

An abstract painting featuring large, organic, flowing shapes in shades of yellow, light blue, and white. The shapes are layered and textured, with some areas showing dark grey or black brushstrokes, suggesting depth and movement. The overall composition is dynamic and non-representational.

DAVID
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Art Basel Miami Beach 2024

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Booth E22
Miami Beach Convention Center
December 4 – 8, 2024



Exhibiting Artists

Mario Ayala

Huma Bhabha

Matthew Brannon

Jared Buckhiester

Lucy Bull

Andrea Büttner

Martha Diamond

Fred Eversley

Derek Fordjour

Jason Fox

Sam Gilliam

Jenna Gribbon

Raul Guerrero

Jennifer Guidi

Chase Hall

Evan Holloway

Shara Hughes

Rashid Johnson

William E. Jones

Tala Madani

Simphiwe Mbunyuza

Sam McKinniss

Joel Mesler

Ivan Morley

Ruby Neri

Odili Donald Odita

Maia Cruz Palileo

Hilary Pecis

Adam Pendleton

Mai-Thu Perret

Torbjørn Rødland

Chico da Silva

Keith Sonnier

Ricky Swallow

Tom of Finland

Tristan Unrau

Lesley Vance

Mary Weatherford

Michael Williams

Betty Woodman

Fred Eversley

Fred Eversley is a key figure in the development of contemporary art from Los Angeles during the postwar period. While now based in New York, for more than five decades Eversley practiced in Venice Beach, California, where the coastal landscape of sunlight, sky, and ocean became integral to his exploration of energy driven possibilities of sculpture. Like other artists in the Light and Space group with which he's associated, Eversley's early work as an engineer inspired his eventual merging of scientific and artistic languages, and laid the groundwork for what would soon become a career-long fascination with a single geometric form—the parabola, “the one and only shape that is the perfect concentrator of all forms of energy.” While the artist is best known for his circular *Parabolic Lens* sculptures, the floor-based *Cylindrical Lens* on view exemplifies his earliest typology—to which he has recently returned—that he began exploring in the late 1960s by spinning resin in cylindrical tubes, and cutting the resulting tubes into various tapered shapes. This work marks Eversley's first foray into a two-color, two-layer cylindrical lens and his most dynamic and immersive expression of color to date. At nearly eight feet tall, Eversley's sculpture is at once formally minimal, technologically complex, and conceptually relational, in that any element in the surrounding space—a light source, a window, a human—is at once apprehended and transformed, altering the environment and artwork alike.

In November 2024, Fred Eversley's (b. 1941, Brooklyn, New York) largest public sculptural installation for permanent display, titled *PORTALS*, commissioned by Related Companies in a public-private partnership with the City of West Palm Beach, was inaugurated in Julian Abele Park

at One Flagler. From 2023 – 2024, Public Art Fund presented the outdoor installation *Fred Eversley: Parabolic Light* at Doris C. Freedman Plaza in New York's Central Park.

Eversley has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2022–2023); Rose Art Museum, Brandeis University, Waltham, Massachusetts (2017); Art + Practice, Los Angeles (2016); National Academy of Science, Washington, D.C. (1981); Palm Springs Art Museum, California (1977); Newport Harbor Art Museum, Newport Beach, California (1976); and Whitney Museum of American Art, New York (1970). Recent group exhibitions include *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, The Metropolitan Museum of Art, New York (2024); *Lumen: The Art & Science of Light*, Getty Center, Los Angeles (2024); *Particles and Waves: Southern California Abstraction and Modern Physics, 1945–1980*, Palm Springs Art Museum (2024); *Light, Space, Surface: Selections from LACMA's Collection*, Los Angeles County Museum of Art (2023); *Light and Space*, Copenhagen Contemporary, Copenhagen (2021–2022); and *Soul of a Nation: Art in the Age of Black Power 1963–1983* (2017–2020, traveled to five venues). 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. Eversley lives and works in New York City.

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Fred Eversley

Untitled (cylindrical lens), 2024
2-color, 2-layer cast polyurethane
95 3/8 x 28 x 14 inches
(242.3 x 71.1 x 35.6 cm)
\$600,000





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." His complex, Cubist-inspired takes on a surprising cross between singer-songwriter Joni Mitchell and a green dragon have proven to be one of the most reliable forums for his inventiveness. Works like *Sunset Song* (2024) also show how Fox is able to bring lightheartedness and a sense of the absurd to some of contemporary painting's most subtle and challenging experiments in composition. While elements of each figure's form are clearly discernible, the image quickly breaks down into a quasi-abstract series of hues, planes, and gestures, each of which appears to open to the others as if possessed by some natural force. Also quietly provocative is Fox's use of a variety of media, including pencil, which bring to the canvas the free and informal energy of drawing and comics, and which also assert the sculptural immediacy of the painting as an object in space. As a result, terms like "foreground", "background", and "depth of field" take on many meanings and valances, and otherwise familiar

cultural icons generate new ideas about what it means to live, think, and perceive in a creative mode.

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 *Blossom: The Tenth Anniversary of The Long Museum*, Long Museum, Shanghai, China (2024) *The Drawing Centre Show*, Le Consortium, Dijon, France (2022); *Artists for New York*, Hauser & Wirth, New York (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 Aïshti 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.

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Jason Fox

Sunset Song, 2024

acrylic and pencil on canvas

56 x 48 x 1 5/8 inches

(142.2 x 121.9 x 4.1 cm)

framed:

57 1/4 x 49 1/4 x 2 1/4 inches

(145.4 x 125.1 x 5.7 cm)

\$48,000





Jared Buckhiester

Acutely sensitive and technically refined, Jared Buckhiester creates paintings, sculptures, drawings, and photographs inscribed with the pathos of American queer experience. In Buckhiester's vision, figurative gestures ranging from the naturalistic to the surreal exaggerate the contortions required by masculinity. Moving fluidly between classical formal languages and materials, Buckhiester's artworks arrive like artifacts reimagined to communicate fraught experiences of constraint, concealment, and suppression—as well as the inevitability of their rupture. Infused with a subtle melancholy, *The Slattery's Tree* (2024), relies on the naturalistic presentation of a hillside in waning light to suggest a view apprehended through a single, subjective perspective, and the miraculous ability of painting to continue to carry affective weight. The untitled drawing on view, from 2023, demonstrates how Buckhiester uses the drafting process, rendering various elements of his picture to different degrees of completion, denoting the power and erotics inherent in sustained attention. A seated figure clutches an object near their chest, while the other hand, exquisitely rendered, rests on the brim of a large hat, masking the distress we assume their face must express. Such concealment occurs again and again in Buckhiester's drawings, especially those that feature uniformed, vaguely military figures. Hats and pointed boots, whose deep blacks and high shine recall the hyperbolic associations of cartoon garments, advertising, or

the iconic drawings of Tom of Finland—serve as multivalent signifiers of power, costuming, and performance.

Jared Buckhiester (b. 1977, Dahlonaga, Georgia) has been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2024; curated by Hilton Als); 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.

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Jared Buckhiester

Untitled, 2023

charcoal on paper

42 x 30 inches

(106.7 x 76.2 cm)

framed:

47 1/4 x 35 1/4 x 2 inches

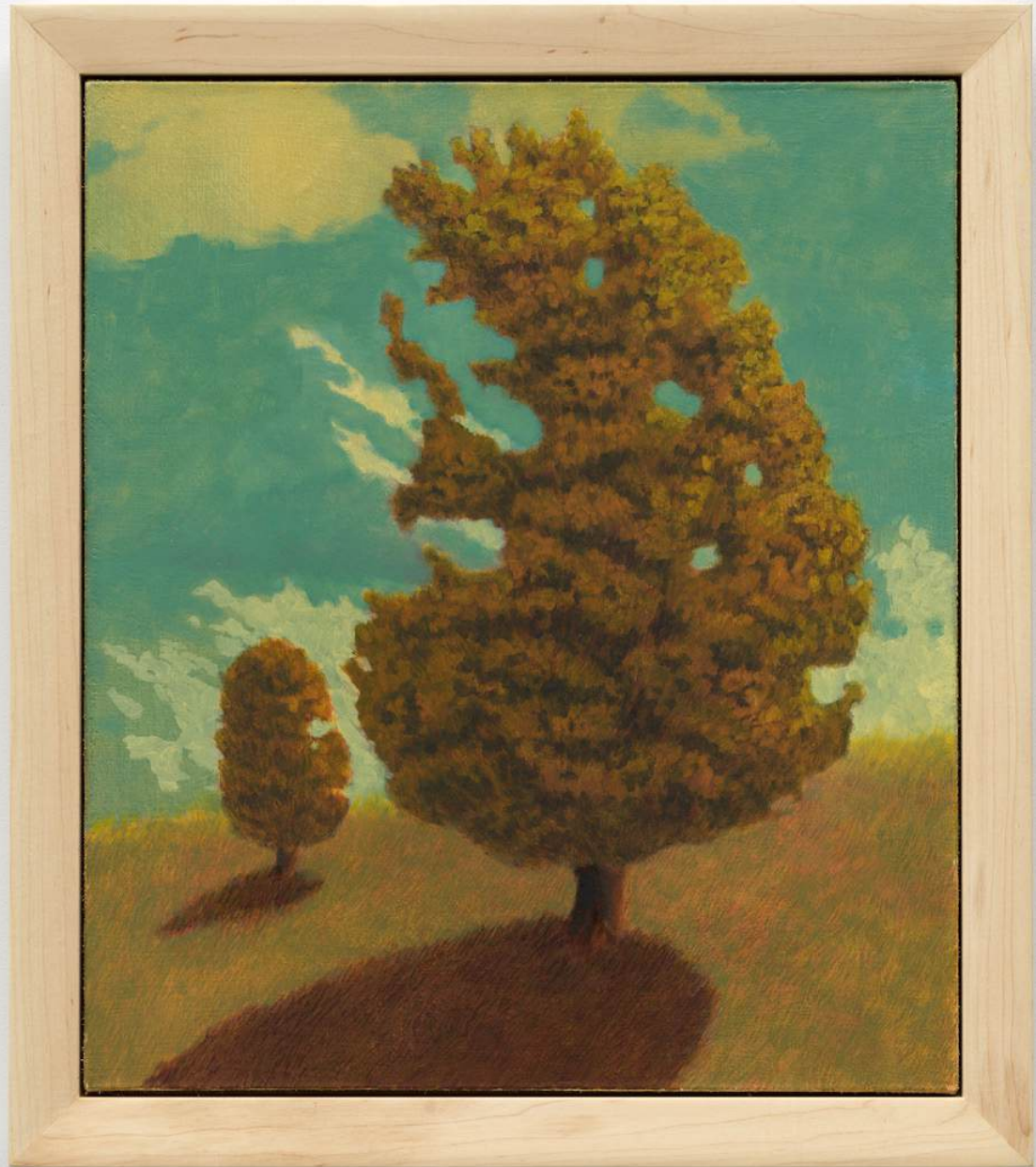
(119.9 x 89.4 x 5.1 cm)

\$10,000





**DAVID
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GALLERY**



Jared Buckhiester

The Slattery's Tree, 2024
oil on canvas, in artist's frame
25 1/4 x 22 1/8 x 2 1/8 inches
(64.1 x 56.2 x 5.2 cm)
\$15,000



Derek Fordjour

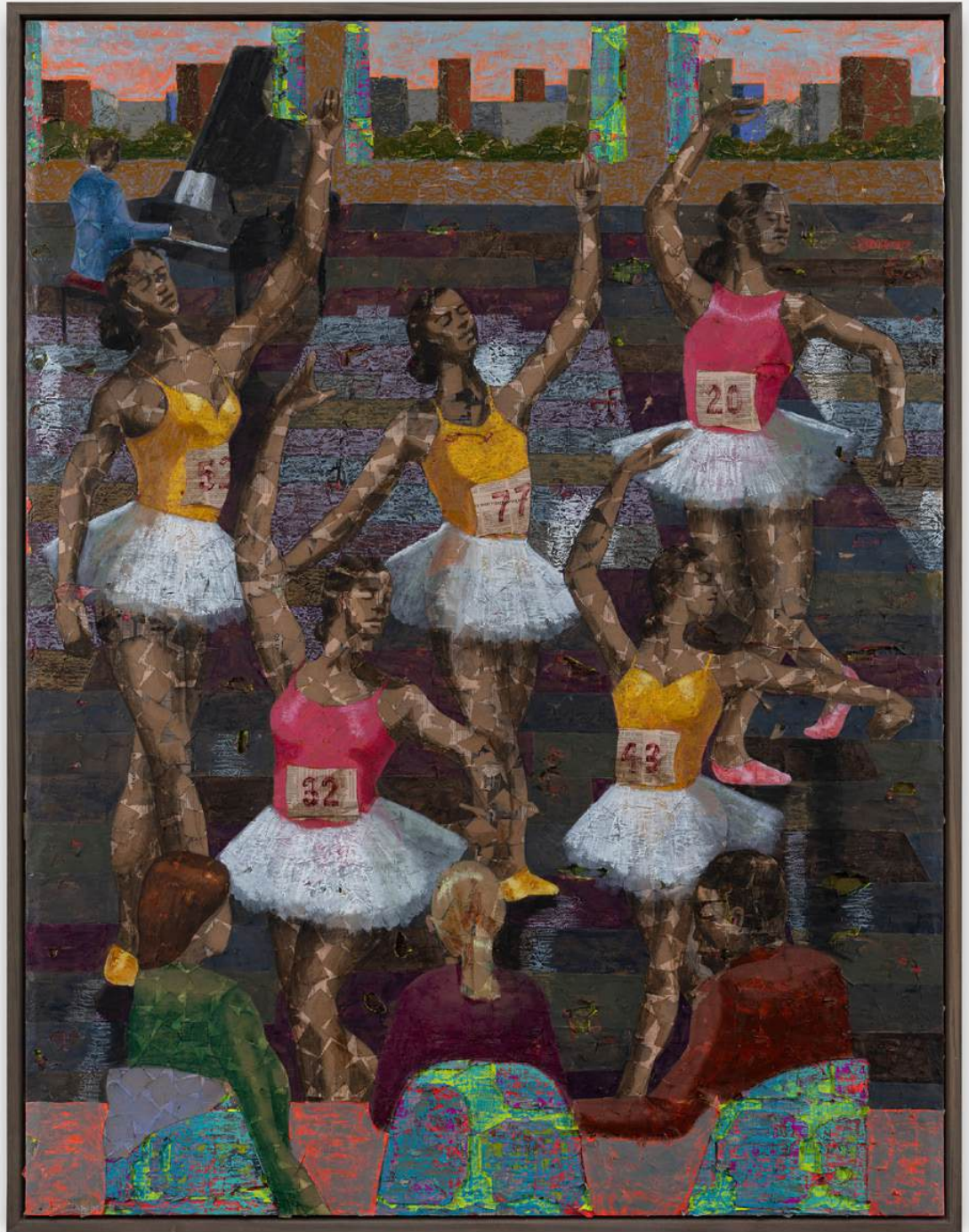
Derek Fordjour makes paintings, sculptures, installations, and performances of sweeping scope and exuberant materiality. Employing a process that includes the meticulous layering, painting, and tearing away of cardboard and newspaper on canvas, the subjects of Fordjour's multivalent portraits and scenes are doubly animated by the physical activity of their surfaces, as in the work on view. *La Classe de Danse* (2024) finds the artist returning to a theme that has inspired a number of major works over the last few years. By bringing together his interests in movement, performance, and class mobility, Fordjour has created an image whose complexity and conceptual reach are matched by its compositional sophistication and sheer textural interest. And while the subjects of the work are ostensibly the five dancers posed in attitude, the observers in the extreme foreground and the piano player in the background all make important contributions to the overall tenor of the work. Beginning with the selection of the painting's French-language title—taken from an 1874 oil painting by Edgar Degas—Fordjour establishes a scene in which dancing exists as both a real-time, highly physical activity in which the energy of the present obscures past and future, and as an activity that requires the choreography of countless demographic, financial, and power-based factors. This multi-layered reality finds expression in the material layers he uses to construct both surface and image, and in the endless stories of the world's growth and decay printed on the newspaper integrated seamlessly into the ground of the work. From an allegorical perspective, Fordjour seems to be reflecting on what it means to engage in aesthetic production at every level, to leave traces on a constantly shifting surface of competing interests,

and to move with flair and grace through a landscape full of questioning glances and supporting improvisations alike.

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 *Get in the Game: Sports, Art, Culture*, San Francisco Museum of Modern Art (2024); *Reverberations*, Museum of Contemporary Art, Los Angeles (2024); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Abstraction after Modernism: Recent Acquisitions*, Menil Collection (2024); *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York (2024); *Windrush: Portraits of a Pioneering Generation*, Palace of Holyroodhouse, Edinburgh, Scotland (2023); and *NGV Triennial*, National Gallery of Victoria, Melbourne, Australia (2023–2024). His work is in the permanent collections of institutions including the Whitney Museum of American Art, New York; Dallas Museum of Art; the Royal Collection, United Kingdom; Pérez Art Museum Miami; Los Angeles County Museum of Art; Brooklyn Museum, New York; Museum of Contemporary Art Chicago; and The Studio Museum in Harlem, New York. Fordjour lives and works in New York.

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Derek Fordjour
La Classe de Danse, 2024
acrylic, charcoal, cardboard,
and oil pastel on newspaper
mounted on canvas
85 x 65 inches
(215.9 x 165.1 cm)
\$350,000





55

77

20

32

43

Sam Gilliam

Sam Gilliam is one of the great innovators in postwar American painting. Emerging among the Washington Color School—a loosely-associated group of Washington, D.C. artists including Kenneth Noland and Alma Thomas, who experimented with color and its application—Gilliam is perhaps best known for his Drape paintings, in which color-rich canvases are suspended, free of stretchers, from the walls and ceilings of exhibition spaces. Prior to removing the canvas from the stretcher, Gilliam’s creation of his Beveled-edge or Slice paintings redefined the traditional viewing experience, drawing attention to both the contexts in which art is experienced and refreshing viewers’ awareness of the works at their most foundational level, as sheer visual phenomena. In the painting *Annie* (2021), Gilliam uses watercolor, a material he worked in intermittently from the 1960s until the end of his life, for its chance effects and chromatic possibilities. Inspired by the improvisational ethos of jazz, Gilliam matched the fluidity inherent in his materials with a fluidity of process. “The real thing is not to have control of what happens,” he noted of his watercolors, “but just to set it into motion.” By folding, pleating, and otherwise manipulating the highly absorbent washi, a traditional Japanese paper, the resulting composition is defined by vertical washes of color that mirror, merge, and saturate in dense lines that mark the creasing process. At the same time, mysterious blips of green and discrete cracks of yellow challenge any comprehensive understanding of the underlying methods that produced them.

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. In 2023, the Sam Gilliam Foundation established the Sam Gilliam Award with Dia Art Foundation.

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Sam Gilliam

Annie, 2021
watercolor on washi paper
71 3/4 x 39 3/8 inches
(182.2 x 99.9 cm)
framed:
75 1/4 x 43 1/4 x 2 inches
(191.1 x 109.9 x 5.1 cm)
\$350,000





Andrea Büttner

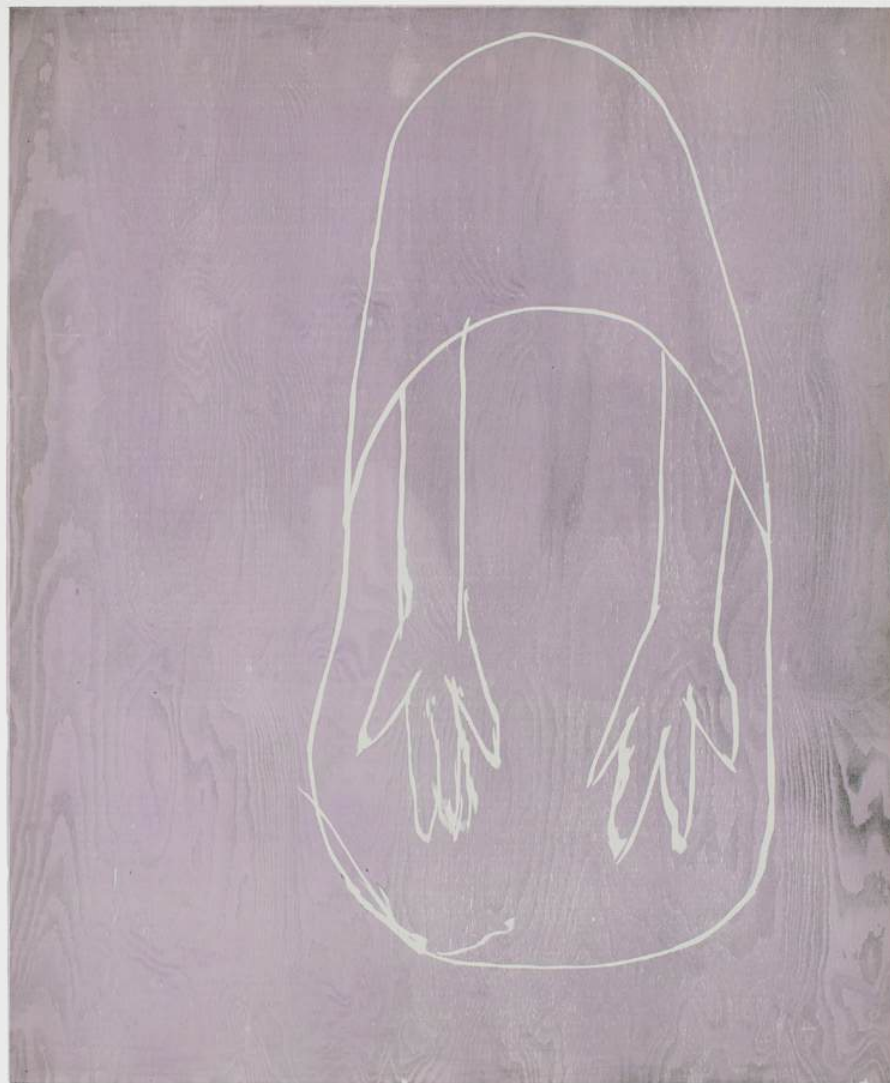
Andrea Büttner's multimedia practice radically embraces the low, the humble, and the overlooked aspects of everyday life. While her work is organized along research-driven lines, it often takes shape in viscerally tangible objects, indebted to traditional modes of expression, whose materiality takes center stage. *Beggar* (2016) is an example of her long-standing commitment to the woodcut as a medium notable both for its history and the stark immediacy of execution it elicits. With bowed head and outstretched hands, the shrouded beggar emerges from a field of lilac pigment with paradoxical dignity. At once hidden and completely vulnerable, the social and psychological questions the figure raises can also be read, in an art setting, as questions about what it feels like to display the products of one's private labor before a discerning and possibly judgmental audience.

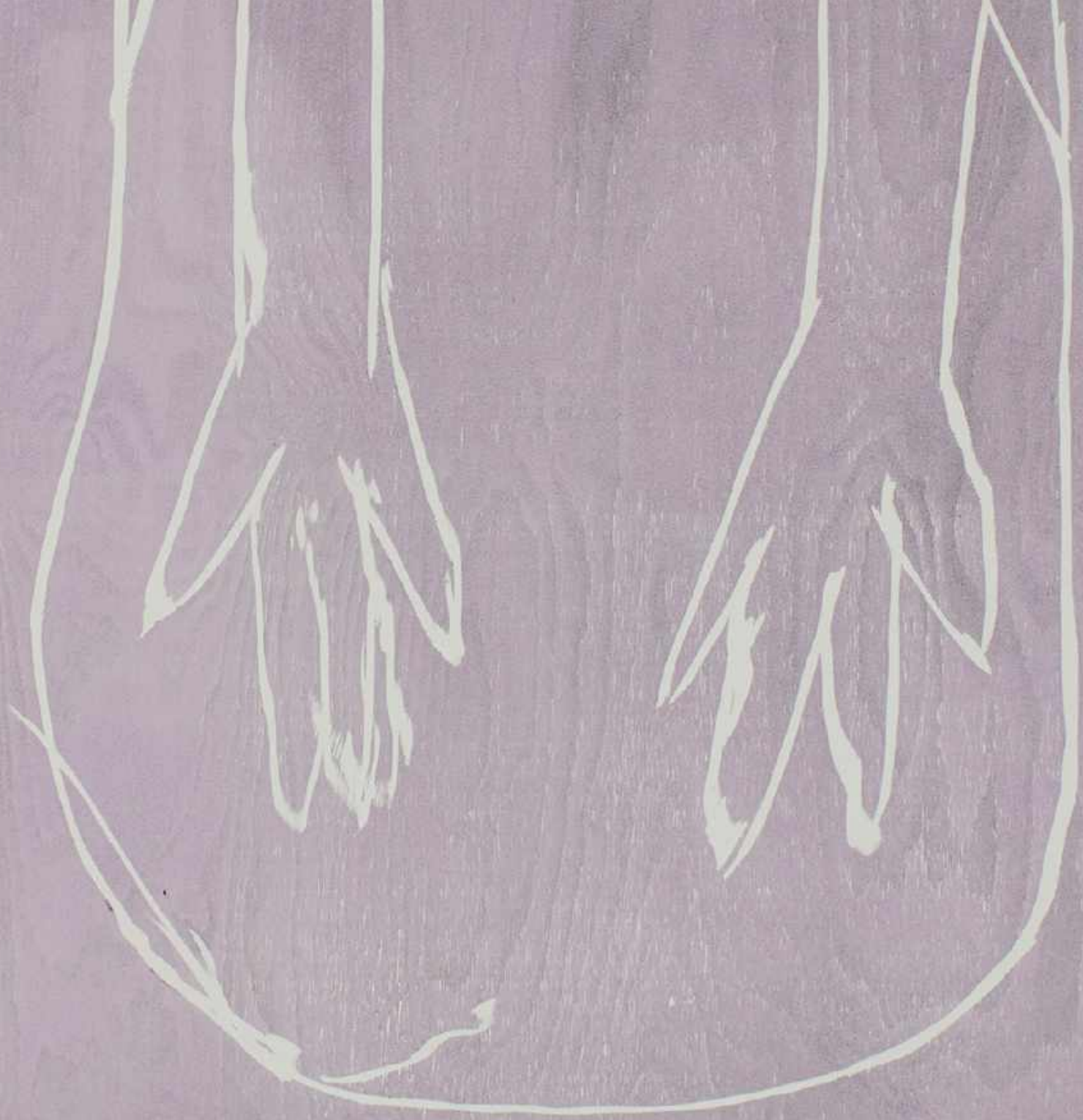
Andrea Büttner (b. 1972, Stuttgart, Germany) was shortlisted for the Turner Prize in 2017. Büttner has been the subject of solo exhibitions at institutions including K21 – Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (2023–2024); Kunstmuseum Basel, Switzerland (2023); Bergen Kunsthall, Norway (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 *FANTASMA DA LIBERDADE*, Anozero Biennale de Coimbra, Portugal (2024); *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; The 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
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GALLERY**

Andrea Büttner
Beggar, 2016
woodcut
64 1/2 x 55 1/4 inches
(163.8 x 140.3 cm)
framed:
67 1/2 x 58 1/4 x 2 inches
(171.4 x 147.9 x 5 cm)
unique
\$20,000





Hilary Pecis

Hilary Pecis makes paintings and drawings in which interlocking fields of saturated color, geometric patterning, and bold linework form tableaux of sun-drenched domestic still lifes and landscape environments. Pecis's paintings begin in the diaristic process of snapping photos of her daily life, then referring to select images to craft vibrant, hyperrealistic scenes bursting with the plants, animals, objects, and architectures that comprise a distinct slice of visual life. *Front Side, Back Side* (2024), the polyptych painting on view employs exaggerated scale and perspective to capture a table abundant with flower arrangements, candles, fruit, and a richly-patterned cloth—a space noticeably free of figures but nonetheless charged with the feeling of nearby human presence. Pecis's six-paneled work takes the form of a Japanese *byōbu*, or folding screen, in which classical narratives, historical events, and poetic illustrations are depicted across hinged panels to create an image at once segmented but continuous. By the fifteenth century, painted screens were ubiquitous elements of the Japanese interior, used for dividing spaces, creating privacy, and for their decorative properties. Here, Pecis's enduring interest in the domestic environment finds new expression in the choice to work in a form—the hinged screen—long associated with interior spaces. And just as recursive depictions of *byōbu* occasionally appeared nested within screen paintings, so, too, does Pecis's painting function on a metarepresentational level, as a mirror of the room it might inhabit.

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); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (2019). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *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, California; Columbus Museum of Art, Ohio; Palm Springs Art Museum, California; Museum of Fine Arts Boston, Massachusetts; and Aishti Foundation, Beirut. Pecis lives and works in Los Angeles.

DAVID
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Hilary Pecis
Front Side, Back Side, 2024
acrylic on linen in folding frame
installation dimensions variable,
approximate installation dimensions:
76 1/4 x 94 x 50 inches
(193.7 x 238.8 x 127 cm)
\$225,000



Ruby Neri

Ruby Neri takes the full range of human interaction as her subject, producing works in which she depicts relationships as alternately mythological, mundane, ecstatic, inscrutable, hilarious, and tragic. The psychological dimension of Neri's vision is notable for the depth at which it operates as well as the paradoxical lightness—of touch and of mood—that it can simultaneously hold. Her ceramics have long been a forum in which such a wide range of feelings are given expression. In *Trinity* (2024), Neri continues to explore a theme that has captured her attention in several recent works. By stacking figures on top of one another and experimenting with differences in scale, she finds a way to represent both the body and emotions by placing human figures in a range of positions vis-a-vis one another. Here, a powerful female figure, whose arms refer to the handles on classical vessels, supports a smaller female figure on her head. Together, they constitute a form that, in addition to its figurative complexity, also reads as a kind of landscape, one with its own unique geology and flora. The striated textures that animate the work's surface are reminders of the importance that line and drawing play in Neri's production in both two- and three-dimensions, as well as the influence that street art and her role as a key member of the San Francisco-based Mission School in the 1990s continue to exert on her work. As a result, she is able to combine monumentality and speed in ways that challenge expectations about formality, informality, and immediacy.

Ruby Neri (b. 1970, San Francisco) will be the subject of a solo exhibition at the Manetti Shrem Museum of Art in Davis, California from January 25 through May 5, 2025. Neri was also the subject of the 2018 two-person exhibition, *Alicia McCarthy and Ruby Neri / MATRIX 270*, at the Berkeley Art Museum and Pacific Film Archive (BAMPFA) in California. Recent group shows include *Funk You Too!*, Museum of Arts and Design (2023), New York; *The Flames: The Age of Ceramics*, Musée d'Art Moderne de Paris (2021–2022); *New Time: Art and Feminisms in the 21st Century*, BAMPFA, California (2021); *The Domestic Plane: New Perspectives on Tabletop Art Objects, Objects Like Us*, Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2018); *From Funk to Punk, Left Coast Ceramics*, Everson Museum of Art, Syracuse, New York (2017); *Fertile Ground: Art and Community in California*, Oakland Museum of California and San Francisco Museum of Modern Art (2014); *Energy That is All Around: Mission School*, Grey Art Gallery, New York University, New York (2014); *Busted*, High Line, New York (2013); and *Made in L.A. 2012*, Hammer Museum, Los Angeles (2012). Her work is in the permanent collections of The Museum of Contemporary Art, Los Angeles; The Museum of Contemporary Art, San Diego; Brooklyn Museum, New York; de Young museum, San Francisco; and Hammer Museum, Los Angeles. Neri lives and works in Los Angeles.

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Ruby Neri
Trinity, 2024
ceramic with glaze
30 1/2 x 21 x 11 inches
(77.5 x 53.3 x 27.9 cm)
\$30,000



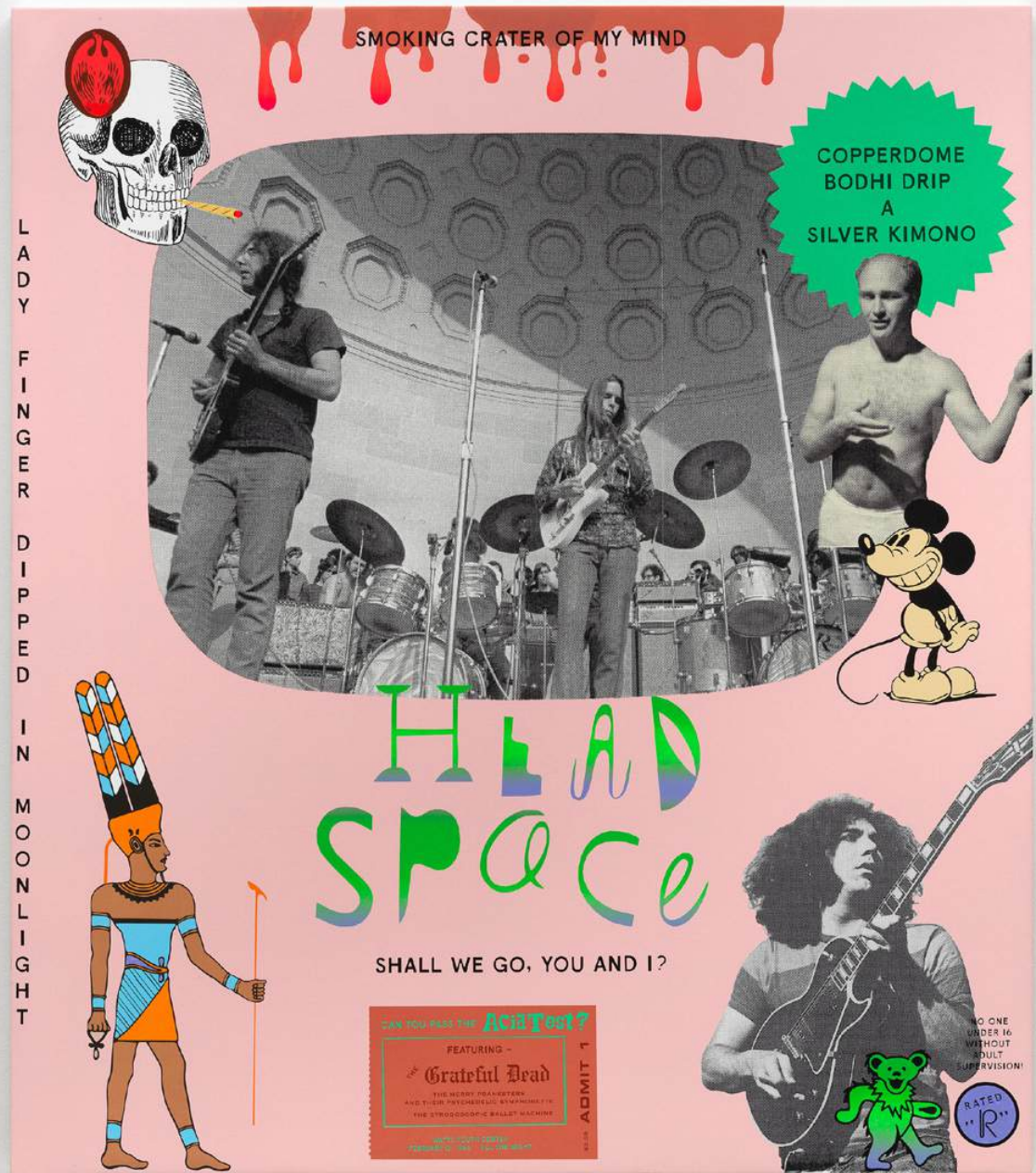
Matthew Brannon

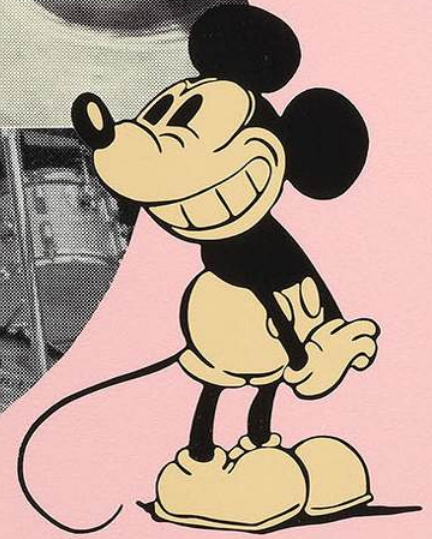
An impassioned researcher, Matthew Brannon surveys the broader cultural landscape, producing highly visual works—many of which are informed by painting, design, and literature—that encapsulate the images, emotions, and geopolitical conundrums of various eras throughout the twentieth century. Most notably, these have included in-depth examinations of the Vietnam War and its aftermath in political and popular culture. In recent years, Brannon has directed his attention to the music that arose from various strains of the counterculture, and has located the iconography of bands like the Grateful Dead or The Velvet Underground in a broader geopolitical context. In new paintings, Brannon utilizes the silkscreen techniques that he has developed over the course of his career to create unique works in which text, appropriated images, and elements from the worlds of graphic design and advertising are juxtaposed. He aims to maximize psychological tension, slyly revealing elements of his autobiography, as well as a novelistic or cinematic sense of narrative. Throughout, his sensitive use of color contributes its emotional tone—the hotness and coolness of his subjects; their commitment to their visions and their aloofness before other pressing demands during the time in which they made their mark—creating a moving, immediately accessible, and personal image.

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, Greece; and Museo MADRE, Naples, Italy. In 2019, Gregory R. Miller & Co. published *Concerning Vietnam*, a book dedicated to Brannon's multi-year project investigating the Vietnam War. Brannon lives and works in New York.

DAVID
KORDANSKY
GALLERY

Matthew Brannon
Head Space, 2024
silkscreen and acrylic on canvas
52 x 45 1/2 x 11/8 inches
(132.1 x 115.6 x 2.9 cm)
\$40,000





HEADSPACE

SHALL WE GO, YOU AND I?

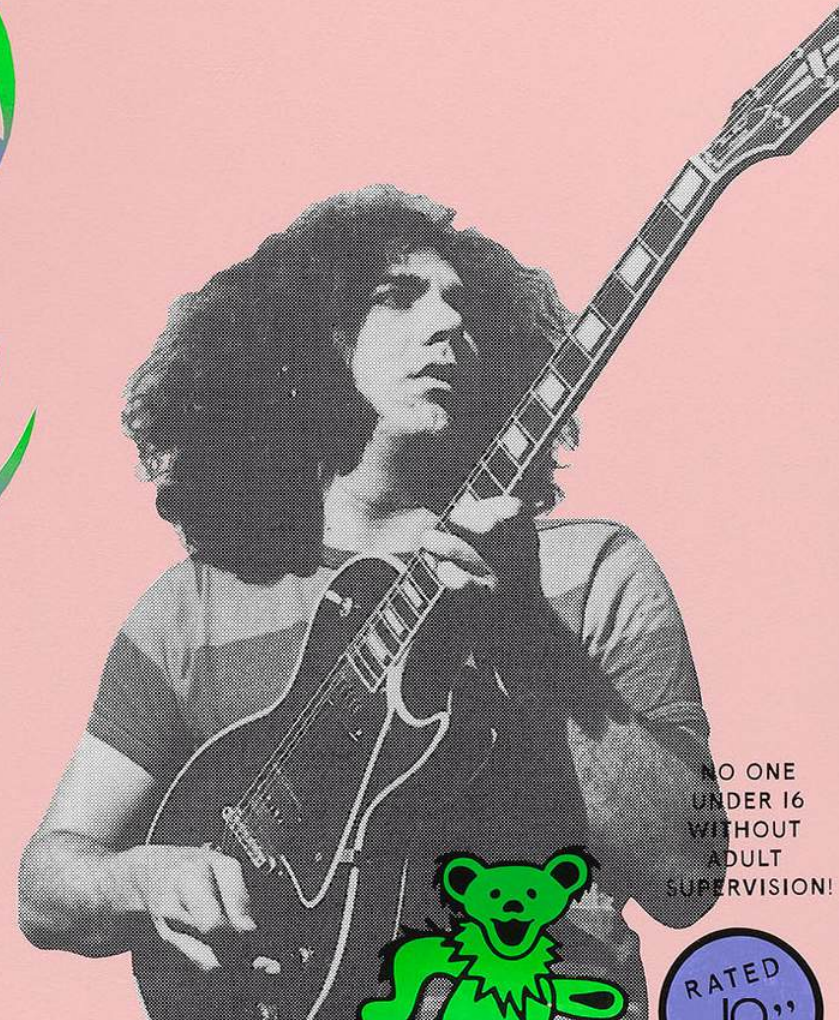
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THE Grateful Dead

THE MERRY PRANKSTERS
AND THEIR PSYCHEDELIC SYMPHONETTE
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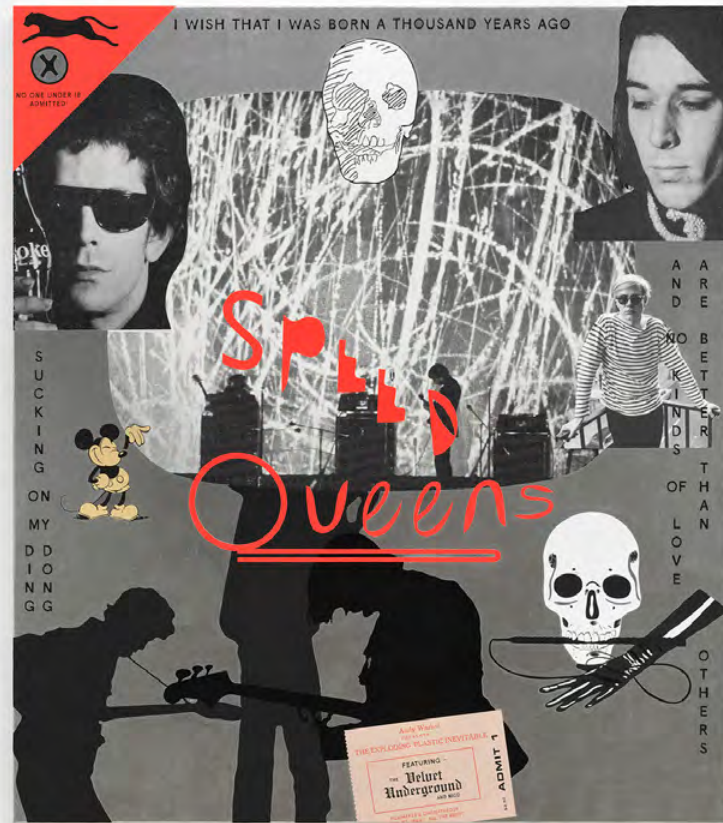


Matthew Brannon
Speed Queens, 2024
silkscreen and acrylic on canvas
52 x 45 1/2 x 11/8 inches
(132.1 x 115.6 x 2.9 cm)
\$40,000



SPINNING Queens





Jennifer Guidi

Jennifer Guidi's immersive paintings capture meditative looking and awareness, inspiring similar states of heightened attention in viewers. Drawing from multiple lineages, including process-oriented minimalism, Light and Space, and West Coast abstraction, Guidi's works are defined by tonal gradations, patterns of radiating marks and seed-like depressions, and a surface tactility achieved by combining paint media with sand. As its title suggests, *Rainbow Orb (Painted White Sand SF #1B, Natural Ground, Rainbow)* (2017) blends radial bands of red, orange, blue, purple, and green all emanating from a central, solar-like glow. Light and energy are a consistent source of inquiry for the artist as she notes, "I like the idea of the center point and this source of energy moving out, to be able to put this energy that I have within myself into the canvas. So it is this idea of energy moving in and out, but it is a permanent piece." This work, like the others in Guidi's Sand Mandala series, is created by applying a sand-mixture with a trowel directly onto the canvas. The pigment, which is sometimes mixed with the sand and then applied over the top, takes on a fluorescent glow giving Guidi's works a distinct, vibratory quality.

Jennifer Guidi (b. 1972, Redondo Beach, California) has been the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California (2023); Long Museum West Bund, Shanghai (2022); Museo

Villa Croce, Genoa, Italy (2017); and LAXART, Los Angeles (2014). Recent group exhibitions include *A Possible Horizon*, de la Cruz Collection, Miami (2020); *One Day at a Time: Manny Farber and Termite Art*, Museum of Contemporary Art, Los Angeles (2018); *Generations: Female Artists in Dialogue, Part I*, Sammlung Goetz, Munich (2018); *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, National Museum of Women in the Arts, Washington, D.C. (2016) and Rubell Family Collection, Miami (2015); and *The Afghan Carpet Project*, Hammer Museum, Los Angeles (2015). Her work is in the permanent collections of the San Francisco Museum of Modern Art; Dallas Museum of Art; Los Angeles County Museum of Art; and Guggenheim Museum, New York, among other institutions. Guidi's book *11:11*, documenting the artist's 2019 solo presentation at FIAC (Foire Internationale d'Art Contemporain), was published in 2020 by David Kordansky Gallery. Guidi lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Jennifer Guidi

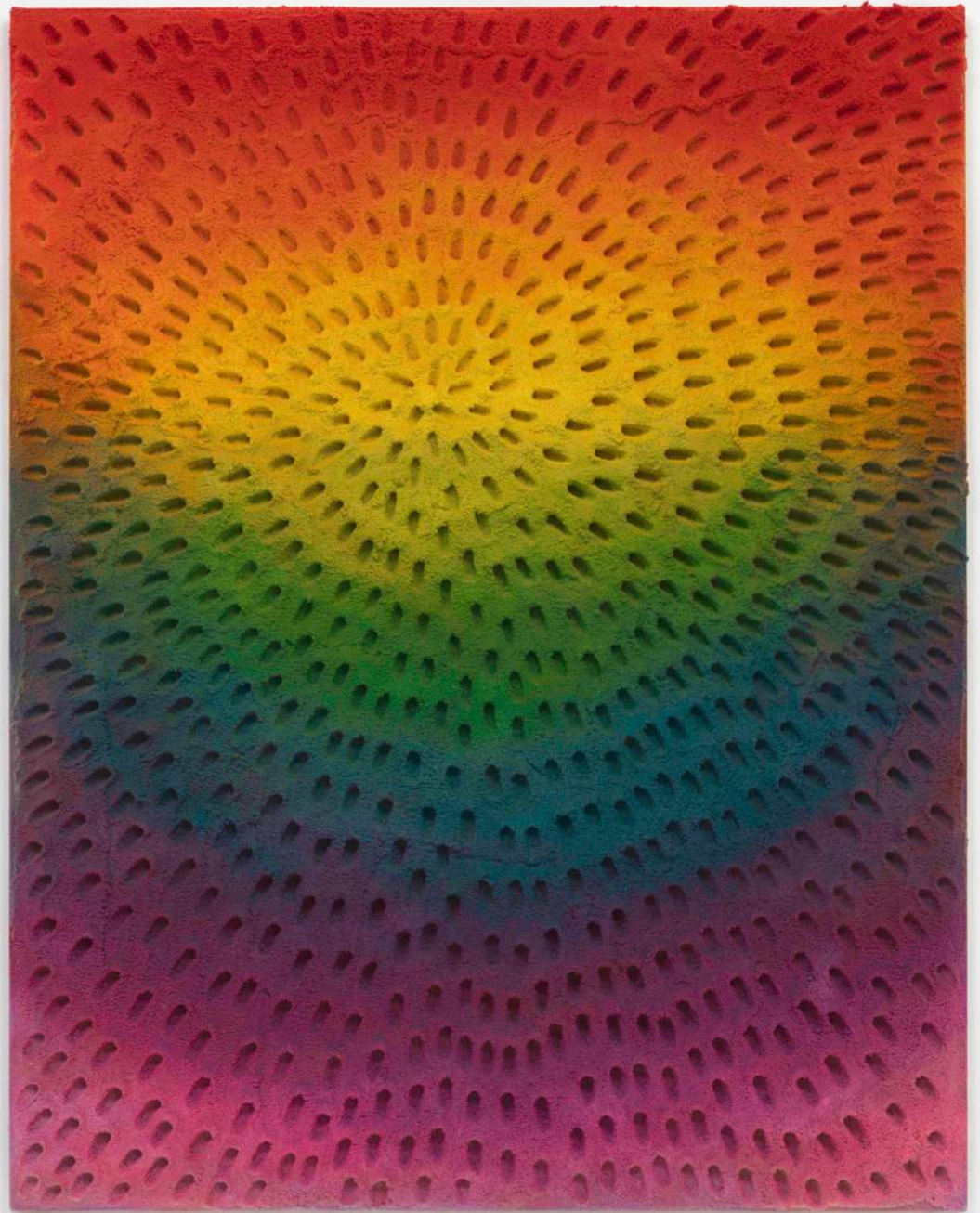
*Rainbow Orb (Painted
White Sand SF #1B, Natural
Ground, Rainbow), 2017*

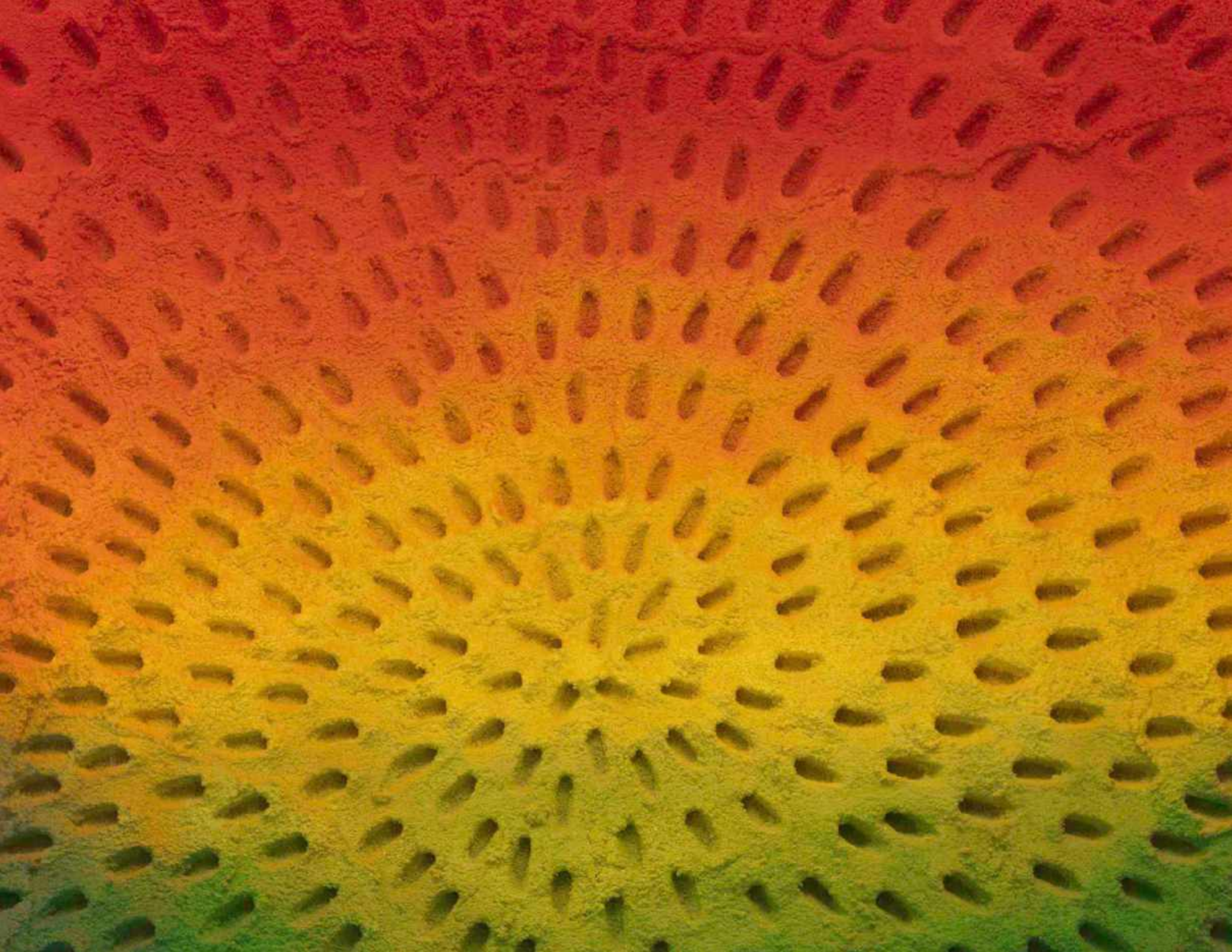
sand and acrylic on linen
34 x 27 x 1 1/2 inches
(86.4 x 68.6 x 3.8 cm)

framed:

36 1/8 x 29 1/8 x 3 inches
(91.7 x 74 x 7.6 cm)

\$250,000





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. Madani's works are populated with cartoon-like figures caught in a range of activities spanning from the chaotic to the mundane. In the two works on view, Madani evokes feelings of dejection, shame, or apathy through smeared figures, amorphous forms, and quick, fluid gestures. Her *Shit Mom* series, which evolved after a 2015 painting called *Dirty Protest*, uses a sludgy, excrement-like brown tone to create a "mom" who can be seen moving throughout a domestic or liminal space and staining any area of the canvas she has touched. While the series began with depictions of children constructing the mom form, recent iterations omit the children entirely, as the *Shit Mom* can be seen mid-action, alluding to a larger narrative about the failures and frustrations of motherhood.

Tala Madani has been the subject of solo exhibitions at museums worldwide, including the National Museum of Contemporary Art, Athens (2024); Henry Art Gallery, University of Washington, Seattle (2024); The Museum of Contemporary Art, Los Angeles (2023); Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Secession, Vienna (2019); Portikus, Frankfurt (2019); La Panacée, Montpellier, France

(2017); MIT List Visual Arts Center, Cambridge, Massachusetts (2016); Contemporary Art Museum St. Louis (2016); Nottingham Contemporary, England (2014); and Moderna Museet, Malmö and Moderna Museet, Stockholm, Sweden (2013). She participated in the *11th Seoul Mediacity Biennale: One Escape at a Time*, Seoul Museum of Art, Korea (2021); 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

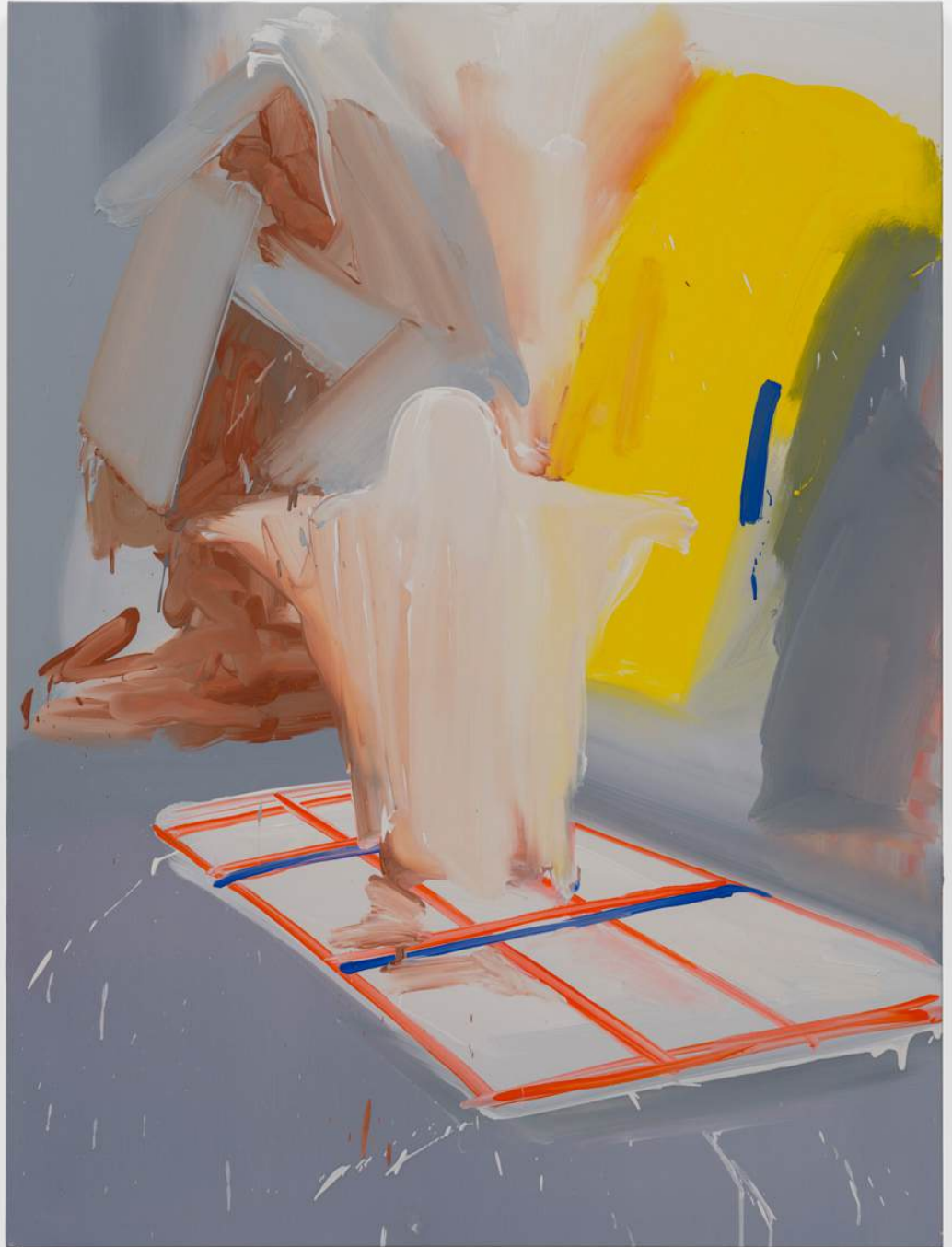
Tala Madani
Shitmom Becoming
Formal, 2024
oil on linen
48 x 36 inches
(121.9 x 91.4 cm)
\$90,000





DAVID
KORDANSKY
GALLERY

Tala Madani
Structuring Shitmom, 2024
oil on linen
48 x 36 inches
(121.9 x 91.4 cm)
\$90,000





Huma Bhabha

For over twenty-five years Huma Bhabha has been making objects, drawings, and other works that depict the strangeness and vulnerability of the contemporary figure. Translated through her singular language, Bhabha's totemic sculptures seem to emerge from the deep past, echoing the monuments and statuary of ancient Egypt, Greece, and Pakistan's Gandhara region, while simultaneously speculating toward future civilizations—and their eventual descent into ruin. Antiquity and futurism, fact and science fiction collapse in a cyclical, mysterious present in which a vast range of organic and synthetic materials intermix. Clay, styrofoam, bronze, oil stick, and a plethora of found objects converge in Bhabha's artworks, through an omnivorous approach to material that recalls assemblage art as much as the discoveries unearthed during archaeological digs. *It's All Good* (2023), for example, emphasizes tensions between fragility and stability, expectation and surprise, with a delicate shell of a Limulidae arranged atop a block-like humanoid body. While common enough to beachcombers, the horseshoe crab is also remarkably old, predating Jurassic life and often called a "living fossil" for how little it's changed over two hundred million years. Deep score marks and oilstick lines suggest the human skeletal structure, albeit with the gestural indeterminacy of cave paintings and other ancient depictions. For all the grandeur of Bhabha's themes—time, history, representation, and the unknowable—so, too, does her vision embrace the importance of novelty, humor, and play in describing what makes us human.

Huma Bhabha (b. 1962, Karachi, Pakistan) has been the subject of solo exhibitions at institutions including MO.CO, Montpellier, France (2023), M Leuven, Belgium (2023); Casa Wabi Foundation, Puerto Escondido, Mexico (2022); BALTIC Centre for Contemporary Art, Gateshead, England (2020); Institute of Contemporary Art, Boston (2019); The Contemporary Austin, Texas (2018); David Roberts Art Foundation (2017); MoMA PS1, Long Island City, New York (2012); Collezione Maramotti, Reggio Emilia, Italy (2012); and Aspen Art Museum, Colorado (2011). In 2024, Public Art Fund unveiled a large-scale installation by the artist, *Before The End*, at Brooklyn Bridge Park, New York. In 2018, Bhabha was commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for its Iris and B. Gerald Cantor Roof Garden. 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; Tate Modern, London; Los Angeles County Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art Chicago; and Hirshhorn Museum and Sculpture Garden, Washington, D.C., where her monumental work *We Come in Peace* (2018) is on view in the museum's sculpture garden. Bhabha lives and works in Poughkeepsie, New York.

**DAVID
KORDANSKY
GALLERY**

Huma Bhabha

It's All Good, 2023

cork, Limulidae, acrylic, oil,
oil stick, nail polish, and MDF

61 3/4 x 22 x 22 inches
(156.8 x 55.9 x 55.9 cm)

\$275,000





Michael Williams

Michael Williams creates colorful, complex paintings and works on paper that arbitrate experiences of the everyday. To formulate his paintings, Williams employs an intensive, multi-stage process that typically includes drawing, collage, digital manipulation, and other modes of trial and revision to reformulate a range of images before committing to a composition. Working with subjects that range from the lofty to the low-brow to the banal, the artist references pop culture, art history, design, and quotidian objects that engage in colorful dialogue across his canvases, though they often lack the telltale distinction of their shapes, as if they've been squeezed, scrambled, covered over, or otherwise rendered unrecognizable. In a number of recent works, including *A Heathen's Office* (2024), Williams employs another mode to defamiliarize the everyday, leaving shapes incomplete or as mere outlines, and marshaling negative space to denote the positive. Three chairs of different styles and scales appear haphazardly arranged, but nonetheless serve to bring dimensionality to an interior. Where a brushy turquoise swath at first appears as mere abstraction, the easily overlooked graphic detail on the upper right jolts us to perceive the shape as a garment, perhaps attached to the ghostly half-existence of an upside-down figure sporting green legs or socks. Here and across his oeuvre, Williams collapses distinctions between material reality as it exists and visual phenomena as they are perceived, interpreted, and misremembered.

Michael Williams (b. 1978, Doylestown, Pennsylvania) has been the subject of solo and two-person exhibitions at the Power Station, Dallas (2022); LOK, the Kunstzone in the Lokremise, Kunstmuseum St. Gallen, Switzerland (2021); Le Consortium, Dijon, France (with Tobias Pils, 2017); Carnegie Museum of Art, Pittsburgh (2017); Musée des Beaux-Arts de Montréal (2015); and Gallery Met, New York (2015). Recent group shows include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *.paint*, Museum of Contemporary Art Chicago (2020); *Joe Bradley, Oscar Tuazon, Michael Williams*, Brant Foundation Art Study Center, Greenwich, Connecticut (2018); *The Trick Brain*, Aishti Foundation, Beirut (2017–2018); *High Anxiety: New Acquisitions*, Rubell Family Collection, Miami (2016); *Artists and Poets*, Secession, Vienna (2015); and *The Forever Now: Contemporary Painting in an Atemporal World*, Museum of Modern Art, New York (2014). His work is in permanent collections including the Dallas Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Musée des Beaux-Arts de Montréal. Williams lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Michael Williams

A Heathen's Office, 2024

acrylic on canvas

63 1/8 x 51 1/8 x 1 inches
(160.3 x 129.9 x 2.5 cm)

framed:

64 3/8 x 52 3/8 x 1 inches
(163.5 x 133 x 2.5 cm)

\$80,000





Betty Woodman

Betty Woodman is recognized as one of the most important voices in postwar American art, having synthesized sculpture, painting, and ceramics in a highly original and immediately recognizable formal vocabulary. Beginning as a studio potter in the 1950s, Woodman's practice evolved over the following decades to explode ceramics' functional and decorative associations, expanding the use of clay—and its history as a material deeply entwined with human life—to radically new ends. References to artworks ancient and modern alike, Woodman is attributed with furthering the Modernist project of Picasso and Matisse to replace objective realism with subjective experiences of perspective. The ceaseless experimentation Woodman brought to bear on form, volume, and the painted sculptural surface infuses a late-career work like *The Blue Vase* (2016). Sharing its title with a Cézanne still life from 1887 of a flower arrangement in a slender blue vase, Woodman's version serves as an emphatic example of how far the relationship between sculpture and painting has come. Here, Woodman's vessel—an object that made perennial appearances throughout her practice—feels more like a facade of the title vase: an assemblage of deflated parts, some vase-like, others superfluously not. Across her oeuvre, the artist's interest in creating visually distinct “sides” situates many of her sculptures, *The Blue Vase* included, as a multiplicity of artworks that emerge and disappear depending on our position in relation to them.

Betty Woodman (1930–2018) was born in Norwalk, Connecticut, raised in Newton, Massachusetts, and studied ceramics at the School for American Craftsmen in Alfred, New York from 1948–1950. She 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 *Strange Clay: Ceramics in Contemporary Art*, Hayward Gallery, London (2022); *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
The Blue Vase, 2016
glazed earthenware, epoxy
resin, lacquer, acrylic paint
33 x 33 x 7 inches
(83.8 x 83.8 x 17.8 cm)
\$125,000



Raul Guerrero

For over four decades, Raul Guerrero has made work informed by his experiences navigating cultures as an American of Mexican ancestry in Southern California. In his paintings, photographs, video, and performance works, Guerrero utilizes language and cultural signifiers to examine notions of place as a way to understand personal concepts of self. *Keens: New York* (2024) is the latest in Guerrero's series of paintings dedicated to iconic bars, a body of work the artist began over two decades ago that concretizes the importance of these sites as places of assembly, reconciliation, inspiration, leisure, and refuge. With its one hundred-forty year history and its notorious collection of clay pipes, Keens is a definitive New York chophouse. Guerrero observes how the politics and myths of the American West were forged, in part, in venues like Keens that were nonetheless far removed from on-the-ground conflict and violence. Teddy Roosevelt, Will Rogers, and Buffalo Bill symbolize intersecting spheres of influence that helped define the complex history of the United States in the late nineteenth and early twentieth centuries. Guerrero's careful research reveals how it is often in informal locales and situations that the underlying dynamics of power can be most truthfully discerned. At the same time, he poses pointed questions about representation, relying on the palpable qualities of paint to create an image full of material textures and compositional flourishes—the serial gestures through which the bottles behind the bar are

rendered, for instance—that locate the effects of historical currents in the here and now.

Raul Guerrero (b. 1945, Brawley, California) has been the subject of solo exhibitions at David Kordansky Gallery, New York (2024); Ortuzar Projects, New York (2018); Air de Paris (project space), Romainville, France (2014); Athenaeum Music and Arts Library, San Diego, California (2001, 2007, and 2013); CUE Art Foundation, New York (2010); Long Beach Museum of Art, California (1977); Museum of Contemporary Art San Diego (1989); and San Francisco Art Institute, California (1977). Guerrero was included in the *California Biennial 2022: Pacific Gold* at the Orange County Museum of Art, Costa Mesa, California (2022–2023), and was the recipient of an NEA Photography Fellowship (1979) and the San Diego Art Prize (2006). Guerrero lives and works in San Diego.

DAVID
KORDANSKY
GALLERY



Raul Guerrero

Keens: New York, 2024

oil on linen

56 1/4 x 76 x 11/2 inches

(142.9 x 193 x 3.8 cm)

\$60,000



Martha Diamond

For more than sixty years, Martha Diamond created paintings and works on paper that capture the essence of the metropolis, specifically her native New York. Interested in the question of how encounters with architecture and atmosphere affect the body, imprint upon the psyche, and find translation in paint, Diamond's pictures transmit moods both powerful and nuanced—a sky at dusk, a wall of windows catching light, or a view smeared by motion. In artworks defined by snapshot-like framing, spare but rich hues, and a controlled, wet-on-wet painting technique that holds the physical decision of each brushstroke, Diamond achieves a highly refined visual sensibility attuned to the possibilities inherent in restraint. *Facades* (1989) attests to her tireless attention to her perennial subject, and her ability to find impressionistic resonance in the most minor details. *Study for Facades (8)* (1989), like many of her oil-on-board studies, hones in on a discrete visual phenomenon or architectural moment. While her output became increasingly abstract and expressionistic by the 1990s, these works exemplify her earlier interest in the pedestrian perspective. That the referential facade and its scale are mysterious (is this the front of a building across the block, or a close-up of a decorative relief?) hardly matters; the right angles and spatial contrasts that make up the image heighten our awareness of the multitudinous patterns and constructions, both minimal and monumental, that make up the built environment and our experience of it.

In 2024, Colby College Museum of Art in Waterville, Maine and The Aldrich Contemporary Art Museum in Ridgefield, Connecticut co-organized *Deep Time*, a major exhibition surveying five decades of Martha

Diamond's work. Other solo exhibitions of her work have been held at the New York Studio School (2004); Bowdoin College Museum of Art, Maine (1988); and Portland Museum of Art, Maine (1988), among many others. Diamond has also participated in important group exhibitions, including *Looking Back / The 14th White Columns Annual*, White Columns, New York, NY (2024); *Beautiful, Vivid, Self-contained* (curated by David Salle), Hill Art Foundation, New York (2023); *Visionary Painting* (curated by Alex Katz), Colby College Museum of Art, Waterville, Maine (2017); 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. For thirty-six years (1982–2018), Diamond served on the Skowhegan School's Board of Governors.

**DAVID
KORDANSKY
GALLERY**

Martha Diamond

Facades, 1989

oil on linen

72 x 48 x 1 inches

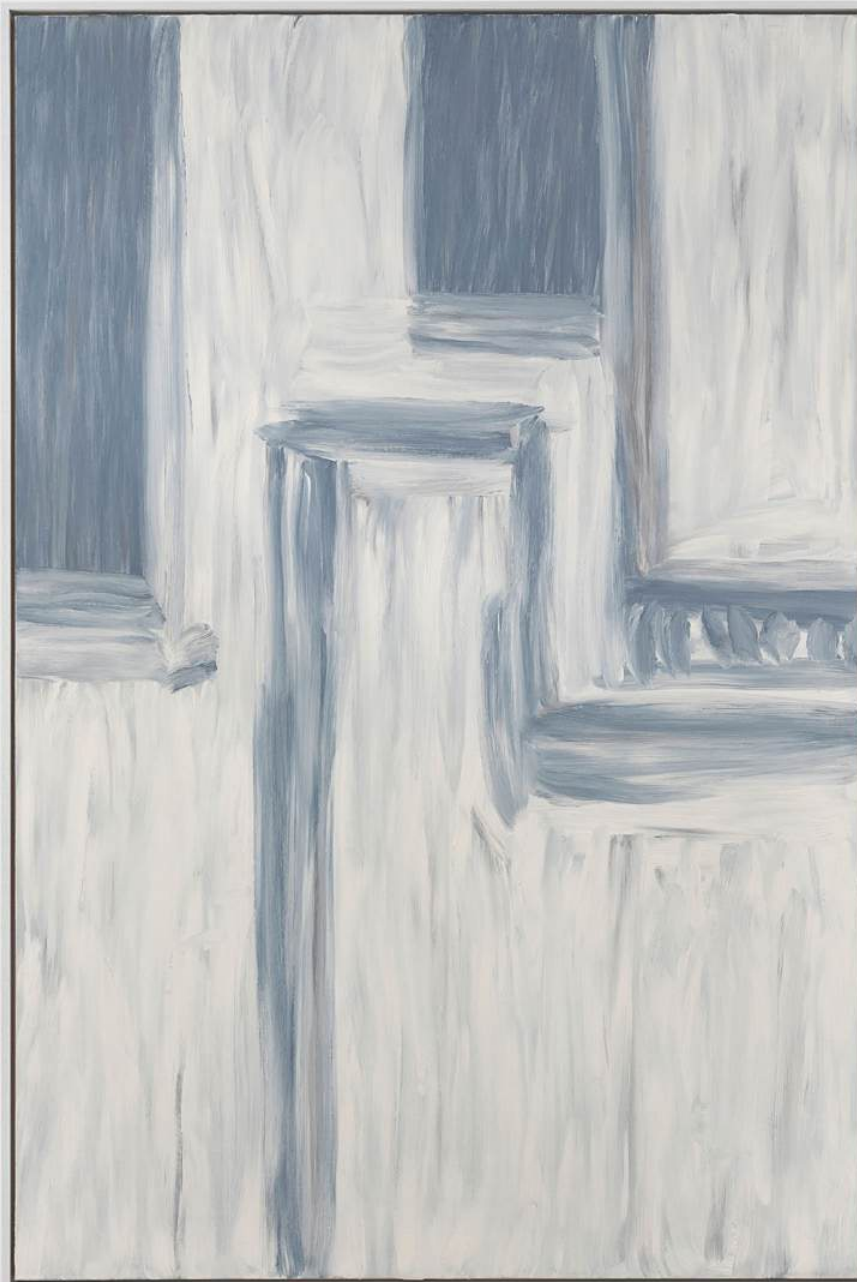
(182.9 x 121.9 x 2.5 cm)

framed:

73 5/8 x 49 5/8 x 1 7/8 inches

(187 x 125.9 x 4.8 cm)

\$170,000





**DAVID
KORDANSKY
GALLERY**

Martha Diamond

Study for Facades (8), 1989

oil on board

9 1/8 x 6 1/8 x 5/8 inches
(23.2 x 15.6 x 1.4 cm)

framed:

15 1/8 x 12 1/8 x 2 inches
(38.4 x 30.8 x 4.9 cm)

\$30,000





Mario Ayala

Mario Ayala reimagines a contemporary landscape where identity, observation, and the presence of material fact play equal roles. Painting on shaped canvases, Ayala's compositions are achieved through a multi-step process that includes digital rendering, airbrush, and late-stage detailing, resulting in highly refined surfaces that recall the draftsmanship of tattooing and the polished technicality of custom car painting. In new paintings, the artist recreates, at ambitious scale, the backs of vehicles like buses and oil tankers, adorning them with images and text that point to a 360-degree-array of references, associations, and imaginative flights. Such moves locate Ayala's work in a dense cultural matrix of DIY art, commerce, and readymade visual and physical forms, not to mention a similarly rich spectrum of art historical lineages. At the same time, paintings like these are highly personal documents that respond to particular events or relationships, including those connected to the art world. The Floridian context of Art Basel Miami Beach, for instance, becomes a background conceit in *Oil Tanker* (2024), as a radiant, quasi-psychedelic, and kitsch-ified nocturnal beach scene—complete with a smiling dolphin emerging from the waves—lending a surprisingly immersive quality to the industrial textures of what is otherwise an exacting, precisionist take on an industrial object. In *Retirement Bus* (2024), Ayala shifts his focus to familial representations of his two grandmothers—Milagro and Emilia—both of whom have been referenced in past works. The two are featured

on the back of a city bus in various configurations surrounded by references to places like Florida, Los Angeles, and Mexico. A Florida license plate which reads “S3N1L3”, advertisements for senior living facilities, and a reproduced stock image of an older couple jet skiing reaffirm Ayala's commitment to infusing even tender moments with surreal, often humorous references.

Mario Ayala (b. 1991, Los Angeles) has been the subject of solo and two-person exhibitions at CAC Málaga, Spain (2024); David Kordansky Gallery, Los Angeles (2023); Jeffrey Deitch, New York (2022), and Ever Gold [Projects], San Francisco (2021). Recent group exhibitions include *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
Retirement Bus, 2024
acrylic on canvas
102 x 108 inches
(259.1 x 274.3 cm)
\$150,000

*Serving Florida Seniors
Since 2000*

*Pleasure
Palms*
.COM

ING RESORT



*Miami
Garden*
ASSISTED LIVING



DAVID
KORDANSKY
GALLERY



Mario Ayala
Oil Tanker, 2024
acrylic on canvas
114 x 96 1/8 inches
(289.6 x 244.2 cm)
SOLD

Evan Holloway

Evan Holloway has been a quietly influential artist, particularly in Los Angeles, since the late 1990s. Driven by prodigious curiosity and an omnivorous interest in a range of visual taxonomies, including modern and ancient art lineages, esoteric processes, design, and popular culture, Holloway's singular sculptures, installations, paintings and drawings serve as the vivid outcomes of rigorous thinking and testing. *Eyes Open* (2019) arrives like a found object—or an assemblage of them—halfway between vernacular totemic sculpture and functional(ish) design object. Multiple brightly painted heads recalling character puppets or mannequins turn clownish when affixed with a lighting element, while their arrangement in the familiar form of the “stack” situates them in a gray area between the singular and the mass produced, the art object and the detritus of commodity culture. The spirit of material and formal expression inherent in Holloway's sculptures extends to his interest in processes, too, as in the drawings on view. Arrived at by fastening sheets of paper to a turntable, then utilizing the machines' rotating mechanism, dense tangle of lines and tears map the automatic nature of the work's construction. Staid interpretations regarding artistic intention are replaced by more interesting questions as to the nature of how any number of things come to be, and the necessary entropy at the heart of so many systems.

Evan Holloway (b. 1967, Whittier, California) has been featured in numerous group exhibitions, including *The Sculpture Park*, Madhavendra Palace, Nahargarh Fort, Jaipur, India (2017); *Los Angeles - a fiction*, Musée d'art contemporain de Lyon, France (2017) and Astrup Fearnley Museet, Oslo (2016); *Don't Look Back: The 1990s at MOCA*, The Geffen Contemporary, Los Angeles (2016); *Lightness of Being*, Public Art Fund, City Hall Park, New York (2013); *All of this and nothing*, Hammer Museum, Los Angeles (2011); 2008 California Biennial, Orange County Museum of Art, Newport Beach, California (2008); *The Uncertainty of Objects & Ideas*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); and *Whitney Biennial 2002*, Whitney Museum of American Art, New York. His work is in the permanent collections of museums including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, San Diego; Palm Springs Art Museum, California; and Whitney Museum of American Art, New York. Holloway lives and works in Los Angeles.

DAVID
KORDANSKY
GALLERY

Evan Holloway

Eyes Open, 2019
powder-coated aluminum,
high-temp spray paint,
bulbs, fixtures, wiring,
and lighting controller
82 1/2 x 17 x 17 inches
(209.6 x 43.2 x 43.2 cm)
\$100,000





**DAVID
KORDANSKY
GALLERY**

Evan Holloway

February 2023, 2023

ink on paper

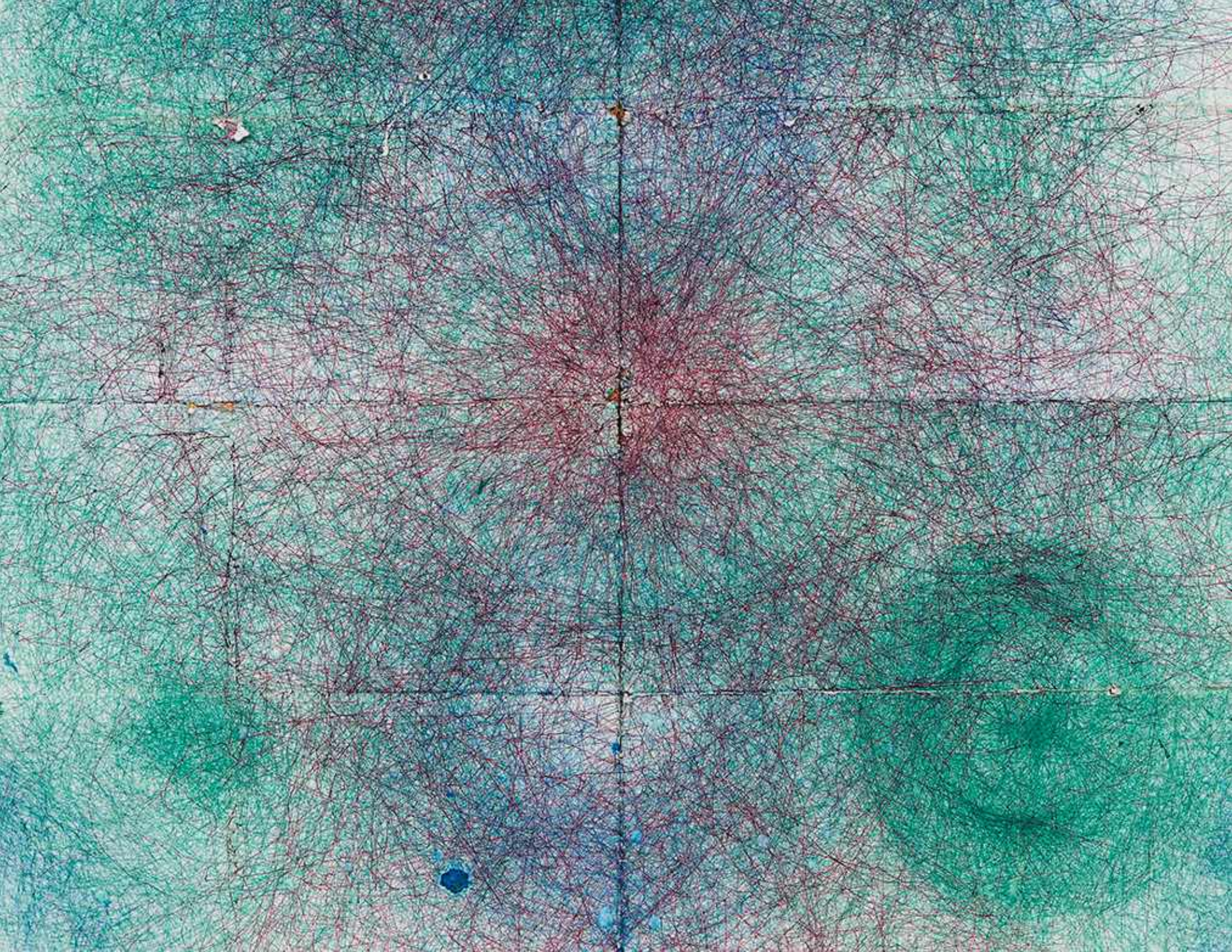
74 3/4 x 49 3/4 inches
(189.9 x 126.4 cm)

framed:

77 5/8 x 52 5/8 x 2 inches
(197.2 x 133.7 x 5.1 cm)

\$28,000





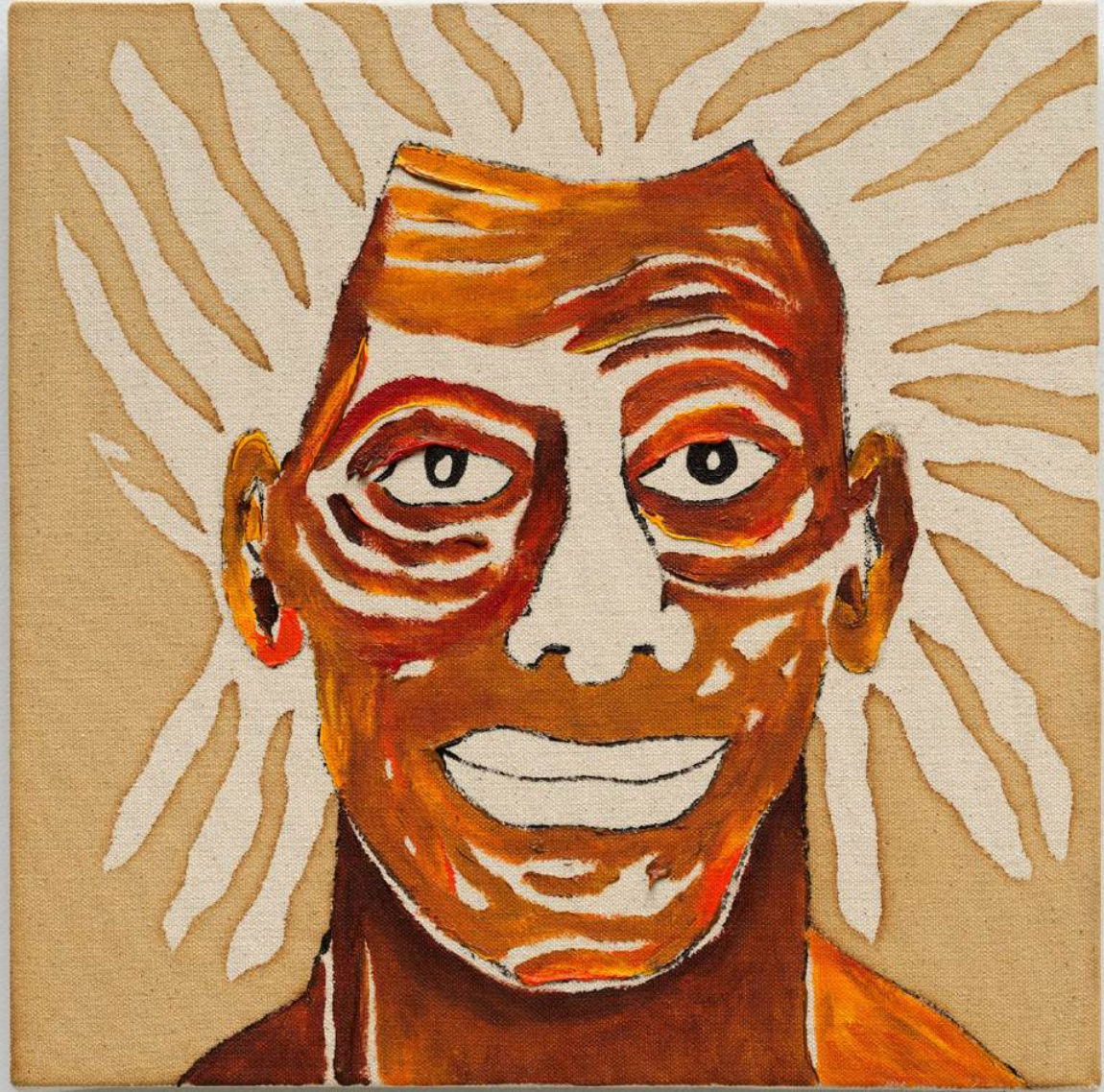
Chase Hall

Chase Hall has developed an expansive vocabulary for documenting the ever-shifting line between personal and generational narratives. His distinct approach to his materials—which include the staining of cotton supports with espresso and the alchemy of producing his own coffee-based pigments which have characterized his work of the last few years—reflects and critiques the ways in which systemic forces of oppression, and trade, have divided people, territory, and the physical substance of the planet itself. In recent works, his research focuses on the vivid presence of Black life outside of stereotypical vocational and leisure-based contexts, which have often included beaches in general and the spaces—both geographical and cultural—of surfing in particular. *Nocturne Sea* (2024) communicates the expanse of the ocean and the improvisational daring that surfers bring to its shifting contours by portraying his subject in a vertical rather than horizontal format. In so doing, he foregrounds the human aspect of the relationship between people and landscape and reminds the viewer that the human body, too, is a form made of many factors, each of which is constantly in motion. In a group of small-scale yearbook style portraits, Hall presents close-up character studies, giving the viewer an intimate understanding of the mark-making and symbols he has cultivated throughout his practice. Hall's use of brewed coffee as a pigment allows him to achieve a surprisingly organic array of brown tones, but it also accentuates the connections of necessity that unite humans with the world around them.

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 *Get in the Game: Sports, Art, Culture*, San Francisco Museum of Modern Art (2024); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aishti Foundation, Rome (2024); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Black California Dreamin'*, California African American Museum, Los Angeles (2023); *NGV Triennial*, National Gallery of Victoria, Melbourne, Australia (2023); *Black American Portraits*, Los Angeles County Museum of Art (2021); *Young, Gifted and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art*, University of Illinois Chicago (2021); and *This Is America | Art USA Today*, Kunsthal KAdE, Amersfoort, the Netherlands (2020). Hall has been an artist-in-residence at The Mountain School of Arts, Los Angeles; Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, Massachusetts; and Skowhegan School for Painting and Sculpture, Maine. Hall's work is in the permanent collections of institutions including the Los Angeles County Museum of Art; Dallas Museum of Art; Fondation Louis Vuitton, Paris; Baltimore Museum of Art; Brooklyn Museum, New York; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; The Metropolitan Museum of Art, New York; Montreal Museum of Fine Arts; San Francisco Museum of Modern Art; 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
County, 2023
acrylic and coffee on
cotton canvas
12 1/8 x 12 x 1 3/8 inches
(30.8 x 30.5 x 3.5 cm)
\$25,000

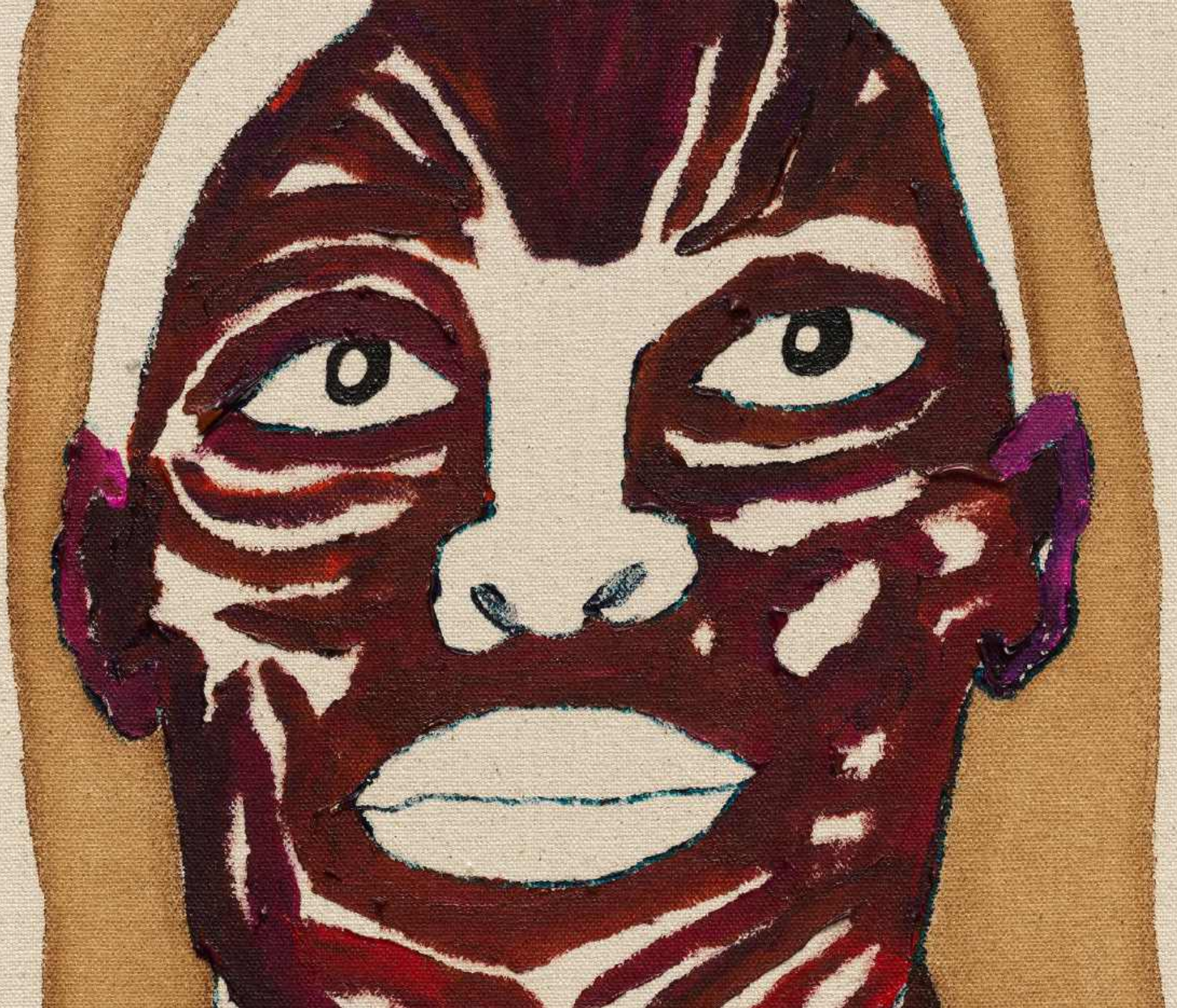


**DAVID
KORDANSKY
GALLERY**



Chase Hall

Monte's Room, 2023
acrylic and coffee on
cotton canvas
14 x 11 x 1 3/8 inches
(35.6 x 27.9 x 3.5 cm)
\$25,000



**DAVID
KORDANSKY
GALLERY**

Chase Hall

Nocturne Sea, 2024
acrylic and coffee on
cotton canvas
72 x 41 7/8 x 11/4 inches
(182.9 x 106.4 x 3.2 cm)
SOLD

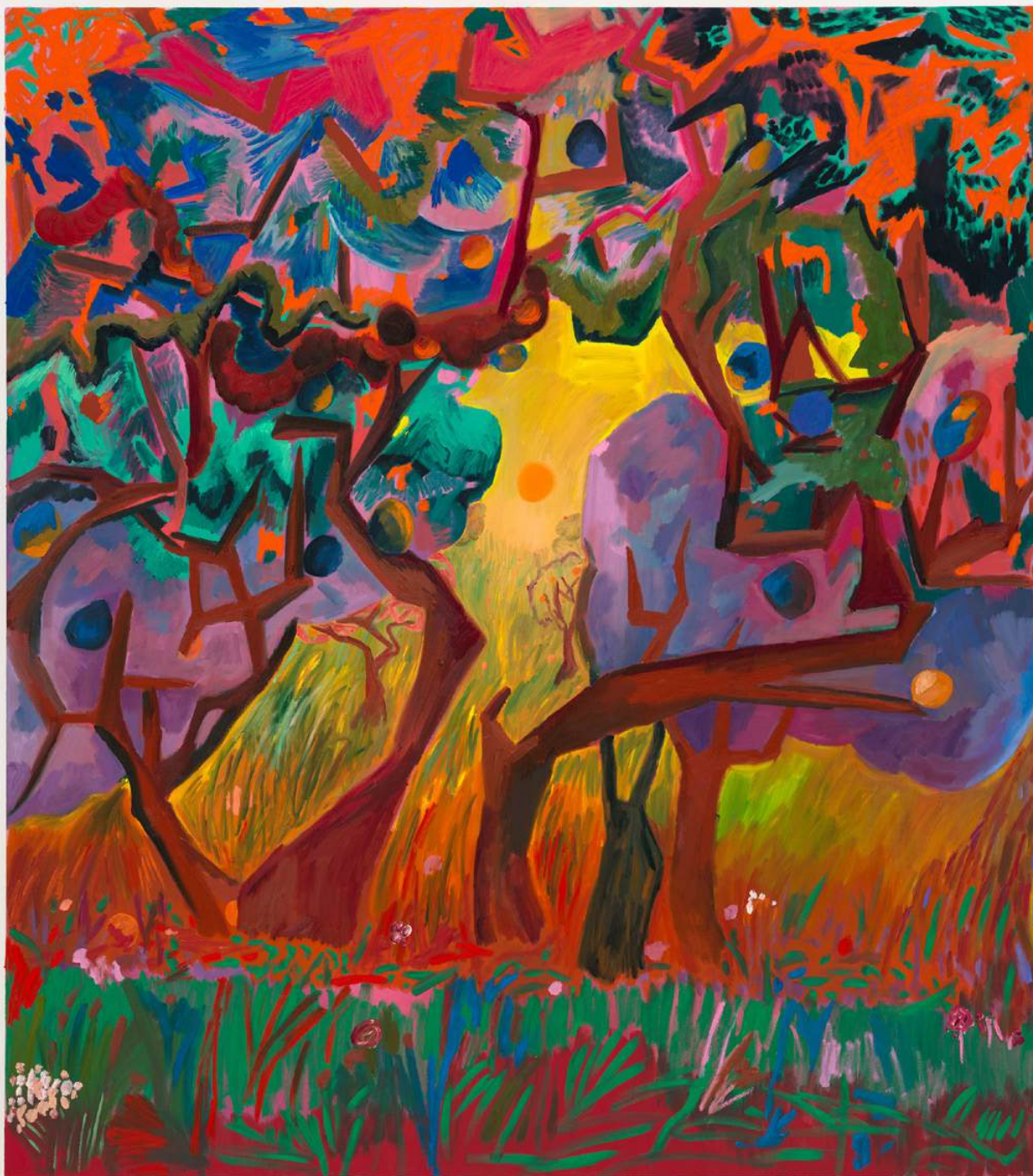


Shara Hughes

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. While these works ostensibly depict the outside world, they are every bit as much about the changing shapes of inner life, including the emotional shifts that take place from day to day, as well as during the course of making each painting, which has a time-frame of its own. *Orange Groove* (2024) is an exploration of the feeling states associated with being alternately at the center or the periphery of an experience, and a salvo in the direction of contemplating what it means to occupy both extremes at once. The center of the composition is established in the form of an orange orb indicating the sun, the source of illumination. In many ways the visual “center” of the painting, however, is the enthusiastically rendered foliage that demarcates its top and sides. The interlocking shapes and colors seem to condense the entire trajectory of modernist painting into their quasi-abstract planes. Perhaps even more importantly, they demonstrate how the painting—and painting, the discipline, as a whole—is a journey through time and space.

Shara Hughes has been the subject of solo exhibitions at the Metropolitan Opera, New York (2024); Kunsten Museum of Modern Art, Aalborg, Denmark (2023); FLAG Art Foundation, New York (2022); Kunstmuseum Luzern, Switzerland (2022); Yuz Museum, Shanghai (2021–2022); Contemporary Art Museum St. Louis (2021); Garden Museum, London (2021); Aspen Museum of Art, Colorado (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include *Being in the World: The Tenth Anniversary of the Long Museum*, Long Museum, Shanghai (2023); *Nature humaine – Humaine nature*, Fondation Vincent van Gogh Arles, France (2022–2023); *America Will BE! Surveying the Contemporary Landscape*, Dallas Museum of Art (2019); and *Whitney Biennial 2017*, Whitney Museum of American Art, New York. Her work is in the permanent collections of institutions including The Metropolitan Museum of Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Denver Art Museum; High Museum of Art, Atlanta; and Smithsonian American Art Museum, Washington, D.C., among others. Hughes lives and works in Brooklyn, New York.

DAVID
KORDANSKY
GALLERY



Shara Hughes

Orange Groove, 2024
oil and acrylic on canvas
68 x 60 inches
(172.7 x 152.4 cm)
\$400,000



Chico da Silva

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

Chico da Silva (b. circa 1910, d. 1985) has been the subject of numerous solo exhibitions, including the major, traveling retrospective *Chico da Silva e o ateliê do Pirambu*, presented at the Pinacoteca de São Paulo (2023) and the Pinacoteca do Ceará (2023). Other solo exhibitions include *Chico da Silva: Sacred Connection, Global Vision*, Museu de Arte Sacra, São Paulo (2022); *Chico da Silva – O Renascer 100 Anos*, Espaço Cultural Correios, Fortaleza, Brazil (2010); *Retrospectiva Chico da Silva: do delírio ao dilúvio*, Espaço Cultural do Palácio da Abolição, Fortaleza, Brazil (1989). Group exhibitions include *The Sacred in the Amazon*, Centro Cultural Inclusartiz, Rio de Janeiro (2023); *Fantaisies brésiliennes*, Musée International d'Art naïf Anatole Jakovsky, Nice, France (2016); *Brasileiro, Brasileiros*, Museu Afro Brasil, São Paulo (2005); and 33rd Venice Biennale, Italy (1966). His work is in the permanent collections of Centre Pompidou, Paris; Tate, London; Pinacoteca de São Paulo; El Museo del Barrio, New York; Guggenheim Abu Dhabi, United Arab Emirates; Museu de Arte do Rio de Janeiro; and Fundação Edson Queiroz, Fortaleza, Brazil, among many others.

DAVID
KORDANSKY
GALLERY



Chico da Silva

Untitled, 1967

oil on canvas

37 1/2 x 78 3/4 inches

(95.1 x 200 cm)

framed:

38 1/4 x 79 1/2 x 2 1/2 inches

(97 x 201.9 x 6.3 cm)

\$200,000



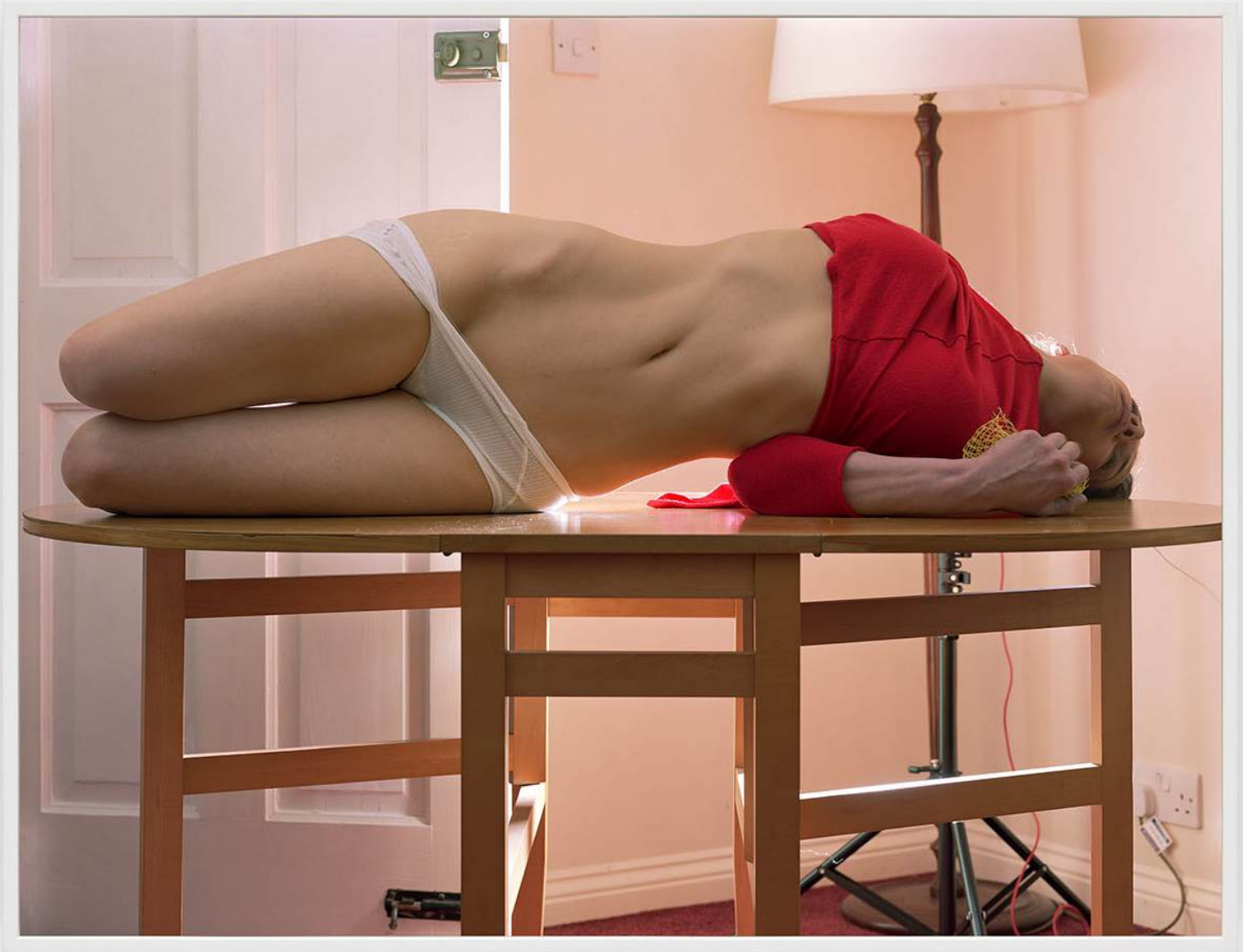
Torbjørn Rødland

Curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism appear throughout the work of Torbjørn Rødland, and often in the same image. Rødland also emphasizes the formal attributes of his photographs, pushing the medium toward modes of visual expression more commonly associated with painting, and forging links between twentieth-century art photography and twenty-first-century approaches to image-making common to advertising and social media. While Rødland's pictures often share common themes, a distinct aesthetic, and incongruous pairings of models or materials that appear staged, his use of analog cameras allows room for experimentation and surprise. In *On the Table* (2020), Rødland portrays a young woman laying on a wooden table with her back arched away from the camera. Here, the artist continues his ongoing depiction of young and youthful figures as a form of introspection noting, "my photographic practice grew from teenage melancholia as a way to make my isolation productive and therefore bearable...I'm also very much interested in both cultural and personal evolution; how we move and change over time and through life."

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

On the Table, 2020
chromogenic print
31 1/2 x 41 3/8 inches
(80 x 105 cm)

framed:

32 3/8 x 42 1/4 x 1 1/2 inches
(82.2 x 107.3 x 3.8 cm)

Edition of 3, with 1 AP

\$21,000



Simphiwe Mbunyuza

Simphiwe Mbunyuza 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. Through specific process-based and material choices—including the employment of a centuries-old hand-coiling method, and the integration of leather, paint, metal, animal parts, and other materials into his often large-scale stoneware forms—Mbunyuza bridges his innovative, ever-evolving practice to a distinct interpretation of cultural inheritance. The influence of Xhosa ceremonial garments, landscape, and architecture emerges in the pictorial and geometric elements that decorate his surfaces, as in the houses and sun-shapes that adorn the top section of *IGQIRHAKAZI* (2024), while finely-etched lines suggest seams or sutures—the delicate holding-together of disparate parts. Curved, horn-like protrusions, embedded in the sculpture’s center portion, encircle a patterned ruffle to mimic elements of Xhosa dress. Throughout Mbunyuza’s larger works, connections can be made to ancestral figures and forms that may participate in ritual and celebration alike.

In January 2025, Simphiwe Mbunyuza (b. 1989, Butterworth, Eastern Cape, South Africa) will be the subject of a solo exhibition at David Kordansky Gallery, New York. His solo exhibitions have been held at David Kordansky Gallery, Los Angeles (2024); Mindy Solomon Gallery,

Miami (2023); African Studies Gallery and Gordon Gallery, Tel Aviv, Israel (2022); and Marianne Boesky Gallery, Aspen, Colorado (2021). Mbunyuza is currently completing his artist residency at Archie Bray Foundation for the Ceramic Arts in Helena, Montana. Recent group exhibitions include *ArtNow*, Oklahoma Contemporary, Oklahoma City (2021); *Small Objects*, A.I.R. Vallauris, France (2017); *Franschhoek Annual Festival*, Art in the Yard Gallery, Franschhoek, South Africa (2016); among many others. Mbunyuza currently lives and works in Helena, Montana.

DAVID
KORDANSKY
GALLERY

Simpiwe Mbunyuza
IGQIRHAKAZI, 2024
ceramic
58 1/2 x 22 x 20 inches
(148.6 x 55.9 x 50.8 cm)
\$40,000





Rashid Johnson

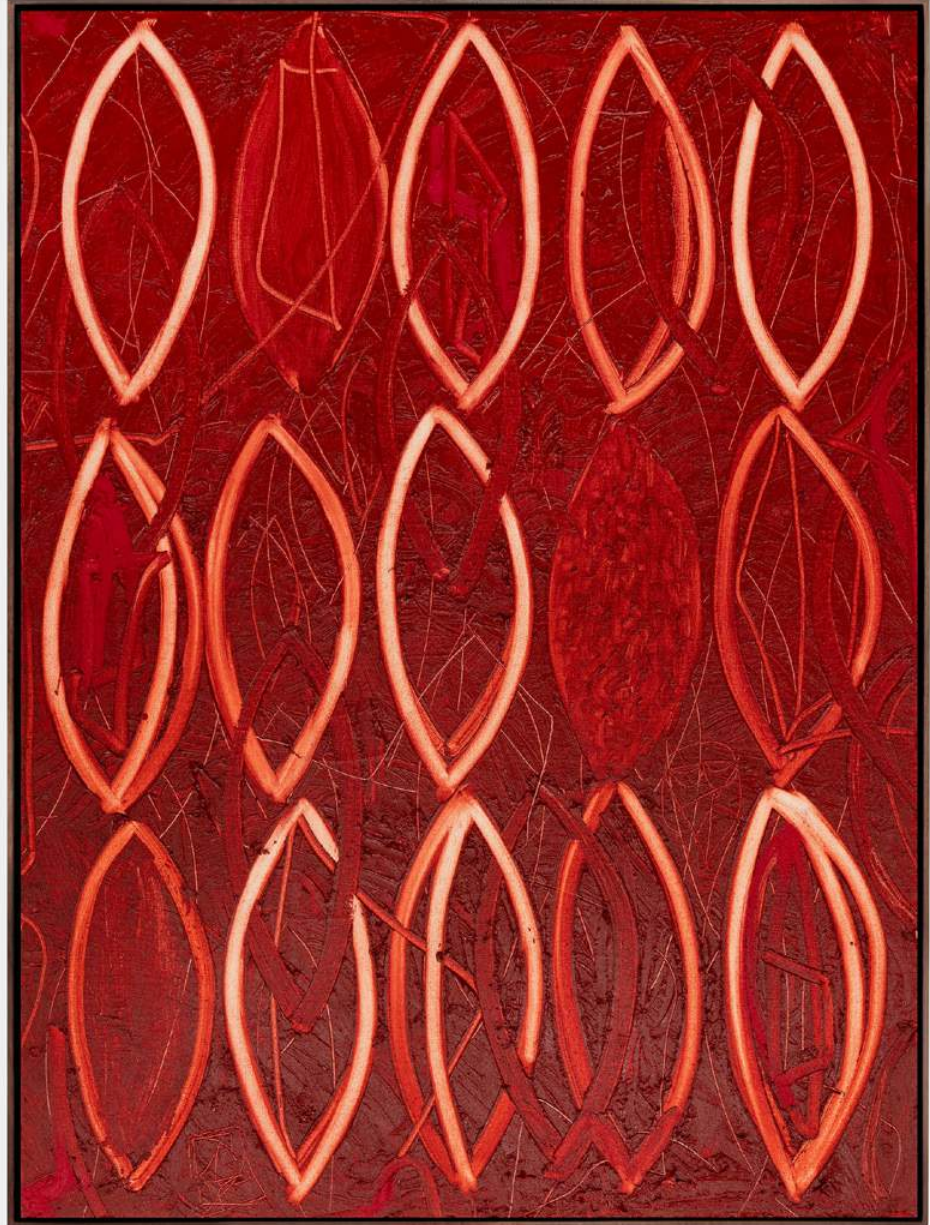
Rashid Johnson is recognized as one of the major voices of his generation, an artist who composes searing meditations on race and class while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. Though his practice had its beginnings in photography and conceptual art, Johnson is equally interested in testing the ability of abstract visual languages to communicate across cultural boundaries. Over the course of his career, Johnson has developed several series of paintings and sculpture as a means to both develop his visual language, but also to iterate on ideas of spirituality, anxiety, and more immediate social concerns. *God Painting “The Baths”* (2024) is a recent exploration of Johnson’s larger God Painting series, in which a grid of almond-like shapes—or vesica piscis—are repeatedly carved or brushed out of a crimson background. While this series originated through Johnson’s exploration of who or what God could be, the shapes, rich tonal quality, and structural framework also call to mind the artist’s *Bruise Painting*, *Soul Painting*, and *Seascape* series.

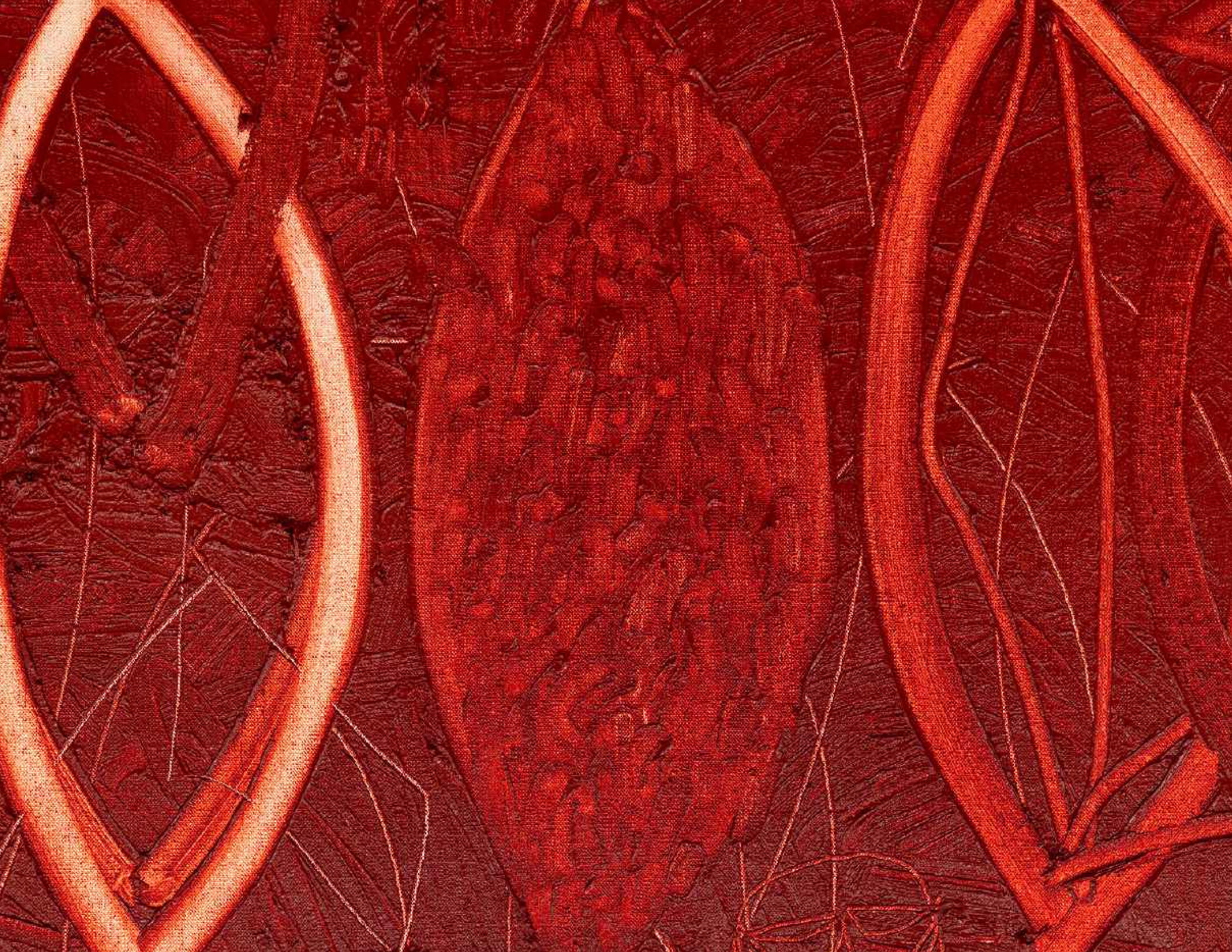
In April 2025, The Solomon R. Guggenheim Museum, New York, will host a mid-career survey of Rashid Johnson’s work (b. 1977, Chicago), which will travel to the Modern Art Museum of Fort Worth. In 2021, the Metropolitan Opera, New York, commissioned Johnson to create large-scale artworks for its opera 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 *By Way Of: Material and Motion in the Guggenheim Collection*, Guggenheim Museum, New York (2024); *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *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 "The Baths", 2024
oil on linen
49 3/4 x 37 3/4 x 2 1/2 inches
(126.4 x 95.9 x 6.3 cm)
\$550,000





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. They do so not only by capturing the fluidity and in-your-face electricity that defines the moment-to-moment social media news cycle, but by establishing associations between the present and the past. The paintings are therefore paintings about painting as much as they are works about digital, lens-based image sources. *Martha Stewart* (2024) captures this complex celebrity figure in all her intensity and inscrutability. The competing psychological forces that animate her image are given correlates in the textures of her hair, stole, and skin, which combine to establish a zone where hardness and softness seem to compete even as they collaborate. *George Washington (after Gilbert Stuart)* (2024), McKinniss's take on a canonical portrait of George Washington, shows precisely how the painted image can easily become conflated with the ways in which people identify themselves and their allegiances to overarching power structures. McKinniss treads lightly, approximating the contours of the original work by recreating them with his own sense of painterly touch and his own arch sense of humor and curiosity. These qualities also pertain to the latest in a series of paintings after floral still lifes by nineteenth century French artist Henri Fantin-Latour. Here, McKinniss examines the ways in which style has ramifications that exceed the merely aesthetic, and in which the

surfaces—and seemingly superficial dimensions—of art subjects and objects speak volumes about what lies at the core of contemporary life.

In January 2025, Sam McKinniss (b. 1985, Northfield, Minnesota) will be the subject of a solo exhibition at David Kordansky Gallery, Los Angeles. His solo exhibitions have been held at Almine Rech, Paris (2022), London (2021), and Brussels (2019); and The Ovitz Family Collection, Beverly Hills, California (2021). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Friends & Lovers*, The FLAG Art Foundation, New York (2023–2024) and *Pictus Porrectus: Reconsidering the Full Length Portrait*, Art&Newport, Newport, Rhode Island (2022). His work is in the permanent collections of the Institute of Contemporary Art, Miami; New Britain Museum of American Art, New Britain, Connecticut; Wadsworth Atheneum Museum of Art, Hartford, Connecticut; and Williams College Museum of Art, Williamstown, Massachusetts. McKinniss lives and works in New York and Kent, Connecticut.

**DAVID
KORDANSKY
GALLERY**

Sam McKinniss

Martha Stewart, 2024

oil on linen

19 1/8 x 16 1/8 x 1 1/4 inches

(48.6 x 41 x 3 cm)

framed:

20 5/8 x 17 5/8 x 2 inches

(52.4 x 44.8 x 5.1 cm)

\$45,000





**DAVID
KORDANSKY
GALLERY**

Sam McKinniss

Roses (after Fantin-Latour), 2024

oil on linen

10 x 8 x 1 1/4 inches

(25.4 x 20.3 x 3 cm)

framed:

11 1/2 x 9 1/2 x 2 inches

(29.2 x 24.1 x 5.1 cm)

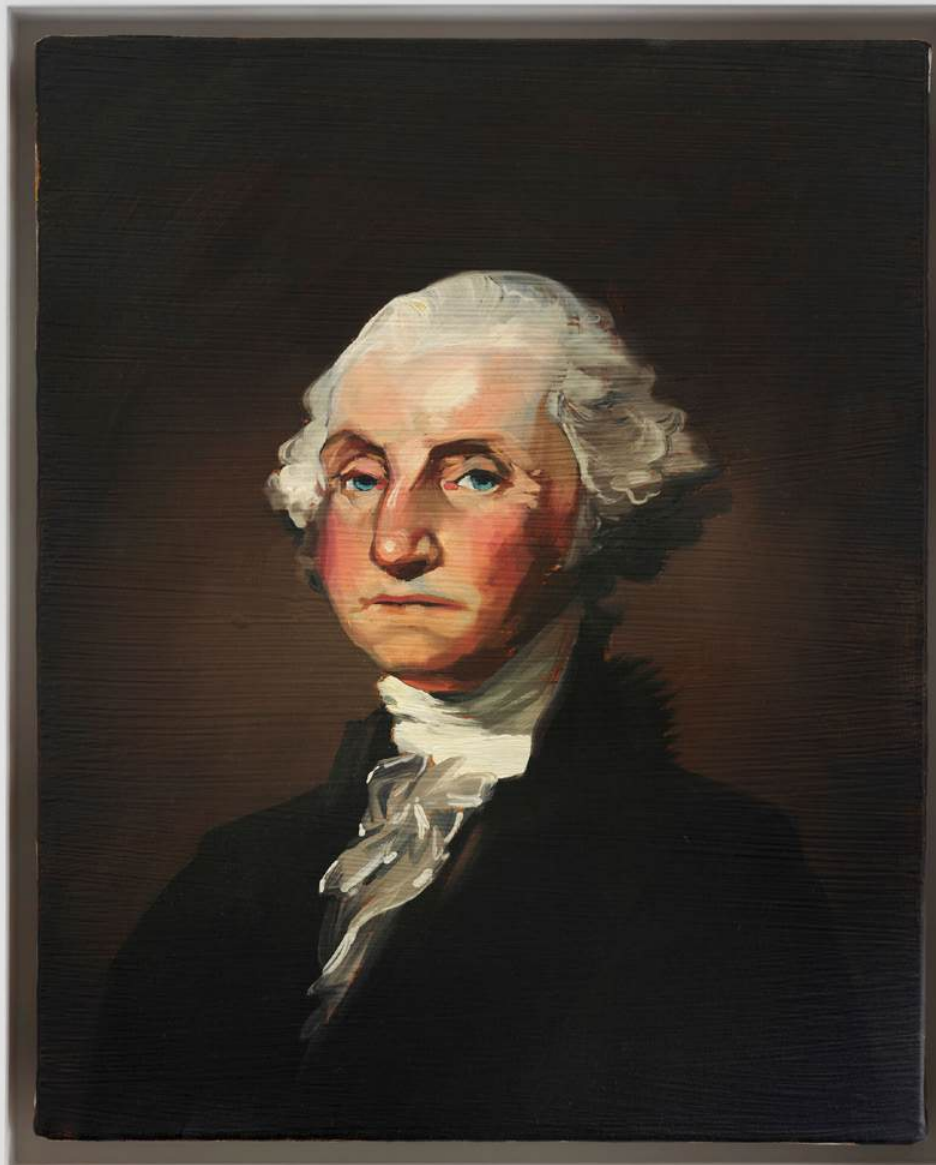
\$30,000





**DAVID
KORDANSKY
GALLERY**

Sam McKinniss
George Washington
(after Gilbert Stuart), 2024
oil on linen
10 x 8 x 1 1/4 inches
(25.4 x 20.3 x 3 cm)
framed:
11 1/2 x 9 1/2 x 2 inches
(29.2 x 24.1 x 5.1 cm)
\$30,000





Joel Mesler

Joel Mesler has become known in recent years for paintings that bring together autobiographical reflection, self-effacing humor, an open-hearted sense of precision and design, and a sly conceptualism with roots in a heterogenous group of modernist and postmodernist approaches to artmaking. *Untitled (Pure Joy)* (2024) finds him exploring compositional strategies ordinarily associated with “all-over” approaches to constructing an image. While the surface of the work is filled with numerous elements from Mesler’s ever-expanding vocabulary, including the banana leaves and sunset gradient that he regularly employs to conjure nostalgic feelings for a complex childhood, it is the total effect of seeing so many of these symbols and references together that defines the emotional tenor of this painting. The emotions associated with memories, whether positive or negative, can overwhelm, but Mesler keeps the viewer’s focus on the present by introducing juxtapositions of colors and textures that foreground a purely visual dimension of experience. *Untitled (Joy Hope)* (2024), a painted bronze sculpture, finds Mesler transposing his interest in the ephemeral manifestations of pleasure into three-dimensional form. Related works in this series were featured in the artist’s outdoor presentation at Rockefeller Center in the summer of 2024, where they appeared in his transformation of the iconic skating rink into a take on a glistening swimming pool. If the beachball, and the joy to which it and the cloud-like “puffs” of cocaine painted on its

sides make reference, are indicative of fleeting happiness, the permanence of bronze suggests that such evanescent moods remain in the mind, however transformed by the passage of time.

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

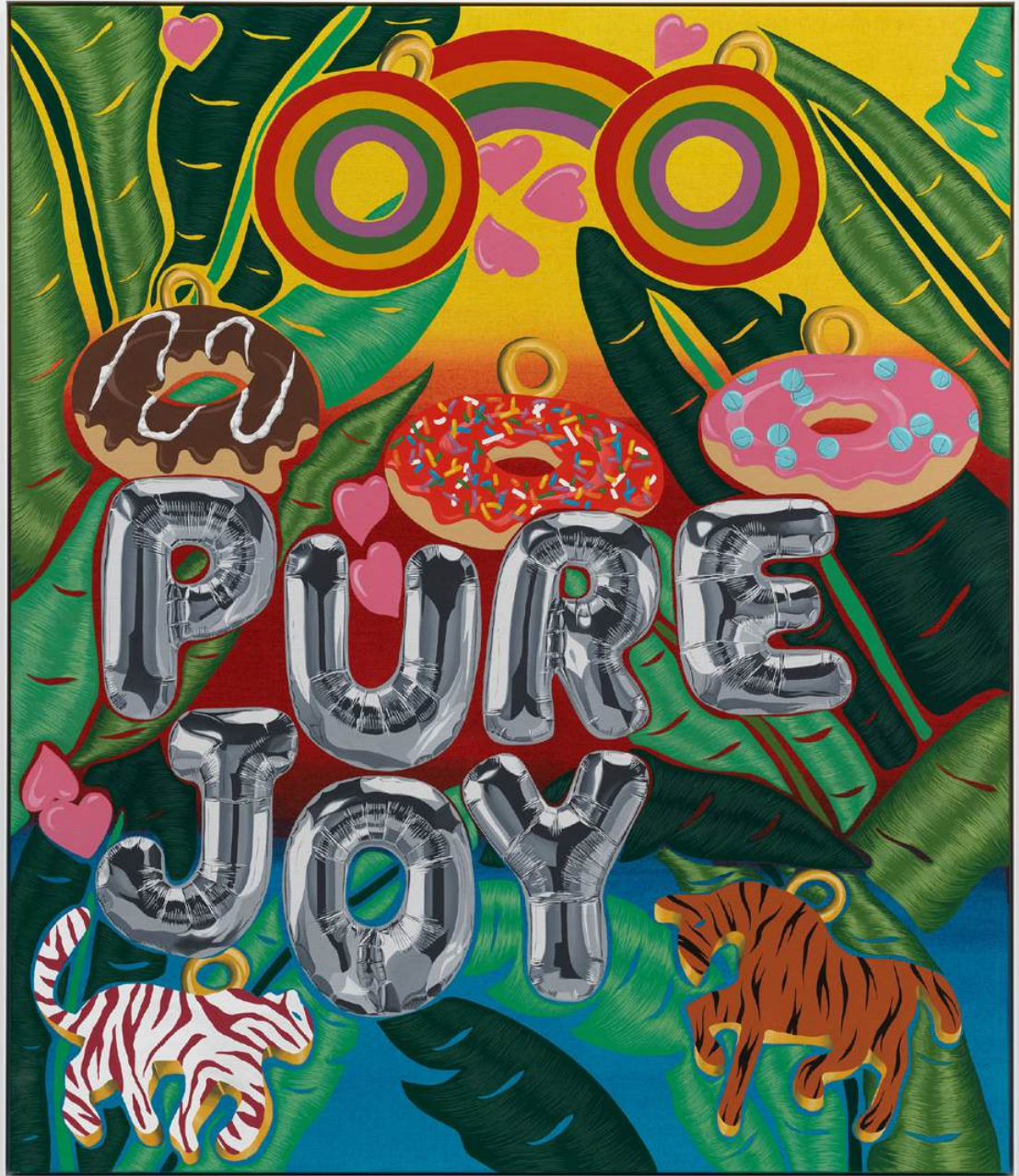
DAVID
KORDANSKY
GALLERY

Joel Mesler
Untitled (Joy Hope), 2024
acrylic and enamel
on cast bronze
28 x 28 x 28 inches
(71.1 x 71.1 x 71.1 cm)
\$125,000





DAVID
KORDANSKY
GALLERY



Joel Mesler

Untitled (Pure Joy), 2024

pigment on linen

70 x 60 x 1 1/8 inches

(177.8 x 152.4 x 2.9 cm)

framed:

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

(179.7 x 154.3 x 5.1 cm)

\$155,000



PUFF

JOY

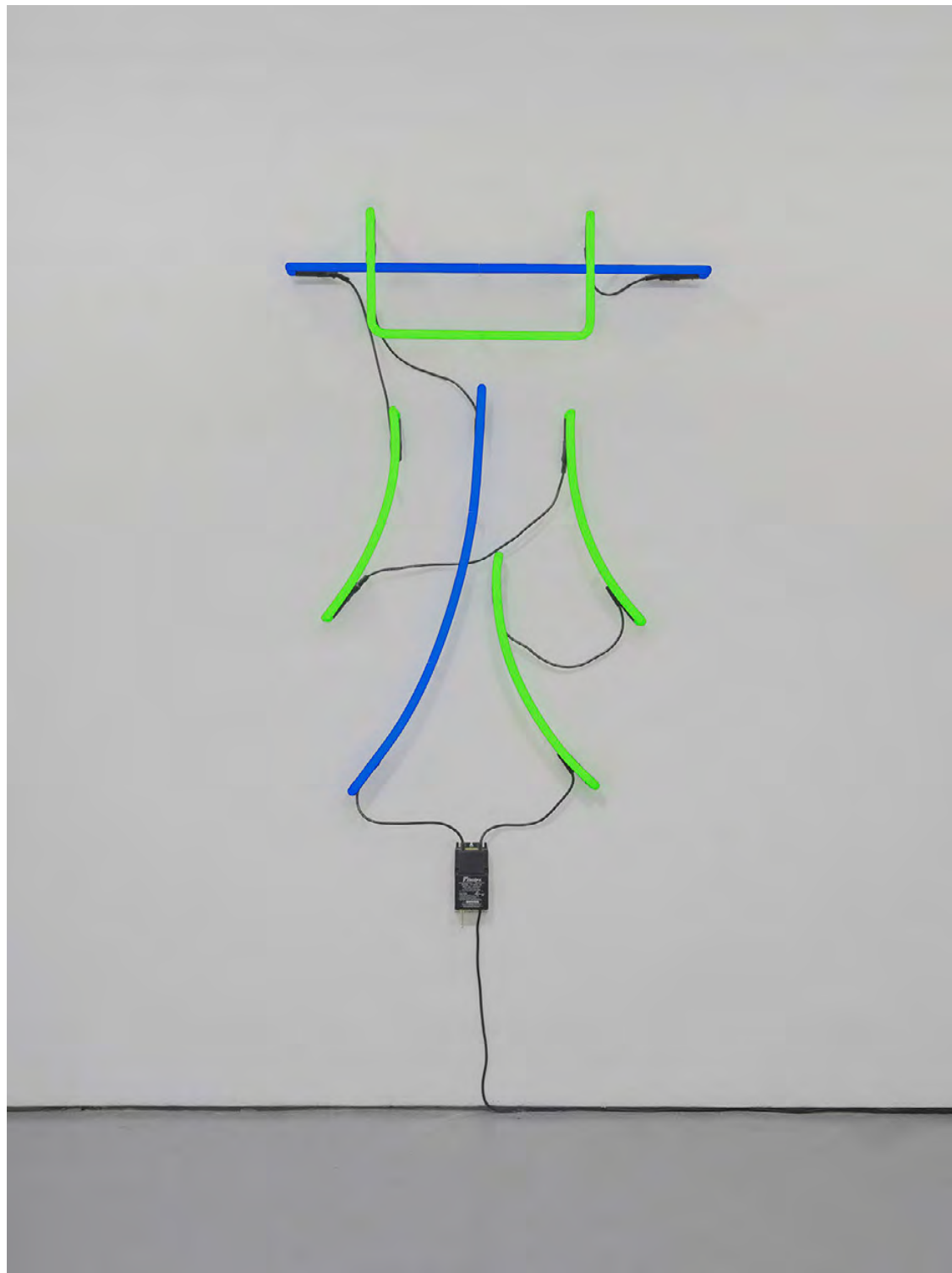
Keith Sonnier

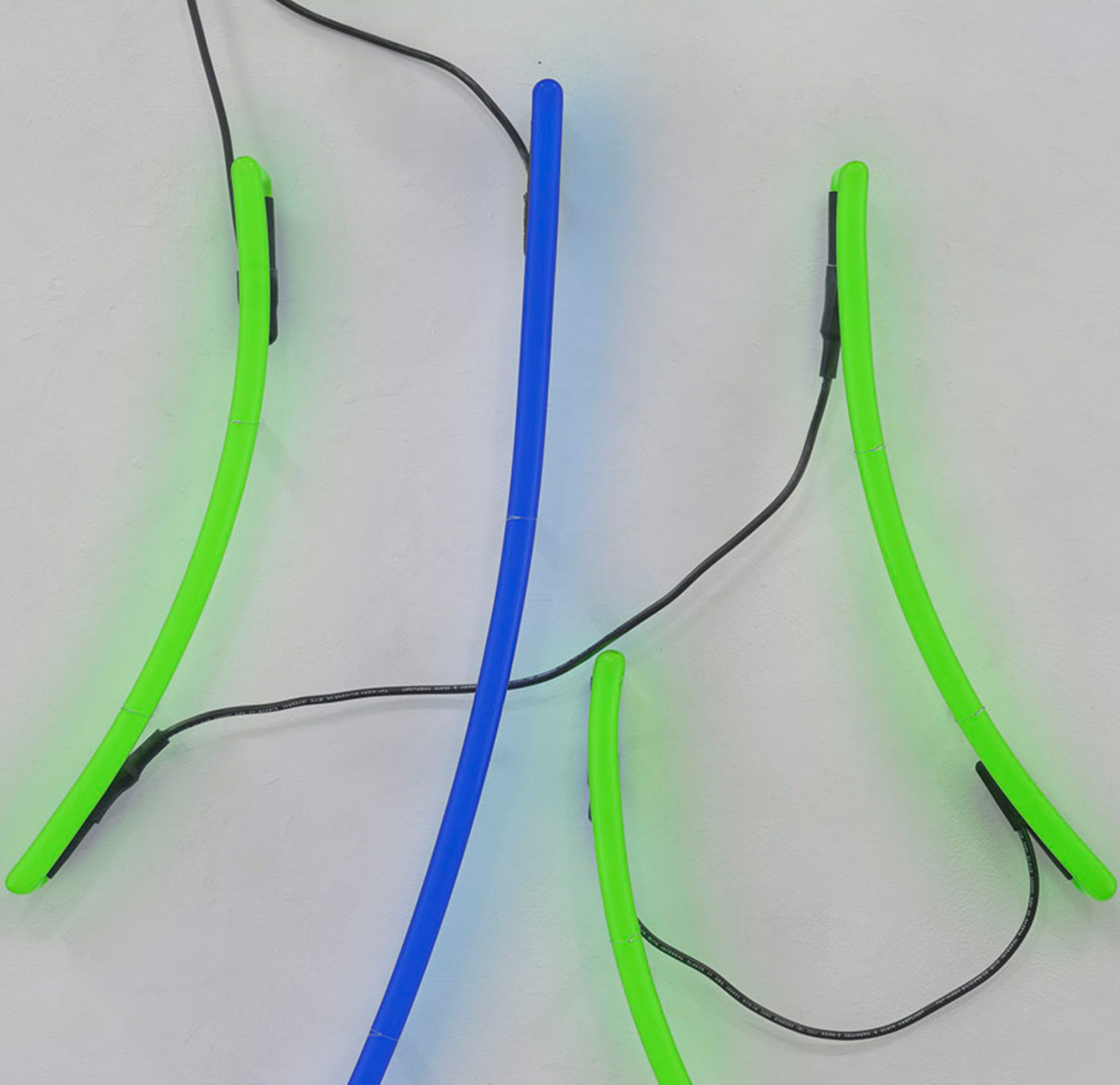
Keith Sonnier radically reinvented sculpture in the late 1960s through wide-ranging experiments in performance, conceptualism, and material. Alongside artists like Eva Hesse, Bruce Nauman, and Richard Tuttle, Sonnier questioned previous conceptions of what sculpture—and indeed art itself—could be and do. Working in latex, fabric, found objects, sound, and the neon tubes for which he's best known, the artist's oeuvre attests to a decades-long attenuation to cultural atmospheres. Nature, technology, and their interaction, which Sonnier saw as foundational in the shaping of modern life, find translation in ruminative, incandescent artworks that welcome engagement through the five senses. By his use of neon, Sonnier exploits the sui generis material of commodity culture to luminous new ends, as in the wall-work on view. With its fragmented lines, analogous colors, and graphic balance, the green and violet lights of *Fa-Sel* (1978) suggests a sign fractured and reconstructed, while the fine black wires of its electronic components, traditionally something to be hidden, serve as flexible connectors compared with the fixity of the neon tubes. Informed by the artist's travels in India and China, a number of typologies produced in the late 1970s and throughout the 1980s originated in Sonnier's interest in foreign cultures and histories. While the sculpture eschews direct depiction of a single character, *Fa-Sel* is one in a series whose titles bear the suffix "sel," an allusion to an early form of pictographic Chinese writing and an example of Sonnier's harnessing of light to illuminate other mysteries, like the origins of language.

In November 2024, Dia Beacon opened a solo exhibition featuring works by Keith Sonnier (1941–2020) from the 1960s and 1970s that recently entered the museum's collection. In recent years, Sonnier has also 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
Fa-Sel, 1978
argon and neon tubes,
and transformer
85 x 40 1/4 x 3 1/4 inches
(215.9 x 102.2 x 8.3 cm)
\$125,000





Ricky Swallow

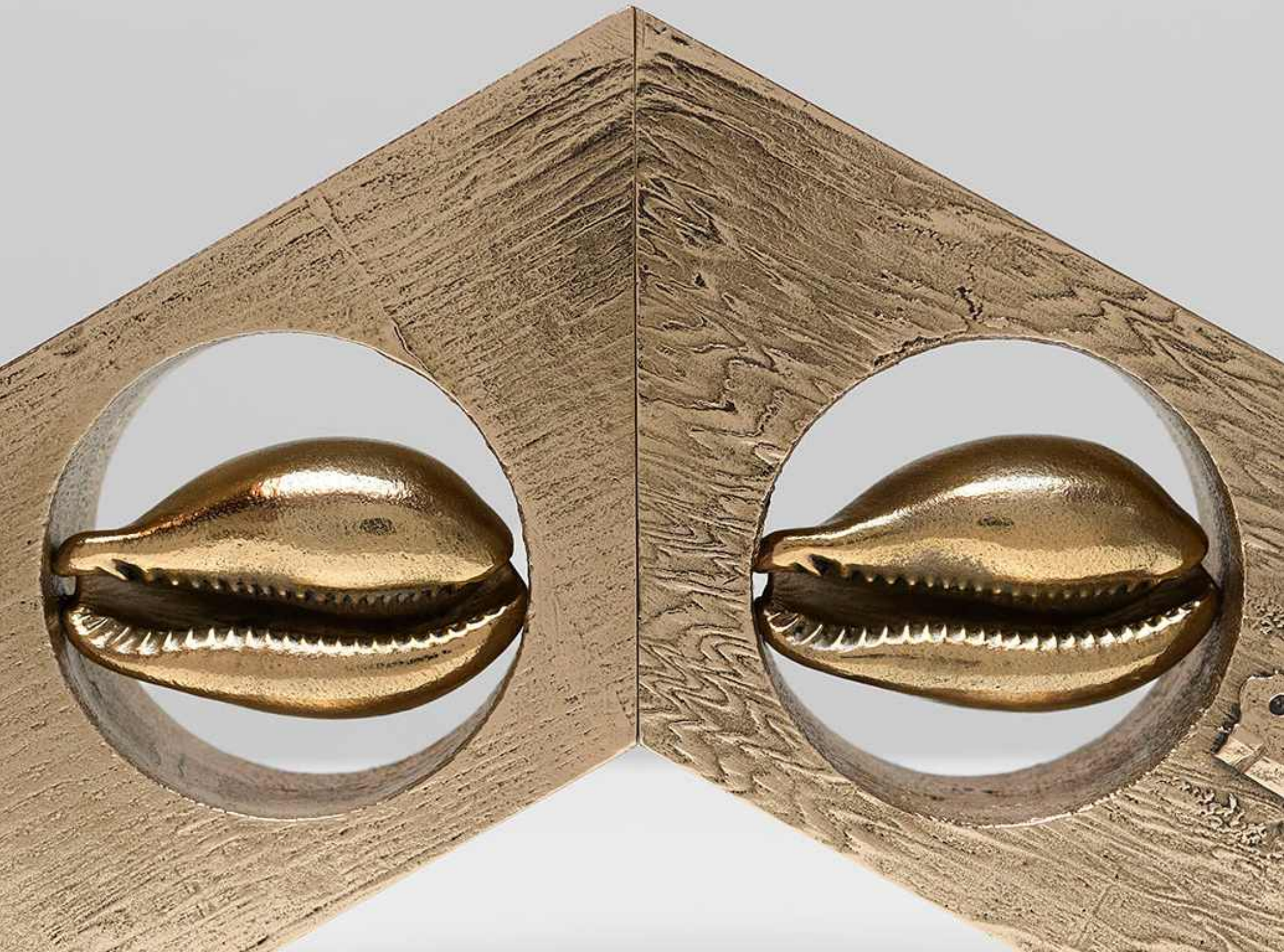
Ricky Swallow uses ordinary materials to create precisely rendered objects that he then casts in bronze. Committed to a legible and universal language of well-known forms like cups, chairs, and ropes, Swallow recovers the inherent poetry of what's close at hand yet readily overlooked, often joining and entwining his bronze stand-ins in configurations that coyly defy perceptions of material, mass, and gravity. Of these composite forms, Swallow says, "It's not uncommon in my practice that disparate elements are combined to create a sort of third object or third experience," as evidenced in the work on view. *Mitered Form with Shells* (2024) shares components with another recent work, a bronze depiction of a spirit level—an instrument used for centuries in masonry, building, land surveying, and to numerous other ends. In that sculpture, the vials of fluid used to indicate a level surface are replaced with cast cowrie shells, replete with their connotations of currency and exchange. Relatedly, *Mitered Form with Shells* features two cowries housed within two mitered boards, a reference to the common joint used in woodworking, framing, and carpentry to create geometrically exact right angles. As in many of Swallow's subjects, the reference typifies his ongoing interest in the tools, materials, and processes, not just of sculpture, but of a breadth of approaches to making—including craft, design, and tradesmanship—and offers insight into the rigorous technical standards he brings to his singular, surreal replicas.

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, Texas; 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
Mitered Form with Shells, 2024
polished bronze
4 1/4 x 7 1/2 x 1 inches
(10.8 x 19.1 x 2.5 cm)
\$18,000



Lesley Vance

The paintings of Lesley Vance are inspired by organic objects, ceramics, the spatial concerns of sculpture, and by the possibilities of what light and shadow can achieve in terms of depth, luminosity, and composition. Vance's practice grew out of the need to communicate through abstract color and form, instead of representational imagery. The colors and shapes on each painting, like the one on view, appear to have no beginning or end, constantly swirling or looping in front and behind each other. Of the end result, Vance says "I like the idea that the forms in my paintings might unwind, but you can't trace the steps back. I want it to be a singular boom." Suffused with the feel of the physical world, Vance's paintings are full of shifting moods and paradoxes that deepen in complexity the longer they are viewed. Attuned to ever-finer nuances of perception and physical presence, her work becomes both stranger and more naturalistic as it continues to unfurl.

In January 2025, Lesley Vance (b. 1977, Milwaukee) will be the subject of a solo exhibition at David Kordansky Gallery, Los Angeles. Vance 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 *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
80 x 67 1/4 x 13/4 inches
(203.2 x 170.8 x 4.4 cm)
\$320,000



Mai-Thu Perret

Mai-Thu Perret has authored a multidisciplinary body of work that has steadily evolved over the last twenty years. She has touched on many of the foundational themes in the cultural and art historical imaginations, bringing a decidedly feminist point of view to the production of sculpture, performance, and conceptual projects. Her work often draws from each of these categories at once, not only in single exhibitions like this one but even in single works. It also straddles—and deconstructs—lines between fine and applied art, for instance, and between figuration, pattern-based abstraction, and gestural expression. Ceramic wall works like *Away from this world of dust, time is complete* (2024) share fundamental concerns with painting, such as a heightened awareness of ways in which color and texture accentuate and complicate one another, as well as a nuanced understanding of the pictorial implications of using the wall as a support. Here, Perret employs a series of gouges made with fingers to puncture and distort what began as a rectangular slab of clay. These impressions in turn create a seemingly endless array of opportunities for the deep green glaze to pool and collect, and for the radiant layer of red to glow through the small, seam-like openings in the surface layer. The work provides a record of a body's interaction with materials, and of the effects that interaction has had, in turn, with the clay body that has been invested with its own kind of life.

Mai-Thu Perret's (b. 1976, Geneva) fifth solo exhibition with the gallery, *Underworld* is currently on view at David Kordansky Gallery, New York. She 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

*Away from this world of dust,
time is complete, 2024*

glazed ceramic

20 1/8 x 17 1/2 x 3 3/4 inches
(51.1 x 44.5 x 9.5 cm)

\$35,000



**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret
*She conceals herself in the
eye of the needle, 2024*
glazed ceramic
20 1/8 x 14 1/8 x 5 inches
(51.1 x 35.9 x 12.7 cm)
\$35,000



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. *Thunder Across the Trail* (2024) is a tour de force example of Palileo’s ability to render landscape as a social phenomenon—and vice versa. The painting’s staccato rhythms encompass an experience of space as well as time, and a double action by which forms are concealed even as they are revealed. The work also finds the artist developing ever more daring salvos in the direction of pure abstraction, which becomes a way of moving closer to her subjects rather than acting as a departure from them. The fragment of a face that anchors the center of the composition functions as a metaphor for looking and for searching, and for the attempt to find oneself in the cultural histories one has received as well in those one writes for oneself.

Maia Cruz Palileo (b. 1979, Chicago) has been the subject of solo exhibitions at Cummer Museum, Jacksonville, Florida (2023); Kimball Art Center, Park City, Utah (2022); Wattis Institute for Contemporary Arts, San Francisco (2021); and American University Museum at the Katzen Arts Center, Washington, D.C. (2019), among others. Recent group exhibitions include *Spirit House*, Cantor Arts Center, Stanford University, Stanford, CA (2024); *Seven Rooms and a Garden*, Moderna Museet, Skeppsholmen, Stockholm (2023); *Spirit in the Land*, Nasher Museum of Art at Duke University, Durham, North Carolina (2023); *The Outwin: American Portrait Today*, Smithsonian National Portrait Gallery, Washington, D.C. (2022); *A Point Stretched: Views on Time*, San José Museum of Art, California (2022); and *Our Blue Planet: Global Visions of Water*, Seattle Art Museum (2022), 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
*Thunder Across
the Trail, 2024*
oil on linen
60 x 72 x 1 3/4 inches
(152.4 x 182.9 x 4.4 cm)
\$75,000



Jenna Gribbon

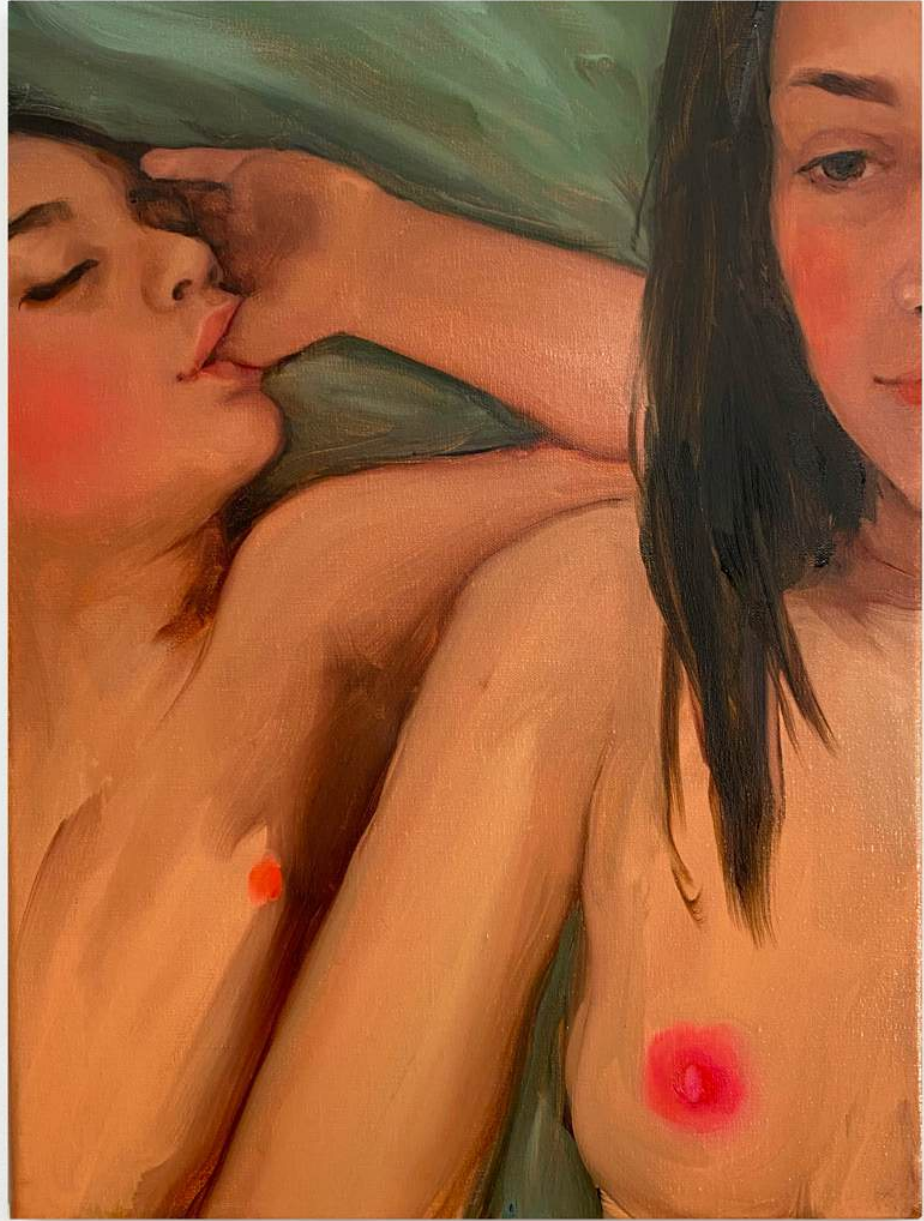
Jenna Gribbon's oil paintings constitute an important new entry in the long lineage of figurative art, extending its narrative possibilities to explore the act of looking. Her vivid portraits, frequently nudes or partial nudes, depict those closest to her, and sometimes the artist herself, in candid poses, during uncanny moments. Replete with saturated colors—and spot lit in awkward, uncomfortable, or humorous positions—the protagonists are often seen looking directly at the viewer, blurring the line between observer and the observed. Through painting herself with others, Gribbon skews the idea of what a self portrait can look like. In *Edged out* (2020) the artist is pictured laying next to her sleeping son, Silas, while her own sleepy gaze is directly fixed on the viewer. Gribbon has consistently explored aspects of motherhood, the self, and doppelgängers throughout her practice. This work, as in more recent iterations of her mother-son paintings, connects to Gribbon's larger project, in which she utilizes a cinematic approach to create scenes that appear private, but touch on universal themes; in this case, parenthood, identity, and the transfer of thought and experience between generations.

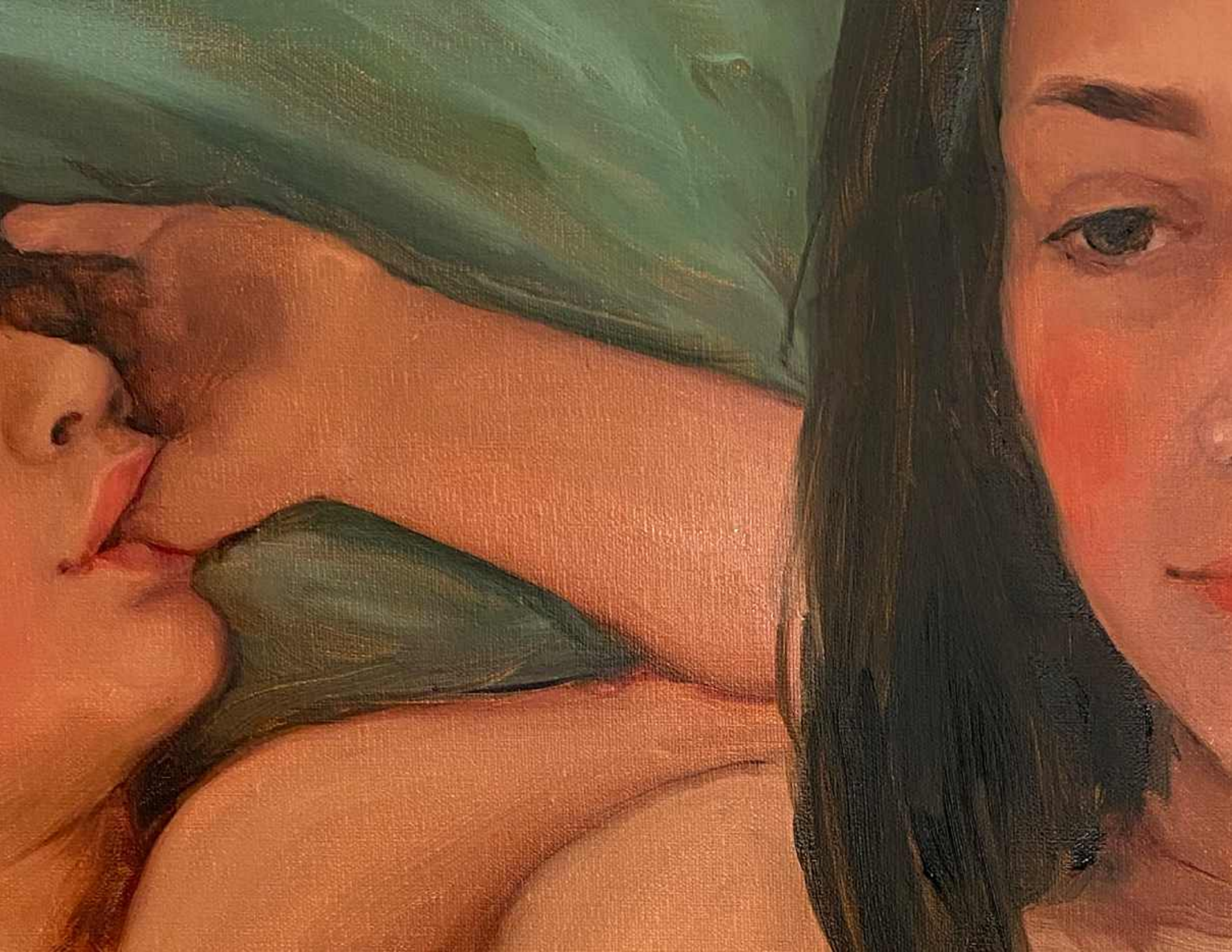
The Rose Art Museum at Brandeis University is planning a major solo exhibition of Jenna Gribbon's work (b. 1978, Knoxville, Tennessee), tentatively scheduled for Fall 2026. The planned show will be a comprehensive survey of 25 years of painting. Gribbon was the subject of a solo

exhibition at Collezione Maramotti, Reggio Emilia, Italy (2022–2023). Recent group exhibitions include *Day for Night: New American Realism*, Palazzo Barberini, organized by the Aïshti Foundation, Rome (2024); *Living Histories: Queer Views and Old Masters*, The Frick Collection, New York (2022); *I will wear you in my heart of heart*, FLAG Art Foundation, New York (2021); and *Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting*, Warsaw Museum of Modern Art, Poland (2019). Her work is in the permanent collections of institutions including Brooklyn Museum, New York; Kunstmuseum The Hague, the Netherlands; Dallas Museum of Art; MAMCO, Geneva; Marjorie Barrick Museum of Art, Las Vegas, Nevada; Museum of Fine Arts, Boston; New Orleans Museum of Art, Louisiana; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; and San Francisco Museum of Modern Art. Gribbon lives and works in New York.

**DAVID
KORDANSKY
GALLERY**

Jenna Gribbon
Edged out, 2020
oil on linen
16 x 12 inches
(40.6 x 30.5 cm)
\$90,000





Ivan Morley

Ivan Morley combines virtuosic craftsmanship, deep knowledge of the discipline of painting, and a committed sense of place, to create works that take on the medium's major narratives even as they glorify its minor pathways. In many of his works, Morley employs the language of stylistic, material, and compositional pastiche to reflect the constellated facts, and their fictional counterpoints, that inform our fraught understandings of time and place, and especially the layered histories of his native California. Other works, like the thread painting on view, propose symbolic and formal readings simultaneously, forgoing narrative suggestions in favor of abstract fields that emphasize color and shape as carriers of diverse meanings. Morley's conception of images to evoke a multisensory experience extends to the auditory and linguistic, as in the title of *Study for Tragedy (sic)* (2024), a "study" only in the sense that several of its visual elements appear across related artworks. Based on a phonetic interpretation of the refrain of a Bee Gees single, the word's implications of gravitas, alongside the levity of its stuttered misspelling, permeates the picture's mood. Chains and gears animate the composition with pragmatic action, mirroring the industriousness of Morley's meticulous processes of painting and stitching. Morley will often incorporate an image simply for the sound it makes or the way it moves, embracing its latent meaning or symbolism, as in the myriad associations engendered by a tiger's face or the color fuchsia.

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 GESPINNST, 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 for Tragedy (sic), 2024
thread, ink, and water-
color on canvas
22 3/4 x 28 1/2 x 1 1/4 inches
(57.6 x 72.2 x 3.2 cm)
framed:
23 3/8 x 29 1/4 x 2 inches
(59.4 x 74.3 x 5.1 cm)
\$40,000



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 forged large-scale compositions that both capture and transcend representations of the material world through a range of approaches—including the innovative incorporation of lit neon tubes into her canvases, or, as in the new painting on view, by merging imagery redolent of various natural phenomena in a single vivid field. *Painted Desert* (2024) recalls not only the ancient badlands referenced by its title, but, in its conch-like central form, whose volumetric rendering pulls our eye into the canvas's center, the desert's past as a place shaped by water, whose erosive properties created the mineral deposits that give the landscape its layered colors and forms. Along the painting's edge, layered brushwork compresses a range of associations—including the spangled growth of lichen, telescopic photographs of the cosmos, and action painting—into a unified frame. In Weatherford's hands, painting becomes not only a tool for representing the natural world as a series of continuous phenomena rather than a fixed set of visuals, but also harnesses the process of painting itself to mirror, and participate in, an ever-changing environment whose wholistic apprehension is always just out of reach.

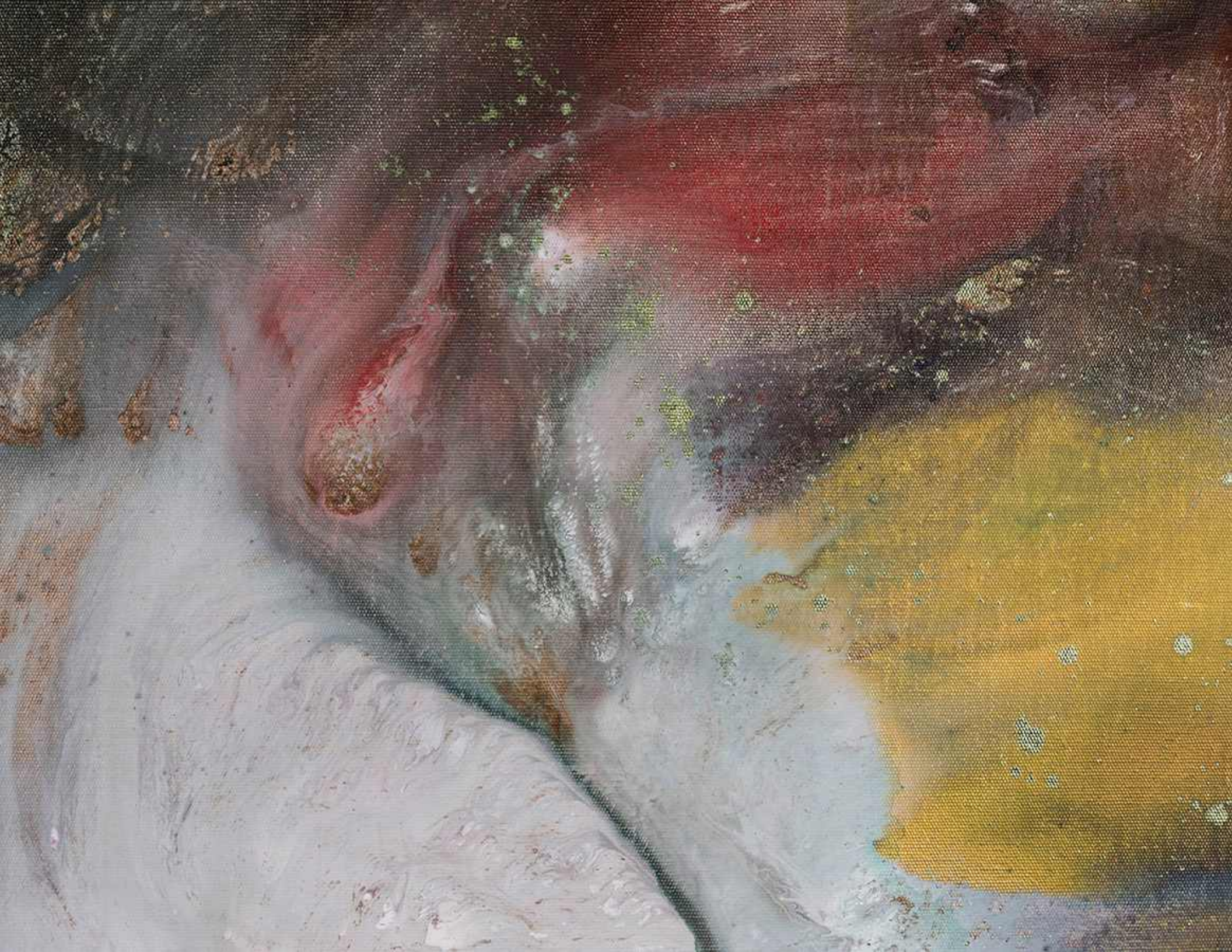
Mary Weatherford (b. 1963, Ojai, California) was the subject of the survey exhibition *Canyon–Daisy–Eden*, presented at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New

York (2020) and SITE Santa Fe, New Mexico (2021). Other solo exhibitions of her work have been presented at Museo di Palazzo Grimani (2022); Aspen Museum of Art, Colorado (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, California (2014); Todd Madigan Gallery, California State University at Bakersfield, California (2012); and LAXART, Los Angeles (2012). Recent group exhibitions include *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
Painted Desert, 2024
Flashe on linen
58 x 66 inches
(147.3 x 167.6 cm)
\$300,000



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. Originally trained in illustration and advertising, Tom deployed his technical mastery of drafting in both his career as a Helsinki creative executive and adjacent practice composing what he called his “dirty drawings”—idealized images of hyper-masculine characters, often engaged in erotic acts. Though he initially kept these works secret, Tom eventually began publishing in American “beefcake” magazines under his nom de plume. By the late 1960s, the sexual revolution and relaxing of censorship laws emboldened the artist to actualize the full scope of his vision—an unrestrained world of libidinous joy in which sex itself is a creative act, as exemplified by the works on view. In defiance of the homophobic stereotypes prevalent throughout the war-era in which he came of age, Tom's figures embody the revolutionary spirit of the 1960s and 70s, openly fetishizing and reappropriating the accouterments and hypermasculine associations of biker culture, military power, and hard labor to radically expand definitions of male desire. The two drawings on view, from 1978 and 1981, typify Tom's unification of photorealism and fantasy to capture moments of narrative climax, while the attenuation to telling detail, compositional unity, and clarity of perspective exemplifies the artist's technical prowess at the height of his practice.

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, Aarhus, 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 (from "Two Cops
and Slave" #2 of 2), 1981*

graphite on paper

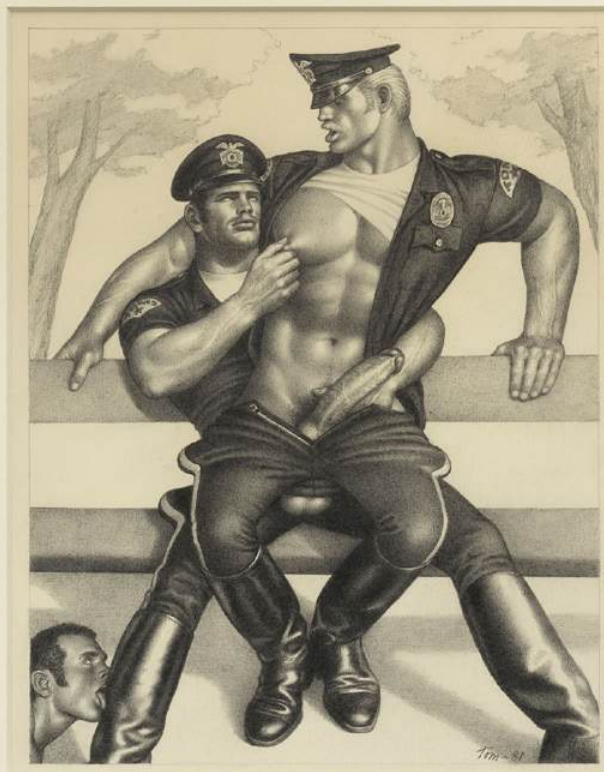
image:

11 x 8 3/8 inches
(27.9 x 21.3 cm)

framed:

18 1/2 x 14 7/8 x 1 1/8 inches
(46.9 x 37.7 x 2.8 cm)

\$50,000





**DAVID
KORDANSKY
GALLERY**

Tom of Finland

*Untitled (from Kake vol. 21 -
"Greasy Rider" #14 of 23), 1978*

graphite on paper

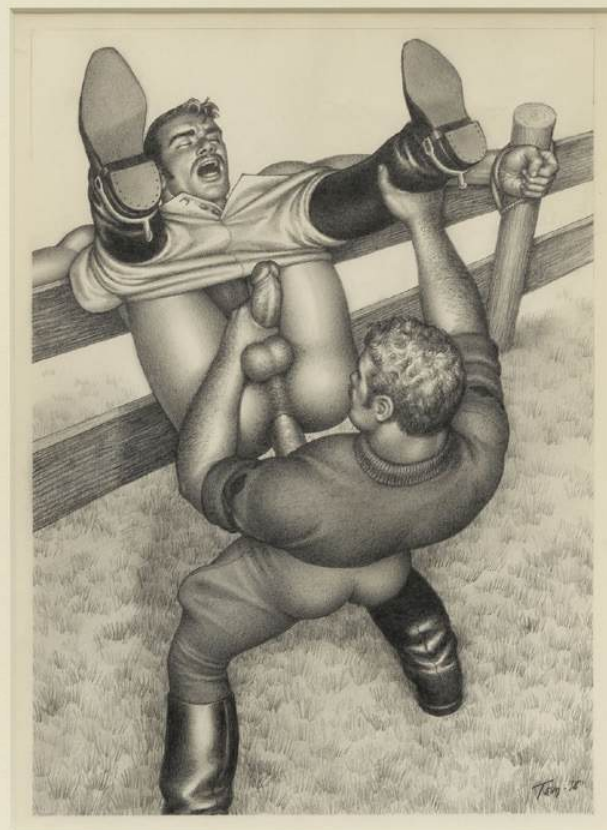
image:

11 1/2 x 8 1/4 inches
(29.2 x 21 cm)

framed:

18 1/2 x 14 7/8 x 1 1/8 inches
(46.9 x 37.7 x 2.8 cm)

\$50,000





Odili Donald Odita

Odili Donald Odita brings heightened awareness to color and space in paintings where abstraction is an optically, physically, and culturally-felt phenomenon. Across murals, site-specific painting installations, flags, and large-scale canvases, graphic, geometric shapes pierce, converge, and merge in rhythmic, exquisitely balanced compositions. Color, in Odita's work, serves as a powerful agent for transmitting feeling, inscribing socio-political values, and communicating personal memories, both through the choice of hue and its kaleidoscopic interaction. The artist's approach to the metaphorical representation of political histories, philosophies, and values, especially as they pertain to the Black diasporic experience, is influenced by a range of visual languages, including flag design, African textile patterns, and the work of the Zaria Art Society (of which his father was a founder), as well as a range of Western art historical legacies, including hard-edge and color field painting—movements traditionally preoccupied with formal, rather than socio-political, inquiry. Viewed according to the universal associations carried by its title, the large acrylic painting *Home* (2023) takes the grid as its starting point, then skews and reinterprets the simple compositional structure to create a field of dazzling movement determined by the interplay of shapes and colors, some of which are almost imperceptibly distinct. As if foreground and background are sliding toward or away from one another, Odita challenges our perceptions of edges—where one shape confronts, overlaps, or clashes with the next—to create instant after instant of charged encounter.

A mid-career survey exhibition of Odili Donald Odita (b. 1966, Enugu, Nigeria) is currently being held at the Abrams-Engel Institute for the Visual Arts, The University of Alabama at Birmingham. Odita has been the subject of solo exhibitions at institutions including 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

Home, 2023

acrylic on canvas

84 1/8 x 104 x 11/2 inches
(213.7 x 264.2 x 3.8 cm)

framed:

84 7/8 x 104 3/4 x 2 inches
(215.6 x 266.1 x 5.1 cm)

\$185,000



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 two years making an extended foray into the world of painting. In this series of intimate representations, his commitment to realism is subtly challenged by smeared brushwork. While some of the paintings focus on a real person adjacent to Jones's three recent novels, more generally the artist's subjects populate what he describes as "the world I carry around inside my head," a cosmos of rugby players, obscure performers, art historical subjects, 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) has been the subject of many solo exhibitions and retrospectives at institutions including Gund Gallery at Kenyon College, Gambier, Ohio (2023); Wexner Center for the Arts, Columbus, Ohio (2015); Saint Louis Art Museum, Missouri (2013); Austrian Film Museum, Vienna (2011); Anthology Film Archives, New York (2010); and ar/ge kunst Galerie Museum, Bolzano, Italy (2009). His work is in the 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; Saint Louis Art Museum; and Tate, London, among other museums. Recent and notable group exhibitions include *American Vignettes: Symbols, Society, and Satire*, Rubell Museum, Washington, D.C. (2024); *Histories of our Time*, Kunsthaus Baselland, Basel, Switzerland (2019); FRONT International: Cleveland Triennial for Contemporary Art, 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*. Jones lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

William E. Jones
Seated Man, 2024
oil on canvas
24 x 18 x 3/4 inches
(61 x 45.7 x 1.9 cm)
framed:
24 7/8 x 18 7/8 x 1 3/8 inches
(63.2 x 47.9 x 3.5 cm)
\$25,000



**DAVID
KORDANSKY
GALLERY**

William E. Jones

Standing Nude, 2024

oil on canvas

24 x 18 x 3/4 inches

(61 x 45.7 x 1.9 cm)

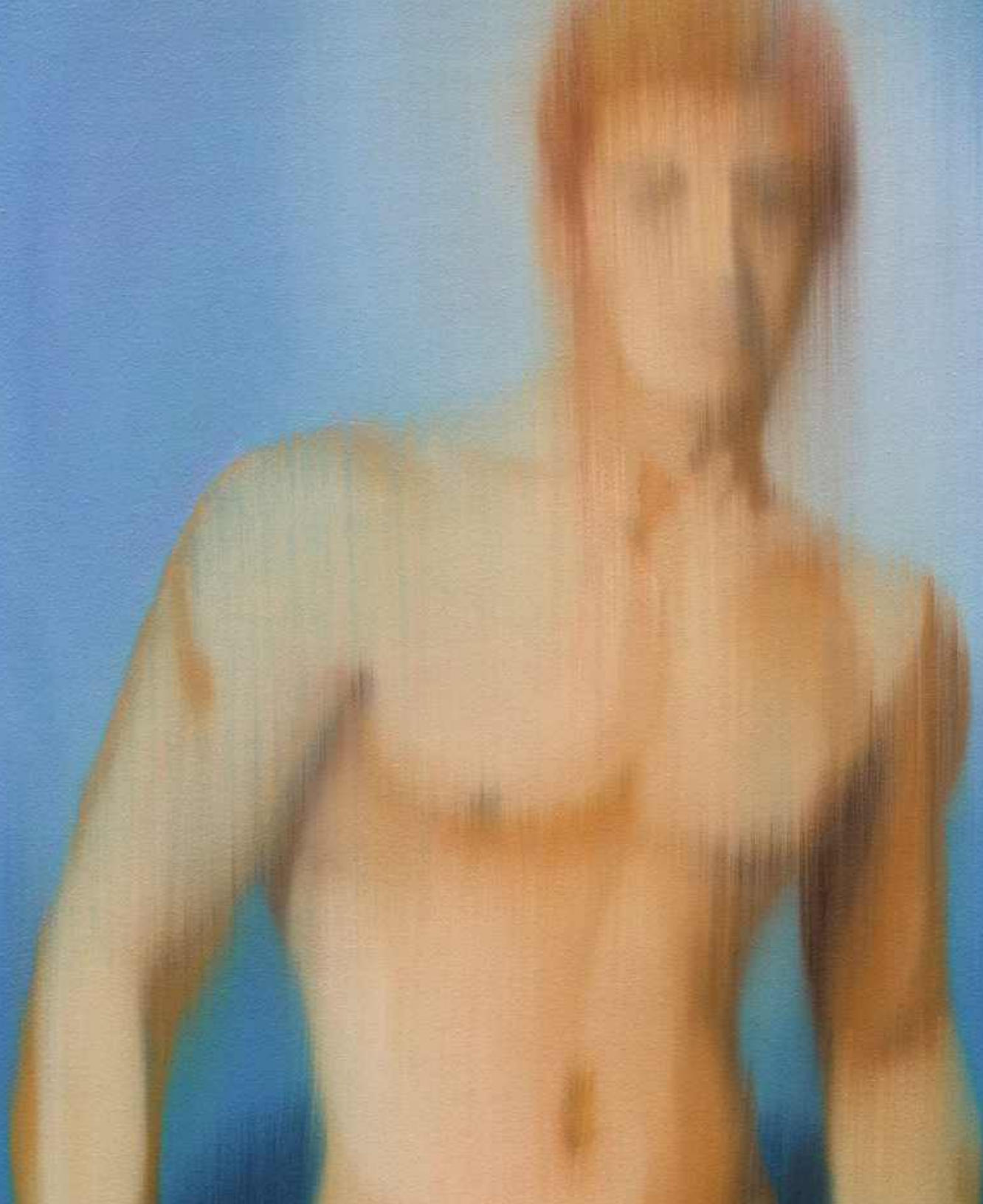
framed:

24 7/8 x 18 7/8 x 1 3/8 inches

(63.2 x 47.9 x 3.5 cm)

\$25,000





Tristan Unrau

Tristan Unrau paints in opposition to the idea that an artist should practice according to a signature style, instead deploying an expansive range of approaches to reconsider terms foundational to Western art. By challenging the expectation that artworks inherently capture the subjective vision of their maker—and thus can always be traced back to the distinct, identifying voice of a single author—Unrau simultaneously exaggerates and scrambles the viewer's rote impulse to apprehend and interpret artworks within larger systems of meaning. To this end, Unrau traffics in a diversity of painting techniques, moving between realism and abstraction, the expressive and the surreal. Across his many varied canvases, a dizzying array of art historical referents intersect and converse, eliciting moods that range from celebratory to poignant to humorously unsettling. Taken together, the two paintings on view exemplify Unrau's conception of painting as an endlessly fertile site for stylistic reinvention and art historical provocation. While the small, technically exquisite portrait *Pose* (2024) transcends time to recall the pathos and humanism of Dutch Golden Era painting, the large artwork *Rear Guard* (2024), by comparison, is gestural, energetic, and abstract—a study in tone, hue, and mark making at the edges of representation.

Tristan Unrau (b. 1989, Brampton, Canada) has been the subject of solo exhibitions at Sebastian Gladstone, Los Angeles (2023); 56 Henry, New York (2022); Unit 17, Vancouver, Canada (2021 and 2018); and Towards, Toronto (2020), among several others. Group exhibitions include *50 Paintings*, Milwaukee Art Museum, Wisconsin (2023); *Drawings*, Clint Roenisch Gallery, Toronto (2018); and *Cynthia Daignault: There is nothing I could say that I haven't thought before*, FLAG Art Foundation, New York (2017), among many others. Unrau lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Tristan Unrau

Pose, 2024
oil on linen
31 x 39 x 1 inches
(78.7 x 99.1 x 2.5 cm)
framed:
33 x 41 x 2 inches
(83.8 x 104.1 x 5.1 cm)
\$23,000



**DAVID
KORDANSKY
GALLERY**

Tristan Unrau

Rear Guard, 2024

oil on linen

71 3/4 x 6 1/2 x 1 inches

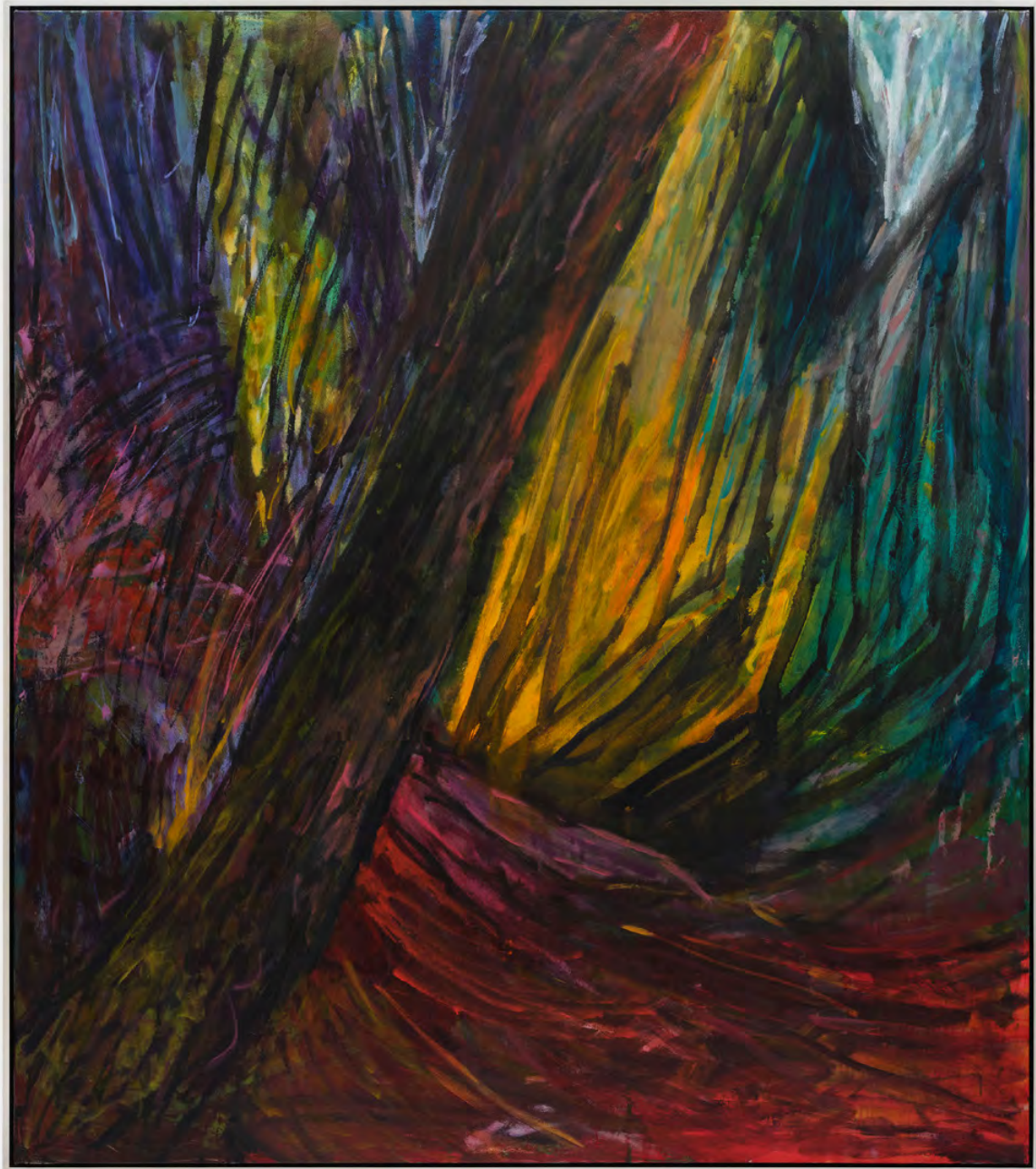
(182.2 x 16.5 x 2.5 cm)

framed:

73 1/4 x 64 1/4 x 1 3/4 inches

(186.1 x 163.2 x 4.4 cm)

\$40,000





Lucy Bull

Lucy Bull has emerged as an inquisitive, open-eyed, and critically-minded voice in contemporary painting. Her dedication to courting the unknown, as well as her ability to cultivate a personal and flexible vocabulary with broad metaphorical resonance, make her a notable representative of artistic legacies in which abstraction and visionary states play foundational roles. *15:15* (2024) is notable for its aqueous openness. It provides ample evidence of Bull's interest in creating spaces that connote, simultaneously, the expanses of inner, or psychological, spaces and the extension of outward, landscape-oriented ones. That these two kinds of spaces share experiential qualities reveals esoteric truths about how perception—and therefore visual artmaking—relate so intimately with the physical world. Bull leans into such intimacy, reveling in the pleasures of color and texture that pigment and medium make possible. Her work therefore becomes highly personal even as it remains open to endless interpretation. Entering a painting like *15:15* means entering a series of spaces where beginnings and endings feed into one another, and time moves like it does in the cinema, where linearity can be interpreted, deconstructed, and reassembled according to any number of narrative prompts.

In December 2024, Lucy Bull (b. 1990, New York) will be the subject of an upcoming solo exhibition at the Institute of Contemporary Art, Miami, Florida. Bull has also been the subject of solo and two-person

exhibitions at the Warehouse, Dallas (2023); Long Museum West Bund, Shanghai (2023); Pond Society (with Guo Fengyi, 2021); High Art (Arles, 2020; Paris, 2019); Human Resources, Los Angeles (2019); Smart Objects, Los Angeles (2019); and RMS Queen Mary, Mother Culture, Long Beach, California (2017). Recent group exhibitions include *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon, France (2024); NGV Triennial, Melbourne, Australia (2023); *He Said/She Said: Contemporary Women Artists Interject*, Dallas Museum of Art (2023); *13 Women: Variation I*, Orange County Museum of Art, Costa Mesa, California (2022); *ABSTRACT VOCABULARIES: Selections from the Collection*, Museum of Contemporary Art San Diego (2021); and *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, Ohio (2021). Her work is in the permanent collections of Baltimore Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; MAMCO Geneva; Los Angeles County Museum of Art; Institute of Contemporary Art, Miami; Long Museum West Bund, Shanghai; Museum of Contemporary Art, Los Angeles; and Rose Art Museum, Brandeis University, Waltham, Massachusetts, among other institutions. Bull lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Lucy Bull
15:15, 2024
oil on linen
100 x 76 x 11/4 inches
(254 x 193 x 3.2 cm)
SOLD



Adam Pendleton

The works of Adam Pendleton investigate Blackness as a color, an identity, a method, and a political subject—in short, as a multitude. By 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. His work also poses questions about the legacy of modernism in the present day, reactivating ideas from historic avant-gardes across mediums and moments in time. Pendleton regularly infuses components of language in his canvas works, whether it's through the inclusion of a single letter, or through the calligraphic marks as seen on a painting like *Untitled (Days)* (2023). By obscuring or otherwise burying the text or text-like gestures, Pendleton alludes to the idea of unspoken language and deconstructing meaning which is at the core of the Black Dada ideology that guides his practice.

In April 2025, the Smithsonian's Hirshhorn Museum and Sculpture Garden in Washington D.C will host a landmark exhibition by Adam Pendleton (b. 1984, Richmond, Virginia). His work 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, New York (2021), Le Consortium, Dijon (2020), and the KW Institute for Contemporary Art, 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, 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
Untitled (Days), 2023
silkscreen ink and black
gesso on canvas
50 x 60 inches
(127 x 152.4 cm)
SOLD

**Current + Upcoming
Exhibitions & Fairs**

Los Angeles

Chase Hall

Halfrican
November 8 – December 14, 2024

Ruby Neri

Staircase
November 8 – December 14, 2024

Sam McKinniss

The Perfect Tense
Opening January 11, 2025

Lesley Vance

Opening January 11, 2025

New York

Mai-Thu Perret

Underworld
October 25 – December 21, 2024

Simphiwe Mbunyuza

UMTHONYAMA
Opening January 16, 2025

Fairs

**Art Basel
Miami Beach**

December 4 – 8, 2024

FOG Design + Art

Odili Donald Odita and Doyle Lane
January 22 – 26, 2025