scaled-up tablets or stelae, *Untitled* (2026) is a hand-carved engraving featuring signs and advertisements that hang on a bas-relief chain-link fence. The tableau mirrors walls and fences that appear in the South Central neighborhood of Los Angeles, where Halsey's family has lived for generations. In addition to the hairdressers and local businesses whose signage has appeared in her works for years, the present work also features fliers for programming at Halsey's recently opened public sculpture park, *sister dreamer, lauren halsey's architectural ode to tha surge n splurge of south central los angeles*. This direct reference to current community work roots this engraving in the present of the wider universe of Halsey's expansive project. While her gypsum works present a two-dimensional, planar format, they are—like many of Halsey's other works—invested in spatial and architectonic possibilities. For the artist, these works are not only visual worlds, but also psychic worlds, portals into expansive reconfigurations of space and time that allow her and others to dream into the beyond.

Halsey recently opened *sister dreamer, lauren halsey's architectural ode to tha surge n splurge of south central los angeles*, a major public sculpture park in South Central Los Angeles. In April 2026, the Los

Angeles County Museum of Art unveiled two new sculptural works by Halsey commissioned to celebrate the opening of the new David Geffen Galleries. Halsey has been the subject of solo exhibitions at institutions including Serpentine, London (2024); Seattle Art Museum (2022); Museum of Fine Arts, Boston (2021); Fondation Louis Vuitton, Paris (2019); and Museum of Contemporary Art, Los Angeles (2018). Halsey presented monumental site-specific installations at *Stranieri Ovunque – Foreigners Everywhere*, the 60th International Art Exhibition of La Biennale di Venezia in 2024 and The Metropolitan Museum of Art's Iris and B. Gerald Cantor Roof Garden in 2023. Her work is in the collections of The Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Museum of Fine Arts, Boston; Museum of Contemporary Art Chicago; Walker Art Center, Minneapolis; Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Amorepacific Museum of Art, Seoul, South Korea; and Yuz Museum, Shanghai. In 2020, Halsey founded Summaeverythang Community Center. Halsey lives and works in Los Angeles.



Lauren Halsey

Untitled, 2026

hand-carved gypsum on wood

94 x 47 x 3 inches

(238.8 x 119.4 x 7.6 cm)

\$175,000



ALL ARE WELCOME

ALL ARE WELCOME
04789

ALL ARE WELCOME
04789

SUMMITRADING COMMUNITY CENTER PRESENTS

AN ARTHUR JAFFA
COMMUNITY
FILM SCREENING

THIS IS THE MESSIAH
THE FIRST PART OF THE TRILOGY

APR 3 2023 5:30P

AT SISTER DREAMER EVERYONE IS WELCOME

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 large painting *Up At Night* (2025) conjures the feeling of a landscape altered by nightfall, visually as well as psychologically. With its worm's-eye view perspective, Hughes's starry night places the viewer on the ground, gazing up at the cosmos through an interconnected periphery of trees, flowers, shapes, and color whose expressiveness suggests the wanderings of dreams or sleeplessness. 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, clusters of stars become daubs of pigment, flora bends into brushstrokes, and branch-like lines overlay the sky in a network suggesting connectivity, cracking, or craquelure.

Hughes was recently the subject of a mid-career survey, *Inside Outside*, at the Norton Museum of Art in Palm Beach, FL. She has a forthcoming solo exhibition at the Albertina Museum in Vienna (2026); and has been the subject of 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
Up At Night, 2025
oil, acrylic, and dye on canvas
72 x 66 inches
(182.9 x 167.6 cm)
\$450,000

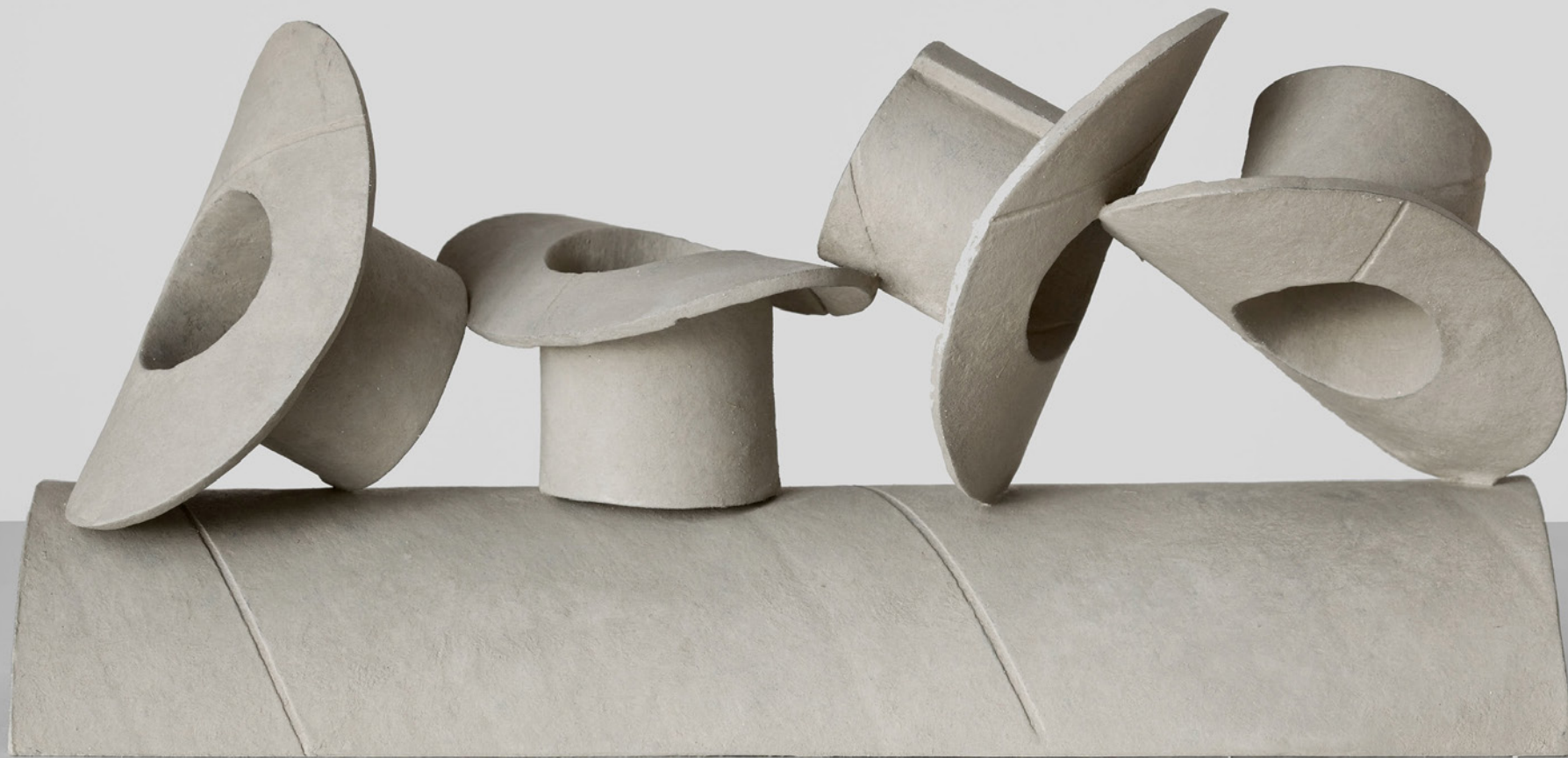




Ricky Swallow

Ricky Swallow (b. 1974, San Remo, Australia) uses ordinary materials to create precisely rendered objects that he then casts in bronze. 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. Swallow's finished bronzes carry telltale signs of their own handmade origins, echoing the related histories and narratives contained within the source objects themselves. The four sculptures on view belong to one of Swallow's earlier typologies that abstracts the familiar to forge a new visual semiotics. The evocative puzzle *Book Clock with Angle* (2012) suggests both a container for language and a timekeeping device—tools that turn invisible phenomena and abstract signs into measurable, comprehensible realities. The related work *Red Pipe with Smoke* (2011) echoes the negative space of *Book* in the positive cutout of the smoke plume, whose contours and interior shapes suggest typographical characters or commercially-produced signage—all of which invite second, metaphorical readings. The process by which smoke is substantiated into a flat, inert plane, and hats and lamps are “abbreviated”—to use the artist's own term—into cylinders and circles suggests a process of alchemy by turns formal and material.

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, Australia (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.



Ricky Swallow

Blowing Hats, 2011

patinated bronze and oil paint

4 1/2 x 9 1/2 x 4 inches

(11.4 x 24.1 x 10.2 cm)

Edition of 3, with 1 AP

\$25,000

DAVID
KORDANSKY
GALLERY

Ricky Swallow

Table Lamp Study

(cadmium yellow), 2011

patinated bronze and oil paint

7 1/2 x 6 1/4 x 3 1/2 inches

(19.1 x 15.9 x 8.9 cm)

Edition of 3, with 1 AP

\$25,000



DAVID
KORDANSKY
GALLERY

Ricky Swallow

Red Pipe with Smoke, 2011
patinated bronze and oil paint
9 x 8 1/2 x 5 1/4 inches
(22.9 x 21.6 x 13.3 cm)
Edition of 3, with 1 AP
\$25,000



DAVID
KORDANSKY
GALLERY

Ricky Swallow

Book Clock with Angle, 2012
patinated bronze and oil paint
7 3/4 x 3 3/4 x 5 3/4 inches
(19.7 x 9.5 x 14.6 cm)
\$25,000



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, Pecis's paintings 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. She achieves this in part by centering the act of looking itself. Two cats direct their gazes at the viewer and into the corner of the represented domestic space, respectively; ceramic candle holders in the shape of cats, meanwhile, point their own gazes into the world from which the viewer stares back at them. The mirror at the upper right edge of the composition offers yet another kind of gaze, one in which the movement of light is materialized and metaphors for seeing—and seeing oneself—become palpable. If 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's current solo exhibition with the gallery is on view in Los Angeles until June 20. She has also 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 *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); *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, CA (2022–2023); *Common Ground: UCCA 15th Anniversary Patrons Collection Exhibition*, UCCA Center for Contemporary Art, Beijing (2022); *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, OH (2021); and *High Voltage*, The Nassima-Landau Project, Tel Aviv, Israel (2020). 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

Cat House, 2026
acrylic on linen
74 x 64 x 1 1/2 inches
(188 x 162.6 x 3.8 cm)
\$205,000



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 between 1960 and 1965, a transformative period in his practice; the following year, an invitation to show at the Venice Biennale catapulted the artist to international recognition. The making of this work 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. From its sharp beak to its abundant tailfeathers, the avian animal represented here is a living creature and a carrier of life: comprised of leaves, stippled feathers, and accumulated eyes, the image

suggests nature-as-network, while its synthesis of pattern, abstraction, and representation feels strikingly modern.

Chico da Silva will be the subject of a solo exhibition at Nottingham Contemporary, England, this summer. 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 *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); *Fantaisies brésiliennes*, Musée International d'Art naïf Anatole Jakovsky, Nice, France (2016); *Brasileiro, Brasileiros*, Museu Afro Brasil, São Paulo (2005); 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, 1960–1965

gouache on paper

mounted on wood

26 x 37 1/4 inches

(66 x 94.6 cm)

framed:

31 5/8 x 42 7/8 x 2 1/2 inches

(80.3 x 108.9 x 6.3 cm)

\$70,000



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 bring hard-edge abstraction into the here and now, suggesting 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, instead, a source of visual potency and new symbolic possibility. The monumental asymmetrical composition *Infinite* (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 space of indeterminate flux emphasized by the work's title. Here and across Odita's oeuvre, formal choices become arguments against simplistic binaries like 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 Spring 2027. The Nevada Art Museum in Reno will present a solo exhibition dedicated to the artist this summer, on view from June 20 through August 16, 2026. A mid-career survey of Odita's work, *A Survey of Context*, was presented 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, VA (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, NC (2015). Significant group exhibitions include *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 Art Museum; 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

Infinite, 2026

acrylic on canvas

85 x 70 x 1 5/8 inches

(215.9 x 177.8 x 4.1 cm)

framed:

86 3/8 x 71 3/8 x 2 inches

(219.4 x 181.3 x 5.1 cm)

\$150,000



Sam McKinniss

Sam McKinniss (b. 1985, Northfield, MN) expertly wrings truth from mass-produced images both benign and profound, exposing the profanity of voyeurism that is inherent in a media-saturated world. McKinniss trains his eye on Hollywood, professional sports, music—anywhere that celebrity, fame, and public obsession converge. Without embellishment or heavy-handedness, McKinniss illuminates our own priorities as a culture and a species, pitting reality against what we think or want it to be. In *Nicole Kidman with Photographers* (2026), the titular actress stands staring at the viewer, her back to a wall of cameras. These paparazzi are faceless, obscured by their equipment while she stares resolutely outward, defying all comers and proudly deflecting her objectification, in which we as viewers are complicit. Meanwhile, *World Trade Center* (2026) is anything but benign. Selecting one of the most tragic, violent, and world-altering moments of the century, McKinniss prompts a gut-reaction in the viewer. No one is immune, but the intent is clear—to force us to question how inured we have become to the glut of visual imagery that bombards us on a minute-by-minute basis.

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. McKinniss lives and works in New York and Kent, CT.

DAVID
KORDANSKY
GALLERY

Sam McKinniss

*Nicole Kidman with
Photographers*, 2026

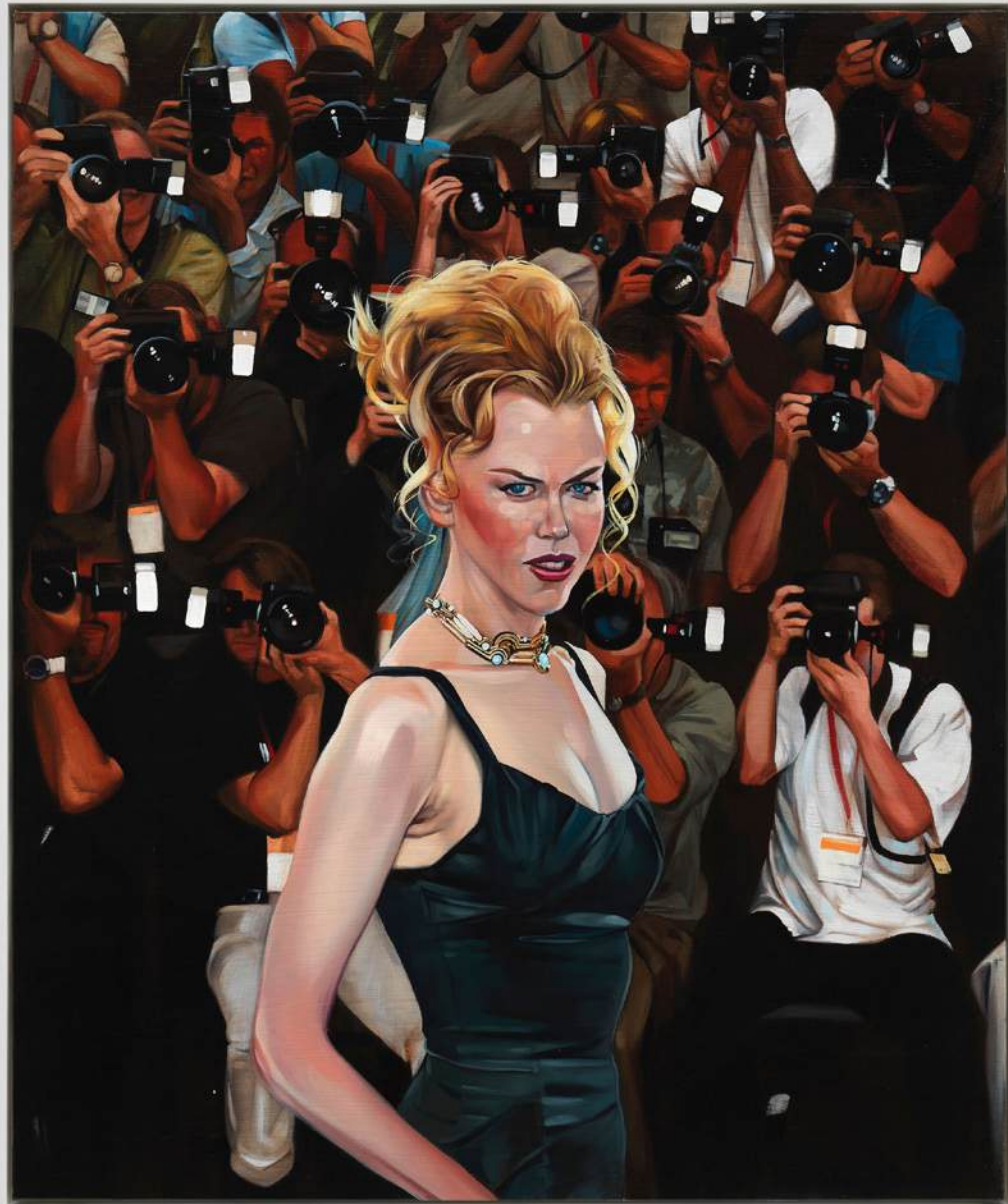
oil on linen

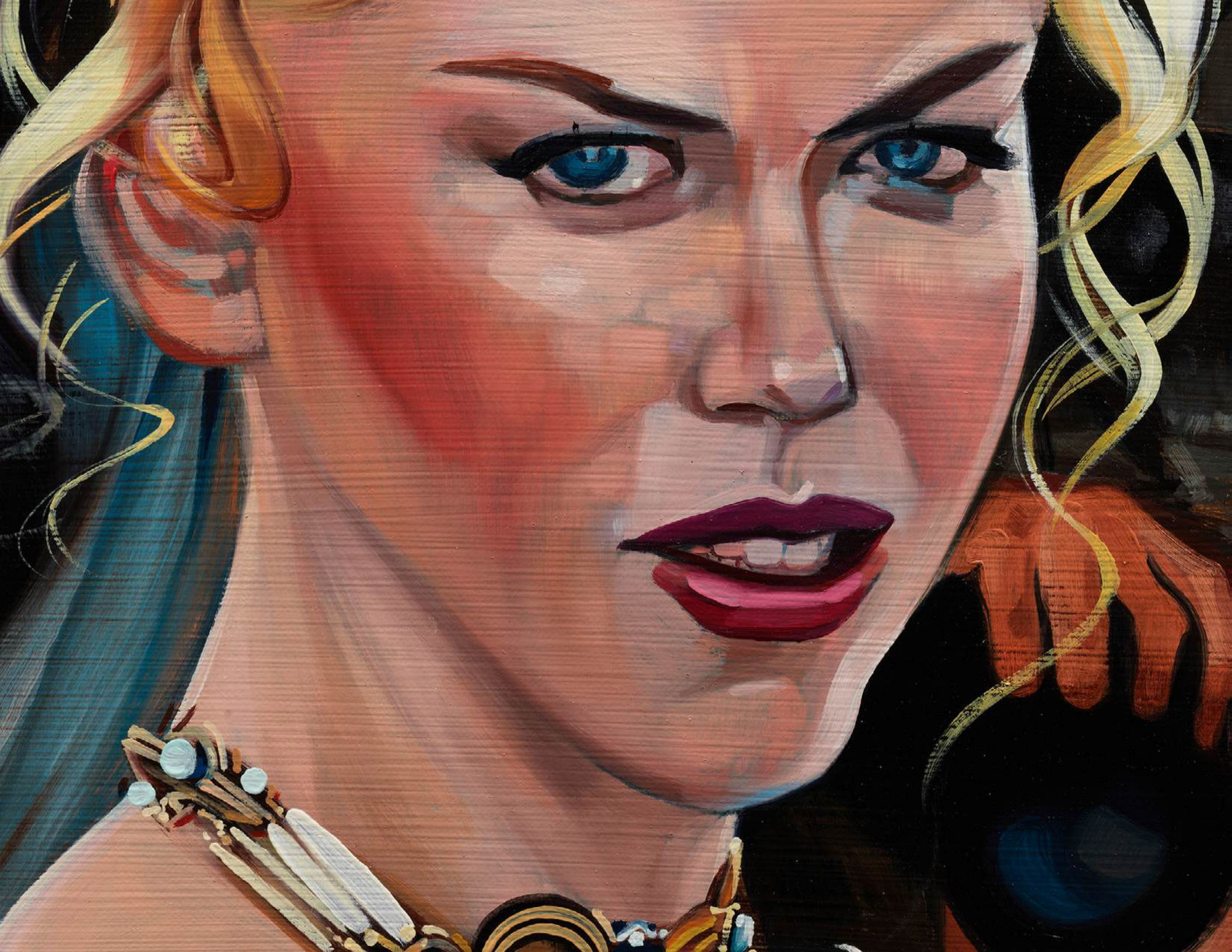
48 1/4 x 40 1/8 x 1 1/2 inches
(122.6 x 101.9 x 3.8 cm)

framed:

49 5/8 x 41 1/2 x 2 1/4 inches
(126 x 105.4 x 5.7 cm)

\$95,000





DAVID
KORDANSKY
GALLERY

Sam McKinniss

World Trade Center, 2026

oil on linen

10 1/8 x 8 1/4 x 1 1/8 inches
(25.6 x 20.8 x 2.9 cm)

framed:

11 1/2 x 9 5/8 x 2 1/4 inches
(29.2 x 24.4 x 5.7 cm)

\$30,000





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 artmaking 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 the preconceived notions of art beyond their limits, even as he himself eschews art historical reference or classification. This selection of small works on panel encapsulates Tuttle's minimalist yet conceptual approach to art-making. Each work seems discrete and self-contained yet undeniably of the same genesis, springing forth with a sense of wonder, humor, and clear intent. Intimate in size and content, the works could almost seem to depict items from the real world, but their goings-on are undeniably abstract, intended instead to show how the slightest deviation in line, color, or gesture can create or alter meaning. Rather than reducing or omitting elements to achieve an effect, Tuttle has maximized the presence of every line and stroke, using forms like letters to build his poetic constructions with surgical precision.

Richard Tuttle will be the subject of a long-term, solo installation at Dia Beacon opening in July 2026. 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

One Panel Produces

Two Lights #1, 2021

acrylic on panel

4 x 4 inches

(10.2 x 10.2 cm)

framed:

9 7/8 x 9 7/8 x 11/2 inches

(24.9 x 24.9 x 3.8 cm)

\$10,000



DAVID
KORDANSKY
GALLERY



Richard Tuttle

One Panel Produces

Two Lights #2, 2021

acrylic on panel

4 x 4 inches

(10.2 x 10.2 cm)

framed:

9 7/8 x 9 7/8 x 1 1/2 inches

(24.9 x 24.9 x 3.8 cm)

\$10,000

DAVID
KORDANSKY
GALLERY

Richard Tuttle

One Panel Produces

Two Lights #3, 2021

acrylic and graphite on panel

4 x 4 inches

(10.2 x 10.2 cm)

framed:

9 7/8 x 9 7/8 x 11/2 inches

(24.9 x 24.9 x 3.8 cm)

\$10,000



DAVID
KORDANSKY
GALLERY



Richard Tuttle

One Panel Produces

Two Lights #4, 2021

acrylic and carving on panel

4 x 4 inches

(10.2 x 10.2 cm)

framed:

9 7/8 x 9 7/8 x 1 1/2 inches

(24.9 x 24.9 x 3.8 cm)

\$10,000

Raul Guerrero

Raul Guerrero (b. 1945, Brawley, CA) has spent over four decades making work deeply informed by his heritage and his experience navigating cultures as an American of Mexican ancestry in Southern California. Across painting, photography, video, and performance, he employs language and cultural signifiers to examine notions of place as a lens through which to understand personal concepts of self. Place, in Guerrero's work, is almost always the first identifiable trait, even when the actual location depicted remains elusive. Guerrero's work engages and critiques colonial narratives across the Americas—the settlement of the Great Plains, the history of Latin America, the constructed mythology of the American “West”—through compositions that fuse Mexican, American, and European visual traditions. This interplay between place, history, and image-making is equally present in works that venture beyond the American West. In *Brasserie Lipp: Paris, France*, Guerrero steps into territory long since claimed by the French Impressionists, who used the café and brasserie as both muse and meeting place, yet the scene is no mere homage. The familiar interior and classically attired waiters are offset by brilliantly-hued, separated patrons, a tension that is immediately felt. Guerrero walks in footsteps long since worn by others, yet treads them anew, re-investigating the previously explored and finding new artifacts while creating old memories.

Raul Guerrero has been the subject of solo exhibitions at Plataforma, Guadalajara, Mexico (2025); David Kordansky Gallery, New York (2024); Ortuzar Projects, New York (2018); Air de Paris (project space), Romainville, France (2014); Athenaeum Music and Arts Library, San Diego (2001, 2007, and 2013); CUE Art Foundation, New York (2010); Long Beach Museum of Art, CA (1977); Museum of Contemporary Art San Diego (1989); and San Francisco Art Institute (1977). Guerrero was included in the *California Biennial 2022: Pacific Gold* at the Orange County Museum of Art, Costa Mesa, CA (2022–2023), and was the recipient of an NEA Photography Fellowship (1979) and the San Diego Art Prize (2006). Guerrero lives and works in San Diego.

DAVID
KORDANSKY
GALLERY



Raul Guerrero

*Brasserie Lipp: Paris,
France, 2026*

oil on linen

16 1/8 x 28 x 1 inches
(40.6 x 71.1 x 2.5 cm)

framed:

17 5/8 x 29 1/2 x 2 inches
(44.8 x 74.9 x 5.1 cm)

\$25,000



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 sculptural 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's singular sculptures, installations, and drawings serve as the vivid outcomes of rigorous thinking and testing. Primarily a sculptor, Holloway engages the challenges and limitations of object-making as an opportunity to synthesize compositional and conceptual rigor, physical engagement, and intuition. This is immediately apparent, for instance, in the tree sculptures that have been an ongoing part of his practice for fifteen years: branches are found by the artist, carefully dismantled, and reorganized into freestanding structures of vertical and horizontal lines joined by right angles, which are then cast in bronze. 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 *Love You Anyway* (2026), Holloway paints the resulting object with a chromatic sequence or progression, providing another visual system by which to read the work.

Holloway is currently the subject of a solo exhibition at the gallery's Los Angeles location. His 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); *Don't Look Back: The 1990s at MOCA*, The Geffen Contemporary, Los Angeles (2016); *Lightness of Being*, Public Art Fund, City Hall Park, New York (2013); *All of this and nothing*, Hammer Museum, Los Angeles (2011); 2008 California Biennial, Orange County Museum of Art, Newport Beach, CA (2008); *The Uncertainty of Objects & Ideas*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); and Whitney Biennial 2002, Whitney Museum of American Art, New York. His work is in the permanent collections of museums including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; 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
Love You Anyway, 2026
bronze and oil enamel
18 3/4 x 17 1/4 x 12 inches
(47.6 x 43.8 x 30.5 cm)
\$35,000



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. *Trees* (2026) depicts the ancient forest near the artist's home in Big Sur, CA. The work's expansive scale—five feet across—emphasizes a feeling of immersion into the landscape, its endless mysteries and miracles hinted at in the riot of color and form that constitutes the understory in which the massive trees take root. Morley taps into this esoteric knowledge through formal means, as the landscape seems to be continually forming and unforming, its boundaries unfixed in time.

Morley has been the subject of numerous solo exhibitions at David Kordansky Gallery (2025, 2022, and 2018). Previous group exhibitions include *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
Trees, 2026
thread, ink, and water-
color on canvas
37 x 60 1/8 x 11 1/2 inches
(94 x 152.7 x 3.8 cm)
framed:
38 3/4 x 61 3/8 x 2 inches
(98.4 x 155.9 x 5.1 cm)
\$80,000



Mai-Thu Perret

Mai-Thu Perret (b. 1976, Geneva) has authored a multidisciplinary body of work that touches on many of the foundational themes in the cultural and art-historical imaginations, bringing a decidedly feminist point of view to the production of sculpture, performance, and conceptual projects. The pliability of clay and the alchemical mutability of glazes have often led her to experiment with ceramics. Ceramic wall works like *Dragons take to their waters, tigers return to their hills* (2025) share painting's fundamental concerns with surface, gesture, and material expression. Mounted flush against the wall, the work inhabits the liminal space between sculpture and two-dimensional art, using the wall as both support and foil to emphasize its planar qualities. Its lushly allusive surface and texture engage with the natural world—recalling tree bark and its vegetal accretions—but also with the body, its divots and striations seemingly the work of the artist's own fingers raking and prodding the malleable clay. Meanwhile, the hybrid human-feline form of *Cat Goddess V* (2026) calls to mind histories of mysticism, ancient divinities, and totemic sculpture. The work's slick, ferrous glaze has the feel of antiquity, yet its wide-eyed stare and playful features remain distinctly modern, as if the artist has called forth a sacred figure for the twenty-first century. Throughout her oeuvre, Perret explores and generates feminist narratives and counter-narratives that cast the role of the art object in new light, introducing utilitarian, symbolic, and even mystical

possibilities in contexts that are often limited to formalist readings.

Perret is currently the subject of a solo exhibition, *Othermothers*, at Centre Culturel Suisse, Paris. Perret has also been the subject of solo exhibitions at institutions including Kunsthalle Marcel Duchamp, Cully, Switzerland (2024); Istituto Svizzero, Rome (2022); Le Portique – centre régional d'art contemporain du Havre, France (2020); MAMCO Geneva (Musée d'art moderne et contemporain) (2019); Badischer Kunstverein, Karlsruhe, Germany (2019); Spike Island, Bristol, England (2019); Nasher Sculpture Center, Dallas (2016); and SFMOMA, San Francisco (2008). Recent group exhibitions include *Sound of the Earth: Ceramics in Contemporary Art*, Kunstmuseum Appenzell, Switzerland (2025); *You Stretched Diagonally Across It: Contemporary Tapestry*, Dallas Contemporary (2024); and *&*, curated by John Armleder, MAMCO Geneva (Musée d'art moderne et contemporain) (2022). Her work is in the permanent collections of institutions including the Centre National des Arts Plastiques, Paris; Collection Aargauer Kunsthau, Aarau, Switzerland; Fonds National d'Art Contemporain, Paris; Museum of Contemporary Art, Los Angeles; SFMOMA, San Francisco; Walker Art Center, Minneapolis; and Migros Museum of Contemporary Art, Zurich. Perret lives and works in Geneva.

DAVID
KORDANSKY
GALLERY

Mai-Thu Perret
Cat Goddess V, 2026
glazed ceramic
48 x 15 3/8 x 15 3/4 inches
(122 x 39 x 40 cm)
\$70,000



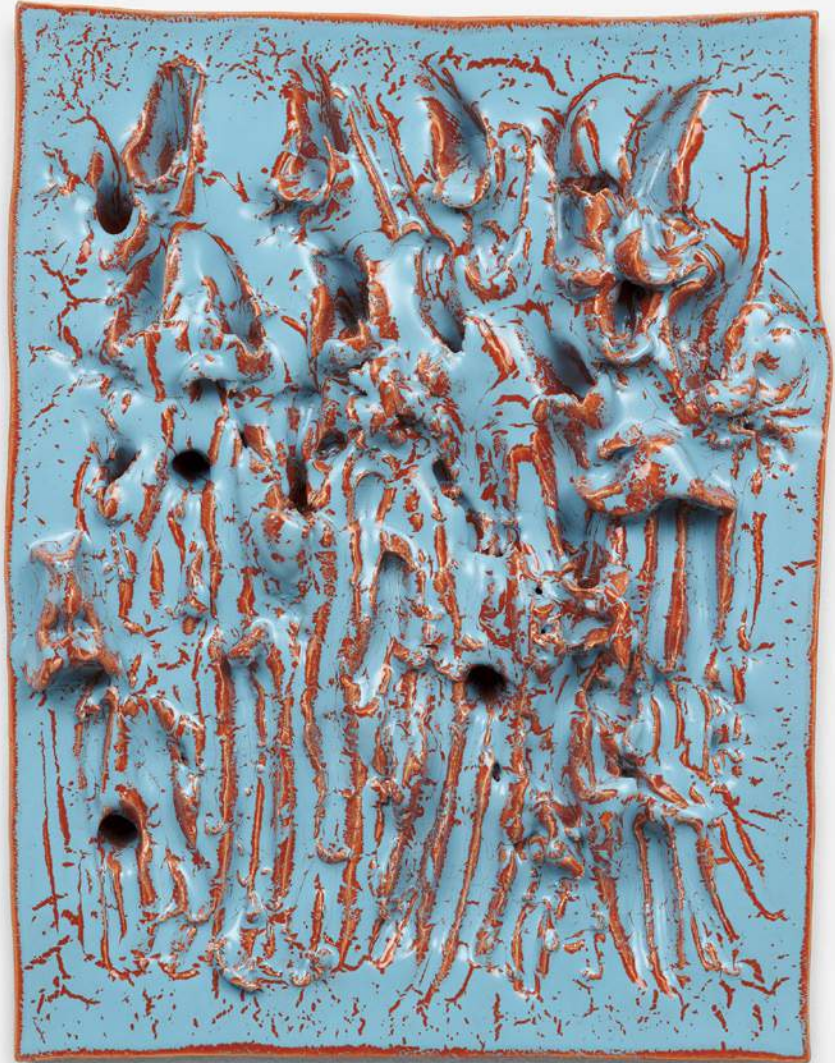


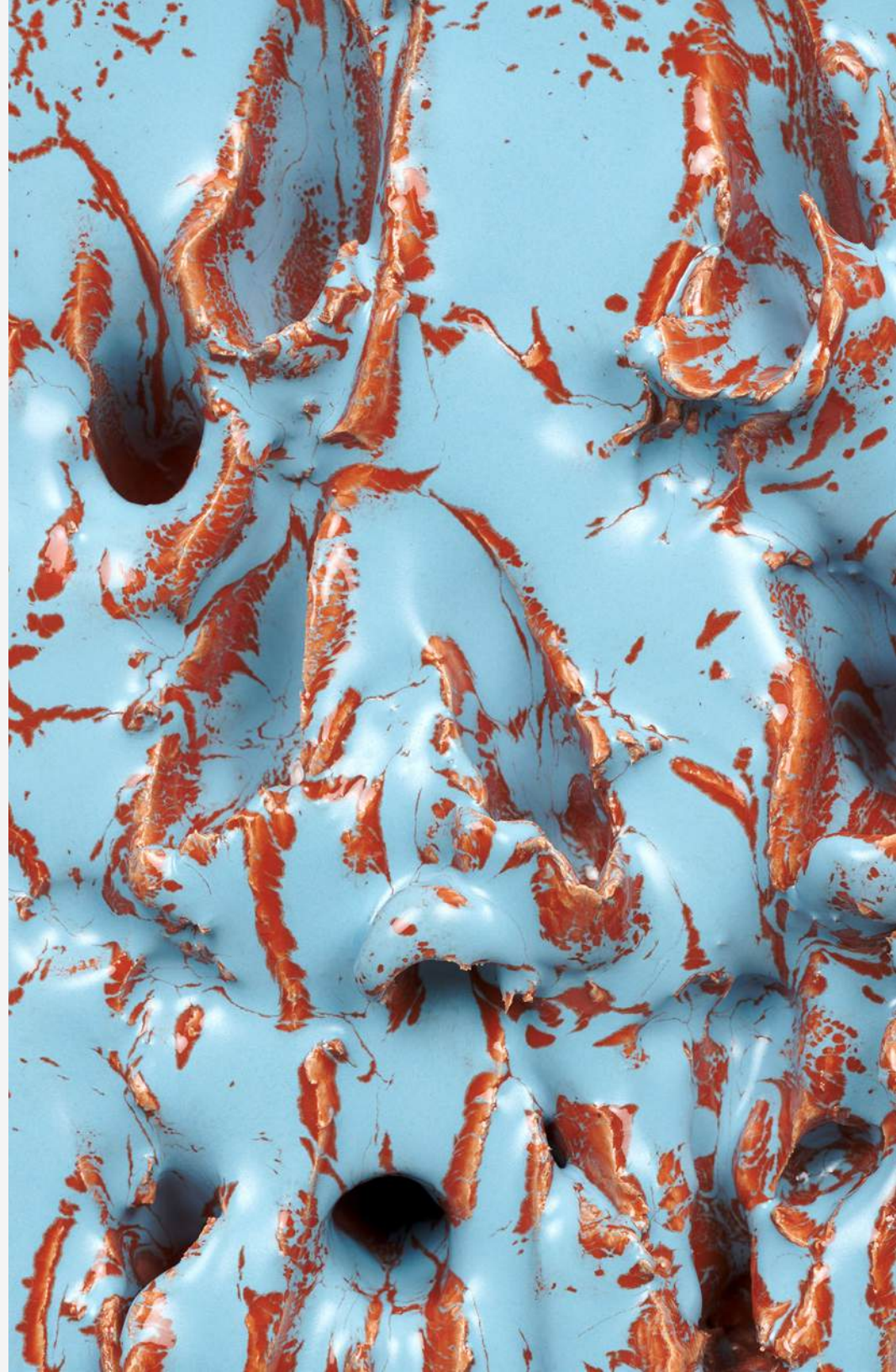
DAVID
KORDANSKY
GALLERY

Mai-Thu Perret

*Dragons take to their waters,
tigers return to their hills, 2025*

glazed ceramic
19 3/4 x 15 3/4 x 2 inches
(50 x 40 x 5 cm)
\$35,000





Tala Madani

Tala Madani (b. 1981, Tehran, Iran) makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. Oscillating freely between the lowbrow of popular imagery and an expressive, historically informed approach to figurative painting, Madani populates her works with an evolving cast of pitiable naked bald men, scatologically obsessed mothers, and other characters whose actions, by turns shocking and comedic, belie the artist's incisive formulation of social and political provocations. Her *Squeegee Men* series features small, vulnerable figures suspended in seemingly vast aerial landscapes, engaged in an endless task of window washing. These works play with ideas of surface, their diminutive heroes haplessly scrubbing a transparent material that is also the picture plane itself. In this work, a lone figure toils precariously, surrounded by ghostly supplicants traced into the window grime. The tonal backdrop brings to mind both the twilight sky of sunset and a certain strain of twentieth-century Modernist painting.

Madani was recently the subject of a solo exhibition at Henry Art Gallery, University of Washington, Seattle. Solo exhibitions of her work have been also held at National Museum of Contemporary Art, Athens, Greece (2024); Museum of Contemporary Art, Los Angeles

(2022–2023); Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Secession, Vienna (2019); Portikus, Frankfurt, Germany (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, MA (2016); Contemporary Art Museum St. Louis (2016); Nottingham Contemporary, England (2014); and Moderna Museet, Malmö and Moderna Museet, Stockholm, Sweden (2013). Recent group exhibitions include *MOTHER*, National Gallery of Victoria, Melbourne, Australia (2026); *ECHO DELAY REVERB: American Art and Francophone Thought* (curated by Naomi Beckwith), Palais de Tokyo, Paris (2025); *The Living End: Painting and Other Technologies, 1970–2020*, Museum of Contemporary Art Chicago (2024); *Burning Down the House: Rethinking Family*, Kunstmuseum St. Gallen, Switzerland (2024); *50 Paintings*, Milwaukee Art Museum (2023); *The Seventh Continent*, 16th Istanbul Biennial (2019); Whitney Biennial 2017, Whitney Museum of American Art, New York; and *Made in L.A.* 2014, Hammer Museum, Los Angeles. Madani's work is in the permanent collections of institutions including Moderna Museet, Stockholm and Malmö, Sweden; Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Los Angeles County Museum of Art; Stedelijk Museum, Amsterdam; Tate, London; Mori Art Museum, Tokyo; and Whitney Museum of American Art, New York. Madani lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Tala Madani
Squeegee Man, 2026
oil on linen
80 x 80 inches
(203.2 x 203.2 cm)
\$160,000



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. While figures are rarely present in Gomez's works, his settings are imprinted with human traces that belie the stark, felt consequences of poverty, disenfranchisement, and life on the margins that permeate the American landscape of late capitalism. *Lotus 2* (2026) continues Gomez's interest in Los Angeles's signage as a vernacular motif, especially those moments in which the literal meaning of the sign's text contradicts its surrounding context. Here and across his work, Gomez's "signs" contain both the concrete and abstract meanings of the word: at once communicative objects marking place, and metaphors that indicate, symbolize, or predict. 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 continues on, unhindered. In this sense, the empty promise of an exotic service becomes a frame through which to experience a polychromatic skyscape, one that summons a host of art historical associations with the sublime and divine.

Gomez's first exhibition with the gallery, *Precious Moments*, was recently on view at the gallery's Los Angeles location. In October 2026, he will be the subject of a solo exhibition at SITE SANTA FE, NM. 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
Lotus 2, 2026
acrylic on canvas
84 x 60 inches
(213.4 x 152.4 cm)
SOLD



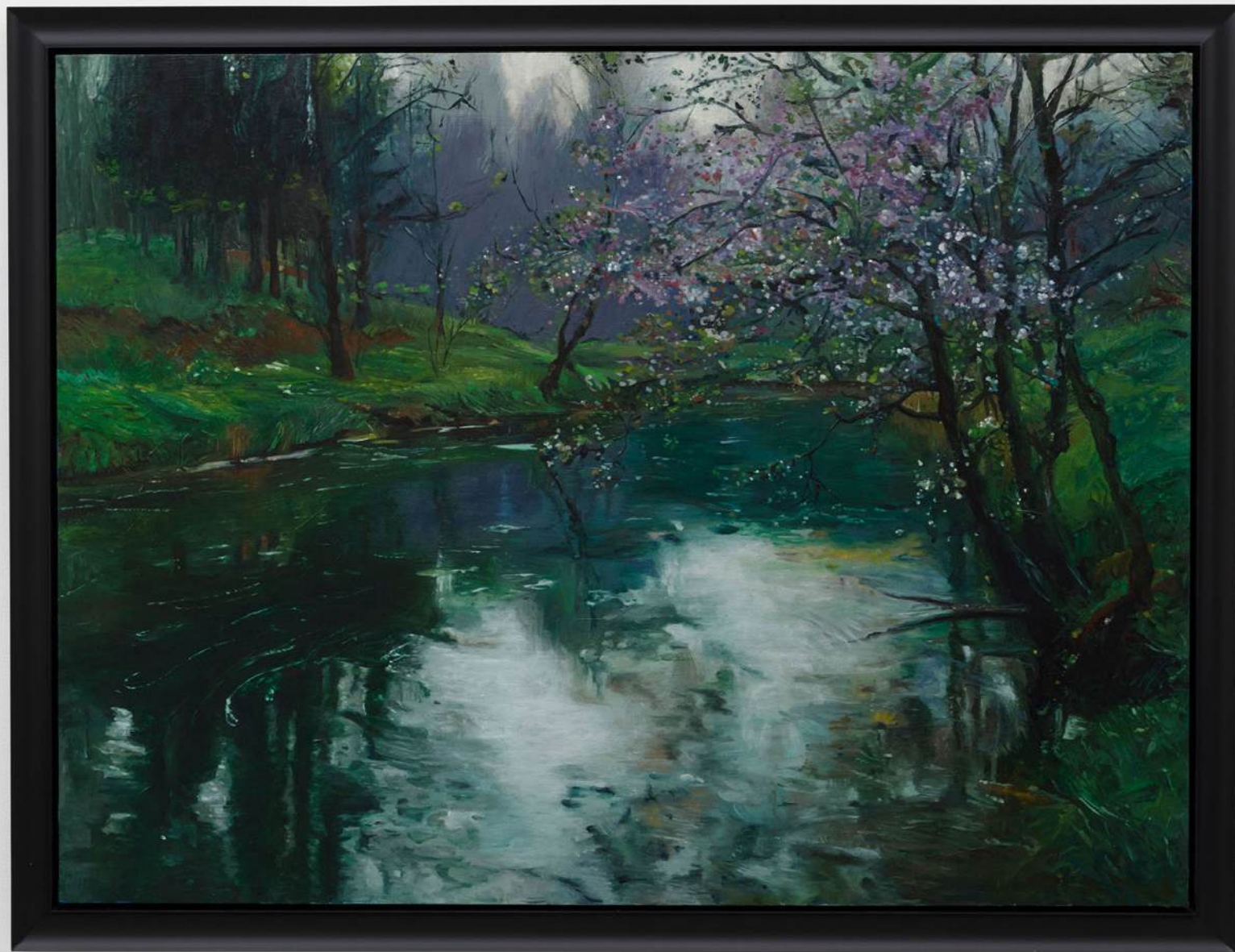
Tristan Unrau

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, 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. Here, the expansive landscapes of Norwegian Impressionist Frits Thaulow meet the soft realism of Camille Corot, resulting in a river scene whose chromatic realism and hazy, impressionistic light carry this lineage into the contemporary moment while reviving perennial questions of encounter: between artist and subject, past and present, image and viewer.

Unrau recently presented his first exhibition with David Kordansky Gallery in Los Angeles. He has been the subject of solo exhibitions at 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 *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
Correction, 2026
oil on linen
36 x 48 x 1 1/4 inches
(91.4 x 121.9 x 3.2 cm)
framed:
40 x 52 x 2 inches
(101.6 x 132.1 x 5.1 cm)
SOLD

Los Angeles

Evan Holloway

ROYGBIV

May 16 – June 20, 2026

Hilary Pecis

Love Letters

May 16 – June 20, 2026

Tom's Stretch

July 10 – August 22, 2026

Moka Lee

July 10 – August 22, 2026

New York

John Armleder

Ripple: Furniture Sculpture and

Painting after 1982

May 7 – June 13, 2026

An American Beauty: Grateful Dead 1965–1995

curated by Jay Blakesberg and Ricki Blakesberg

June 23 – August 7, 2026