

EUROPA

THOMAS MCDONELL
INDEPENDENT NY
MAY 14 - 17, 2026

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THOMAS MCDONELL
*Untitled (West Washington Blvd,
Interior Whites Primaries)*, 2026
Alkyd enamel on cotton and silk, padauk frame
66 x 92 inches
USD 20,000

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THOMAS MCDONELL
Untitled (West Washington Blvd, Tempest), 2026
Alkyd enamel on cotton and silk, padauk frame
66 x 92 inches
USD 20,000

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THOMAS MCDONELL
*Untitled (West Washington Blvd, Interior Whites
Blue and Yellow Not Green)*, 2026
Alkyd enamel on cotton and silk, padauk frame
66 x 92 inches
USD 20,000

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THOMAS MCDONELL
Untitled (PRS, B4), 2025
Alkyd enamel on canvas, padauk frame
66 x 92 inches
USD 20,000

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THOMAS MCDONELL
*Untitled (West Washington Blvd, Void
Right)*, 2026
Alkyd enamel on cotton, padauk frame
66 x 92 inches
USD 20,000

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THOMAS MCDONELL
Untitled (PRS, B3), 2025
Alkyd enamel on canvas, padauk frame
66 × 92 inches
USD 20,000

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THOMAS MCDONELL
Untitled (Interior Whites, Lavender Coral), 2026
Alkyd enamel on linen, walnut frame
30 x 40 inches
USD 9,000

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THOMAS MCDONELL
progress (planing mill drawing), 2025
pencil on card stock
7.5 x 5.375 inches
USD 4,500

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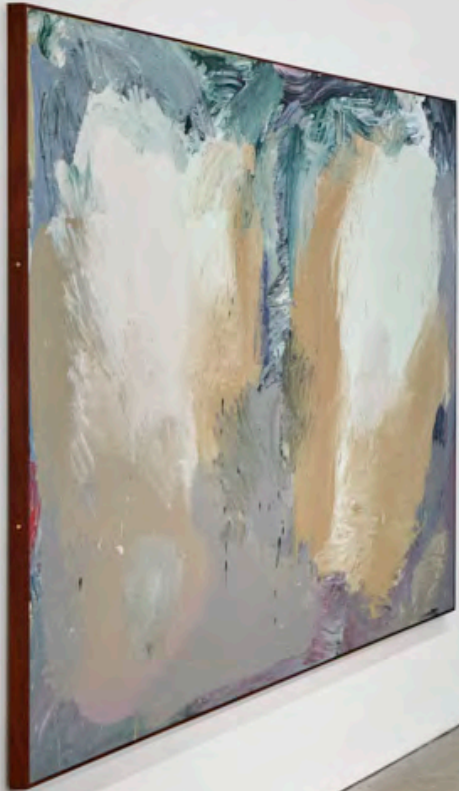
THOMAS MCDONELL
Untitled (Interior Whites, Yellow Depth), 2026
Alkyd enamel on linen, walnut frame
30 x 40 inches
USD 9,000

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CULTBYTES

Paintings and Art World Intrigue: 3 Exhibitions in New York

Finger Paint for Thought: Thomas McDonell *Figueroa St* Paintings

Installation view. Thomas McDonell "Figueroa St Paintings" at Europa Gallery. Courtesy of Hypebeast.

With hues of blue at the upper corners, a dusting of purplish pink, and a splotch of white on the bottom left "Untitled (Figueroa St. ash)" really draws me in. It is calming, meditative, and beautiful. Unlike some of Thomas McDonell's other smaller works on view, from his finger paintings with scratches, finger and hand print, and more erratic mark-making. Not, "I could do this." But, "I *have* done this" as a child, comes to mind. (Well, not really, I was never that great of a painter as a child but you get the point—they are suggestive of a 'back to basics' approach: playful, aimless, and rather ugly.) It turns out my gut reaction was correct, The press release reads: "The works are an investigation into the creative process and its origins."

The press release states that McDonell was interested in ethologist Desmond Morris's analysis of "art-making practices and behaviors of primates" and painting as imitation, or idea-lessly. Artist of the European modern art movement Art Brut romanticized those who lacked traditional training, were mentally ill, and were Indigenous artists, McDonell locates his creative (primitive) spirit in replicating the unknown and leaning into circumstance. This concept of chance merges with a commentary on spirituality in "Untitled (Figueroa St. mystic dharmā)" where McDonell has included abstract references to a Buddhist Temple that used to be a Christian church that will be opening on his street Figueroa St this month. In addition to the painting, two sculptures of stacked newspapers (discards from the flower market) with a vase of fresh flowers placed on top that serve as pedestals for ceramic works are installed in the space. These sculptures allude to the everyday, the passage of time, and course the haphazardness of how events take place. Physical newspapers are both going out of fashion and print. Cool, but the whole set-up did not quite hit the spot. EUROPA is a beautiful space with a strong program, so I look forward to seeing how McDonell will further develop his ideas there in his next show.

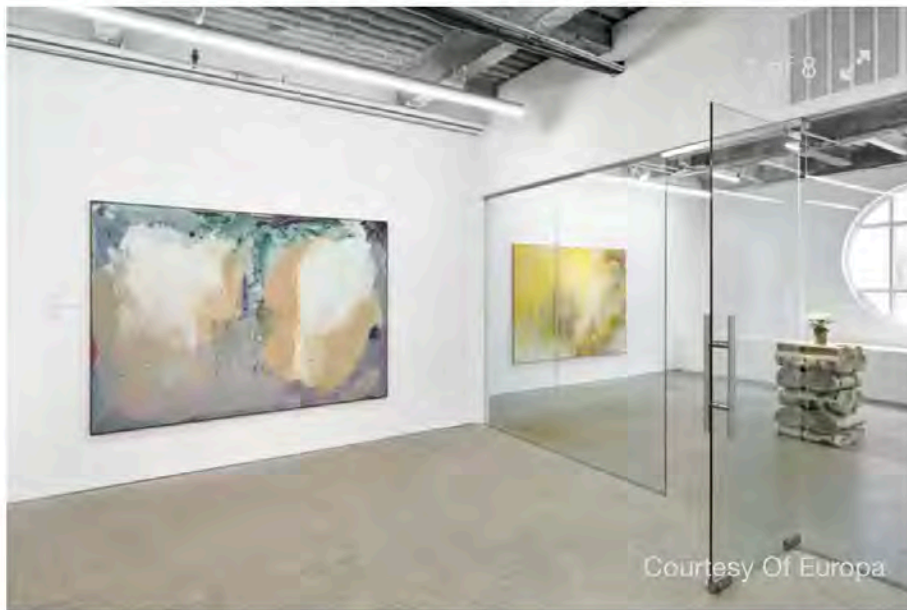
– Anna Mikaela Ekstrand

HYPEBEAST

STORE 🔍 ☰

Thomas McDonell Spotlights Utilitarian Charm in 'Figueroa St. Paintings'

Giving artistic life to the overlooked and unseen.



Europa presents a solo exhibition by [Thomas McDonell](#) featuring a new suite of paintings and sculptures. For *Figueroa St. Paintings*, the actor-turned-artist widens a curious eye toward an ever-changing Los Angeles, finding creative life in utilitarian materials.

For McDonell, the pleasure is in the pragmatic. Traces of scratching fingernails on the surface of the canvas suggest a clash between the artist and his work, as confident gestures and handprints are held together in thick layers of discarded industrial house paint.

Painting and sculpture bleed into one another through the artist's textural approach. In the center of the gallery lay ceramic pieces, adorned in calligraphic grooves and a rich inky glaze. The supporting pedestals are crafted out of newspaper rolls, sourced from the Los Angeles Flower Market where they are used to wrap bouquets.

Figueroa St. Paintings conjures the Japanese philosopher and aesthete Soetsu Yanagi, searching for beauty in everyday objects. Inspired by an old temple just down the road from his studio on Figueroa street, McDonnell meditates on his immediate environment as it becomes molded and shaped by the passage of time.

The exhibition is on view at Europa in New York through October 13, 2024.

Europa

125 Division St,
New York, NY 10002

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THOMAS MCDONELL

Thomas McDonell sculpts paintings. His confident, expressive works are created with industrial house paint applied by hand, emphasizing gesture, materiality, process and an economy of form. Influenced by such figures as the children's art scholar Rhoda Kellogg and the ethologist Desmond Morris, McDonell explores the primal, utilitarian origins of art, stripping away internal mediation to create works that simply "are." His practice extends beyond conceptual painting to sculpture and ceramics, reflecting themes of temporality and transformation.

Thomas McDonell (b.1986, New York) attended Phillips Academy at Andover, Massachusetts where he studied at the Addison Gallery of American Art. At Phillips Academy, McDonell enrolled at NYU where he studied painting with Keith Mayerson, Michael St. John, Maureen Gallace, and Ross Bleckner; performance and sculpture with Rico Gatson and Curtis Mitchell; and art history with David Rimanelli and Nicholas Mirzoeff. In 2004 McDonell moved to Accra, Ghana and enrolled at the University of Ghana Legon. In Accra, McDonell studied performance and photography with Lyle Ashton Harris and film with Balufo Bakupa Kanyinda. Thereafter, McDonell's studio practice frequently recontextualized the visual language of contemporary film production, with notable digital video and sculptural installations at Andrea Rosen Gallery, Ramiken Crucible, the Bellevue Arts Museum, and the Southwest Museum of The American Indian. More recent exhibitions have focused on painting, sculpture, and performance, and include: *Interior Whites Hells Bales*, Peluche, Los Angeles (2025); *Tokonoma-Workshop*, Nonaka Hill, Los Angeles (2025); *Figueroa St. Paintings*, Europa, New York; *Body Of*, Malraux's Place, Los Angeles ; *Me*, De Boer Gallery, Los Angeles; *F Magazine, Celebrity*, Aeon Books, New York; *Ungaengung Chokipoki Sojubang*, Phil Gallery, Los Angeles; *Power Hour*, Aetopoulos, Athens; and Fluxus Festival, Los Angeles Philharmonic at Walt Disney Concert Hall, Los Angeles. McDonell has been featured in *Interview*, *Cultbytes*, and *Hypebeast*; his work is also included in the Beth Rudin DeWoody collection. McDonell currently lives and works in Los Angeles.

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