



DAVID
KORDANSKY
GALLERY

Art Basel Paris 2024

sales@davidkordanskygallery.com
www.davidkordanskygallery.com
Los Angeles: 323.935.3030
New York: 212.390.0079

October 16 – 20, 2024
Grand Palais, Paris
Booth #B8



Exhibiting Artists

Mario Ayala
Huma Bhabha
Lucy Bull
Andrea Büttner
Martha Diamond
Derek Fordjour
Sam Gilliam
Jenna Gribbon
Jennifer Guidi
Chase Hall
Lauren Halsey
Shara Hughes
Deana Lawson
Tala Madani

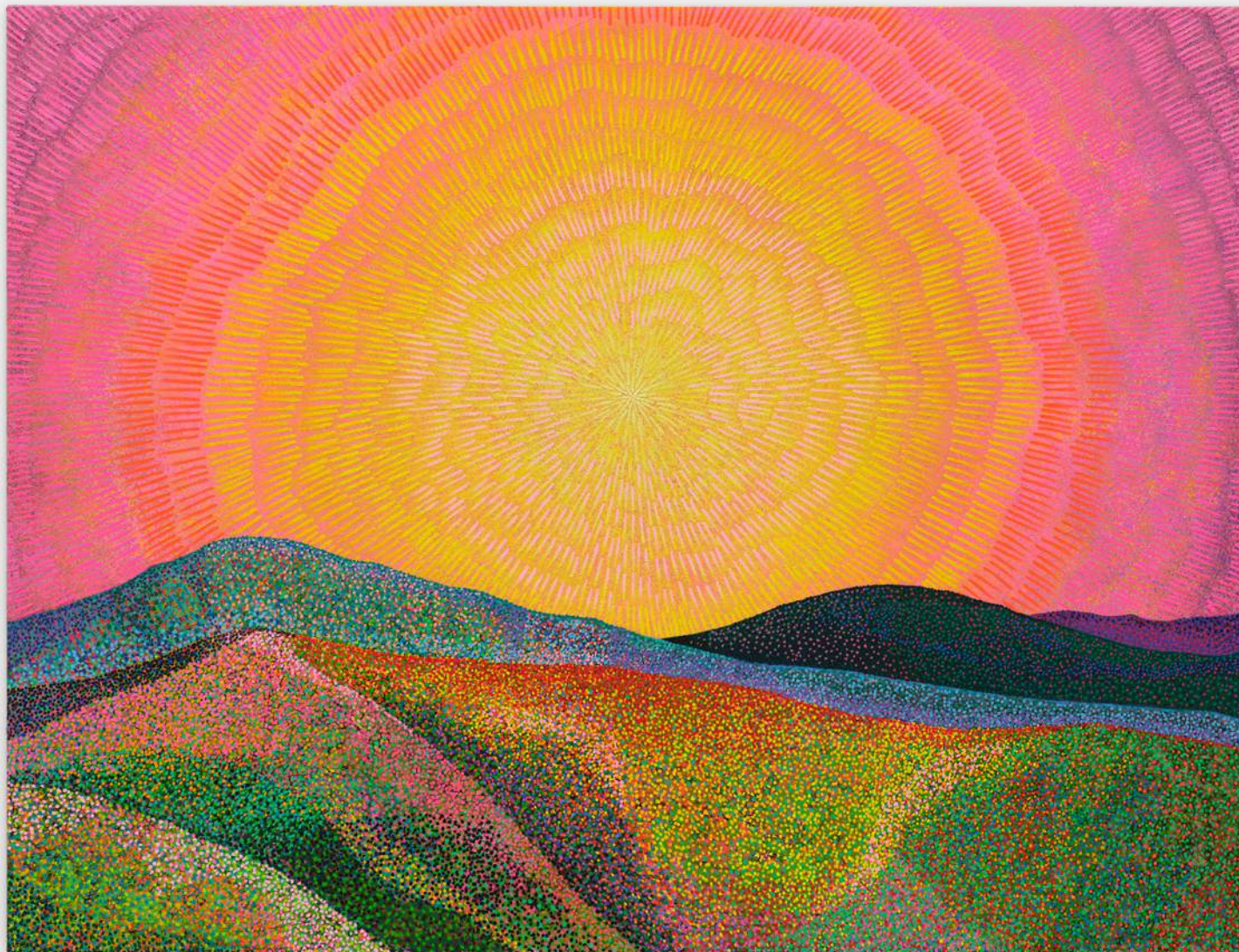
Sam McKinniss
Joel Mesler
Maia Cruz Palileo
Mai-Thu Perret
Chico da Silva
Michael Williams
Jonas Wood
Betty Woodman

Jennifer Guidi

Jennifer Guidi draws from several lineages, including the visionary Modernism of the American Southwest, process-oriented minimalism, Light and Space, lyrical West Coast abstraction, and the many strains of art throughout the globe in which intense optical patterning is a driving force. Across several serial typologies that merge representation and abstraction, Guidi's fields and images are characterized by radial arrangements of interlocking shapes whose dimensionality lends her works to familiar tactility and optical dynamism. By a material process that includes mixing sand and pigment with oil and acrylic mediums, Guidi's surfaces read as hand-formed iterations recalling naturally occurring phenomena and suggest the continuous ways in which the organic world imprints on our memories, impressions, and imaginations. *A Fleeting Dance of Day and Night* (2024) epitomizes Guidi's ongoing interest in painting's capacity to reflect states of perception, especially the meditative and metaphysical possibilities of sustained attention. Here, polychromatic hills ground a patterned skyscape of pink, orange and yellow stellates vibrating around a glowing sun—a real and symbolic oculus whose central position answers the viewer's own gaze. In Guidi's hands, an otherwise straightforward landscape at sunrise becomes a phenomenological study in the symphonic collaboration of color, light, texture, and evocation that occurs, whether we take notice or not, every day.

Jennifer Guidi (b. 1972, Redondo Beach, California) has been the subject of solo exhibitions at Château La Coste, Aix-en-Provence, France (2023); Orange County Museum of Art, Costa Mesa, California (2023); Long Museum West Bund, Shanghai (2022); Museo Villa Croce, Genoa, Italy (2017); and LAXART, Los Angeles (2014). Recent group exhibitions include *A Possible Horizon*, de la Cruz Collection, Miami (2020); *One Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles (2018); *Generations: Female Artists in Dialogue, Part I*, Sammlung Goetz, Munich (2018); *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, National Museum of Women in the Arts, Washington, D.C. (2016) and Rubell Family Collection, Miami (2015); and *The Afghan Carpet Project*, Hammer Museum, Los Angeles (2015). Her work is in the permanent collections of the San Francisco Museum of Modern Art; Dallas Museum of Art; Los Angeles County Museum of Art; and Guggenheim Museum, New York, among other institutions. Guidi lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Jennifer Guidi

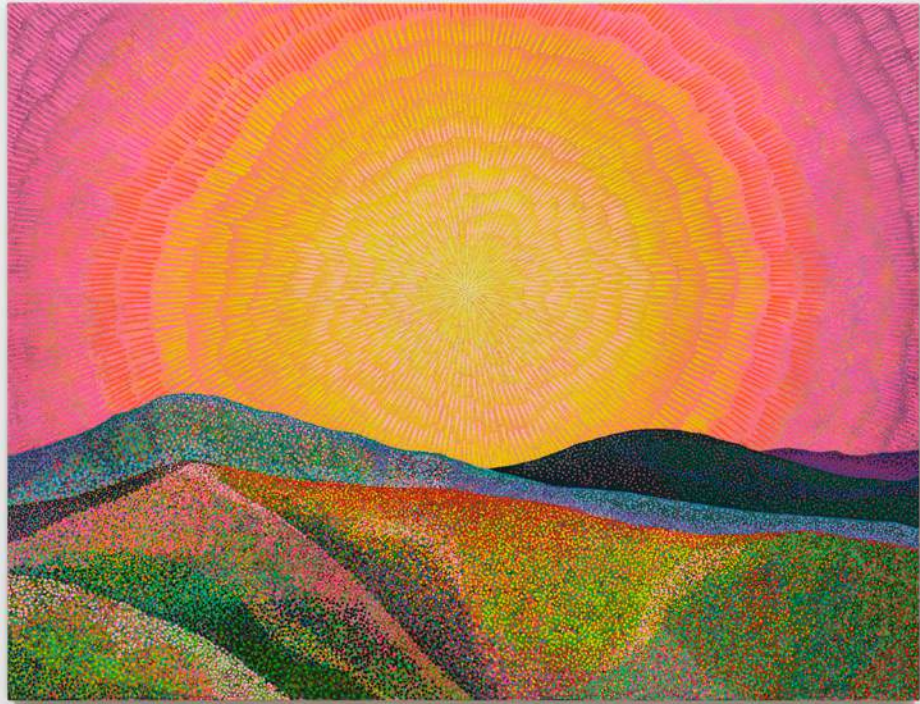
*A Fleeting Dance of
Day and Night, 2024*

sand, acrylic and oil on linen

58 x 76 inches

(147.3 x 193 cm)

\$450,000





Chase Hall

Chase Hall responds to generational experiences and traumas encoded in American history. Working principally in painting and occasionally in 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. Hall's approach to his medium extends beyond visual impact to consider the metaphorical significance of various materials. His characteristic use of coffee as a pigment, for instance, comes with a wide range of anthropological associations, but it also demonstrates the degree to which the artist immerses himself in the very world—and worlds—he depicts. By altering the consistency and concentration of his coffee pigments, he both renders a range of brown skin tones and interacts with the material world in an intimately connected way. Similarly, the figures in *Day One, Two and Three* (2024) are rendered as visually consistent with their environment, in community with each other and the place that sustains them. Hall consistently looks to reimagine the ways in which the natural world is depicted, represented, and symbolized, re-establishing links between human and non-human so that they emerge as interconnected elements on a spectrum, rather than discrete and separate entities.

Chase Hall (b. 1993, St. Paul, Minnesota) will be the subject of a solo exhibition at David Kordansky Gallery, Los Angeles, opening in November 2024. Hall was also the subject of a solo exhibition at the SCAD Museum

of Art, Savannah, Georgia in 2023. In 2022, Hall was commissioned by the Metropolitan Opera to produce a large-scale artwork, the monumental diptych *Medea Act I & II*, for its opera house in New York. Hall has been included in group exhibitions including *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Black American Portraits*, Los Angeles County Museum of Art (2021); *Young, Gifted and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art*, University of Illinois Chicago (2021); and *This Is America | Art USA Today*, Kunsthal KAdE, Amersfoort, the Netherlands (2020). Hall has been an artist-in-residence at The Mountain School of Arts, Los Angeles; Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, Massachusetts; and Skowhegan School for Painting and Sculpture, Maine. Hall's work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Dallas Museum of Art; Institute of Contemporary Art, Miami; Fondation Louis Vuitton, Paris; Baltimore Museum of Art; Brooklyn Museum, New York; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Montreal Museum of Fine Arts; Walker Art Center, Minneapolis; The Studio Museum in Harlem, New York; and Whitney Museum of American Art, New York. Hall lives and works in New York.

**DAVID
KORDANSKY
GALLERY**

Chase Hall

Day One, Two and Three, 2024

acrylic and coffee
on cotton canvas

72 x 47 3/4 x 1 3/8 inches
(182.9 x 121.3 x 3.3 cm)

\$80,000







Betty Woodman

One of the most important and innovative voices in postwar American art, Betty Woodman synthesized sculpture, painting, and ceramics in a highly original and immediately recognizable formal vocabulary. Over the course of her career, Woodman discovered ways to elevate ceramic art beyond its functional connotations, pioneering new approaches to the medium as one of malleable, seemingly inexhaustible possibilities. Such ambitions led her to create expansive installations as well as remarkable individual works like *Pisan Vase & Stand* (c. 1992) that make the scope of her thinking and experimentation equally plain. Rooted in the earthiness of her medium, the sculpture's glazing is largely defined by natural tones, though these have been applied in a striped-based pattern that is bracingly optical. Woodman had the unique ability to reach deep into the cultural past even as she kept her feet planted in modernist and postmodernist conceptions of what art is and how it functions. The work flirts with functionality, though the movement conjured by its silhouette suggests that the artist was thinking along pictorial rather than utilitarian lines. Her picture-making impulse defines almost every aspect of this multi-dimensional work, including its inclusion of the sculptural "picture" of a vase—or two vases, depending on the angle from which it is viewed—that lends it surprising compositional depth.

Betty Woodman (1930-2018) was born in Norwalk, Connecticut, raised in Newton, Massachusetts, and studied ceramics at the School for American Craftsmen in Alfred, New York from 1948–1950. 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 notable solo exhibitions have been presented at K11 Art Foundation, Hong Kong (2018); Institute of Contemporary Arts, London (2016); Museo Marino Marini, Florence, Italy (2015); Gardiner Museum, Toronto (2011); American Academy in Rome (2010); Palazzo Pitti, Giardino di Boboli, Florence, Italy (2009); Denver Art Museum (2006); and Stedelijk Museum, Amsterdam (1996). Woodman's work is in numerous permanent collections worldwide, including The Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museu Nacional do Azulejo, Lisbon, Portugal; Los Angeles County Museum of Art; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Crystal Bridges Museum of American Art, Bentonville, Arkansas; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York. Woodman lived and worked in Boulder, Colorado; Antella, Italy; and New York.

**DAVID
KORDANSKY
GALLERY**

Betty Woodman

Pisan Vase & Stand, c. 1992

glazed earthenware, epoxy
resin, lacquer, and paint

33 x 26 x 8 inches
(83.8 x 66 x 20.3 cm)

\$120,000









Jonas Wood

Jonas Wood makes paintings that can be classified as a variety of different genres, including portraits, still lifes, landscapes, and interior scenes. In each of these, however, his work reflects an instantly recognizable vision of the contemporary world, as well as a personal approach to subject matter defined by his affinities and experiences. To make his paintings, Wood works from photographs, drawings, and collages, developing his ideas according to principles that are as informed by abstract notions of pattern and shape as they are by representational fidelity. In *Bball Orchid* (2024), Wood pulls from—and expands upon—familiar iconography seen throughout his body of work; namely sports and plant life. The contrasting quality of the black background, geometric precision, and bold color calls to mind print-making techniques further emphasizing his engagement and understanding of image-building and the material qualities of his paint.

Jonas Wood (b. 1977, Boston) has been the subject of solo and two-person exhibitions at the Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, the Netherlands (with Shio Kusaka, 2017); Lever House, New York (2014); and Hammer Museum, Los Angeles (2010). Other solo projects include *Still Life with Two Owls*, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles (2016–2018); *Shelf Still Life*, High Line Billboard, High Line Art, New York (2014); and

LAXART Billboard and Façade, LAXART, Los Angeles (2014). Recent group exhibitions include *Desire, Knowledge, and Hope (with Smog)*, The Broad, Los Angeles (2023–2024); *Psychic Wounds: On Art and Trauma*, The Warehouse, Dallas (2020); *One Day at a Time: Manny Farber and Termite Art*, The Museum of Contemporary Art, Los Angeles (2018); and *Los Angeles: A Fiction*, Astrup Fearnley Museet, Oslo (2016) and Musée d'art contemporain de Lyon, France (2017). His work is in the permanent collections of many institutions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. In 2019, Phaidon published the first monograph dedicated to Wood's paintings and drawings. Wood lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Jonas Wood

Bball Orchid, 2024

oil and acrylic on canvas

38 x 36 inches

(96.5 x 91.4 cm)

Price Upon Request



Wilson



Michael Williams

Michael Williams creates colorful, complex paintings and works on paper that arbitrate experiences of the everyday. In a process that relies heavily on drawing, collage, and digital manipulation to reformulate imagery from a range of sources—including the pop cultural, vernacular, and art historical—Williams’s all-over paintings tend to expand beyond the frame or recede from the surface, energetically refusing to be clearly articulated within a single picture-plane. Characterized by the layered interplay of shapes, lines, and fields, his compositions are arrived at intuitively, in his own words, by “drawing through a kind of matrix of collage and line. This way I find forms that are new to me . . . It’s a process of going from representation towards abstraction: a sort of deterioration of our seen world.” In the large painting on view, *Chair* (2024), architectural elements and a prominent teal chair suggest a domestic interior. Here, Williams depicts the interior of his studio, addressing this space as a historical subject through his experimental approach to observational painting. The simultaneous reimagining of perspective, and the slippage of familiar images into abstraction, dislocates the viewer in relation to a space wherein the only graspable spatial logic is the room’s series of not-quite-legible repetitions. Refracted through Williams’s investigation of painting itself, an otherwise banal subject becomes a site of analysis for the ultimately opaque processes of subjective observation, signification, and material translation.

Michael Williams (b. 1978, Doylestown, Pennsylvania) has been the subject of solo and two-person exhibitions at the Power Station, Dallas (2022); LOK, the Kunstzone in the Lokremise, Kunstmuseum St.Gallen, Switzerland (2021); Le Consortium, Dijon, France (with Tobias Pils, 2017); Carnegie Museum of Art, Pittsburgh (2017); Musée des Beaux-Arts de Montréal (2015); and Gallery Met, New York (2015). Recent group shows include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *.paint*, Museum of Contemporary Art Chicago (2020); *Joe Bradley, Oscar Tuazon, Michael Williams*, Brant Foundation Art Study Center, Greenwich, Connecticut (2018); *Artists and Poets*, Secession, Vienna (2015); and *The Forever Now: Contemporary Painting in an Atemporal World*, Museum of Modern Art, New York (2014). His work is in the permanent collections of institutions including the Dallas Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Musée des Beaux-Arts de Montréal. Williams lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Michael Williams

Chair, 2024

acrylic on canvas

59 1/8 x 51 1/8 x 1 3/8 inches
(150.2 x 129.9 x 3.5 cm)

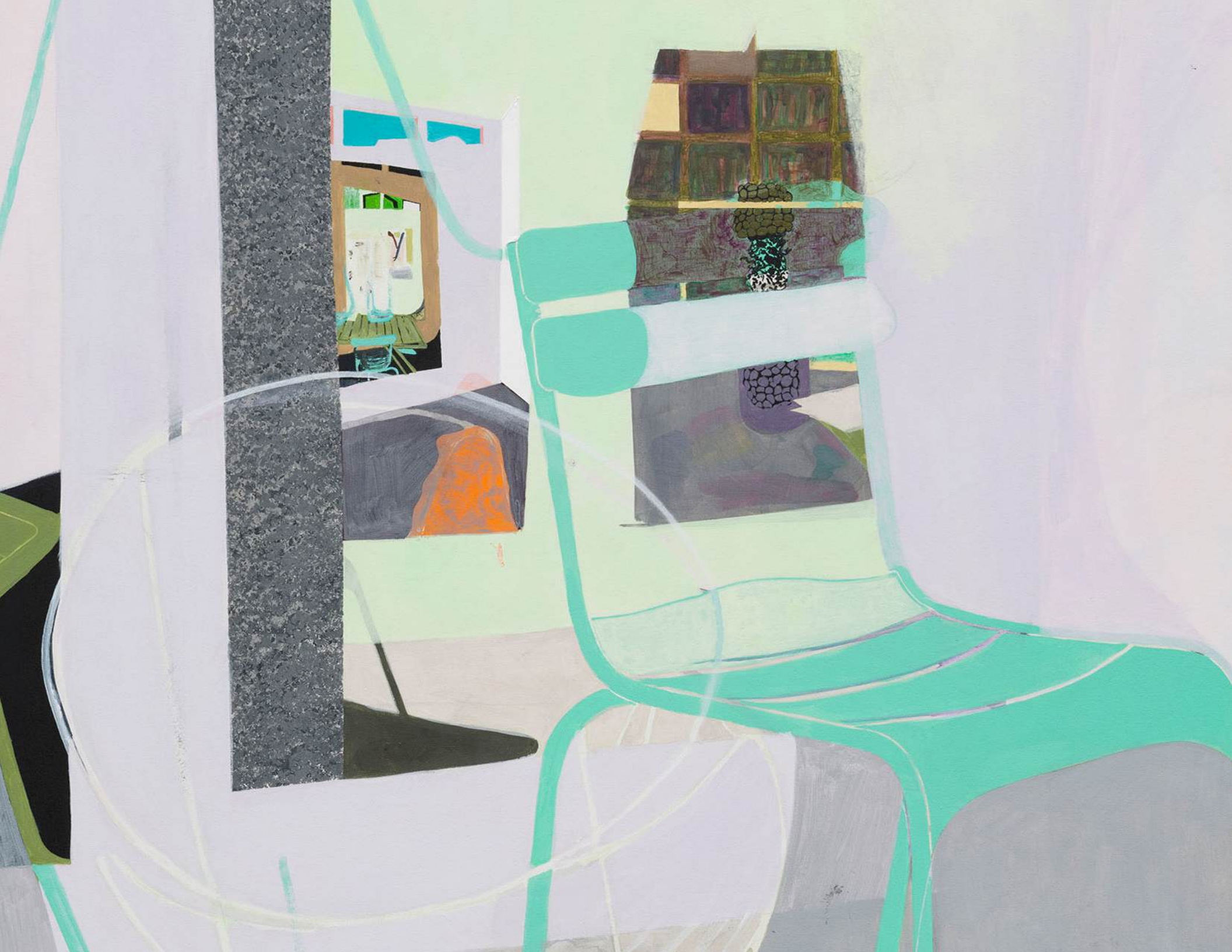
framed:

60 3/8 x 52 3/8 x 2 inches
(153.4 x 133 x 5.1 cm)

\$80,000







Shara Hughes

Shara Hughes uses dizzying brushwork, vibrant colors, and shifting perspectives to make paintings that defy many of the existing conventions associated with the landscape genre. Her recent canvases explore the tension between darkness and light, pairing opposing forces, including abstraction and representation, in harmonious scenes that celebrate the forces of nature. While these works ostensibly depict the outside world, they are every bit as much about the changing shapes of inner life, including the emotional shifts that take place from day to day, as well as during the course of making each painting, which has a time-frame of its own. *Unsettled* (2023) is a charged field of blues and greens in which a rainstorm whips up a body of water. A red tree-like form in the foreground is, like the viewer, an observer and a participant, its limbs forming a chromatic barrier against the swarming colors that subsume the majority of the scene. But it, too, is surrounded by the mood of the storm, and therefore intimately in conversation with it. It is this emotional intimacy that is the psychological hallmark of Hughes's work.

In 2024, Shara Hughes (b. 1981, Atlanta) was commissioned by the Metropolitan Opera to create a selection of vibrant new paintings inspired by the 2024–2025 performance season. Hughes has been the subject of solo exhibitions at Kunsten Museum of Modern Art, Aalborg, Denmark (2023); FLAG Art Foundation, New York (2022); Kunstmuseum Luzern,

Switzerland (2022); Yuz Museum, Shanghai (2021–2022); Contemporary Art Museum St. Louis (2021); Garden Museum, London (2021); Aspen Museum of Art, Colorado (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include *Open Ended: SFMOMA's Collection, 1900 to Now*, San Francisco Museum of Modern Art (ongoing); *Being in the World: The Tenth Anniversary of the Long Museum*, Long Museum, Shanghai (2023); *Nature humaine – Humaine nature*, Fondation Vincent van Gogh Arles, France (2022–2023); *America Will BE! Surveying the Contemporary Landscape*, Dallas Museum of Art (2019); and *Whitney Biennial 2017*, Whitney Museum of American Art, New York. Her work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Denver Art Museum; High Museum of Art, Atlanta; and Smithsonian American Art Museum, Washington, D.C., among others. Hughes lives and works in Brooklyn, New York.

**DAVID
KORDANSKY
GALLERY**

Shara Hughes
Unsettled, 2023
oil and acrylic on canvas
36 x 28 inches
(91.4 x 71.1 cm)
\$200,000







Sam McKinniss

The subjects, figures, and environments that appear in the paintings of Sam McKinniss speak to the uncanny, unsettling atmospheres of the internet and popular culture. Grounded in his daily engagement with the abundance of imagery spawned by current events and the cult of celebrity, McKinniss's practice mines the online world for source photographs or film stills that "inspire multiple things within me all at the same time: fear, anticipation, desire, regret, exhilaration, terror, love . . . I want all of that held within one picture." Through the subsequent act of translating that initial visual interest into technically exquisite naturalistic paintings, familiar faces and fictional characters become players in a new, indeterminate narrative whose open-ended plot the viewer is invited to create, replete with projected assumptions, desires, and fantasies. At the same time, McKinniss marshals the material power and inherent historicity of painting as a means of interpretation, concretization, and critique. Of the two works presented, the recent monumental painting of the actor Keanu Reeves on horseback comes from the 2019 film *John Wick: Chapter 3*, in which the titular hero is pursued by two villains on motorcycles, a high-speed New York set piece for which Reeves did his own stunt riding. Seen in one light, the dramatic depiction recalls the promotional artifice of military portraiture. Seen in another, and imagined outside of its Hollywood context, the image offers a snapshot, simultaneously humanist and surreal, of an average person in desperate flight.

Sam McKinniss (b. 1985, Northfield, Minnesota) has been the subject of solo exhibitions at Almine Rech, Paris (2022), London (2021), and Brussels (2019); and The Ovitz Family Collection, Beverly Hills, California (2021). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Friends & Lovers*, The FLAG Art Foundation, New York (2023–2024) and *Pictus Porrectus: Reconsidering the Full Length Portrait*, Art&Newport, Newport, Rhode Island (2022). His work is in the permanent collections of the Institute of Contemporary Art, Miami; New Britain Museum of American Art, New Britain, Connecticut; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and Williams College Museum of Art, Williamstown, Massachusetts. McKinniss lives and works in New York and Kent, Connecticut.

**DAVID
KORDANSKY
GALLERY**

Sam McKinniss

Bella Hadid, 2024

oil on linen

14 x 11 x 1 5/8 inches

(35.6 x 27.9 x 4 cm)

framed:

15 1/2 x 12 1/2 x 2 1/4 inches

(39.4 x 31.8 x 5.7 cm)

\$35,000





DAVID
KORDANSKY
GALLERY

Sam McKinniss

John Wick, 2024

oil on linen

96 1/8 x 76 x 1 3/8 inches
(244.2 x 193 x 3.5 cm)

framed:

97 5/8 x 77 1/2 x 2 1/4 inches
(247.8 x 196.7 x 5.7 cm)

\$170,000







THE

VE. DEL

EJIOR Y MA

Deana Lawson

The world as depicted by Deana Lawson is rich, raw, and ever-changing. For over fifteen years, Lawson has explored the interconnectedness of people and their surroundings, crafting mise-en-scènes with subjects who strike poses that disregard the lens, breaking the static of traditional portraiture to create images that are uniquely emotive, intimate, and—to a certain extent—unconcerned with the viewer. With *Unknown_Desert Dunes* (2023), Lawson explores wider interests and themes of geo-mythology and memory, ancestral presence, the physicality of photography and its aberrations, self-possession, and the body that doesn't seek authorization from westernized materialism. Lawson, in conversation with art historian Alex Nemerov in 2019, asked, "What if everything that ever was, shall be, in all eternity, was already captured (photographed?) and stored in another realm?" While no figure is present in the image, Lawson imagines how every groove and reflection of light contains human impact and exists within a larger context.

In 2022, Deana Lawson (b. 1979, Rochester, New York) was awarded the Deutsche Börse Photography Foundation Prize, an influential and long-standing prize that awards artists and projects that have made a significant and original contribution to the medium of photography over the preceding twelve months. She is the only artist working in photography to be awarded the prestigious Hugo Boss Prize by the Guggenheim

Museum in New York, which presented a solo exhibition of her work at the museum in 2021. Lawson's first museum survey was presented at the Institute of Contemporary Art/Boston (2021); MoMA PS1, Queens, New York (2022); and High Museum of Art, Atlanta (2022). She has been the subject of numerous solo exhibitions at institutions including Kunsthalle Basel, Switzerland (2020); Huis Marseille, Amsterdam (2019); The Underground Museum, Los Angeles (2018); Carnegie Museum of Art, Pittsburgh (2018); Contemporary Art Museum St. Louis (2017); and Art Institute of Chicago (2015). Her work is in the permanent collections of The Museum of Modern Art, New York; Museum of Contemporary Art Chicago; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; and Art Gallery of New South Wales, Sydney. Lawson lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Deana Lawson

Unknown_Desert Dunes, 2023

pigment print

53 3/4 x 68 1/8 inches

(136.5 x 172.9 cm)

framed:

56 1/8 x 70 1/2 x 2 5/8 inches

(142.6 x 178.9 x 6.7 cm)

Edition of 4, with 2 AP

\$66,000





Maia Cruz Palileo

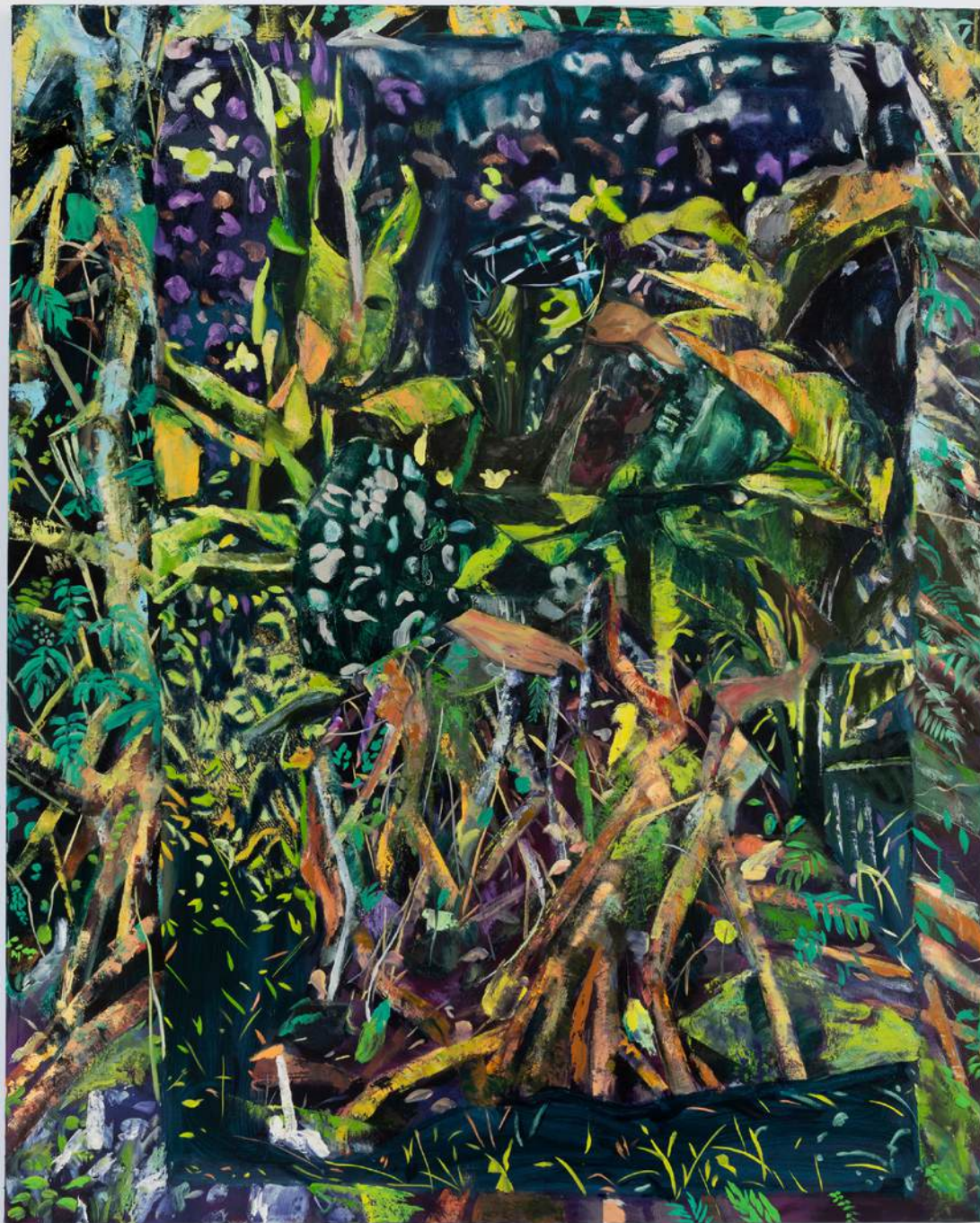
Maia Cruz Palileo creates paintings, works on paper, installations, and sculptures that honor familial archives and imagined contemporary realities. Influenced by both macro- and micro-narratives—including the oral history of their family’s migration to the U.S. from the Philippines, as well as those 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. To this end, their compositionally complex artworks of lush, tropical landscapes often include figures emerging or disappearing, the presence of animals real or mythic, and water as a central element, suggesting palimpsestic landscapes in which the actual, the fantasized, and the remembered meet. In *Earth to Limbs to Hair to Split* (2024), Palileo’s layered brushwork tempts the eye to lose itself in a thicket of colors and gestures. The work’s title comes from a poem by Filipina American poet Barbara Jane Reyes and is inspired by the root system of a large banyan tree on Mt. Banahaw in the Philippines. Known as a sacred site, it is said that spirits come in and out of openings between the roots of the tree at midnight. Palileo’s expressionism thus becomes a way of encoding intergenerational information and allowing for its open-ended interpretation and reinterpretation for all it touches.

Maia Cruz Palileo (b. 1979, Chicago) has been the subject of solo exhibitions at Cummer Museum, Jacksonville, Florida (2023); Kimball Art Center, Park City, Utah (2022); Wattis Institute for Contemporary Arts,

San Francisco (2021); and American University Museum at the Katzen Arts Center, Washington, D.C. (2019), among others. Recent group exhibitions include *Spirit House*, Cantor Arts Center at Stanford University, Stanford, CA (2024); *Seven Rooms and a Garden*, Moderna Museet, Skeppsholmen, Stockholm (2023); *Spirit in the Land*, Nasher Museum of Art at Duke University, Durham, North Carolina (2023); *The Outwin: American Portrait Today*, Smithsonian National Portrait Gallery, Washington, D.C. (2022); *A Point Stretched: Views on Time*, San José Museum of Art, California (2022); and *Our Blue Planet: Global Visions of Water*, Seattle Art Museum (2022). Their work is in the permanent collections of Cummer Museum, Jacksonville, Florida; San José Museum of Art, California; The Fredriksen Collection, The National Museum, Oslo, Norway; Nasher Museum of Art at Duke University, Durham, North Carolina; Speed Art Museum, Louisville, Kentucky; and Chapman University, Orange, California. Palileo lives and works in Brooklyn, New York.

DAVID
KORDANSKY
GALLERY

Maia Cruz Palileo
*Earth to Limbs to
Hair to Split*, 2024
oil on linen
68 x 54 inches
(172.7 x 137.2 cm)
\$68,000







Mai-Thu Perret

Mai-Thu Perret 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. These interests have resulted in an ongoing series of objects informed by ancient representations of goddesses and female deities. Such works constitute reflections not only on the forms of these representations, but on the symbolic terrains over which they preside. *The eye in the forehead penetrates the farthest corner of heaven* (2024) evokes a lunar goddess whose head is framed by a large, halo-like circle. Perret's take on abstraction as a physical, even biological, force shows up in the glazing that covers the figure's surface. Its subtly mottled grey tones establish their own complex field. The totemic power of the object is thus a feature of both its mass and its ability to serve as a support for color- and texture-based experiments. The work expands the very notion of monumentality, recognizing—in what might be considered lunar or nocturnal fashion—that its impact can be quietly ambient as well as commanding.

Mai-Thu Perret (b. 1976, Geneva) has been the subject of solo exhibitions at Istituto Svizzero, Rome (2022); Le Portique – centre régional d'art contemporain du Havre, France (2020); Musée d'art modern et

contemporain (MAMCO), Geneva (2019); Badischer Kunstverein, Karlsruhe, Germany (2019); Spike Island, Bristol, England (2019); Nasher Sculpture Center, Dallas (2016); Le Magasin, Grenoble, France (2012); Haus Konstruktiv, Zurich (2011); University of Michigan Museum of Art, Ann Arbor (2010); San Francisco Museum of Modern Art (2008); and the Renaissance Society at the University of Chicago (2006). Recent group exhibitions include *&*, curated by John Armleder, Musée d'art modern et contemporain (MAMCO), Geneva (2022); *New Time: Art and Feminisms in the 21st Century*, Berkeley Art Museum and Pacific Film Archive, California (2021); *The Musical Brain*, High Line, New York (2021); *New Age, New Age: Strategies for Survival*, DePaul Art Museum, Chicago (2019); and *Like Life: Sculpture, Color, and the Body (1300–Now)*, Met Breuer, New York (2018). Her work is in the permanent collections of institutions including the Centre National des Arts Plastiques, Paris; Collection Aargauer Kunsthaus, Aarau, Switzerland; Fonds National d'Art Contemporain, Paris; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; and Migros Museum of Contemporary Art, Zurich. Perret lives and works in Geneva.

**DAVID
KORDANSKY
GALLERY**

Mai-Thu Perret

*The eye in the forehead
penetrates the farthest
corner of heaven, 2024*

glazed ceramic

45 1/2 x 21 5/8 x 19 3/4 inches

(115.5 x 55 x 50 cm)

\$70,000







Derek Fordjour

Derek Fordjour makes paintings, sculptures, installations, and performances of sweeping scope and exuberant materiality. Employing a process that includes the meticulous layering, painting, and tearing away of cardboard and newspaper on canvas, the subjects of Fordjour's multivalent portraits and scenes are doubly animated by the physical activity of their surfaces, as in the work on view. *Goodnight Irene* (2024) is titled after the folk standard of the same name by early twentieth century blues virtuoso Lead Belly, whose recordings were among the earliest to bring the music of the Deep South to white audiences. Visual cues—like the guitar player's multicolored jacket and the speaker on which he sits—suggest that the subject isn't Lead Belly himself, but one of the countless musicians, known or unknown, who performed the song in the decades to come, altering, adding to, and otherwise making the standard their own. Fordjour describes the humanist motivation behind his practice as a “pursuit of catharsis, a desire to tell the truth and by my hope to edify humanity. To this end . . . the whole art historical cannon is an inexhaustible resource and its history continues to be written at the hands of artists all over the world, working even now.” *Goodnight Irene* celebrates Black artistry and cultural inheritance while simultaneously raising questions regarding audience, appropriation, and mass dissemination.

Derek Fordjour (b. 1974, Memphis, Tennessee) has been the subject of solo exhibitions at the Pond Society, Shanghai (2021) and the Contemporary Art Museum St. Louis (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. In 2018, commissions for the Whitney Museum of American Art Billboard Project and the Metropolitan Transit Authority Arts & Design program resulted in major public projects in New York. Recent group exhibitions include *Reverberations*, Museum of Contemporary Art, Los Angeles (2024); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Abstraction after Modernism: Recent Acquisitions*, Menil Collection (2024); *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York (2024); *NGV Triennial*, National Gallery of Victoria, Melbourne, Australia (2023–2024); *The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time*, Brooklyn Museum, New York (2021); and *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, Ohio (2021) His work is in the permanent collections of institutions including the Whitney Museum of American Art, New York; Dallas Museum of Art; the Royal Collection, United Kingdom; Pérez Art Museum Miami; Los Angeles County Museum of Art; Brooklyn Museum, New York; Museum of Contemporary Art Chicago; and The Studio Museum in Harlem, New York. Fordjour lives and works in New York.

DAVID
KORDANSKY
GALLERY

Derek Fordjour
Goodnight Irene, 2024
acrylic, charcoal, cardboard,
and oil pastel on newspaper
mounted on canvas
72 x 48 inches
(182.9 x 121.9 cm)
\$280,000







Andrea Büttner

Andrea Büttner's multimedia practice radically embraces the low, the humble, and the overlooked aspects of everyday life. While her work is organized along research-driven lines, it often takes shape in viscerally tangible objects, indebted to traditional modes of expression, whose materiality takes center stage. Such is the case with the reverse glass paintings that have become ongoing sites of experimentation. Employed since at least the Middle Ages, this technique was popularized in religious contexts, wherein images of saints would be brushed onto one side of a piece of glass, intended to be seen through the other—smooth—side, as if untouched. This set up an implicit dichotomy between a messy, human act of creation and the objective perfection of the divine. Büttner complicates this history further, utilizing found images of bread that have been applied to the reverse, painted sides of the glass. Bread, which has associations with basic goodness, is also a commodity whose “artisanal” authenticity has become one more marketing point in contemporary commercial culture. While these works have an engaging, rigorous, and visually rich and abstract flair with roots in modernist aesthetics, they also pose critical questions about how value is assigned.

Andrea Büttner (b. 1972, Stuttgart, Germany) was shortlisted for the Turner Prize in 2017. Büttner 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 (2017); Kunst Halle Sankt Gallen, Switzerland (2017); Kunsthalle Wien, Vienna (2016); Walker Art Center, Minneapolis (2015); Museum Ludwig, Cologne, Germany (2014); Tate Britain, London (2014); Walter Phillips Gallery, Banff Centre, Canada (2014); National Museum Cardiff, Wales (2014); Douglas Hyde Gallery, Dublin (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 (2019); dOCUMENTA (13), Kassel, Germany and Kabul, Afghanistan (2012); and 29th Bienal de São Paulo (2010). Her work is in the permanent collections of museums including The Museum of Modern Art, New York; Louisiana Museum of Modern Art, Humlebæk, Denmark; Reina Sofia, Madrid; Tate, London; Art Institute of Chicago; and Montreal Museum of Fine Arts. Büttner is also the author of several books, including *Shame* (König Books, 2020). Büttner lives and works in Berlin.

DAVID
KORDANSKY
GALLERY

Andrea Büttner
Bread Painting, 2016
reverse glass painting
with found image
21 3/4 x 17 7/8 x 1/8 inches
(55 x 45.5 x 0.2 cm)
\$20,000





DAVID
KORDANSKY
GALLERY

Andrea Büttner
Bread Painting, 2016
reverse glass painting
with found image
22 3/4 x 18 1/8 x 1/8 inches
(57.8 x 46 x 0.2 cm)
\$20,000





Jenna Gribbon

Jenna Gribbon's oil paintings constitute an important new entry in the long lineage of figurative art, extending its narrative possibilities to explore the act of looking. While Gribbon's recent work has consisted mostly of portrayals of her wife, Mackenzie Scott, the artist has now shifted her focus to representations of her son. With *It's him, not me* (2024), her apron-clad son is seen holding a mixing bowl and replicating an old family recipe in an effort to represent the physical passing on of shared traditions and experience. Gribbon's larger project utilizes a cinematic approach to create scenes that appear private, but touch on universal themes, in this case, parenthood, identity, and the transfer of thought and experience between generations. While the artist often pulls from art historical references and techniques, this work exemplifies her commitment to radicalizing—and personalizing—these traditional modes to incorporate the surreal, the psychedelic, and the uncanny.

The Rose Art Museum at Brandeis University will host a major comprehensive survey exhibition of Jenna Gribbon's work in 2026. Gribbon (b. 1978, Knoxville, Tennessee) was the subject of a solo exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Living Histories: Queer Views and Old Masters*, The Frick Collection, New York

(2022); and *I will wear you in my heart of heart*, FLAG Art Foundation, New York (2021); 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 Brooklyn Museum, New York; Kunstmuseum The Hague, the Netherlands; Dallas Museum of Art; Marjorie Barrick Museum of Art, Las Vegas, Nevada; New Orleans Museum of Art, Louisiana; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; Museum of Fine Arts, Boston; and San Francisco Museum of Modern Art. Gribbon lives and works in New York.

**DAVID
KORDANSKY
GALLERY**



Jenna Gribbon
It's him, not me, 2024
oil on linen
16 x 12 x 3/4 inches
(40.6 x 30.5 x 1.9 cm)
\$80,000





Joel Mesler

Joel Mesler has become known in recent years for paintings that bring together autobiographical reflection, self-effacing humor, an open-hearted sense of precision and design, and a sly conceptualism with roots in a heterogeneous group of modernist and postmodernist approaches to artmaking. Set against a backdrop of banana leaves—a pattern commonly associated with the wallpaper at the Beverly Hills Hotel—and the radiant colors of sunset, Mesler’s signature word paintings touch on phrases and spaces that were formative to the artist throughout his childhood. *Untitled (Night Life)* (2024) finds him extending this vocabulary in new directions, transforming it into something that resembles an actual landscape and nocturnal scene. The two flamingos at the center of the composition contribute not only narrative questions but visual ones: How do their respective pinks, for instance, complement and contrast with each other, and why? And does one stand in front of the other, or do they share a beak? Such puzzles hint at the generative indeterminacy that provides an important engine for Mesler’s project. Despite their clear connections to the artist’s life and persona, the elements of his iconography remain open-ended, especially when it comes to their status as emotional communications. They are at once comforting and uneasy, familiar and strange. Even at their most recognizable, Mesler’s paintings cultivate a surrealistic core that, like the dreams

and visions which complement the external realities of everyone’s lives, point toward mystery, meaning, and a frame of reference bigger than one life story alone.

In 2024, Joel Mesler (b. 1974, Los Angeles) was commissioned by the Rockefeller Center and Art Production Fund to create an immersive public installation, *Pool Party*. Mesler has been the subject of solo exhibitions at Château La Coste, Provence, France (2024); Long Museum West Bund, Shanghai (2023); David Kordansky Gallery, Los Angeles (2023); Lévy Gorvy, Hong Kong (2021); Harper’s Books, East Hampton, New York (2020); and Simon Lee, London (2018). Mesler lives and works in East Hampton, New York.

DAVID
KORDANSKY
GALLERY

Joel Mesler

Untitled (Night Life), 2024

pigment on linen

70 x 60 x 1 1/8 inches

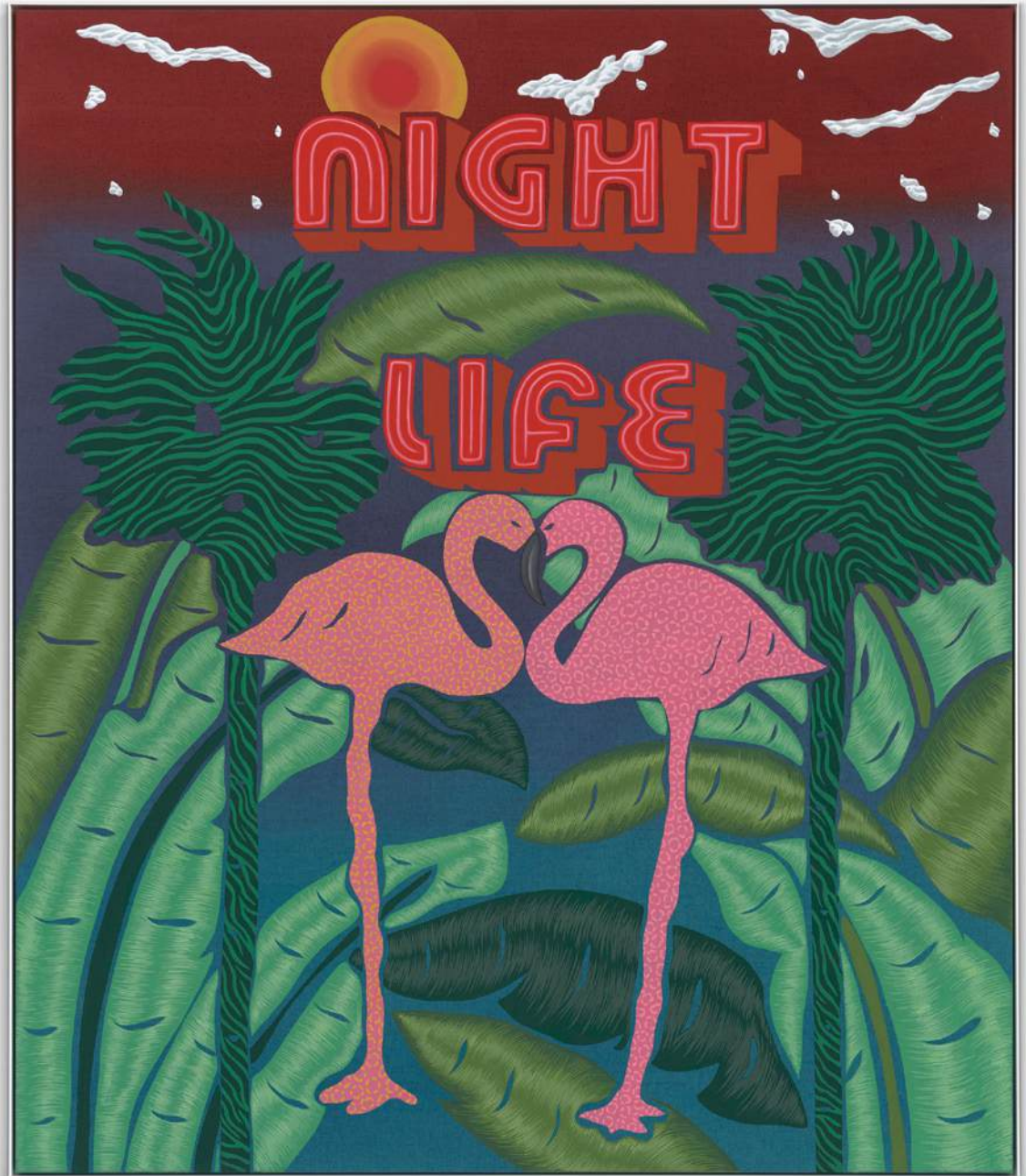
(177.8 x 152.4 x 2.9 cm)

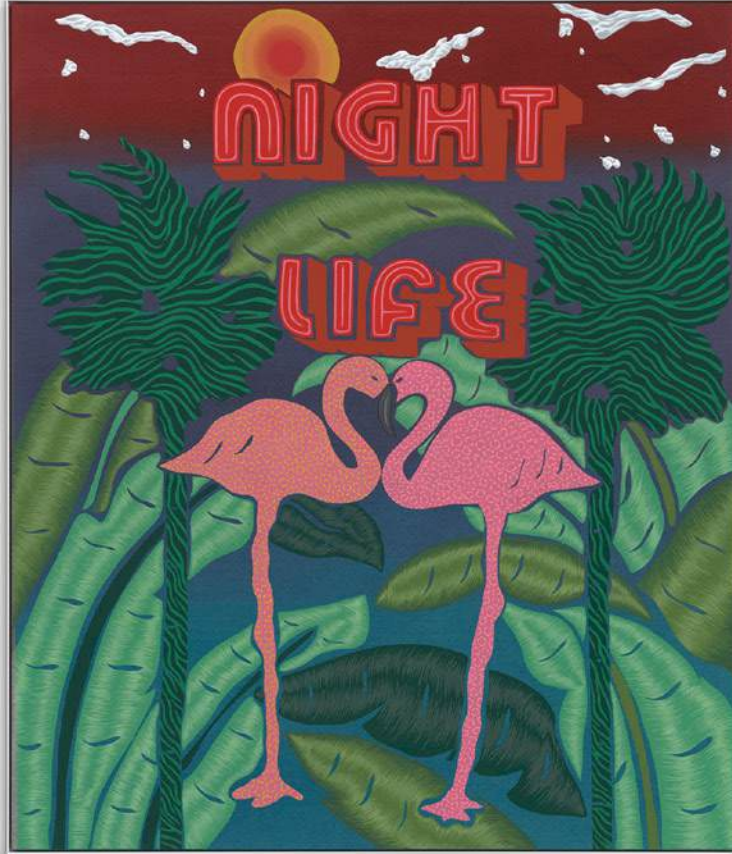
framed:

70 3/4 x 60 3/4 x 2 inches

(179.7 x 154.3 x 5.1 cm)

\$155,000





LIFE



Chico da Silva

The belated reconsideration of the work of self-taught painter Chico da Silva establishes him as one of the most prolific and visionary artists of twentieth-century Brazil. Having grown up in the Amazon rainforest before relocating to the coastal city of Fortaleza, Chico first began making artworks with charcoal on the walls of fishermen's houses in the impoverished neighborhood of Pirambu. As he began to work with paint on paper and canvas, Chico's distinct visual style evolved to include ever-more decorative depictions of flora and fauna, both real and imaginary, in narrative arrangements suggestive of a rich, interconnected cosmology. Eventually garnering the attention of European and American audiences, demand for his artworks grew around the same time Chico opened the Pirambu school—an atelier in which he taught neighbors his process and techniques—to assist him. While Pirambu is now understood as a radically contemporary approach to both community-building and collaborative production, Chico's school frustrated the expectations of Western audiences attached to the notion that artworks be attributed to a singular maker. The gouache painting on view, *Untitled* (1967), was made within the first few years of Pirambu's establishment, and one year after Chico's inclusion in the 1966 Venice Biennale. While the composition narrates a fiery confrontation between several fantastic creatures, it's the painting's expansive range of colors, whimsical line work, and dizzying interplay of patterns that animate the image with an

exuberant sense of life. The painting was featured in his first major, traveling retrospective *Chico da Silva e o ateliê do Pirambu*, presented at the Pinacoteca de São Paulo and Pinacoteca do Ceará in 2023.

Chico da Silva (b. circa 1910, d. 1985) has been the subject of numerous solo exhibitions, including the major, traveling retrospective *Chico da Silva e o ateliê do Pirambu*, presented at the Pinacoteca de São Paulo (2023) and the Pinacoteca do Ceará (2023). Other solo exhibitions have been held at Museu de Arte Sacra, São Paulo (2022); Espaço Cultural Correios, Fortaleza, Brazil (2010); and Espaço Cultural do Palácio da Abolição, Fortaleza, Brazil (1989). Group exhibitions include *The Sacred in the Amazon*, Centro Cultural Inclusartiz, Rio de Janeiro (2023); *Fantaisies brésiliennes*, Musée International d'Art naïf Anatole Jakovsky, Nice, France (2016); *Brasileiro, Brasileiros*, Museu Afro Brasil, São Paulo (2005); and 33rd Venice Biennale, Italy (1966). His work is in the permanent collections of Centre Pompidou, Paris; Tate, London; Pinacoteca de São Paulo; El Museo del Barrio, New York; Guggenheim Abu Dhabi, United Arab Emirates; Museu de Arte do Rio de Janeiro; and Fundação Edson Queiroz, Fortaleza, Brazil, among many others.

DAVID
KORDANSKY
GALLERY



Chico da Silva
Untitled, 1967
gouache and mixed
media on canvas
37 1/2 x 57 1/4 x 7/8 inches
(95.3 x 145.4 x 2.2 cm)
framed:
39 x 58 3/4 x 2 inches
(99.1 x 149.2 x 5.1 cm)
\$125,000







Chico da Silva
Chico da Silva e o ateliê do Pirambu
Pinacoteca de São Paulo, Brazil
March 4 – May 28, 2023

[Installation View: left, *Untitled*, 1967]

Lauren Halsey

Lauren Halsey rethinks the possibilities for art, architecture, and community engagement to explore crucial issues confronting Black, queer, and working class populations. Regularly combining appropriated imagery and fabricated objects, Halsey's visual language merges the vernacular, the art historical, and the deeply personal. The large relief on view belongs to an ongoing typology of hieroglyphic works in which text and imagery are carved into surfaces coated in gypsum—a mineral found throughout a range of building materials, from commercial concrete to the limestone and mortar of the Pyramids of Giza. By the same spirit of sampling that energizes her digital collages, sculptures, and installations, this new engraving combines iconography from Ancient Egypt with the quotidian streetscapes of South Central Los Angeles, where her family has lived for generations. Against a diamond backdrop suggesting a chain link fence, hand-rendered reproductions of concert posters and hair braiding advertisements appear alongside cash-for-cars signs and frank political declarations, forming a teeming field of social and cultural signifiers no less worthy of attention than the elusive symbols and figures of antiquity. Taken as a whole, these carefully selected referents, and the monumental form in which Halsey fixes them, reflect a distinct time and place—the artist's Los Angeles of the present, in all its beauty and tensions—even as the here and now is inexorably linked, in her articulation, to a deep past and ever-becoming future.

In October 2024, the Serpentine will present the first UK exhibition of Lauren Halsey (b. 1987, Los Angeles). Halsey has been the subject of solo exhibitions at institutions including Seattle Art Museum (2022); Museum of Fine Arts, Boston (2021); Fondation Louis Vuitton, Paris (2019); and Museum of Contemporary Art, Los Angeles (2018). Halsey presented monumental site-specific installations at 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. Her work is in the collections of The Museum of Modern Art, New York; Institute of Contemporary Art, Miami; Museum of Fine Arts, Boston; Columbus Museum of Art, Ohio; Hammer Museum, Los Angeles; and Museum of Contemporary Art, Los Angeles. In 2020, Halsey founded Summaeverythang Community Center and is currently in the process of constructing *sister dreamer, lauren halsey's architectural ode to tha surge n splurge of south central los angeles*, a major public sculpture park in South Central Los Angeles. Halsey lives and works in Los Angeles.



Lauren Halsey
Untitled, 2024
hand-carved gypsum on wood
93 7/8 x 93 3/4 x 3 inches
(238.4 x 238.1 x 7.6 cm)
\$250,000



(213) 239-0702
\$15
INDIVIDUAL
BRAIDS
BY
JADE

WE ARE
STILL
HERE
The Braid Shack
Braids, Weaves
& TWISTIES
323-817-9243

CASH & CARS
323-220-4789

* SUMMER SPECIALS *
WEAVES
\$125
PRESS n' CURL
\$40
BEST DEAL IN TOWN
323-419-7553

PUPUSAS
HOT-DOGS

BILLY PAUL
YOUNGHEARTS
DEL FONICS
REVUE (NORMAN CARTER
JAVELL WENS and HURLEY @ THE BIRD
SAT. JULY 3rd 7pm-11pm
PROUD BIRD
Tickets online @ thebird.com
(822) 916-9592

AFFORDABLE
BRAIDS
WEAVES
and DREADS
323-385-5139

KEN FOLKS
CLOWNS
PONIES
KIDDY-RIDES
310-324-4167

CASH & CARS
323
220.4789

CASH & CARS
323
220.4789

WATT'S
SKILL
CENTER

YES WE'RE
OPEN
& YES WE'RE
BLACK-
OWNED

CASH
WE BUY HOUSES
323-238-6631

WE ARE
STILL
HERE

LOKKS
OR
TWIST
(323) 750-2427

BRAIDS
757-1927

SKILL
CENTER

and DREA
323-385-5

YES WE'RE
OPEN
& YES WE'RE
BLACK
OWNED

CASH
We Buy H
323-238

vi ST
750-2427

HCOVSP

BRAIDS
757-1927

HCOVSP

Tala Madani

Tala Madani creates paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. In *Y Shapes* (2024), the artist expands on the larger Shit Mom series to produce an exuberant scene featuring a central figure set against a colorful wallpaper. In previous paintings, Shit Mom finds herself in a range of scenarios with children pushing and pulling her or using her body to construct jungle gyms and chairs. Here, Shit Mom is playful, pictured alone, in an upside-down formation, as if mid-cartwheel. Her movement is captured through a series of smears and drips that she leaves behind on every surface she touches. Madani often infuses humor, play, and provocation throughout her work in an effort to complicate pre-existing notions or societal stereotypes. In this way, her paintings and animations draw comparisons to cartoons, cinema, and other expressions of satire seen throughout popular culture.

Tala Madani's (b. 1981, Tehran, Iran) solo exhibition, *Be flat*, will be held at the Henry Art Gallery in Seattle, on view from October 19, 2024 through August 17, 2025. Madani has been the subject of solo exhibitions at museums worldwide, including the National Museum of Contemporary Art, Athens (2024); The Museum of Contemporary Art, Los Angeles (2023); Start Museum, Shanghai (2020); Mori Art Museum, Tokyo

(2019); Secession, Vienna (2019); Portikus, Frankfurt (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, Massachusetts (2016); Contemporary Art Museum St. Louis (2016); Nottingham Contemporary, England (2014); and Moderna Museet, Malmö and Moderna Museet, Stockholm, Sweden (2013). She participated in the 16th Istanbul Biennial: *The Seventh Continent*, Istanbul, Turkey (2019); *Whitney Biennial 2017*, Whitney Museum of American Art, New York; and *Made in L.A. 2014*, Hammer Museum, Los Angeles, among many other international group exhibitions. Madani's work is in the permanent collections of institutions including Moderna Museet, Stockholm and Malmö, Sweden; Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Tate Modern, London; Mori Art Museum, Tokyo; and Whitney Museum of American Art, New York. Madani lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Tala Madani
Y Shapes, 2024
oil on linen
20 x 17 inches
(50.8 x 43.2 cm)
\$40,000





Martha Diamond

For more than sixty years, Martha Diamond created paintings and works on paper that capture the essence of the metropolis. Working out of the same Bowery studio from the mid-1960s until the end of her life, Diamond was intimately involved in downtown New York's postwar art and poetry communities, and is best known for creating controlled, evocative oil paintings of unpeopled cityscapes. Details of the built environment are rendered at angles that suggest a momentary glimpse, while views appear dissolved or distorted by atmosphere, motion, or the unreliability of memory. Accordingly, *Pass A (Detail)* (1981) eschews both naturalism and abstraction to communicate, instead, an impressionistic sense of color, shape, and mood, as well as the singular materiality of the painted surface. Through its horizontal framing and shifting pink value, the image suggests an architectural element apprehended at eye-level, but just as quickly receding into the surrounding density. The painting results in an image that captures something of the way city life, however publicly experienced, shapes (and is shaped by) the personal.

In 2024, Colby College Museum of Art in Waterville, Maine and The Aldrich Contemporary Art Museum in Ridgefield, Connecticut co-organized *Deep Time*, a major exhibition surveying five decades of Martha Diamond's work. Other solo exhibitions of her work have been held at the New York Studio School (2004); Bowdoin College Museum of Art, Maine (1988); and Portland Museum of Art, Maine (1988), among many others.

Diamond (1944–2023) has also participated in important group exhibitions, including *Beautiful, Vivid, Self-contained* (curated by David Salle), Hill Art Foundation, New York (2023); *Visionary Painting* (2017) (curated by Alex Katz), Colby College Museum of Art, Waterville, Maine; *Changing Soil: Contemporary Landscape Painting*, Nagoya/Boston Museum of Fine Arts, Nagoya, Japan (2010); *Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York (2001, 1991, and 1990); *Inventing the American Landscape: A Dialogue with the Visual World*, North Carolina Museum of Art, Raleigh (1998); Whitney Biennial 1989 (curated by Richard Armstrong, John G. Hanhardt, Richard Marshall, and Lisa Phillips), Whitney Museum of American Art, New York (1989); *American Painting Since the Death of Painting* (curated by Donald Kuspit and presented in association with the USSR Union of Artists), Kuznetsky Most Exhibition Hall, Moscow (1989); and *Meta-Manhattan*, Whitney Museum of American Art, New York (1984). Her work is in the permanent collections of many institutions, including the Art Institute of Chicago; Guggenheim Museum, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; and Whitney Museum of American Art, New York.

**DAVID
KORDANSKY
GALLERY**



Martha Diamond
Pass A (Detail), 1981
oil on canvas
23 x 41 x 1 1/4 inches
(58.4 x 104.1 x 3.2 cm)
framed:
24 x 42 x 2 inches
(61 x 106.7 x 5.1 cm)
\$90,000



Mario Ayala

Mario Ayala reimagines a contemporary landscape where identity, observation, and the presence of material fact play equal roles. Painting on shaped architectural supports, Ayala's compositions are achieved through a multi-step process that includes digital rendering, airbrush, and late-stage detailing, resulting in highly refined surfaces that recall the draftsmanship of tattooing and the polished technicality of custom car painting. The artwork on view, as in many of Ayala's "TV stack" paintings, typifies his polysemantic approach to image-making, in which references from a dizzying range of social and cultural spheres converge. The semi-sculptural form of *Scorpio Rising, Bob Roberts, Jimi Hendrix* (2024) simultaneously evokes the past and present of our relationship to screens, borrowing equally from everyday merchandising displays and early video art's material experimentation with the television set. The images framed inside Ayala's stacked screens—including a still from Kenneth Anger's subversive biker film, a YouTube clip from a documentary profiling a legendary Los Angeles tattoo artist, and iconic footage of Jimi Hendrix crouched before his burning guitar at the 1967 Monterey Pop Festival—each isolate a third of a human figure, amounting to a totemic, pastiche form rich in art historical allusion, including the exquisite corpse drawings of the Surrealists. At once a monument to the cultural agglomeration that has long defined California, the work on view epitomizes the artist's capacity to intermix deeply personal affinities with incisive observations of the contemporary.

Mario Ayala (b. 1991, Los Angeles) has been the subject of solo exhibitions at CAC Málaga, Spain (2024); David Kordansky Gallery, Los Angeles (2023); Jeffrey Deitch, New York (2022), and Ever Gold [Projects], San Francisco (2021). Recent group exhibitions include *Sitting on Chrome: Mario Ayala, rafa esparza, and Guadalupe Rosales*, San Francisco Museum of Modern Art (2023–2024); *Hot Concrete: LA to HK*, K11 Musea, Hong Kong (2022); and *Made in L.A. 2020: a version*, Hammer Museum, Los Angeles (2020). His work is in the permanent collections of institutions including the Hammer Museum, Los Angeles; San Francisco Museum of Modern Art; and Aishti Foundation, Beirut. Ayala lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Mario Ayala
*Scorpio Rising, Bob
Roberts, Jimi Hendrix, 2024*
acrylic on canvas
triptych, overall:
61 1/2 x 43 7/8 inches
(156.2 x 111.4 cm)
\$65,000







6:21 / 6:31



MONTEREY

Sam Gilliam

Sam Gilliam is one of the key figures in postwar and contemporary American art. Emerging from the Washington, D.C. scene in the mid-1960s, he subsequently pursued a wide-ranging, pioneering course in which innovation has been the only constant. Like the Drape paintings for which Gilliam is also well-known, the Beveled-edge paintings are sculptural as well as painterly propositions that engage their viewers in fully three-dimensional ways. As an overarching typology, the Beveled-edge paintings also include an important group of highly dynamic works with reverse Beveled-edges like *Snakebite* (1968), in which the canvas appears to float off the wall. Here, Gilliam was able to lean into the flatness that defines painting as a whole—and especially the varieties of Color Field and Minimalist painting with which he was in dialogue during this formative period—even as he experimented with creating active relationships between the surface of the canvas and the wall on which it hangs. Also notable is the painting’s looming verticality, which recalls the expansive breadth not only of the Drape paintings, but with Gilliam’s work as a whole. Observers familiar with Gilliam’s later work will find in *Snakebite* initial salvos toward goals that the artist kept at the front of his practice for the remainder of his career. These include the cultivation of a far-reaching understanding of foreground/background effects in terms of both color and scale; the balance of conceptual and even historical criticality with a high degree of trust in the improvisational potential of his materials when employed in free and unpredictable ways; and above

all a level of emotional connection by which abstraction could be felt by its viewers as a living force in the physical, social, and even political worlds. *Snakebite* was featured in institutional shows pivotal to Gilliam’s career including Studio Museum’s inaugural exhibition in 1968, his traveling retrospective organized by the Corcoran Gallery of Art, Washington, D.C. in 2005, and *The Music of Color*, his first European solo exhibition at the Kunstmuseum Basel in 2018.

Sam Gilliam (1933–2022) has been the subject of numerous solo exhibitions at institutions worldwide including the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022); Kunstmuseum Basel, Switzerland (2018); Phillips Collection, Washington, D.C. (2011); J.B. Speed Memorial Museum, Louisville, Kentucky (1996); Whitney Museum of American Art, Philip Morris Branch, New York (1993); The Studio Museum in Harlem, New York (1982); and Museum of Modern Art, New York (1971), among many other institutions. In 2021, Dia Art Foundation, New York, and the Museum of Fine Arts, Houston made the historic joint acquisition of Gilliam’s important early work, the monumental installation *Double Merge* (1968), which was on view from 2019 – 2022 at Dia Beacon in New York. His work is included in over fifty permanent collections, including the Musée d’Art Moderne de Paris; Tate Modern, London; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; and Art Institute of Chicago.

**DAVID
KORDANSKY
GALLERY**

Sam Gilliam

Snakebite, 1968
acrylic on canvas
114 x 43 x 2 1/4 inches
(289.6 x 109.2 x 5.7 cm)
Price Upon Request











Sam Gilliam
The Music of Color
Kunstmuseum Basel, Switzerland
June 9 – September 30, 2018

[Installation View: right, *Snakebite*, 1968]



Sam Gilliam
A Retrospective
Corcoran Gallery of Art, Washington, D.C.
October 15, 2005 – January 22, 2006

[Installation View: left, *Snakebite*, 1968]

Huma Bhabha

In Huma Bhabha's fantastical, creature-filled drawings, images of beings take shape through a free and intuitive use of ink, pastel, acrylic, and gouache. These works are equally familiar, strange, uncanny, and touch on genres such as landscape, abstraction, and portraiture. Bhabha's works on paper, which she has consistently produced over the course of her career, are informed by encounters with various sources, including art historical imagery and advertisements plucked from magazines and other print media. These works often highlight uneasy, humorous, and ultimately moving hybridizations between humanoid and animal creatures. In *Untitled*, Bhabha uses both drawn marks and visual information, imported directly through collage, to bring the bust to life: the creature's nose and mouth are formed by the inclusion of an appropriated image of a dog, as are components of its eyes. The visual becomes a discrete subject in this work, as numerous parts of the subject's face look out at the viewer in different ways, as if from distinct vantage points in the foreground and background. For Bhabha, materials—whether drawn or sculpted—are not only things to be seen, but animate things that engage in their own kind of seeing.

Huma Bhabha (b. 1962, Karachi, Pakistan) has been the subject of solo exhibitions at institutions including MO.CO., Montpellier (2023); M Leuven, Belgium (2023); Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gates-

head, England (2020); Institute of Contemporary Art, Boston (2019); The Contemporary Austin, Texas (2018); David Roberts Art Foundation (2017); MoMA PS1, Long Island City, New York (2012); Collezione Maramotti, Reggio Emilia, Italy (2012); and Aspen Art Museum, Colorado (2011). In 2024, Public Art Fund unveiled a large-scale installation by the artist, *Before The End*, at Brooklyn Bridge Park, New York. In 2018, Bhabha was commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. Bhabha's work is in the permanent collections of the Centre Pompidou, Paris; Tate Modern, London; Los Angeles County Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art Chicago; and Hirshhorn Museum and Sculpture Garden, Washington, D.C., where her monumental work *We Come in Peace* (2018) is on view in the museum's sculpture garden. Bhabha lives and works in Poughkeepsie, New York.

DAVID
KORDANSKY
GALLERY



Huma Bhabha

Untitled, 2024

ink, pastel, acrylic, charcoal,
and collage on paper

53 1/2 x 52 inches
(135.9 x 132.1 cm)

framed:

59 1/8 x 57 5/8 x 2 1/4 inches
(150.2 x 146.4 x 5.7 cm)

\$80,000





Los Angeles

Matthew Brannon

Le Gant de Velours, Traversing
the Fantasy, and the Thousand-
Yard Stare (Disparate Subjects
Happening Concurrently 1977–1979)
September 13 – October 19, 2024

Fred Eversley

Cylindrical Lenses
September 13 – October 19, 2024

Jenna Gribbon

Like Looking in a Mirror
September 13 – October 19, 2024

Chase Hall

November 9 – December 14, 2024

Ruby Neri

November 9 – December 14, 2024

New York

Hilary Pecis

Warm Rhythm
September 4 – October 12, 2024

Mai-Thu Perret

Underworld
October 25 – December 14, 2024

Fairs

Art Basel Paris

October 16 – 20, 2024

Art Basel Miami Beach

December 4 – 8, 2024