



DAVID
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GALLERY

Art Basel Hong Kong 2025

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Booth 1B30
Hong Kong Convention & Exhibition Centre
March 26 – 30, 2025

Exhibiting Artists

David Altmejd
Mario Ayala
Huma Bhabha
Lucy Bull
Valentin Carron
Martha Diamond
Fred Eversley
Jason Fox
Sam Gilliam
Jenna Gribbon
Guan Xiao
Evan Holloway
Shara Hughes
William E. Jones
Tala Madani



Simphiwe Mbunyuza
Sam McKinniss
Joel Mesler
Ivan Morley
Odili Donald Odita
Maia Cruz Palileo
Hilary Pecis
Torbjørn Rødland
Chico da Silva
Ricky Swallow
Tristan Unrau
Lesley Vance
Mary Weatherford
Jonas Wood

Jenna Gribbon

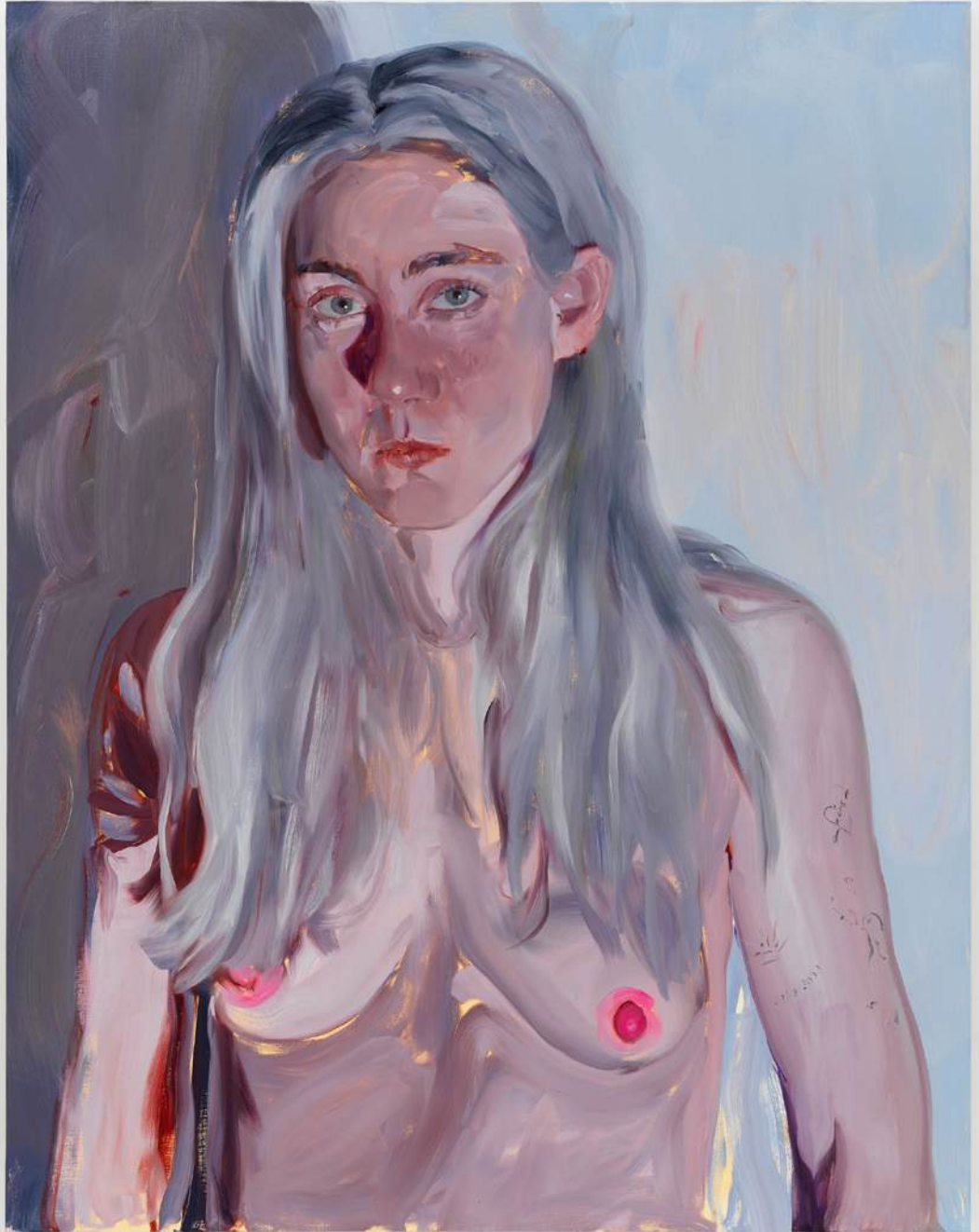
Jenna Gribbon's (b. 1978, Knoxville, Tennessee) oil paintings constitute an important new entry in the lineage of figurative art, extending its narrative possibilities to explore the act of looking. Gribbon's recent paintings primarily focus on depicting her wife, Mackenzie Scott (aka TORRES), in poses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

The Rose Art Museum at Brandeis University is planning a major solo exhibition of Jenna Gribbon's work, tentatively scheduled for Fall 2026. The planned show will be a comprehensive survey of 25 years of painting. Gribbon was the subject of a solo exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Making Their Mark*, Shah Garg

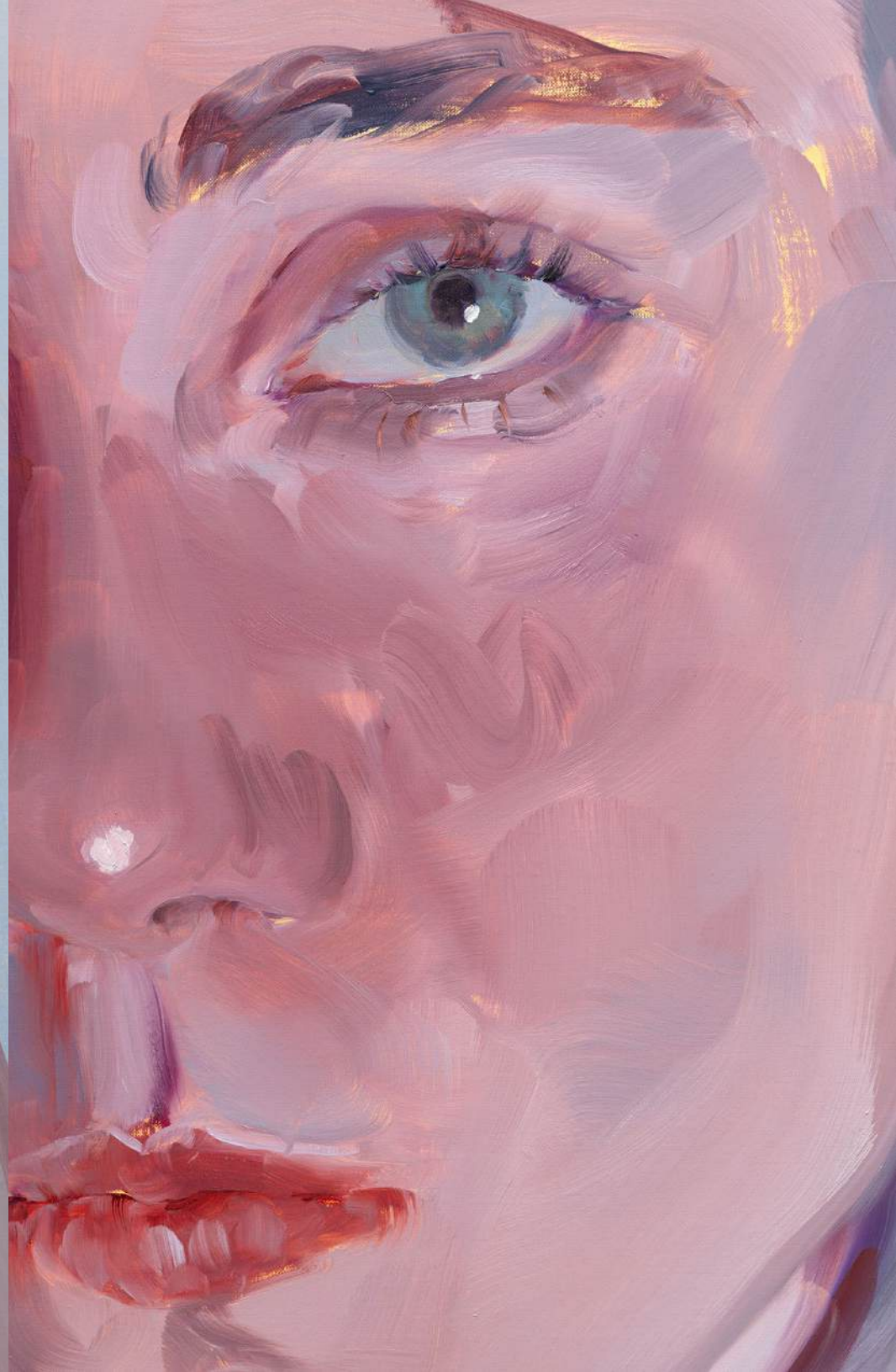
Foundation, New York (2023); *Friends & Lovers*, FLAG Art Foundation, New York (2023); *Living Histories: Queer Views and Old Masters*, The Frick Collection, New York (2022); and *Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting*, Warsaw Museum of Modern Art, Poland (2019). Her work is in the permanent collections of institutions including Kunstmuseum The Hague, the Netherlands; Dallas Museum of Art; Marjorie Barrick Museum of Art, Las Vegas, Nevada; New Orleans Museum of Art, Louisiana; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; and FLAG Art Foundation, New York. Gribbon lives and works in New York.

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Jenna Gribbon
Soft Intense, 2025
oil on linen
92 x 72 x 1 3/4 inches
(233.7 x 182.9 x 4.4 cm)
\$250,000







Fred Eversley

Fred Eversley (b. 1941, Brooklyn, New York) is a key figure in the development of contemporary art from Los Angeles during the postwar period. Like other artists in the Light and Space group with which he's associated, Eversley's early work as an aerospace engineer inspired his eventual merging of scientific and artistic languages, and laid the groundwork for what would soon become a career-long fascination with a single geometric form—the parabola. As the foundational technology used in telescope lenses, Eversley describes the parabola as “the one and only shape that is the perfect concentrator of all forms of energy.” While the artist is best known for his circular Parabolic Lens sculptures, the floor-based Cylindrical Lens on view exemplifies an important typology, first ideated in the 1970s, and to which Eversley has recently returned at a larger scale. By placing the Cylindrical Lenses directly on the floor, Eversley puts his objects in relationship with the viewer's body in ways that heighten the already immersive visual effects that characterize his Parabolic Lenses. “My work is all about energy,” Eversley says, “so playing with and pushing the boundaries of the parabola has been the focus of my work.” Here, he utilizes the plano-convex lens in a cylindrical tapered section; by focusing light to a single line, the silhouette of the sliced, angled plane creates parabolic arcs, both grounding bodily experience and leading the eye upward. Geometry also informs the experience of the work's monochromatic blue hue, which gradually transitions from rich saturation at its bottom, where the object meets the floor, to colorless transparency at the apex.

Fred Eversley's largest public installation to date, *PORTALS*, commissioned by Related Companies in a public-private partnership with the City of West Palm Beach, debuted at One Flagler in 2024. In 2023, Public Art Fund presented *Fred Eversley: Parabolic Light* at Doris C. Freedman Plaza in New York's Central Park. Eversley has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2022–2023); Rose Art Museum, Brandeis University, Waltham, Massachusetts (2017); Art + Practice, Los Angeles (2016); National Academy of Science, Washington, D.C. (1981); Palm Springs Art Museum, California (1977); Newport Harbor Art Museum, Newport Beach, California (1976); and Whitney Museum of American Art, New York (1970). Recent group exhibitions include *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York (2024–2025); *Lumen: The Art and Science of Light* (included in *PST ART: Art & Science Collide*), Getty Center, Los Angeles (2024); *Particles and Waves: Southern California Abstraction and Modern Physics, 1945–1990* (included in *PST ART: Art & Science Collide*), Palm Springs Art Museum (2024); and *Light, Space, Surface: Selections from LACMA's Collection*, Los Angeles County Museum of Art (2023). His work is in the permanent collections of institutions including Tate Modern, London; Guggenheim Museum, New York; Museum of Fine Arts, Houston; Whitney Museum of American Art, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Museum of Modern Art, New York; K11 Art Foundation, Hong Kong; and Los Angeles County Museum of Art. Eversley lives and works in New York City.

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Fred Eversley

Untitled (cylindrical lens), 2024

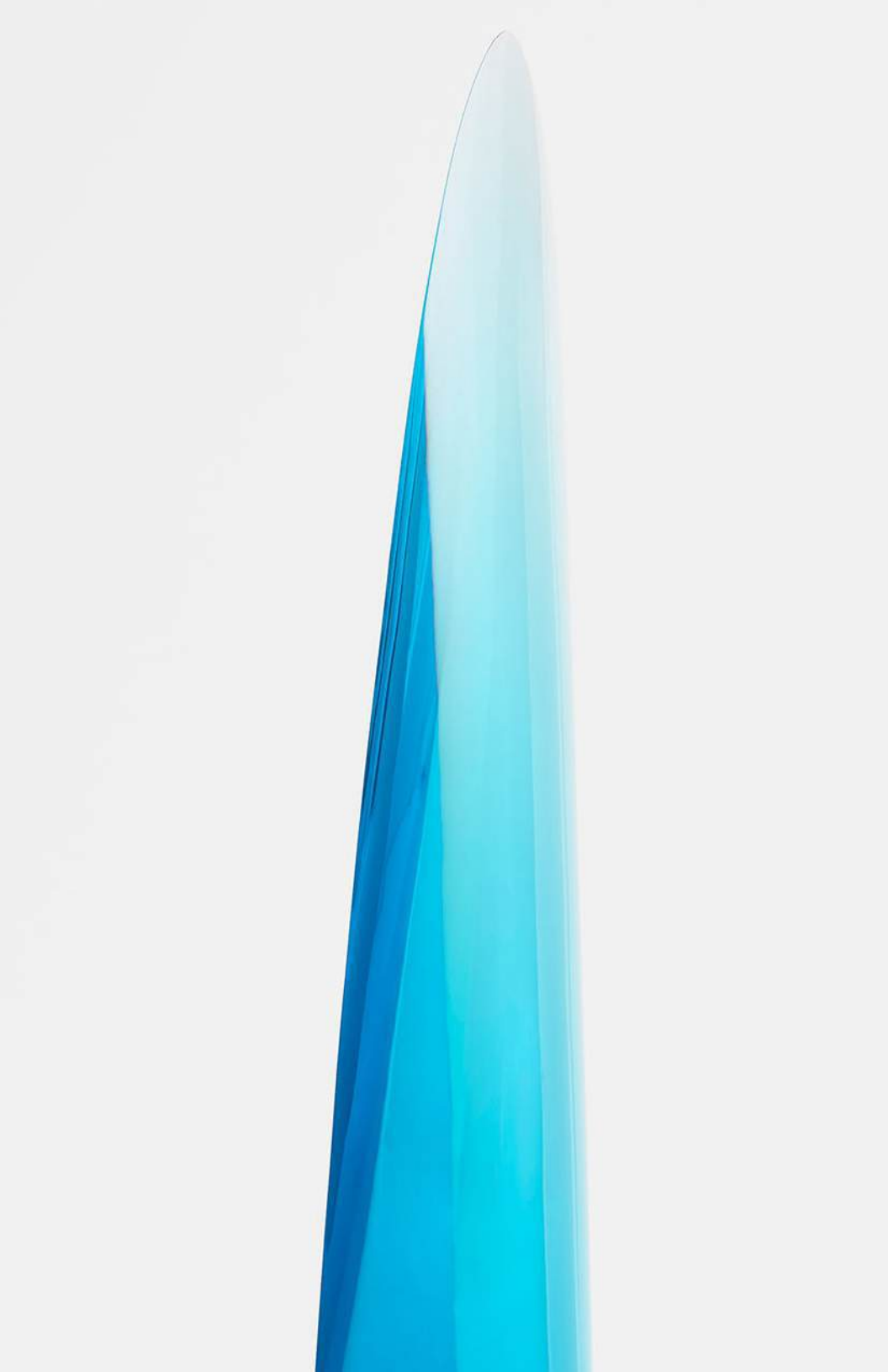
cast polyurethane

94 x 19 x 9 inches

(238.8 x 48.3 x 22.9 cm)

\$500,000





Odili Donald Odita

Bridging a wide range of approaches to pattern making, abstraction, and the study of light and shadow, Odili Donald Odita's (b. 1966, Enugu, Nigeria) paintings deal primarily with ideas of change, and how the transitional, in-between state that links seasons, life and death, election cycles, and other rhythmic or systemized real-life events may be further reflected upon through the use of color, shape, and form. By working within a concentrated field of geometric shapes, ray-like beams, and skewed grids, Odita makes visible the otherwise metaphoric, spiritual, or psychological spaces that change occupies. For Odita, color is not only the basis for which his forms take shape and engage with one another, but also a tool through which he's able to explore questions around identity and meaning.

Odili Donald Odita's new large-scale commission, *Songs from Life*, for The Museum of Modern Art in New York will open April 8, 2025. He has also been the subject of solo exhibitions at The Hyde Collection, Glens Falls, New York (2025), Abroms-Engel Institute for the Visual Arts, Birmingham, Alabama (2024); Contemporary Dayton, Ohio (2024); Boca Raton Museum of Art, Florida (2024); Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015). Recent group exhibitions include *Giants: Art from the*

Dean Collection of Swizz Beatz and Alicia Keys, Brooklyn Museum, New York (2024); *New Grit: Art & Philly Now*, Philadelphia Museum of Art (2021); *Generations: A History of Black and Abstract Art*, Baltimore Museum of Art (2019); *How We See: Materiality of Color*, Laumeier Sculpture Park, St. Louis (2019); *An American City: Eleven Cultural Exercises*, FRONT International: Cleveland Triennial for Contemporary Art, Cleveland (2018); *Prospect 4: The Lotus in Spite of the Swamp*, New Orleans (2017); and *Think with the Senses – Feel with the Mind: Art in the Present Tense*, 52nd Venice Biennale, Italy (2007). Odita's work is in the permanent collections of institutions including the Baltimore Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Pérez Art Museum, Miami; Philadelphia Museum of Art; SFMOMA, San Francisco; and The Studio Museum in Harlem, New York. Odita lives and works in Philadelphia.

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Odili Donald Odita
Surface Charge I, 2014
acrylic on canvas
24 1/4 x 30 1/4 x 1 3/4 inches
(61.6 x 76.8 x 4.4 cm)
framed:
25 x 31 x 2 inches
(63.3 x 78.7 x 5.1 cm)
\$60,000



Simphiwe Mbunyuza

Simphiwe Mbunyuza (b. 1989 Eastern Cape, South Africa) draws on the traditions and legacies of the Xhosa people, indigenous to eastern South Africa since the seventh century, to create distinct ceramic vessels and sculptures marked by rich textures and regional iconography. To craft his stoneware forms, Mbunyuza employs a coiling technique utilized by the Xhosa for centuries, subsequently carving into and molding the works' surfaces before firing them at very high temperatures. The integration of leather, fabric, steel, paint, and other materials echoes a range of Xhosa crafts beyond pottery, including textiles, beadwork, and ceremonial garments notable for their intricate geometric patterning. While informed by this longstanding history, Mbunyuza's artworks also extend into new visual territories. Gourd-like forms flare into or converge with asymmetrical abstract elements, bisecting marks, and radial designs evocative of human intervention in organic states or processes.

Mbunyuza recently completed his artist residency at Archie Bray Foundation for the Ceramic Arts in Helena, Montana. He has presented solo exhibitions at David Kordansky Gallery, New York (2025) and Los Angeles (2024); Mindy Solomon Gallery, Miami (2023); African Studies Gallery and Gordon Gallery, Tel Aviv, Israel (2022); and Marianne Boesky Gallery, Aspen, Colorado (2021). Recent group exhibitions include

ArtNow, Oklahoma Contemporary, Oklahoma City (2021); *Small Objects*, A.I.R. Vallauris, France (2017); Franschhoek Annual Festival, Art in the Yard Gallery, Franschhoek, South Africa (2016); among others. Mbunyuza currently lives and works in Butterworth, Eastern Cape, South Africa.

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Simphiwe Mbunyuza
UTSHEVULANE, 2024
ceramic
15 x 14 1/2 x 10 inches
(38.1 x 36.8 x 25.4 cm)
\$12,000





Martha Diamond

Throughout her six-decade career, Martha Diamond (1944–2023) dedicated herself to the investigation of built environments, especially that of her native New York City, where she worked out of the same Bowery studio from 1969 on. Diamond’s oeuvre encompasses an exhaustive study of both the visual elements of the metropolis—namely the formal and spatial dictates of architecture—as well as the haptic sensations and subjective responses that arise from experiencing a city as a human body. In the work on view, from 2004, Diamond’s restrained palette and signature alla prima application of paint emphasize her gestural brushwork and decisive approach to composition, drawing attention to both the underlying grid and the expressive possibilities of light, motion, and materiality that play across the painted surface. Here, the impression of an intricate, shadowed facade—an image collaboratively constructed by both artist and viewer—is also an opportunity for formal exploration in which distinctions between observation, memory, expression, and pure abstraction become insignificant. The work on view was created during a period of output in which Diamond moved away from extreme aerial and pedestrian views in favor of more explicitly linear and front-on perspectives, and increasing experimentation with color, line, and the possibilities of abstraction. Recalling comparisons to Monet’s “Rouen Cathedral” series, Diamond often iterated multiple versions of the same view or building as a means of concretizing ephemeral atmospheric shifts, and rendering time’s elusive passage as a visually stunning phenomenon.

Martha Diamond is the subject of the major survey exhibition *Deep Time*, co-organized by the Colby College Museum of Art in Waterville,

Maine and The Aldrich Contemporary Art Museum in Ridgefield (2024–2025). Other solo exhibitions of her work have taken place at the New York Studio School (2004); Bowdoin College Museum of Art, Maine (1988); and Portland Museum of Art, Maine (1988), among many others. Notable group exhibitions include *Surface Tension: Etchings from the Collection*, Colby College Museum of Art, Waterville, Maine (2024); *Beautiful, Vivid, Self-contained* (curated by David Salle), Hill Art Foundation, New York (2023); *Visionary Painting* (curated by Alex Katz), Colby College Museum of Art, Waterville, Maine (2017); *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); *Inventing the American Landscape: A Dialogue with the Visual World*, North Carolina Museum of Art, Raleigh (1998); Whitney Biennial 1989 (curated by Richard Armstrong, John G. Hanhardt, Richard Marshall, and Lisa Phillips), Whitney Museum of American Art, New York; *American Painting Since the Death of Painting* (curated by Donald Kuspit and presented in association with the USSR Union of Artists), Kuznetsky Most Exhibition Hall, Moscow (1989); and *MetaManhattan*, Whitney Museum of American Art, New York (1984). 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, Maine; 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; National Gallery of Australia, Canberra; North Carolina Museum of Art, Raleigh; and Whitney Museum of American Art, New York.

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Martha Diamond

Untitled, 2004

oil on linen

56 3/8 x 40 1/8 x 1 3/8 inches

(143 x 101.9 x 3.5 cm)

framed:

58 3/4 x 42 5/8 x 2 3/8 inches

(149.2 x 108.1 x 5.9 cm)

\$135,000







Ricky Swallow

Ricky Swallow (b. 1974, San Remo, Australia) uses ordinary materials to create precisely rendered objects that he then casts in bronze. Swallow's interest in skilled craftsmanship and the immediacy of the hand-constructed find expression in his process as he deconstructs, alters, and ultimately casts his sources, as well as in the subjects he chooses to render: age-old tools like cups and levels, and component parts like the boards, brackets, and rods that make up the armature of daily life. The recent work on view continues one of the artist's ongoing typologies in which lengths of rope are juxtaposed against a hinged metal form familiar from commercial expandable gates. In this iteration, select portions of both objects are isolated and joined to form a discrete wall-mounted sculpture whose definite edges suggest the decisive framing of a painting. Here, the informality with which the rope threads the metal, paired with the structural symmetry of the lattice section, epitomizes Swallow's engagement with dichotomies and their relationships—how the malleable interacts with the fixed, the soft undermines the hard, and the deceptively minimal confronts the functionally complex.

In August 2025, Ricky Swallow will debut a major outdoor commission for the Lotti Smorgon Sculpture Terrace at the Museum of Contemporary Art Australia, Sydney. He has also been the subject of solo and two-person exhibitions at the Huntington, San Marino, California (with Lesley

Vance, 2012); Douglas Hyde Gallery, Dublin (2007); Kunsthalle Wien, Vienna (2007); MoMA PS1, Long Island City, New York (2006); and the Australian Pavilion, 51st Venice Biennale, Italy (2005). Recent group exhibitions include *Ordinary Extraordinary*, Orange County Museum of Art, Costa Mesa, California (2024); *Infinite Regress: Mystical Abstraction from the Kemper Collection and Beyond*, Kemper Museum, Kansas City, Kansas (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; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Orange County Museum of Art, Costa Mesa, California; Museum of Contemporary Art, Sydney; Museum of Modern Art, New York; Dallas Museum of Art, Texas; and Berkeley Art Museum and Pacific Film Archive, California. Swallow has curated three exhibitions at David Kordansky Gallery: *Grapevine* (2013), a forty-year survey of artists in California who have all worked in clay, and *Weed Pots* (2020 and 2023), solo exhibitions of ceramic vessels by Doyle Lane. Swallow lives and works in Los Angeles.

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Ricky Swallow

Skewed Relief #9, 2025
patinated bronze
15 1/4 x 5 x 3 1/4 inches
(38.8 x 12.7 x 8.3 cm)
\$20,000





Lucy Bull

Lucy Bull's (b. 1990, New York) paintings are visceral works that appeal directly to the senses. In spacious compositions awash with layered color and fluctuating patterns, Bull's abstractions open before the viewer's eye as unresolved worlds or indistinct atmospheres, turning the immateriality of moods, emotional states, and perceptions into known visual experiences. At the same time, prolonged attention reveals Bull's fields to harbor traces of their own construction, and serve as reminders of the material properties of paint, its application, and its array of effects. In *20:35* (2025), methodical fanning, blotting, and hatching create cascades of reds and blues down a surface of migrating shapes. Following the logic of pareidolia, Bull's image evokes the involuntary process by which the insatiable imagination finds—or fabricates—representational pictures in even the most abstract imagery. If the title is read as a timestamp, and the movement of the composition seen as suddenly stilled, Bull's painting renews our awareness of the instability of every passing moment, and indeed the durational nature of both making and perceiving art.

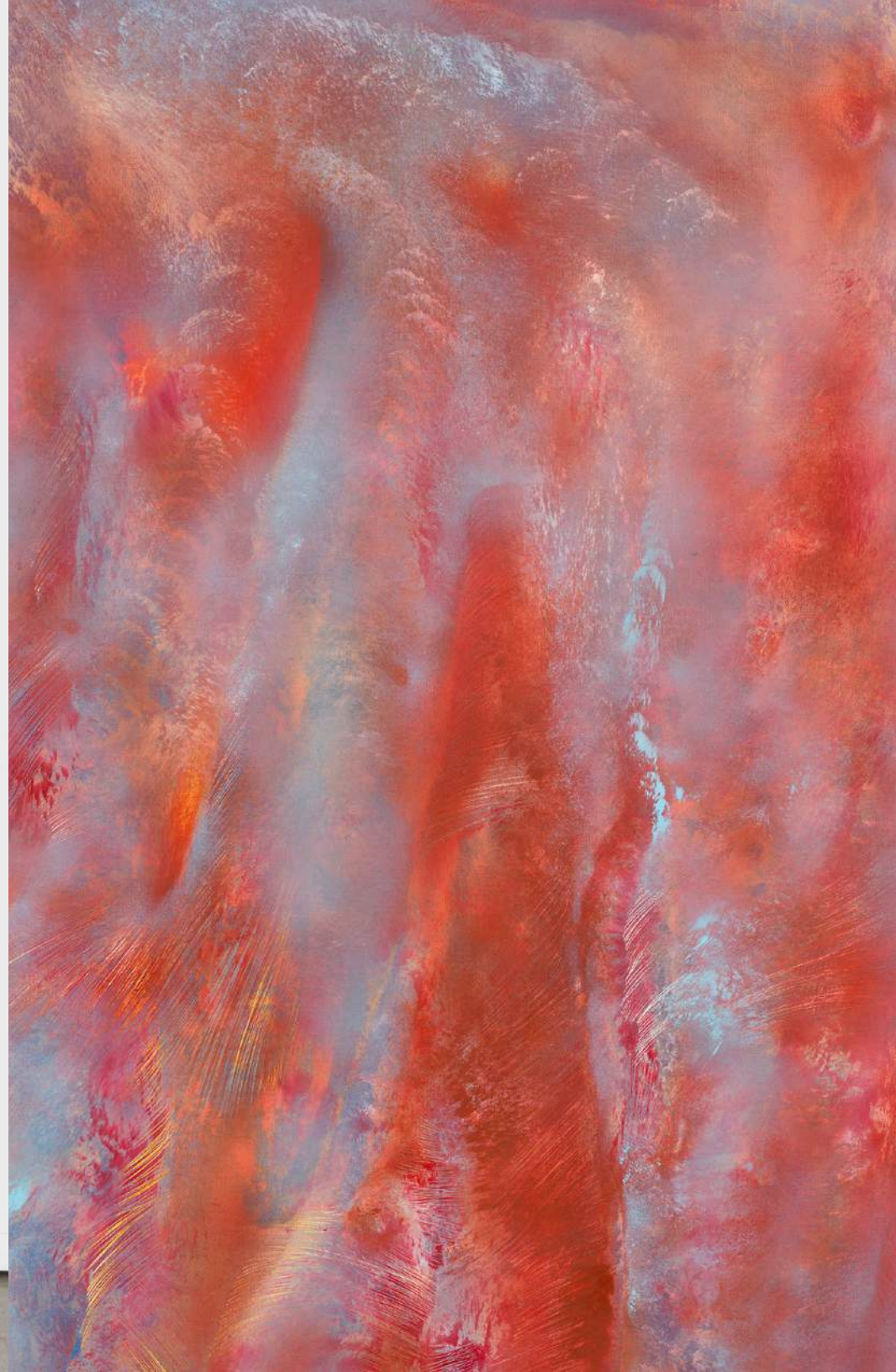
Lucy Bull has been the subject of solo and two-person exhibitions at the Institute of Contemporary Art, Miami (2024–2025); The Warehouse, Dallas (2023); Long Museum West Bund, Shanghai (2023); Pond Society (with Guo Fengyi, 2021); and RMS Queen Mary,

Mother Culture, Long Beach, California (2017). Recent group exhibitions include *How do we know the world?*, Baltimore Museum of Art (2024); *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon, France (2024); NGV Triennial, Melbourne, Australia (2023); *He Said/ She Said: Contemporary Women Artists Interject*, Dallas Museum of Art (2023); *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, California (2022); *ABSTRACT VOCABULARIES: Selections from the Collection*, Museum of Contemporary Art San Diego (2021); and *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, Ohio (2021). Her work is in the permanent collections of institutions including including the Albertina Museum, Vienna; the 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, Massachusetts; and Speed Art Museum, Louisville, Kentucky. Bull lives and works in Los Angeles.

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Lucy Bull
20:35, 2025
oil on linen
48 1/8 x 36 x 1 1/8 inches
(122.2 x 91.4 x 2.7 cm)
\$120,000







Valentin Carron

Valentin Carron (b. 1977, Martigny, Switzerland) has become known for sculptures in which familiar objects and cultural signifiers—particularly those associated with daily life in his native rural Switzerland—are transformed into nuanced works brimming with pathos and equal parts homage and iconoclasm. Employing a rigorous, multi-step process of fabrication and translation, Carron's works renew the visual possibilities of time-worn objects, utilizing straightforward forms to ask a set of complex, ever-evolving questions. First sculpted in children's modeling clay, then scanned, rescaled, and cast in bronze, this work continues Carron's ongoing interest in the internal conditions and processes, and well as the networks of support, that engender the making of art.

Valentin Carron represented Switzerland at the 55th Venice Biennale, Italy (2013). He has also been the subject of solo exhibitions at institutions worldwide including Museum im Bellpark, Kriens, Switzerland (2021); Le Consortium, Dijon, France (2020); Musée des Beaux-Arts de Rennes and Galerie Art & Essai Université Rennes, France (2018); Overbeck Gesellschaft, Lübeck, Germany (2015); Kunsthalle Bern, Switzerland (2014); Fondation Louis Moret, Martigny, Switzerland (2014); Palais de Tokyo, Paris (2010); Centro de Arte Contemporáneo La Conservera, Ceuti, Spain (2009); and Kunsthalle Zürich, Switzerland (2007). Recent group shows include *Form Matters*, *Matter Forms – From*

Readymade to Product Fetish, Kunst Museum Winterthur, Switzerland (2024); *A Journey*, Yuz Museum, Shanghai (2023); *Nature humaine – Humaine nature*, Fondation Vincent van Gogh, Arles, France (2022); *Swiss Sculpture Since 1945*, Aargauer Kunsthhaus, Aarau, Switzerland (2021); *Inventaire*, MAMCO Geneva (Musée d'art moderne et contemporain) (2021); and *Folklore*, Centre Pompidou-Metz, Metz, France (2020). His work is in the permanent collections of institutions including Aargauer Kunsthhaus, Aarau, Switzerland; Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York; and Migros Museum für Gegenwartskunst, Zürich. Carron lives and works in Martigny, Switzerland.

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Valentin Carron
Child and Dog, 2022
bronze and enamel paint
6 1/4 x 7 1/2 x 3 inches
(15.9 x 19.1 x 7.6 cm)
unique in a series of 3, with 1 AP
\$12,000





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. *Don't Get It Twisted* (2023) illustrates Hughes's singular stylistic exuberance, in which reality and fantasy collide in dynamic harmony. By reimagining a familiar postcard visual in a composition that seems not so much arranged as unfurled, the traditional landscape painting becomes, in the artist's hands, a capacious genre in which multiple art historical threads converge, including Fauvism, Color Field painting, and the many descendants of Cubism. Here, a cliffside of acid green grass is described blade-by-blade, framing a fisheye view of shoreline whose winds, tides, and light are communicated by dappled mark making that recedes into the background. In an evocation that occurs across Hughes's work, light and shadow, as on the tree, cliff face, and ocean surface are rendered in hues that evoke the simultaneity of multiple timeframes in a single field, and lend the image its atmosphere of solitude and reverie.

Shara Hughes 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, Colorado (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include *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); *Nature humaine – Humaine nature*, Fondation Vincent van Gogh, Arles, France (2022–2023); *America Will BE! Surveying the Contemporary Landscape*, Dallas Museum of Art (2019); and Whitney Biennial 2017, Whitney Museum of American Art, New York. Her work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York; 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, New York.

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Shara Hughes

Don't Get It Twisted, 2023
oil, acrylic, and dye on canvas
96 x 72 inches
(243.8 x 182.9 cm)
\$500,000







Ivan Morley

Ivan Morley's (b. 1966, Burbank, California) paintings emerge from, and return to, the discipline of painting, but they also incorporate materials, techniques, and conceptual strategies associated with other mediums. His expanded view of painting reflects an expanded sense of the stories painting can tell. Many of his works are embroidered compositions in which the formal qualities of stitches and thread lend their textures and rhythms to Morley's fluid amalgamations of figuration and abstraction. Over time, he has refined his approach to this technique, so that it becomes ever more responsive to small shifts in his process; these shifts in turn become subjects within the works themselves. Inspired by the title of a Bee Gees song, *Tragedy, [sic]* (2023) alludes to the way a musician may elongate or alter the pronunciation of a word to better match the rhythm of a song, and so too can a painter modify an image to better meet the needs of a composition. In this sense, painting, or the creation of a visual image, is flexible in the way a written narrative or other methods of storytelling can't be.

Ivan Morley's solo exhibition, *Tragedy, [sic]*, is currently on view at David Kordansky Gallery, New York. Morley's previous solo exhibitions include David Kordansky Gallery, Los Angeles (2022 and 2018); Bortolami Gallery, New York (2021 and 2016) and Kimmerich Galerie, Berlin (2014). Group exhibitions include *Abstract America*

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

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Ivan Morley
Tragedy, [sic], 2023
thread, ink, and water-
color on canvas
28 1/8 x 25 5/8 x 1 1/4 inches
(71.4 x 65.1 x 3.2 cm)
framed:
29 1/8 x 26 5/8 x 2 inches
(74 x 67.6 x 5.1 cm)
\$40,000







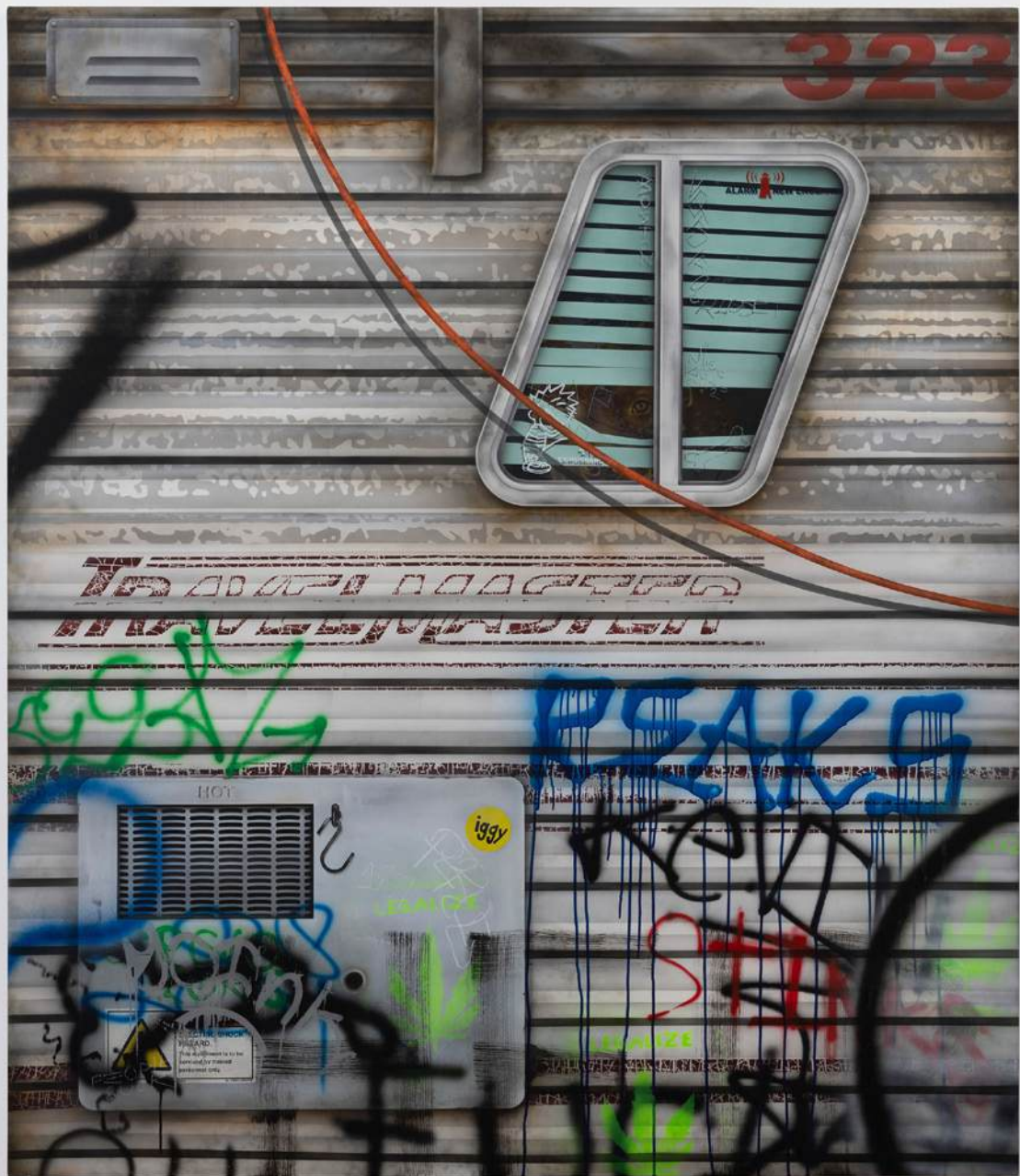
Mario Ayala

Arresting for their distinct visual references, technicality, and refined surfaces, Mario Ayala's (b. 1991, Los Angeles) paintings allude to abundant cultural histories not only in subject matter, but through technical and material investigation. In a process that begins with digital sketches and then relies on rigorous layers of stenciling, airbrushing, and brushwork, Ayala's paintings emerge through alternating stages of planning, improvisation, and free association. Beyond airbrushing's myriad contemporary associations, the artist sees the medium as connected to the origins of painting itself. He also mines its connection to automotive bodywork and, by extension, to the car culture of the West Coast. In *Travel Master* (2024), Ayala continues an ongoing exploration of weathered RV surfaces adorned with graffiti, decals, and other illustrative marks. This new work exemplifies Ayala's abiding interest in seemingly private spaces—in this case, the exterior of an RV—that become public surfaces for visual engagement. Here, seemingly improvised graffiti tags are layered atop worn and faded logos, turning the surface of the motor home into a kind of material catalog of the passage of time. Like other works in the series, Ayala incorporates a mysterious figure peering at the viewer through the window, thereby introducing the surreal into an image that is otherwise purely representational.

Mario Ayala has been the subject of solo and two-person exhibitions at CAC Málaga, Spain (2024); David Kordansky Gallery, Los Angeles (2023); Jeffrey Deitch, New York (2022), and Ever Gold [Projects], San Francisco (2021). Recent group exhibitions include *Xican-a.o.x. Body*, Pérez Art Museum Miami (2024) and The Cheech Marin Center for Chicano Art & Culture at the Riverside Art Museum (2023); *Prospect 2024*, Museum of Contemporary Art San Diego (2024); *Sitting on Chrome: Mario Ayala, rafa esparza, and Guadalupe Rosales*, San Francisco Museum of Modern Art (2023–2024); *Together in Time: Selections from the Hammer Contemporary Art Collection*, Hammer Museum, Los Angeles (2023); *Hot Concrete: LA to HK*, K11 Musea, Hong Kong (2022); and *Made in L.A. 2020: a version*, Hammer Museum, Los Angeles (2020). His work is in the permanent collections of institutions including the Hammer Museum, Los Angeles; San Francisco Museum of Modern Art; and Aishti Foundation, Beirut. Ayala lives and works in Los Angeles.

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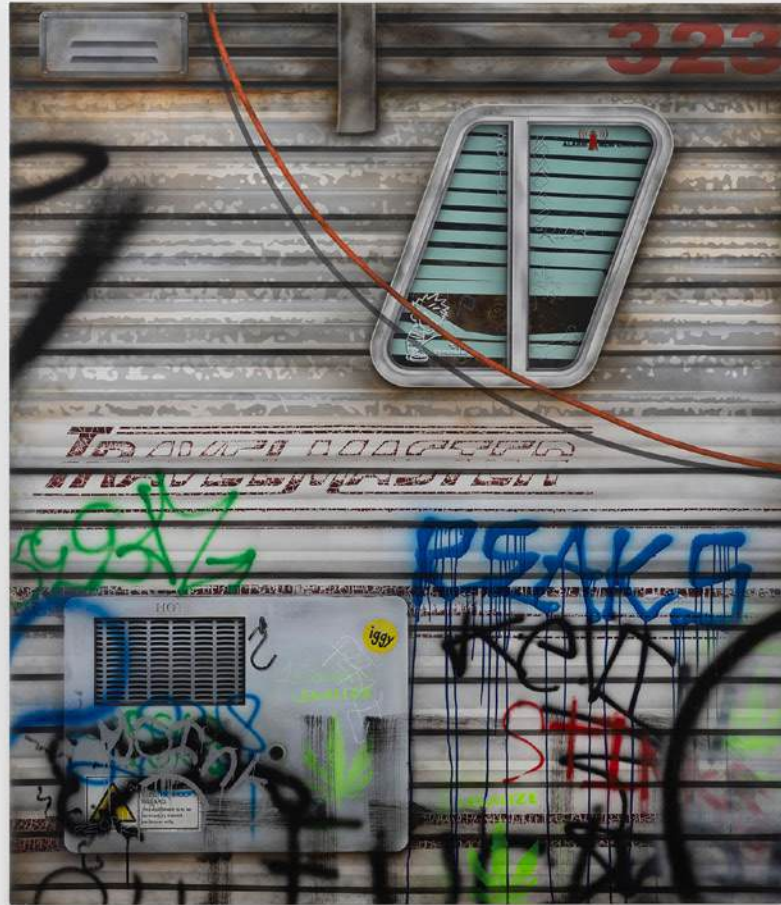
Mario Ayala
Travel Master, 2024
acrylic on canvas
72 x 62 inches
(182.9 x 157.5 cm)
\$80,000





THE DOOR IS OPEN
THE DOOR IS OPEN





Jonas Wood

Jonas Wood (b. 1977, Boston) paints people, places, and things that are both integral and inspirational to his daily life. Wood describes his diaristic subject matter in terms of sincerity and personal integrity: “The thing that interests me is something that I can get close enough to in order to paint it honestly”; an ethos that’s echoed in his intimately illustrative style. Favoring vibrant, opaque colors and graphic edges, Wood’s paintings emphasize highly controlled mark-making and boldly contrasting patterns inside compositional spaces of flattened depth, depicting both human and natural worlds in hyper-selective focus. A remarkable vernacular of ever-evolving imagery—basketballs, bedrooms, art objects, plant life, and the artist’s friends and family—elevates the idiosyncratic alongside the art historical, often in combinations both visually pleasurable and appealingly recognizable. In the triptych on view, Wood presents three unique representations of dark red poppies in different vessels set against a vibrant monochromatic background, highlighting his iterative process and continued engagement with recurring imagery.

Jonas Wood will be the subject of a two-person exhibition with Shio Kusaka at Kenninji Ryosokuin Temple, Kyoto, opening in November 2025. Wood’s previous solo and two-person exhibitions include Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, the Netherlands (with Shio Kusaka, 2017); Lever House, New York (2014); and Hammer

Museum, Los Angeles (2010). Other solo projects include *Still Life with Two Owls*, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles (2016–2018); *Shelf Still Life*, High Line Billboard, High Line Art, New York (2014); and LAXART Billboard and Façade, LAXART, Los Angeles (2014). Recent group exhibitions include *Strike Fast, Dance Lightly: Artists on Boxing*, Norton Museum of Art, West Palm Beach, Florida (2024); *Desire, Knowledge, and Hope (with Smog)*, The Broad, Los Angeles (2023–2024); *New Ground: Jacob Samuel and Contemporary Etching*, Museum of Modern Art, New York (2023); *Psychic Wounds: On Art and Trauma*, The Warehouse, Dallas (2020); *One Day at a Time: Manny Farber and Termite Art*, The Museum of Contemporary Art, Los Angeles (2018); and *Los Angeles: A Fiction*, Astrup Fearnley Museet, Oslo (2016) and Musée d’art contemporain de Lyon, France (2017). His work is in the permanent collections of many institutions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. In 2019, Phaidon published the first monograph dedicated to Wood’s paintings and drawings. Wood lives and works in Los Angeles.

DAVID
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GALLERY



Jonas Wood

*Poppies 1, Poppies 3,
Poppies 4, 2024*

oil and acrylic on canvas and linen

three parts, left to right:

24 x 18 inches

(61 x 45.7 cm)

18 x 14 inches

(45.7 x 35.6 cm)

16 x 16 inches

(40.6 x 40.6 cm)

\$650,000







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. Working through the lens of their own family's migration from the Philippines, Palileo's imagery emerges at the intersection of the personal and the historical, asking how colonialism, displacement, and assimilation are visualized, and the way reality is transmuted through memory. Recognizable for their lush curtains of flora, striking chromatic brilliance, and exuberant mark-making both concentrated and dispersed, Palileo's surfaces celebrate the gestural hand at work. *The Spell of Solitude* (2025) illustrates the artist's proclivity for placing figures in rich visual contexts. Here, a figure either hesitantly steps forward from—or retreats back into—a fecund jungle of vines and trees. By rendering the figure and their surroundings in the same hues and by similar brushwork, Palileo evokes metaphors of camouflage, questioning the ways in which people and their environments—the natural as well as the geopolitical—might be inextricable.

Maia Cruz Palileo's solo exhibition, *SATOR ROTAS*, is currently on view at David Kordansky Gallery, Los Angeles. Palileo's previous solo exhibitions include the Cummer Museum, Jacksonville, Florida (2023); Kimball Art Center, Park City, Utah (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*, Cantor Arts Center at Stanford University (2024); *Seven Rooms and a Garden*, Moderna Museet, Skeppsholmen, Stockholm (2023); *Spirit in the Land*, Nasher Museum of Art at Duke University, Durham, North Carolina (2023); *The Outwin: American Portrait Today*, Smithsonian National Portrait Gallery, Washington, D.C. (2022); *A Point Stretched: Views on Time*, San José Museum of Art, California (2022); and *Our Blue Planet: Global Visions of Water*, Seattle Art Museum (2022), among others. Their work is in the permanent collections of institutions including the Cummer Museum, Jacksonville, Florida; San José Museum of Art, California; TANG Art Foundation, Hong Kong; Fredriksen Collection, National Museum, Oslo, Norway; Nasher Museum of Art at Duke University, Durham, North Carolina; Speed Art Museum, Louisville, Kentucky; and Chapman University, Orange, California. Palileo lives and works in Brooklyn, New York.

DAVID
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GALLERY

Maia Cruz Palileo
The Spell of Solitude, 2025
oil on linen
72 x 60 x 1 1/2 inches
(182.9 x 152.4 x 3.8 cm)
\$80,000





Tristan Unrau

Tristan Unrau (b. 1989, Brampton, Canada) deploys a range of approaches to artmaking that reconsider terms foundational to Western art. Across his inquisitive project, each new painting presents an opportunity to revivify traditional techniques—and revisit earlier modes of seeing the world—spanning art historical styles and genres, including landscapes, allegories, and portraiture. As a way to “participate in a tradition despite being shorn of my belief in it,” painting allows Unrau, in his own words, “to throw my own esoteric impulses into the ring, not so that a new thing can be said [. . .] but so that I can be reminded how strange it is that there is anything to say at all.” The two works on view demonstrate the radical heterogeneity of the artist’s output, as well as his commitment to ventriloquism as a means of arriving at technical mastery. While *Oxbow* (2025) and *Revelation* (2025) are as different tonally as they are in subject, the images come into dialogue through their similar palettes and soft brushwork, slyly insinuating that moods of introspection and self-examination can be as readily found in a solemn river view as in the searching expression of a cartoon cat. Ultimately the power of Unrau’s artworks lies in their adherence to original conceptual parameters while emitting profound humanism.

Tristan Unrau has been the subject of solo exhibitions at Sebastian Gladstone, Los Angeles (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, Wisconsin (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 many others. Unrau lives and works in Los Angeles.

DAVID
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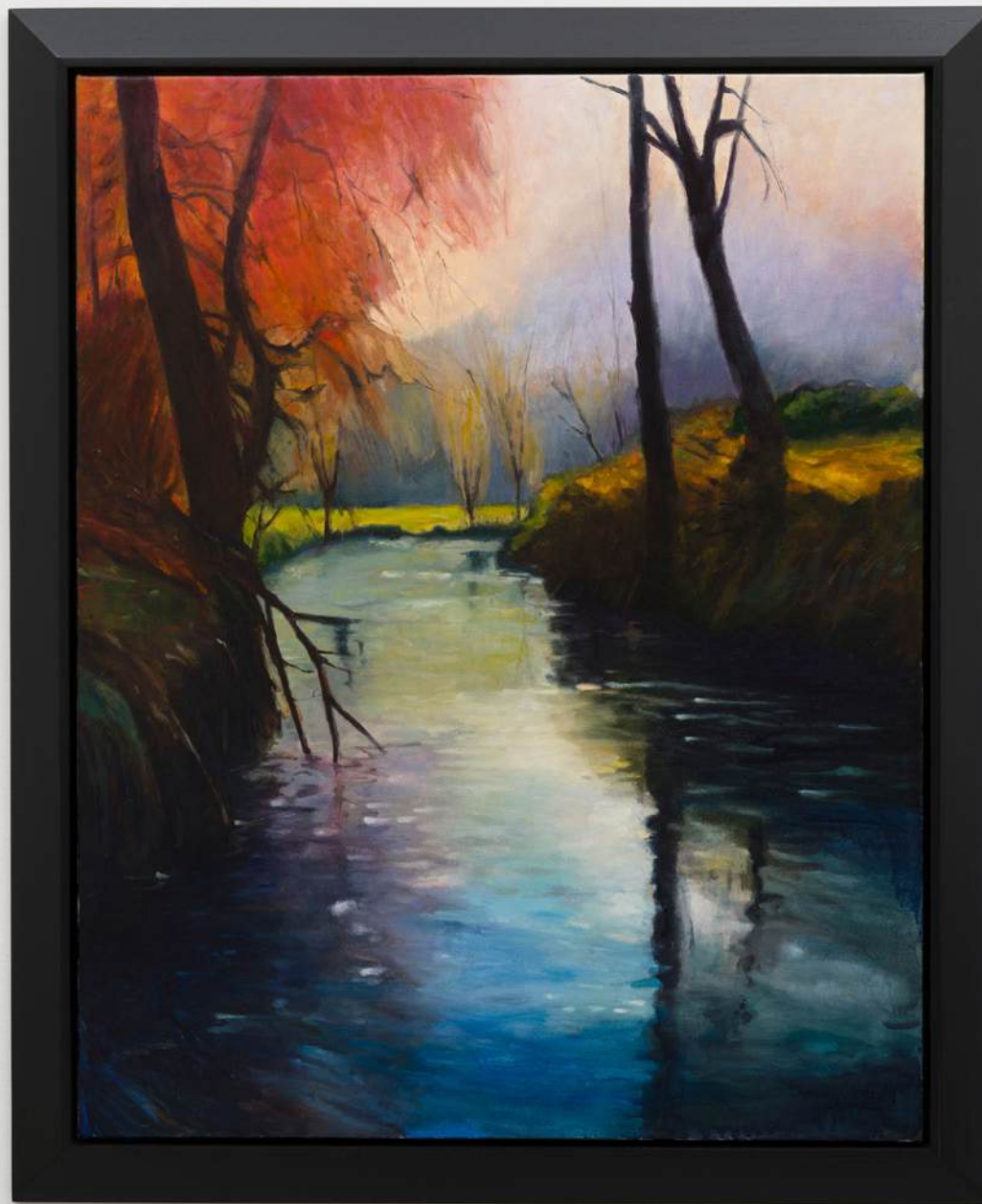
Tristan Unrau
Revelation, 2025
oil on linen
36 x 30 1/4 x 1 inches
(91.4 x 76.8 x 2.5 cm)
\$25,000

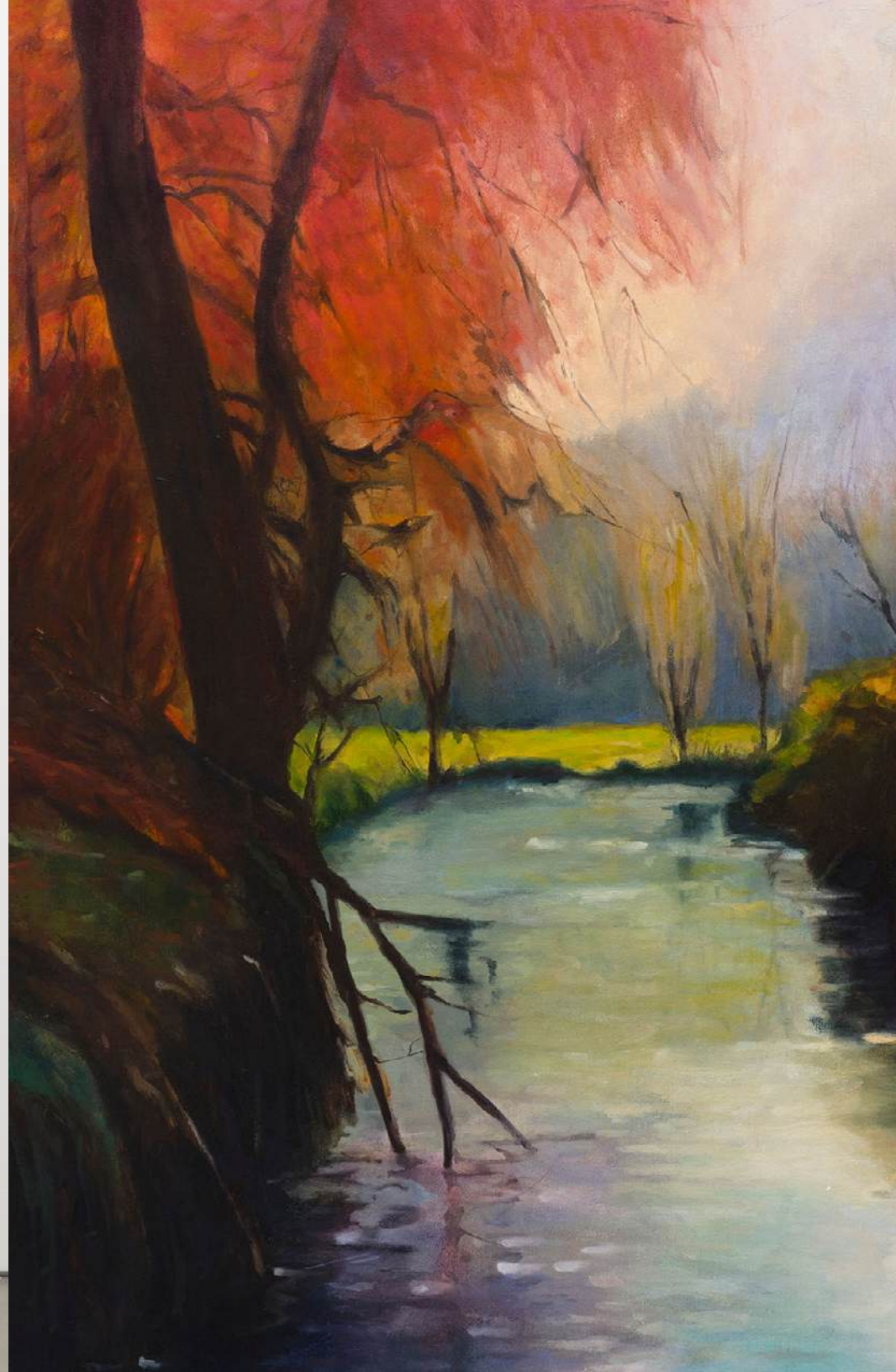




DAVID
KORDANSKY
GALLERY

Tristan Unrau
Oxbow, 2025
oil on linen
39 x 31 x 1 inches
(99.1 x 78.7 x 2.5 cm)
framed:
44 1/4 x 36 1/4 x 1 1/2 inches
(112.4 x 92.1 x 3.8 cm)
\$25,000





Chico da Silva

A recent, belated reappraisal of the folkloric cosmologies of Chico da Silva (b. circa 1910, d. 1985) reestablishes him as one of the most prolific and visionary artists of the twentieth century Brazil. The child of an indigenous Peruvian father and a Brazilian mother, Chico grew up in the western Amazon rainforest before relocating to the coastal city of Fortaleza, where he began composing charcoal murals on fishermen's houses in the 1940s. Under the fraught guidance of the Swiss critic and patron Jean-Pierre Chabloz, Chico began to paint with oil and gouache on canvas and paper, a change that led to his increasingly prolific production and an expanded international viewership. Not long before his inclusion in the 1966 Venice Biennale, he founded the Pirambu School, an atelier made up of neighbors and local artists, to assist in the creation of his works and as a place of gathering, learning, and communal practice in the impoverished Pirambu neighborhood. With remarkable consistency across his oeuvre, Chico's vision draws upon a wealth of decorative techniques to render a graphic world animated by plants, anthropomorphized animals, and the spirited range of their interactions. In the small gouache painting on view, from 1970, a large fish flirts with the notion of eating two smaller fish. Here, the plainly intelligible shapes of the fish become opportunities to convey a multitude of patterns, colors, and marks that situate the naturally occurring (striped fins, branching veins) and human-made image (framing brushwork,

discrete stippling) as parallel marvels of equal resonance.

Chico da Silva 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 (2023). Other solo exhibitions include *Chico da Silva: Sacred Connection, Global Vision*, Museu de Arte Sacra, São Paulo (2022); *Chico da Silva – O Renascer 100 Anos*, Espaço Cultural Correios, Fortaleza, Brazil (2010); *Retrospectiva Chico da Silva: do delírio ao dilúvio*, 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, Italy (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; Museu de Arte do Rio de Janeiro; and Fundação Edson Queiroz, Fortaleza, Brazil.

DAVID
KORDANSKY
GALLERY



Chico da Silva
Untitled, 1970
gouache and mixed
media on canvas
19 5/8 x 27 1/2 inches
(49.7 x 69.8 cm)
framed:
20 3/4 x 28 1/2 x 2 inches
(52.7 x 72.4 x 5.1 cm)
\$55,000



1950
F021LV

William E. Jones

For over three decades William E. Jones (b. 1962, Canton, Ohio) has been producing films, videos, photographs, and books that re-examine existing cultural materials. Across a varied oeuvre that repositions the artist as a rigorous investigator of personal, cultural, and political histories, Jones is, at heart, an insatiable researcher intent on tracing connections in the form of artworks unafraid to subvert the status quo. The artist's recent foray into painting—a first for Jones—was inspired after writing the character of a fictional painter in his 2021 novel *I Should Have Known Better*, an impetus that inflects the resulting artworks with metafictional and performative undertones. Equally important in considering Jones's paintings, however, is how this body of work serves as an idiosyncratic archive of his own prolific making, one whose sources include scenes culled from gay print pornography to recreations of film stills to staged images of the artist's own composition. In *Odysseus* (2024), the source image comes from a first century A.D. marble sculpture of the Homeric hero, the same picture that illustrates the *Odysseus* Wikipedia entry, emphasizing paradoxes of historical distance and informational immediacy, in which one epoch's icon becomes another's digital thumbnail.

William E. Jones has been the subject of many solo exhibitions and retrospectives at institutions including Gund Gallery at Kenyon College, Gambier, Ohio (2023); Wexner Center for the Arts, Columbus, Ohio (2015); Saint Louis Art Museum, Missouri (2013); Austrian Film Museum, Vienna (2011); Anthology Film Archives, New York (2010); and

ar/ge kunst Galerie Museum, Bolzano, Italy (2009). His work is in the permanent collections of institutions including the Australian Centre for the Moving Image, Melbourne, Australia; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Saint Louis Art Museum; and Tate, London, among other museums. Recent group exhibitions include *American Vignettes: Symbols, Society, and Satire*, Rubell Museum, Washington, D.C. (2024); *Histories of Our Time*, Kunsthaus Baselland, Basel, Switzerland (2019); *FRONT International: Cleveland Triennial for Contemporary Art*, Cleveland (2018); *Ordinary Pictures*, Walker Art Center, Minneapolis (2016); and Whitney Biennial 1993 and 2008, Whitney Museum of American Art, New York. His most recent novel, *I Should Have Known Better*, was published in 2021. He is also the author of *True Homosexual Experiences: Boyd McDonald and Straight to Hell*, *Halsted Plays Himself*, and *I'm Open to Anything*. Jones lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

William E. Jones

Odysseus, 2024

oil on canvas

20 x 16 x 3/4 inches

(50.8 x 40.6 x 1.9 cm)

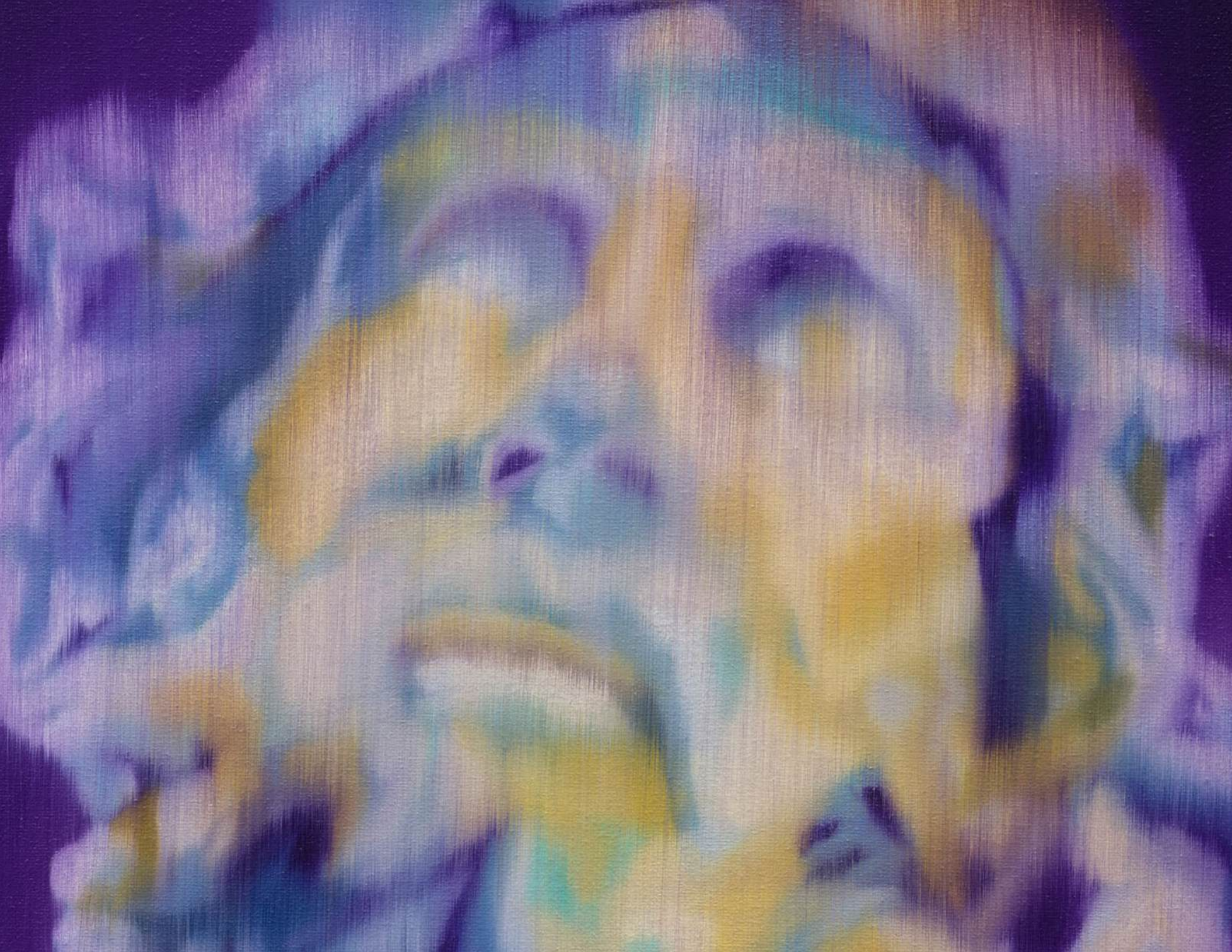
framed:

21 1/4 x 17 1/8 x 1 3/8 inches

(54 x 43.5 x 3.5 cm)

\$20,000





Joel Mesler

Joel Mesler (b. 1974, Los Angeles) has become known in recent years for paintings that bring together autobiographical reflection, self-effacing humor, an open-hearted sense of precision and design, and a sly conceptualism with roots in a heterogenous group of modernist and postmodernist approaches to artmaking. Throughout his career, Mesler has developed a distinct visual vocabulary that often combines elements from nature, language, and design to create layered and stylized compositions. In *Untitled (Us)* (2025) Mesler reprises his iconic candy-striped lettering to foreground the word “Us” against a landscape of river and mountains. The painting contains other signifiers of carefree leisure and good feeling—namely a floating discoball suspended from the sky—but it is also a sophisticated composition in which each element gives way to others in often surprising fashion.

Joel Mesler has been the subject of solo exhibitions at Château La Coste, Provence, France (2024); Long Museum West Bund, Shanghai (2023); David Kordansky Gallery, Los Angeles (2023 and 2021); Lévy Gorvy, Hong Kong (2021); Harper’s Books, East Hampton, New York (2020); and Simon Lee, London (2018). In 2024, Rockefeller Center and Art Production Fund presented Mesler’s first public art installation, *Pool Party*, set against the backdrop of New York City. His work is in the

permanent collections of institutions including the Hammer Museum, Los Angeles; the Jewish Museum, New York; The K11 Art Foundation, Hong Kong; and the Longlati Foundation, Shanghai, China. Mesler lives and works in East Hampton, New York.

DAVID
KORDANSKY
GALLERY

Joel Mesler

Untitled (Us), 2025

pigment on linen

60 x 50 x 1 1/8 inches

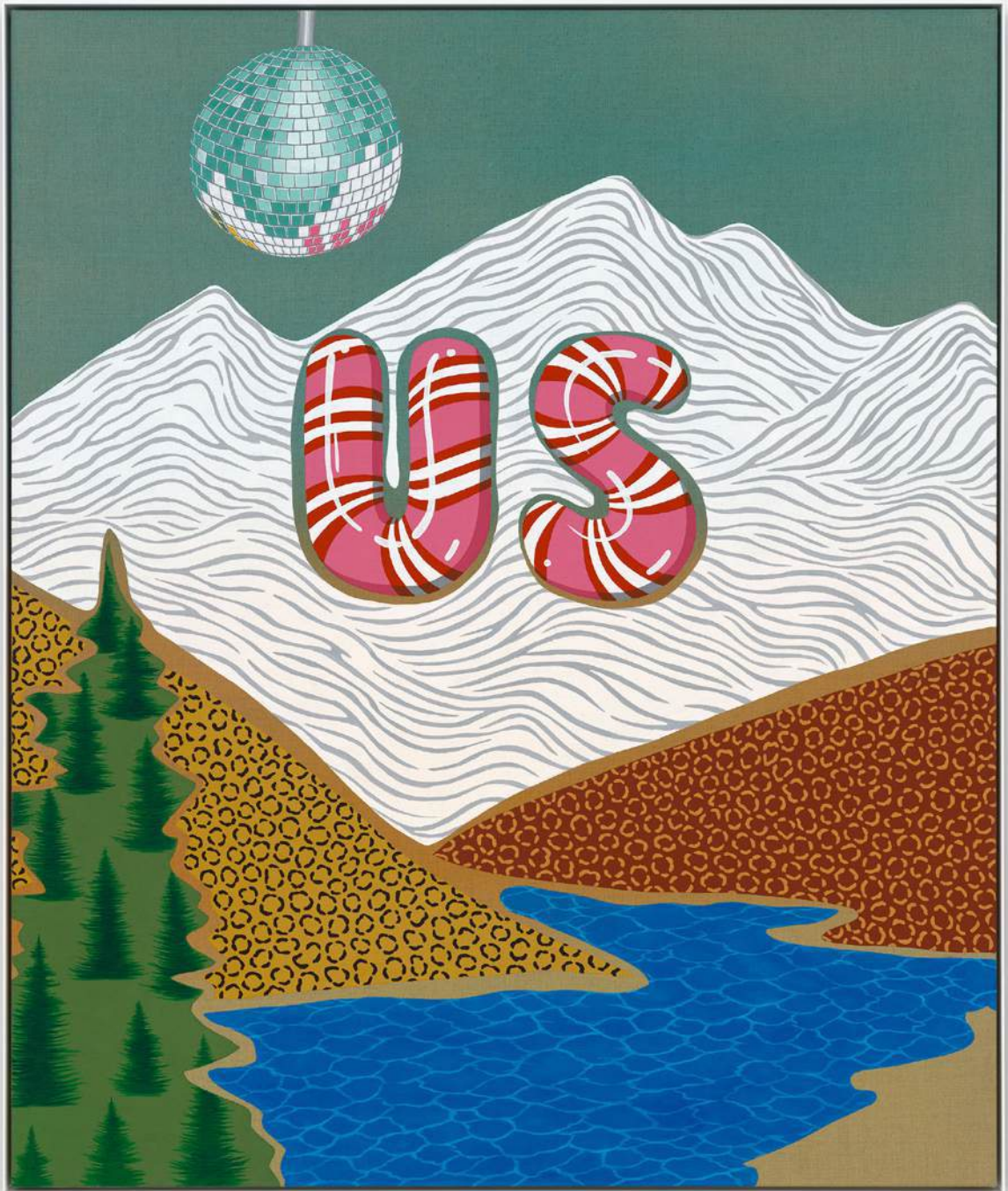
(152.4 x 127 x 2.7 cm)

framed:

60 3/4 x 50 3/4 x 2 inches

(154.3 x 128.9 x 5.1 cm)

\$125,000





Hilary Pecis

Hilary Pecis (b. 1979, Fullerton, California) draws and paints tableaux in which interlocking fields of saturated color, geometric patterning, and bold linework provide views of sun-drenched domestic spaces and landscapes resonant with human presence. Working from source photographs she snaps of her surroundings, which include the natural and built environments of California, public and private interiors, still lifes, and direct references to the art historical cannon, Pecis's paintings are at once entries in an ongoing visual diary and sensory celebrations of the inexhaustible richness to be noticed in everyday life. In *Looking East* (2025), Pecis recreates a view as seen from the backyard of her previous home in the Eagle Rock neighborhood of Los Angeles. The view, looking toward Pasadena, is rendered to emphasize the sunset light that makes the mountains appear pink in the distance. Here, as in so many of Pecis's paintings, the inanimate scene is nonetheless enlivened by the precision with which she renders graphic detail, her employment of a joyful range of hues, and a signature, slightly skewed perspective that pushes the picture toward the hyperrealistic, reiterating the dizzying optical vibrancy it captures.

Hilary Pecis has been the subject of solo exhibitions at TAG Art Museum, Qingdao, China (2023); Rockefeller Center, New York (2021); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (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, California (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, Ohio (2021); *FEEDBACK*, The School at Jack Shainman Gallery, Kinderhook, New York (2021); *L.A.: Views*, Maki Gallery, Tokyo (2020); 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; Columbus Museum of Art, Ohio; Palm Springs Art Museum, California; and Aïshti Foundation, Beirut. Pecis lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Hilary Pecis
Looking East, 2025
acrylic on linen
54 1/4 x 44 1/4 x 11/2 inches
(137.8 x 112.4 x 3.8 cm)
\$125,000







Torbjørn Rødland

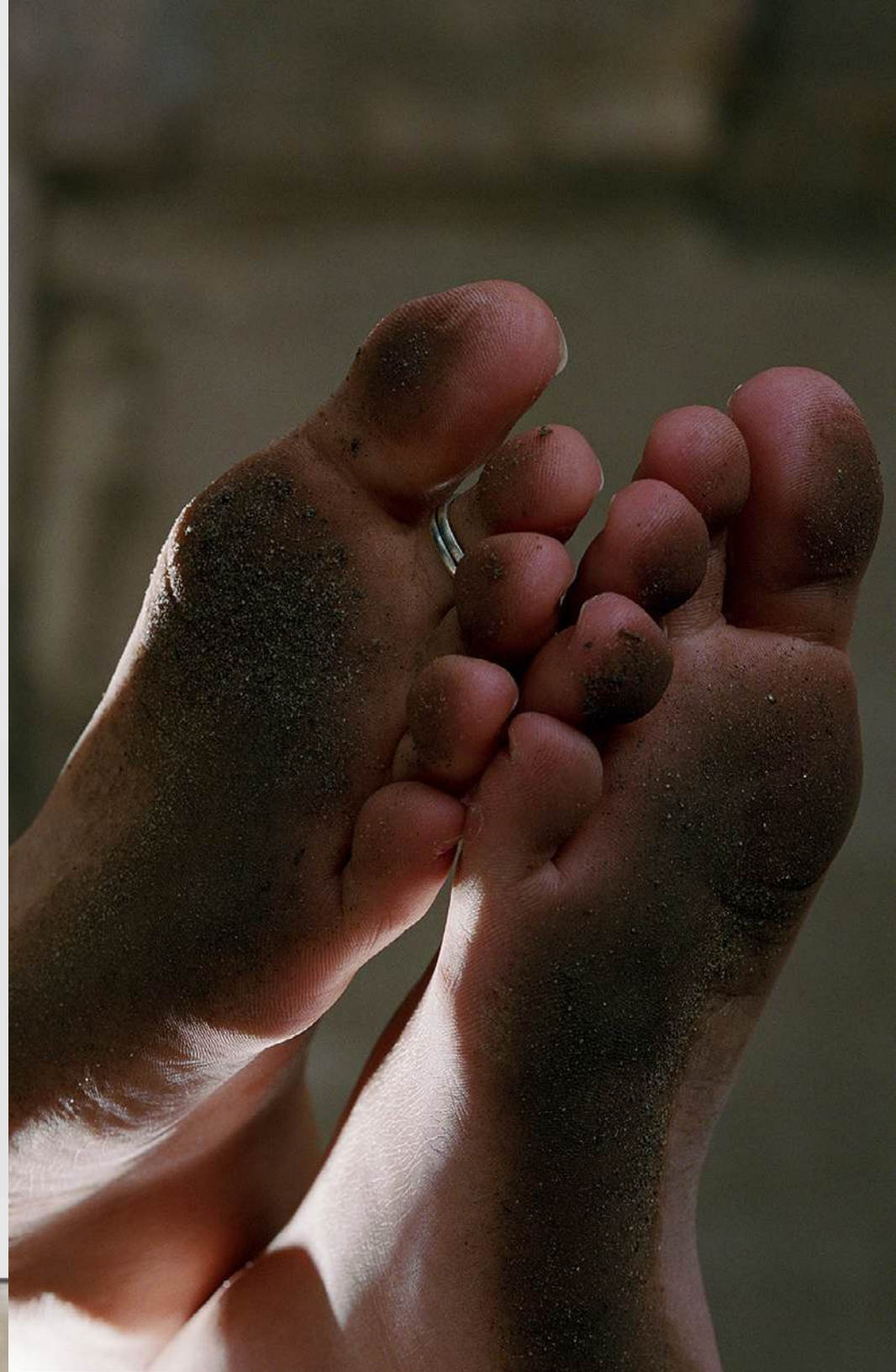
Torbjørn Rødland (b. 1970, Stavanger, Norway) makes photographic images that pointedly address the viewer, evoking a wide range of emotional and intellectual states. As the outcomes of an analogue approach that uses film cameras and chemical darkroom processing, Rødland's pictures are laden with symbolic potential and sensory immediacy, inviting numerous interpretations and responses that reveal as much about the psychology of the viewer as they communicate any universally affective qualities. Strange, composite objects, off-kilter portraits, and mysterious scenes brim with surreal suggestion and dark humor, even as, formally, Rødland's subjects often appear as ideal forms through lighting, framing, and image-definition that emphasizes the photography's expressive capacities. With its soft focus, tight framing, and eye-level perspective, *Dirty Feet* (2023) has more in common with figurative painting than the proliferation of contemporary commercial and digital photographs. Here the titular stained feet, crossed and perched on the edge of a white sofa, fill a frame that deliberately excludes the subject's body and face, opening any number of narrative possibilities. By placing our attention on the visual qualities of one of the most easily overlooked parts of human anatomy, the soles of the feet, Rødland emphasizes that which connects us, quite literally, to the earth. At the same time, the image posits, it's the human eye—here the photographer's apprehending his light-bathed subject—that links us to each other.

Torbjørn Rødland has been the subject of solo exhibitions including *Oh My God You Guys*, Le Consortium, Dijon, France (2023); *Bible Eye*, The Contemporary Austin, Texas (2021); *Fifth Honeymoon*, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, and the Museum of Contemporary Art Kiasma, Helsinki (2018–2019); *THE TOUCH THAT MADE YOU*, Fondazione Prada, Milan (2018) and the Serpentine, London (2017); *Back in Touch*, C/O Berlin (2017); and *Blue Portrait (Nokia N82)*, Whitney Museum of American Art, New York (2016). Recent group exhibitions include *Before Tomorrow – Astrup Fearnley Museet 30 Years*, Astrup Fearnley Museet, Oslo, Norway (2023); *Crossing Views: A Selection of Works from The Collection*, Fondation Louis Vuitton, Paris (2020); *What People Do for Money*, Manifesta 11, Zürich (2016); *LIT*, 9th Berlin Biennale for Contemporary Art (2016); and 48th Venice Biennale, Italy (1999). 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; Museum of Contemporary Art Chicago; Astrup Fearnley Museet, Oslo, Norway; Museum of Contemporary Art Kiasma, Helsinki; Malmö Art Museum, Sweden; and Stedelijk Museum, Amsterdam. Rødland lives and works in Los Angeles.

DAVID
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GALLERY

Torbjørn Rødland
Dirty Feet, 2023
chromogenic print
22 1/2 x 17 3/4 inches
(57 x 45 cm)
framed:
23 3/8 x 18 5/8 x 11/2 inches
(59.4 x 47.3 x 3.8 cm)
Edition of 3, with 1 AP
\$16,000





Lesley Vance

The paintings of Lesley Vance (b. 1977, Milwaukee) are inspired by organic objects, ceramics, the spatial concerns of sculpture, and by the possibilities of what light and shadow can achieve in terms of depth, luminosity, and composition. Vance's practice grew out of the need to communicate through abstract color and form, instead of representational imagery. The colors and shapes on each painting often appear to have no beginning or end, constantly swirling or looping in front and behind each other. Of the end result, Vance says, "I like the idea that the forms in my paintings might unwind, but you can't trace the steps back. I want it to be a singular boom." While the artist often plays with scale, gesture and structure remain a consistent focus throughout her practice, with smaller canvases depicting zoomed-in views of the distinct weaving and swirling compositions she creates.

Lesley Vance has been the subject of solo and two-person exhibitions at the Columbus Museum of Art, Ohio (2023); FLAG Art Foundation, New York (2012); Bowdoin College Museum of Art, Bowdoin, Maine (2012); and the Huntington, San Marino, California (with Ricky Swallow, 2012). Recent group exhibitions include *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. An exhibition catalogue was published on occasion of the artist's solo presentation at the Columbus Museum of Art in 2023. In 2019, Gregory R. Miller & Co. published a monograph surveying five years of Vance's work. Vance lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lesley Vance
Untitled, 2025
oil on linen
19 x 23 x 1 3/4 inches
(48.3 x 58.4 x 4.4 cm)
\$110,000



Jason Fox

For almost thirty years, Jason Fox (b. 1964, Yonkers, New York) has painted pictures that inhabit the charged psychological spaces within American culture, as well as within the medium of painting itself. Pop stars, politicians, dogs and dragons emerge, disappear, and morph between figuration and abstraction on a scrim-like surface that offers a range of optical readings, as in *Rose with blonde guitar dragon* (2024). In a motif that repeats across Fox's work, a loosely rendered dragon merges with musician Joni Mitchell, in an image that's both a reappraisal of bygone countercultural energies and, like an example of fan art in which the maker becomes exuberantly carried away from his source, a wry reminder of the human figure as a near-limitless substrate for invention and play. For Fox, the representation of autobiographical and cultural referents is as important as the formal questions posed by their superimposition, and the range of visual solutions that present themselves as his composition evolves. The influence of Color Field painting and comic books, Guston's abstract figuration and Francis Bacon's obsessive approach to photographic source materials ripple across Fox's output, but the style that emerges is at once singular and entirely contemporary, reflecting our image-obsessed present back to us, and the many layers of desire, projection, and persona that veil our icons.

Jason Fox has been the subject of solo exhibitions at David Kordansky Gallery, New York (2023), CANADA, New York (2021), and Almine Rech Gallery, Brussels (2018). Recent group exhibitions include *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, Connecticut (2017). His work is in the permanent collections of institutions including Aïshti Foundation, Beirut; Colby College Museum of Art, Waterville, Maine; and Hall Art Foundation, Reading, Vermont. Fox lives and works in Poughkeepsie, New York.

DAVID
KORDANSKY
GALLERY

Jason Fox

Rose with blonde guitar dragon, 2024

acrylic and pencil on canvas

48 1/4 x 36 1/8 x 1 1/4 inches

(122.4 x 91.6 x 3 cm)

framed:

49 1/2 x 37 3/8 x 1 7/8 inches

(125.6 x 94.8 x 4.8 cm)

\$38,000







Guan Xiao

Beijing-based artist Guan Xiao (b. 1983, Chongqing, China) takes a playful, expansive approach to sculpture, video, and installation to capture a present moment defined by rapid acceleration and the indistinct boundaries separating the human and the non-human. Operating at the intersection of digitally-sourced imagery and haptic materiality, Guan Xiao's artworks—including ambiguously suggestive sculptures and symphonic, multi-channel video collage—juxtapose forms, colors, and materials to depict a contemporary-familiar edging toward uncanniness. *Spring Tides, Wild Grass, A Longing Waiting to Bloom* (2024) is one iteration in Guan Xiao's ongoing series of wall-mounted sculptures that borrows the traditional painter's palette as its foundational form. Here, a rich surface is patterned by textural marks whose hand-hewn nature is adorned with violet, orange, and yellow flower-like shapes. In a rhetorical play on the recognizable symbol, Guan Xiao's palette becomes more than an artist's behind-the-scenes studio tool, but rather its own visual event, equally deserving of attention as the "real painting" it's employed to produce. Read in the context of Guan Xiao's thematic engagement with the rapidity of technological change, her palette likewise evokes the long legacy of painting as a history of the indefatigable varieties of human expression, posing questions as to the future evolution of art's processes and meanings.

Guan Xiao will present a solo exhibition at Kunsthalle Wien, Vienna, in October, 2025, and has been the subject of solo exhibitions at institutions worldwide including Bonner Kunstverein, Bonn, Germany (2019); Contemporary Art Museum St. Louis (2019); Kunsthalle Winterthur, Switzerland (2018); Jeu de Paume, Paris (2016); and Institute of Contemporary Arts, London (2016). Recent group exhibitions include *Chapter II: The Color of Energy*, Salzburger Kunstverein, Salzburg, Austria (2024); *On the Value of Time: New Presentation of the Collection of Contemporary Art*, Museum Ludwig, Cologne, Germany (2023); *Post-Capital*, Kunsthall Charlottenborg, Copenhagen (2022); *Though it's dark, still I sing*, 34th Bienal de São Paulo, Brazil (2021); *Viva Arte Viva*, 57th Venice Biennale, Venice, Italy (2017); *La vie moderne*, 13th Lyon Biennale of Contemporary Art, Lyon, France (2015); and *Surround Audience*, 2015 New Museum Triennial, New York. Her work is in the permanent collections of institutions including the Museum Ludwig, Cologne, Germany; K11 Art Foundation, Hong Kong; Kunstmuseum St. Gallen, Switzerland; Long Museum, Shanghai; Mudam Luxembourg; Boros Collection, Berlin; Fondazione Sandretto Re Rebaudengo, Torino, Italy; and Start Museum, Shanghai. Guan Xiao lives and works in Beijing.

DAVID
KORDANSKY
GALLERY



Guan Xiao
*Spring Tides, Wild Grass,
A Longing Waiting to Bloom, 2024*
wood panel, molding paste,
and acrylic color
65 3/8 x 47 1/4 x 2 1/8 inches
(166 x 120 x 5.5 cm)
\$50,000





Sam McKinniss

Sam McKinniss (b. 1985, Northfield, Minnesota) paints pictures based on pre-existing images found online, transforming visual building blocks of the public domain into open-ended—and paradoxically personal—documents of emotional life. In many cases, these images—which often encompass people and scenes from disparate corners of popular culture, art history, or nature—also pre-exist in the minds of their viewers. Images that begin as relatively generic cultural products thereby become full-spectrum demonstrations of human experience. In *Common Loon* (2024), for instance, McKinniss renders the iconic bird found in the North American wilderness, but whose likeness is also a fixture of Northeastern American decor. Here, the artist puts the experience of light front and center, but also calls attention to the viscosity of oil paint as a material, grounding the pictures in the immediacy of the physical world. For McKinniss, the challenge is to re-invest these images with a material conviction that may re-establish them as sites of real feeling.

Sam McKinniss was recently the subject of the solo exhibition *The Perfect Tense* at David Kordansky Gallery in Los Angeles. His first self-titled monograph was published by Rizzoli in 2025. Recent group exhibitions include *Get in the Game: Sports, Art, Culture*, SFMOMA, San Francisco (2024–2025); *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, Rhode Island (2022). His work is in the permanent collections of institutions including the Institute of Contemporary Art, Miami; New Britain Museum of American Art, Connecticut; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and Williams College Museum of Art, Williamstown, Massachusetts. McKinniss lives and works in New York and Kent, Connecticut.

DAVID
KORDANSKY
GALLERY



Sam McKinniss

Common Loon, 2024

oil on linen

14 1/8 x 22 1/8 x 1 1/8 inches

(35.9 x 56.2 x 2.9 cm)

framed:

15 5/8 x 23 5/8 x 2 1/8 inches

(39.7 x 60 x 5.4 cm)

\$45,000



Evan Holloway

Evan Holloway (b. 1967, Whittier, California) has been a quietly influential artist, particularly in Los Angeles, since the late 1990s. His “Analog Counterrevolution,” a manifesto-like term he coined two decades ago, insists upon the physical experience of the object in real space as the site for meaning in an artwork. 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. His artworks retain a democratic openness and accessibility even as they experiment with forms and concepts from various aesthetic and esoteric histories. In *Water Tablet / Emperor Scale (Large)* (2023), Holloway invents a contemporary rendition of Enochian tablets, which were used during the Renaissance to connect with angelic and spiritual beings. Created with wood, Flashe, and acrylic, these wall-mounted sculptures combine Holloway’s interest in the occult with color, form, and material exploration.

Evan Holloway has been featured in numerous group exhibitions, including *40 for LA*, The Museum of Contemporary Art, Los Angeles (2019); *The Sculpture Park*, Madhavendra Palace, Nahargarh Fort, Jaipur, India (2017); *Los Angeles - A Fiction*, Musée d’art contemporain de Lyon, France (2017) and *Astrup Fearnley Museet*, Oslo (2016); *Don’t Look Back: The 1990s at MOCA*, The Museum of Contemporary

Art, Los Angeles (2016); *Lightness of Being*, Public Art Fund, City Hall Park, New York (2013); *All of this and nothing*, Hammer Museum, Los Angeles (2011); 2008 California Biennial, Orange County Museum of Art, Newport Beach, California; *The Uncertainty of Objects & Ideas*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); and Whitney Biennial 2002, Whitney Museum of American Art, New York. His work is in the permanent collections of museums including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art San Diego; Palm Springs Art Museum, California; and Whitney Museum of American Art, New York. Holloway lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

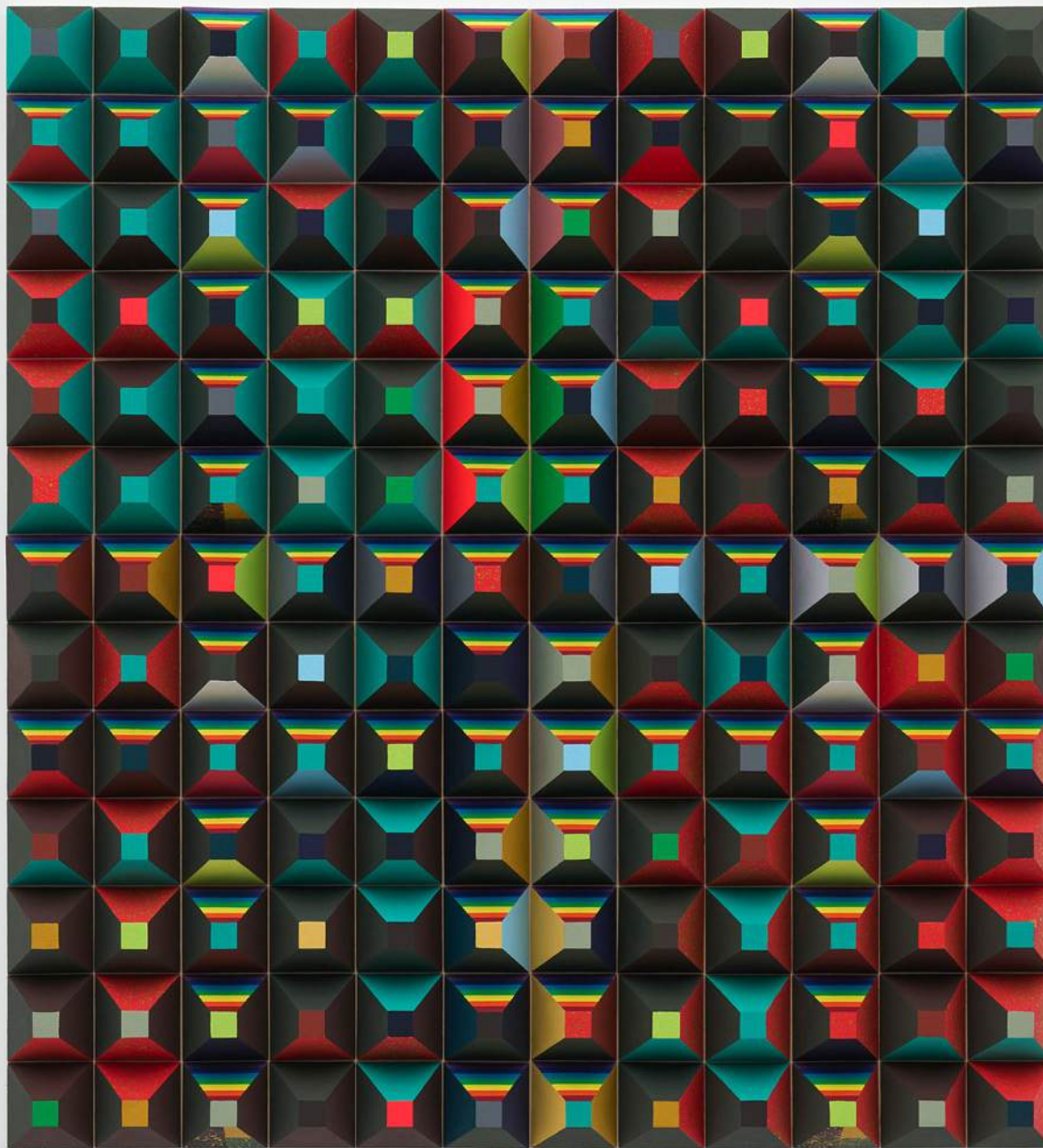
Evan Holloway

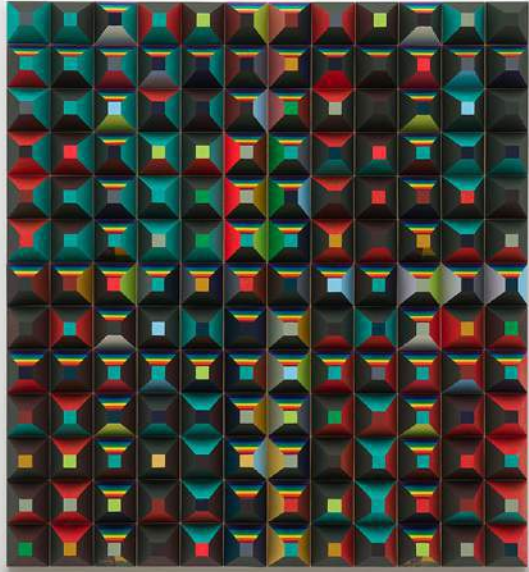
*Water Tablet / Emperor
Scale (Large), 2023*

acrylic, Flashe, glass
beads, and wood

35 3/8 x 32 1/2 x 4 inches
(89.9 x 82.5 x 10.2 cm)

\$60,000





Tala Madani

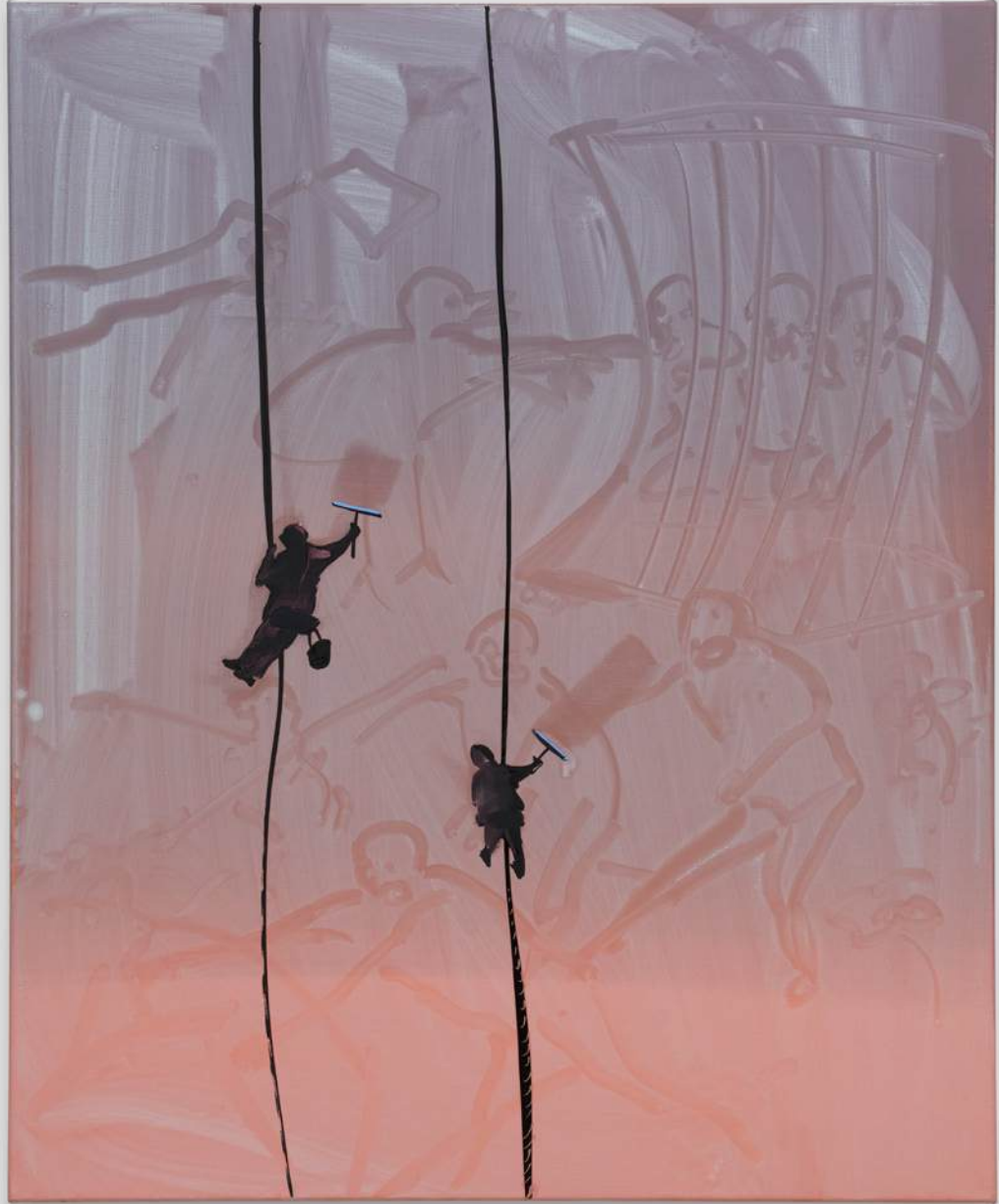
Tala Madani (b. 1981, Tehran, Iran) makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. Oscillating freely between the lowbrow of popular imagery and an expressive, historically informed approach to figurative painting, Madani's works are populated by an evolving cast of pitiable naked bald men, scatologically obsessed mothers, and other unsettling characters whose actions, by turns shocking and comedic, belie the artist's incisive formulation of social and political questions. In *Two Squeegee Men* (2025), a window reflecting a gradient of light fills the entirety of the background while silhouettes of suspended window washers squeegee away the remnants of a sketched tableau of violence. Gaping mouths, struggling limbs, and trace bodies behind cell bars appear as if drawn by a finger in condensation, before being recorded here, in oil paint, in the instance before it disappears. Busy at their work, the two miniature men elicit both winking humor and the anxiety of risk while disorienting our perceptions of scale (are the men, in fact, shrunken or the plate of glass enormous?). Such discomfort ripples through the clash between the urgent narrative of the underlying picture and, by contrast, the business-as-usual absurdity with which the reflective slate is cleared.

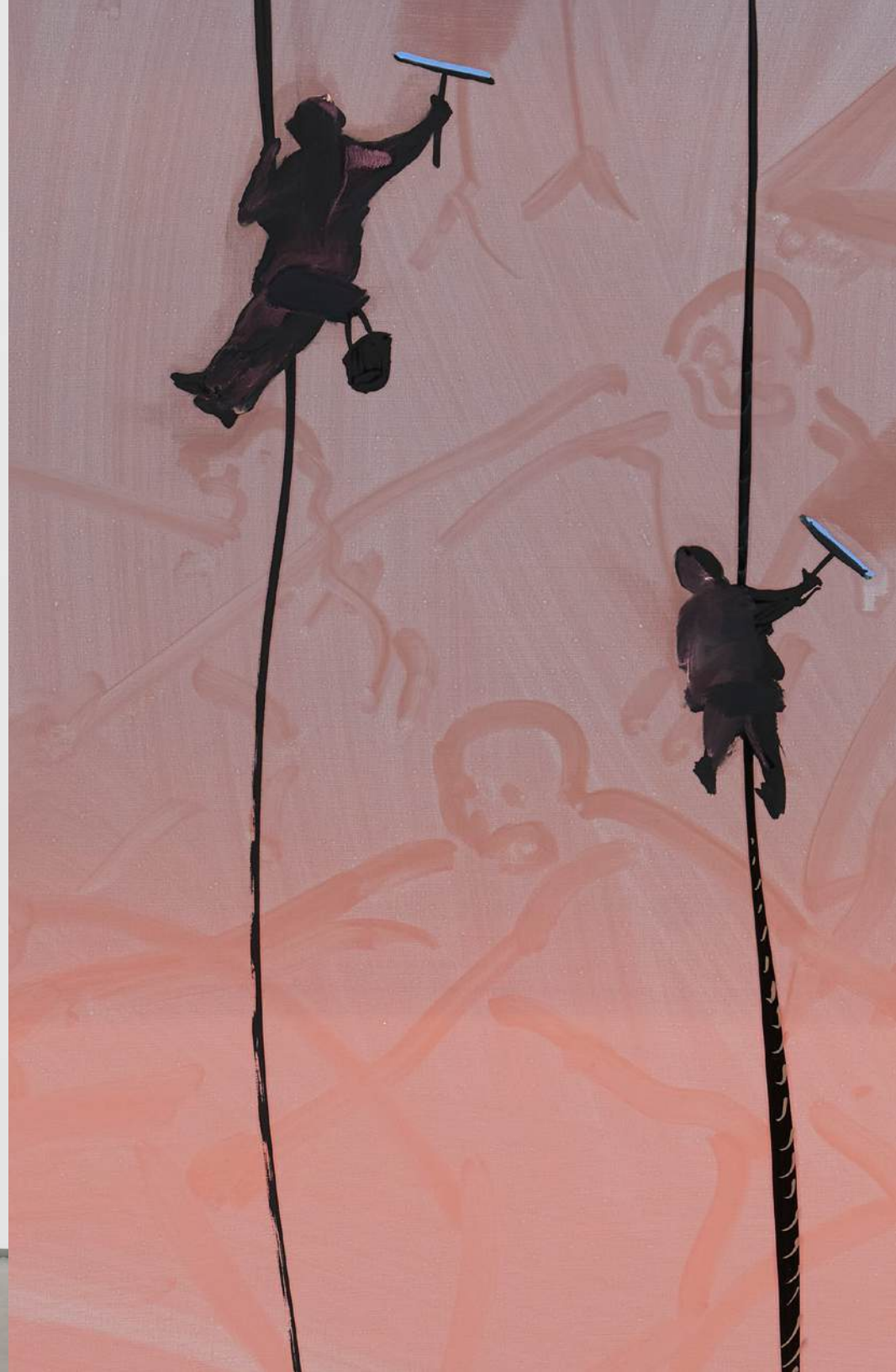
Tala Madani has been the subject of solo exhibitions at institutions including Henry Art Gallery, University of Washington, Seattle (2024); National Museum of Contemporary Art, Athens (2024); Museum of Contemporary Art, Los Angeles (2022–2023); Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Secession, Vienna (2019); Portikus, Frankfurt (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, Massachusetts (2016); Contemporary Art Museum St. Louis (2016); Nottingham Contemporary, England (2014); and Moderna Museet, Malmö and Moderna Museet, Stockholm, Sweden (2013). Recent group exhibitions include *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, Turkey (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; 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 Modern, London; Mori Art Museum, Tokyo; and Whitney Museum of American Art, New York. Madani lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Tala Madani

Two Squeegee Men, 2025
oil on linen
31 x 25 1/2 inches
(78.7 x 64.8 cm)
\$60,000







Huma Bhabha

For over 25 years, Huma Bhabha (b. 1962, Karachi, Pakistan) has been making objects, drawings, and other works that depict the strangeness and vulnerability of the contemporary figure. In her most recognizable works, elements of both ancient statuary and science-fiction speculation collide in sui generis sculptures that radiate humor, mystery, and pathos. In *Brownfinger* (2025), for example, styrofoam, iron, and other organic materials lend the crudely rendered form its archeological quality of having been recently unearthed. The face, as the body part that serves as the bearer of identity and personhood, is instead an exploded, near-geologic form, unnervingly expressive even as it's been petrified, corroded, or otherwise altered by time and environment. The artist's use-everything approach to material reflects the same ethos that informed the material selection of ancient practitioners, who constructed their statuary and totems from those elements that were readily available. At the same time, the unique combinations she forges between the natural and manufactured—including clay and cardboard, bone and plastic garbage bags—situates her artworks at urgent contemporary thresholds, challenging notions that history is tidily contained in the past, or that the future exists at a distance we're safe from.

Huma Bhabha will be the subject of a two-person exhibition, *Encounters: Giacometti x Huma Bhabha*, at the Barbican in London, on view from May 8, 2025 through August 10, 2025. Bhabha has been the subject of solo

exhibitions at institutions including MO.CO., Montpellier, France (2023); M Leuven, Belgium (2023); Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); Institute of Contemporary Art, Boston (2019); The Contemporary Austin, Texas (2018); MoMA PS1, Long Island City, New York (2012); Collezione Maramotti, Reggio Emilia, Italy (2012); and Aspen Art Museum, Colorado (2011), among many others. 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. Notable group exhibitions include *The Shape of Power: Stories of Race and American Sculpture*, Smithsonian American Art Museum, Washington, D.C. (2024); *Contested Landscapes*, Museum of Fine Arts, Houston (2023); *Reclaim the Earth*, Palais de Tokyo, Paris (2022); *NIRIN*, the 22nd Biennale of Sydney (2020); and *All the World's Futures*, 56th Venice Biennale, Italy (2015). 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, New York.

DAVID
KORDANSKY
GALLERY

Huma Bhabha

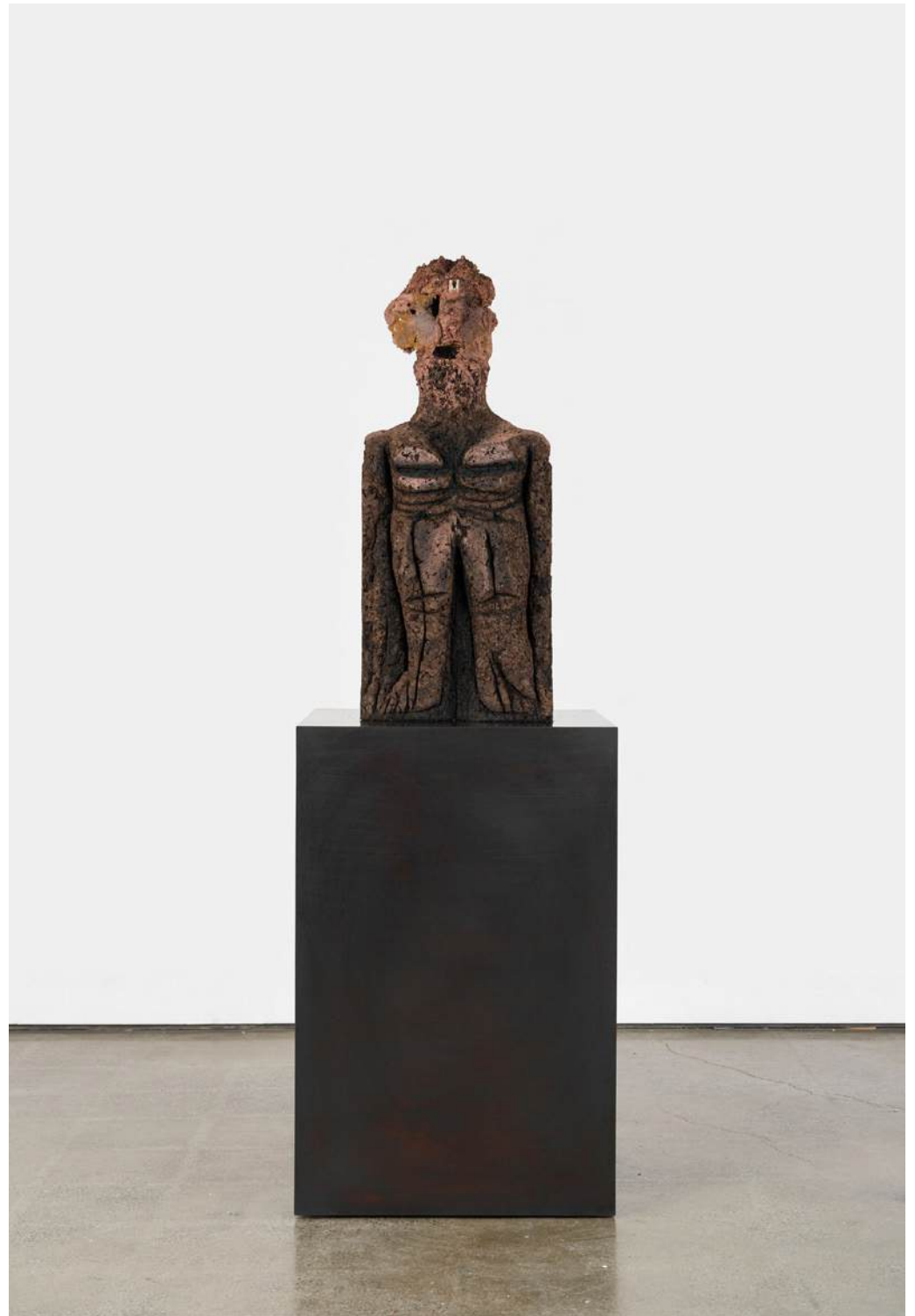
Brownfinger, 2025

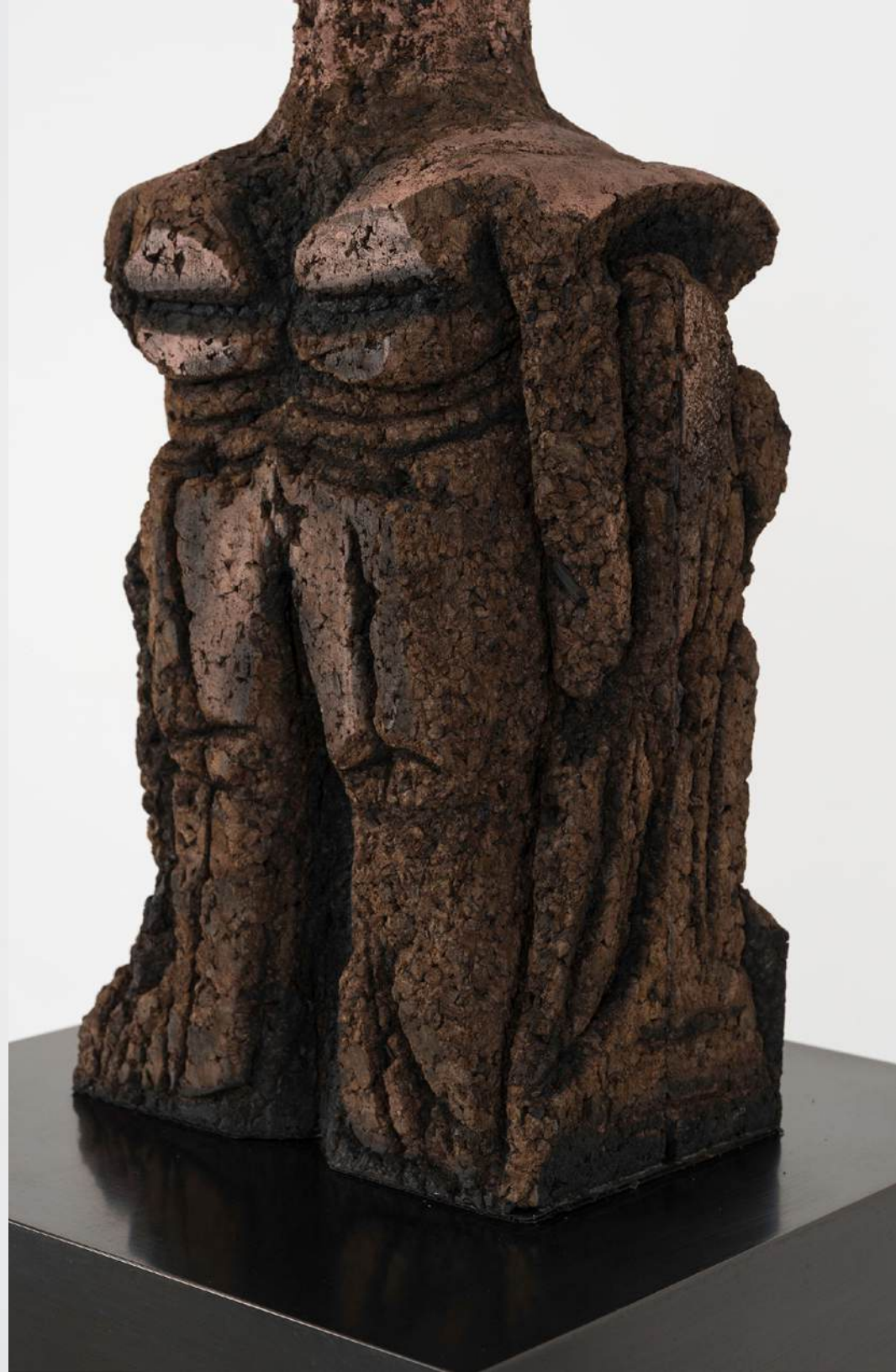
cork, clay, bone, styrofoam, and iron

58 1/2 x 19 x 19 inches

(148.6 x 48.3 x 48.3 cm)

\$300,000







Sam Gilliam

Sam Gilliam (1933–2022) is one of the great innovators in postwar American painting. As a pillar of the Washington D.C. arts community throughout his life, Gilliam emerged in the mid-1960s as part of the Color School, a loose affiliation of abstract painters whose commitment to the primacy of color Gilliam both elaborated upon and complicated. Foundational to Gilliam's legacy is the indefatigable experimentation he brought to nearly every formal convention, as demonstrated by the late work on view. Continuing a decades-long engagement with the beveled edge as a way of extending the two-dimensional artwork into three-dimensional space, *Yes* (2021) is characterized by its rich impasto surface, formed by collaging, brushing, splattering, and scoring. The improvisatory ethos of jazz feels palpable in *Yes*'s rhythm of gesture upon gesture, while the dynamic energy of the layered surface contrasts with the tranquility of the underlying hues and the faintest trace of a central shape: a barely-visible rectangle, like a once-useful organizing principle eventually covered, forgotten, or transcended.

Sam Gilliam has been the subject of numerous solo exhibitions at institutions worldwide including the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022); Kunstmuseum Basel, Switzerland (2018); Phillips Collection, Washington, D.C. (2011); J.B. Speed Memorial Museum, Louisville, Kentucky (1996); Whitney Museum of American

Art, Philip Morris Branch, New York (1993); The Studio Museum in Harlem, New York (1982); and Museum of Modern Art, New York (1971), among many other institutions. In 2021, Dia Art Foundation, New York, and the Museum of Fine Arts, Houston, made the historic joint acquisition of Gilliam's important early work, the monumental installation *Double Merge* (1968), which was on view 2019–2022 at Dia Beacon in New York. Recent group exhibitions include *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York (2024–2025); *Edges of Ailey*, Whitney Museum of American Art, New York (2024); *Day for Night: New American Realism*, organized by the Aïshti Foundation, Palazzo Barberini, Rome (2024); *Abstraction after Modernism: Recent Acquisitions*, The Menil Collection, Houston (2024); and *American Voices and Visions: Modern and Contemporary Art*, Smithsonian American Art Museum, Washington, D.C. (2023). His work is included in over fifty permanent collections, including the Musée d'Art Moderne de la Ville de Paris; Tate Modern, London; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; and Art Institute of Chicago.

DAVID
KORDANSKY
GALLERY

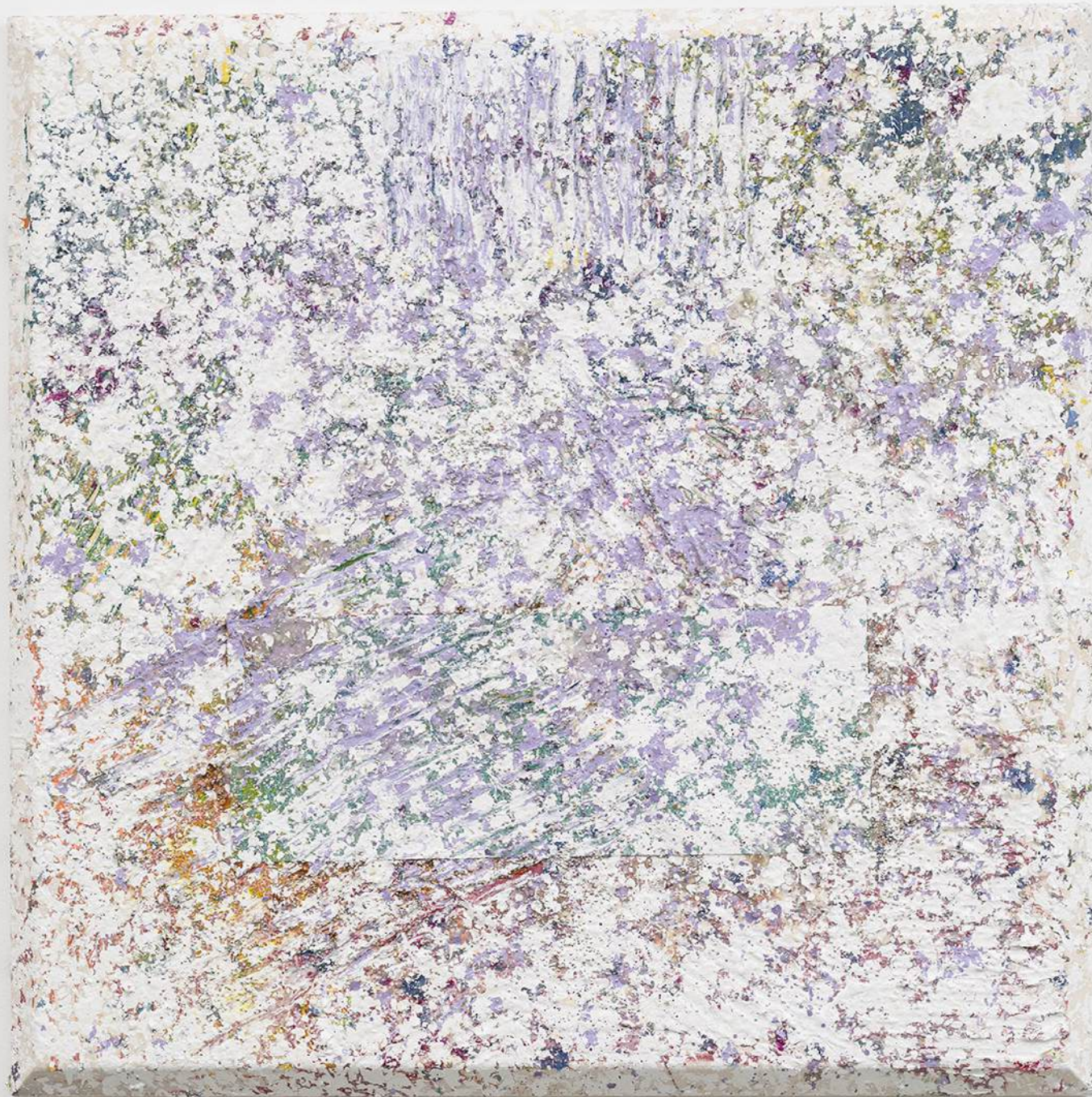
Sam Gilliam

Yes, 2021

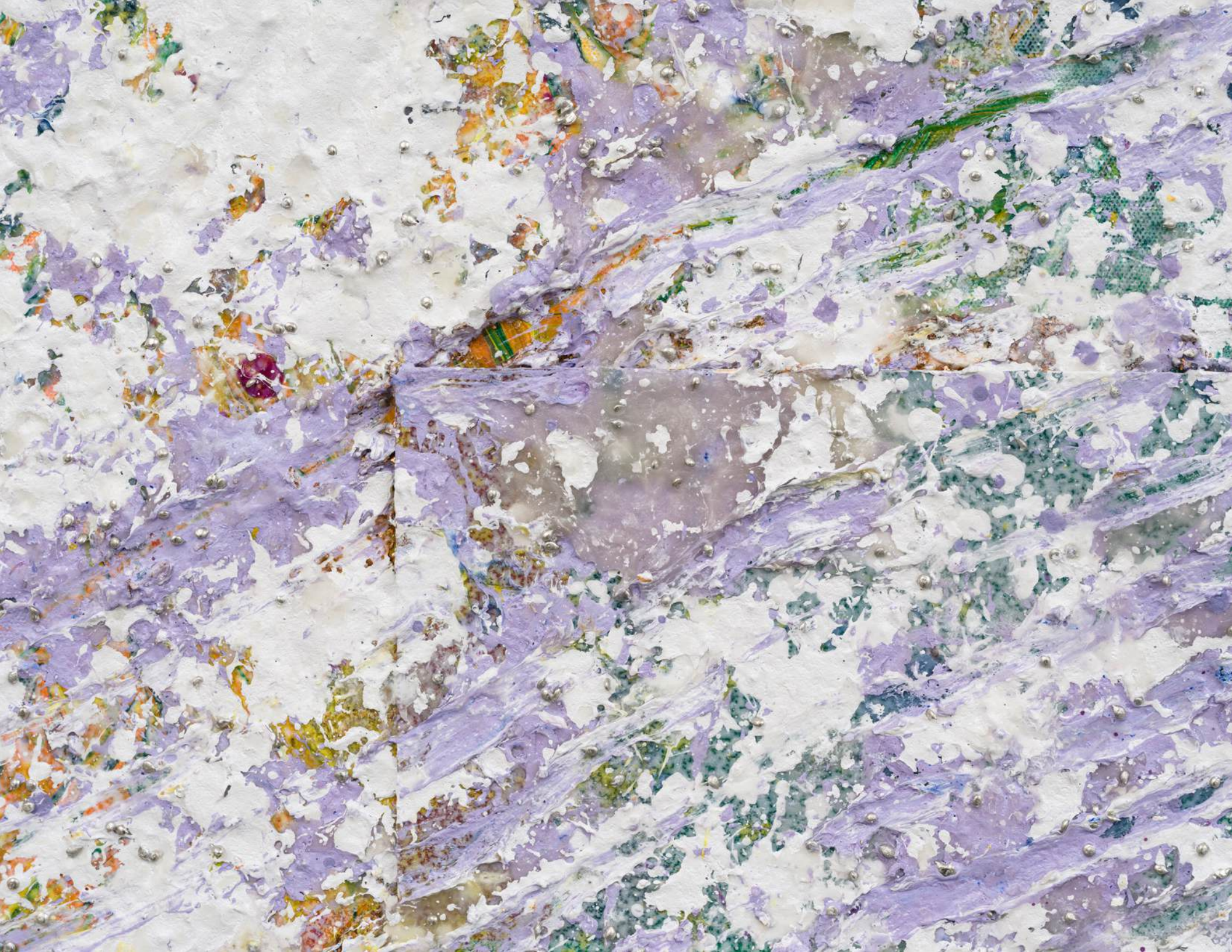
acrylic, tin shot, and
paper on canvas

48 x 48 x 3 inches
(121.9 x 121.9 x 7.6 cm)

\$650,000







David Altmejd

David Altmejd (b. 1974, Montreal) explores the constitution and disintegration of the self, producing sculptures that expand the range of figuration and conjure abstract regions beyond the realm of recognizability. Balancing intuitive gestures with meticulous attention to representation, the human and animal forms at the center of Altmejd's sculptures manifest the most inscrutable facets of human experience, from the dream-logic of subconsciousness to the fragmented nature of perception. By implementing materials such as clay, foam, resin, minerals, and human hair, connections emerge between the organic and synthetic, and the primordial and future, reflecting our anthropocentric epoch and its many contradictions. Formal glitches, figurative stutters, spatial hollows and provisional marks suggest the many ways in which the reflexive is always on the verge of disintegrating, freezing, or becoming something else, as in *L'Ange* (2024). Translating to "The Angel," the swan-like form—a culture-spanning symbol of grace—is made mysterious by a rhinestone-crowned opening at the head. Like a vessel rendered in cross-section, the cavity continues down the curve of the bird's neck to form a passageway at the chest, where a spectrum of hues, applied to stain-like effect, posits Altmejd's bird as decidedly more than mere animal—as a conduit, connector, or abstraction arrested mid-transformation.

David Altmejd has been the subject of solo and two-person exhibitions at McMichael Canadian Art Collection, Kleinburg, Canada (2024); Musées royaux des Beaux-Arts de Belgique, Brussels (2016); Kunsthal KAdE, Amersfoort, Netherlands (2016); Louisiana Museum of Modern Art, Humlebæk, Denmark (2015, traveled to Musée national des beaux-arts du Québec); Musée d'Art Moderne de la Ville de Paris (2014, traveled to Musée d'Art Contemporain de Montréal and Mudam Luxembourg) among other institutions. In 2007, Altmejd represented Canada at the 52nd Venice Biennale, Italy. Recent group exhibitions include *Handle With Care*, Colección SOLO, Madrid (2024); *Art Karnival*, K11 Musea, Hong Kong (2022); *A Gateway to Possible Worlds: Art & Science Fiction*, Centre Pompidou-Metz, Metz, France (2022); *In the Spotlight of the Night Life in the Gloom*, Marta Herford Museum, Herford, Germany (2019); *Zombies: Pay Attention!*, Aspen Art Museum, Colorado (2018); *ANIMA MUNDI*, Museum Boijmans Van Beuningen, Rotterdam, the Netherlands (2018); and *Voyage d'hiver*, Château de Versailles, France (2017). His work is in the permanent collections of institutions including the Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Guggenheim Museum, New York; Art Gallery of Ontario, Toronto; Palm Springs Art Museum, California; and Musée d'art moderne de la Ville de Paris. Altmejd lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

David Altmejd

L'ange, 2024

concrete, steel, foam, epoxy
clay, epoxy gel, acrylic paint,
pencil, colored pencil, glass,
rhinestones, and screws

31 1/2 x 20 x 14 inches

(80 x 50.8 x 35.6 cm)

\$80,000







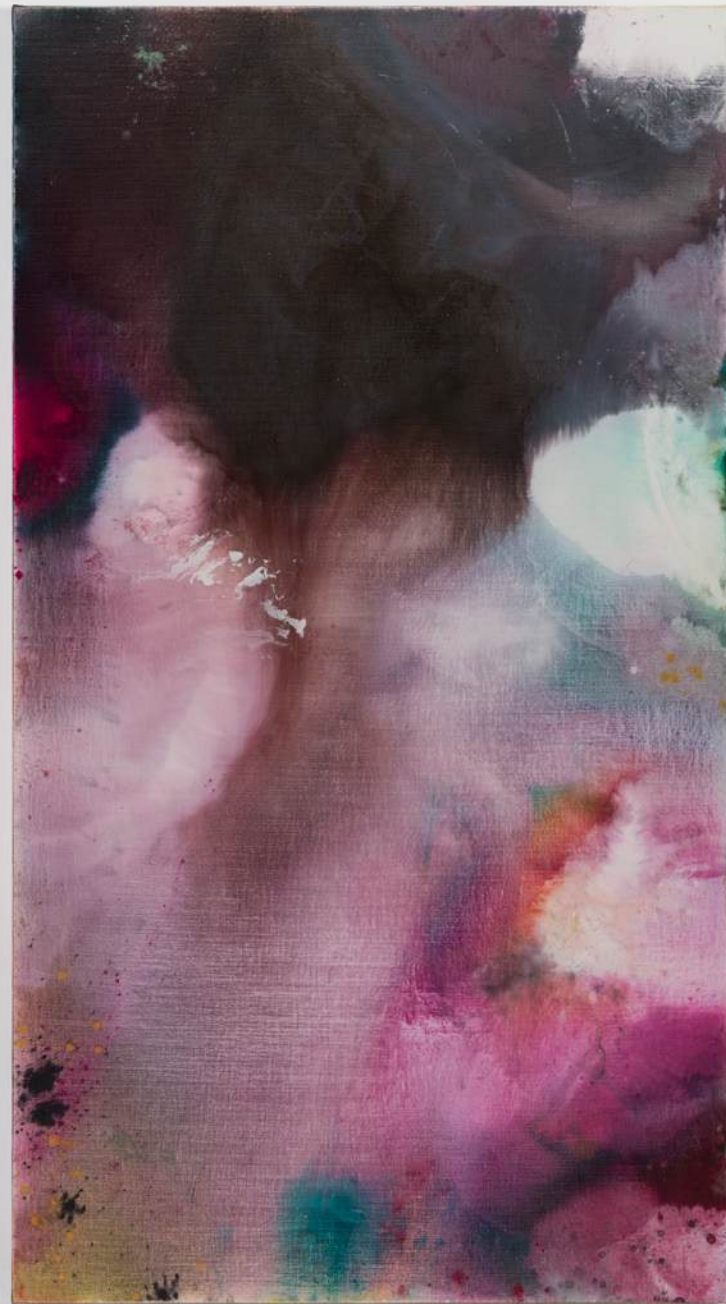
Mary Weatherford

Mary Weatherford (b. 1963, Ojai, California) has become increasingly recognized as one of the leading painters of her generation, as well as one of the most astute and daring practitioners taking on the legacies of American abstraction. In the last three decades, Weatherford has revised the parameters of painting, alchemizing her own deeply personal approach to material possibility and humanist response. In her boldest works, the incorporation of three-dimensional elements, like neon tubes and found objects, simultaneously serve as compositional lines and shapes that extend her surfaces forward from the interior world of the painting into the here-and-now of the exhibition space. While her paintings often make explicit their relationships to a particular geography, at the heart of Weatherford's work is an interest in linking the physical to the metaphysical and phenomenological. "I don't ever think of [my] work as landscape in the sense of 'I'm painting that landscape over there.' No, I'm painting the experience of a moment that is over," she says. Time, loss, and their ultimate incomprehensibility manifest, as in the 2024 work on view, as unresolved fields at once puzzling and profound. Working in Flashe, Weatherford's signature medium, an organic, lobe-like shape fans into a milky nebula in a composition of shifting dimensionality and interactive color. Alive with the interplay of spontaneity and control, Weatherford's picture simultaneously evokes the expanding void of space, the microscopic formation of cells, and an unlimited range of creative acts in between.

Mary 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, New York (2020) and SITE Santa Fe, New Mexico (2021). Other solo exhibitions of her work have been presented at Museo di Palazzo Grimani (2022); Aspen Museum of Art, Colorado (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, California (2014); Todd Madigan Gallery, California State University at Bakersfield, California (2012); and LAXART, Los Angeles (2012). Recent group exhibitions include *Making Their Mark*, Berkeley Art Museum and Pacific Film Archive (2024–2025) and Shah Garg Foundation, New York (2023); *Color is the First Revelation of the World*, Orange County Museum of Art, Costa Mesa, California (2024); *America: Between Dreams and Realities, Selections from the Hirshhorn Museum and Sculpture Garden*, Musée national des beaux-arts du Québec, Montreal, Canada (2022); *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 Los Angeles County Museum of Art; Museum of Contemporary Art San Diego; Museum of Modern Art, New York; Tate Modern, London; Brooklyn Museum, New York; K11 Art Foundation, Hong Kong; and Museum of Contemporary Art, Los Angeles. In 2019, Lund Humphries published an in-depth monograph surveying the artist's oeuvre. Weatherford lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Mary Weatherford
Not yet titled, 2024
Flashe on linen
90 x 50 inches
(228.6 x 127 cm)
SOLD



Los Angeles

Chico da Silva

Amazônico

March 13 – April 26, 2025

Maia Cruz Palileo

SATOR ROTAS

March 13 – April 26, 2025

Mary Weatherford

May 16 – June 28, 2025

Jason Fox

May 16 – June 28, 2025

New York

Ivan Morley

Tragedy, [sic]

March 6 – April 26, 2025

Martha Diamond

May 1 – June 14, 2025

Fairs

Art Basel Hong Kong

March 26 – 30, 2025

Art Basel

June 17 – 22, 2025