



DAVID
KORDANSKY
GALLERY

Art Basel 2025

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Booth S2
Messe Basel
June 17 – 22, 2025

Exhibiting Artists

Mario Ayala
Frank Benson
Matthew Brannon
Jared Buckhiester
Lucy Bull
Andrea Büttner
Martha Diamond
Derek Fordjour
Jason Fox
Sam Gilliam
Sayre Gomez
Jenna Gribbon
Guan Xiao

Raul Guerrero
Jennifer Guidi
Chase Hall
Lauren Halsey
Shara Hughes
Rashid Johnson
Deana Lawson
Tala Madani
Chris Martin
Simpfiwe Mbunyuza
Sam McKinniss
Odili Donald Odita

Maia Cruz Palileo
Hilary Pecis
Mai-Thu Perret
Torbjørn Rødland
Chico da Silva
Ricky Swallow
Tom of Finland
Tristan Unrau
Lesley Vance
Mary Weatherford
Jonas Wood
Betty Woodman

Sayre Gomez

Sayre Gomez (b. 1982, Chicago, IL) creates paintings and sculptures whose photorealistic virtuosity and scrupulous attention to detail reveal an unvarnished Los Angeles rarely seen in popular imagery. Typically working from source images snapped from his car window, Gomez's commercial storefronts, deteriorating architecture, and vehicles used as shelters emphasize the innumerable ways human activity imprints upon the cityscape, and, by extension, what the built environment discloses about inequality in contemporary America. As readily as Gomez's images posit social critiques, they also reiterate the immediate, invitational effects hyper-fidelitous realism offers viewers. The large work *Buzz Gets a Makeover* (2025), for example, marshals trompe l'oeil techniques to create an immersive image of one of Southern California's ubiquitous, all-purpose plazas. Evoking the mysterious, near-tangible feeling of Los Angeles at night, this monumental snapshot exemplifies the way in which culture, language, economics, and design intersect in ordinary American sites. Here, the illuminated central sign—and its attendant symbolism as a beacon—draws our awareness to capitalism's de facto commodification of essential goods and services, even while the universal necessities of food, healthcare, and hygiene transcend era, class, race, and geography.

Gomez will present his first solo exhibition with the gallery in January 2026 in Los Angeles, and he will also be the subject of a 2026 solo exhibition at SITE Santa Fe, NM. Other solo exhibitions of his work have been presented at Sifang Art Museum in Nanjing, China (2022–2023) and Fondazione Sandretto Re Rebaudengo in Turin, Italy (2022). Notable group exhibitions include *The Life of Things*, Museum Voorlinden, Wassenaar, Netherlands (2025); *Fresh Window*, Museum Tinguely, Basel, Switzerland (2024–2025); *The Living End: Painting and Other Technologies, 1970–2020*, Museum of Contemporary Art Chicago, IL (2024–2025); *Ordinary People: Photorealism and the Work of Art since 1968*, Museum of Contemporary Art, Los Angeles, CA (2024–2025); *Desire, Knowledge, and Hope (with Smog)*, The Broad, Los Angeles, CA (2024); NGV Triennial 2023, NGV International, Melbourne, Australia (2023–2024); and *Changes*, mumok, Vienna, Austria (2022–2023). His work is in the permanent collections of institutions including The Broad, Los Angeles, CA; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Los Angeles County Museum of Art, CA; MAKI Collection, Tokyo, Japan; Moderna Museet, Stockholm, Sweden; Museum of Contemporary Art, Los Angeles, CA; Pérez Art Museum Miami, FL; and Whitney Museum of American Art, New York, NY, among many others. Gomez lives and works in Los Angeles.

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Sayre Gomez
Buzz Gets a Makeover, 2025
acrylic on canvas
120 x 84 inches
(304.8 x 213.4 cm)
\$185,000





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Matthew Brannon

Matthew Brannon (b. 1971, Anchorage, AK) has long been recognized not only for his wit and literary sensibility, but also for the precision with which he approaches his chosen mediums. Significantly, Brannon has used the methods of printmaking to craft increasingly complex images that rival the ambition and versatility of painting. Taking cues from still life, commercial design, and photographic collage, Brannon translates dispersed cultural and geopolitical currents—and our collective and deeply personal responses to them—into psychologically resonant artworks. As if conceding that history’s scope and ramifications can never be fully comprehended, Brannon instead embraces the auratic power of minor objects, cultural referents, and their constellations to turn impossibly thorny narratives into compelling visual scenes. In the artist’s most recent works, figures and portraits—drawing from found ephemera and film stills—turn up with increasing frequency, as in the two images on view. The results of both screen printing and hand painting, Brannon’s compositions offer immediate readings as sincere homages to Warhol, the Velvet Underground, and their shared milieu of underground starlets and queer icons. Just as the creative, hand-hewn act of assembling clippings allows the adoring fan a way of speaking back to the idol, so too do Brannon’s images function in dialogue with the paths paved by his creative forbearers and their radical, still-reverberating myths.

Brannon has been the subject of solo exhibitions at Museo Marino Marini, Florence, Italy (2013); Portikus, Frankfurt, Germany (2011); Museum M, Leuven, Belgium (2011); Whitney Museum of American Art at Altria, New York, NY (2007); and Art Gallery of York University, Toronto, Canada (2007). His work is in the permanent collections of institutions including The Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, CA; Hammer Museum, Los Angeles, CA; Albright-Knox Art Gallery, Buffalo, NY; Denver Art Museum, CO; DESTE Foundation for Contemporary Art, Athens, Greece; and Museo MADRE, Naples, Italy. In 2019, Gregory R. Miller & Co. published *Concerning Vietnam*, a book dedicated to Brannon’s multi-year project investigating the Vietnam War. Brannon lives and works in New York.

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Matthew Brannon

*If I could make the world as pure
and strange as what I see, 2025*

silkscreen with acrylic and
enamel on canvas

52 x 45 3/8 x 11/2 inches
(132.1 x 115.3 x 3.8 cm)

\$40,000



FAIRY ORIGINAL

MY PEAK OF YOU AS EVER I'VE HAD BUT I COULDN'T KEEP

GORDON'S
DISTILLED LONDON DRY GIN
ESTABLISHED 1769 LONDON

k
a
n

steak chick
lobster peas

DAVID
KORDANSKY
GALLERY

Matthew Brannon
*To know completely what others
 so discreetly talk about, 2025*
 silkscreen with acrylic and
 enamel on canvas
 52 x 45 3/8 x 11/2 inches
 (132.1 x 115.3 x 3.8 cm)
 \$40,000



CONCERNS

JELLY
ON
YOUR
SHOULDER

REVOLTING!



be too attractive?

Andy Warhol's FLESH

Directed by
Paul Morrissey

FOR ADULTS ONLY IN COLOR

 A SHERPIX RELEASE



Derek Fordjour

Derek Fordjour (b. 1974, Memphis, TN) makes paintings, sculptures, installations, and performances of sweeping scope and exuberant materiality. Born of both broad sociological vision and a keen awareness of the body's vulnerability, Fordjour's tableaux are filled with athletes, performers, and others who play key roles in cultural rituals and communal rites of passage. In his paintings, Fordjour methodically constructs the ground of each composition through a collage-based process involving cardboard, newspaper, and other materials and pigments—one that allows him to fully contend with the hybridities of Black life. The varied and textural surfaces that emerge are as complex—and physically engaging—as the dynamic subjects that Fordjour inscribes on and in them.

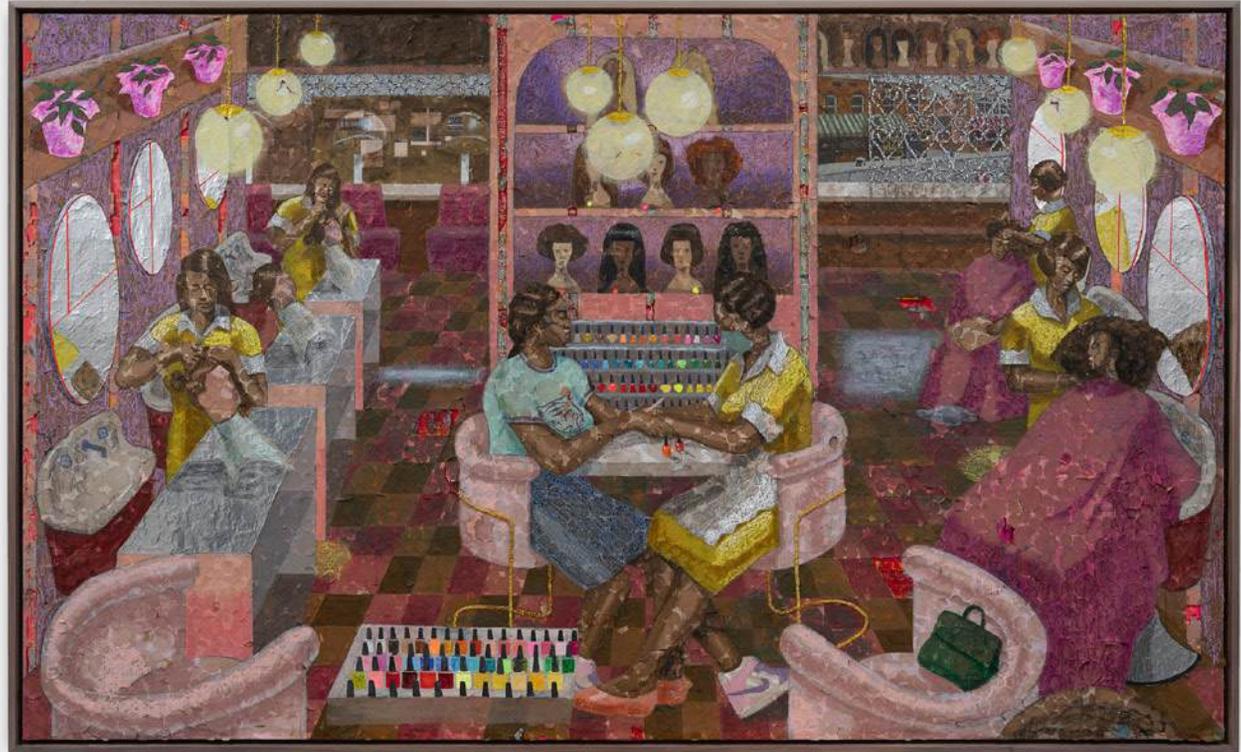
In September 2025, Fordjour will present a major solo exhibition at David Kordansky Gallery, Los Angeles. He has been the subject of solo exhibitions at the Pond Society, Shanghai, China (2021) and the Contemporary Art Museum St. Louis, MO (2020). He was commissioned in 2022 by The Museum of Contemporary Art, Los Angeles to create *Sonic Boom*, a monumental artwork spanning over 5,400 square feet for its outdoor art series *Building Art*. Recent group exhibitions include *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York, NY (2024–2025); *Get in the Game: Sports, Art, Culture*, SFMOMA, San Francisco, CA (2024–2025); *Reverberations*, Museum of

Contemporary Art, Los Angeles, CA (2024); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome, Italy (2024); *Abstraction after Modernism: Recent Acquisitions*, Menil Collection, Houston, TX (2024); and NGV Triennial, National Gallery of Victoria, Melbourne, Australia (2023–2024). His work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York, NY; Whitney Museum of American Art, New York, NY; Dallas Museum of Art, TX; the Royal Collection, United Kingdom; Pérez Art Museum Miami, FL; Los Angeles County Museum of Art, CA; Brooklyn Museum, NY; Museum of Contemporary Art Chicago, IL; and The Studio Museum in Harlem, NY. Fordjour served as the 2020 Alex Katz Chair of Painting at The Cooper Union, New York, and serves on the faculty at the Yale University School of Art, New Haven, CT as a core critic. Fordjour lives and works in New York.

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Derek Fordjour
S.C.A. (Self Care Academy), 2025
acrylic, charcoal, cardboard,
oil pastel, and foil on news-
paper mounted on canvas
62 x 102 inches
(157.5 x 259.1 cm)
\$400,000





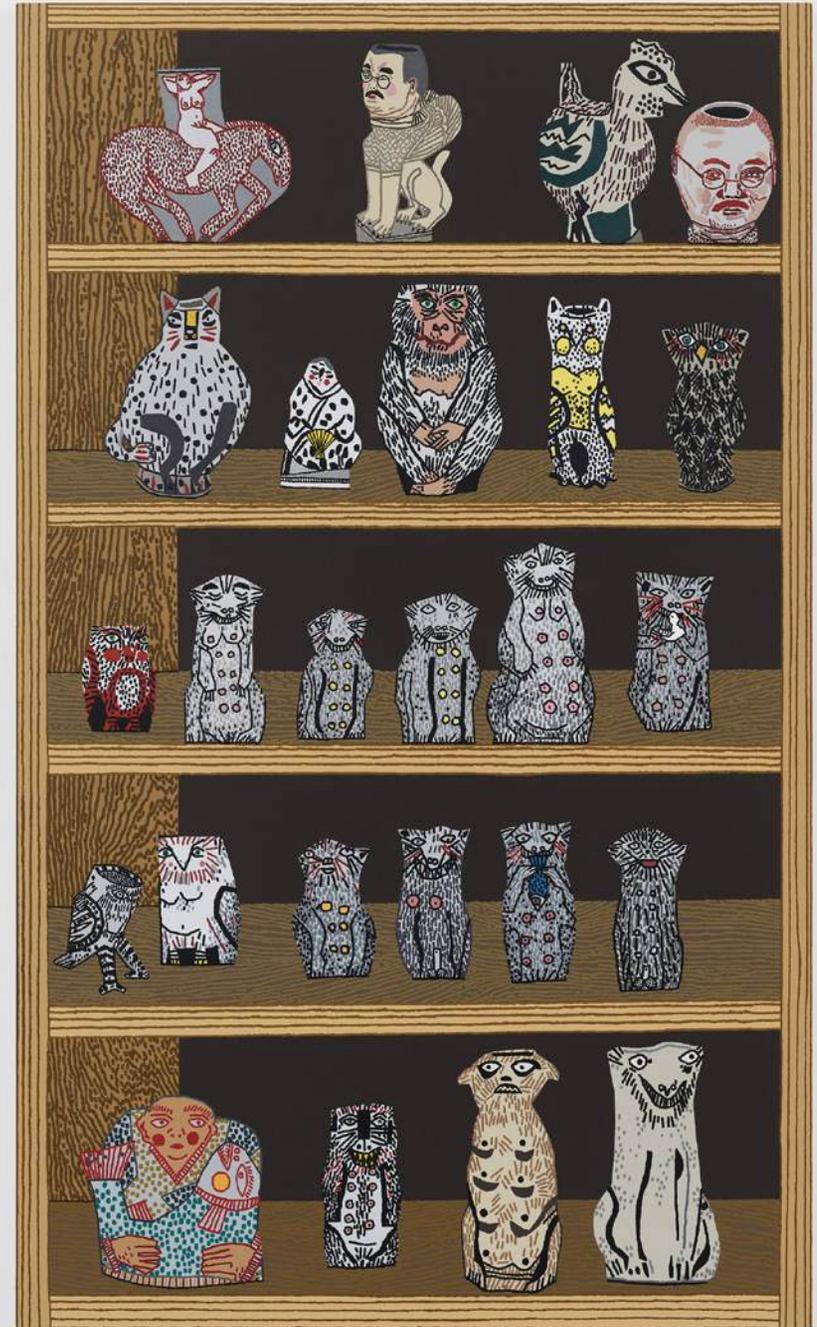
Jonas Wood

Jonas Wood (b. 1977, Boston) paints people, places, and things that are both integral and inspirational to his daily life. Verdant plantlife, inviting interiors, and Wood's own human and animal companions populate a graphic world that's made equally alive by the bright hues, bold line work, and densely patterned shapes with which they're rendered. Wood's pictures often initiate a visual call and response either within or beyond the frame—through the repetition of particular subjects, meta-representations of his own paintings-within-paintings, and the referencing of art objects authored by others, as in the works on view. *Akio Takamori Shelf* (2025) depicts a collection of small sculptures by the eponymous Japanese-American ceramicist, known for his surreal works of figurative and animistic imagination, while *Shio Shelf* (2025) offers a tender window into how Wood sees the vessels of the visionary ceramicist Shio Kusaka, his wife. In both images, Wood employs the tools, processes, and durational nature of painting to pay homage to two artists he admires, translating their three-dimensional forms into his own two-dimensional language.

Wood has been the subject of solo and two-person exhibitions at the Dallas Museum of Art, TX (2019); Museum Voorlinden, Wassenaar, Netherlands (with Shio Kusaka, 2017); Lever House, New York, NY (2014); and Hammer Museum, Los Angeles, CA (2010). Other solo projects

include *Still Life with Two Owls*, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles, CA (2016–2018); *Shelf Still Life*, High Line Billboard, High Line Art, New York, NY (2014); and *LAXART Billboard and Façade*, LAXART, Los Angeles, CA (2014). Recent group exhibitions include *Strike Fast, Dance Lightly: Artists on Boxing*, Norton Museum of Art, West Palm Beach, FL (2024); *Desire, Knowledge, and Hope (with Smog)*, The Broad, Los Angeles, CA (2023–2024); *One Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles, CA (2018); and *Los Angeles – A Fiction*, Astrup Fearnley Museet, Oslo, Norway (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, CA; Metropolitan Museum of Art, New York, NY; SFMOMA, San Francisco, CA; Guggenheim Museum, New York, NY; The Broad, Los Angeles, CA; Museum of Modern Art, New York, NY; and Whitney Museum of American Art, New York, NY. Wood lives and works in Los Angeles.

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Jonas Wood

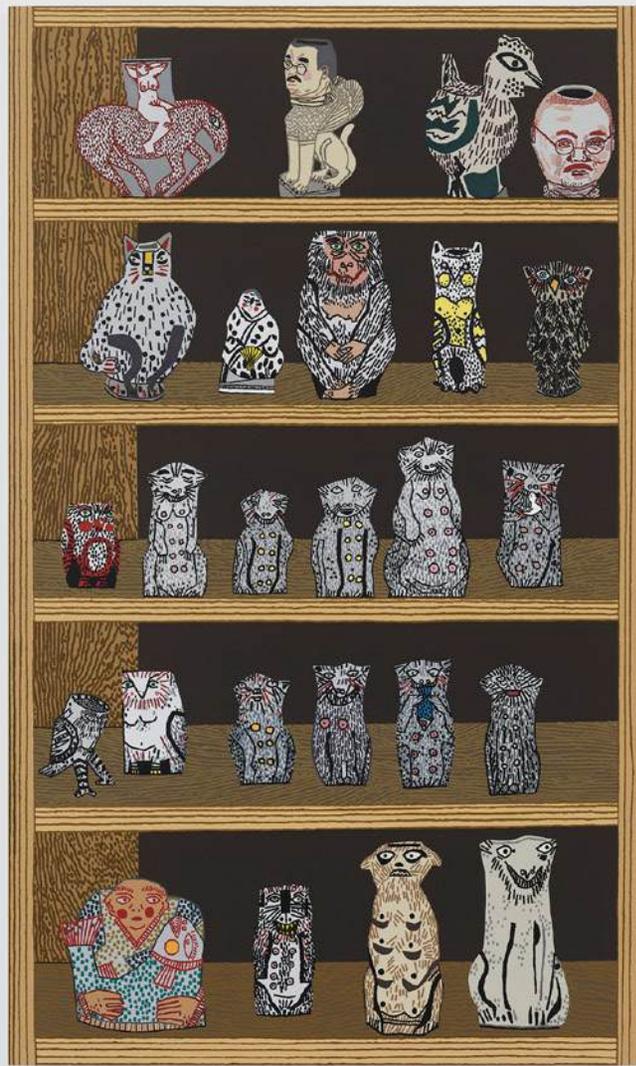
Akio Takamori Shelf, 2025

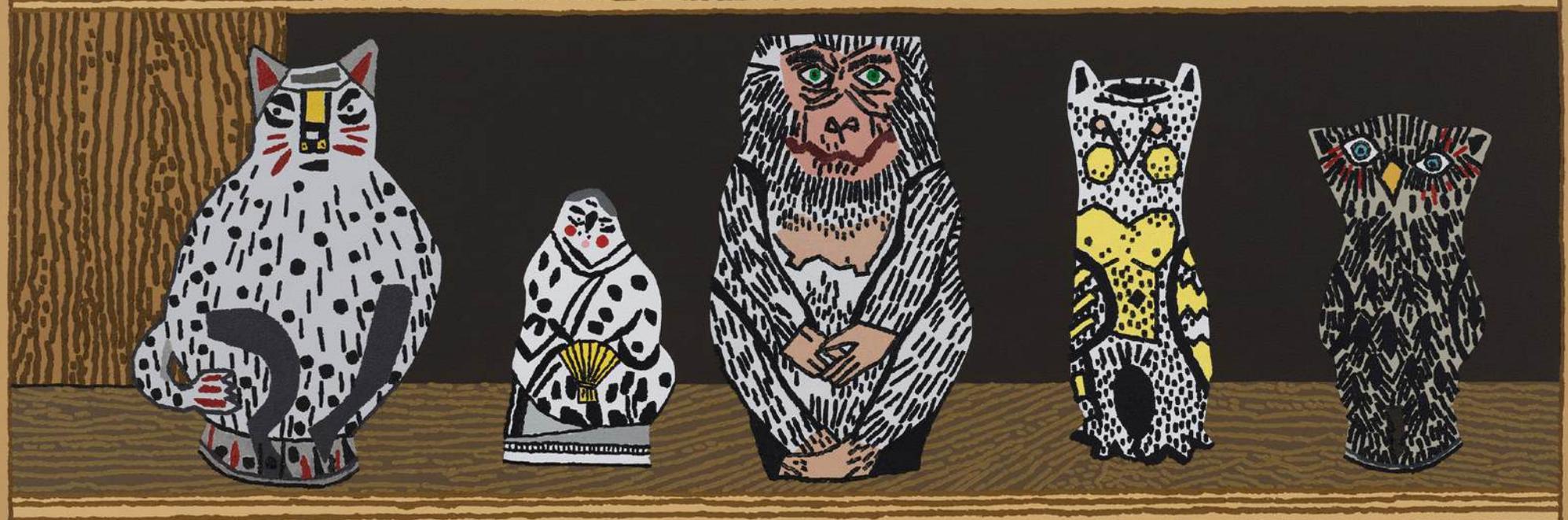
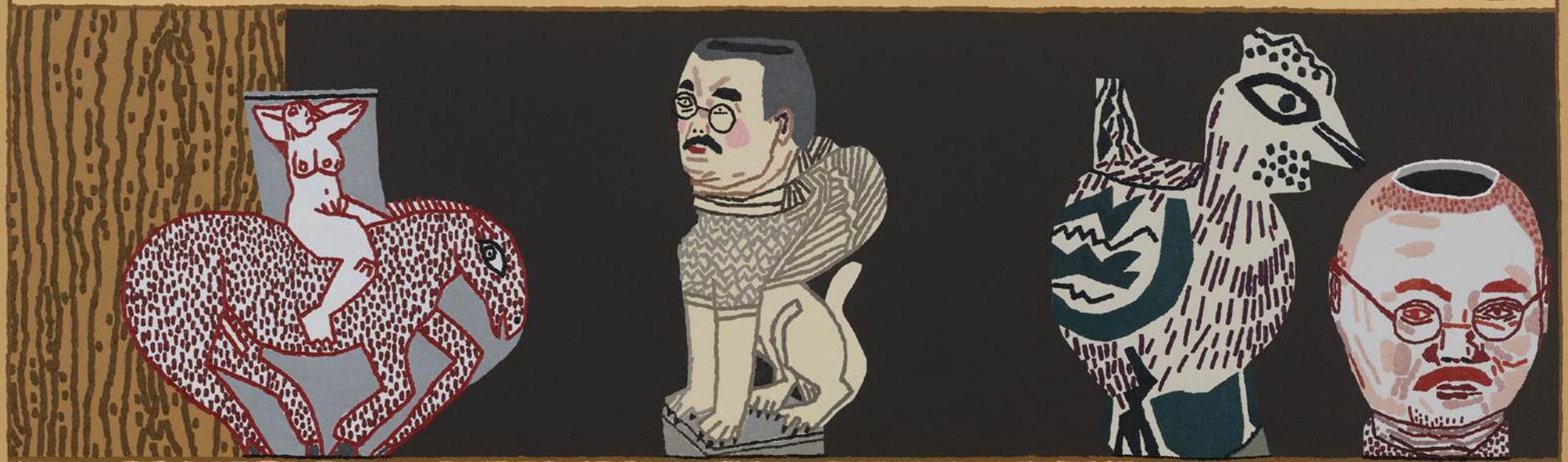
oil and acrylic on canvas

75 x 45 inches

(190.5 x 114.3 cm)

\$975,000

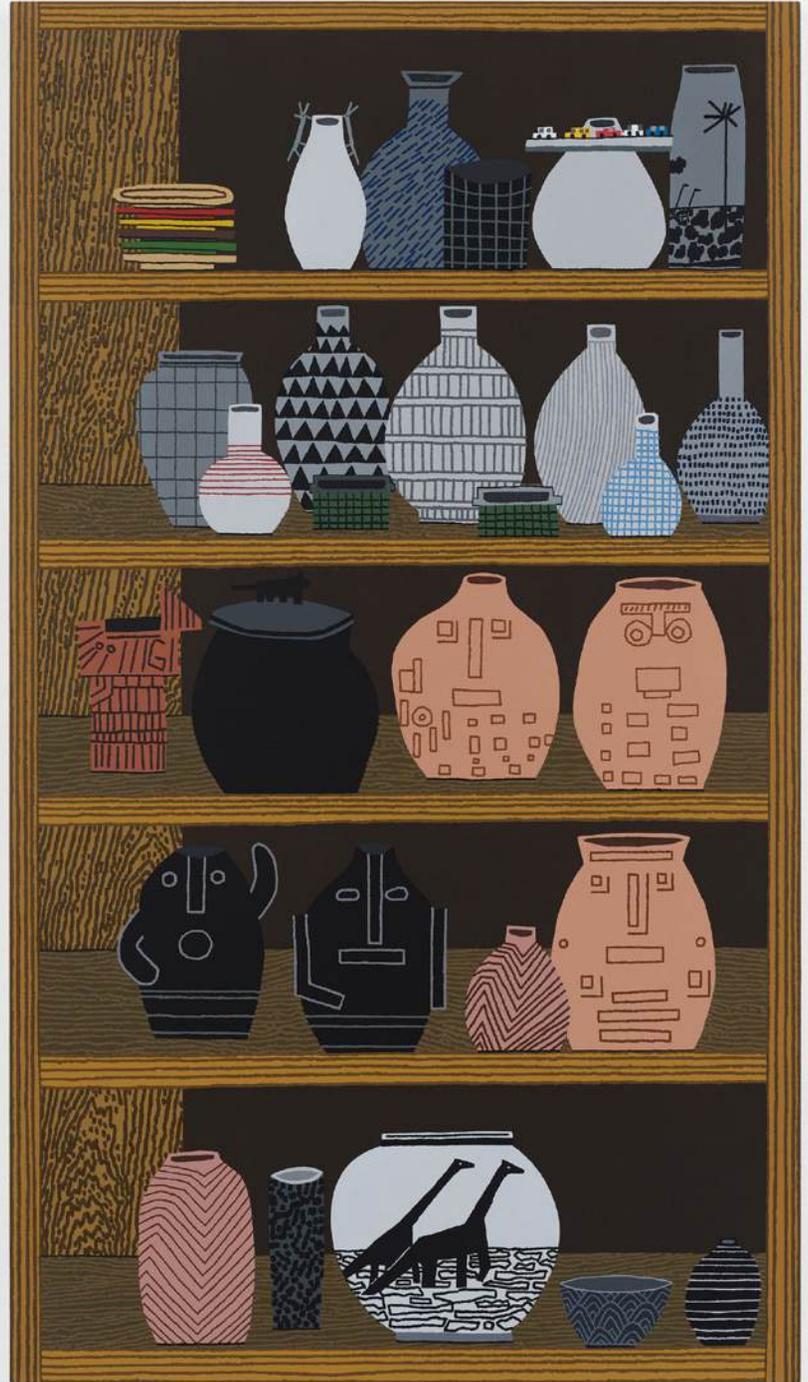




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Jonas Wood

Shio Shelf, 2025
oil and acrylic on canvas
70 x 40 inches
(177.8 x 101.6 cm)
\$900,000







Andrea Büttner

Andrea Büttner (b. 1972, Stuttgart, Germany) asks foundational questions about how art functions in culture, but also about how it operates as a psychological phenomenon for the individual maker or viewer. She alternates between forms that privilege the use of the hand and the rough interaction of materials and research-based projects that delineate the broader contexts in which her ideas circulate. *Phone Etching* (2015) magnifies and preserves the physical gestures and traces of the artist's fingers on her smartphone during web browsing sessions. These marks are translated into color etchings—a centuries-old printmaking technique—bridging digital interaction with traditional art making. The result evokes the feel of informal, gestural painting, creating a fusion of analog and digital processes. This blend of historical and contemporary image-making methods reflects Büttner's characteristically transmedial artistic approach.

At this year's edition of Art Basel Unlimited, Büttner presents *Shame Punishments* (2022-2025), an installation consisting of screen prints, numbered and arranged sequentially to form a panoramic visual narrative conveying the *longue durée* of weaponized shame. *Andrea Büttner Works* is currently on view at Bechtler Stiftung in Uster, Switzerland through September 14. The artist was recently awarded a commission for a public art installation for Germany's Cologne Cathedral—a

UNESCO World Heritage Site—which sought a new artwork that would focus attention on the present and future of Judeo-Christian history. Büttner was shortlisted for the Turner Prize in 2017, and has been the subject of solo exhibitions at institutions including K21 – Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (2023–2024); Kunstmuseum Basel, Switzerland (2023); Bergen Kunsthall, Norway (2018); Hammer Museum, Los Angeles, CA (2017); Kunst Halle Sankt Gallen, Switzerland (2017); Kunsthalle Wien, Vienna, Austria (2016); Walker Art Center, Minneapolis, MN (2015); Museum Ludwig, Cologne, Germany (2014); Tate Britain, London, England (2014); and MMK Museum für Moderne Kunst, Frankfurt, Germany (2013). Recent group exhibitions include *The Irreplaceable Human – the Conditions of Creativity in the Age of AI*, Louisiana Museum of Modern Art, Humlebæk, Denmark (2023); *Affective Affinities*, 33rd Bienal de São Paulo, Brazil (2018); *dOCUMENTA (13)*, Kassel, Germany and Kabul, Afghanistan (2012); and 29th Bienal de São Paulo, Brazil (2010). Her work is in the permanent collections of museums including The Museum of Modern Art, New York, NY; Louisiana Museum of Modern Art, Humlebæk, Denmark; Reina Sofia, Madrid, Spain; Tate, London, England; The Art Institute of Chicago, IL; and Montreal Museum of Fine Arts, Canada. Büttner lives and works in Berlin.

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Andrea Büttner

Phone Etching, 2015

etching

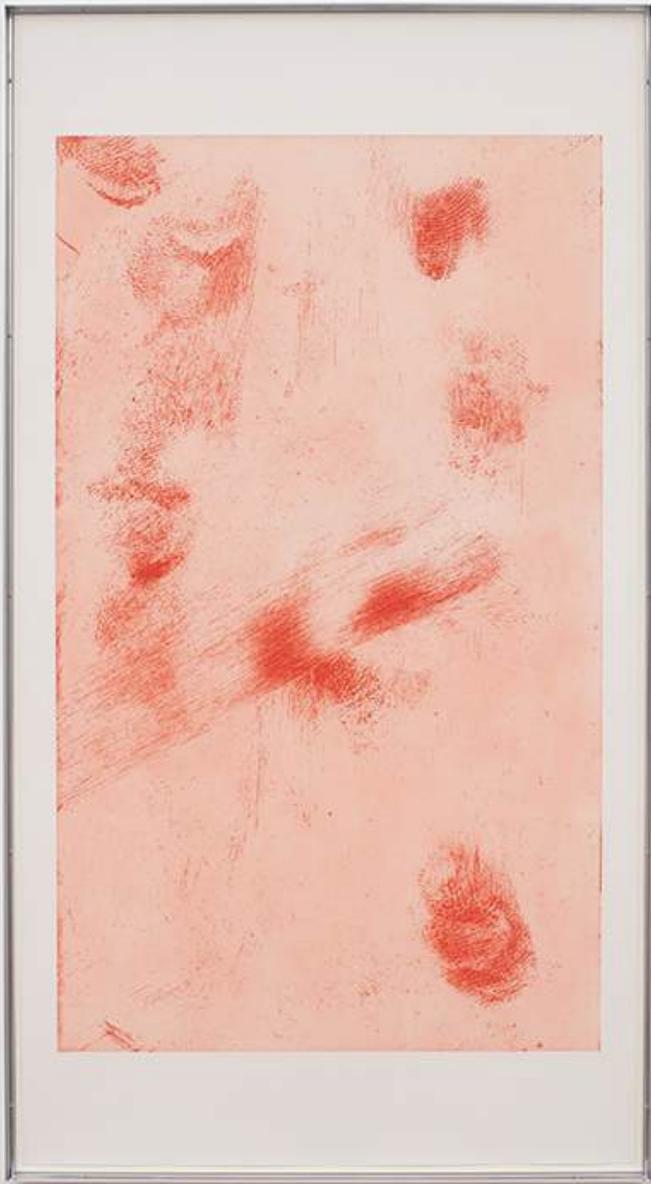
76 3/4 x 44 inches
(194.9 x 111.8 cm)

framed:

85 5/8 x 46 3/4 x 2 1/8 inches
(217.5 x 118.7 x 5.4 cm)

\$31,000





Sam Gilliam

Sam Gilliam (b. 1933, d. 2022) is one of the great innovators in post-war American painting. Amidst the political backdrop of the mid-1960s, Gilliam eschewed status quo expectations of what—and how—a Black artist should represent, emerging as a non-objective, process-oriented painter among a loose affiliation of Washington D.C. painters known as the Color School. Among his most celebrated bodies of work, the Beveled-edge paintings are sculptural as well as painterly propositions that engage their viewers in fully three-dimensional ways. *In Structure Of* (1973) exemplifies Gilliam's exuberant use of color and improvisational gesture, offering a vivid expression of his dynamic process. In the early 1970s, Gilliam was also experimenting with both printmaking and sculptural assemblage, whose methods of surface manipulation and hands-on construction find resonance in this and other paintings. Evidence of staining, dripping, and stenciling color onto a folded, creased, or flat canvas attests to Gilliam's generous approach to material application, as well as his perennial interest in capturing the spontaneity of the results.

In June 2025, the first solo exhibition of Gilliam's work in Ireland will open at the Irish Museum of Modern Art. 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, KY (1996); Whitney Museum of American Art, Philip Morris Branch, New York, NY (1993); The Studio Museum in Harlem, NY (1982); and Museum of Modern Art, New York, NY (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, NY (2024–2025); *Edges of Ailey*, Whitney Museum of American Art, New York, NY (2024); *Day for Night: New American Realism*, organized by the Aishti Foundation, Palazzo Barberini, Rome, Italy (2024); *Abstraction after Modernism: Recent Acquisitions*, The Menil Collection, Houston, TX (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, France; Tate, London, England; Museum of Modern Art, New York, NY; Metropolitan Museum of Art, New York, NY; and Art Institute of Chicago, IL.

**DAVID
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Sam Gilliam

In Structure Of, 1973

acrylic on canvas

59 1/4 x 71 1/2 x 2 1/4 inches

(150.5 x 181.6 x 5.7 cm)

Price Upon Request





Chris Martin

Working from a heterogeneous array of cultural traditions, Chris Martin (b. 1954, Washington, D.C.) makes paintings that serve as living documents of the eternal present. Known for his prolific output and liberated approach in the studio, Martin pursues painting as a process of intuitive searching and uncertain discovery in which a “good” painting is defined as that which transmits a recognizable truth, however profound or ordinary. At the same time, his diverse constellation of styles and subjects coyly subverts self-seriousness or overt spiritualism. In Martin’s work, both subject matter and formal techniques iterate, disappear, and reemerge again, as textbook photographs of planets are collaged between urgent layers of paint, stenciled cannabis leaves recall black light posters, and vibrant geometric patterns offer deliciously hand-hewn renditions of hard-edge abstraction. Glitter, a signature material Martin first became interested in as an art therapist in the 1990s, serves as both a visual and connotative tool, as in the large painting on view. Eye-catching in the most literal sense, glitter, in Martin’s hands, underscores the sensory immediacy his paintings celebrate while its decidedly low-brow associations—with costuming, kitsch decor, and children’s crafts—reiterate the artist’s commitment to the communicative reach of the vernacular. Here, glitter’s luminescent quality adds dimension to the painting’s ample radial burst and sprouting mushroom shapes in a

composition that offers—if not the entirety of the cosmos—then a smiling glimpse at one person’s subjective conception of it.

Martin has been the subject of solo exhibitions at venues worldwide, including Douglas Hyde Gallery, Dublin, Ireland (2015); Rectangle, Brussels, Belgium (2015); Kunsthalle Düsseldorf, Germany (2011); and Corcoran Gallery of Art, Washington, D.C. (2011). Recent group exhibitions include *The Brooklyn Artists Exhibition*, Brooklyn Museum, NY (2024); *Coloring*, University of Kentucky Art Museum, Lexington (2021); *Black Light*, Centre de Cultura Contemporània de Barcelona, Spain (2018); *Animal Farm*, Brant Foundation Art Study Center, Greenwich, CT (2017); and *Thinking Out Loud: Notes on an Evolving Collection*, The Warehouse, Dallas, TX (2017). His work is included in the permanent collections of institutions including the Albright-Knox Art Gallery, Buffalo, NY; Museum of Contemporary Art Chicago, IL; High Museum of Art, Atlanta, GA; Museum of Contemporary Art Denver, CO; Museum Boijmans Van Beuningen, Rotterdam, Netherlands; and SFMOMA, San Francisco, CA; and Museum of Modern Art, New York, NY, among other museums. *Paintings*, a career-spanning monograph, was published by Skira in 2017. Martin lives and works in Brooklyn and the Catskills, New York.

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Chris Martin
Magenta Burst (Mushrooms),
2024 - 2025
acrylic, foam disks, sawdust, gel
medium, and glitter on canvas
67 1/4 x 74 1/4 x 2 3/4 inches
(170.8 x 188.6 x 7 cm)
\$65,000



Odili Donald Odita

Odili Donald Odita (b. 1966, Enugu, Nigeria) brings heightened awareness to color and space in paintings where abstraction is an optically, physically, and culturally-felt phenomenon. Across murals, site-specific painting installations, flags, and large-scale canvases, graphic, geometric shapes pierce, converge, and merge in rhythmic, exquisitely balanced compositions. Color, in Odita's work, serves as a powerful agent for transmitting feeling, inscribing socio-political values, and communicating personal memories, both through the choice of hue and its kaleidoscopic interaction. The artist's approach to the metaphorical representation of political histories, philosophies, and values, especially as they pertain to the Black diasporic experience, is influenced by a range of visual languages, including flag design, African textile patterns, and the work of the Zaria Art Society (of which his father was a founder), as well as a range of Western art historical legacies, including hard-edge and color field painting—movements traditionally preoccupied with formal, rather than socio-political, inquiry.

Songs from Life, Odita's large-scale commission for The Museum of Modern Art in New York, is on view through spring 2026. Solo exhibitions of Odita's work have been presented at institutions including Abroms-Engel Institute for the Visual Arts, Birmingham, AL (2024); Contemporary Dayton, OH (2024); Boca Raton Museum of Art, FL (2024); Virginia

Museum of Fine Arts, Richmond, VA (2020); Institute of Contemporary Art, Miami, FL (2019); and Nasher Museum of Art at Duke University, Durham, NC (2015). Recent group exhibitions include *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, Brooklyn Museum, NY (2024); *New Grit: Art & Philly Now*, Philadelphia Museum of Art, PA (2021); *Generations: A History of Black and Abstract Art*, Baltimore Museum of Art, MD (2019); *How We See: Materiality of Color*, Laumeier Sculpture Park, St. Louis, MO (2019); *An American City: Eleven Cultural Exercises*, FRONT International: Cleveland Triennial for Contemporary Art, OH (2018); *Prospect 4: The Lotus in Spite of the Swamp*, New Orleans, LA (2017); and *Think with the Senses – Feel with the Mind: Art in the Present Tense*, 52nd Venice Biennale, Italy (2007). His work is in the permanent collections of institutions including the Baltimore Museum of Art, MD; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Pérez Art Museum, Miami, FL; Philadelphia Museum of Art, PA; SFMOMA, San Francisco, CA; and The Studio Museum in Harlem, NY. Odita lives and works in Philadelphia.

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Odili Donald Odita

Mid-Day, 2025

acrylic on canvas

60 1/4 x 48 1/8 x 11/2 inches

(153 x 122.2 x 3.8 cm)

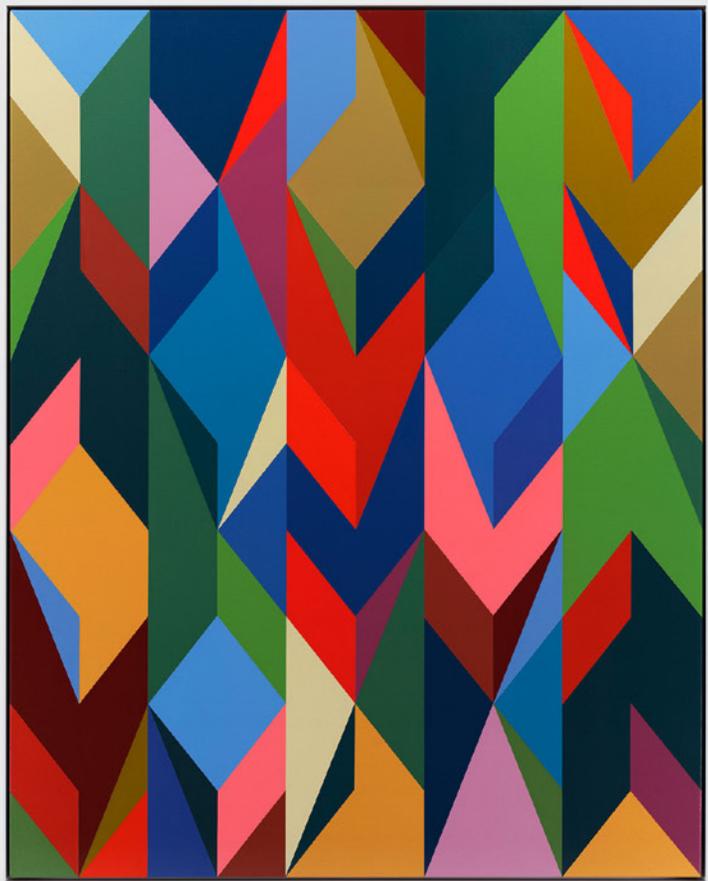
framed:

61 x 48 7/8 x 2 inches

(154.9 x 124.1 x 5.1 cm)

\$110,000







Maia Cruz Palileo

Maia Cruz Palileo (b.1979, Chicago, IL) creates paintings, works on paper, installations, and sculptures that honor familial archives and imagined contemporary realities. Influenced by both macro and micro narratives—including the oral history of their family’s migration to the U.S. from the Philippines, as well as those countries’ troubling colonial relationship—Palileo’s artworks consider the subjective ways in which stories are told and retold, morphing and evolving over time, and the resulting blurring of fact and fiction in personal and political memory. In *Mother Mountain* (2025), Palileo fills the canvas with swaths of blue and brown pigment, with brushstrokes that mirror the stripping process of their collage practice, which results in the environment becoming the central figure of the work. Inspired by a 2024 trip to the Philippines, Palileo has depicted Mount Banahaw, a slumbering volcano long considered a holy pilgrimage site, in many of their recent paintings. By obscuring the boundaries between mountain, sky, and water, Palileo creates a compositionally complex work: a lush, tropical scene that suggests a palimpsestic landscape in which the actual, the fantasized, and the remembered meet.

In 2024, Palileo presented their first solo exhibition at David Kordansky Gallery, Los Angeles. They have also been the subject of solo exhibitions at Cummer Museum, Jacksonville, FL (2023); Kimball Art Center, Park City, UT (2022); Wattis Institute for Contemporary Arts, San Francisco,

CA (2021); and American University Museum at the Katzen Arts Center, Washington, D.C. (2019), among others. Recent group exhibitions include *Seven Rooms and a Garden*, Moderna Museet, Skeppsholmen, Stockholm, Sweden (2023); *Spirit in the Land*, Nasher Museum of Art at Duke University, Durham, NC (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, CA (2022); and *Our Blue Planet: Global Visions of Water*, Seattle Art Museum, WA (2022), among many others. Their work is in the permanent collections of Cummer Museum, Jacksonville, FL; San José Museum of Art, CA; Fredriksen Collection, National Museum, Oslo, Norway; Nasher Museum of Art at Duke University, Durham, NC; Speed Art Museum, Louisville, KY; and Tang Art Foundation, Hong Kong. Palileo lives and works in Brooklyn, New York.

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Maia Cruz Palileo
Mother Mountain, 2025
oil on linen
72 1/4 x 60 x 11/2 inches
(183.5 x 152.4 x 3.8 cm)
\$80,000





Tala Madani

Tala Madani's (b. 1981, Tehran, Iran) indelible images bring together wide-ranging modes of critique, prompting reflection on gender, psychology, political authority, and questions of who and what gets represented in art. Primarily working in painting and animation, Madani's artworks often read as narrative installments in which human subjects take on symbolic resonance and prop-like objects signify our most entrenched mores and presumptions. In *Shit Mom (Color Match)* (2025), Madani offers a variation on a scene that recurs across her output, in which an excrement-covered mother figure bears the brunt of the playful, free-wheeling agency of a child or group of children. Here, a luminously pale baby acts as an autonomous visionary, while the second figure, a humanoid lump of matter, appears reliant on the creative decisions of the child artist to become fully actualized. Madani's image of role-reversal is both humorous and trenchant, but so too, is it deeply poignant. The child's hands on the mother's face suggests both the full confidence of a sculptor's gesture and the tender recognition of kin, perhaps for the first time.

Madani is currently the subject of a solo exhibition on view at Henry Art Gallery, University of Washington, Seattle. Her solo exhibitions have been also held at National Museum of Contemporary Art, Athens, Greece (2024); Museum of Contemporary Art, Los Angeles, CA (2022–2023); Start Museum, Shanghai, China (2020); Mori Art Museum, Tokyo, Japan

(2019); Secession, Vienna, Austria (2019); Portikus, Frankfurt, Germany (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, MA (2016); Contemporary Art Museum St. Louis, MO (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, IL (2024); *Burning Down the House: Rethinking Family*, Kunstmuseum St. Gallen, Switzerland (2024); *50 Paintings*, Milwaukee Art Museum, WI (2023); *The Seventh Continent*, 16th Istanbul Biennial, Turkey (2019); Whitney Biennial 2017, Whitney Museum of American Art, New York, NY; and *Made in L.A. 2014*, Hammer Museum, Los Angeles, CA. Madani's work is in the permanent collections of institutions including Moderna Museet, Stockholm and Malmö, Sweden; Guggenheim Museum, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; Los Angeles County Museum of Art, CA; Stedelijk Museum, Amsterdam, Netherlands; Tate, London, England; Mori Art Museum, Tokyo, Japan; and Whitney Museum of American Art, New York, NY. Madani lives and works in Los Angeles.



Tala Madani
Shit Mom (Color Match), 2025
oil on linen
60 x 58 inches
(152.4 x 147.3 cm)
\$130,000



Hilary Pecis

Hilary Pecis (b. 1979, Fullerton, CA) draws and paints tableaux in which interlocking fields of saturated color, geometric patterning, and bold line-work 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. The painting on view depicts a living room scene with a cat leaping off a coffee table in the midst of flower arrangements, books, a purse, sunglasses, and other household objects layered atop furniture. As in many of Pecis's paintings, the inanimate scene is enlivened by an expressive, hand-drawn quality (seen in the striated line work representing the wood grain of the floor and the fabric of the armchair), a joyful range of hues, and her signature, slightly skewed perspective.

Pecis has been the subject of solo exhibitions at TAG Art Museum, Qingdao, China (2023); Rockefeller Center, New York, NY (2021); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, FL (2019). Recent group exhibitions include *Map Reading of Painting*, Daegu Art Museum, Korea (2024); *Day for Night: New American Realism*, Palazzo

Barberini, organized by the Aïshti Foundation, Rome, Italy (2024); *A Journey*, Yuz Museum, Shanghai, China (2023); *The Interior Life: Recent Acquisitions*, National Gallery of Art, Washington, D.C. (2023); *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, CA (2022–2023); *Common Ground: UCCA 15th Anniversary Patrons Collection Exhibition*, UCCA Center for Contemporary Art, Beijing, China (2022); *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, OH (2021); *FEEDBACK*, The School at Jack Shainman Gallery, Kinderhook, New York, NY (2021); *L.A.: Views*, Maki Gallery, Tokyo, Japan (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, CA; Museum of Fine Arts, Boston, MA; SFMOMA, San Francisco, CA; Columbus Museum of Art, OH; Palm Springs Art Museum, CA; and Aïshti Foundation, Beirut, Lebanon. Pecis lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Hilary Pecis
Paloma's Living Room, 2025
acrylic on canvas
92 x 77 x 1 5/8 inches
(233.7 x 195.6 x 4.1 cm)
\$225,000





Mary Weatherford

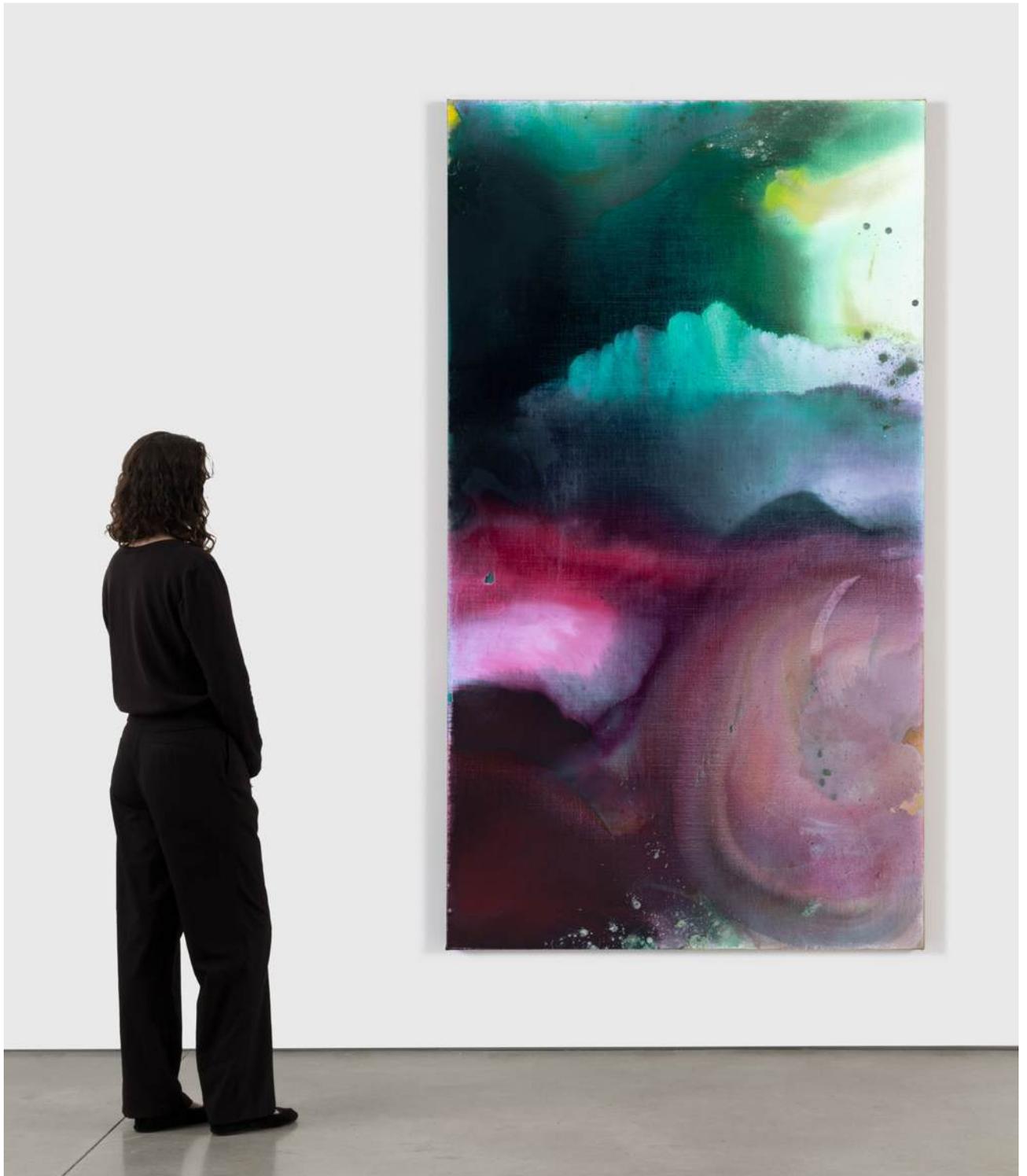
Mary Weatherford (b. 1963, Ojai, CA) has become increasingly recognized as one of the leading painters of her generation, as well as one of the most astute and daring practitioners taking on the legacies of American abstraction. Over the course of her career, Weatherford has continually repositioned the boundaries of painting, investigating natural, built, and social environments through expressive color and bold gesture, and by her innovative incorporation of three-dimensional elements into her canvases, including the neon tubes that have appeared in her work since 2012. In her large *Flashe* painting on view, deep shades of black, magenta, green, and aqua pool, bleed, and overlap with brighter hues. Using expressive gestures and sublime atmospherics, Weatherford evokes the power and mystery of the natural world, locating the colors and surfaces vital to her singular depictions of natural phenomena.

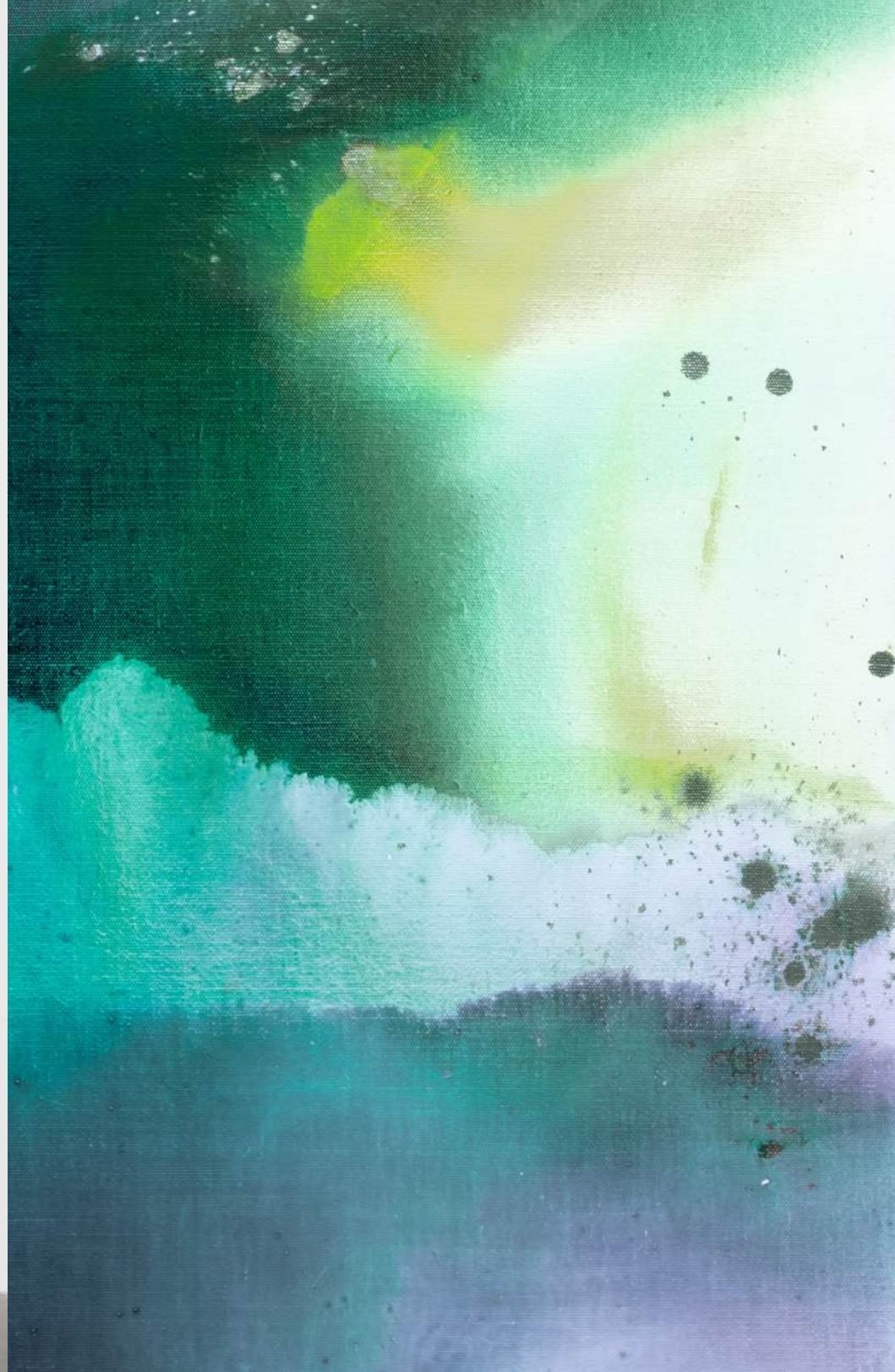
Weatherford's fifth exhibition with the gallery is currently on view at David Kordansky Gallery, Los Angeles. She was the subject of the survey exhibition *Canyon–Daisy–Eden*, presented at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY (2020) and SITE Santa Fe, NM (2021). Other solo exhibitions of her work have been presented at Museo di Palazzo Grimani, Venice, Italy (2022); Aspen Museum of Art, CO (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, Claremont, CA (2014); Todd

Madigan Gallery, California State University at Bakersfield, CA (2012); and LAXART, Los Angeles, CA (2012). Recent group exhibitions include *Color is the First Revelation of the World*, Orange County Museum of Art, Costa Mesa, CA (2024); *Making Their Mark*, Shah Garg Foundation, New York, NY (2023); *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, CO (2019); *Between Two Worlds: Art of California*, SFMOMA, San Francisco, CA (2017); and *The Forever Now: Contemporary Painting in an Atemporal World*, Museum of Modern Art, New York, NY (2014). Her work is in the permanent collections of institutions including the Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, CA; Museum of Contemporary Art San Diego, CA; Museum of Modern Art, New York, NY; Tate, London, England; Brooklyn Museum, NY; K11 Art Foundation, Hong Kong; and Museum of Contemporary Art, Los Angeles, CA. 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)
\$300,000







Mai-Thu Perret

Mai-Thu Perret (b. 1976, Geneva, Switzerland) has authored a multidisciplinary body of work that has steadily evolved over the last twenty years. She has touched on many of the foundational themes in the cultural and art historical imaginations, bringing a decidedly feminist point of view to the production of sculpture, performance, and conceptual projects. The pliability of clay and the alchemical mutability of glazes have often led her to experiment with ceramics, and to produce works whose many moods and broad formal range constitute a complete and complex body of work in their own right. Part human female and part feathered bird, *Siren II* (2024) is a human-sized sculpture based on ancient terracotta representations of underworld-guarding sirens. In this work, Perret combines glazed ceramics with bronze to create a similarly hybridized entity that is the latest addition to a heterogeneous group of uncanny, mannequin-like works that have marked important turning points in her career.

Perret has been the subject of solo exhibitions at institutions including Istituto Svizzero, Rome, Italy (2022); Le Portique – centre régional d'art contemporain du Havre, France (2020); MAMCO Geneva (Musée d'art moderne et contemporain), Switzerland (2019); Badischer Kunstverein, Karlsruhe, Germany (2019); Spike Island, Bristol, England (2019); Nasher Sculpture Center, Dallas, TX (2016); Le Magasin, Grenoble, France

(2012); Haus Konstruktiv, Zurich, Switzerland (2011); University of Michigan Museum of Art, Ann Arbor (2010); SFMOMA, San Francisco, CA (2008); and Renaissance Society at the University of Chicago, IL (2006). Recent group exhibitions include *You Stretched Diagonally Across It: Contemporary Tapestry*, Dallas Contemporary, TX (2024); &, curated by John Armleder, MAMCO Geneva (Musée d'art moderne et contemporain), Switzerland (2022); *New Time: Art and Feminisms in the 21st Century*, Berkeley Art Museum and Pacific Film Archive, CA (2021); *The Musical Brain*, High Line, New York, NY (2021); *New Age, New Age: Strategies for Survival*, DePaul Art Museum, Chicago, IL (2019); and *Like Life: Sculpture, Color, and the Body (1300–Now)*, Met Breuer, New York, NY (2018). Her work is in the permanent collections of institutions including the Centre National des Arts Plastiques, Paris, France; Collection Aargauer Kunsthau, Aarau, Switzerland; Fonds National d'Art Contemporain, Paris, France; Museum of Contemporary Art, Los Angeles, CA; SFMOMA, San Francisco, CA; Walker Art Center, Minneapolis, MN; and Migros Museum of Contemporary Art, Zurich, Switzerland. Perret lives and works in Geneva.

**DAVID
KORDANSKY
GALLERY**

Mai-Thu Perret
Siren II, 2024
glazed ceramic and bronze
68 1/2 x 18 x 15 1/2 inches
(174 x 45.7 x 39.4 cm)
\$95,000





Martha Diamond

For more than sixty years, Martha Diamond (b. 1944, d. 2023) created paintings and works on paper that capture the essence of the metropolis. Diamond's responses to her native New York have become her best-known images, alongside adjacent bodies of work that reveal her long engagement with the historical intersections of architecture, abstraction, and visual perception. Beginning in the mid-1970s and periodically throughout her career, Diamond depicted ancient shelters and ceremonial spaces—including mounds, pyramids, and hogans—that suggest the striking historical continuity of the principles and purposes that define the built environment. Cast against a vivid turquoise field, the “trap” at the center of the large 1991 painting *Aqua Traps* both is—and is made up of—the triangle: a shape fundamental to architecture for its geometric stability, and found in ancient constructions across cultures. Diamond often avoided including clear markers of scale in her pictures, a choice that further abstracts her images by disrupting our inclination, as viewers, to locate our positions in relation to the image. Existing in isolation from any surrounding context, *Aqua Traps*' lattice-like central shape emphasizes instead the elegant simplicity of the forms we've discovered, engineered, and relied on for millennia.

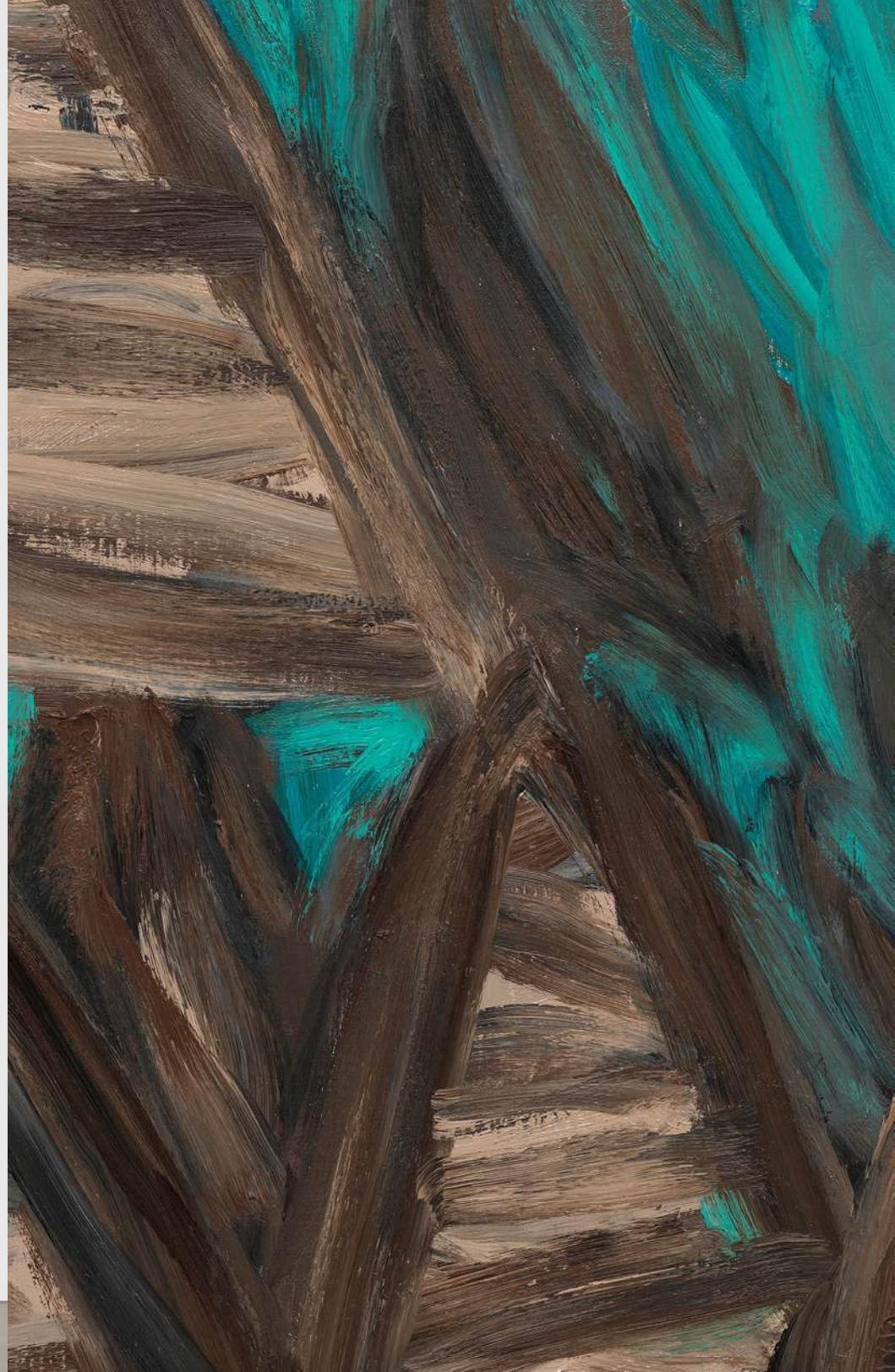
Martha Diamond: After Image is currently on view at David Kordansky Gallery, New York. Diamond was the subject of the major survey

exhibition *Deep Time*, co-organized by the Colby College Museum of Art in Waterville, ME (2024) and The Aldrich Contemporary Art Museum in Ridgefield, CT (2025). Other solo exhibitions of her work have been held at the New York Studio School, NY (2004); Bowdoin College Museum of Art, Brunswick, ME (1988); and Portland Museum of Art, ME (1988), among others. Notable group exhibitions include *Beautiful, Vivid, Self-contained*, Hill Art Foundation, New York, NY (2023); *Changing Soil: Contemporary Landscape Painting*, Nagoya/Boston Museum of Fine Arts, Nagoya, Japan (2010); *Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, NY (2001, 1991, and 1990); and Whitney Biennial 1989, Whitney Museum of American Art, New York, NY. Her work is in the permanent collections of institutions including the Art Institute of Chicago, IL; Brooklyn Museum, NY; Colby College Museum of Art, Waterville, ME; Guggenheim Museum, New York, NY; High Museum of Art, Atlanta, GA; Minneapolis Institute of Art, MN; Museum of Fine Arts, Boston, MA; Museum of Fine Arts, Houston, TX; Museum of Modern Art, New York, NY; and Whitney Museum of American Art, New York, NY.

**DAVID
KORDANSKY
GALLERY**

Martha Diamond
Aqua Traps, 1991
oil on linen
60 x 48 1/8 x 1 3/8 inches
(152.4 x 122.1 x 3.5 cm)
framed:
62 x 50 1/8 x 2 inches
(157.5 x 127.2 x 5.1 cm)
\$150,000





Jared Buckhiester

Acutely sensitive and technically refined, Jared Buckhiester (b. 1977, Dahlonega, GA) creates paintings, sculptures, drawings, and photographs inscribed with the pathos of American queer experience. In an intuitive process that often begins in drawing, Buckhiester's artworks can be understood as installments in an ongoing narrative that iterates across materials. By turns symbolically resonant and psychologically charged, his imagistic vocabulary includes farm animals and daggers, booted feet and illustrative figures, many of which repeat, interact, or are rearranged in singularly affective combinations. Viewed together, the two works in this grouping speak to Buckhiester's material range and enduring interests. In the finely crafted stoneware sculpture *Drum Major Speaking Snake* (2025), a sly, uniformed figure emerges from an erotic, vessel-like base. Here, the power, pomp, and performativity of masculine authority give way to fantasy, as the figure is rendered as inseparable from the work's classical contours, amounting to a visual double entendre as formally restrained as it is erotically suggestive. By contrast, the intimate painting *The Front of the House Painted From Memory* (2024) belongs to a more explicitly autobiographical typology, in which the artist translates memories from his childhood in rural Georgia into mysterious charcoal drawings and poignant ochre-toned paintings. In this painting,

Buckhiester's compositional framing places us in the viewpoint of the work's unseen protagonist as he approaches the family home, and, by turns, prompts our recollection of our own sites of origin.

In November 2025, Buckhiester will be the subject of a solo exhibition at David Kordansky Gallery, New York, his second with the gallery following a show curated by Hilton Als at the gallery's Los Angeles location in 2024. He has also been the subject of solo exhibitions at venues including Dunes, Portland, ME (2023); Lighthouse Works, Fishers Island, New York, NY (2021); Clough-Hanson Gallery, Rhodes College, Memphis, TN (2018). His work has been included in notable group exhibitions including *The Writing's on the Wall: Language and Silence in the Visual Arts* (curated by Hilton Als), Hill Art Foundation, New York, NY (2024–2025); *elbow fist to make*, Parker Gallery, Los Angeles, CA (2023); *Toni Morrison's Black Book* (curated by Hilton Als), David Zwirner, New York, NY (2022); and *One Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles, CA (2018). His work is in the collection of the Morgan Library and Museum, New York, NY. Buckhiester lives and works in New York.

DAVID
KORDANSKY
GALLERY

Jared Buckhiester
Drum Major Speaking Snake, 2025
glazed stoneware
18 1/2 x 12 x 11 inches
(47 x 30.5 x 27.9 cm)
\$16,000





**DAVID
KORDANSKY
GALLERY**

Jared Buckhiester

*The Front of The House Painted
From Memory, 2024*

oil on linen
25 x 21 7/8 inches
(63.3 x 55.6 cm)

framed:
28 3/8 x 25 1/4 x 1 3/4 inches
(71.9 x 64.1 x 4.4 cm)
SOLD



Lesley Vance

Lesley Vance's (b. 1977, Milwaukee, WI) newest works find her entering into an ever more profound engagement with multiple legacies of painting. In addition to her perennial interest in color and visual movement, Vance experiments here with greater contrast between areas defined by expressive brushwork and those defined by uniform fields of color. The brushwork exudes a particularly active life of its own, providing clues to the unruly, emotionally fertile place from which the paintings begin. As she endeavors to familiarize herself with the unknown or unpredictable facets of each painting, Vance also leaves room for processes that move her in the opposite direction, from the known back toward the unknown.

Vance has been the subject of solo and two-person exhibitions at Columbus Museum of Art, OH (2023); FLAG Art Foundation, New York, NY (2012); Bowdoin College Museum of Art, Brunswick, ME (2012); and the Huntington, San Marino, CA (with Ricky Swallow, 2012). Recent group exhibitions include *50 Paintings*, Milwaukee Art Museum, WI (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, CO (2019); *Painter Painter*, Walker Art Center, Minneapolis, MN (2013); and Whitney Biennial 2010, Whitney Museum of American Art, New York, NY. Her work is in the permanent collections of institutions including The Museum

of Modern Art, New York, NY; Metropolitan Museum of Art, New York, NY; Dallas Museum of Art, TX; Milwaukee Art Museum, WI; SFMOMA, San Francisco, CA; Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, CA; and Hammer Museum, Los Angeles, CA. Vance lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lesley Vance
Untitled, 2025
oil on linen
35 x 42 x 1 5/8 inches
(88.9 x 106.7 x 4.1 cm)
\$180,000



Guan Xiao

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. Her sculptures speak to the changing nature of materials and ideas, casting doubt onto certainty in a world permeated with retellings of ancient narratives and future-oriented visions. *Peacock* (2024), an example of an ongoing typology in the artist's larger project, makes use of a cast brass tree root, painted in a synthetic, pearlescent hue, as a support for components—motorcycle parts, a shield-like form—that are either drawn from, or purchased on, the Internet. In these works, Guan Xiao rethinks the value of traditional objects, making futuristic, anthropomorphic sculptures that stretch out over the floor and extend upwards with antenna-like additions, implying ideas of transmission or communication. The twisted and gnarled tree trunks are made using the ancient Chinese tradition of root carving, a process of sculpting and polishing tree roots into chairs, tea tables, and other functional design objects that has continued well into today. Guan Xiao has described her root sculptures as an ideal form: they are at once ready-made and naturally shaped by environmental conditions, causing the tree roots to curve in shape over long periods of growth.

Guan Xiao will present a solo exhibition at Kunsthalle Wien in Vienna, Austria 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, MO (2019); Kunsthalle Winterthur, Switzerland (2018); Jeu de Paume, Paris, France (2016); and Institute of Contemporary Arts, London, England (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); *Cloud Walkers*, Leeum Museum of Art, Seoul, Korea (2022–2023); *Post-Capital*, Kunsthall Charlottenborg, Copenhagen, Denmark (2022); *Though it's dark, still I sing*, 34th Bienal de São Paulo, Brazil (2021); *Viva Arte Viva*, 57th Venice Biennale, Italy (2017); *La vie moderne*, 13th Lyon Biennale of Contemporary Art, France (2015); and *2015 Triennial: Surround Audience*, New Museum, New York, NY. Her work is in the permanent collections of institutions including Museum Ludwig, Cologne, Germany; K11 Art Foundation, Hong Kong; Kunstmuseum St. Gallen, Switzerland; Long Museum, Shanghai, China; Mudam Luxembourg, Luxembourg; Boros Collection, Berlin, Germany; Fondazione Sandretto Re Rebaudengo, Turin, Italy; and Start Museum, Shanghai, China. Guan Xiao lives and works in Beijing.

**DAVID
KORDANSKY
GALLERY**

Guan Xiao
Peacock, 2024
brass, aluminum,
motorcycle parts, and acrylic
46 1/2 x 20 1/8 x 15 3/4 inches
(118 x 51 x 40 cm)
Unique in a series of 3
\$55,000





Sam McKinniss

Sam McKinniss (b. 1985, Northfield, MN) 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 or art history—also pre-exist in the minds of their viewers. For McKinniss, the challenge is to reinvest these images with a material conviction that may re-establish them as sites of real feeling. *Carnations (after Fantin-Latour)* (2025) is the latest in a series of paintings recreating floral still lifes by nineteenth-century French artist Henri Fantin-Latour. Here, McKinniss examines the ways in which style has ramifications that exceed the merely aesthetic, and in which the surfaces—and seemingly superficial dimensions—of art subjects and objects speak volumes about what lies at the core of contemporary life.

McKinniss has been included in recent group exhibitions such as *Get in the Game: Sports, Art, Culture*, SFMOMA, San Francisco, CA (2024–2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome, Italy (2024); *Friends & Lovers*, FLAG Art Foundation, New York, NY (2023–2024); and

Pictus Porrectus: Reconsidering the Full Length Portrait, Art&Newport, Newport, RI (2022). His work is in the permanent collections of institutions including the Institute of Contemporary Art, Miami, FL; New Britain Museum of American Art, CT; Wadsworth Atheneum Museum of Art, Hartford, CT; and Williams College Museum of Art, Williamstown, MA. McKinniss lives and works in New York and Kent, CT.

DAVID
KORDANSKY
GALLERY



Sam McKinniss
*Carnations (after Fantin-
Latour)*, 2025
oil on linen
8 x 10 x 1 1/8 inches
(20.3 x 25.4 x 2.9 cm)
framed:
9 x 11 1/2 x 2 inches
(22.9 x 29.2 x 5.1 cm)
\$30,000



Raul Guerrero

For over five decades, Raul Guerrero (b. 1945, Brawley, CA) has made work informed by his experiences navigating cultures as an American of Mexican ancestry in Southern California. In his paintings, photographs, video, and performance works, Guerrero utilizes language and cultural signifiers to examine notions of place as a way to understand personal concepts of self. *La Closerie des Lilas: Paris* (2013) is an example of Guerrero's series of paintings dedicated to iconic bars, a body of work the artist began nearly three decades ago. For Guerrero, his rigorous research into these mostly historical restaurants and bars comes from an interest to visually archive and depict prominent artist-frequented establishments. Guerrero's bar paintings concretize the importance of these sites as places of assembly, reconciliation, inspiration, leisure, and refuge.

Guerrero has been the subject of solo exhibitions at David Kordansky Gallery, New York, NY (2024); Ortuzar Projects, New York, NY (2018); Air de Paris (project space), Romainville, France (2014); Athenaeum Music and Arts Library, San Diego, CA (2001, 2007, and 2013); CUE Art Foundation, New York, NY (2010); Long Beach Museum of Art, CA (1977); Museum of Contemporary Art San Diego, CA (1989); and San Francisco Art Institute, CA (1977). Recent group exhibitions include *50 Paintings*, Milwaukee Art Museum, WI (2023); *California Biennial 2022: Pacific*

Gold, Orange County Museum of Art, Costa Mesa, CA (2022–2023); and *A Universal History of Infamy*, Los Angeles County Museum of Art, CA. He was the recipient of a Guggenheim Fellowship (2025), an NEA Photography Fellowship (1979), and the San Diego Art Prize (2006). Guerrero lives and works in San Diego.

DAVID
KORDANSKY
GALLERY



Raul Guerrero

La Closerie des Lilas: Paris, 2013

oil on linen

9 x 16 x 3/4 inches

(22.9 x 40.6 x 1.9 cm)

framed:

10 1/2 x 17 1/2 x 2 inches

(26.7 x 44.5 x 5.1 cm)

\$20,000



Chase Hall

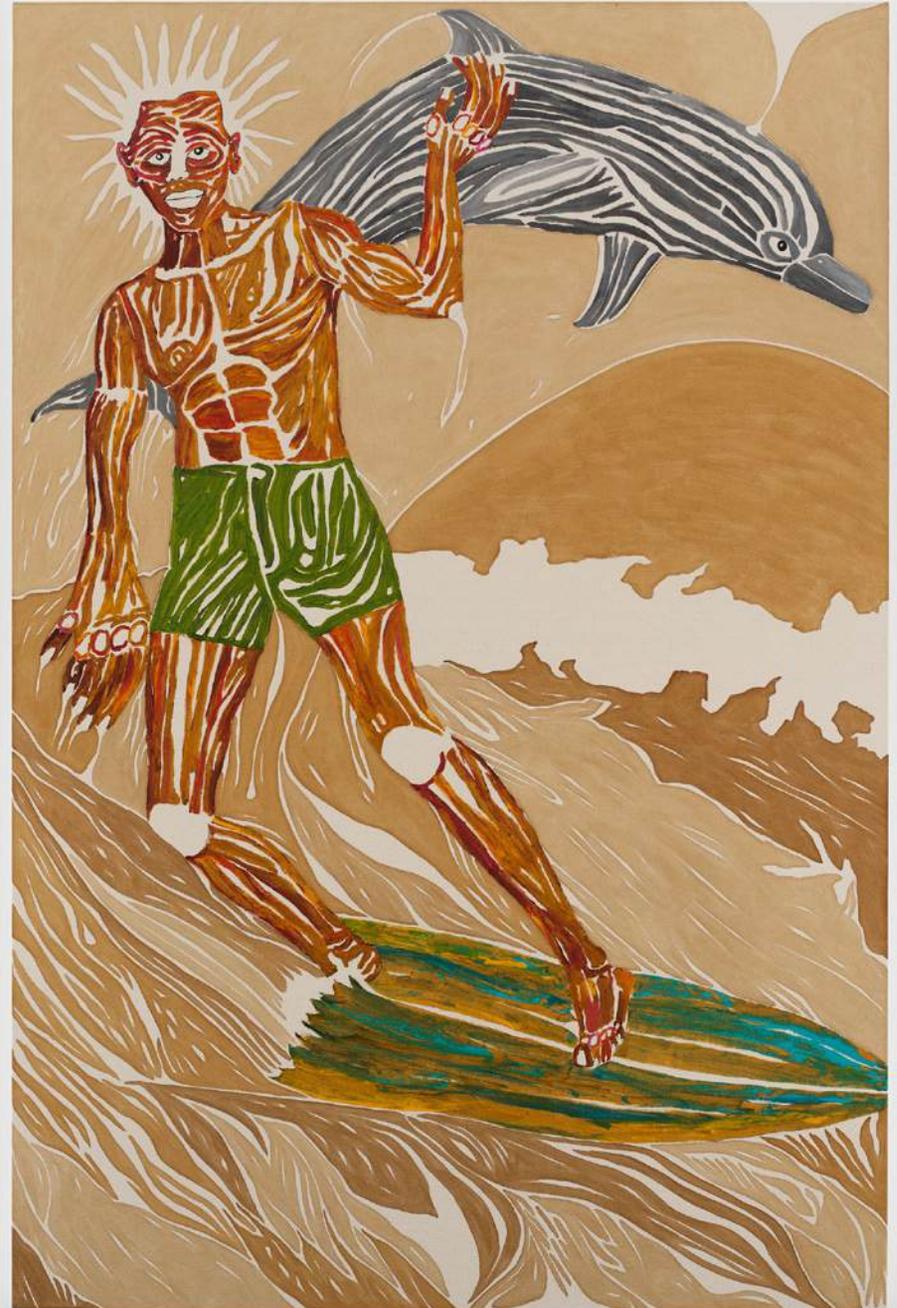
Chase Hall (b. 1993, St. Paul, MN) documents the ever-shifting lines between personal and generational narratives. Working principally in painting but occasionally in photography and sculpture, Hall's portraits and tableaux are at once recognizable by the artist's mark-making, both gestural and controlled, which embraces the underlying, unpainted canvas as a tool for composition. His distinctive use of cotton and coffee is equally conceptual and socially relevant, referencing the historical implications of these materials that have long perpetuated unjust societal systems of power and labor. While modernist and post-Impressionist depictions of bathers typically show voluptuous, white bodies lounging in a bucolic European landscape, often among wildlife, in *Malibu West (Tursiops Truncatus)* (2025), Hall takes a more naturalistic approach that brings forward a humanistic perspective on love for the ocean and its aquatic life. Hall's visual interpretations of Black watermen are supplanted into the art historical tradition of portraying bathers, here engaged in intense moments of kinship, tension, and self-liberated renewal.

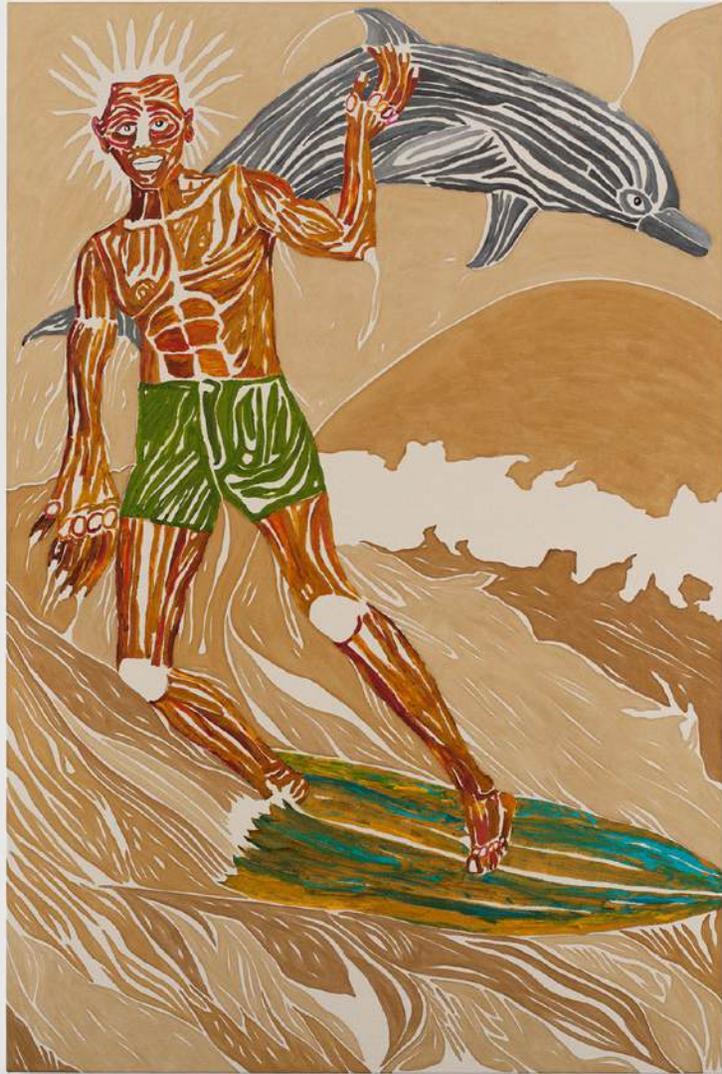
Hall was the subject of a solo exhibition at the SCAD Museum of Art in Savannah, GA in 2023. In 2022, Hall was commissioned by the Metropolitan Opera in New York to produce a large-scale artwork, the monumental diptych *Medea Act I & II*, for its opera house. Hall's work

has been included in group exhibitions including *Get in the Game: Sports, Art, Culture*, SFMOMA, San Francisco, CA (2024–2025); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome, Italy (2024); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles, CA (2023); *Black California Dreamin'*, California African American Museum, Los Angeles, CA (2023); NGV Triennial, National Gallery of Victoria, Melbourne, Australia (2023); and *Black American Portraits*, Los Angeles County Museum of Art, CA (2021). Hall's work is in the permanent collections of institutions including the Los Angeles County Museum of Art, CA; Dallas Museum of Art, TX; Fondation Louis Vuitton, Paris, France; Baltimore Museum of Art, MD; Brooklyn Museum, NY; Hammer Museum, Los Angeles, CA; High Museum of Art, Atlanta, GA; Metropolitan Museum of Art, New York, NY; Montreal Museum of Fine Arts, Canada; SFMOMA, San Francisco, CA; Walker Art Center, Minneapolis, MN; The Studio Museum in Harlem, NY; and Whitney Museum of American Art, New York, NY. Hall lives and works in New York.

DAVID
KORDANSKY
GALLERY

Chase Hall
*Malibu West (Tursiops
Truncatus)*, 2025
acrylic and coffee on cotton canvas
72 x 47 7/8 x 1 3/8 inches
(182.9 x 121.6 x 3.5 cm)
\$80,000





Betty Woodman

Betty Woodman (b. 1930, d. 2018) is recognized as one of the most important voices in postwar American art, having synthesized sculpture, painting, and ceramics in a highly original and immediately recognizable formal vocabulary. First working with clay in the 1950s, Woodman's practice evolved over the following decades to explode ceramics' functional and decorative associations, expanding the use of clay—and its history as a material deeply entwined with human life—to radically new ends. She transformed the functional history of clay into a point of departure, engaging in bold formal experiments in which she acknowledged the central role of the vessel even as she deconstructed, reassembled, and expanded upon it.

Woodman was born in Norwalk, Connecticut, raised in Newton, Massachusetts, and studied ceramics at the School for American Craftsmen in Alfred, New York from 1948 to 1950. Woodman was the subject of numerous solo exhibitions worldwide during her lifetime, including a 2006 retrospective at The Metropolitan Museum of Art, New York—the first time the museum dedicated a survey to a living female artist. Other solo exhibitions have been presented at K11 Art Foundation, Hong Kong (2018); Institute of Contemporary Arts, London, England (2016); Museo Marino Marini, Florence, Italy (2015); Gardiner Museum, Toronto, Canada (2011); American Academy in Rome, Italy (2010); Palazzo

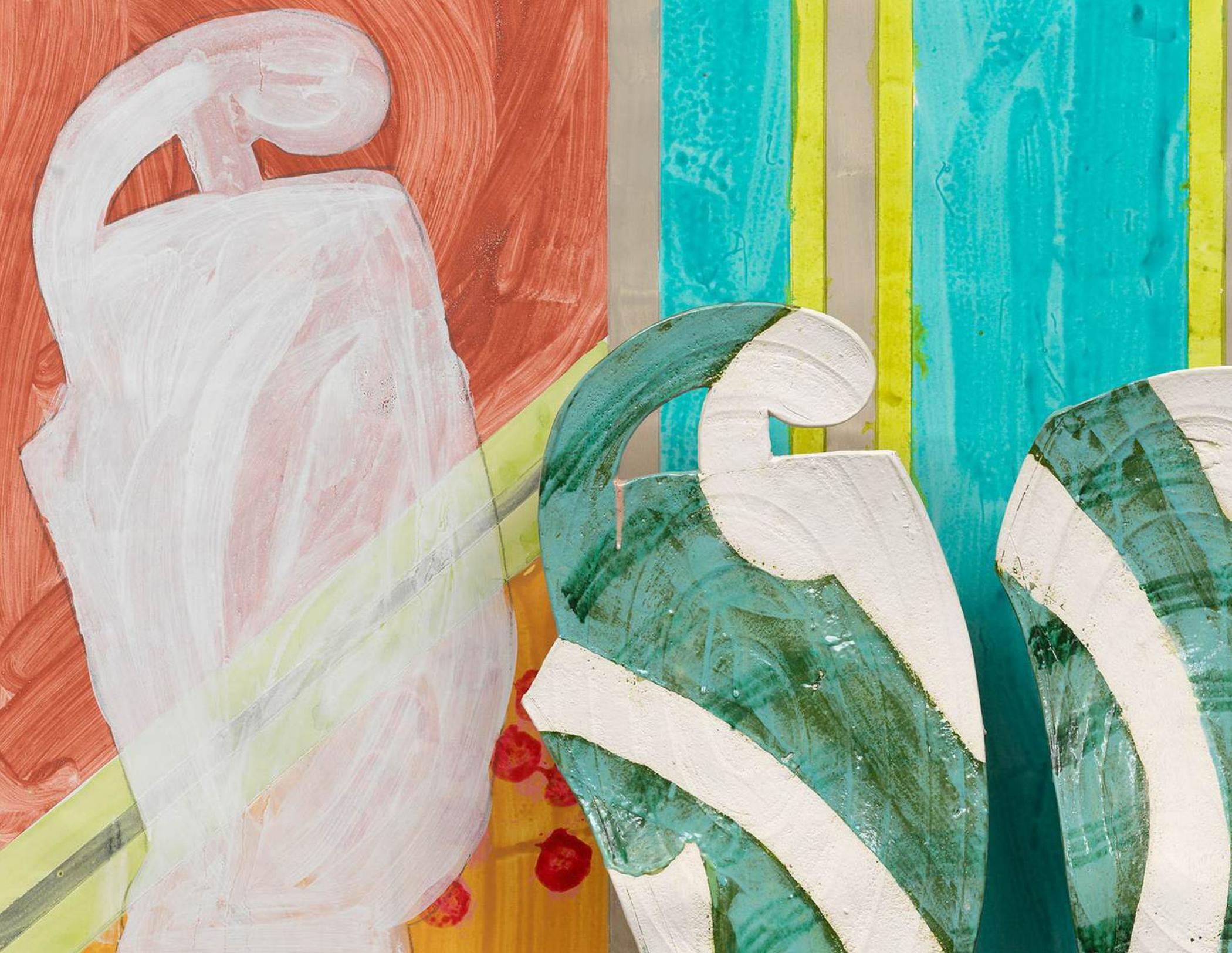
Pitti, Giardino di Boboli, Florence, Italy (2009); Denver Art Museum, CO (2006); and Stedelijk Museum, Amsterdam, Netherlands (1996). Woodman's work is in numerous permanent collections worldwide, including The Metropolitan Museum of Art, New York, NY; Museum of Fine Arts, Boston, MA; Museu Nacional do Azulejo, Lisbon, Portugal; Los Angeles County Museum of Art, CA; Museum of Modern Art, New York, NY; National Gallery of Art, Washington, D.C.; Crystal Bridges Museum of American Art, Bentonville, AR; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art, PA; Stedelijk Museum, Amsterdam, Netherlands; Victoria and Albert Museum, London, England; Whitney Museum of American Art, New York, NY; and World Ceramic Center, Incheon, Korea. Woodman lived and worked in Boulder, Colorado; Antella, Italy; and New York.

DAVID
KORDANSKY
GALLERY



Betty Woodman
The Couple, 2013
glazed earthenware, epoxy
resin, lacquer, acrylic paint,
canvas, and wood
61 x 61 x 8 1/2 inches
(154.9 x 154.9 x 21.6 cm)
\$150,000





Jenna Gribbon

Jenna Gribbon's (b. 1978, Knoxville, TN) oil paintings constitute an important new entry in the lineage of figurative art, extending its narrative possibilities to further explore the act of looking. Her recent works frequently center depictions of her wife, Mackenzie Scott (the musician TORRES), in domestic scenes of queer intimacy that counter the traditional art historical function of the female nude. Gribbon's choice of subject invites clear autobiographical readings, entreating viewers into her otherwise private sphere while also engaging Scott as a sort of proxy for the artist herself, as in the recent painting *Focusing on something beautiful for a fucking moment* (2025). The cheekily urgent imperative of the work's title carries a subtext of yearning—for the time, space, and psychological ability to focus on that beautiful something—to which the edenic painting responds. Crouching to take in the sight and scent of a rose bush, the beatific figure is defined by her opalescent flesh and luminous hair, which seem as integral to the surrounding garden as the foliage and flowers. This moment of sensory pleasure becomes the viewer's own brief reprieve into beauty, emphasized through the rich materiality of paint, in Gribbon's hands, to transmit light, aura, and feeling.

The Rose Art Museum at Brandeis University in Waltham, MA is planning a major solo exhibition of Jenna Gribbon's work in 2026, a comprehensive

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

DAVID
KORDANSKY
GALLERY

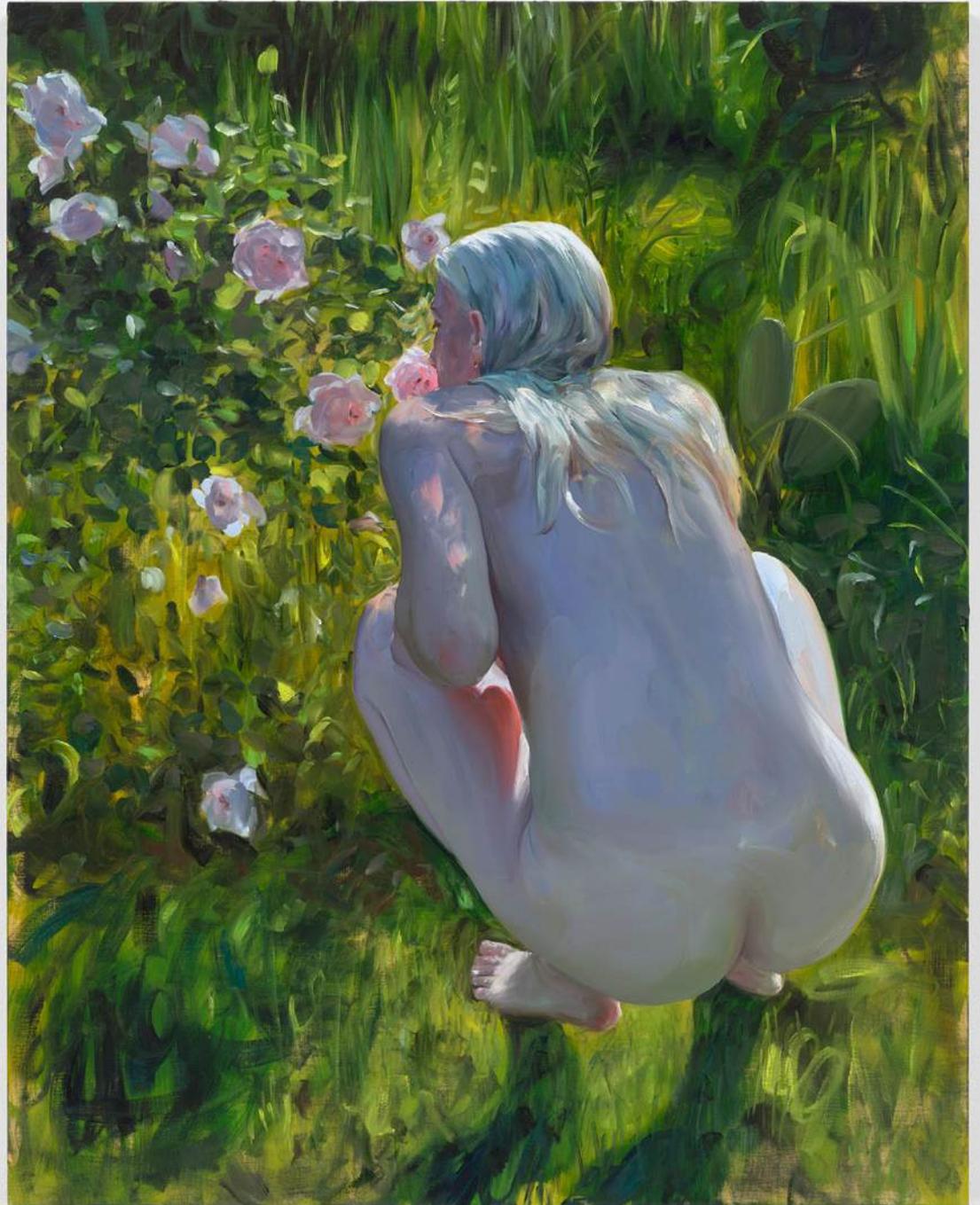
Jenna Gribbon

*Focusing on something beautiful
for a fucking moment, 2025*

oil on linen

60 x 48 x 1 3/4 inches
(152.4 x 121.9 x 4.4 cm)

\$170,000







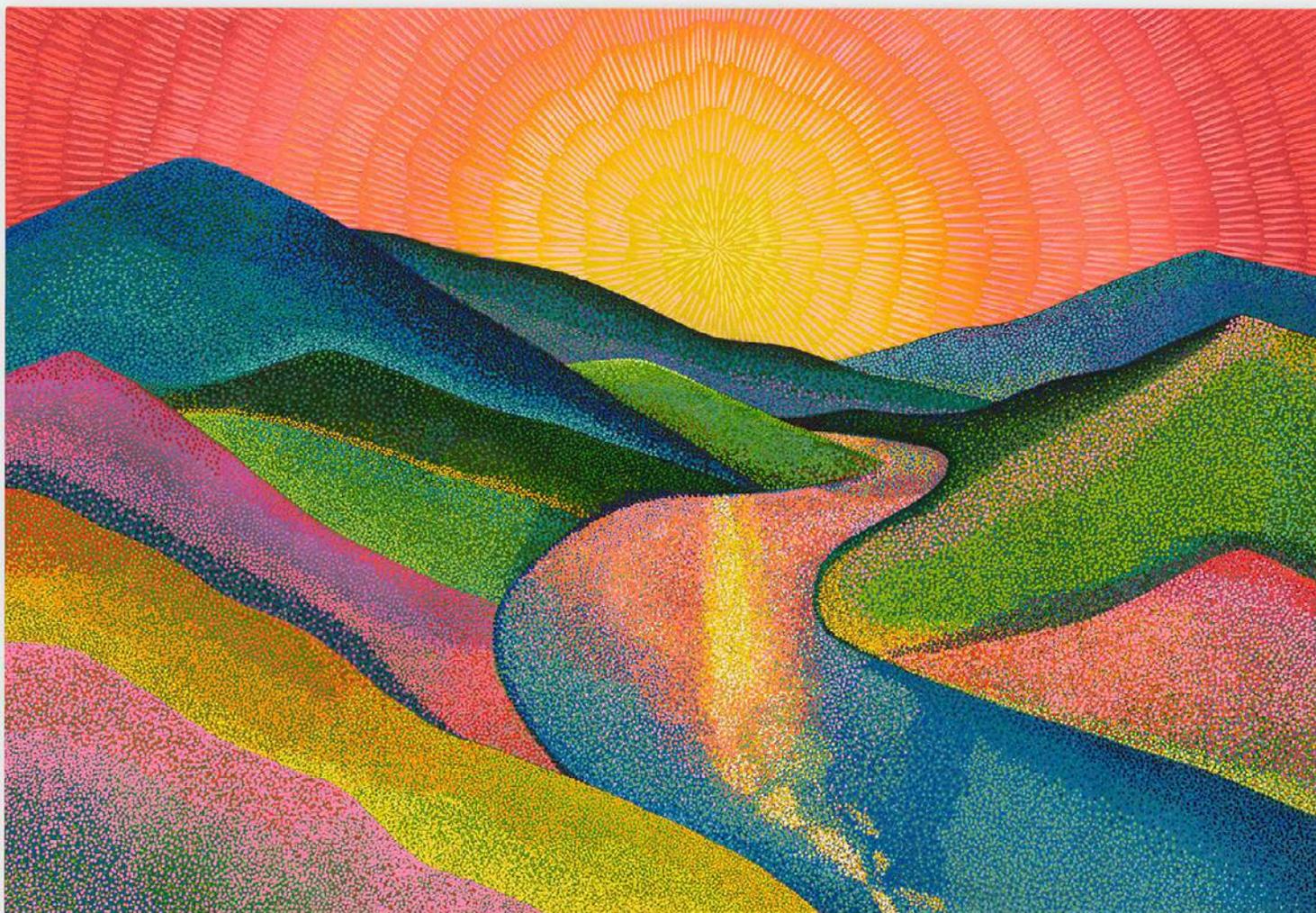
Jennifer Guidi

Jennifer Guidi's (b. 1972, Redondo Beach, CA) immersive paintings capture meditative looking and awareness, inspiring similar states of heightened attention in viewers. Drawing from multiple lineages, including process-oriented minimalism, Light and Space, and West Coast abstraction, Guidi's works are defined by tonal gradations, patterns of radiating marks and seed-like depressions, and a surface tactility achieved by combining paint media with sand. Light and energy are a consistent source of inquiry for the artist as she notes, "I like the idea of the center point and this source of energy moving out, to be able to put this energy that I have within myself into the canvas. So it is this idea of energy moving in and out, but it is a permanent piece."

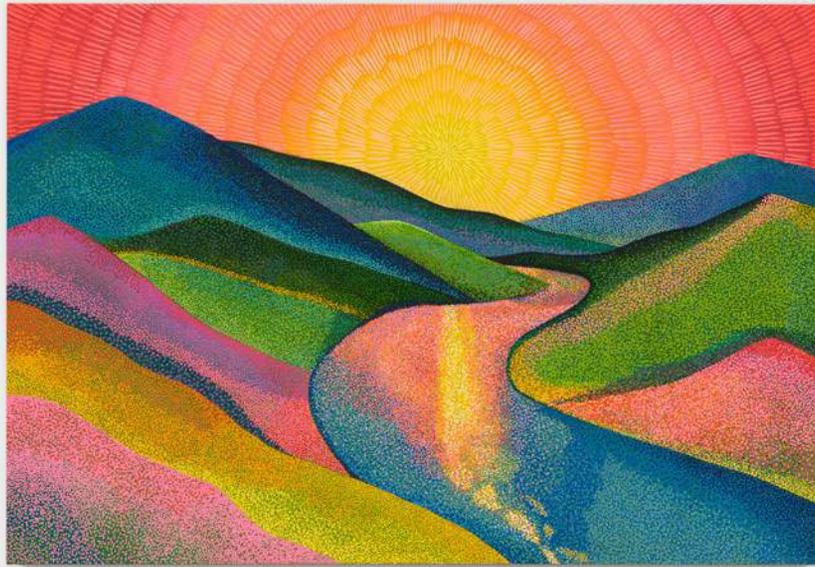
In November 2025, Guidi will present a solo exhibition at David Kordansky Gallery, Los Angeles. She has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, CA (2023); Château La Coste, Aix-en-Provence, France (2023); Long Museum West Bund, Shanghai, China (2022); Museo Villa Croce, Genoa, Italy (2017); and LAXART, Los Angeles, CA (2014). Recent group exhibitions include *House in Motion / New Perspectives*, de la Cruz Collection, Miami, FL (2023); *One Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles, CA (2018); *Generations: Female Artists in Dialogue, Part I*, Sammlung Goetz, Munich, Germany

(2018); *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, National Museum of Women in the Arts, Washington, D.C. (2016) and Rubell Family Collection, Miami, FL (2015); and *The Afghan Carpet Project*, Hammer Museum, Los Angeles, CA (2015). Her work is in the permanent collections of institutions including SFMOMA, San Francisco, CA; Dallas Museum of Art, TX; Hammer Museum, Los Angeles, CA; Institute of Contemporary Art, Miami, FL; Los Angeles County Museum of Art, CA; and Guggenheim Museum, New York, NY. Guidi lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Jennifer Guidi
*When Twilight Whispered
to the Wild, 2025*
oil and sand on linen
48 x 70 x 1 5/8 inches
(121.9 x 177.8 x 4.1 cm)
\$400,000





Chico da Silva

A recent, belated reappraisal of the work of self-taught painter Chico da Silva (b. circa 1910, d. 1985) reestablishes him as one of the most prolific and visionary artists of twentieth-century Brazil. Born to an indigenous Peruvian father and a Brazilian mother, Chico grew up in the Amazon rainforest before relocating to the Pirambu district in the coastal city of Fortaleza, where he first garnered attention in the 1940s with his charcoal murals on fishermen's houses. Over the course of the next two decades his practice evolved in several significant ways: he transitioned to painting in oil and gouache on canvas and paper, refined and expanded his subjects, and formed the Pirambu school, a symbiotic workshop comprised of neighbors and craftspeople whom Chico worked alongside to execute his artworks. Created shortly after the artist's inclusion in the Venice Biennale in 1966, the work on view is an exceptional example of Chico's work at the height of his international popularity. Here, three taloned creatures form an ambiguous triangulation suggesting balance and power. That the realism and taxonomy of the animals is vague hardly matters, since—through an approach that finds echoes across Eurocentric modern art—their forms serve as primary vehicles for the cacophonous expressivism of patterns, colors, symbols, and brushstrokes.

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, Brazil (2023) and the Pinacoteca do Ceará, Brazil (2023). Other solo exhibitions have been held at Museu de Arte Sacra, São Paulo, Brazil (2022); Espaço Cultural Correios, Fortaleza, Brazil (2010); and Espaço Cultural do Palácio da Abolição, Fortaleza, Brazil (1989). Group exhibitions include *Uma história da arte brasileira*, Museu de Arte Moderna, Rio de Janeiro, Brazil (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, Brazil (2023); *Fantaisies brésiliennes*, Musée International d'Art naïf Anatole Jakovsky, Nice, France (2016); *Brasileiro, Brasileiros*, Museu Afro Brasil, São Paulo, Brazil (2005); and 33rd Venice Biennale, Italy (1966). His work is in the permanent collections of Centre Pompidou, Paris, France; Tate, London, England; Pinacoteca de São Paulo, Brazil; El Museo del Barrio, New York, NY; Guggenheim Abu Dhabi, United Arab Emirates; Museu de Arte do Rio de Janeiro, Brazil; and Fundação Edson Queiroz, Fortaleza, Brazil.

DAVID
KORDANSKY
GALLERY



Chico da Silva

Untitled, 1966

gouache and mixed media
on paper

26 x 36 inches
(66 x 91.4 cm)

framed:

31 1/4 x 41 1/4 x 2 inches
(79.4 x 104.8 x 5.1 cm)

\$55,000



Jason Fox

For the last forty years, Jason Fox (b. 1964, Yonkers, NY) has painted pictures that inhabit charged psychological spaces within American culture, as well as within the medium of painting itself. The style he has developed is responsive to many levels of cultural production, indulging in disparate interests such as modernism, minimalism, comic books, and popular music. No two paintings are alike, even or especially those produced as entries in an immediately recognizable series. Joni Mitchell, Alberto Giacometti, a bemused dragon, a melancholic dog, and various skeletons or other “frightening” figures are among the recurring cast of characters who lend their forms to Fox’s inventive, intuitively elaborated process. The artist continually eludes expectations and gently demands that viewers consider each iteration of his obsessions anew, not just because they are his, but because the avenues he takes to realize his images are the same avenues any of us take when we try to figure out what matters, what moves, and what amazes.

Fox’s third exhibition with the gallery is currently on view at David Kordansky Gallery, Los Angeles. He has also been the subject of solo exhibitions at CANADA, New York, NY (2021); and Almine Rech Gallery, Brussels, Belgium (2018). Recent group exhibitions include *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; and Hall Art Foundation, Reading, VT. Fox lives and works in Poughkeepsie, New York.



Jason Fox

Musical, 2025

oil, acrylic, and pencil on canvas

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

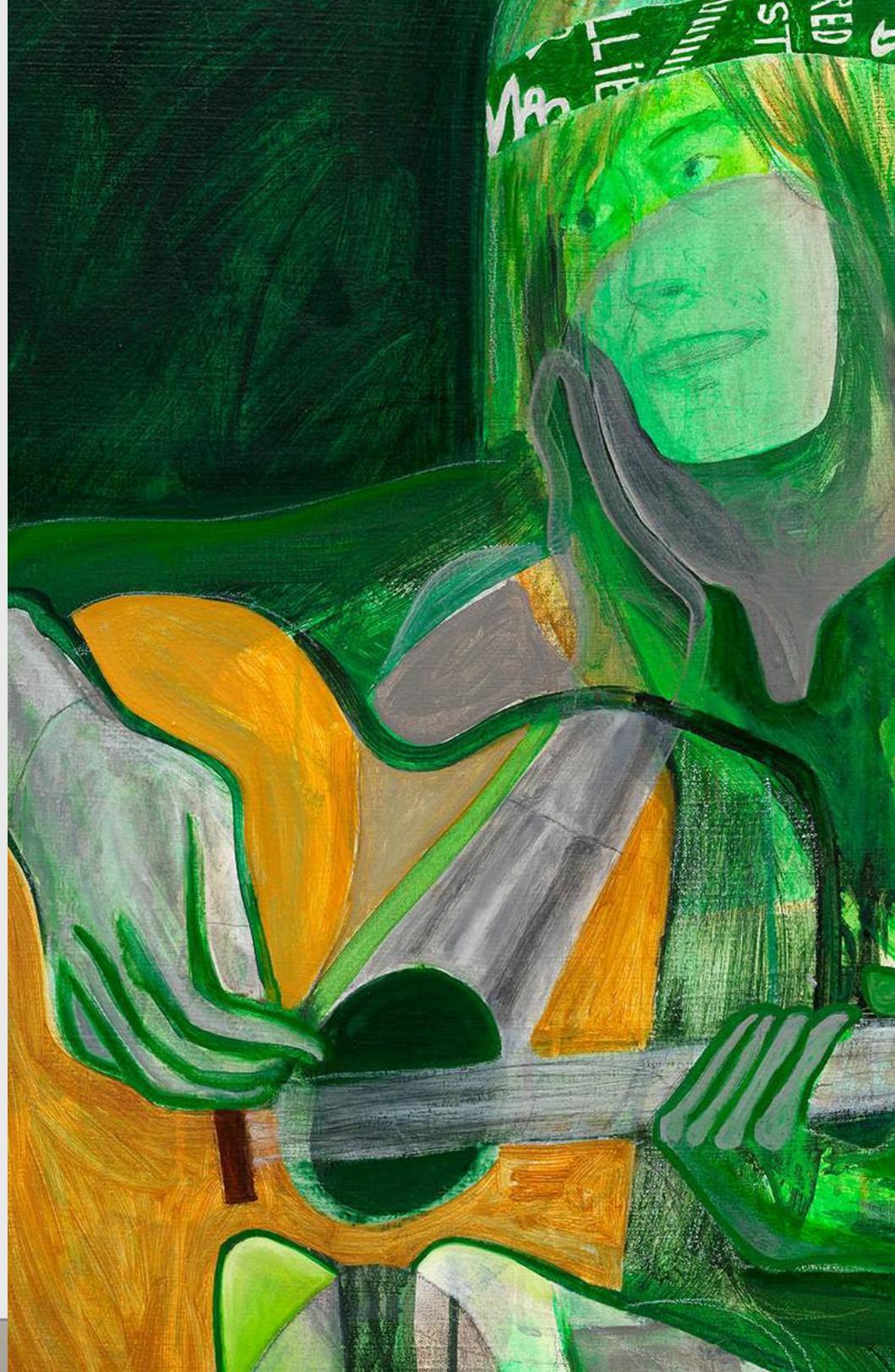
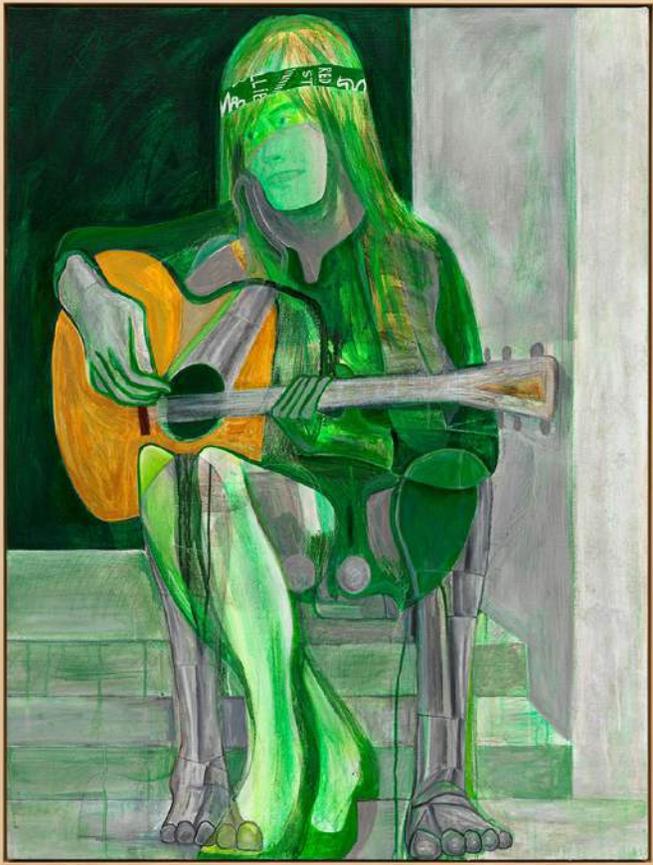
(122.1 x 91.6 x 3 cm)

framed:

49 3/8 x 37 3/8 x 17/8 inches

(125.3 x 94.8 x 4.8 cm)

\$38,000



Lucy Bull

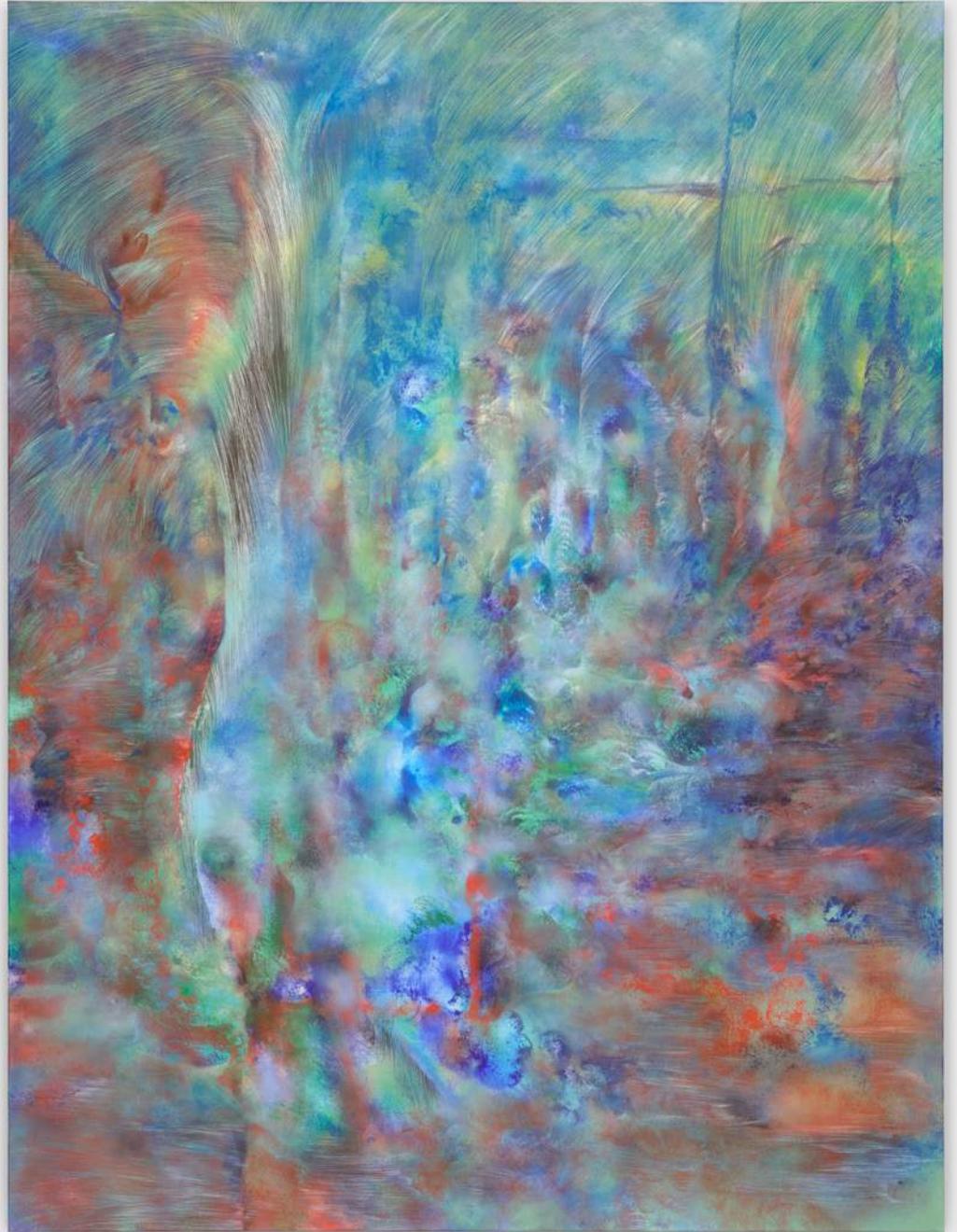
Lucy Bull's (b. 1990, New York, NY) paintings are visceral works that appeal directly to the senses. Her dedication to courting the unknown, as well as her ability to cultivate a personal and flexible vocabulary with broad metaphorical resonance, make her a notable representative of artistic legacies in which abstraction and visionary states play foundational roles. In spacious compositions awash with layered color and fluctuating patterns, Bull's abstractions open before the viewer's eye as unresolved worlds, 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. Bull's paintings occupy two sides of an interpretive coin: seen one way, they are metaphysical visionscapes that elicit near-limitless associations. Seen another, they serve as concrete outcomes of the artist's decision-making process, one rooted in the realities of painting's historical past and evolving present.

Bull was recently the subject of the solo exhibition *Lucy Bull: The Garden of Forking Paths* at the Institute of Contemporary Art, Miami. She has also been the subject of solo and two-person exhibitions at The Warehouse, Dallas, TX (2023); Long Museum West Bund, Shanghai, China (2023); Pond Society (with Guo Fengyi), Shanghai, China (2021); High Art (Arles,

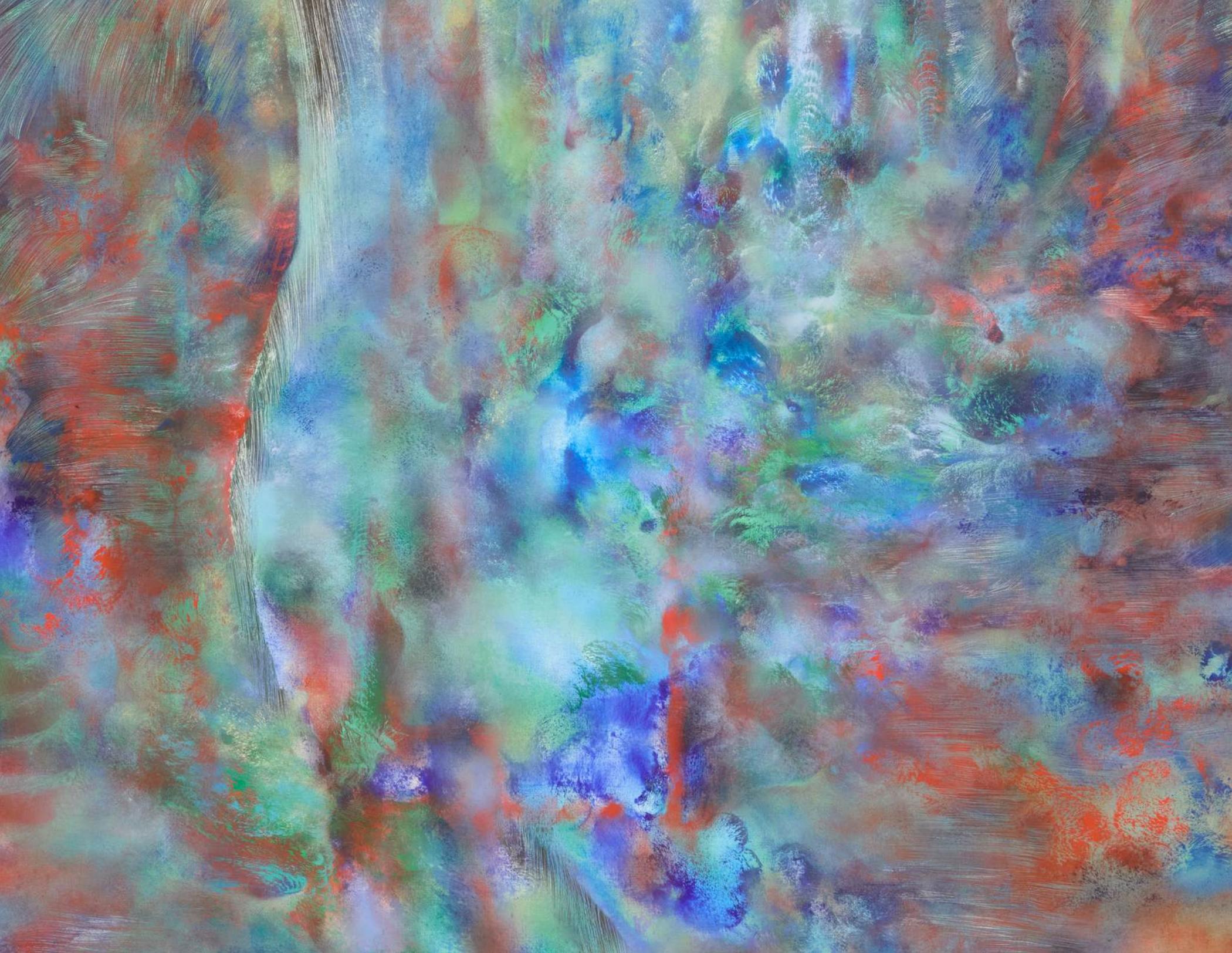
2020; Paris, 2019); Human Resources, Los Angeles, CA (2019); Smart Objects, Los Angeles, CA (2019); and RMS Queen Mary, Mother Culture, Long Beach, CA (2017). Recent group exhibitions include *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon, France (2024); NGV Triennial, Melbourne, Australia (2023); *He Said/She Said: Contemporary Women Artists Interject*, Dallas Museum of Art, TX (2023); *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, CA (2022); *ABSTRACT VOCABULARIES: Selections from the Collection*, Museum of Contemporary Art San Diego, CA (2021); and *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, OH (2021). Her work is in the permanent collections of institutions including the Albertina Museum, Vienna, Austria; Baltimore Museum of Art, MD; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; MAMCO Geneva (Musée d'art moderne et contemporain), Switzerland; Los Angeles County Museum of Art, CA; Institute of Contemporary Art, Miami, FL; Pérez Art Museum Miami, FL; Museum of Contemporary Art, Los Angeles, CA; Rose Art Museum, Brandeis University, Waltham, MA; and Speed Art Museum, Louisville, KY. Bull lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Lucy Bull
11:57, 2025
oil on linen
100 x 76 x 1 inches
(254 x 193 x 2.5 cm)
\$250,000







Frank Benson

Frank Benson (b. 1976, Norfolk, VA) merges aspects of photography, advanced technologies, and figuration to create sculptural artworks of uncanny verisimilitude. While Benson's early sculptures capture formally elegant objects at the threshold of the prosaic and surreal—a crumpled plastic bottle holding flowers, or a gourd severed and suspended—it's the figurative artworks in his *Human Statues* series, begun in 2005, for which he's become best known. Here, Benson marshals the human body as an endlessly malleable, receptive, and evolving carrier of meaning in order to animate a speculative future in which humans and technology become increasingly entangled. In works that, Benson explains, “combine my interests in mechanical reproduction, sculptural objecthood, and assemblage,” his proxy people stand equipoised between modernity and classicism, a position echoed in the diversity of their material makeup—including bronze and plastic, oil and acrylic—and the processes by which they are made. Beginning with a live model—in the case of the sculpture on view, fellow artist Michael Rashkow—Benson creates a series of 3D scans to construct a highly realistic virtual rendering, followed by months of careful digital sculpting and, eventually, material construction. *Cyclist (Quarter Scale)* (2025) was 3D-printed in segments of UV-cured resin, then assembled and painted. For Benson,

the precise, data-informed methods used to fabricate his artworks are inseparable from the paradoxical auras they cast, synthetically durable but organically vulnerable, strangely robotic but distinctly human.

In 2019, Benson was the subject of a survey exhibition at the Astrup Fearnley Museet in Oslo, Norway. His work has been included in major group exhibitions such as *Like Life: Sculpture, Color, and the Body (1300–Now)*, Met Breuer, New York, NY (2018); *Art in the Age of the Internet: 1989 to Today*, Institute of Contemporary Art, Boston, MA (2018); *2015 Triennial: Surround Audience*, New Museum, New York, NY; and *The Human Factor: The Figure in Contemporary Sculpture*, Hayward Gallery, London, England (2014), among others. His work is in the permanent collections of the Whitney Museum of American Art, New York, NY; Rubell Museum, Miami, FL and Washington, D.C.; Institute of Contemporary Art, Boston, MA; and Los Angeles County Museum of Art, CA. Benson lives and works in Brooklyn, New York.

DAVID
KORDANSKY
GALLERY



Frank Benson
Cyclist (Quarter Scale), 2025
UV-cured resin and acrylic paint
15 1/8 x 16 x 4 inches
(38.4 x 40.6 x 10.2 cm)
Edition of 3, with 2 AP
\$25,000



Shara Hughes

Shara Hughes (b. 1981, Atlanta, GA) uses dizzying brushwork, vibrant colors, and shifting perspectives to make paintings that defy many of the existing conventions associated with the landscape genre. In a process that forgoes photographic references or painting en plein air to work, instead, from memory and imagination, Hughes forges singular images that reflect dream-like atmospheres and nuanced emotional states. Boundaries between realism and surrealism are porous and ever-shifting, while her compositions suggest the slipperiness between what's naturally occurring and intentionally arranged. The painting on view, *Protection Reflection* (2024), evokes the actual and symbolic forest, both its living verdancy and cultural associations, born of our most foundational stories and myths. In Hughes's forests, beauty—expressed through her attentive, fluid brushwork and dazzling range of greens—is never safe from threat. An alluringly orange-hued sky easily suggests a sunrise as a sunset, or might portend an approaching fire. As in all of Hughes's images, to capture the natural world is also to capture time in flux—both the day-to-day of seasonal change as well as cataclysms millennia in the making.

In November 2025, Hughes will present a solo exhibition of paintings, ceramics, and works on paper at the Norton Museum of Art in West Palm Beach, FL. She will also be the subject of a solo exhibition at David

Kordansky Gallery, New York, in September 2025. Hughes has been the subject of solo exhibitions at Metropolitan Opera, New York, NY (2024); Kunsten Museum of Modern Art, Aalborg, Denmark (2023); Kunstmuseum Luzern, Switzerland (2022); Yuz Museum, Shanghai, China (2021–2022); Contemporary Art Museum St. Louis, MO (2021); Aspen Museum of Art, CO (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome, Italy (2024); *Open Ended: SFMOMA's Collection, 1900 to Now*, SFMOMA, San Francisco, CA (ongoing); *Nature humaine – Humaine nature*, Fondation Vincent van Gogh, Arles, France (2022–2023); *America Will BE! Surveying the Contemporary Landscape*, Dallas Museum of Art, TX (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, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art, CA; Denver Art Museum, CO; High Museum of Art, Atlanta, GA; and Smithsonian American Art Museum, Washington, D.C., among others. Hughes lives and works in Brooklyn, New York.

DAVID
KORDANSKY
GALLERY

Shara Hughes

Protection Reflection, 2024

oil and acrylic on canvas

96 x 72 inches

(243.8 x 182.9 cm)

\$500,000







Deana Lawson

Deana Lawson (b. 1979, Rochester, NY) explores how communities and complex individuals inhabit evolving social, ecological, and economic conditions. The artist meets her subjects in everyday walks of life in various locations, within and beyond U.S. borders. While many of her photographs arise from chance meetings, others result from exhaustive searches. In her recent work *Union Springs* (2025), Lawson presents a customized vintage gold convertible, set against a lush green woodland backdrop, as a potent symbol of Black cultural identity and self-fashioning. Though no figure appears, the car—meticulously staged with oversized, gleaming rims—evokes presence, pride, and care. The contrast between the car’s artifice and the natural setting underscores a tension between constructed identity and ancestral grounding, positioning the vehicle as both personal totem and cultural heirloom.

Lawson is currently the subject of a solo exhibition on view at the Bourse de Commerce – Pinault Collection in Paris, France. Between 2021 and 2022, she was the subject of a survey exhibition co-organized by the Institute of Contemporary Art/Boston, MA and MoMA PS1, Queens, NY, which also traveled to the High Museum of Art, Atlanta. Other solo exhibitions of her work have been presented at institutions including the Guggenheim Museum, New York, NY (2021); Kunsthalle Basel, Switzerland (2020); Huis Marseille, Amsterdam, Netherlands (2019);

and the Underground Museum, Los Angeles, CA (2018). Lawson was awarded the 2022 Deutsche Börse Photography Foundation Prize and is the first artist working in photography to be awarded the prestigious Hugo Boss Prize by the Guggenheim Museum in New York. Recent group exhibitions include *Imagining Black Diasporas: 21st Century Art and Poetics*, Los Angeles County Museum of Art, CA (2024); *Sculpting with Light: Contemporary Artists and Holography* (included in *PST Art: Art & Science Collide*), Getty Center, Los Angeles, CA (2024); *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, Brooklyn Museum, NY (2024); *The Culture: Hip Hop and Contemporary Art in the 21st Century*, Baltimore Museum of Art, MD (2023); and *Though it’s dark, still I sing*, 34th Bienal de São Paulo, Brazil (2021). Her work is in the permanent collections of The Museum of Modern Art, New York, NY; Tate, London, England; Whitney Museum of American Art, New York, NY; Bourse de Commerce – Pinault Collection, Paris, France; Museum of Contemporary Art Chicago, IL; SFMOMA, San Francisco, CA; Los Angeles County Museum of Art, CA; and Art Institute of Chicago, IL.

**DAVID
KORDANSKY
GALLERY**



Deana Lawson

Union Springs, 2025

pigment print
58 x 73 1/4 inches
(147.3 x 186.1 cm)

framed:

60 1/8 x 75 3/8 x 2 5/8 inches
(152.7 x 191.5 x 6.7 cm)

Edition of 4, with 2 AP
\$85,000





Tristan Unrau

Tristan Unrau (b. 1989, Brampton, Canada) paints in opposition to the idea that an artist should practice according to a signature style, instead deploying an expansive range of approaches to reconsider terms foundational to Western art. Moving fluidly between naturalism and abstraction, the cartoonish and the figurative, Unrau's polystylism exposes the unreliability of long-established methods for engaging artworks, in which particular visual cues provide clear links to an individual artist, art historical context, and obvious interpretation. Questions regarding relationships between authorship and authenticity emerge as philosophical inquiries embedded within dazzlingly executed "reenactments," as Unrau thinks of his paintings, rooted in impulses of homage and connection. While stylistically distinct, the artworks on view are united by their interest in Homer's *The Odyssey* and the psychological currents that run through the epic. In the expressive *Telemachus* (2025), named for Odysseus's son, a feeling of prolonged anticipation is etched on the figure's face, as he spends his days wandering the palace in a fugue state of worry. By contrast, the exquisitely rendered *Nausikaa* (2025) takes its name from Odysseus's rescuer, following his second shipwreck, and evokes the narrative hinge between the hero's long adventuring and his eventual return home. Both works illustrate Unrau's interest in the

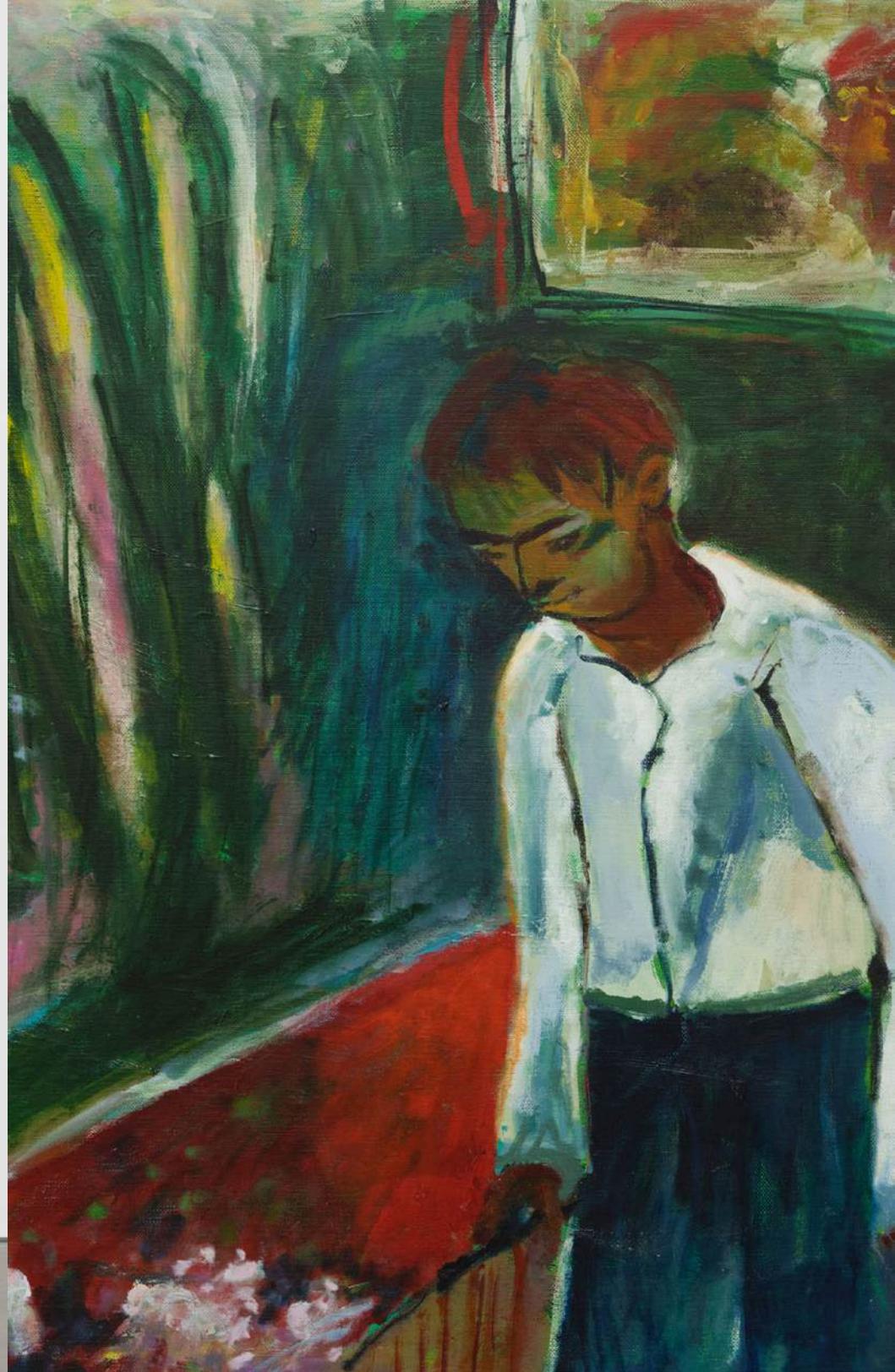
breathlessness of emotional thresholds and circumstances on the cusp of culmination, and demonstrate his alchemical ability to paint human experience, both external and internal, with nuance and sensitivity.

Unrau has been the subject of solo exhibitions at Sebastian Gladstone, Los Angeles, CA (2023); 56 Henry, New York, NY (2022); Unit 17, Vancouver, Canada (2021 and 2018); and Towards, Toronto, Canada (2020), among others. Recent group exhibitions include *50 Paintings*, Milwaukee Art Museum, WI (2023); *Drawings*, Clint Roenisch Gallery, Toronto, Canada (2018); and *Cynthia Daignault: There is nothing I could say that I haven't thought before*, FLAG Art Foundation, New York, NY (2017), among others. Unrau lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Tristan Unrau
Telemachus, 2025
oil on linen
45 x 57 1/2 inches
(114.3 x 146.1 cm)
framed:
51 x 63 3/8 x 2 inches
(129.5 x 161 x 5.1 cm)
\$40,000



**DAVID
KORDANSKY
GALLERY**

Tristan Unrau
Nausikaa, 2025
oil on linen
78 x 64 inches
(198.1 x 162.6 cm)
framed:
79 x 65 x 2 inches
(200.7 x 165.1 x 5.1 cm)
\$55,000





Mario Ayala

Mario Ayala (b. 1991, Los Angeles, CA) reimagines a contemporary landscape where identity, observation, and the presence of material fact play equal roles. In both approach and imagery, Ayala draws on a diversity of influences inextricable from his life on the West Coast, including muralism and tattooing, Bay Area Funk art, the pageantry of low rider cruises, and a myriad of vernacular aesthetic expressions. The sense that Ayala's paintings blur distinctions between the photorealistic, the hyperrealistic, and the surreal is the result of the artist's keen eye for idiosyncratic subjects and their juxtaposition. Working from photographic sources and digital drawings, Ayala stretches his canvases across meticulously shaped wooden supports before applying layers of color to create a compellingly real effect. *Mickey Mouses* (2025) belongs to a typology in which trompe l'oeil verisimilitude, eye-level wall placement, and near one-to-one scale recreate the effect of sitting in bumper-to-bumper LA traffic. Ayala's vehicles signify both culture and class, and, by extension, serve as object-portraits of their speculative drivers. With its DIY rear panel, decrepit bumper, interior signs of life, and BMX bike strapped to the roof, the van's many chapters of use are distilled in the lifelike perfection of the painted surface, suggesting the vitality of our most necessary and hardworking objects, and directing our awareness to the real socio-economic conditions that result in a car's repurposing as shelter.

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

DAVID
KORDANSKY
GALLERY

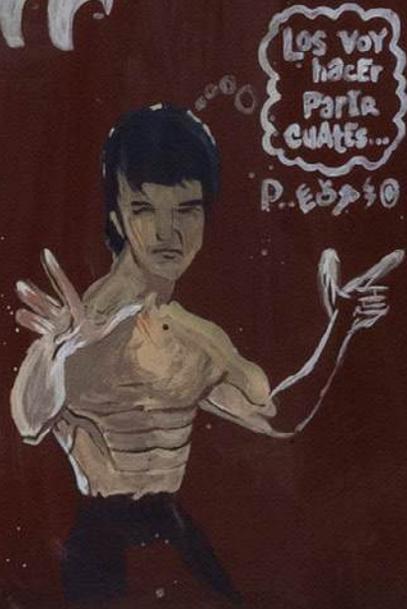


Mario Ayala
Mickey Mouses, 2025
acrylic on canvas
76 x 72 inches
(193 x 182.9 cm)
\$90,000



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FOLLOW ME
The Good Ones

Torbjørn Rødland

Curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism appear throughout the work of Torbjørn Rødland (b. 1970, Stavanger, Norway), and often in the same image. Rødland also emphasizes the formal attributes of his photographs, pushing the medium toward modes of visual expression more commonly associated with painting, and forging links between twentieth-century art photography and twenty-first-century approaches to image-making common to advertising and social media. Rødland often portrays scenes designed to generate psychological reaction through his depiction of highly sensorial qualities and incongruous pairings of models or materials that appear staged, as in *Car Bomb* (2022–2025).

Rødland will be the subject of a solo exhibition at Yuz Museum in Shanghai, on view July 11 – October 12, 2025. He has also been the subject of solo exhibitions including *Oh My God You Guys*, Le Consortium, Dijon, France (2023); *Bible Eye*, The Contemporary Austin, TX (2021); *Fifth Honeymoon*, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, Sweden, and the Museum of Contemporary Art Kiasma, Helsinki, Finland (2018–2019); *THE TOUCH THAT MADE YOU*, Fondazione Prada, Milan, Italy (2018) and Serpentine, London, England (2017); *Back in Touch*, C/O Berlin, Germany (2017); and *Blue Portrait (Nokia N82)*, Whitney Museum of

American Art, New York, NY (2016). Notable group exhibitions include *Before Tomorrow – Astrup Fearnley Museet 30 Years*, Astrup Fearnley Museet, Oslo, Norway (2023); *What People Do for Money*, Manifesta 11, Zurich, Switzerland (2016); *LIT*, 9th Berlin Biennale for Contemporary Art, Germany (2016); and 48th Venice Biennale, Italy (1999). His work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo, NY; Astrup Fearnley Museet, Oslo, Norway; Malmö Art Museum, Sweden; Museum of Contemporary Art Chicago, IL; Stedelijk Museum, Amsterdam, Netherlands; and Museum of Modern Art, New York, NY. Rødland lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Torbjørn Rødland

Car Bomb, 2022 - 2025

chromogenic print
22 1/2 x 17 3/4 inches
(57 x 45 cm)

framed:

23 3/8 x 18 5/8 x 1 1/2 inches
(59.4 x 47.3 x 3.8 cm)

Edition of 3
\$16,000





Ricky Swallow

Ricky Swallow (b. 1974, San Remo, Australia) uses ordinary materials to create precisely rendered objects that he then casts in bronze. The unique works that result are expressions not only of the objects' constructed forms, but also of the process of transformation by which an inert grouping of things becomes a sculpture. Swallow is equally invested in the making of things and the testing of concepts; in hands-on work with cardboard, tape, wood, and rope and the mediated potentials of the foundry; in the immediacy of craft and the austere elegance of geometric abstraction. He elicits a questioning state of mind by establishing geometries and juxtapositions that just manage to exceed what the eye perceives as possible. *Bulb with String (closed) #1* (2021) finds Swallow experimenting with a humble, everyday design of a light bulb. Encircled with casts of string and foam, this virtuoso bronze rendition of three very different materials exemplifies the rigor, tension, and balance that are hallmarks of the artist's work.

In August 2025, the Museum of Contemporary Art Australia will unveil a new work by Swallow commissioned for the Loti Smorgon Sculpture Terrace. He has been the subject of solo and two-person exhibitions at the Huntington, San Marino, CA (with Lesley Vance, 2012); Douglas Hyde Gallery, Dublin, Ireland (2007); Kunsthalle Wien, Vienna, Austria (2007); MoMA PS1, Long Island City, NY (2006); and the Australian Pavilion, 51st

Venice Biennale, Italy (2005). Recent group exhibitions include *Ordinary Extraordinary*, Orange County Museum of Art, Costa Mesa, CA (2024); *Infinite Regress: Mystical Abstraction from the Permanent Collection and Beyond*, Kemper Museum of Contemporary Art, Kansas City, MO (2024); *Friends in a Field: Conversations with Raoul De Keyser*, Mu.ZEE Oostende, Belgium (2022); *Inside Look: Selected Acquisitions from the Georgia Museum of Art*, Georgia Museum of Art, Athens, GA (2021); *L'esprit du Bauhaus*, Musée des Arts Décoratifs, Paris, France (2017); Whitney Biennial 2014, Whitney Museum of American Art, New York, NY; and *Made in L.A.* 2014, Hammer Museum, Los Angeles. Swallow's work is in the permanent collections of institutions including the Art Gallery of New South Wales, Sydney, Australia; Hammer Museum, Los Angeles, CA; Los Angeles County Museum of Art, CA; Orange County Museum of Art, Costa Mesa, CA; Museum of Contemporary Art, Sydney, Australia; Museum of Modern Art, New York, NY; Dallas Museum of Art, TX; and Berkeley Art Museum and Pacific Film Archive, CA. Swallow lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Ricky Swallow

Bulb with String (closed) #1, 2021

patinated bronze

6 1/4 x 9 1/4 x 5 1/2 inches

(23.5 x 15.9 x 14 cm)

\$35,000



Tom of Finland

Tom of Finland (b. 1920, d. 1991) is widely regarded as one of the twentieth century's most influential artists for his groundbreaking representation of the male figure. Originally trained in illustration and advertising, Tom deployed his technical mastery of drafting in both his career as a Helsinki creative executive and adjacent practice composing what he called his “dirty drawings”—idealized images of hyper-masculine characters, often engaged in erotic acts. Though he initially kept these works secret, Tom eventually began publishing in American “beefcake” magazines under his nom de plume. By the late 1960s, the sexual revolution and relaxing of censorship laws emboldened the artist to actualize the full scope of his vision—an unrestrained world of libidinous joy in which sex itself is a creative act. In defiance of the homophobic stereotypes prevalent throughout the era of war in which he came of age, Tom's figures embody the revolutionary spirit of the 1960s and '70s, openly fetishizing and reappropriating the accoutrements and hypermasculine associations of biker culture and military power to radically expand definitions of male desire.

Tom of Finland has been the subject of numerous solo and two-person exhibitions across the globe, including *Beryl Cook/Tom of Finland*, Studio Voltaire, London, England (2024); *Tom of Finland: Bold Journey*, Museum of Contemporary Art Kiasma, Helsinki, Finland (2023); *Tom of Finland – The Darkroom*, Fotografiska, Stockholm, Sweden; Tallinn,

Estonia, and New York, NY (2020–2021); *Tom of Finland: Love and Liberation*, House of Illustration, London, England (2020); *Reality & Fantasy: The World of Tom of Finland*, Gallery X, Tokyo and Osaka, Japan (2020); *TOM House: The Work and Life of Tom of Finland*, Mike Kelley's Mobile Homestead, Museum of Contemporary Art Detroit, MI (2018); *The Pleasure of Play*, Artists Space, New York, NY (2015) and Kunsthalle Helsinki, Finland (2016); and *Bob Mizer & Tom of Finland*, Museum of Contemporary Art, Los Angeles, CA (2013). Recent group exhibitions include *Art & Porn*, ARoS Aarhus Art Museum, Aarhus, Denmark, and Kunsthall Charlottenborg, Copenhagen (2020); *Camp: Notes on Fashion*, Metropolitan Museum of Art, New York, NY (2019); *Keep Your Timber Limber (Works on Paper)*, Institute of Contemporary Art, London, England (2013); and *We the People*, Robert Rauschenberg Foundation, New York, NY (2012). His work is in the permanent collections of institutions including The Museum of Modern Art, New York, NY; Museum of Contemporary Art Kiasma, Helsinki, Finland; Art Institute of Chicago, IL; Los Angeles County Museum of Art, CA; and SFMOMA, San Francisco, CA.

**DAVID
KORDANSKY
GALLERY**



Tom of Finland

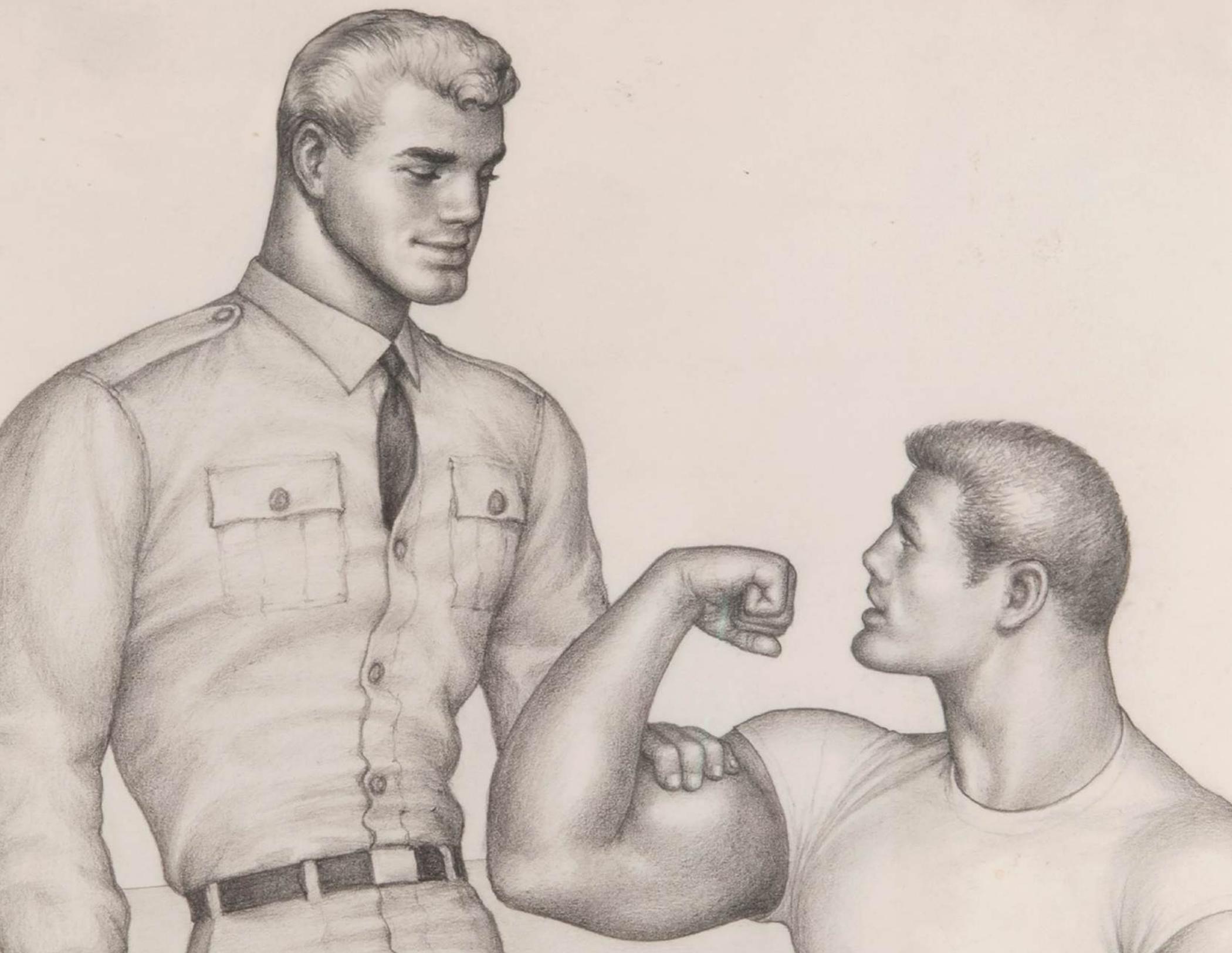
Untitled, 1963

graphite on paper
13 3/4 x 8 1/4 inches
(34.9 x 21 cm)

framed:

19 1/8 x 14 x 1 1/2 inches
(48.6 x 35.6 x 3.8 cm)

\$50,000



**DAVID
KORDANSKY
GALLERY**



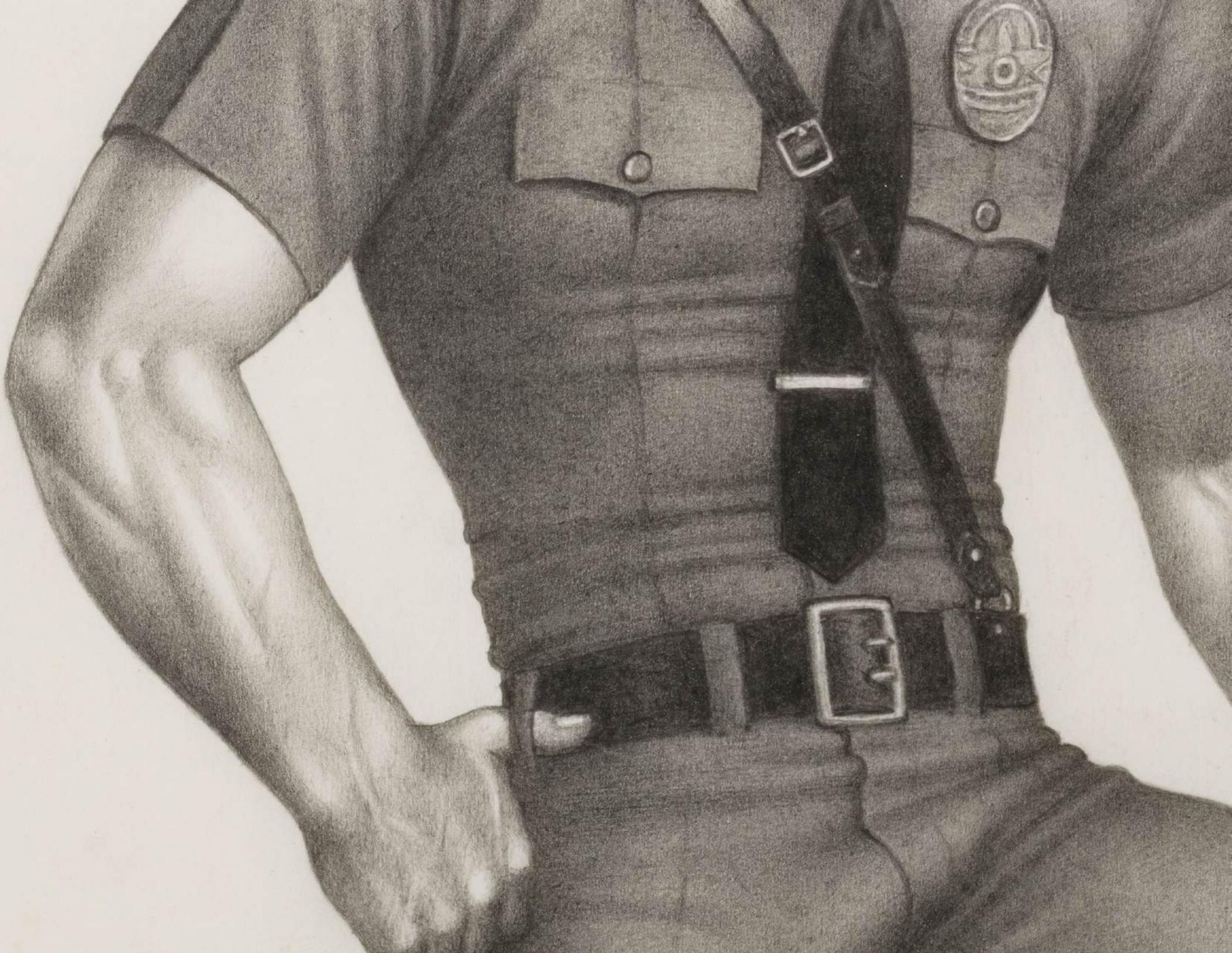
Tom of Finland

Untitled, 1983
graphite on paper
13 x 9 1/2 inches
(33 x 24.1 cm)

framed:

15 1/8 x 13 5/8 x 1 1/2 inches
(38.4 x 34.6 x 3.8 cm)

\$50,000



Simphiwe Mbunyuza

Simphiwe Mbunyuza (b. 1989, Butterworth, 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 regional iconography and rich textures. While his stoneware is shaped using the age-old coiling techniques of the Xhosa, Mbunyuza's distinctive surface treatments evoke the textures of leather, metal, and bone. In doing so, his works engage with a broader range of traditional forms beyond ceramics, drawing connections to textiles, beadwork, ceremonial attire, and the architecture of circular, thatched-roof dwellings. Each vessel and sculpture is richly decorated with distinct textural and illustrative markings that depict regional iconography from line drawings of homes to rippled grasses as seen from an aerial perspective. The works are notable for the delineated bands of color and pattern, which Mbunyuza achieves through a combination of repetitive mark-making and the use of oxide washes to enhance the surface texture and create distinct yellows, oranges, greens, and blues.

Mbunyuza recently completed a long-term artist residency at Archie Bray Foundation for the Ceramic Arts in Helena, Montana. In January 2025, he presented a solo exhibition at the gallery's New York location. 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 lives and works in Butterworth, Eastern Cape, South Africa.

DAVID
KORDANSKY
GALLERY

Simpiwe Mbunyuza
EMBO, 2024
ceramic
58 1/4 x 37 x 35 inches
(148 x 94 x 88.9 cm)
\$80,000





Rashid Johnson

Recognized as one of the major voices of his generation, Rashid Johnson (b. 1977, Chicago, IL) composes searing meditations on race and class while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. Engaging the full definition of what an artwork can be, the diversity of Johnson's output—which includes two-dimensional, three-dimensional, and time-based artworks, as well as site-specific installations—finds additional power in the heterogeneity of the artist's materials. By combining live plants, black soap, and any number of appropriated objects alongside more traditional materials like bronze and oil paint, Johnson iterates a cosmology in which the culturally significant and distinctly personal intersect. While references to the artist's cultural upbringing proliferate across his oeuvre, such autobiographical elements also serve as immediate, legible evocations of African diasporic culture at large. Johnson's ongoing series of mosaics turn on both literal and metaphorical meanings of brokenness, as in *Broken Soul (Flight Risk)* (2025). Here, a cacophonous, semi-abstract composition of overlapping figures finds evocative tension against the careful material arrangement of tiles, oyster shells, and branded black walnuts that undergird the image. Johnson's mosaics are important installments in the continuing history of the art form—in ancient architectures, vernacular environments, and public spaces—as well as moving testaments to the kaleidoscopic plurality of Black experience.

Johnson is currently the subject of the major mid-career survey, *A Poem for Deep Thinkers*, at the Guggenheim Museum in New York, which will travel to the Modern Art Museum of Fort Worth and the MCA Chicago. Johnson has also been the subject of solo exhibitions at institutions including Museo Tamayo, Mexico City, Mexico (2019); Aspen Art Museum, CO (2019); Kemper Museum of Contemporary Art, Kansas City, MO (2017), which traveled to the Milwaukee Art Museum, WI (2017); Garage Museum of Contemporary Art, Moscow, Russia (2016); and Drawing Center, New York, NY (2015). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome, Italy (2024); *Grief and Grievance: Art and Mourning in America*, New Museum, New York, NY (2021); *The Stomach and the Port*, Liverpool Biennial, England (2021); *The Forever Now: Contemporary Painting in an Atemporal World*, Museum of Modern Art, New York, NY (2014); and *ILLUMInations*, International Pavilion, 54th Venice Biennale, Italy (2011). His work is in the permanent collections of the Whitney Museum of American Art, New York, NY; Guggenheim Museum, New York, NY; Astrup Fearnley Museet, Oslo, Norway; Louisiana Museum of Modern Art, Humlebæk, Denmark; Fondation Louis Vuitton, Paris, France; Los Angeles County Museum of Art, CA; and Museum of Contemporary Art Chicago, IL. Johnson lives and works in New York.

DAVID
KORDANSKY
GALLERY



Rashid Johnson
Broken Soul "Flight Risk", 2025
ceramic tile, mirror, spray
enamel, branded black walnut,
oyster shell, oil stick, black
soap, wax, and bronze
60 x 72 x 4 1/2 inches
(152.4 x 182.9 x 11.4 cm)
\$750,000





Lauren Halsey

Combining found, fabricated, and handmade objects, Lauren Halsey's work (b. 1987, Los Angeles, CA) is rethinking the possibilities for art, architecture, and community engagement. Resembling scaled-up tablets or stellae, *Untitled* (2025) is engraved with various signs and advertisements from the South Central neighborhood of Los Angeles where Halsey's family has lived for generations. While her gypsum works are two-dimensional, they are—like many of Halsey's other works—invested in spatial and architectonic possibilities. For the artist, these works are not only visual worlds, but also psychic worlds, portals into expansive reconfigurations of space and time that allow her and others to dream into the beyond. They are also potential studies for future architectures that people—in particular, people of the Black and queer communities the artist belongs to—can physically inhabit. As the physical and spatial landscape of South Central undergoes increasing gentrification, Halsey's practice of archiving and re-constructing it through her artworks is akin to a strategy of historic preservation—a way of asserting the permanence of the spaces she grew up knowing.

Halsey has been the subject of solo exhibitions at institutions including Serpentine, London, England (2024); Seattle Art Museum, WA (2022); Museum of Fine Arts, Boston, MA (2021); Fondation Louis Vuitton, Paris, France (2019); and Museum of Contemporary Art, Los Angeles,

CA (2018). Halsey presented monumental site-specific installations at *Stranieri Ovunque – Foreigners Everywhere*, the 60th International Art Exhibition of La Biennale di Venezia in 2024 and at The Metropolitan Museum of Art's Iris and B. Gerald Cantor Roof Garden in 2023. Recent group exhibitions include *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York, NY (2024–2025); *Reverberations*, Museum of Contemporary Art, Los Angeles, CA (2024); *He Said/She Said: Contemporary Women Artists Interject*, Dallas Museum of Art, TX (2023); *The Culture: Hip Hop and Contemporary Art in the 21st Century*, Baltimore Museum of Art, MD (2023); and *Black American Portraits*, Los Angeles County Museum of Art, CA (2021). Her work is in the collections of The Museum of Modern Art, New York, NY; Metropolitan Museum of Art, New York, NY; Museum of Fine Arts, Boston, MA; Columbus Museum of Art, OH; Hammer Museum, Los Angeles, CA; and Museum of Contemporary Art, Los Angeles, CA. In 2020, Halsey founded Summaeverythang Community Center and is currently in the process of constructing *sister dreamer, lauren halsey's architectural ode to the surge n splurge of south central los angeles*, a major public sculpture park in South Central Los Angeles. Halsey lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lauren Halsey

Untitled, 2025

hand-carved gypsum on wood

93 3/4 x 93 3/4 x 3 inches

(238.1 x 238.1 x 7.6 cm)

SOLD

Los Angeles

Mary Weatherford

The Surrealist

May 16 – June 28, 2025

Jason Fox

Why Are You Sitting In The Dark

May 16 – June 28, 2025

Second Body

Curated by Molly Everett

July 15 – August 16, 2025

An American Beauty: Grateful Dead 1965 – 1995

Curated by Jay Blakesberg and Ricki Blakesberg

July 15 – August 16, 2025

New York

Martha Diamond

After Image

May 1 – June 14, 2025

Clifford Owens

I'm New Here

Curated by Jay Gorney

June 26 – August 8, 2025

Fairs

Art Basel

June 17 – 22, 2025

Art Basel Paris

October 24 – 26, 2025

Art Basel Miami Beach

December 5 – 7, 2025