

The background of the entire page is an abstract artwork featuring a dark, charcoal grey base with vibrant red splatters and streaks. The splatters vary in size and intensity, creating a dynamic and energetic visual texture. The red elements are scattered across the frame, with some forming vertical streaks and others as smaller, more isolated spots. The overall effect is one of raw, expressive energy.

DAVID
KORDANSKY
GALLERY

ART BASEL 2024

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JUNE 11 – 16, 2024
MESSE BASEL
BOOTH #R2

DAVID
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EXHIBITING ARTISTS

JOHN ARMLEDER
MARIO AYALA
HUMA BHABHA
MATTHEW BRANNON
JARED BUCKHIESTER
ANDREA BÜTTNER
MARTHA DIAMOND
FRED EVERSLEY
DEREK FORDJOUR
JASON FOX
SAM GILLIAM
JENNA GRIBBON
GUAN XIAO
CHASE HALL

LAUREN HALSEY
SHARA HUGHES
RASHID JOHNSON
WILLIAM E. JONES
DEANA LAWSON
TALA MADANI
SIMPHIWE MBUNYUZA
SAM MCKINNISS
JOEL MESLER
IVAN MORLEY
SHAHRYAR NASHAT
ODILI DONALD ODITA
MAIA CRUZ PALILEO

HILARY PECIS
ADAM PENDLETON
MAI-THU PERRET
TORBJØRN RØDLAND
TOBIAS PILS
CHICO DA SILVA
KEITH SONNIER
RICKY SWALLOW
TOM OF FINLAND
LESLEY VANCE
MARY WEATHERFORD
JONAS WOOD
BETTY WOODMAN

HUMA BHABHA

For over 25 years, Huma Bhabha has been making works that depict the strangeness and vulnerability of the modern figure. Bhabha's use of organic materials—such as cork, wood, and even bone—create a paradoxical relationship between the earthly and the alien. The artist often finds inspiration in science fiction, mythology, and horror genres when creating her unusual figures, inviting viewers to consider what it means to be human on both psychological and physiological levels. Self (2024) is a strikingly monochromatic sculpture composed primarily from cork, a medium Bhabha returns to for its eroding and decaying qualities. The seated figure brings to mind the ancient form of a pharaoh, while the narrow shape suggests a sense of claustrophobia, as if the figure is entombed. As the title and dark color palette suggest, this sculpture acts not as a reflection of the self, but as a shadow of identity. Self compels the viewer to look in and consider not just an individual selfhood, but to examine our collective humanity in this contemporary moment.

Huma Bhabha's (b. 1962, Karachi, Pakistan) presentation with Public Art Fund, Before The End, is on view through March 9, 2025, in Brooklyn Bridge Park in New York. She has also been the subject of solo exhibitions at institutions including the Montpellier Contemporary, France (2023); Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); Institute of Contemporary Art, Boston (2019);

The Contemporary Austin, Texas (2018); 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 2018, Bhabha was commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. Notable group exhibitions include Julie Mehretu. Ensemble, Palazzo Grassi, Venice, Italy (2024–2025); NIRIN, the 22nd Biennale of Sydney (2020); Yorkshire Sculpture International, Leeds and Wakefield, England (2019); Carnegie International, 57th Edition, Carnegie Museum of Art, Pittsburgh (2018); and All the World's Futures, 56th Venice Biennale, Italy (2015). Bhabha's work is in the permanent collections of the Centre Pompidou, Paris; 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.

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Huma Bhabha

Self, 2024

cork, acrylic, oil stick, MDF, and oil

66 1/2 x 18 x 8 inches

(168.9 x 45.7 x 20.3 cm)

\$300,000







SAM GILLIAM

Sam Gilliam is one of the most important innovators in postwar painting. By the mid-1960s, he was already recognized as a contributor to the Washington Color School, producing hard-edge abstractions that foreshadowed genre-disrupting developments. As he began to experiment with techniques and formats that openly contradicted many of the accepted tenets of Color Field painting, he worked on numerous fronts at once, creating his first beveled-edge and Drape paintings. He would revisit the Drapes on an ongoing basis throughout the rest of his career, with some of the most far-reaching and visually arresting examples produced during his final years. This example from 2018 demonstrates how Gilliam maximized the sculptural potential of color to create forms in which multiple experiences of space come into synchronized focus. The folds of the nylon support alternately conceal and reveal layers of color with their own evocations of depth, transparency, and shadow. At the same time, the overall presence of the work in three-dimensional space elicits both visual and physical movement from its viewers. As the work makes clear, Gilliam continued to refine the subtlety with which he choreographed the elements of the Drapes, generating ever more forward-looking syntheses of numerous art historical genres.

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
Untitled, 2018
acrylic on Cerex nylon
installation dimensions variable
approximate installation
dimensions:
134 x 28 x 28 inches
(340.4 x 71.1 x 71.1 cm)
Price Upon Request





GUAN XIAO

Beijing-based artist Guan Xiao takes a playful, expansive approach to sculpture, video, and installation to capture a present moment defined by rapid acceleration and the indistinct boundaries separating the human and the non-human. Operating at the fruitful intersection of digitally-sourced imagery and haptic materiality, Guan Xiao's artworks—including ambiguously suggestive techno-fantastic sculptures and symphonic, multi-channel video collage of clips culled from the internet—juxtapose a heterogeneity of forms, colors, and materials to boldly depict a contemporary-familiar edging toward a runaway uncanniness. The work on view is one iteration in Guan Xiao's ongoing typology of wall-mounted sculptures that borrows the traditional painter's palette as its foundational form. Here, a rich surface is patterned by textural marks whose hand-hewn nature is emphasized by the naturalistic white, ochre, and pale blue shapes that appear, like organically-occurring formations, across the field. In a rhetorical play on the recognizable symbol, Guan Xiao's palette becomes more than an artist's behind-the-scenes studio tool, but rather its own visual event, equally deserving of attention as the "real painting" it's employed to produce. Read in the context of Guan Xiao's thematic engagement with the rapidity of technological change, her palette likewise evokes the long legacy of painting as a history, too, of the indefatigable varieties of human expression, posing questions as to the future evolution of art's processes and meanings.

Guan Xiao (b. 1983, Chongqing, China) has been the subject of solo exhibitions at institutions worldwide including Bonner Kunstverein, Bonn, Germany (2019); Contemporary Art Museum St. Louis (2019); Kunsthalle Winterthur, Switzerland (2018); Jeu de Paume, Paris (2016); and Institute of Contemporary Arts, London (2016). Recent and notable group exhibitions include Post-Capital, Kunsthall Charlottenborg, Copenhagen (2022); Though It's Dark, Still I Sing, 34th Bienal de São Paulo, Brazil (2021); Viva Arte Viva, 57th Venice Biennale, Venice, Italy (2017); La vie moderne, 13th Lyon Biennale of Contemporary Art, Lyon, France (2015); and Surround Audience, 2015 New Museum Triennial, New York. Her work is in the permanent collections of institutions including the Museum Ludwig, Cologne, Germany; K11 Art Foundation, Hong Kong; Kunstmuseum St. Gallen, Switzerland; Long Museum, Shanghai; Grand Duke Jean Museum of Modern Art (MUDAM), Luxembourg; Boros Collection, Berlin; Fondazione Sandretto Re Rebaudengo, Torino, Italy; and Start Museum, Shanghai. Guan Xiao lives and works in Beijing.

DAVID
KORDANSKY
GALLERY



Guan Xiao
Sand, Land, The burning coastline, 2024
wood panel, molding paste,
and acrylic color
65 3/8 x 47 1/4 x 3 inches
(166 x 120 x 7.5 cm)
\$50,000





WILLIAM E. JONES

Filmmaker, artist, and writer William E. Jones's visual provocations reveal obscure resonances across individual, political, and systemic histories that boldly refute the status quo. Whether reimagining queer narratives of Los Angeles, unpacking the semiotics of sexual encounter and its documentation, or excavating pop cultural materials for psychological subtexts, his prolific body of work rejects easy classification, due in part to Jones's insatiable capacity for artistic reinvention. Following an ever-expanding pursuit of new modes of output, Jones has spent the last year making an extended foray into the world of painting. In this series of intimate representations, his commitment to realism is subtly challenged by blurred brushwork. The artist's subjects populate what he describes as "the world I carry around inside my head," a cosmos of rugby players, obscure performers, and friends, whose primary commonality is their human capacity for accident and imperfection. Increasingly, the works also reflect a forward-looking approach to techniques of composition and paint application that in turn speak to Jones's career-long commitment to photographic and moving images.

William E. Jones (b. 1962, Canton, Ohio) will be the subject of a solo exhibition at David Kordansky Gallery, opening on July 2, 2024 in Los Angeles. He has also been the subject of many solo exhibitions and retrospectives at institutions including Gund Gallery at Kenyon College, Gambier, Ohio (2023); Wexner Center for the Arts, Columbus, Ohio (2015); St. Louis Art Museum,

Missouri (2013); Austrian Film Museum, Vienna (2011); Anthology Film Archives, New York (2010); and Ar/Ge Kunst, Bolzano, Italy (2009). His work is in the public collections of the Australian Centre for the Moving Image, Melbourne, Australia; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; St. Louis Art Museum; and Tate, London, among other museums. Recent and notable group exhibitions include Histories of our Time, Kunsthau Baselland, Basel, Switzerland (2019); FRONT International: Cleveland Triennial for Contemporary Art, Ohio (2018); Ordinary Pictures, Walker Art Center, Minneapolis (2016); and the Whitney Biennial 1993 and 2008, Whitney Museum of American Art, New York. His latest novel, I Should Have Known Better, was published in 2021. He is also the author of True Homosexual Experiences: Boyd McDonald and Straight to Hell, Halsted Plays Himself, and I'm Open to Anything. His next solo exhibition at David Kordansky Gallery will open in Los Angeles on July 2, 2024. Jones lives and works in Los Angeles.

**DAVID
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GALLERY**

William E. Jones

Loulou de la Falaise, 2023

oil on canvas
16 x 12 x 3/4 inches
(40.6 x 30.5 cm)

framed:

17 7/8 x 13 3/4 x 1 3/8 inches
(45.4 x 34.9 x 3.5 cm)
\$15,000





**DAVID
KORDANSKY
GALLERY**



William E. Jones
Two Nude Wrestlers, 2024
oil on canvas
16 x 20 x 3/4 inches
(40.6 x 50.8 x 1.9 cm)
framed:
17 1/8 x 22 x 1 3/8 inches
(43.5 x 55.9 x 3.5 cm)
\$20,000

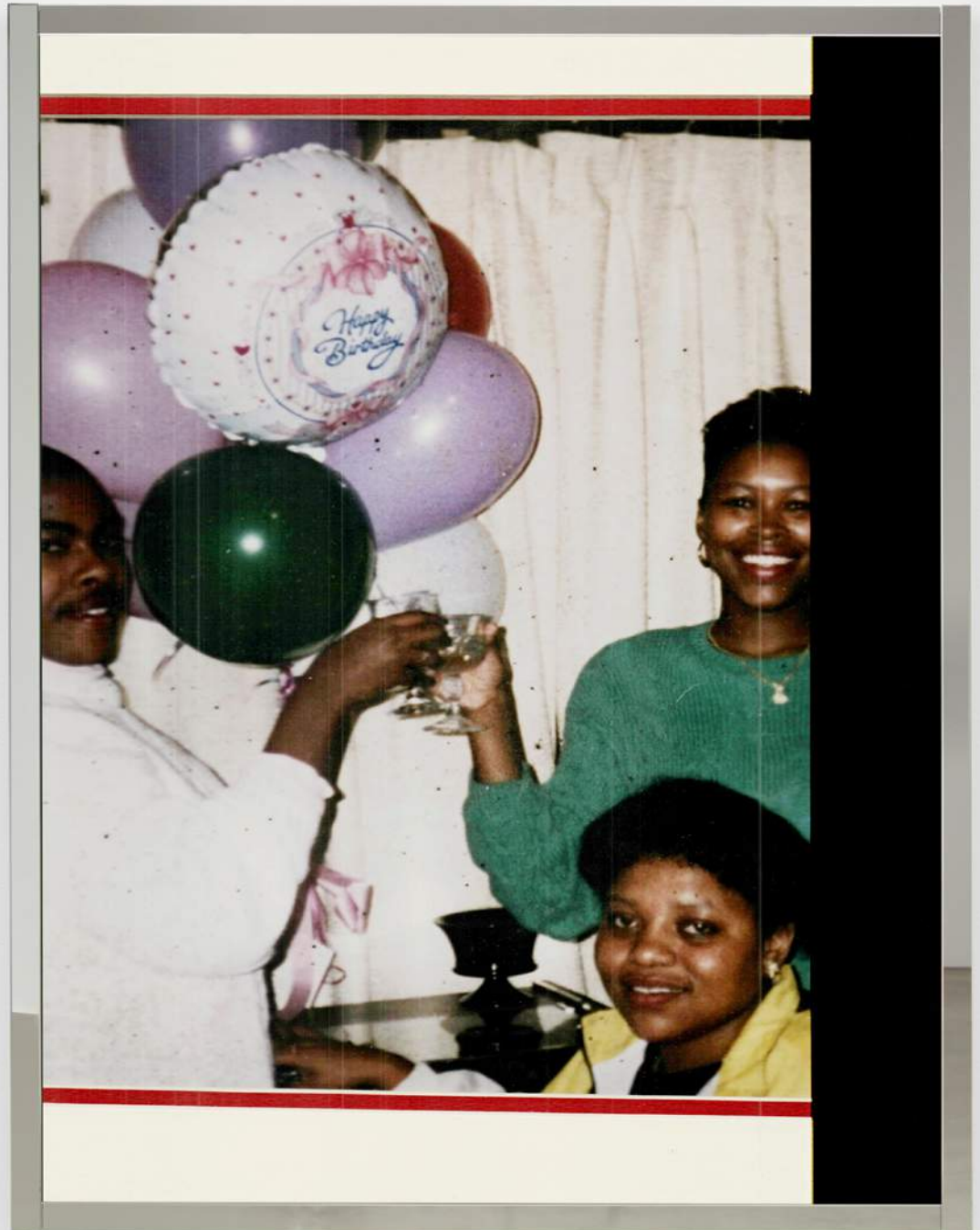


DEANA LAWSON

Deana Lawson makes photographs that explore the Black familiar and its relationship to lore, global histories, and mystery traditions. She transforms observational picture-making into a powerful mode of expression, critique, and celebration. Romance and intimacy between subjects, as well as ritual and spirituality appear throughout Lawson's work, often within the same image. In recent years, Lawson began working with appropriated imagery that serves as a conduit into understanding wider interests and themes around ancestry and kinship. Included among these works are those in which appropriated photographs serve as the basis for further investigation into the image- and material-based aspects of picture-making alike. The Toast (2023) exemplifies this archivally oriented thrust, locating emotional impact and information in the individual subjects, their communal act of togetherness, and the formal qualities of the picture in which these elements have been captured. Notably, the grain of the re-photographed photograph, as well as the lines that appear to have been caused by scratches in the negative or on the surface of the original print, add their own aesthetic dimensions. Lawson's use of mirrored framing further foregrounds the physical experiences of looking, being looked at, and engaging with an image as a bodily and optical phenomenon. Implicit here, perhaps, is the notion that images are not merely the infinitely reproducible, disembodied representations that course through contemporary culture at an astonishing pace. They are places, vessels, and entities in which subtle and not-so-subtle forces of change and memory are given new shape.

In 2022, Deana Lawson (b. 1979, Rochester, New York) was awarded the Deutsche Börse Photography Foundation Prize, an influential and longstanding prize that awards artists and projects which have made a significant and original contribution to the medium of photography over the preceding twelve months. She is the first 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 in 2021 and 2022 at the Institute of Contemporary Art/Boston and MoMA PS1, Queens, New York, and the exhibition also traveled to the High Museum of Art, Atlanta, in 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; Tate Modern, London; 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

The Toast, 2023

pigment print

49 x 39 3/4 inches

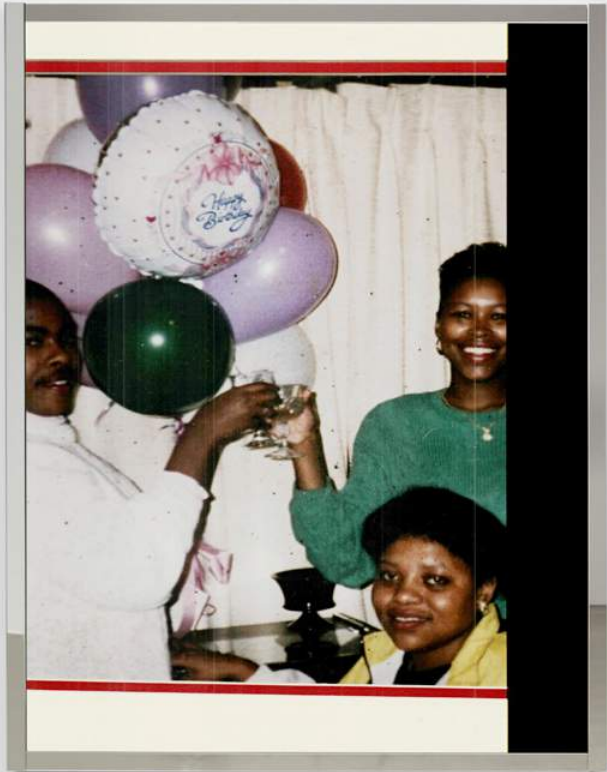
(124.5 x 101 cm)

framed:

51 3/8 x 40 1/8 x 2 5/8 inches

(130.3 x 101.9 x 6.7 cm)

\$64,000





SIMPHIWE MBUNYUZA

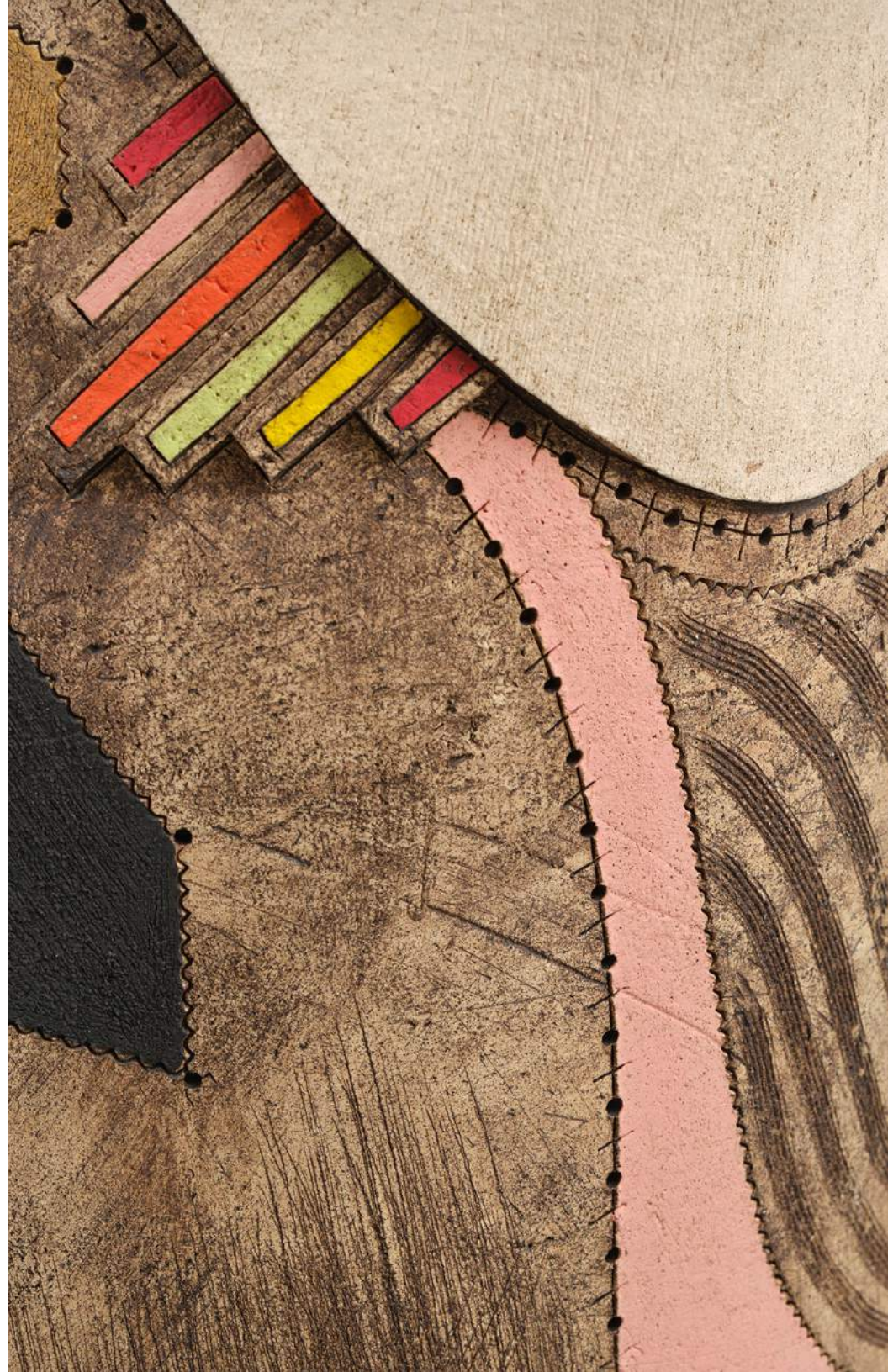
Simphiwe Mbunyuzza draws on the traditions and legacies of the Xhosa people, indigenous to eastern South Africa since the seventh century, to create distinct ceramic vessels and sculptures marked by regional iconography and rich textures. Mbunyuzza's approach to sculpture both echoes and extends upon inherited imagery as well as material techniques, positioning his forms as convergence points in which Xhosa aesthetic, material possibility, and personal vision meet. While his stoneware artworks are crafted according to the same coiling methods practiced by the Xhosa for centuries, the frequent integration of additional materials—including leather, metal, steel, and paint—invokes a spectrum of traditional objects beyond pottery, including textiles, beadwork, ceremonial garments, and circular, thatched-roof shelters. At first look, Uchola (2023) reads as a large vessel. But closer inspection reveals it to be a solid object occupying an evocative gray area between the functional and decorative, representational and totemic. Precisely attended to detail and symbolic geometric patterning suggests cosmic phenomena or landscapes, while the haptic, hand-carved rhythm of the work's surface is composed of discrete quadrants differentiated by their own colors and marks. Such textural juxtaposition, and the lines and edges created by their meeting points, imbue Uchola with an elegant formal complexity that subtly unfolds the longer one considers it.

Simphiwe Mbunyuzza (b. 1989, Butterworth, South Africa) is a Johannesburg-based artist and ceramic sculptor. His large-scale abstract ceramic work draws inspiration from his Xhosa cultural background and African cultural symbolism. Mbunyuzza holds an MFA from the University of Oklahoma and a Fine Art degree from Walter Sisulu University in South Africa. He has been the subject of solo exhibitions at venues including Mindy Solomon Gallery, Miami (2023) and Marianne Boesky Gallery, Aspen, Colorado (2021). He is the recipient of awards including the Red Clay Faction Award and Oscar Jacobson Award from the University of Oklahoma in 2019 and the John Steele Award for Excellence in Ceramics from Walter Sisulu University. Mbunyuzza is currently participating in a two-year residency at the Archie Bray Foundation in Helena, Montana.

**DAVID
KORDANSKY
GALLERY**

Simphiwe Mbunyuza
Uchola, 2023
ceramic
37 x 30 x 21 inches
(94 x 76.2 x 53.3 cm)
\$30,000







TALA MADANI

Tala Madani makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. Her work is populated by mostly naked, bald, middle-aged men engaged in acts that push their bodies to their limits. Bodily fluids and beams of light emerge from their orifices, generating metaphors for the tactile expressivity of paint. In Madani's work, slapstick humor is inseparable from violence and creation is synonymous with destruction, reflecting a complex and gut-level vision of contemporary power imbalances of all kinds. Her approach to figuration combines the radical morphology of a modernist with a contemporary sense of sequencing, movement, and speed. Thus, her work finds some of its most powerful echoes in cartoons, cinema, and other popular durational forms.

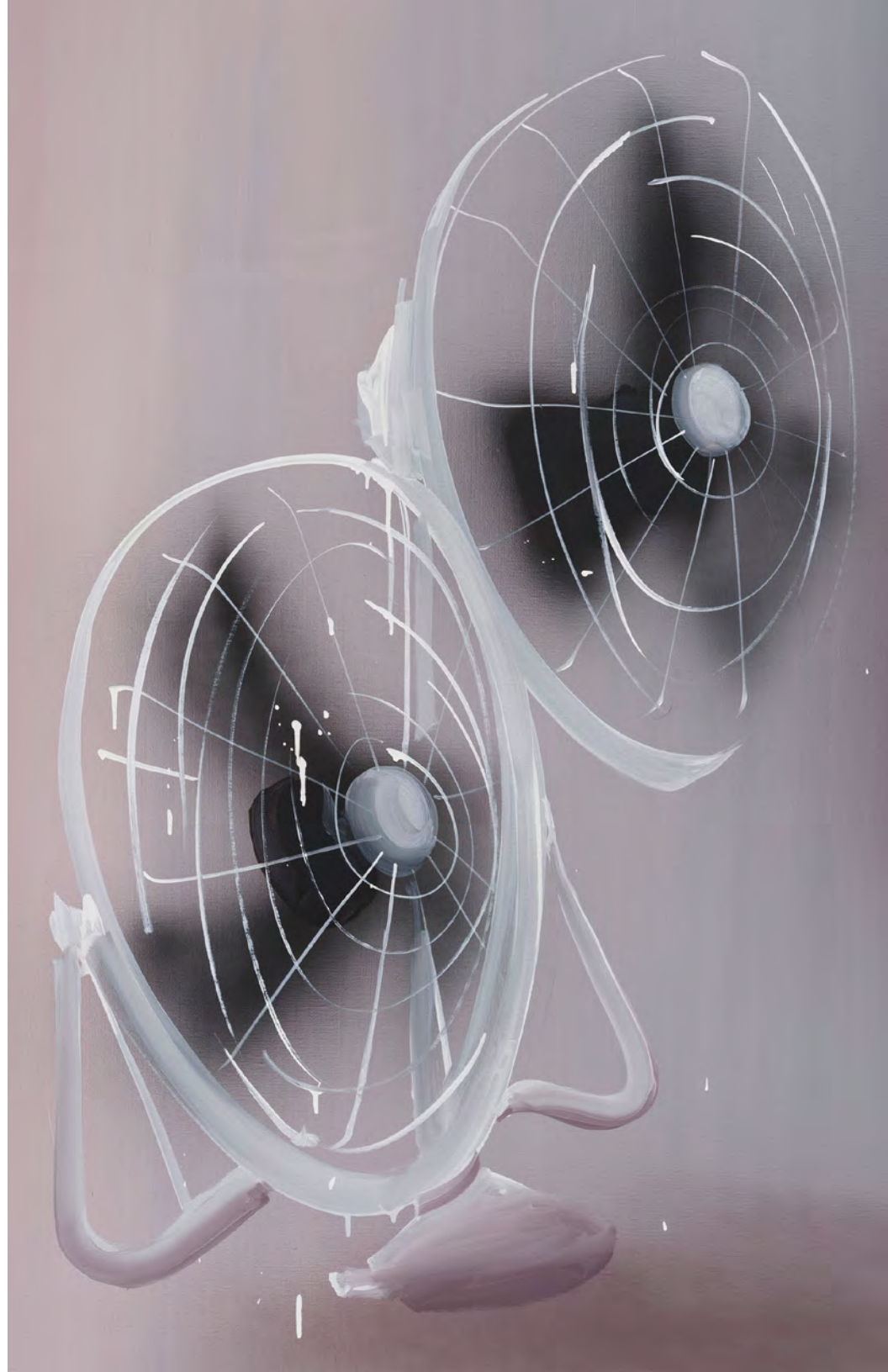
Tala Madani (b. 1981, Tehran, Iran) will be the subject of a solo exhibition at the National Museum of Contemporary Art Athens, opening on June 13, 2024. She has also been the subject of solo exhibitions at museums worldwide, including The Museum of Contemporary Art, Los Angeles (2023); Start Museum, 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
Fan Club, 2024
oil on linen
60 x 58 inches
(152.4 x 147.3 cm)
\$130,000





IVAN MORLEY

Ivan Morley's paintings emerge from, and return to, the discipline of painting, but they also incorporate materials, techniques, and conceptual strategies associated with other mediums. His expanded view of painting reflects an expanded sense of the stories painting can tell. Many of his works are embroidered compositions in which the formal qualities of stitches and thread lend their textures and rhythms to Morley's fluid amalgamations of figuration and abstraction. Over time, he has refined his approach to this technique, so that it becomes ever more responsive to small shifts in his process; these shifts in turn become subjects within the works themselves. In this respect, Morley engages in an ongoing form of self-reflection and notation, even as he brings his attention to remembered, misremembered, and fictionalized accounts of California's history. Study (2023) demonstrates the richness of color and texture he can achieve, as well as the compositional sophistication that characterizes his images. The trees that anchor the work effortlessly give way to a teeming array of shapes and hues, as well as scraps of language that introduce more overt forms of communication. As he folds the work back into itself, Morley constantly generates surprising juxtapositions that bring new life not only to contemporary understandings of gestural abstraction, but to art's rootedness in numerous, overlapping systems of meaning-making.

Ivan Morley (b. 1966, Burbank, California) has been the subject of solo exhibitions at venues including David Kordansky Gallery, Los Angeles (2022); Bortolami Gallery, New York (2021 and 2016), and Kimmerich Galerie, Berlin (2014). Group exhibitions include Abstract America Today, Saatchi Gallery, London (2014); Painting Expanded, Tanya Bonakdar Gallery, New York (2011); The Artist's Museum, Museum of Contemporary Art, Los Angeles (2010); DAS GESPINST. Die Sammlung Schürmann zu Besuch im Museum Abteiberg, Museum Abteiberg, Mönchengladbach, Germany (2009); Imagination Becomes Reality, Part IV: Borrowed Images, Sammlung Goetz, Munich (2006); and Painting in Tongues, Museum of Contemporary Art, Los Angeles (2006). His work is in the permanent collections of K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Museum of Contemporary Art, Los Angeles; Santa Barbara Museum of Art, California; and University Museum of Contemporary Art at the Fine Arts Center, University of Massachusetts Amherst. In 2020, the first comprehensive monograph dedicated to Morley was published by David Kordansky Gallery and Bortolami Gallery. Morley lives and works in Los Angeles and Big Sur, California.

**DAVID
KORDANSKY
GALLERY**

Ivan Morley
Study, 2023
thread, ink, and
watercolor on canvas
74 5/8 x 46 1/2 inches
(189.5 x 118.1 cm)
framed:
74 7/8 x 46 3/4 x 2 inches
(190.2 x 118.7 x 5.1 cm)
\$100,000







SAM MCKINNISS

The images, figures, and environments that appear in the paintings of Sam McKinniss speak to the uncanny, unsettling atmospheres of the internet and popular culture. [Cheng Dieyi](#) (2024) captures the lead character of the 1993 Chinese-Hong Kong epic historical drama, [Farewell My Concubine](#), a film celebrated for its extraordinary costumes and cinematography. The story depicts the troubled relationships between a group of Peking opera actors during twentieth-century China. McKinniss paints one of the most dramatic moments in the film, where Cheng looks longingly off-camera, his face embellished with stage makeup and light glittering in his eyes. Though intimately composed, the romantic color palette, and the intensity of the subject's visage, expresses the pain and beauty of the painting's source material. The film explores themes of gender and identity, as it blurs the lines between the actors' lives on-screen versus onstage. McKinniss's painting takes this one step further by capturing Cheng Dieyi's portrait on canvas, creating a third layer of separation between the character and his actor, Leslie Cheung. Showcasing McKinniss's wide-ranging thematic concerns, this presentation also includes [Reines marguerites \(after Fantin-Latour\)](#) (2024). Here, McKinniss paints a "copy" of a floral still life by the nineteenth-century French painter Henri Fantin-Latour, a series he began in 2010 as a way to "assert style as a political tool."

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 [Friends & Lovers](#), The FLAG Art Foundation, New York (2023–2024) and [Pictus Porrectus: Reconsidering the Full Length Portrait](#), Art&Newport, Rhode Island (2022). His work is in the permanent collections of the Institute of Contemporary Art, Miami; New Britain Museum of American Art, Connecticut; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and Williams College Museum of Art, Williamstown, Massachusetts. McKinniss lives and works in New York and Kent, Connecticut.

**DAVID
KORDANSKY
GALLERY**

Sam McKinniss
Cheng Dieyi, 2024
oil on linen
10 x 8 x 1 1/8 inches
(25.2 x 20.3 x 2.9 cm)
framed:
11 1/2 x 9 1/2 x 2 inches
(29.1 x 24.1 x 5.1 cm)
\$30,000





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 Nightfall (2024), the organic density of foliage becomes a rhythmic and variegated field in which multiple shapes, colors, and approaches to mark-making converge. In some places, depictions of line and shape are almost graphic in quality, while in others, representations of organic matter become gestural abstraction rendered in an expansive palette. The resulting composition recalls the layering techniques of collage and the photographic effects of superimposition, reframing painting not as image-creation, but as a deeply considered process of selection, arrangement, and re-presentation of inherited visual subjects and the complex genealogies they carry.

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 Seven Rooms and a Garden, Moderna Museet, Stockholm (2023); Spirit in the Land, Nasher Museum of Art at Duke University, Durham, North Carolina (2023); The Outwin: American Portrait Today, Smithsonian National Portrait Gallery, Washington, D.C. (2022); A Point Stretched: Views on Time, San José Museum of Art, California (2022); and Our Blue Planet: Global Visions of Water, Seattle Art Museum (2022), among many others. 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
Nightfall, 2024
oil on canvas
64 x 72 inches
(162.6 x 182.9 cm)
\$75,000





TOM OF FINLAND

Tom of Finland is widely regarded as one of the twentieth century's most influential artists for his groundbreaking representation of the male figure. These masterful renderings of virile men engrossed in acts of homoerotic desire can be approached along several interpretative lines—art historical, social, technical—but each of them points to the revolutionary nature of his project. Untitled (Cover for “Sex on the Train”) (1985) is part of Tom's Kake graphic novels, a series made between 1968–1986. This single-panel, black-and-white graphite drawing served as the cover for Vol. 16 of the series. The drawing features three men, two of whom are in uniform, engaged in a sexual act on what appears to be a train car. In typical Tom fashion, the men are muscular, well-dressed, and caught in a moment of pure ecstasy. The drawing exemplifies Tom's celebration of male sexuality and pleasure in all of its forms.

Tom of Finland (Touko Laaksonen, 1920–1991) has been the subject of numerous solo and two-person exhibitions across the globe, including Beryl Cook/ Tom of Finland, Studio Voltaire, London (2024); Tom of Finland: Bold Journey, Museum of Contemporary Art Kiasma, Helsinki (2023); Tom of Finland – The Darkroom, Fotografiska, Stockholm, Tallinn, Estonia, and New York (2020–2021); Tom of Finland: Love and Liberation, House of Illustration, London (2020); Reality & Fantasy: The World of Tom of Finland, Gallery X, Tokyo and Osaka (2020); TOM House: The Work and Life of Tom of Finland, Mike Kelley's Mobile

Homestead, Museum of Contemporary Art Detroit (2018); The Pleasure of Play, Artists Space, New York (2015) and Kunsthalle Helsinki (2016); and Bob Mizer & Tom of Finland, Museum of Contemporary Art, Los Angeles (2013). Recent group exhibitions include Art & Porn, ARoS Aarhus Art Museum, Denmark, and Kunsthall Charlottenborg, Copenhagen (2020); Camp: Notes on Fashion, Metropolitan Museum of Art, New York (2019); Keep Your Timber Limber (Works on Paper), Institute of Contemporary Art, London (2013); and We the People, Robert Rauschenberg Foundation, New York (2012). His work is in the permanent collections of The Museum of Modern Art, New York; Museum of Contemporary Art Kiasma, Helsinki; Art Institute of Chicago; Los Angeles County Museum of Art; and San Francisco Museum of Modern Art, among many other institutions.

**DAVID
KORDANSKY
GALLERY**



Tom of Finland

*Untitled (Cover for
"Sex on the Train")*, 1985

graphite on paper

13 x 9 1/2 inches

(33 x 24.1 cm)

framed:

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

(39.4 x 30.5 x 3.8 cm)

\$50,000



RICKY SWALLOW

Ricky Swallow uses ordinary materials to create precisely rendered objects that he then casts in bronze. By employing familiar forms like vessels, chairs, boards, and rope in unlikely combinations, Swallow's sculptures challenge functionality and design to instead revivify objects on elemental, symbolic, and perceptual grounds. "My work has always essentially been about translation," he says, "[or] passing a subject through various processes on the way to a fixed or permanent state, with each different material influencing the creation of new forms." By casting wood, cardboard, and other materials in bronze, then painting the finished surfaces, Swallow's spare and elegant iterations belie their many stages of production, just as the opacity of the painted surface works to disguise the underlying material transmutation. At first glance, Cap #5 (2024), for example, appears as a readymade: a ball of twine inside a cup, two objects whose universalism and endless versatility transcends contexts of geography and history, opening up, instead, interpretive possibilities grounded in the mutability of objects and our perceptions of them. The pairing in Swallow's sculpture suggests an easily overlooked gesture at the work's invisible margins: a person placing, either absentmindedly or with intention, one thing inside of another. This seemingly temporary arrangement finds concretization in a material known for its mass, longevity, and application in constructing monuments, thereby refreshing phenomena of form, color, and space as fundamentally necessary components of human life.

Ricky Swallow (b. 1974, San Remo, Australia) has been the subject of solo and two-person exhibitions at the Huntington Library, Art Museum, and Botanical Gardens, San Marino, California (with Lesley Vance, 2011); Douglas Hyde Gallery, Dublin (2007); Kunsthalle Wien, Vienna (2007); MoMA PS1, Long Island City, New York (2006); and the Australian Pavilion, 51st Venice Biennale, Italy (2005). He has been included in a number of group exhibitions including In Quest of Beauty: Assemblage in the Ahmanson Collection, Ahmanson Gallery, Irvine, California (2019); L'esprit du Bauhaus, Musée des Arts Décoratifs, Paris (2017); Whitney Biennial 2014, Whitney Museum of American Art, New York; and Made in L.A. 2014, Hammer Museum, Los Angeles. Swallow's work is in the permanent collections of the Art Gallery of New South Wales, Sydney; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Orange County Museum of Art, Costa Mesa, California; Museum of Contemporary Art, Sydney; Museum of Modern Art, New York; Dallas Museum of Art; and Berkeley Art Museum and Pacific Film Archive, California, among other museums. Swallow has curated three exhibitions at David Kordansky Gallery: Grapevine (2013), a forty-year survey of artists in California who have all worked in clay, and Weed Pots (2020 and 2023), solo exhibitions of ceramic vessels by Doyle Lane. Swallow lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Ricky Swallow

Cap #5, 2024

patinated bronze

3 3/4 x 4 7/8 x 3 1/8 inches

(9.5 x 12.4 x 7.9 cm)

\$25,000



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, again and again, discovered ways to elevate ceramic art beyond its functional connotations, pioneering new approaches to the medium as one of malleable, seemingly inexhaustible possibilities. Woodman's oeuvre combines bold, modernist experiments with the material legacy of clay and glaze, as seen in [Venus #9: Swedish](#) (2014): a sculptural revision of both the archetypal Venus and the earthenware vessel, whose utility and universal familiarity spans millennia. As the viewer moves around the sculpture, we see that Woodman's vase is not only surprisingly flat—rendering it incapable of its assumed use—but presents two entirely different surface images, depending on our position. On one side, a gestural nude torso is rendered in thick black lines following the form's contours, while, on the surface opposite, a decorative abstract painting in red, pale pink, and turquoise is punctuated by black marks of a similar quality, here broken and dispersed. At every turn, Woodman's artwork challenges our expectations of objects encountered in staid cultural and historical contexts, instead reawakening us to the fundamental potentiality to be found in material, form, color, and their illimitable interactions in space.

Betty Woodman (1930–2018) 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. In 2022, David Kordansky Gallery presented the first major exhibition of Woodman's work in New York in six years, [Betty Woodman: Conversations on the Shore, Works from the 1990s](#). Other 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). Recent group exhibitions include [The Flames: The Age of Ceramics](#), Musée d'Art Moderne de Paris (2021–2022); [Less Is a Bore: Maximalist Art & Design](#), Institute of Contemporary Art, Boston (2019); and Liverpool Biennial, England (2016). 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; Victoria and Albert Museum, London; Whitney Museum of American Art, New York, and World Ceramic Center, Incheon, Korea. Woodman lived and worked in Boulder, Colorado; Antella, Italy; and New York.

DAVID
KORDANSKY
GALLERY

Betty Woodman

Venus #9: Swedish, 2014

glazed earthenware, epoxy resin,
lacquer, acrylic paint, cement

37 x 14 1/2 x 4 1/2 inches

(94 x 36.8 x 11.4 cm)

\$100,000







ODILI DONALD ODITA

For more than twenty years, Odili Donald Odita has explored ways in which color, line, geometry, implied movement, and patterning inform shared experiences of the world at large. Executed with acrylic paints on either canvas or reconstituted wood panels, the paintings are distinguished by shifting, angular, and ray-like compositions in which apparent symmetries and grid-oriented images of order are offset by the visceral, structuring function of color. Odita is known for his commitment to mixing pigments by hand anew for each painting, so that the same color never appears in his work twice. In *Daylight* (2023), Odita shows how color and shape interact to establish a sense of movement that goes beyond the visual, and perhaps even beyond the physical. In addition to the clear-eyed formalism that lends his work immediacy and accessibility, his project is defined by a heightened awareness of which forms occupy the foreground and which forms fade into the background, as well as the recognition that such distinctions always have social ramifications. Here, it is as if he consciously pits defining formal schemes against each other. As in a healthy democracy, the four-fold division of the picture plane voices its ideas about organization while the zig-zagging, shard-like shapes articulate their own logic and emotional reality. Together, the harmony they achieve is bristling and hard-fought, and privileges motion and change over facile stability.

Odili Donald Odita (b. 1966, Enugu, Nigeria) has been the subject of solo exhibitions at institutions including the Contemporary Dayton, Ohio (2022); Boca Raton Museum of Art (2021); the Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015). Notable group exhibitions include *Giants: The Dean Collection*, Brooklyn Museum, New York (2024); *New Grit: Art & Philly Now*, Philadelphia Museum of Art (2021); *Generations: A History of Black and Abstract Art*, Baltimore Museum of Art (2019); *How We See: Materiality of Color*, Laumeier Sculpture Park, St. Louis (2019); *Front International: Cleveland Triennial for Contemporary Art: An American City*, Cleveland (2018); *Prospect 4: The Lotus in Spite of the Swamp*, New Orleans (2017); *Think with the Senses – Feel with the Mind: Art in the Present Tense*, 52nd Venice Biennale, Italy (2007). Odita's work is in the permanent collections of numerous museums, including the Baltimore Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Pérez Art Museum, Miami; Philadelphia Museum of Art; San Francisco Museum of Modern Art; and The Studio Museum in Harlem, New York. Odita lives and works in Philadelphia.

**DAVID
KORDANSKY
GALLERY**

Odili Donald Odita

Daylight, 2023

acrylic on canvas

42 1/8 x 30 1/8 x 1 3/4 inches

(107 x 76.4 x 4.4 cm)

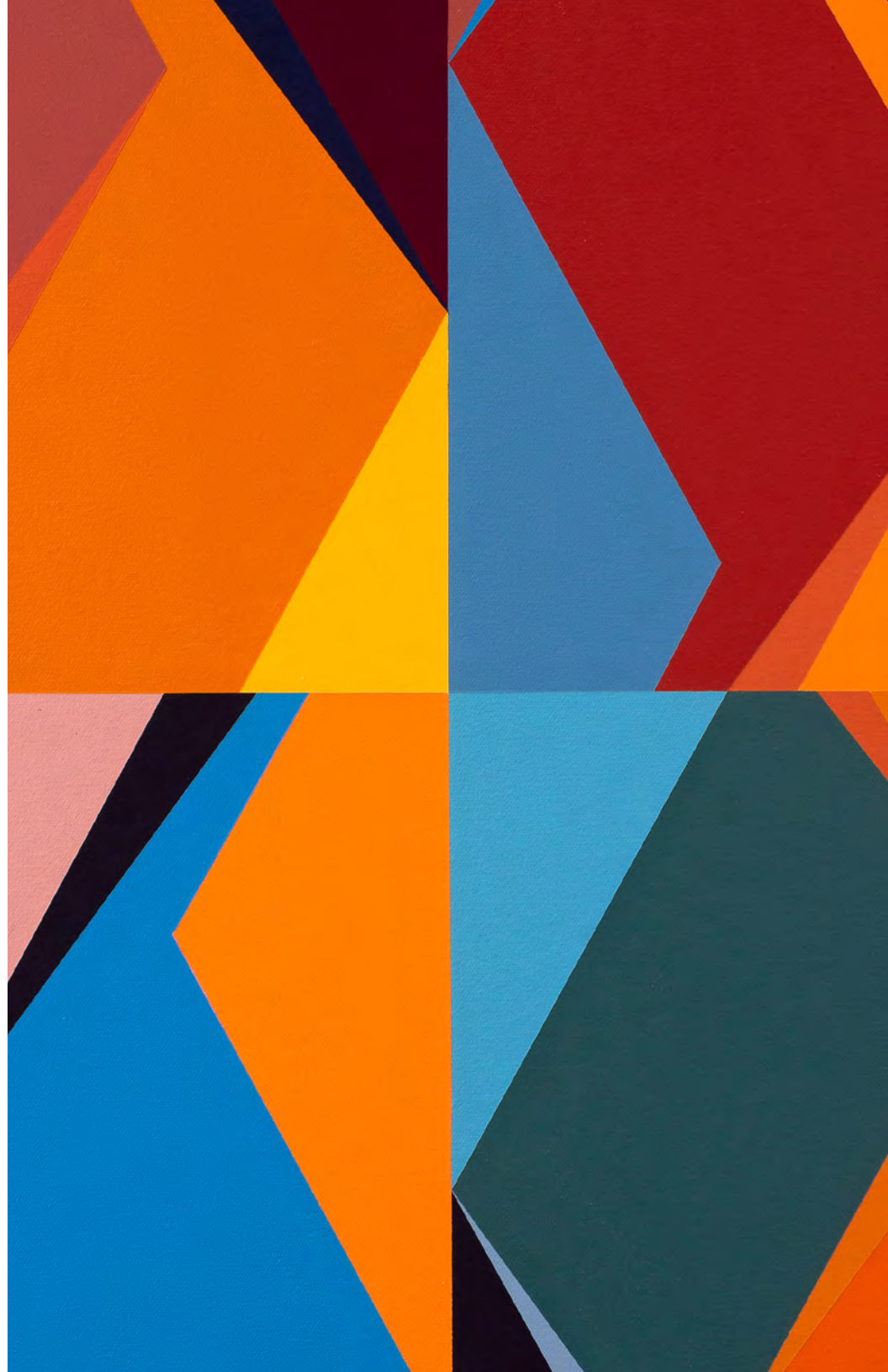
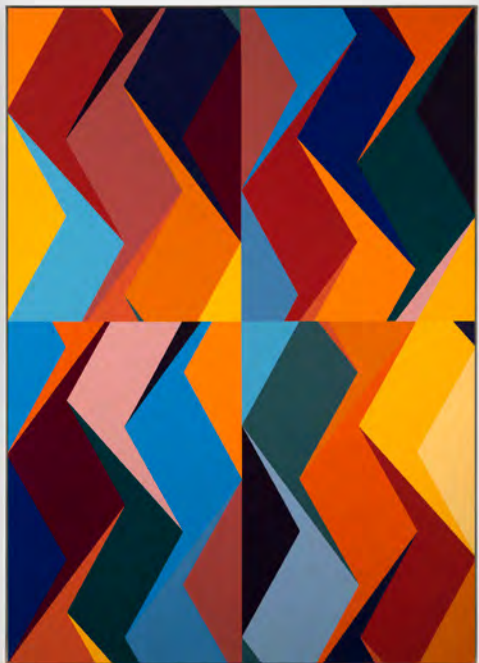
framed:

42 7/8 x 30 7/8 x 2 inches

(108.9 x 78.3 x 5.1 cm)

\$75,000







MAI-THU PERRET

The sculptures, paintings, ceramic works, performances, and texts of Mai-Thu Perret exist at the intersection of contemporary culture, art historical critique, and visceral materiality. Whether based in fictional narratives imagined by the artist or drawing on little-known chapters in feminist histories, Perret's artworks are at once revisionist and forward-facing, positing reconsiderations of staid legacies of progress in favor of evoking the penumbra of associations we bring to images and materials both familiar and new. The three works on view are illustrative of Perret's ongoing engagement with representations of the natural world that recognize its inexorable relationship to human culture while challenging anthropocentrism. As a material associated with ancient fetishes, the universal legacy of functional pottery, the biblical origins of humankind, and (most literally) the raw earth itself, Perret's use of clay extends in multiple directions. She has put out a pot of glue (2023), for example, poses a subtle contradiction between the cultural and biological evocations of the spider and the tactile, gouged quadrant the spider approaches—whose gestural surface recalls both expressive Modernist experiments and vernacular craft. While Perret's poetic titles, which feel like sentences plucked from forgotten folktales, invite us to read her works as discrete installments in open-ended stories, the contained dimensions and compositional focus of her panels also resist forays into fantasy by insisting on their sheer materiality—and the range of sensations transmitted by surface, color, form, and negative space.

Mai-Thu Perret (b. 1976, Geneva) has been the subject of solo exhibitions at institutions including 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 Kunsthau, 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

*Monkeys clinging to the frosted
branches shriek all night, 2023*

glazed ceramic

20 7/8 x 16 1/8 x 4 3/8 inches

(53 x 41 x 11 cm)

\$35,000



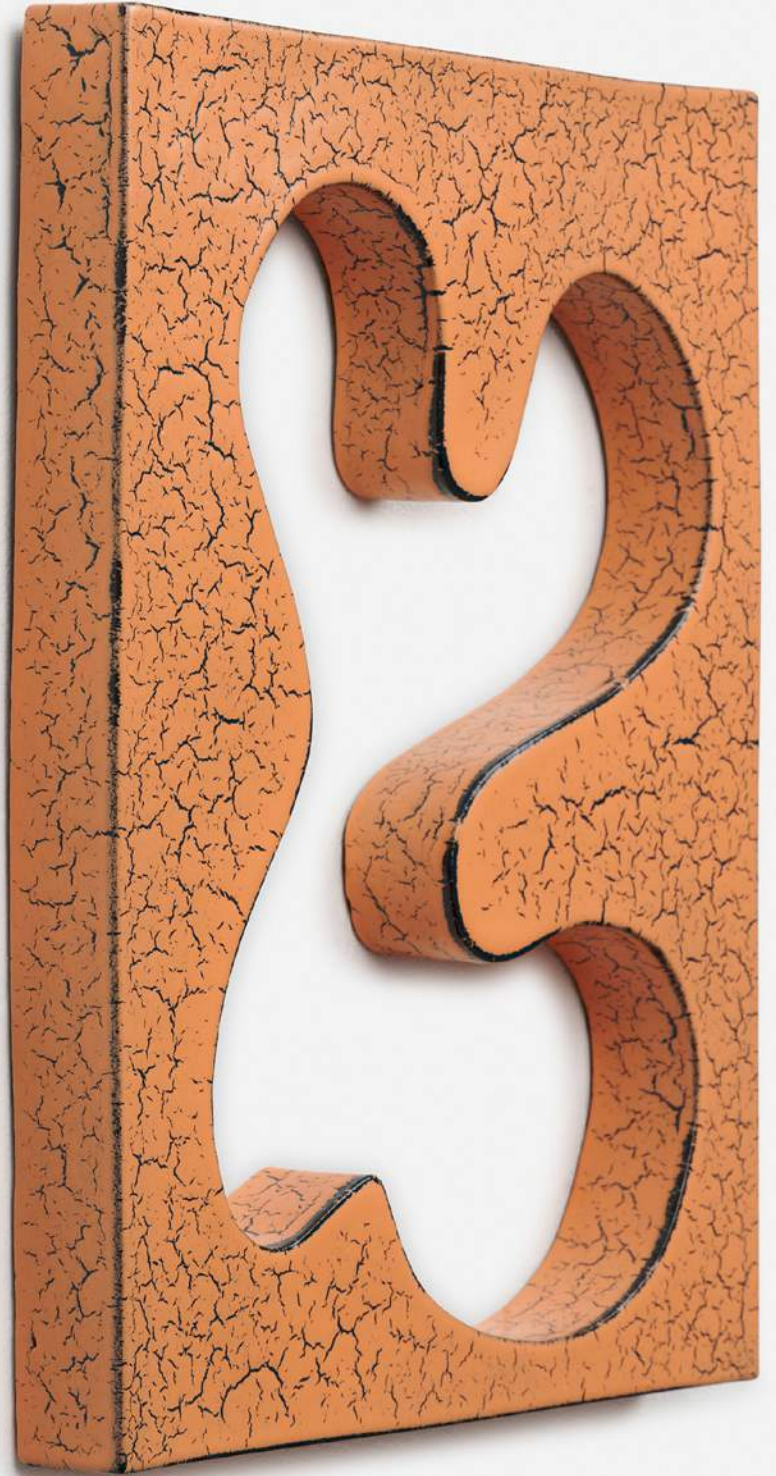
**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

*Shed your skin completely and there
is one true reality alone, 2024*

glazed ceramic
18 1/4 x 14 x 2 inches
(46.5 x 35.7 x 5 cm)
\$35,000



**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

She has put out a pot of glue, 2023

glazed ceramic

19 1/4 x 15 3/4 x 4 inches

(49 x 40 x 10 cm)

\$35,000



MARIO AYALA

Mario Ayala's highly personal, often surreal, tableaux are vivid representations of the way in which images course through the world, carrying with them fragments of the past, present, and a future still in formation. His creations live as collectively inspired documents that reflect issues, energies, and aesthetics alive in Mexican American, Latin, and Brown communities throughout the region. In the new painting on view, Ayala expands into the field of portraiture and narrative by creating the first in a series of unique characters. Here, "Frankie Fontana," a greaser with exaggerated features, is seen gazing back at the viewer with a look of distress. Through this character, Ayala continues to pull from his lived experiences on the West Coast, imagining Frankie as a young-adult greaser from the Inland Empire or High Desert in California who incorporates doo-wop aesthetic into his personality and appearance. The artist is compelled by the ways in which prosthetics and special effects makeup blur the lines between the real and surreal, while formally exploring stage makeup's relationship to airbrushing techniques Ayala has been using throughout his career.

Mario Ayala (b. 1991, Los Angeles) is the subject of a forthcoming solo exhibition at CAC Málaga, Spain, on view from June 14 through September 1, 2024. He has also been the subject of solo and two-person exhibitions at David Kordansky Gallery, Los Angeles (2023); Jeffrey Deitch, New York (2022) and Ever Gold [Projects], San Francisco (2021). Recent group exhibitions include

Xican—a.o.x. Body, Pérez Art Museum Miami (2024); 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 Aïshti Foundation, Beirut. Ayala lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Mario Ayala

Frankie Fontana, 2024

acrylic on canvas, in artist's frame

47 5/8 x 43 7/8 x 2 1/2 inches

(121 x 111.4 x 6.3 cm)

\$65,000





FRANKIE FONTANA

KEITH SONNIER

Best known for his pioneering use of light, Keith Sonnier authored a complex body of work that challenges dogmas at the heart of twentieth- and twenty-first-century art historical narratives. His association with the artists grouped under the post-Minimalist rubric provides some insight into a mind that understood materials according to their innate properties as well as the cascading reverberations of associations they make in the realms of human perception and culture. In [Arced Neon \(Violet\)](#) (1968), a work made early in Sonnier's exploration of neon, the artist combines disparate materials to create a sculptural form that engages with the wall behind it. Here, Sonnier embraces the technical elements of working with neon, such as cables and transformers, and incorporates them as crucial sculptural components of the work. While flocking is affixed directly to the wall, the neon tube and corresponding cords are seen hovering away from the wall through the use of spacers creating an optical effect where the work appears to float.

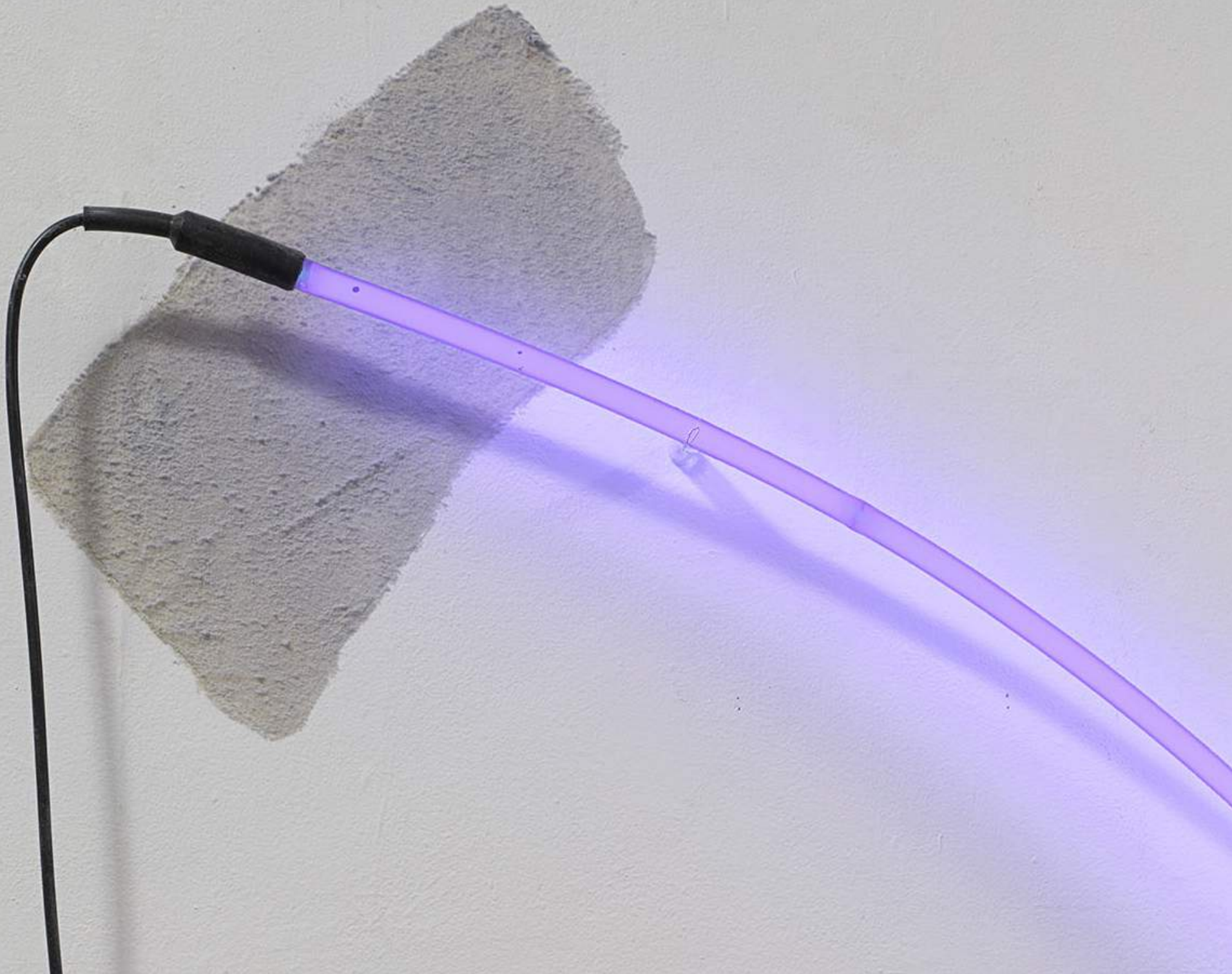
Keith Sonnier (b. 1941, d. 2020) will be the subject of a solo exhibition at Dia Art Foundation, Beacon, New York, opening on November 9, 2024. In recent years, he has been the subject of solo exhibitions at the New Orleans Museum of Art (2019); Parrish Art Museum, Water Mill, New York (2018); Wadsworth Atheneum, Hartford, Connecticut (2017); Whitechapel Gallery, London (2016); Musée d'Art Moderne et d'Art Contemporain, Nice, France (2015); Hirshhorn Museum and

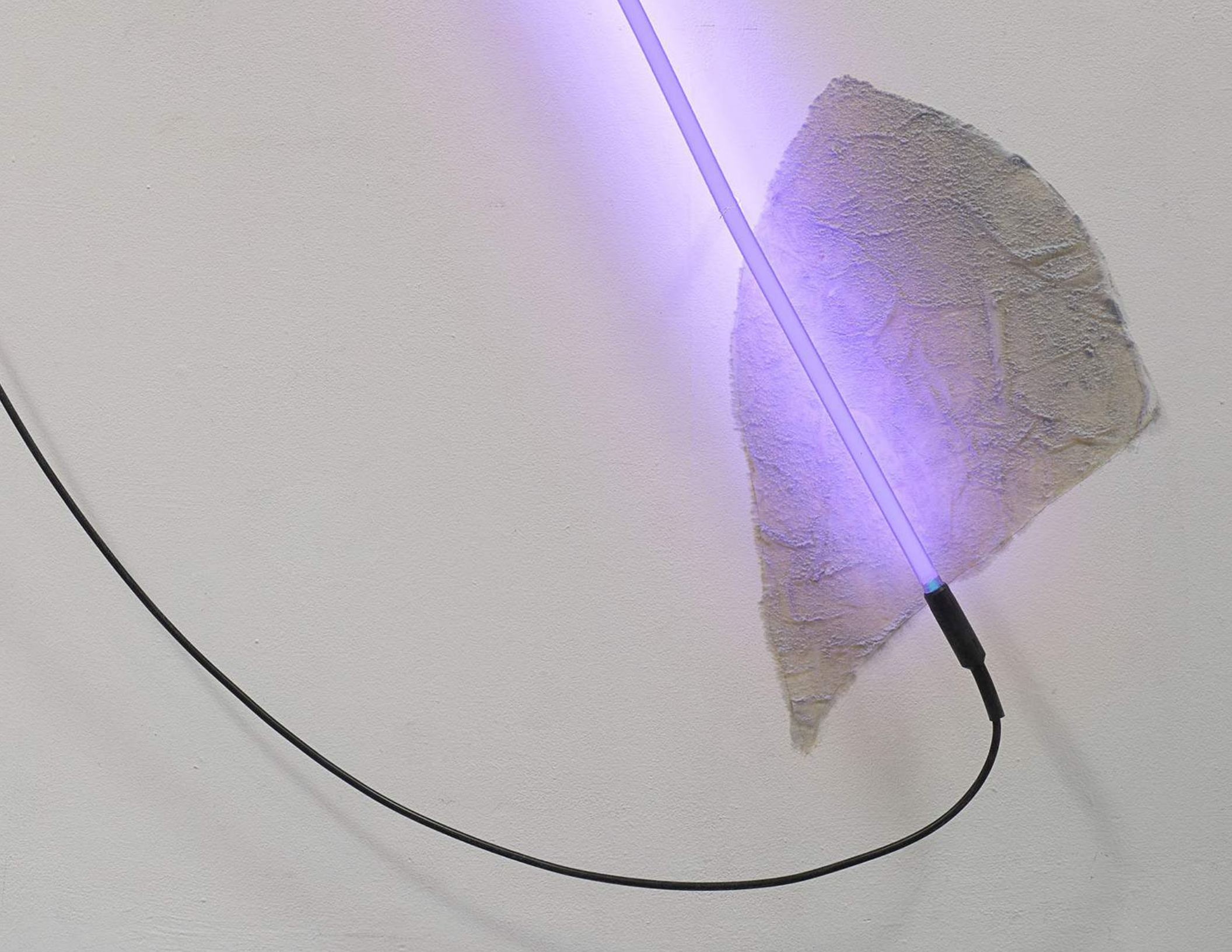
Sculpture Garden, Washington, D.C. (1989); and Musée National d'Art Moderne, Centre Georges Pompidou, Paris (1979). Recent group exhibitions include [The American Dream: Pop to the Present](#), British Museum, London (2017); [Museum of Stones](#), Noguchi Museum, Long Island, New York (2015); and [America is Hard to See](#), Whitney Museum of American Art, New York (2015). His work is in the public collections of more than fifty museums worldwide, including The Museum of Modern Art, New York; Tate Modern, London; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York; Art Institute of Chicago; Museu de Arte Contemporânea de Serralves, Porto, Portugal; and Museum für Moderne Kunst, Frankfurt, Germany.

DAVID
KORDANSKY
GALLERY



Keith Sonnier
Arced Neon (Violet), 1968
neon, electric cable, transformer,
clear poly sheeting, and flock
92 x 63 x 3 inches
(233.7 x 160 x 7.6 cm)
\$200,000





TOBIAS PILS

Over the last decade, Tobias Pils has become recognized for his rigorous, open-ended pursuits into the heart of painting. Working within a limited palette, Pils utilizes formal compositional strategies that play with scale, depth, and surface to create small moments of inquiry within larger pictorial spaces, allowing his intuitive relationship with the painterly medium to guide his compositions. A project with abstraction at its core, Pils's work nonetheless moves fluidly into—and through—figuration, generating forms rich in collective symbolism, and creating a sense of time that is all his own as he makes contact with a wide variety of art historical traditions. Paradoxically, this makes his work personal in ways that have become increasingly less common. In The Carrier (2024), it is precisely this closeness of the personal that becomes a central subject. The two intertwined figures silhouetted by a circular white form are united in mysterious ways, overlapping and intersecting with each other as another figure, seen in a state of composition (or decomposition) looks on. But it is the intimacy of the paint handling surrounding—and embracing—this tableau that reveals the work's most far-reaching intimacy, as Pils's brush traces the entire area of the composition with a deep sense of curiosity and respect for the unknown.

In 2020, a permanent, large-scale installation of paintings by Tobias Pils (b. 1971, Linz, Austria) was inaugurated at Kunstmuseum Bonn, Germany, and a major permanent fresco was installed at the Renzo Piano-designed campus of

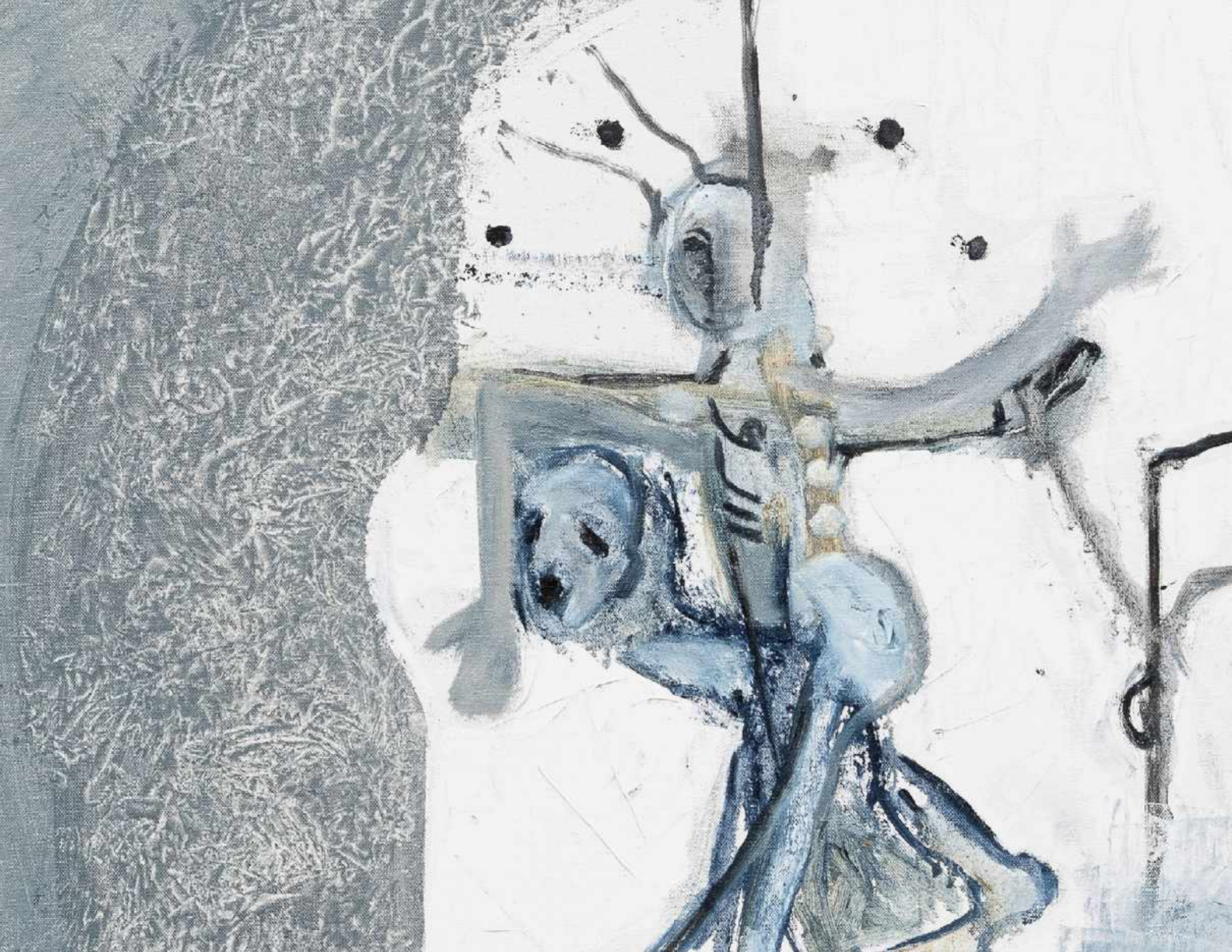
École normale supérieure Paris-Saclay, Gif-sur-Yvette, France. Pils has been the subject of solo and two-person exhibitions at Josef Albers Museum, Bottrop, Germany (2017); Le Consortium, Dijon, France (with Michael Williams, 2017); Chinati Foundation, Marfa, Texas (2016); and Secession, Vienna (2013), among other institutions. Recent group shows include The Echo of Picasso, Museo Picasso Málaga, Spain (2023); Picasso et la bande dessinée, Musée Picasso, Paris (2020), Jay DeFeo – The Ripple Effect, Aspen Art Museum, Colorado (2018); Le Consortium Collection, Le Consortium, Dijon, France (2018); and Spiegelnde Fenster, 21er Haus, Vienna (2017). His work is in the permanent collections of Albertina, Vienna; Kunstmuseum Bonn, Germany; and Le Consortium, Dijon, France, among other institutions. Pils lives and works in Vienna.

**DAVID
KORDANSKY
GALLERY**



Tobias Pils
The Carrier, 2024
oil on canvas
41 1/2 x 35 3/8 inches
(105.5 x 90 cm)
framed:
42 7/8 x 37 x 1 5/8 inches
(109 x 94 x 4 cm)
\$40,000





TORBJØRN RØDLAND

Torbjørn Rødland makes photographic images that pointedly address their viewers, evoking a wide range of emotional and intellectual states. Curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism appear throughout his work and often in the same image. Rødland also emphasizes the formal attributes of his photographs and forges links between twentieth-century photography and twenty-first-century approaches to image-making common to advertising and social media. In The Blondes (2018–2020), Rødland showcases his penchant for humor by depicting a shirtless model-like figure on a sports bike holding an oversized fabric doll. Here too, we see common themes present throughout Rødland's work, such as the incorporation of props used during childhood play, the interaction of two figures—whether real or otherwise—and the analogue darkroom processes he employs, pushing the medium toward modes of visual expression more commonly associated with painting.

Torbjørn Rødland (b. 1970, Stavanger, Norway) has been the subject of solo exhibitions including Oh My God You Guys, Le Consortium, Dijon, France (2023); Bible Eye, The Contemporary Austin, Texas (2021); Fifth Honeymoon, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, and the Museum of Contemporary Art Kiasma, Helsinki (2018–2019); THE TOUCH THAT MADE YOU, Fondazione Prada, Milan (2018) and the Serpentine, London (2017); Back in Touch, C/O

Berlin (2017); and Blue Portrait (Nokia N82), Whitney Museum of American Art, New York (2016). 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 (2016); LIT, 9th Berlin Biennale for Contemporary Art (2016); and 48th Venice Biennale, Italy (1999). His work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo, New York; Astrup Fearnley Museet, Oslo, Norway; Malmö Art Museum, Sweden; Museum of Contemporary Art Chicago; Stedelijk Museum, Amsterdam; and Museum of Modern Art, New York. Rødland lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Torbjørn Rødland
The Blondes, 2018-2020
chromogenic print
55 1/8 x 43 3/8 inches
(140 x 110 cm)
framed:
56 1/8 x 44 3/8 x 2 inches
(142.6 x 112.7 x 5.1 cm)
Edition of 3, with 1 AP
\$32,000







ADAM PENDLETON

Adam Pendleton’s work is a reflection of how we increasingly move through and experience the world on a sensorial level—a form of abstraction that, in its painterly, psychic, and verbal expression, announces a new mode of visual composition for the twenty-first century. It investigates Blackness as a color, an identity, a method, and a political subject—in short, as a multitude. Since 2008 he has articulated much of his work through the frame of Black Dada, an evolving inquiry into the relationships between Blackness, abstraction, and the avant-garde. In Black Dada (A) (2024), Pendleton continues his incorporation of language onto the canvas through the inclusion of the letter “A” form. Using silkscreen ink and gesso, Pendleton pushes his medium to its fullest potential by producing a variety of textures to create a collage-like effect. The Black Dada project, and corresponding Black Dada Reader, pulls from assorted historical texts from W.E.B. Du Bois, Hugo Ball, Adrian Piper, and Gertrude Stein, among many others in an attempt to—Pendleton’s words—“talk about the future while talking about the past.”

Adam Pendleton (b. 1984, Richmond, Virginia) is an artist based in New York. His work will be the subject of a solo exhibition at the Hirshhorn Museum and Sculpture Garden, Washington, D.C. in Spring 2025. In recent years, he has been the subject of solo exhibitions at such notable museums as mumok in Vienna (2023), the Montreal Museum of Fine Arts (2022), The Museum of

Modern Art in New York (2021), Le Consortium in Dijon (2020), and the KW Institute for Contemporary Art in Berlin (2017). His work has also been featured in the Whitney Biennial (2022), the Venice Biennale (2015), and other prominent group exhibitions, including Grief and Grievance: Art and Mourning in America at the New Museum in New York (2021). Writing and publishing are central to Pendleton’s practice, and his many books include Pasts, Futures, and Aftermaths (2021), Who Is Queen? A Reader (2021), Heavy as Sculpture (2021), and Black Dada Reader (2017). Pendleton lives and works in New York.

**DAVID
KORDANSKY
GALLERY**

Adam Pendleton
Black Dada (A), 2024
silkscreen ink and
black gesso on canvas
diptych, overall:
96 x 76 inches
(243.8 x 193 cm)
\$425,000







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. While Wood has become known for his brightly colored and intricately patterned still lifes, Japanese Night Landscape (2023) presents a more discreet composition. Here, the night sky provides a contrasting base on top of which subtle marks and variation in tone—while always present in Wood’s work—can really shine. As with his past work, Wood pulls from lived experiences and represents real-life images in unique ways that celebrate texture, geometry, form, and pattern.

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, 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; 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
Japanese Night Landscape, 2023
oil and acrylic on linen
32 1/4 x 26 inches
(81.9 x 66 cm)
\$650,000







ANDREA BÜTTNER

Andrea Büttner's work alternates between forms like the woodcut, which privileges 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. Erntende (2021) emerges from an ongoing engagement with people and things that are humble, low to the ground, and suffused with earthiness. It depicts a figure bending down, as if to glean fallen crops that would otherwise have gone unharvested. Gleaners have long appeared in art historical contexts, but Büttner adds to—and modifies—this discourse by entering it with the quick lines and improvised immediacy of her chosen medium. The result is as personal and touching, in all senses of the word, as it is notable for its graphic power. Also of note is the density of the rich hue she achieves, which has its own immersive qualities and radiant energy.

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
Erntende, 2021
woodcut on Japanese paper
74 x 44 1/2 inches
(188 x 113 cm)
framed:
79 3/4 x 50 x 1 3/4 inches
(202.5 x 127 x 4.5 cm)
unique
\$25,500







MATTHEW BRANNON

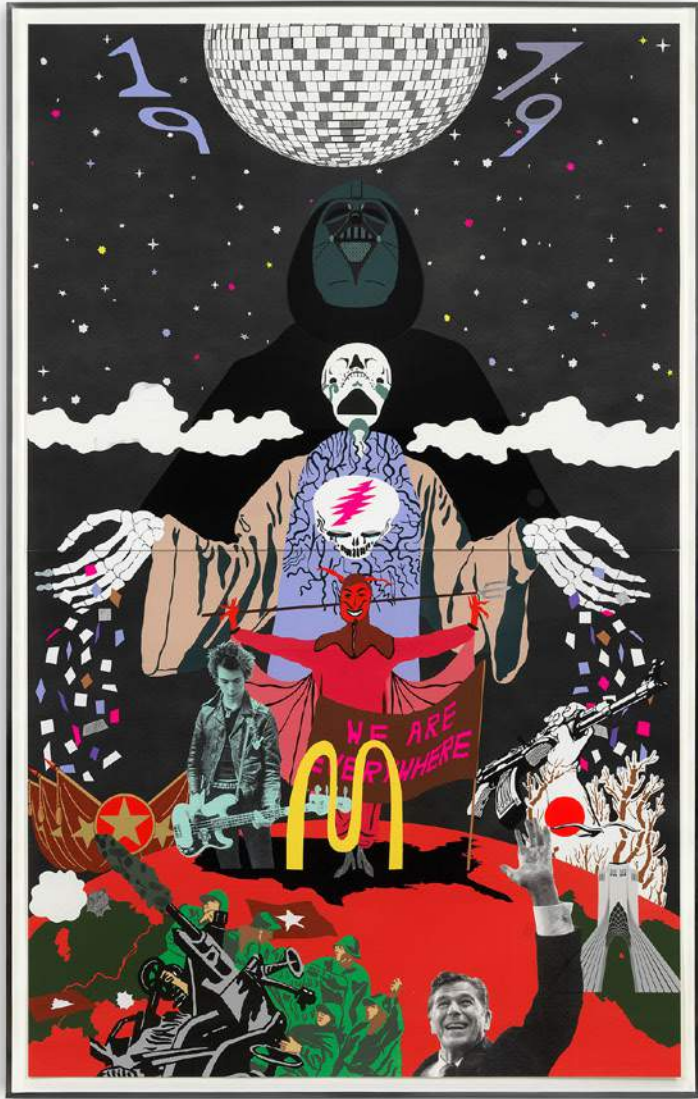
In the unique silkscreen works that are his main focus, Matthew Brannon addresses a wide range of cultural touchstones, bringing a critical and often humorous perspective to images and scenes that reflect the strange, unpredictable unfoldings of the twentieth century. He often examines the intersections between popular culture and geopolitical events so that familiar forms from the design and entertainment worlds shed light on epochal shifts of power. Most recently, Brannon's focus has shifted to the late 1970s, and a new work finds him sampling from a broad range of signifiers. Despite the recognizable nature of many of the elements that enter his purview, the way in which he moves from one to the other, assembling them into a varied and intricately interwoven composition, speaks both to the dream-like logic that guides his project and the degree of technical skill he brings to the demanding and precision-intensive medium. The conflation of imagery related to the psychedelic rock group the Grateful Dead and to the era-defining film Star Wars is just one example of the kinds of hidden and not-so-hidden correspondences Brannon unearths in his research. Also evident in such juxtapositions is his wry sense of humor, which alights on the dark, the dangerous, and the menacing with his characteristic lightness of touch.

Matthew Brannon (b. 1971, Anchorage, Alaska) has been the subject of solo exhibitions at Museo Marino Marini, Florence, Italy (2013); Portikus, Frankfurt, Germany (2012); Museum M, Leuven, Belgium (2010); Whitney Museum of American Art at Altria, New York (2007); and Art Gallery of York University, Toronto (2007). His work is in the permanent collections of numerous museums, including The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Albright-Knox Art Gallery, Buffalo, New York; Denver Art Museum; DESTE Foundation for Contemporary Art, Athens; 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.

DAVID
KORDANSKY
GALLERY

Matthew Brannon
Spider Webs, Strobe Lights,
Silhouette of a Century,
American Money, The Coming
of a New Decade, 2024
silkscreen with hand-painted
elements on paper
84 x 52 inches
(213.4 x 132.1 cm)
framed:
87 1/4 x 55 1/4 x 2 inches
(221.6 x 140.3 x 5.1 cm)
\$75,000







JOHN ARMLEDER

Active for more than five decades, John Armleder is an essential figure in post-war art and one of the most notable Swiss artists of his generation. Since his co-founding of Geneva's Ecart Group, the experimental collective and publisher that first introduced Andy Warhol to European audiences, Armleder has subsequently pursued a multifaceted practice that includes (and often combines) performance, sculpture, installation, painting, curation, and criticism following the illimitable approaches initiated by Fluxus, Dada, and other early conceptualists. An abiding interest in the process of chance operation, as introduced by John Cage, reappears across Armleder's oeuvre to both perceptual and theoretical ends: first, as a way to open the visual field to spontaneous play and indeterminacy, and second, as a means of destabilizing romantic presumptions of the individual visionary artist as the only valid source of artistic production. In the large, vibrant painting on view, Armleder engages the thrown splash, the poured puddle, and the spontaneous drip to visually pleasurable—but no less conceptually provocative—effect. Composed by propping his canvas at a forty-five degree angle against the studio wall, then using various gestures and techniques to apply paint, medium, and glitter, Armleder reimagines the most gestural tropes of Abstract Expressionism as opportunities and questions, goading us to distinguish those marks made by the artist's hand from the aleatoric results formed by gravity, and to consider the differing statuses we ascribe to different formal origins.

John Armleder (b. 1948, Geneva) has been the subject of numerous solo exhibitions around the world. Over the last decade alone, he has presented solo exhibitions at the Rockbund Art Museum, Shanghai (2021); KANAL – Centre Pompidou, Brussels (2021); Aspen Art Museum, Colorado (2019); Schirn Kunsthalle Frankfurt, Germany (2019); MUSEION, Bolzano, Italy (2018); Museo Madre, Naples, Italy (2018); Istituto Svizzero, Rome (2017); Le Consortium, Dijon, France (2014); Fernand Léger National Museum, Biot, France (2014); Dairy Art Centre, London (2013); Swiss Institute, New York (2012); and Peggy Guggenheim Collection, Venice, Italy (2011). Notable group exhibitions include Ice and Fire: A Benefit in Three Parts, The Kitchen, New York (2020); THE ARTIST IS PRESENT, curated by Maurizio Cattelan, Yuz Museum, Shanghai (2018); and The Trick Brain, Aïshti Foundation, Beirut (2017–2018). His work is in the permanent collections of many museums, including the Centre Pompidou, Paris; Getty Research Institute, Los Angeles; Kunstmuseum Basel, Switzerland; Museum of Modern Art, New York; and Louisiana Museum of Modern Art, Humlebæk, Denmark. Armleder lives and works in Geneva.

**DAVID
KORDANSKY
GALLERY**

John Armleder

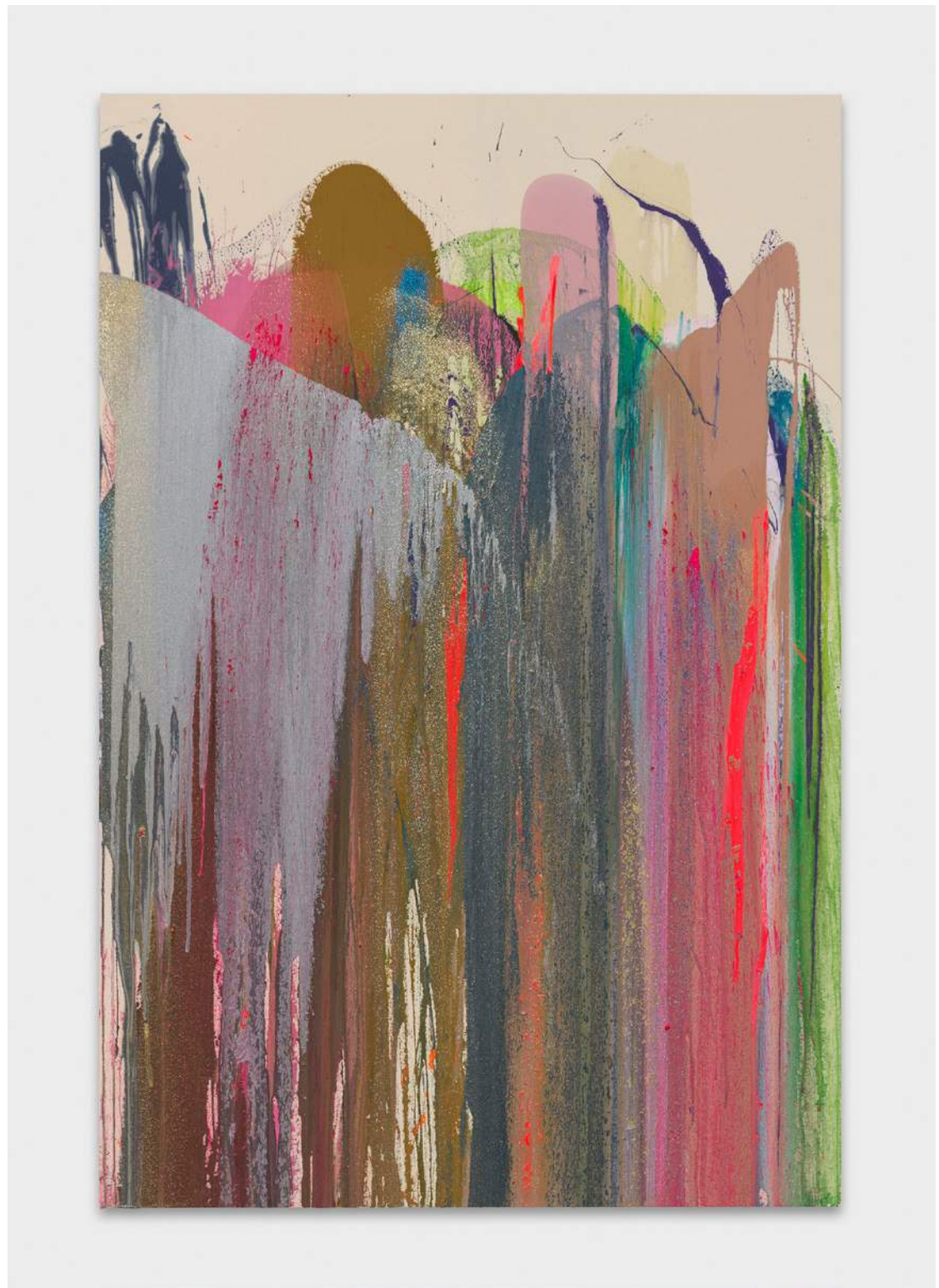
Taint, 2024

mixed media on canvas

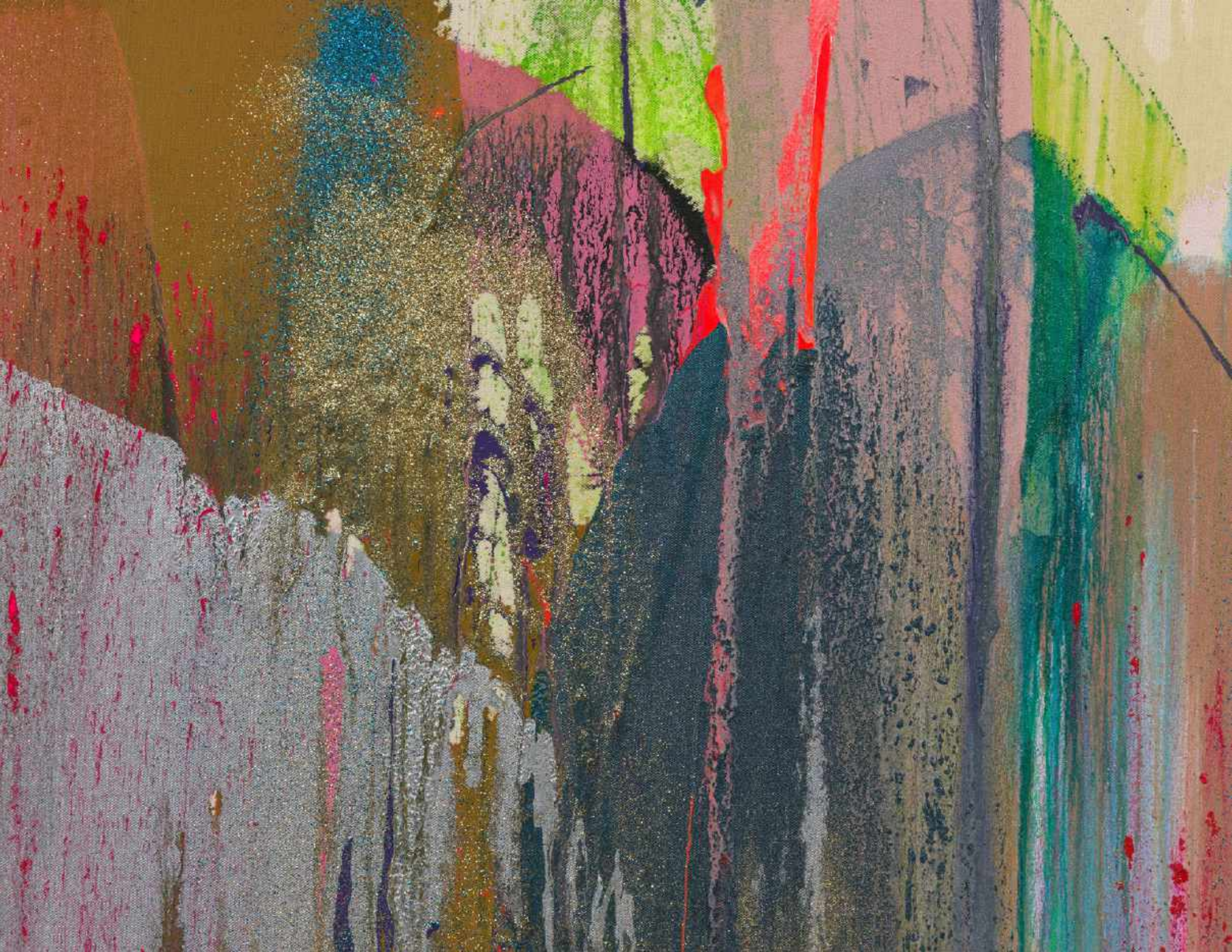
65 x 43 3/8 x 1 5/8 inches

(164.9 x 110 x 4 cm)

\$120,000







JARED BUCKHIESTER

Jared Buckhiester creates drawings, painting, and sculpture inspired by the pastoral landscapes encountered while growing up in the American South. Moving away from his background as a fashion photographer, Buckhiester utilizes oils and charcoal to create expressive compositions that depict distinct moments of action. In Don't believe them if they said I never loved you (2023), the artist shifts his focus to religious tradition. Here, a robed cleric, in muted violet tones, is seen holding a rosary as if in mid-prayer. As is the case in all of the artist's paintings, Buckhiester creates his own wooden frames, introducing a sculptural element to these two-dimensional works. In Untitled (2021), Buckhiester centers on his long-standing interest in military iconography and dress. Through a combination of quick, fluid gestures—like those swirling above the figure's shoulder—and more saturated areas of pigment, as seen in the patinated leather hat and chunky heeled boots, the artist showcases his unique ability to evoke feelings of unease as they relate to nostalgia, no matter the medium.

Jared Buckhiester (b. 1977, Dahlonoga, Georgia) has been the subject of solo exhibitions at venues including Dunes, Portland, Maine (2023); Lighthouse Works, Fishers Island, New York (2021); Clough-Hanson Gallery, Rhodes College, Memphis, Tennessee (2018). His work has been included in notable group exhibitions including elbow fist to make, Parker Gallery, Los Angeles

(2023); Toni Morrison's Black Book, curated by Hilton Als, David Zwirner, New York (2022); and One Day at a Time: Manny Farber and Termite Art, The Museum of Contemporary Art, Los Angeles (2018). His work is in the collection of the Morgan Library and Museum, New York. He received his BFA from Pratt Institute in New York and his MFA from Bard College in Annandale-on-Hudson in New York. Buckhiester lives and works in New York.

**DAVID
KORDANSKY
GALLERY**



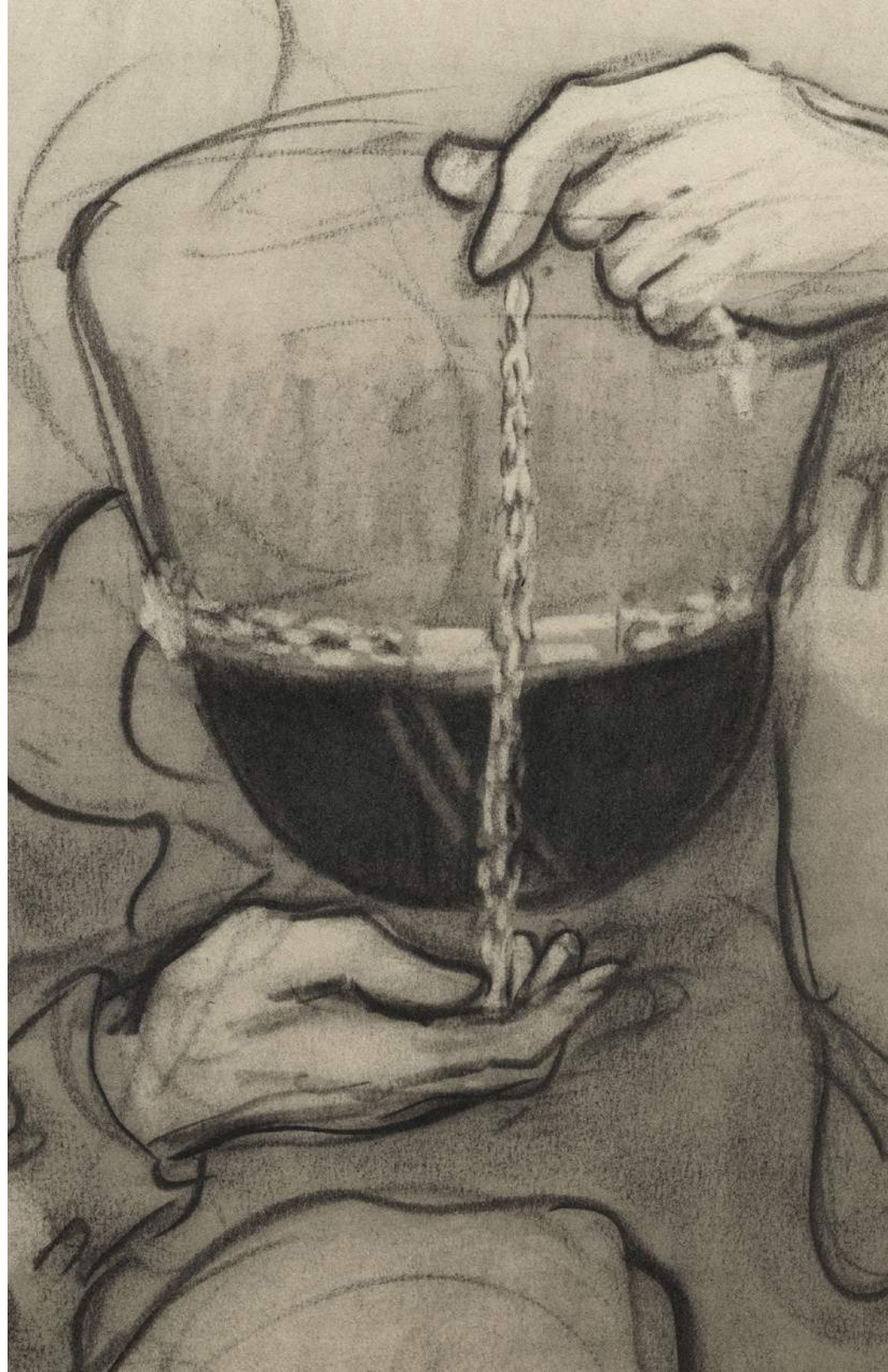
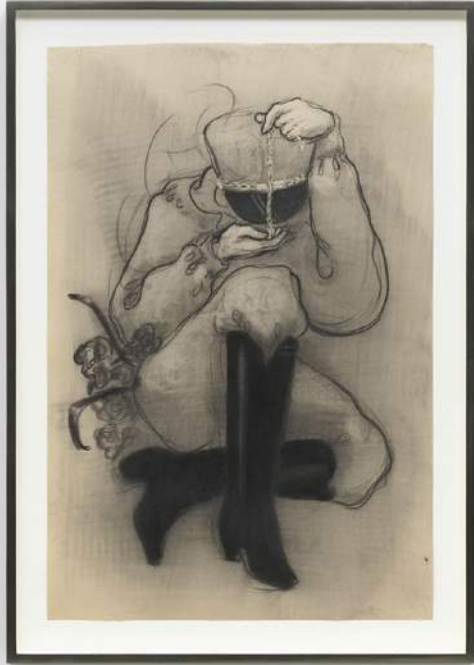
Jared Buckhiester
*Don't believe them if they
said I never loved you, 2023*
oil on canvas, in artist's frame
16 1/8 x 14 1/8 x 2 inches
(41 x 35.9 x 5.1 cm)
\$12,000



**DAVID
KORDANSKY
GALLERY**

Jared Buckhiester
Untitled, 2021
charcoal on newsprint
35 3/4 x 23 3/4 inches
(90.8 x 60.3 cm)
framed:
41 x 28 7/8 x 2 inches
(104.1 x 73.3 x 5.1 cm)
\$8,500





CHICO DA SILVA

Significant for both his visionary paintings and embrace of communal processes, Francisco (Chico) da Silva is one of Brazil's most prolific artists of the last century. Of Indigenous Peruvian and Brazilian descent, Chico grew up in the western Amazon before migrating to coastal Fortaleza, where he began creating paintings informed by indigenous cosmology, folklore, and his own inspired imagination. Animated animal forms interact with colorful plant life in compositions that forgo realism in favor of expressive, decorative, and abstract approaches to representation. Seventy years ago, these and other formal choices situated Chico's style as distinctly modern, attracting Western audiences whose attention was at times supportive and admiring, and at others verged on the exploitative. Nevertheless, the high demand for Chico's work led him to create the Pirambu School, where neighbors and local artists contributed to his studio practice under Chico's direction. Pirambu had the secondary (if unintended) effect of challenging dominant Western notions of individual artistic authorship, as evidenced by the gouache painting on view, which is likely an example of collective creation with no clear distinction between Chico's hand and those of his collaborators. Here, an imposing dragon-like animal confronts a smaller fish and the serpents nested inside of it, recalling the interactions of symbolic creatures from across global folkloric traditions. At the same time, Chico's radical sense of composition and pattern, including flower shapes, repetitive brush strokes, and graphic line formations make his teeming depiction of the natural and imagined world entirely unique.

Chico da Silva (b. Cruzeiro do Sul, Brazil circa 1910, d. 1985) has been the subject of numerous solo exhibitions including the recent major presentation Chico da Silva e o ateliê do Pirambu, Pinacoteca de São Paulo (2023). Other solo exhibitions include Chico da Silva: Sacred Connection, Global Vision, Museu de Arte Sacra, São Paulo (2022); Chico da Silva – O Renascer 100 Anos, Espaço Cultural Correios, Fortaleza, Brazil (2010); Retrospectiva Chico da Silva: do delírio ao dilúvio, Espaço Cultural do Palácio da Abolição, Fortaleza, Brazil (1989), among many others. 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); 33rd Biennale di Venezia, Venice, Italy (1966), among many others. 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, 1968

gouache and mixed media
on paper

30 1/8 x 44 3/8 inches
(76.5 x 112.6 cm)

framed:

35 1/8 x 49 3/8 x 2 inches
(89.2 x 125.4 x 5.1 cm)

\$85,000





SHAHRYAR NASHAT

Shahryar Nashat makes sculptures, videos, and other works in which the human body and its representations play a central role. However, this is not merely a matter of visual analysis. Rather, he gets at the very experience of what it means to be a body at a moment when the technologies that filter experience encourage fragmentation and distance. Desire, mortality, fragility, and resilience are among the thematic concerns his work addresses. In a new group of works that intersect with the formal and conceptual structures of painting, Nashat brings attention to the physical residues left behind when bodies make contact with other materials. Each of the Hustler works features an image of fabric that has been stained by sweat and other fluids. Nashat transforms the image into something with sculptural presence, rendering it on canvas in ink and acrylic gel, and foregrounding that which has been deposited, cast off, or shed. In addition to its unlikely, hybridized nature—the image seems to be composed equally from artificial and organic materials—the work is suggestive of how intimacy functions in a contemporary world in which distance and mediation are no longer considered impediments to connection. At the same time, it points to the classical nature of much of Nashat’s project, which incorporates experiences of harmony, balance, and poise alongside the grotesque, the uncanny, and the impassioned.

Shahryar Nashat (b. 1975, Geneva) is currently the subject of a solo exhibition at MASI Lugano, Switzerland, on view through August 18, 2024. He has also been the subject of solo presentations at institutions worldwide, including

the Art Institute of Chicago (2023); Renaissance Society, Chicago (2023); Museum of Modern Art, New York (2020); SMK—Statens Museum for Kunst, Copenhagen, Denmark (2019); Swiss Institute, New York (2019); Kunsthalle Basel, Switzerland (2017); Portikus, Frankfurt, Germany (2016); Schinkel Pavillon, Berlin (2016); Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts (2015); Palais de Tokyo, Paris (2014); Kunstverein Nürnberg, Germany (2010); and Kunst Halle Sankt Gallen, Switzerland (2009). Recent and notable group exhibitions include Ecstatic: Selections from the Hammer Contemporary Collection, Hammer Museum, Los Angeles (2023); Honestly Speaking: The Word, the Body and the Internet, Auckland Art Gallery, New Zealand (2020); Made in L.A. 2016: a, the, though, only, Hammer Museum, Los Angeles (2016); 20th Biennale of Sydney (2016); Le Grand Balcon, La Biennale de Montréal (2016); 8th Berlin Biennale (2014); and ILLUMInations, 54th Venice Biennale, Italy (2011). His work is in the permanent collections of a number of museums worldwide, including Centre Pompidou, Paris; Galleria d’Arte Moderna e Contemporanea di Bergamo (GAMEC), Turin, Italy; Kunstmuseum St.Gallen, Switzerland; Art Institute of Chicago; and Walker Art Center, Minneapolis. Nashat lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Shahryar Nashat
Hustler_18.JPG, 2024
acrylic gel and ink on
canvas, in artist's frame
52 1/8 x 42 1/8 x 1 1/2 inches
(132.4 x 107 x 3.8 cm)
\$45,000



FRED EVERSLEY

Fred Eversley is a key figure in the development of contemporary art from Los Angeles during the postwar period. Eversley synthesizes elements from several art historical movements associated with Southern California, including Light and Space. By placing the Cylindrical Lenses—which comprise his most recent body of work and the fruit of decades of research and experimentation—directly on the floor, Eversley puts his objects in relationship with the viewer’s body in ways that heighten the already immersive visual effects that characterize his Parabolic Lenses. “My work is all about energy,” Eversley says, “so playing with and pushing the boundaries of the parabola has been the focus of my work.” Here, he utilizes the plano-convex lens in a cylindrical tapered section; by focusing light to a single line, the silhouette of the sliced, angled plane creates parabolic arcs, both grounding bodily experience and leading the eye upward. Geometry also informs the experience of the work’s monochromatic blue hue, which gradually transitions from rich saturation at its bottom, where the object meets the floor, to colorless transparency at the apex.

Fred Eversley’s (b. 1941, Brooklyn, New York) presentation with Public Art Fund, Parabolic Light, is on view through August 25, 2024, at the Doris C. Freedman Plaza in New York’s Central Park. He has also been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2022–2023); Rose Art Museum, Brandeis University, Waltham, Massachusetts (2017); Art

+ Practice, Los Angeles (2016); National Academy of Science, Washington, D.C. (1981); Palm Springs Art Museum, California (1977); Newport Harbor Art Museum, Newport Beach, California (1976); and Whitney Museum of American Art, New York (1970). Recent group exhibitions include Light, Space, Surface: Selections from LACMA’s Collection, Los Angeles County Museum of Art (2023); Light and Space, Copenhagen Contemporary, Copenhagen (2021–2022); Soul of a Nation: Art in the Age of Black Power 1963–1983 (2017–2020, traveled to five venues); Space Shifters, Hayward Gallery, London (2018); Dynamo – A Century of Light and Motion in Art, Grand Palais, Paris (2013); Pacific Standard Time: Art in L.A. 1945–1980 (Getty Foundation, 2011; traveled to Gropius Bau, Berlin, 2012). His work is in the permanent collections of more than three dozen museums throughout the world, including Tate Modern, London; Guggenheim Museum, New York; Museum of Fine Arts, Houston; Whitney Museum of American Art, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Museum of Modern Art, New York; K11 Art Foundation, Hong Kong; and Los Angeles County Museum of Art. The first monograph dedicated to Eversley’s work was published by David Kordansky Gallery in 2022. Eversley lives and works in New York City.

**DAVID
KORDANSKY
GALLERY**

Fred Eversley

Untitled (cylindrical lens), 2024

cast polyurethane

97 3/4 x 19 x 17 inches

(248.3 x 48.3 x 43.2 cm)

SOLD

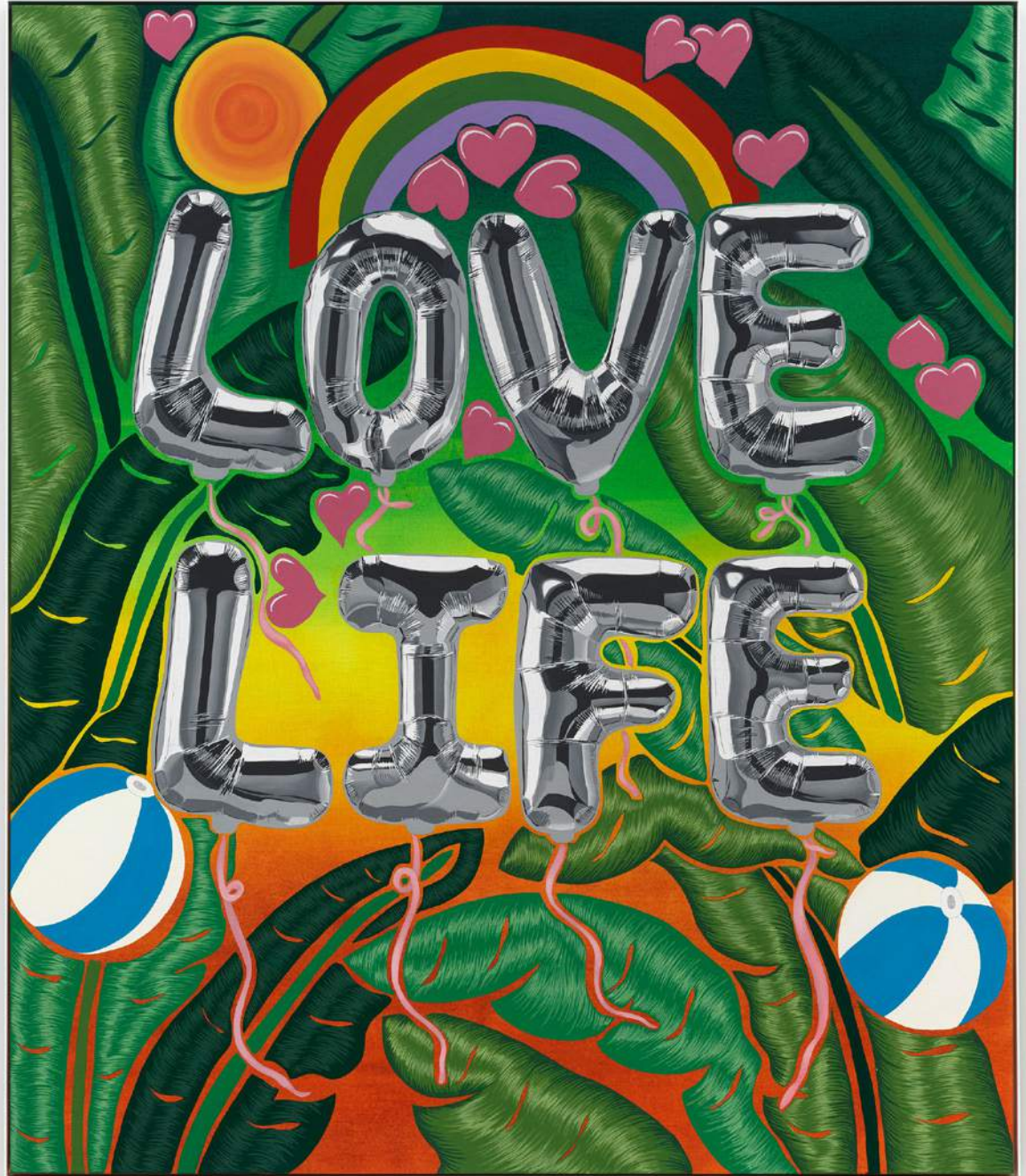


JOEL MESLER

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 heterogenous 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 a sunset, Mesler’s signature word paintings touch on phrases and spaces that were formative to Mesler throughout his childhood. In Untitled (Love Life) (2024), Mesler continues his use of lettering reminiscent of Mylar balloons, a thematic and formal device that will also feature prominently in an upcoming installation at Rockefeller Center opening in July 2024. The painting contains other signifiers of carefree leisure and good feeling, but it is also a sophisticated composition in which each element gives way to others in often surprising fashion. Stylized hearts, for example, slot into and around the irregular silhouettes of the banana leaves, so that foreground and background appear to be puzzled together, and Mesler’s sharp sense of design and craft suffuses the work with a high level of precision and intentionality. This is where the critical faculty—as well as his penchant for revisioning what memory is and how it functions—drives his practice, offsetting its vibrancy and tenderness with the edge that also accounts for its power.

Joel Mesler (b. 1974, Los Angeles) has been the subject of solo exhibitions at the 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 (Love 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)
SOLD

RASHID JOHNSON

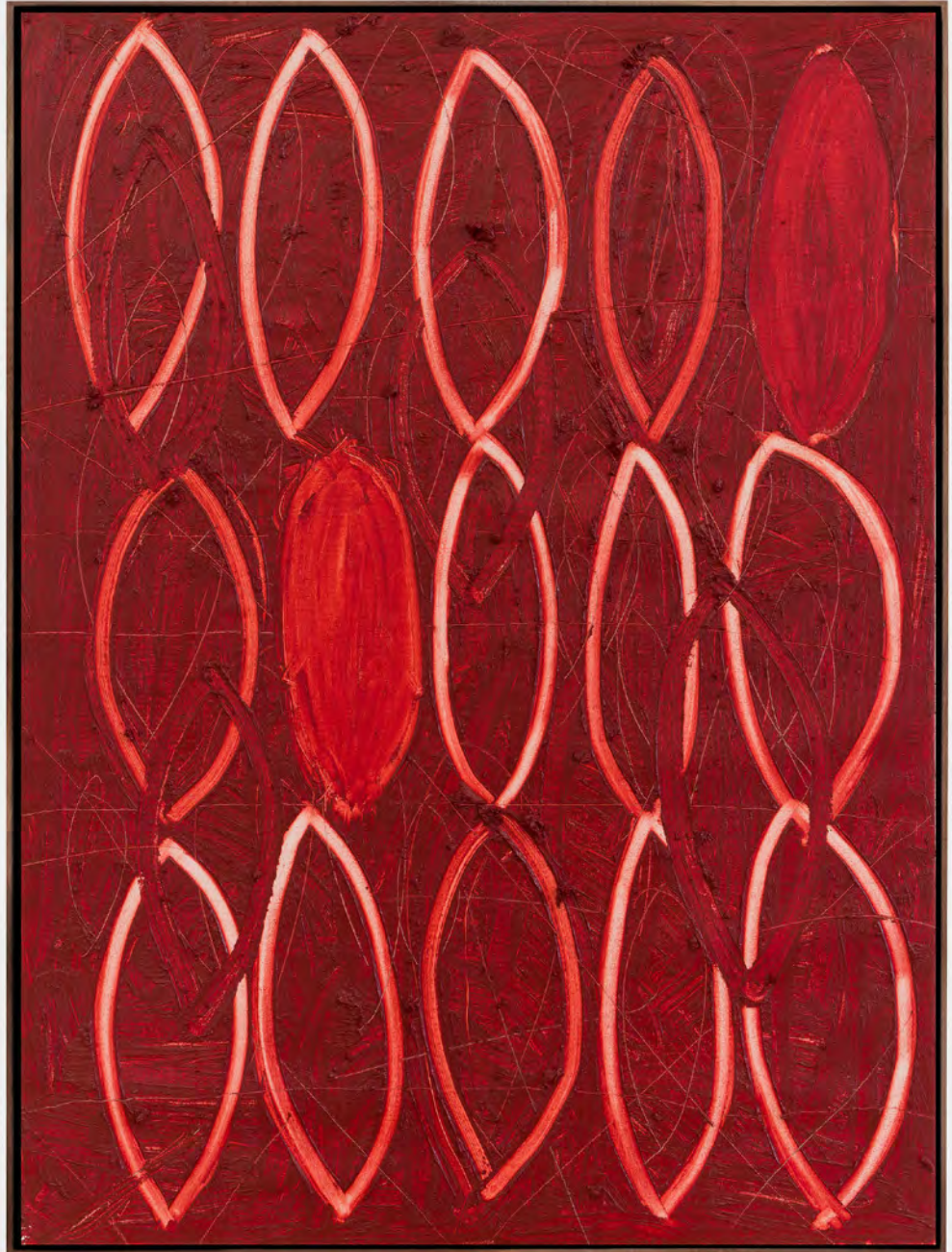
Rashid Johnson pursues formal innovation in a diverse range of mediums while simultaneously honing a sophisticated and deeply personal vision on a variety of themes such as his autobiography, social history, philosophy, and art history. He addresses the existential conditions of his own life and life itself by making works born of both critical insight and free-form material exploration. In recent groups of paintings, Johnson has developed a vocabulary that allows him to refer, both directly and obliquely, to identifiable themes while remaining in a largely abstract—which is to say poetic and allusive—state of mind. With the God Paintings, he focuses on a realm of human experience in which the concrete and the invisible have long been considered parallel tracks of observation. Seeing or questing after the divine requires the kinds of leaps of faith that also characterize interaction with art at a committed level. With the eye-like forms that Johnson repeats in a loose grid, he feels his way through this kind of seeing-beyond-seeing, even as he asserts the primacy of the art object through his attention to surface, gesture, and the sculptural qualities of oil pigments.

In 2023, Rashid Johnson (b. 1977, Chicago) was commissioned by the Whitney Museum of American Art to create New Poetry, an installation that bisects the museum's facade. He was one of six artists commissioned in 2022 by the Queens Museum, New York, and the Port Authority of New York and New Jersey to create a site-specific, permanent installation for Delta Airlines' new terminal

at the La Guardia Airport in Queens, New York. In 2021, the Metropolitan Opera, New York, commissioned Johnson to create large-scale artworks for its opera house, and a major outdoor sculpture by Johnson was installed at Storm King Art Center, New Windsor, New York. Johnson has been the subject of solo exhibitions at institutions including Museo Tamayo, Mexico City (2019); Aspen Art Museum, Colorado (2019); Kemper Museum of Contemporary Art, Kansas City, Missouri (2017), which traveled to the Milwaukee Art Museum (2017); Garage Museum of Contemporary Art, Moscow (2016); and Drawing Center, New York (2015). Notable group exhibitions include Grief and Grievance: Art and Mourning in America, New Museum, New York (2021); The Stomach and the Port, Liverpool Biennial, England (2021); Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art, New York (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; Guggenheim Museum, New York; Astrup Fearnley Museet, Oslo, Norway; Louisiana Museum of Modern Art, Humlebæk, Denmark; Fondation Louis Vuitton, Paris; Los Angeles County Museum of Art; and Museum of Contemporary Art Chicago. His first feature-length film, an adaptation of Richard Wright's Native Son, premiered at the Sundance Film Festival and was released on HBO in 2019. Johnson lives and works in New York.

**DAVID
KORDANSKY
GALLERY**

Rashid Johnson
God Painting "Carefree", 2023
oil on linen
49 3/4 x 37 3/4 x 2 1/2 inches
(126.4 x 95.9 x 6.3 cm)
SOLD



JASON FOX

For the last thirty years, Jason Fox has painted pictures that inhabit charged psychological spaces within American culture, as well as within the medium of painting itself. Known for creating idiosyncratic portraits in which pop icons, beloved musicians, mythological creatures, and his dog Duncan merge in optically-compelling hybrids, Fox's images describe beings arrested mid-emergence, disappearance, or evolution, and capture states in which the singularity of being "one thing" is replaced by the dualism of embodying "both." Fox describes his approach to figuration as the result of "the eternal desperation of the artist who's trying to create visual entertainment," emphasizing the playfulness at the core of his process, and the formal possibilities of his chosen formal structure to accommodate a myriad of stylistic experiments, including varying surface textures, surprising palettes, and surreal inflections. The act of drawing—and the line itself—are foundational to Fox's approach, and allow both his works on paper and his paintings to convey an improvisational sketchbook quality that energizes his composite subjects. In [Singer Songwriter](#) (2024), a red dragon or demon overlays a portrait of Joni Mitchell, its talons poised as if to fight, defend, or likewise strum the folk singer's guitar. The fruitful tension that arises when an idol like Mitchell meets an archetype of evil finds Fox marshaling an unlikely combination to humorous effect, unveiling the ways in which cultural figures become representatives of (or repositories for) our own melange of anxieties and fantasies.

Jason Fox (b. 1964, Yonkers, New York) has been the subject of solo exhibitions at David Kordansky Gallery, New York (2023); CANADA, New York (2021); and Almine Rech Gallery, Brussels (2018). Recent group exhibitions include [The Drawing Centre Show](#), Le Consortium, Dijon, France (2022); [Artists for New York](#), Hauser & Wirth, New York (2020); [Samaritans](#), Galerie Eva Presenhuber, New York (2019); and [Animal Farm](#), Brant Foundation Art Study Center, Greenwich, Connecticut (2017). His work is in the collections of the Aishti Foundation, Jal El Dib, Lebanon; Colby College Museum of Art, Waterville, Maine; and Hall Art Foundation, Reading, Vermont. Fox lives and works in Poughkeepsie, New York.

**DAVID
KORDANSKY
GALLERY**



Jason Fox

Singer Songwriter, 2024
acrylic and pencil on canvas
55 1/8 x 55 1/8 inches
(139.9 x 139.9 cm)

framed:
56 3/8 x 56 3/8 x 1 7/8 inches
(143 x 143 x 4.8 cm)
SOLD

HILARY PECIS

Hilary Pecis draws and paints tableaux in which interlocking fields of saturated color, geometric patterning, and bold linework provide views of sun-drenched domestic spaces and landscapes resonant with human presence. Working from source photographs she snaps of her surroundings, which include the natural and built environments of California, public and private interiors, still lifes, and direct references to the art historical cannon, Pecis's paintings are at once entries in an ongoing visual diary and sensory celebrations of the inexhaustible richness to be noticed in everyday life. In Pecis's world, the high-brow and colloquial are treated as equally deserving of attention, a stance the artist communicates through careful renderings of combinations at once intimate and idiosyncratic. The painting on view depicts a still life of potted plants, flower arrangements, books, fruit, a tape measure, and other household objects atop a high-contrast floral covering that lends dynamic weight to the lower half of the composition. Here, as in so many of Pecis's paintings, the inanimate scene is nonetheless enlivened by the fidelitous precision with which she renders graphic detail, her employment of a joyful range of hues, and a signature, slightly skewed perspective that pushes the picture toward the hyperrealistic, reiterating the dizzying optical vibrancy it captures.

Hilary Pecis (b. 1979, Fullerton, California) has been the subject of solo exhibitions at TAG Art Museum, Qingdao, China (2023); Rockefeller Center, New York (2021); Timothy Taylor, London (2021); Spurs Gallery, Beijing (2020); Rachel Uffner Gallery, New York (2020); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (2019). Recent group exhibitions include [The Interior Life: Recent Acquisitions](#), National Gallery of Art, Washington, D.C. (2023); [13 Women: Variation I](#), Orange County Museum of Art, Costa Mesa, California (2022–2023); [Present Generations: Creating the Scantland Collection of the Columbus Museum of Art](#), Columbus Museum of Art, Ohio (2021); [FEEDBACK](#), The School at Jack Shainman Gallery, Kinderhook, New York (2021); [L.A.: Views](#), Maki Gallery, Tokyo (2020); [High Voltage](#), The Nassima-Landau Project, Tel Aviv, Israel (2020); and [\(Nothing but\) Flowers](#), Karma, New York (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; Columbus Museum of Art, Ohio; Palm Springs Art Museum, California; and Aishti Foundation, Beirut. Pecis lives and works in Los Angeles.



Hilary Pecis
Black Tablecloth Arrangement, 2024
acrylic on linen
77 x 92 x 1 1/2 inches
(195.6 x 233.7 x 3.8 cm)
SOLD

DEREK FORDJOUR

Derek Fordjour makes paintings, sculptures, and installations whose exuberant visual materiality gives rise to portraits and multilayered compositions, often depicting athletes, performers, and other significant cultural figures. Through an intricate collage process of building up his canvases with layers of cut cardboard, newspaper, and other materials, Fordjour creates works that are as visually complex as their subject matter. In [The Amourettes](#) (2024), Fordjour depicts a trio of women singing on stage, lit via spotlight and adorned in matching pink sequin outfits. Reminiscent of the iconic girl groups of the 1950s and 1960s—such as The Ronettes or The Supremes—[The Amourettes](#) continues Fordjour's practice of documenting the legacy of African American performance traditions, in this case reflecting on the origins of pop music and the contributions of Black women in particular. Each aspect of the painting is layered, both in terms of meticulous material application, but also in the ways in which Fordjour can create a rich narrative history through universally recognizable, albeit imagined, imagery.

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 [The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time](#), Brooklyn Museum, New York (2021); [Present Generations: Creating the Scantland Collection of the Columbus Museum of Art](#), Columbus Museum of Art, Ohio (2021); and [100 Drawings from Now](#), The Drawing Center, New York (2020). 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 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, Connecticut as a core critic. Fordjour lives and works in New York.

**DAVID
KORDANSKY
GALLERY**



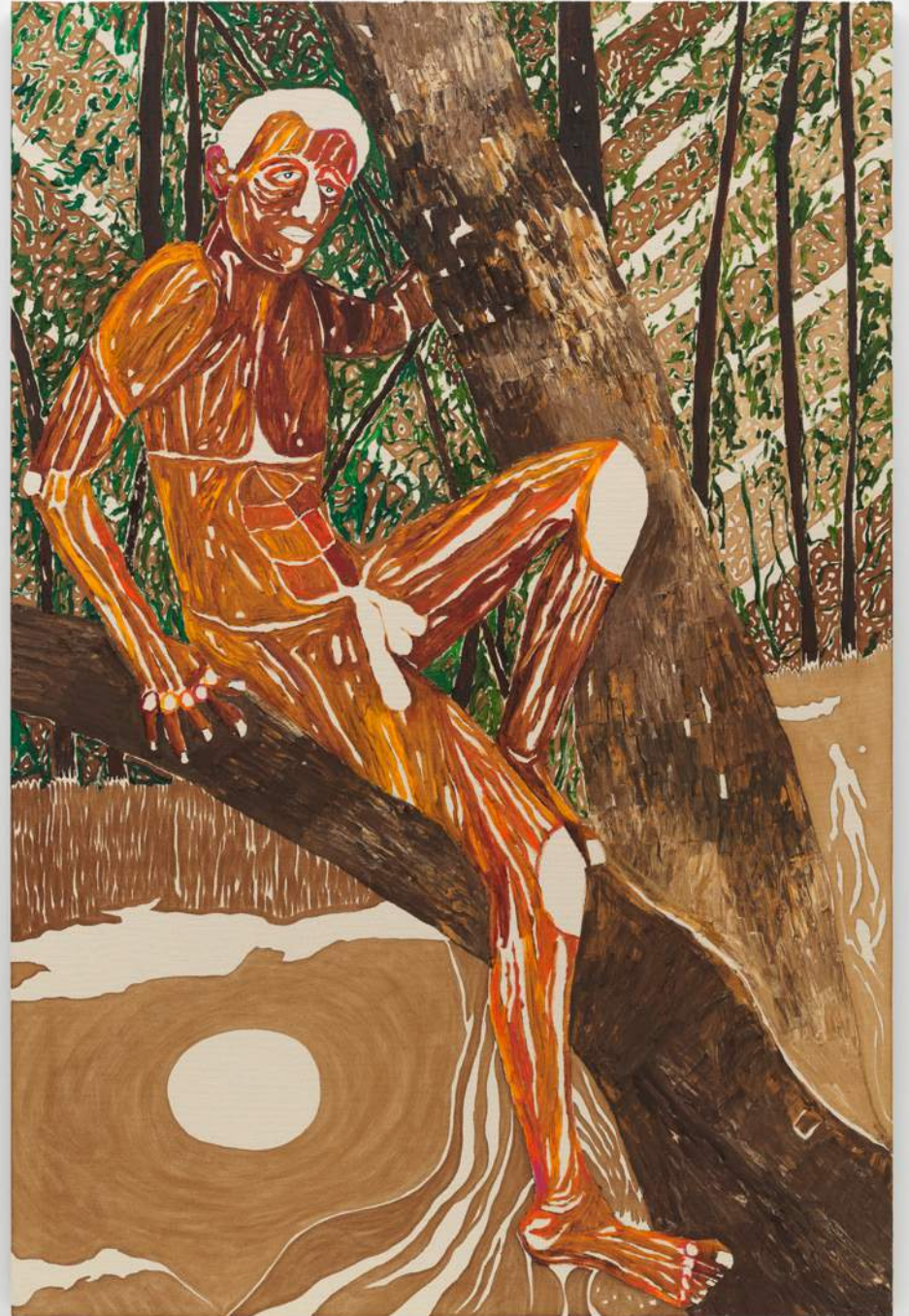
Derek Fordjour
The Amourettes, 2024
acrylic, charcoal, cardboard,
oil pastel, and foil on newspaper
mounted on canvas
87 x 67 inches
(221 x 170.2 cm)
SOLD

CHASE HALL

Chase Hall's representations of Black subjectivity respond to generational experiences and traumas encoded in American history. 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. Hall's approach to his medium extends beyond visual impact to consider the metaphorical significance of various materials, marshaling the white cotton canvas, for instance, to evoke ideas of double consciousness and—in his use of coffee to render skin tone—the history and symbolic suggestion of a crop native to Africa, but widely exported and globally consumed. Bather Above the Shallows (2024) highlights the ways in which Hall has increasingly integrated the figurative elements of his compositions with layered, lush, and resonant landscapes, calling attention to the fluidity with which subject and environment communicate with—and even become—one another. This holistic view has sociological, abstract, and formal expressions, especially because it allows Hall to move across his composition in ways that recall the all-over, field-oriented approaches of Abstract Expressionism. Indeed, for Hall, each sub-area of the composition becomes a place to explore and encounter new articulations of form and color, even those that offer no immediate link to the work's ostensible content. Ultimately, he mines the elusive connection between sensorial and representational ways of seeing and feeling the world, generating pictures that exude, speak, tell, and immerse.

Chase Hall (b. 1993, St. Paul, Minnesota) was 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 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 I 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
Bather Above the Shallows, 2024
acrylic and coffee
on cotton canvas
72 x 47 3/4 x 1 3/8 inches
(182.9 x 121.3 x 3.5 cm)
SOLD

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. Her vivid portraits depict those closest to her in candid poses during uncanny moments. In The burden of restraint (2024), Gribbon returns to her muse and wife, Mackenzie Scott, seen propping up a oval mirror to reflect a flower vase. Gribbon's work often engages in themes and icons that deal with queer culture. While Scott has a downward gaze in the image, we see her hand prominently featured in the foreground. The depiction of hands, particularly in lesbian iconography, is representative of desire, sexual agency, and a form of play. This work also highlights Gribbon's continued engagement with cinematic imagery, through the incorporation of props, vivid primary colors, and the spotlight effect seen throughout her work.

Jenna Gribbon (b. 1978, Knoxville, Tennessee) was the subject of a solo exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023). Recent group exhibitions include Making Their Mark, Shah Garg Foundation, New York (2023); 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 Kunstmuseum The

Hague, the Netherlands; Dallas Museum of Art; Marjorie Barrick Museum of Art, Las Vegas, Nevada; New Orleans Museum of Art, Louisiana; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; and FLAG Art Foundation, New York. Gribbon lives and works in New York.

**DAVID
KORDANSKY
GALLERY**



Jenna Gribbon

The burden of restraint, 2024

oil on linen

60 x 48 x 1 1/4 inches

(152.4 x 121.9 x 3.2 cm)

SOLD

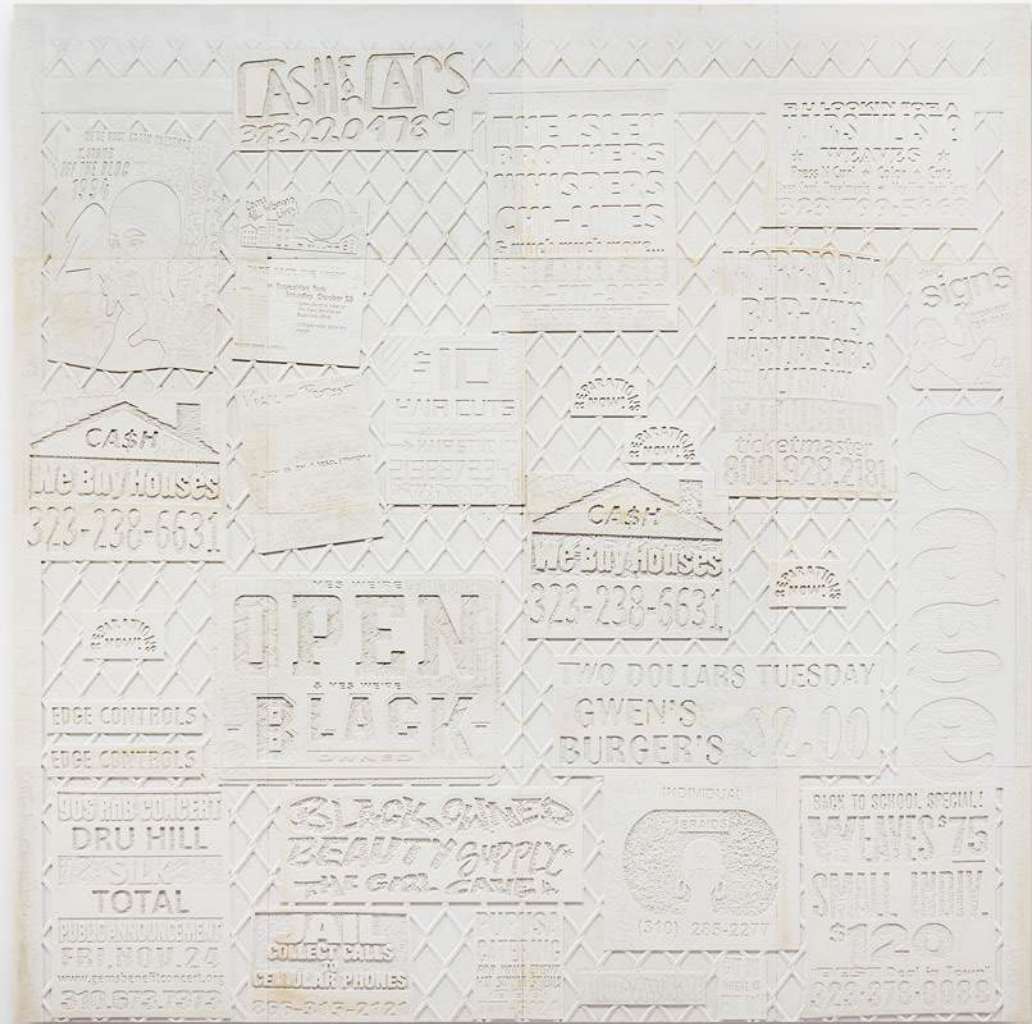
LAUREN HALSEY

Lauren Halsey rethinks possibilities for placemaking and cultural inheritance through the visionary production of sculptures, collages, installations, and site-specific projects. Engaging a range of mediums, Halsey's works originate in the abundant visual language of the South Central Los Angeles neighborhood where her family has lived for generations. As evidenced in the new engraving on view, Halsey continues this engagement with a monumental relief depicting a diverse array of phrases and signage that honor her neighborhood. While flyers with phrases like "We Buy Houses" tend to be ephemeral and short-lived pastings on phone poles and exterior walls, Halsey concretizes these and other signifiers that distinguish urban landscapes like South Central. Halsey's work uniquely interconnects contemporary visual culture with ancient and art historical techniques and typologies to produce works that address issues faced by people of color, particularly in urban settings, with a sense of civic urgency.

Lauren Halsey (b. 1987, Los Angeles) 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. Halsey is the 2021 recipient of the Seattle Art Museum's Gwendolyn Knight I

Jacob Lawrence Prize and received the Mohn Award for artistic excellence at the Hammer Museum's Made in L.A. 2018 biennial. 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 developing a major public monument for construction in South Central Los Angeles. Halsey lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lauren Halsey
Untitled, 2024
hand-carved gypsum on wood
94 1/4 x 94 1/4 x 3 inches
(239.4 x 239.4 x 7.6 cm)
SOLD

MARTHA DIAMOND

For more than sixty years, Martha Diamond created rich, atmospheric paintings and works on paper that capture the essence of the metropolis. As a native New Yorker, Diamond's early visual encounters with the city's vast geography and monumental architecture proved formative, laying the groundwork for her future commitment to conveying, in Diamond's words, "what the city looks like when you are walking through it" in all its sensory dimensions. By forgoing precisely-rendered details and objective depictions of depth of field, Diamond's paintings attend, instead, to the ways in which shapes, forms, time of day, and atmospheric conditions converge to create indelible impressions both immediate and remembered. The large and striking painting on view epitomizes Diamond's most perennial concerns in both subject and approach. While sparing in line and verging on pure abstraction, Projects (1988) is nonetheless unmistakable in its suggestion of windows repeating. The result of Diamond's signature wet-on-wet painting technique, bold, vertical brushstrokes imply the layered shapes of a receding background, simultaneously creating composition and inviting the eye to the work's undeniably material surface. Dominated by vibrant pinks dissolving into white, Diamond's highly selective palette imbues her field with the streaked quality of movement and temporality—color illuminated, reflected, or perceived through water, however fleetingly.

Martha Diamond (1944–2023) is the subject of a forthcoming survey exhibition co-organized by the Colby College Museum of Art in Waterville, Maine (on view July 13 – October 13, 2024) and The Aldrich Contemporary Art Museum in Ridgefield, Connecticut (November 17, 2024 – May 18, 2025). She has also had solo exhibitions at the New York Studio School (2004); Bowdoin College Museum of Art, Maine (1988); and Portland Museum of Art, Maine

(1988), among many others. She 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 MetaManhattan, Whitney Museum of American Art, New York (1984). Her work is in the permanent collections of many institutions, including the Art Institute of Chicago; Brooklyn Museum, New York; Colby College Museum of Art, Waterville, Maine; Guggenheim Museum, New York; High Museum of Art, Atlanta; Minneapolis Institute of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Museum of Modern Art, New York; National Gallery of Australia, Canberra; North Carolina Museum of Art, Raleigh; and Whitney Museum of American Art, New York. The recipient of an Academy Award for Art from the American Academy of Arts and Letters (2001), Diamond has taught at the Department of Visual and Environmental Studies, Harvard University, Cambridge, Massachusetts, and at the Skowhegan School of Painting and Sculpture, Madison, Maine. Diamond served on the Skowhegan School's Board of Governors from 1982–2018.

**DAVID
KORDANSKY
GALLERY**

Martha Diamond

Projects, 1988

oil on linen

72 x 57 x 1 1/4 inches

(182.9 x 144.8 x 3.2 cm)

framed:

73 x 58 x 2 inches

(185.4 x 147.3 x 5.1 cm)

SOLD



SAM MCKINNISS

The images, figures, and environments that appear in the paintings of Sam McKinniss speak to the uncanny, unsettling atmospheres of the internet and popular culture. [Cheng Dieyi](#) (2024) captures the lead character of the 1993 Chinese-Hong Kong epic historical drama, [Farewell My Concubine](#), a film celebrated for its extraordinary costumes and cinematography. The story depicts the troubled relationships between a group of Peking opera actors during twentieth-century China. McKinniss paints one of the most dramatic moments in the film, where Cheng looks longingly off-camera, his face embellished with stage makeup and light glittering in his eyes. Though intimately composed, the romantic color palette, and the intensity of the subject's visage, expresses the pain and beauty of the painting's source material. The film explores themes of gender and identity, as it blurs the lines between the actors' lives on-screen versus onstage. McKinniss's painting takes this one step further by capturing Cheng Dieyi's portrait on canvas, creating a third layer of separation between the character and his actor, Leslie Cheung. Showcasing McKinniss's wide-ranging thematic concerns, this presentation also includes [Reines marguerites \(after Fantin-Latour\)](#) (2024). Here, McKinniss paints a "copy" of a floral still life by the nineteenth-century French painter Henri Fantin-Latour, a series he began in 2010 as a way to "assert style as a political tool."

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 [Friends & Lovers](#), The FLAG Art Foundation, New York (2023–2024) and [Pictus Porrectus: Reconsidering the Full Length Portrait](#), Art&Newport, Rhode Island (2022). His work is in the permanent collections of the Institute of Contemporary Art, Miami; New Britain Museum of American Art, Connecticut; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and Williams College Museum of Art, Williamstown, Massachusetts. McKinniss lives and works in New York and Kent, Connecticut.

**DAVID
KORDANSKY
GALLERY**



Sam McKinniss
Reines marguerites
(after Fantin-Latour), 2024
oil on linen
14 x 11 x 1 3/8 inches
(35.6 x 27.9 x 3.5 cm)
framed:
15 1/2 x 12 1/2 x 2 inches
(39.4 x 31.8 x 5.1 cm)
SOLD

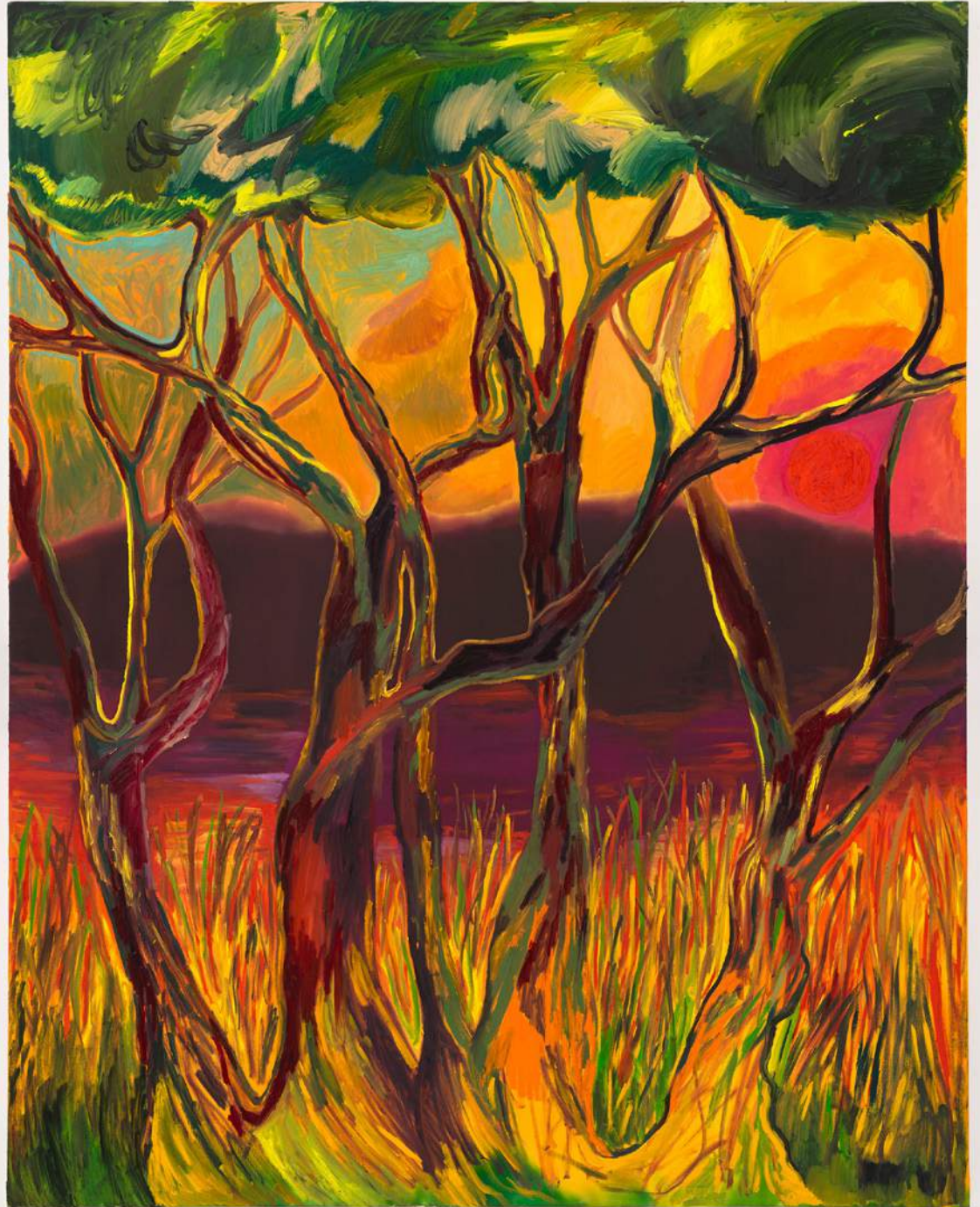
SHARA HUGHES

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. In Wide Net (2024), Hughes fills a vertical canvas with a cluster of dark, undulating trees against a fiery background. Hughes's landscapes can often be described as lush, both because of the vivid representation of foliage, but also because of the way she eschews a single focal point. The viewer's eye is first met with the grouping of four trees being enveloped by the tall grasses below, but quickly moves to the intense red sun and burgundy hills looming in the distance.

Shara Hughes (b. 1981, Atlanta) 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.; 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
Wide Net, 2024
oil, acrylic and dye on canvas
78 x 62 inches
(198.1 x 157.5 cm)
SOLD

LESLEY VANCE

Lesley Vance has honed an unmistakable visual language in which abstraction articulates its connections to realities both tangible and ephemeral. She has achieved this in numerous ways, emphasizing relationships between light and shadow, exploring different perceptions of space, and reckoning with the materiality of color. In Untitled (2024), the solid, muted peach and silvery-lilac tones are fluidly intersected with a textured gradient of dark blue and red—common in past examples of Vance’s work and highlighting a continued elaboration on form. While the artist often plays with scale, gesture and structure remain a consistent focus throughout her practice, with smaller canvases depicting zoomed-in views of the distinct weaving and swirling compositions she creates.

Lesley Vance (b. 1977, Milwaukee) has been the subject of solo and two-person exhibitions at Columbus Museum of Art, Ohio (2023); FLAG Art Foundation, New York (2012); Bowdoin College Museum of Art, Bowdoin, Maine (2012); and Huntington Library, Art Museum, and Botanical Gardens, San Marino, California (with Ricky Swallow, 2012). Vance has been featured in numerous group exhibitions, such as We Paint, Beaux-Arts de Paris (2022), Put It This Way: (Re) Visions of the Hirshhorn Collection, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022); Aftereffect: O’Keeffe and Contemporary Painting, Museum of Contemporary Art Denver (2019); Painter Painter, Walker Art Center, Minneapolis (2013); and Whitney Biennial 2010, Whitney Museum of American

Art, New York. Her work is in the permanent collections of the Dallas Museum of Art; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Milwaukee Art Museum; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; and Hammer Museum, Los Angeles, among many others. In 2019, Gregory R. Miller & Co. published a monograph surveying the last five years of Vance’s work. Vance lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY



Lesley Vance
Untitled, 2024
oil on linen
28 x 36 x 1 inches
(71.1 x 91.4 x 2.5 cm)
SOLD

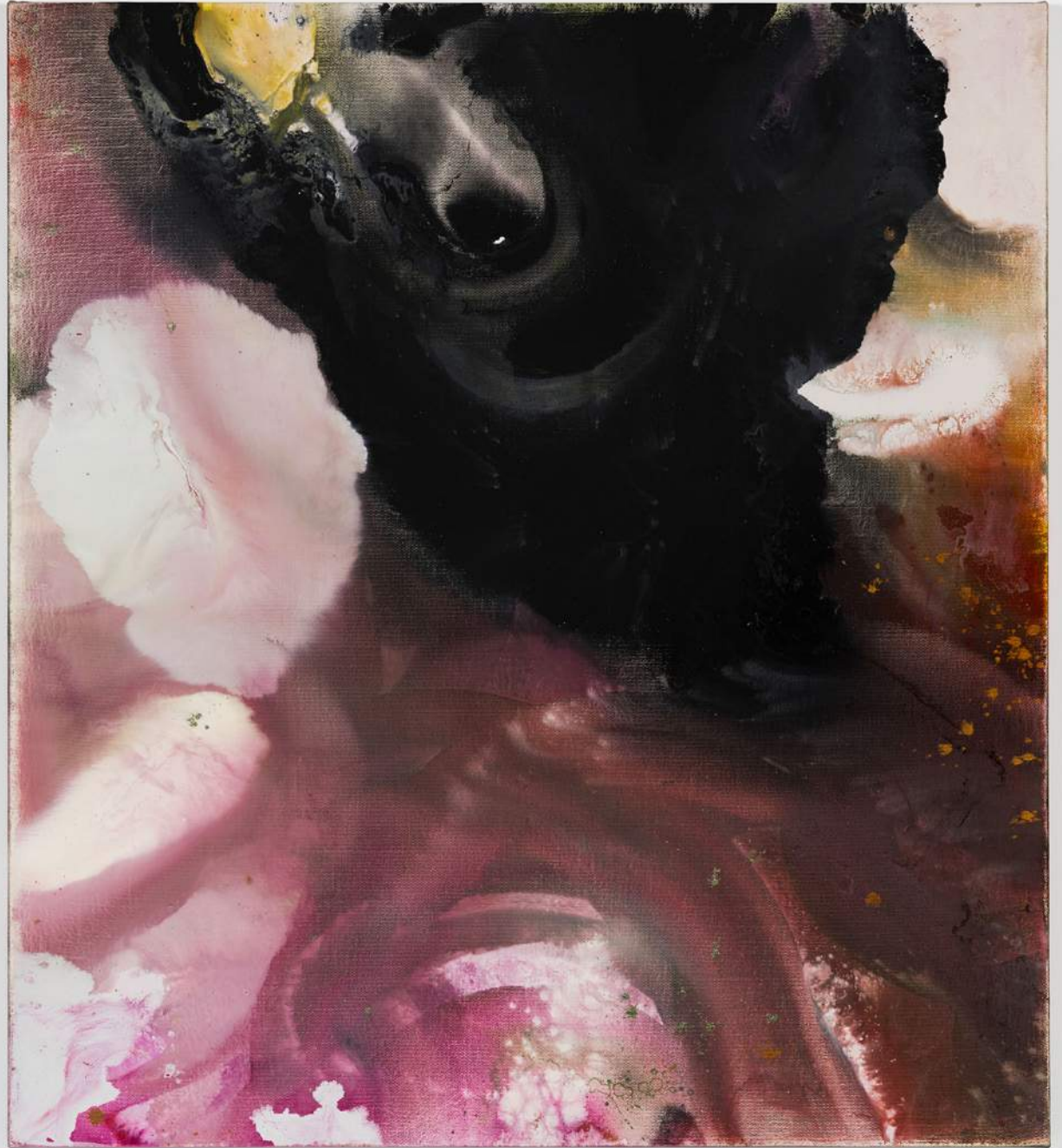
MARY WEATHERFORD

Mary Weatherford 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, *Sakura* (2024), black, white, and rose-colored plumes pool, bleed, overlap, and give way to deeper hues in a composition that recalls the boggling formation of organic matter. Weatherford's title is a nod to the cherry blossom trees that bloom each spring in Japan, which the artist encountered on a recent visit. In this new work, Weatherford uses expressive gestures and sublime atmospherics to evoke the power and mystery of the natural world and to locate the colors and surfaces vital to her singular depictions of natural phenomena.

Mary Weatherford (b. 1963, Ojai, California) was the subject of the survey exhibition *Canyon–Daisy–Eden*, which was on view 2020–2021 at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, and SITE Santa Fe, New Mexico. Other solo exhibitions of her work have been

presented at Museo di Palazzo Grimani, Venice, Italy (2022); Aspen Museum of Art, Colorado (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, California (2014); Todd Madigan Gallery, California State University at Bakersfield, California (2012); and LAXART, Los Angeles (2012). Recent group exhibitions include *13 Women: Variation II*, Orange County Museum of Art, Costa Mesa, California (2023); *Aftereffect: Georgia O'Keeffe and Contemporary Painting*, Museum of Contemporary Art Denver (2019); *Between Two Worlds: Art of California*, San Francisco Museum of Modern Art (2017); *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, National Museum of Women in the Arts, Washington, D.C. (2015); *Pretty Raw: After and Around Helen Frankenthaler*, Rose Art Museum, Brandeis University, Waltham, Massachusetts (2015); and *The Forever Now: Contemporary Painting in an Atemporal World*, Museum of Modern Art, New York (2014). Her work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Museum of Contemporary Art San Diego; Museum of Modern Art, New York; Tate Modern, London; Brooklyn Museum, New York; K11 Art Foundation, Hong Kong; and Museum of Contemporary Art, Los Angeles. In 2019, Lund Humphries published an in-depth monograph surveying the artist's oeuvre. Weatherford lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Mary Weatherford
Sakura, 2024
Flashe on linen
66 x 60 inches
(167.6 x 152.4 cm)
SOLD

Los Angeles

David Altmejd

L'esprit dans le temple de l'âme
May 11 – June 15, 2024

Lucy Bull

Ash Tree
May 11 – June 15, 2024

Bruts

Organized by Rashid Johnson
July 3 – August 24, 2024

Simphiwe Mbunyuza

INTLOMBE
July 3 – August 24, 2024

William E. Jones

Saturn Comes Again
July 3 – August 24, 2024

New York

Raul Guerrero

Terra Incógnita
April 25 – June 8, 2024

Keith Sonnier

Keith Sonnier: Inside Light, 1968–1970
June 22 – August 9, 2024

Fairs

Art Basel

June 11 – 16, 2024

Art Basel Paris

October 16 – 20, 2024