DAVID
KORDANSKY
GALLERY

Independent 2026
Jason Fox

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Los Angeles: 323.935.3030
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Booth 300
Pier 36, New York
May 14 – 17, 2026

Independent 2026
Jason Fox

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David Kordansky Gallery is pleased to present a solo exhibition of new work by Jason Fox at Independent. This is Fox's first solo presentation at an art fair and is the seventh time the gallery is participating in Independent.

Fox is an artist who has long defied classification, drawing on artistic influences as wide-ranging as Pop, Expressionism, abstraction, and even politics. Meanwhile, his subject matter is even farther flung, reaching deep into literature, entertainment, current events, and mythology, all while mining the contents of his own mind. The paintings on display maintain stylistic and formal connections, but they are not necessarily part of a series or singular narrative. In fact, if most artists work in a linear path, Fox's oeuvre roams off-road, finding new and scenic paths between points. His mind connects seemingly disparate subjects—from Henri Rousseau's *La Bohémienne endormie* to John Carpenter's film *The Thing*—to create works whose subject matter is surreal even if the style is wholly his own.

Despite the representational manifestations on the canvas, Fox has steered away from purely manufactured or generated images for the last 20 years, preferring to use found imagery. The resultant paintings are actively avoiding appropriation, instead favoring subconscious connections that happen naturally during the process of creation. There is an iterative quality to the work, a layering and re-layering that resembles a cinematic splicing, a cut scene that fades from one image to another, suddenly frozen at a moment that distorts the source material while showing two afterimages, neither of which is in complete focus.

In many cases, what appears is a chimera—multiple beings merging into a new, discrete creature with discernible but mixed attributes. They

are sometimes stand-ins for real people in Fox's life, or even the artist himself. They can represent the state of the world, familiar but with an accompanying uncertainty that elicits a feeling of unease. Eyes mingle, facial features fade as though seen through a fog, evanescing as they retreat or appearing suddenly as they approach the viewer. There is a sense that Fox's mind—like most of ours—is wrestling with the space between what is seen and what is perceived. Visible is his attempt to make sense of disparate images and how fact and fiction start to blur and reality is more of a hybrid than perhaps we initially believed. Gargoyles, simultaneously watchful guardians and stony demons, combine with humans, each one supplanting the features of the other. Dragons, famously mercurial cryptids, take over limbs to play guitar, suggesting that perhaps humans are not the only creatures capable of music, and that animals are not the only monsters.

Through the intuitive freneticism that has come to be a touchstone for Fox's work, there is also a wry smirk that peeks through the various facades of his paintings' denizens. The vast ever-deepening well of references from which his inspiration is drawn is tinged with humor—sometimes dark, sometimes lunatic, but always self-aware. There is a subversive understanding of the world in which they exist—the art world embraces progressive thought while simultaneously refusing introspection. It is an industry that is expected to criticize ideas like American imperialism and late-stage capitalism while also profiting off of them. Fox approaches these heavy, ramose subjects using allegory and metaphor, allowing his images to speak for him. His characters often require shields of some kind: noir-style trench coats reminiscent of armor, and horror movie hockey masks that force the viewer to question their allegiances.

While the figures are key aspects of the works, they are not the only thematic connection. Color plays a part in all of Fox's paintings, subliminally defining the mood and mindset of the artist and of the paintings themselves. Swaths of blue sky and green fields belie some of the more sinister and bizarre goings-on. A masked character with his arms up seems far less intimidating in the full light of day on a grassy knoll than he might on a dark city street. Nonetheless, the mystery remains and it is up to us to determine intent and meaning. Whether these paintings depict the joyful or the nefarious is less important than the viewer's attempt to figure out which.

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

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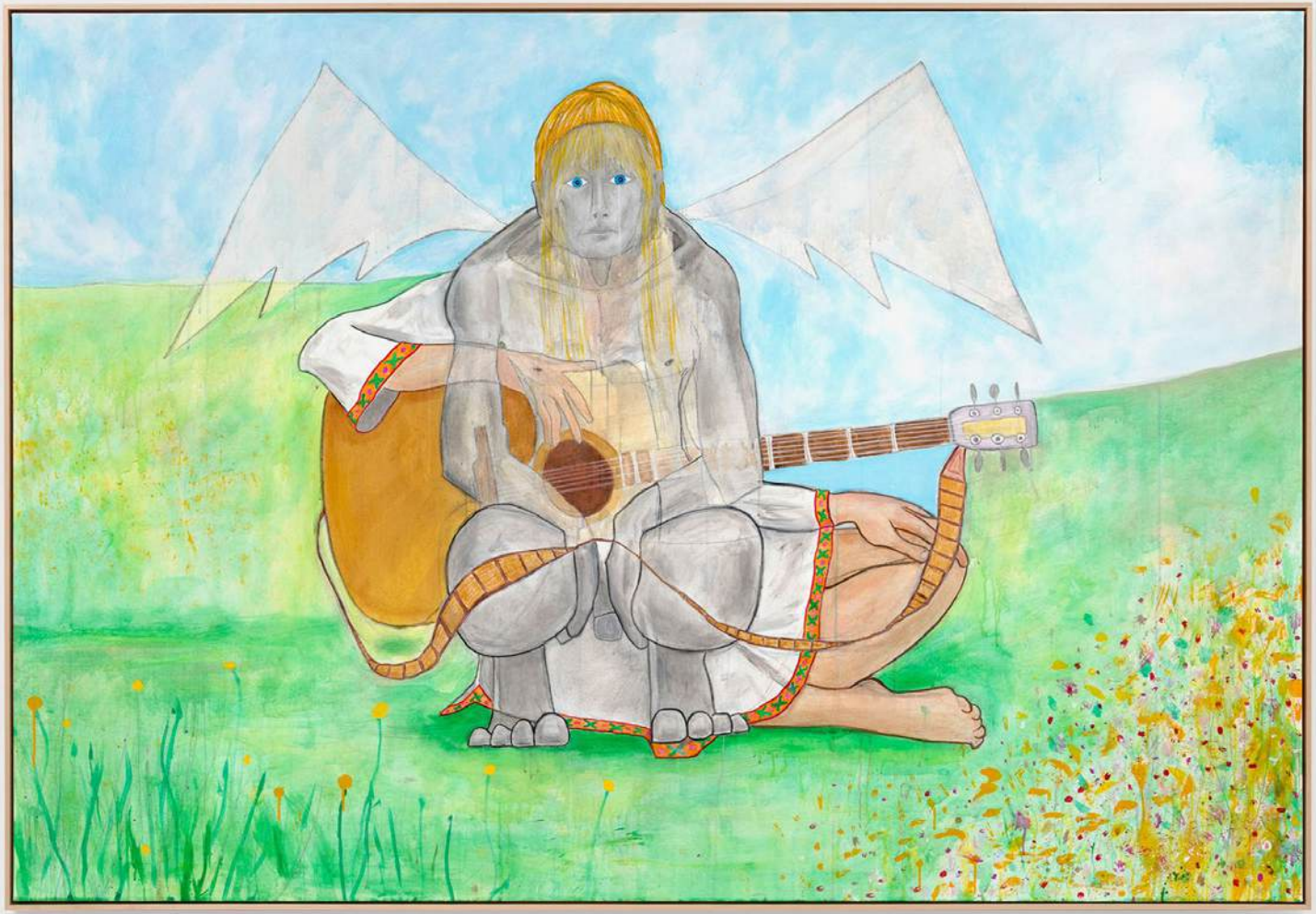
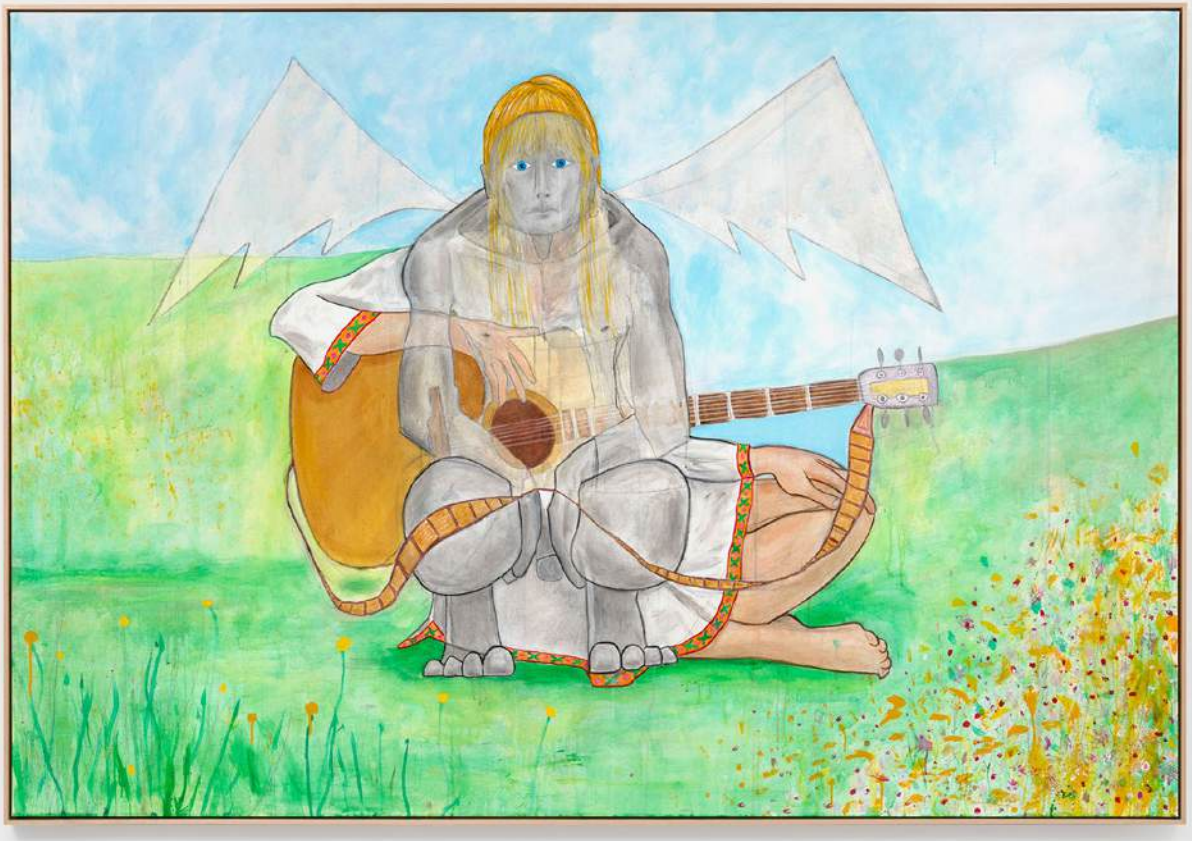


Jason Fox
Earth, Stone & Sky, 2026
acrylic and pencil on canvas
62 x 90 x 1 5/8 inches
(157.5 x 228.6 x 4.1 cm)
framed:
63 1/4 x 91 1/4 x 2 1/2 inches
(160.7 x 231.8 x 6.2 cm)
$70,000



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Jason Fox
They're Good Looking And They Can Sing, 2026
acrylic and pencil on linen
46 x 38 x 1 1/8 inches
(116.8 x 96.5 x 2.7 cm)
framed:
47 1/4 x 39 1/4 x 1 7/8 inches
(120 x 99.7 x 4.8 cm)
$38,000

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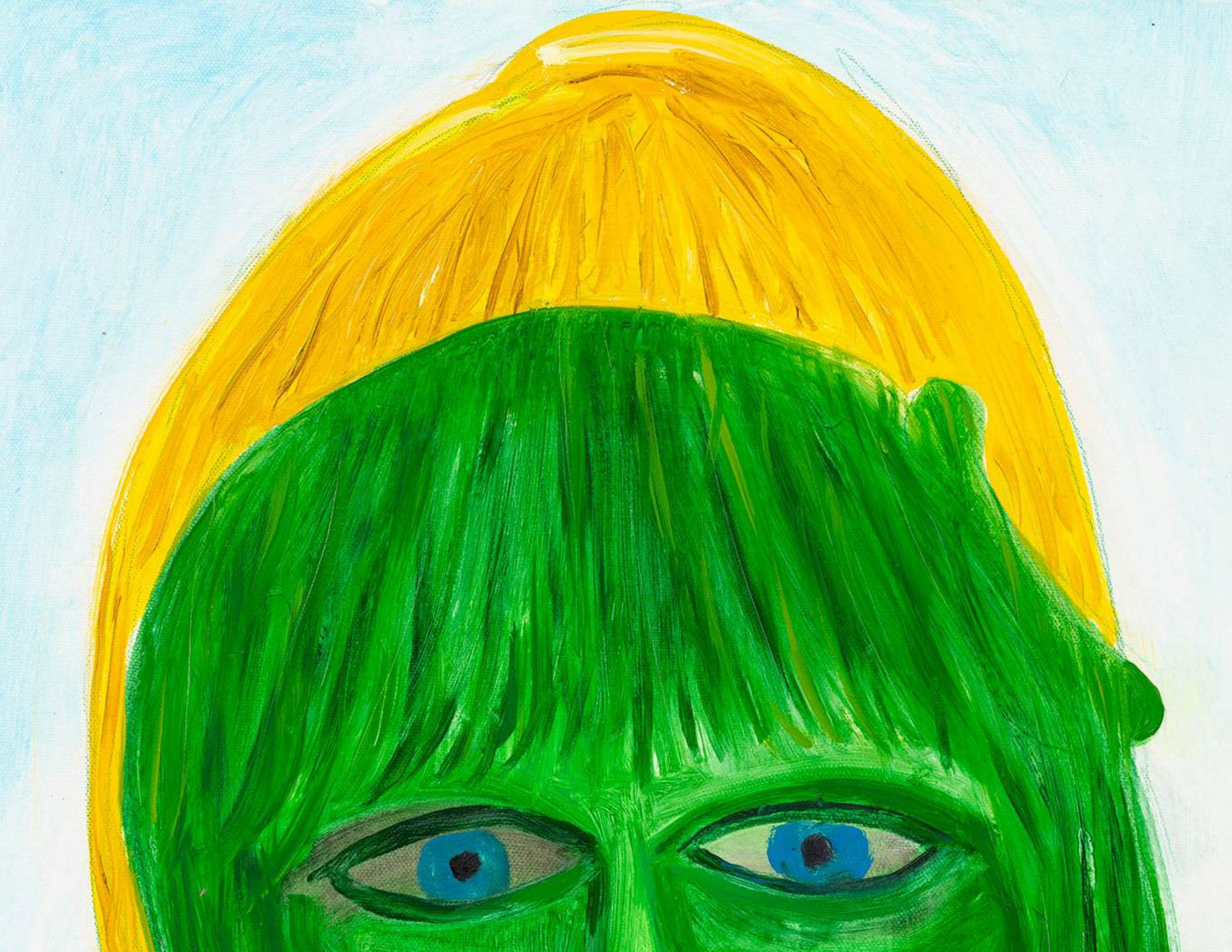
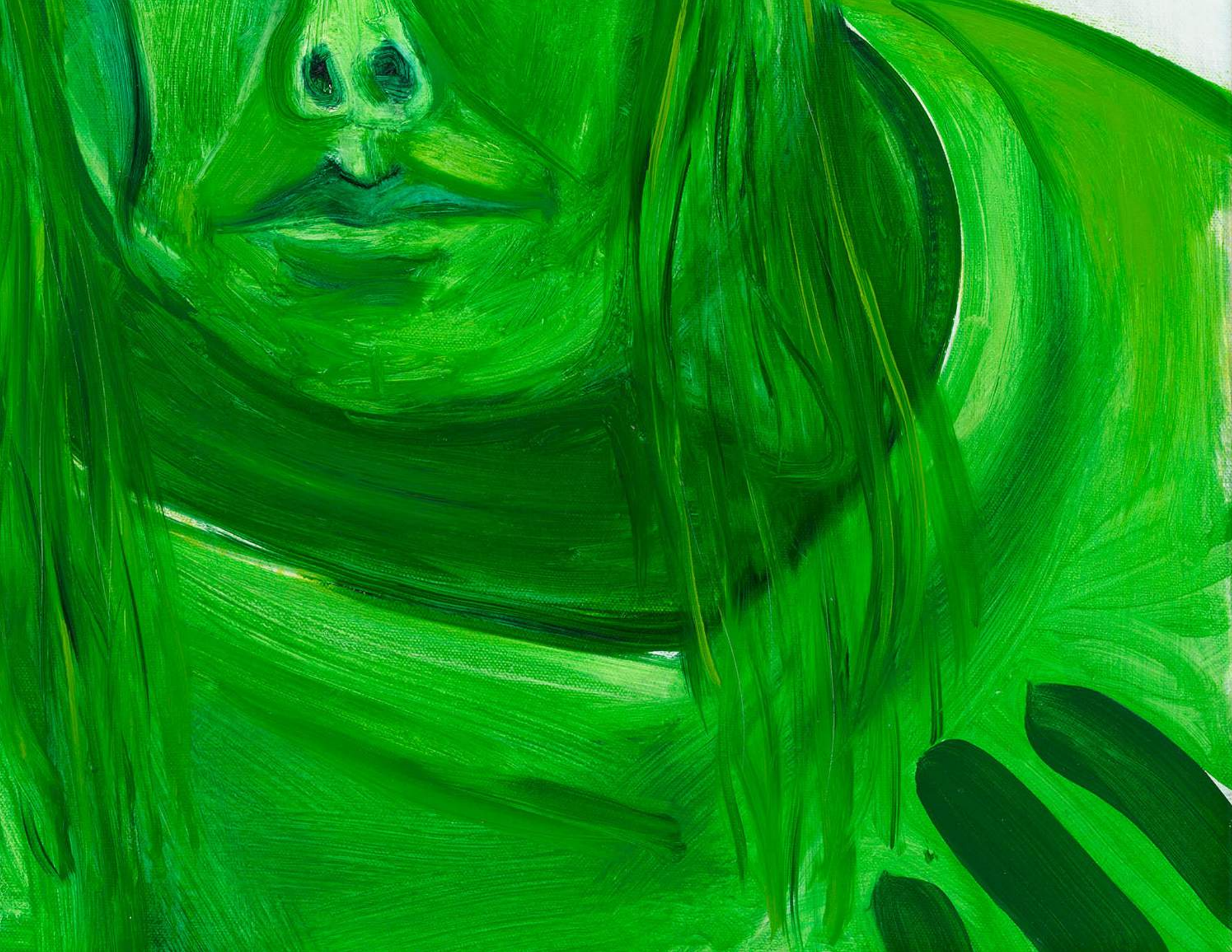
Jason Fox
Grey Eyes, 2026
acrylic, oil, and pencil on canvas
24 x 20 x 7/8 inches
(61 x 50.8 x 2.1 cm)
framed:
25 1/4 x 21 1/4 x 1 1/2 inches
(64.1 x 54 x 3.8 cm)
$20,000





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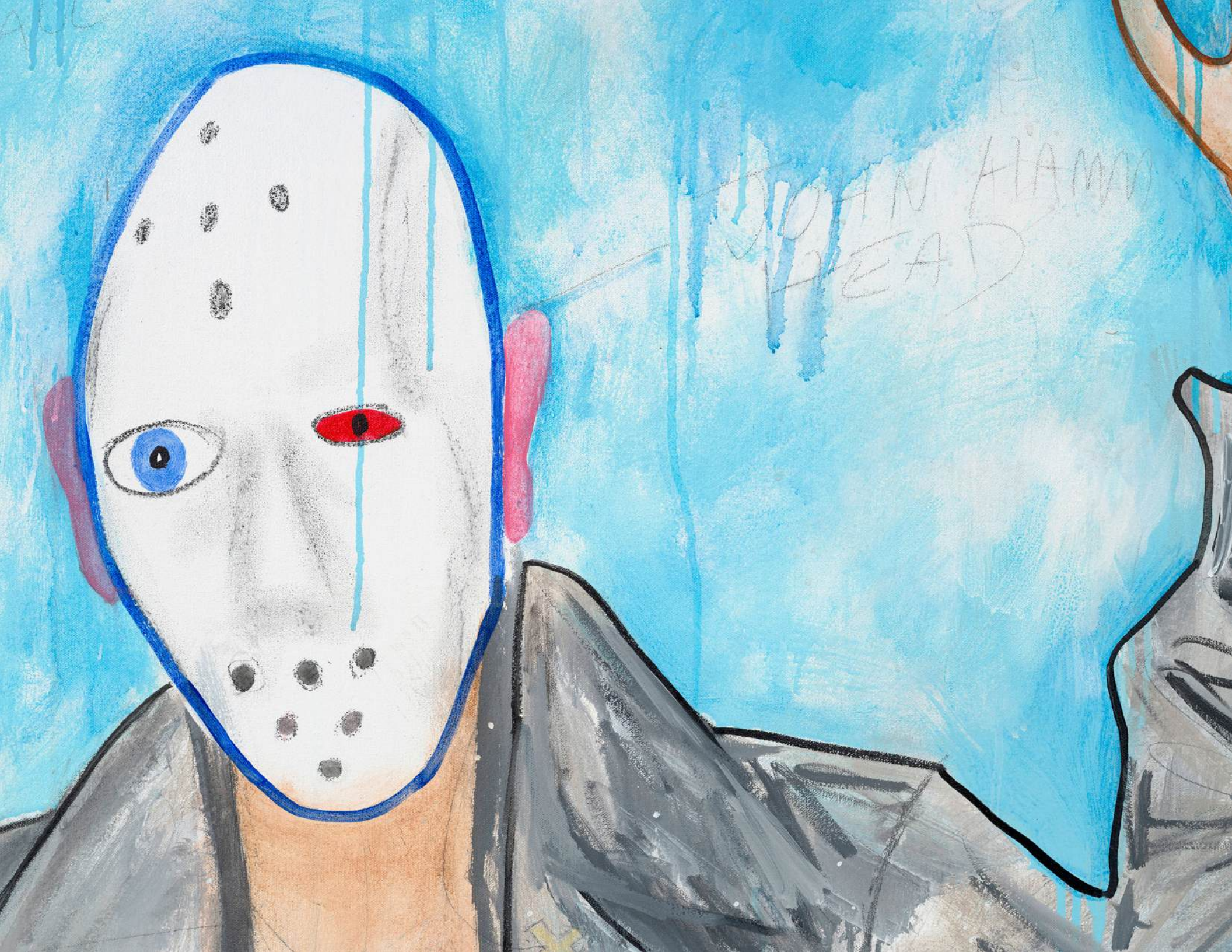
Jason Fox
What About Me, 2026
acrylic and pencil on canvas
90 1/8 x 62 x 1 5/8 inches
(228.8 x 157.5 x 4.1 cm)
framed:
91 3/8 x 63 1/4 x 2 1/2 inches
(231.9 x 160.7 x 6.2 cm)
$70,000


DEAD

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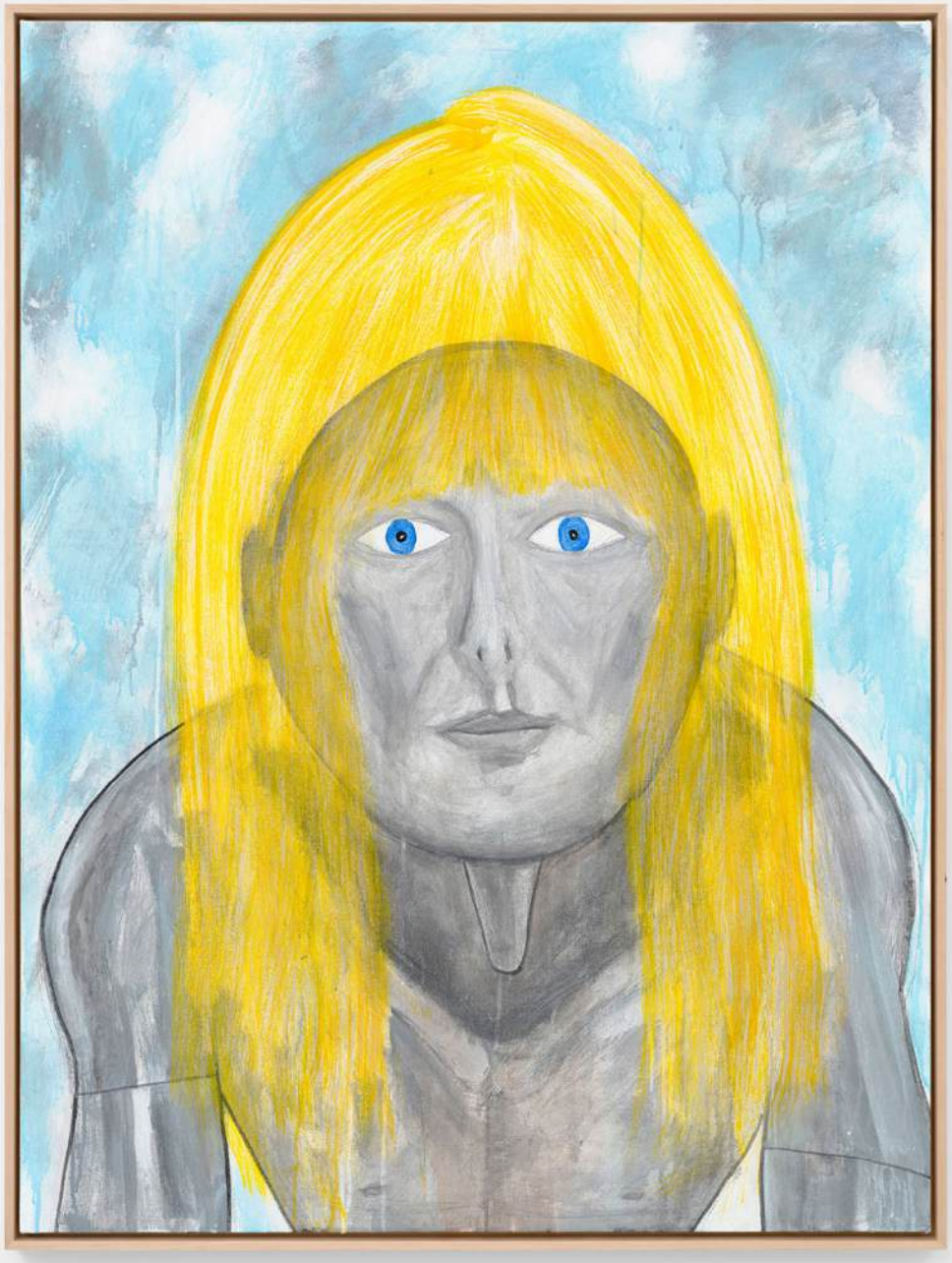
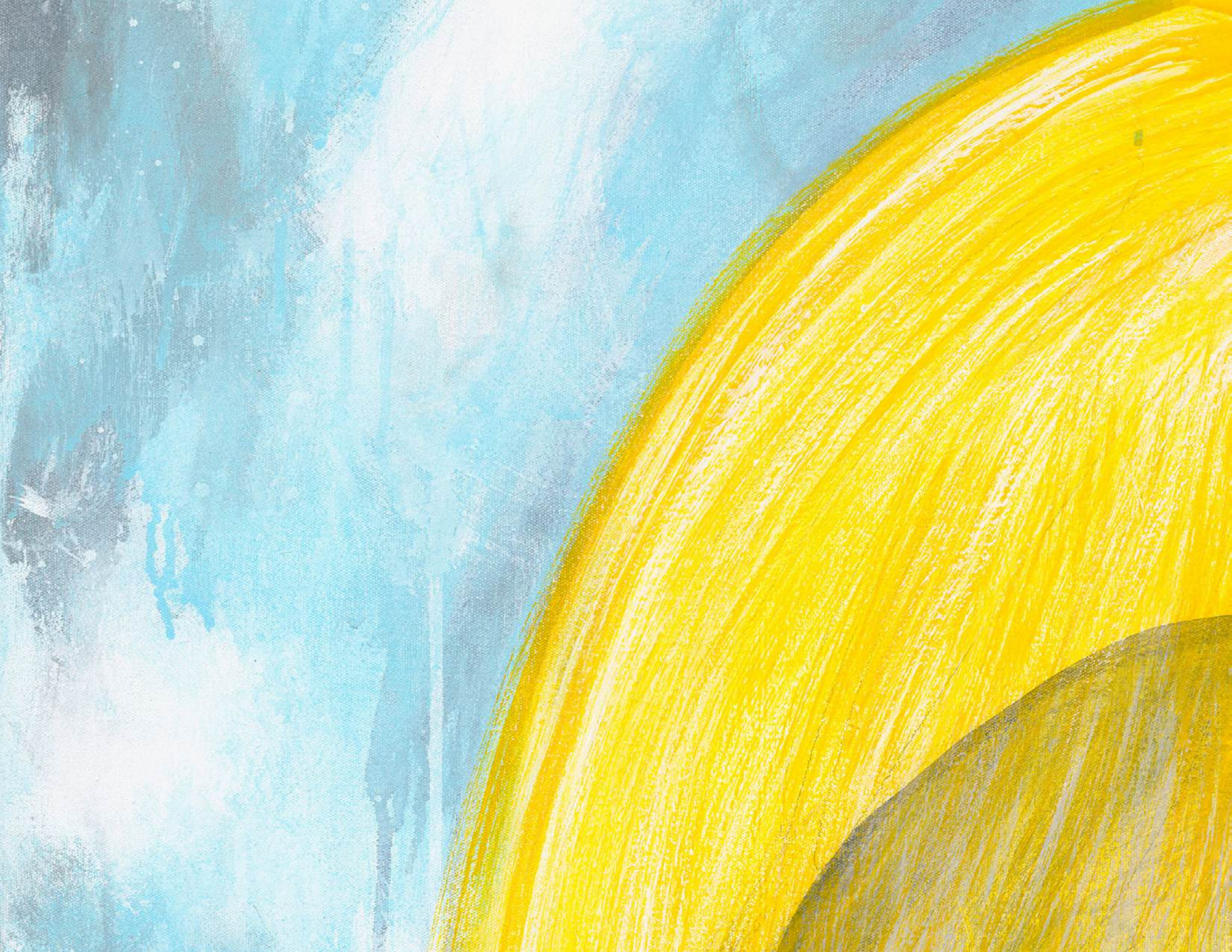


Jason Fox
Seeing And Thinking, 2026
acrylic and pencil on canvas
48 1/8 x 36 x 1 1/8 inches
(122.1 x 91.4 x 2.9 cm)
framed:
49 3/8 x 37 1/4 x 1 7/8 inches
(125.4 x 94.6 x 4.8 cm)
$38,000



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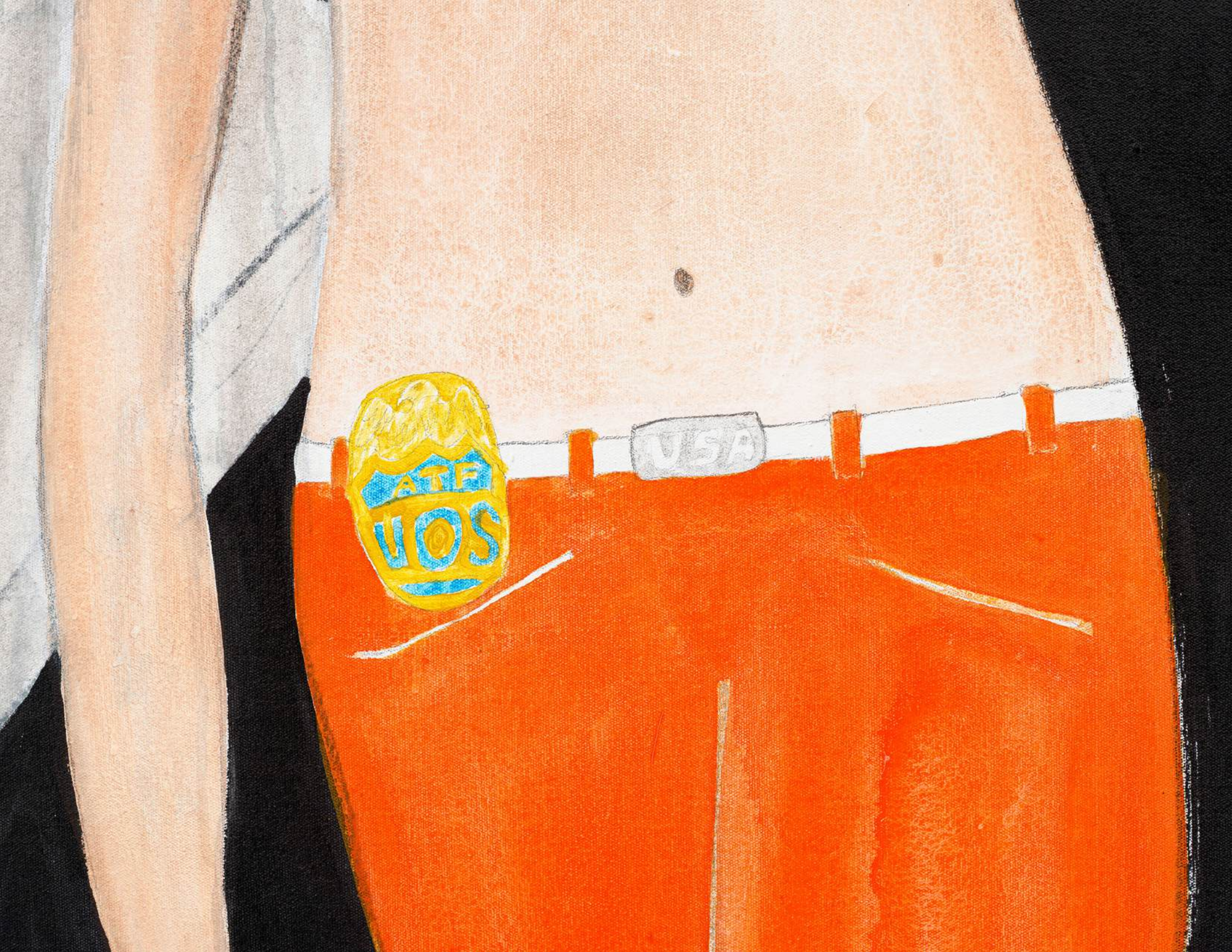
Jason Fox
Crime Scene, 2026
acrylic and pencil on canvas
56 x 48 1/8 x 1 5/8 inches
(142.2 x 122.1 x 4.1 cm)
framed:
57 1/4 x 49 1/4 x 2 1/2 inches
(145.4 x 125.1 x 6.2 cm)
$48,000


ATF
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POLICE
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CLOSED

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Jason Fox
Demigod, 2024
acrylic, oil, and pencil on canvas
18 x 24 x 5/8 inches
(45.7 x 60.8 x 1.6 cm)
framed:
19 1/4 x 25 1/4 x 1 1/2 inches
(48.9 x 64 x 3.8 cm)
$20,000

Los Angeles

Evan Holloway
ROYGBIV
May 16 – June 20, 2026

Hilary Pecis
Love Letters
May 16 – June 20, 2026

Tom of Finland
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

Fairs

Independent
May 14 – 17, 2026

Art Basel
June 16 – 21, 2026

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