



DAVID
KORDANSKY
GALLERY

ART BASEL
2022

sales@davidkordanskygallery.com
www.davidkordanskygallery.com
T: 323.935.3030

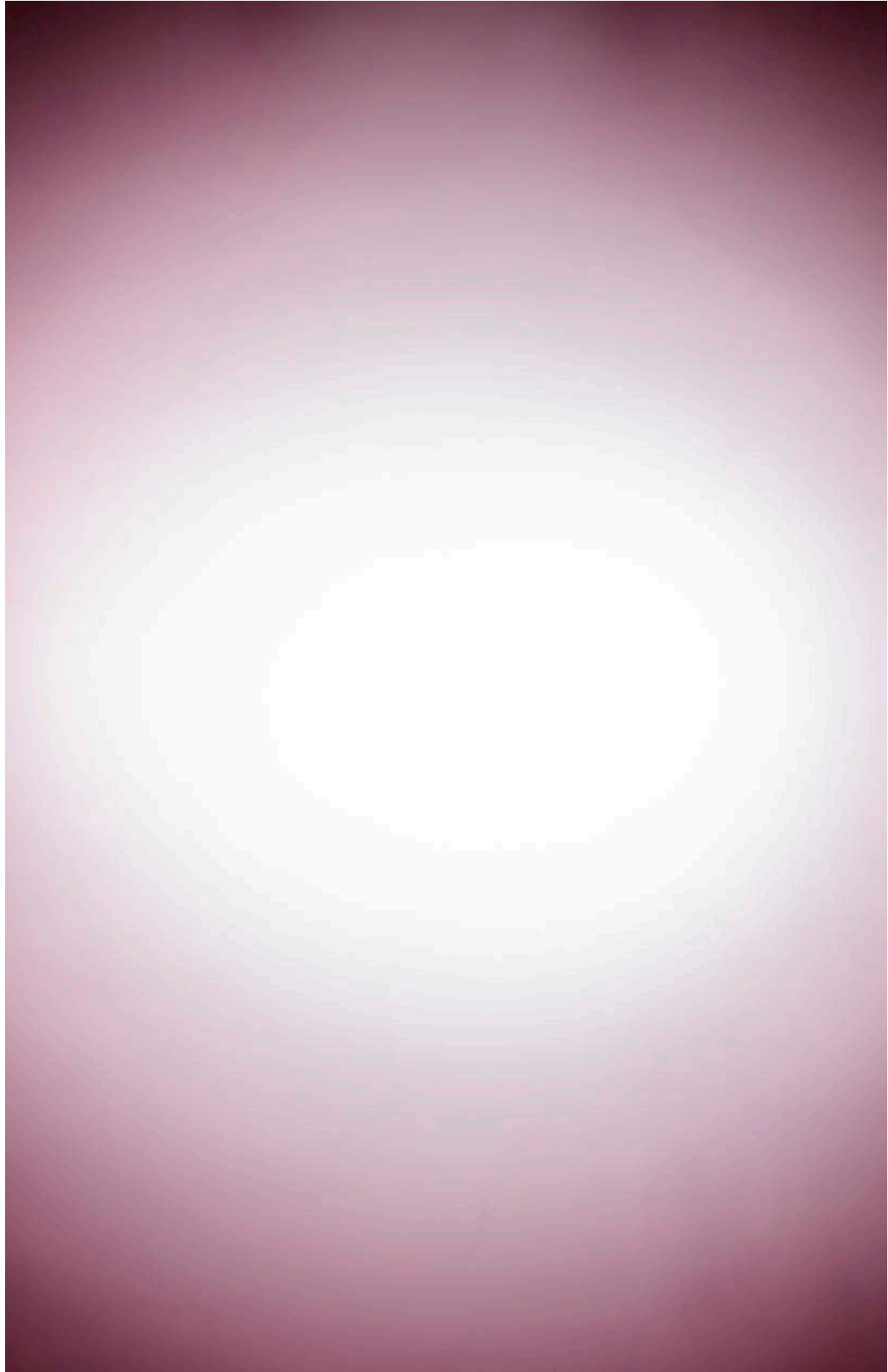
JUNE 14 – 19, 2022
BOOTH R2

FRED EVERSLEY
UNTITLED (PARABOLIC LENS), (1974) 2021

FRED EVERSLEY

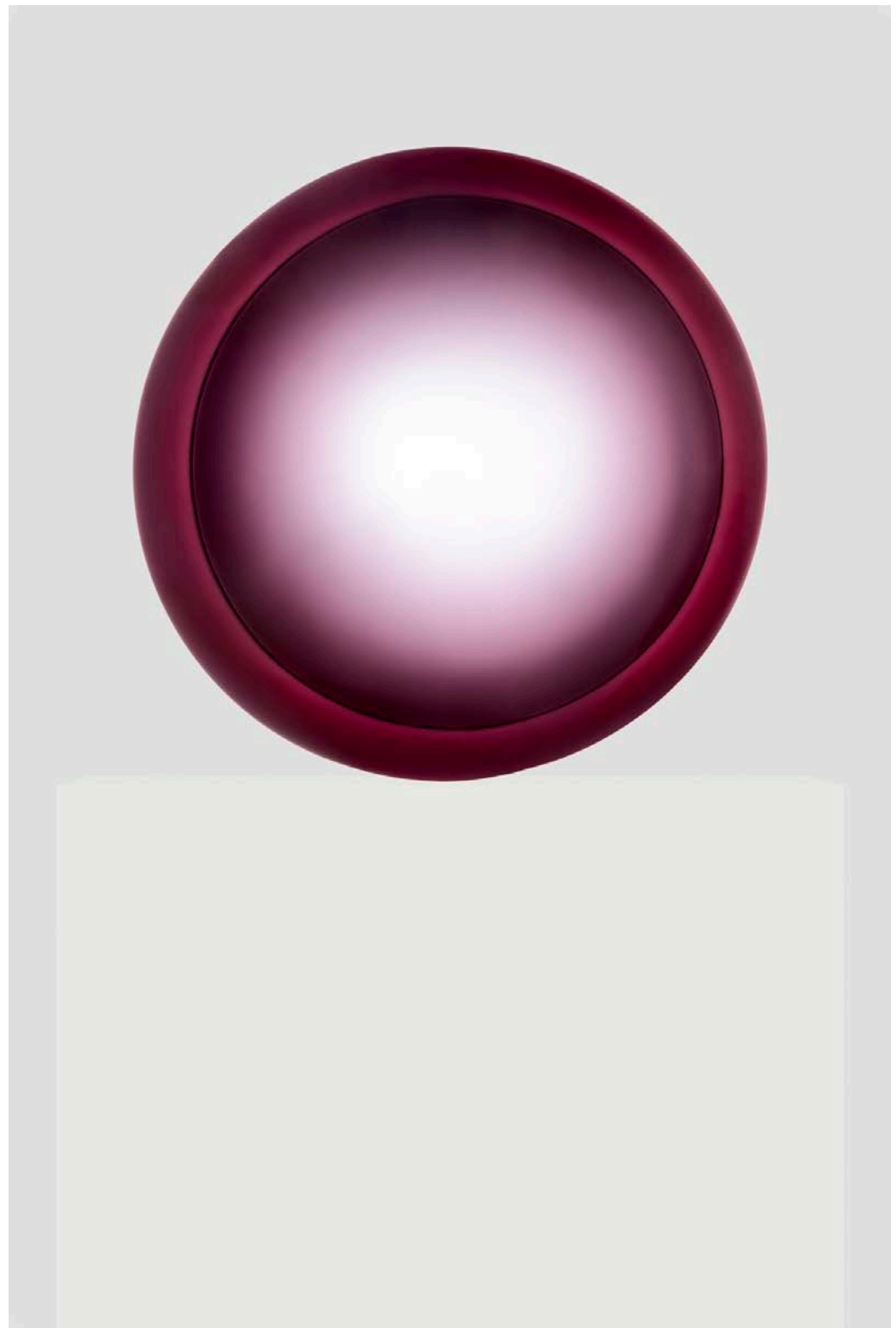
Associated with California's Light and Space movement, Fred Eversley has been producing sculptures about the experience of light, color, transparency, and opacity for over fifty years. Prior to becoming an artist, he was an aerospace engineer, contracted on projects associated with NASA. This background informs an approach that is experimental in nature; Eversley has pioneered the use of plastic and pigments to harness the force of gravity, which results in the Parabolic Lenses for which he is best known. These three-dimensional meditations on color carry sociological metaphors that allow them to be read in a variety of contexts—prompting, for example, questions about how the mechanics of sight determine how we see and understand each other. The act of perception itself assumes tangible form as an intimate visual experience particular to each individual viewer.

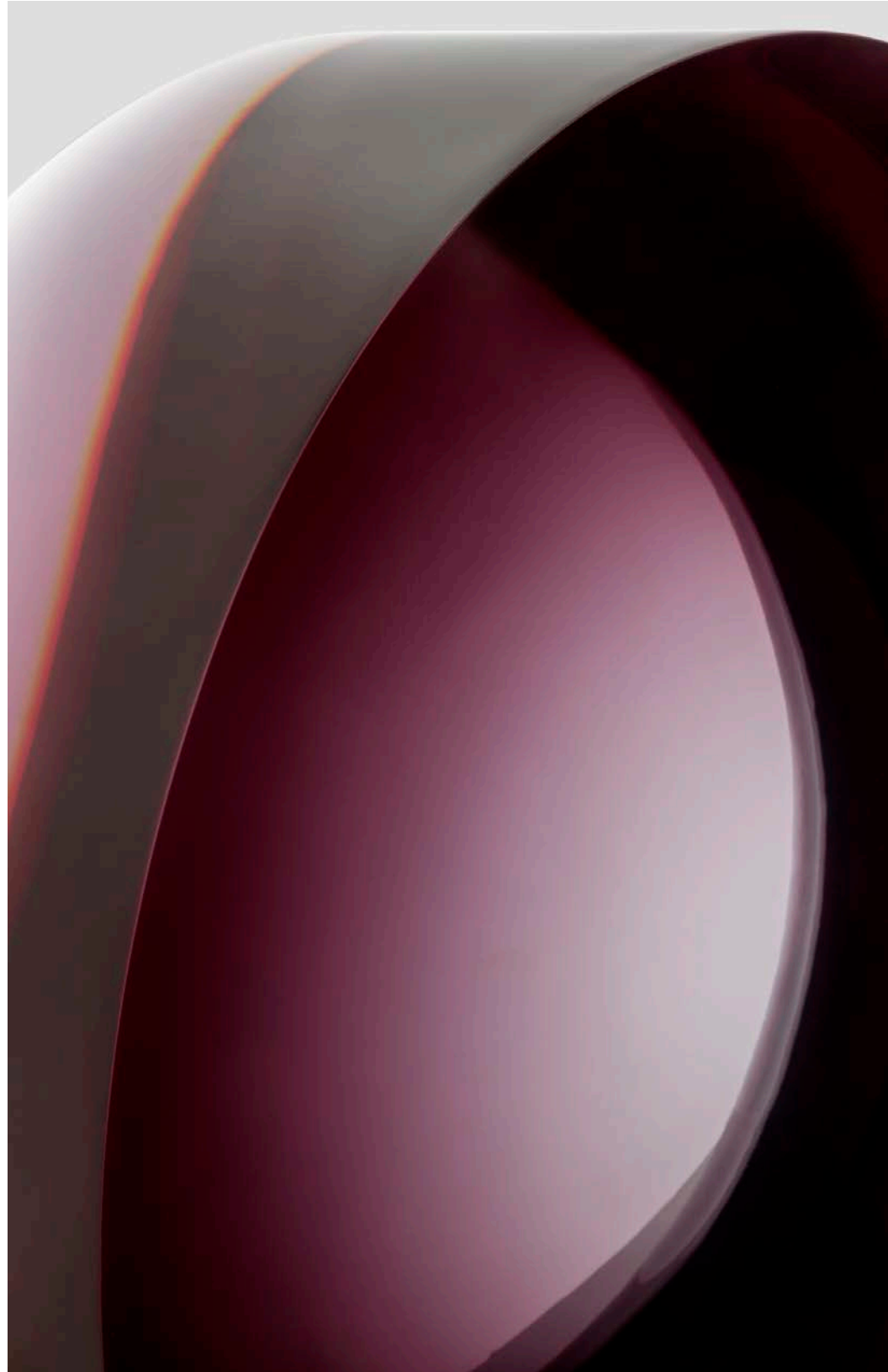
Fred Eversley will be the subject of solo exhibitions at the Orange County Museum of Art, Costa Mesa, California, and David Kordansky Gallery, New York, in October 2022 and at the Benton Museum of Art at Pomona College, Claremont, California, in 2024. He has also been the subject of solo exhibitions at the 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 Soul of a Nation: Art in the Age of Black Power (2017 – 2020, traveled to five venues); Space Shifters, Hayward Gallery, London (2018); and Water & Power, curated by the late Noah Davis, Underground Museum (2018). His work is in the permanent collections of more than three dozen museums throughout the world, including Guggenheim Museum, New York; Museum of Fine Arts, Houston; 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. In 2022, David Kordansky Gallery published the first monograph of the artist's work. Eversley lives and works in New York.

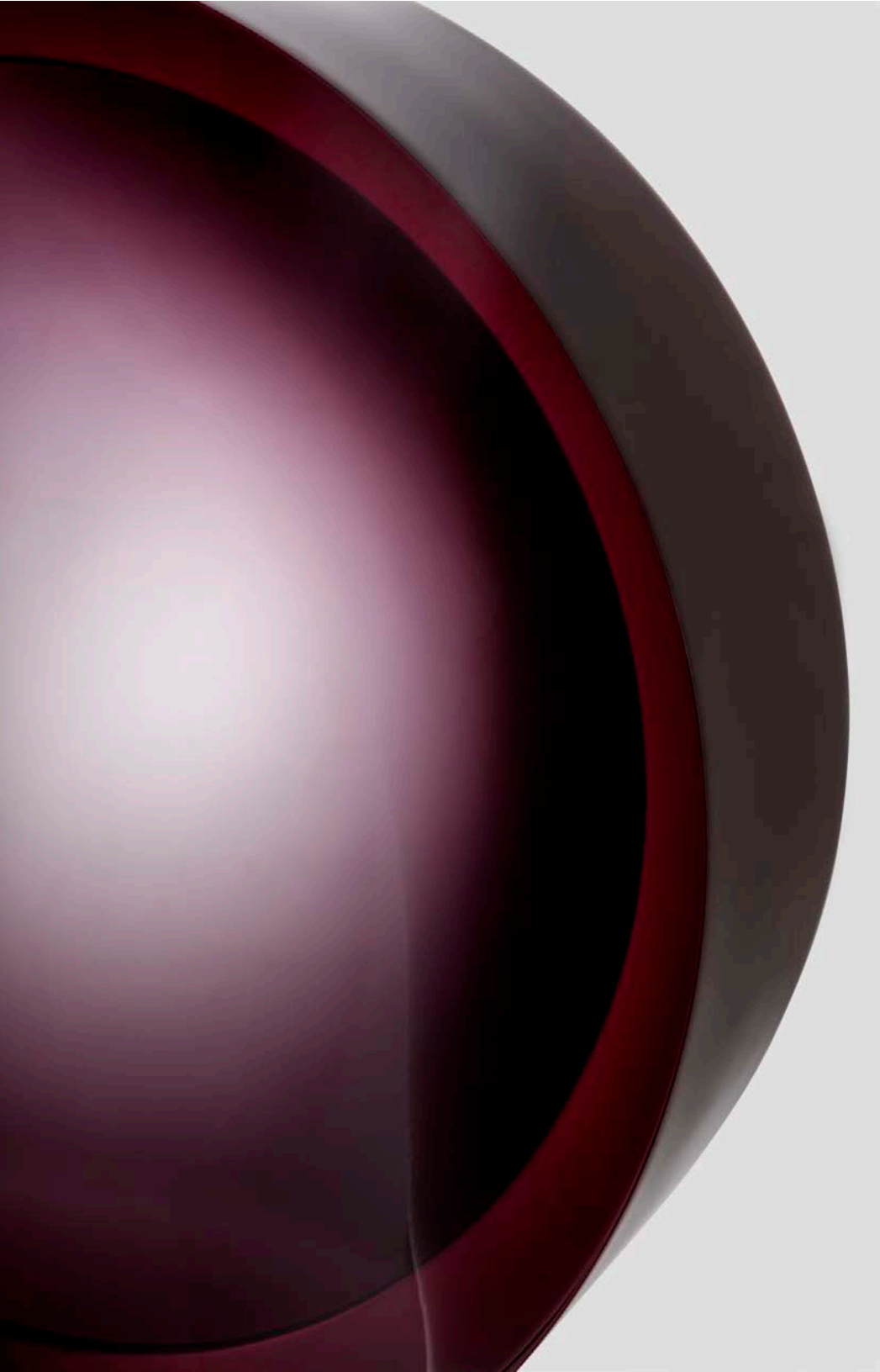


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Fred Eversley
Untitled (parabolic lens), (1974) 2021
cast polyester
19 3/8 x 19 3/8 x 6 inches
(49.2 x 49.2 x 15.2 cm)
(Inv# FEV 21.025)
\$275,000





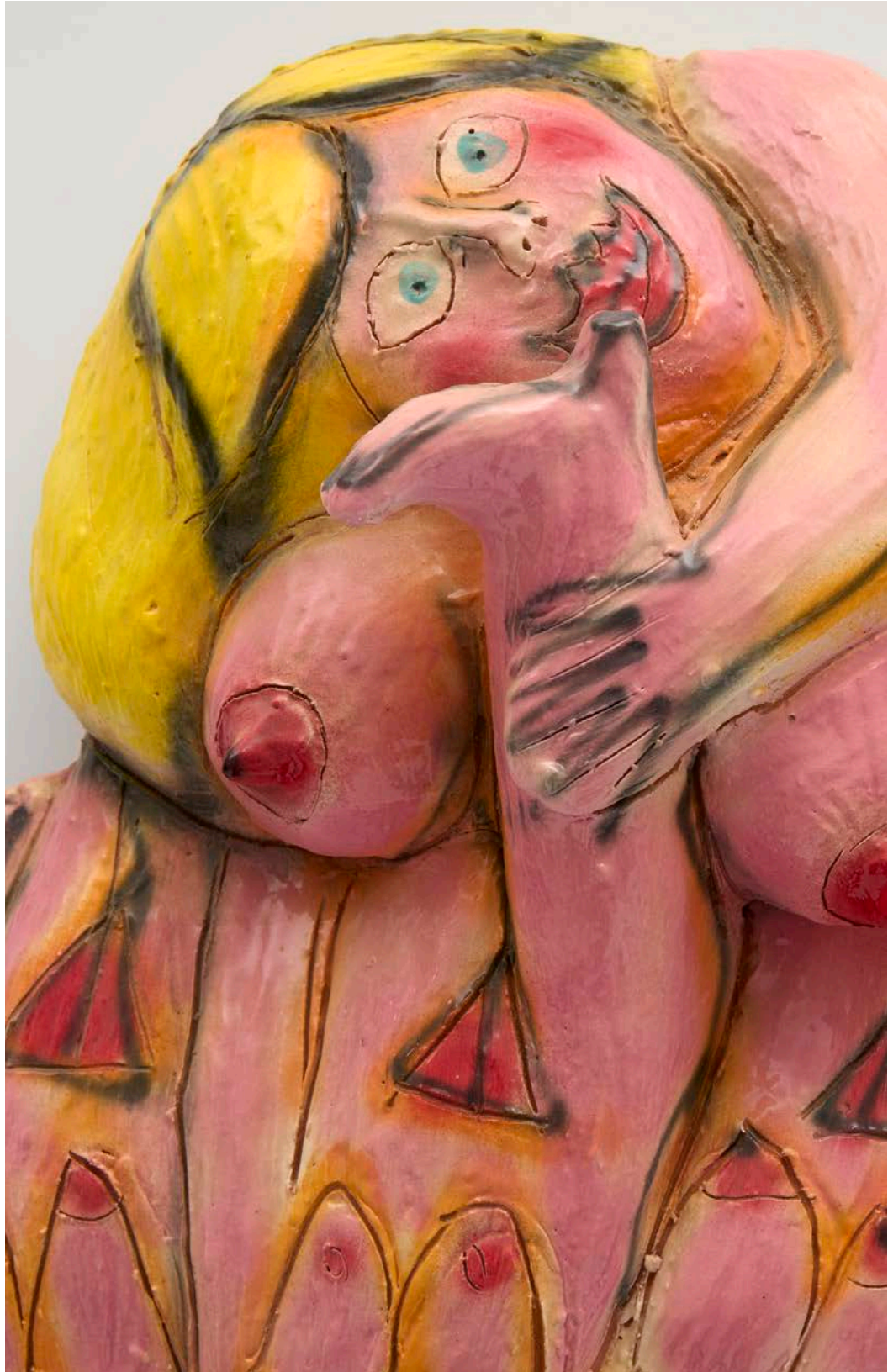


RUBY NERI
UNTITLED (WOMAN WITH THREE FIGURES), 2020

RUBY NERI

Ruby Neri draws upon twentieth-century West Coast traditions as well as a global catalogue of art historical and anthropological modes. She depicts the human body as a porous instrument of pleasure, terror, and everything in between; this places her within a lineage of recent Los Angeles-based artists that includes Mike Kelley and Paul McCarthy, while her penchant for hand-driven craft connects her to the Bay Area Figurative and Funk movements. The ceramic vessels that have dominated Neri's production recently evoke both earthy tactility and psychological intimacy. In these new works, Neri's experimentation with sculpture has led her to create wall-based ceramic objects with new mark-making in the form of stripped patterning over her subject's gazes. Neri's continued use of sprayed glazes links her ceramic objects to the street art she produced in the late 1990s as a member of what would become the San Francisco-based Mission School, connecting a contemporary urban art form with the archaic power of prehistoric wall-painting and object-making.

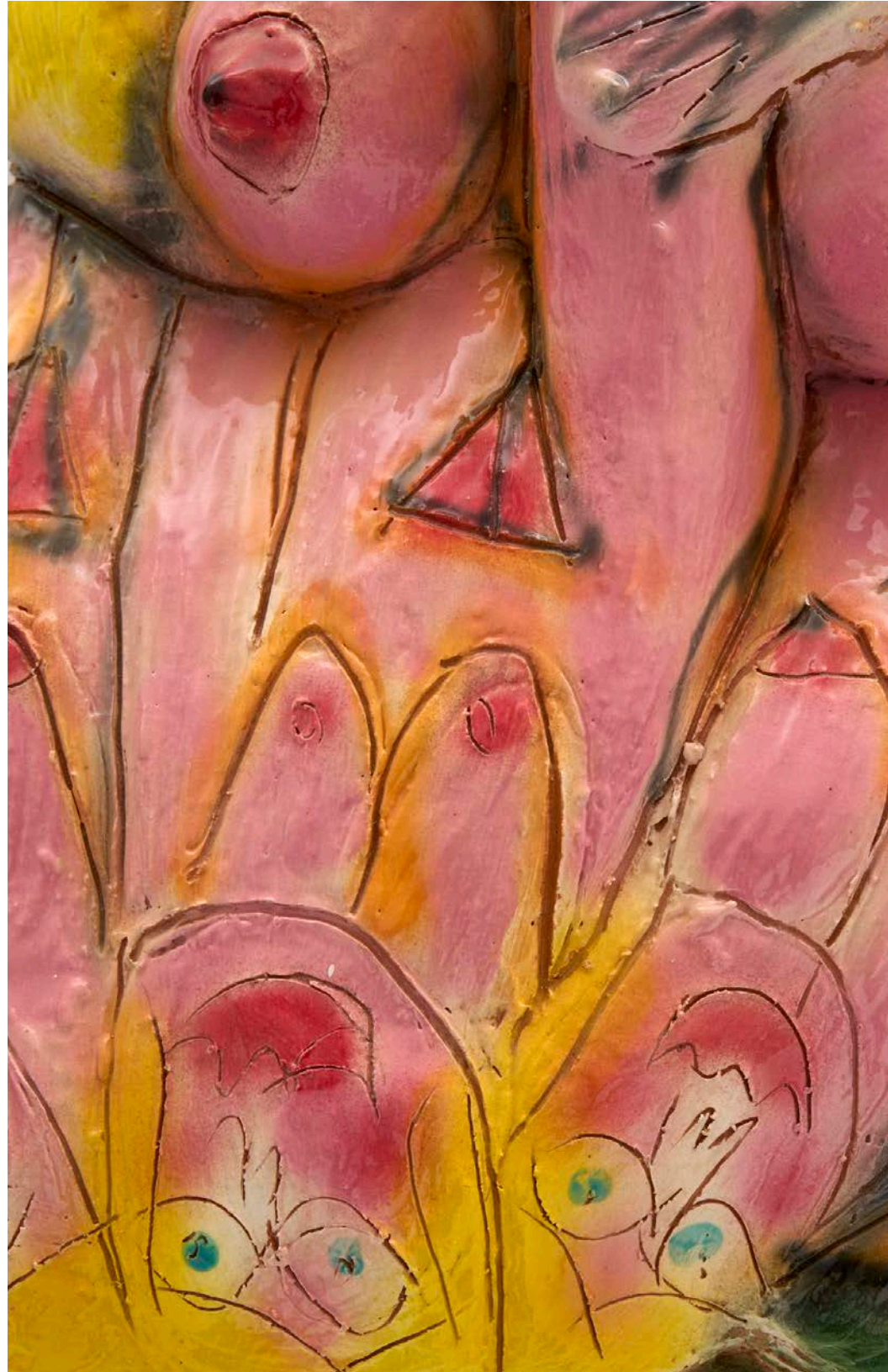
Ruby Neri will present a solo exhibition at David Kordansky Gallery, Los Angeles, in September 2022. In 2018, Neri was the subject of a two-person exhibition, *Alicia McCarthy and Ruby Neri / MATRIX 270*, at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), California. Forthcoming and recent group shows include *The Flames: The Art of Ceramics*, Musée d'Art Moderne de Paris (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; BAMPFA, California; Brooklyn Museum, New York; and Hammer Museum, Los Angeles. Neri lives and works in Los Angeles.



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Ruby Neri
*Untitled (Woman with Three
Figures)*, 2020
ceramic with glaze
19 1/2 x 22 x 6 1/2 inches
(49.5 x 55.9 x 16.5 cm)
(Inv# RN 21.005)
\$30,000



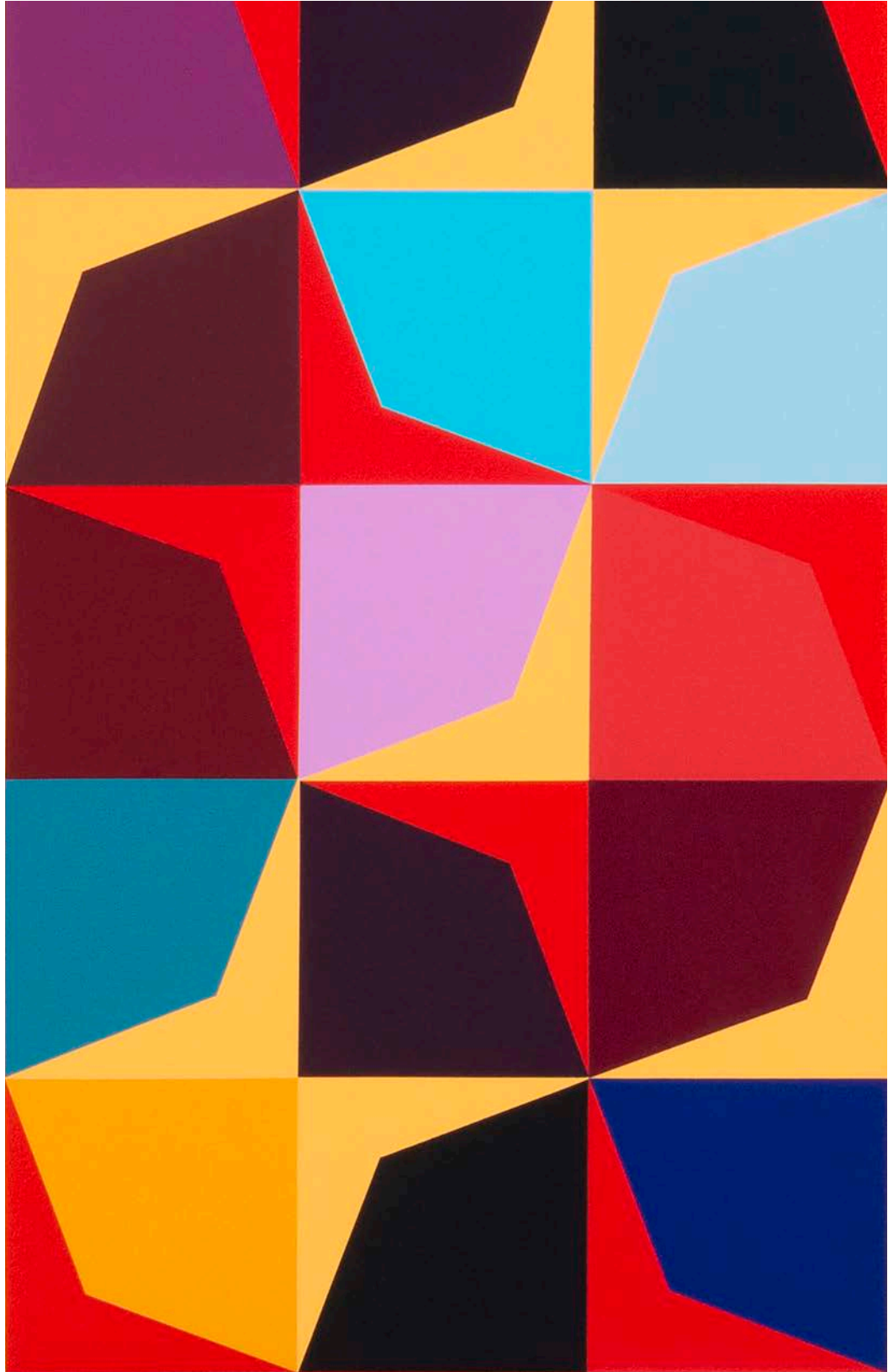
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ODILI DONALD ODITA
CRACKED ACTORS, 2022

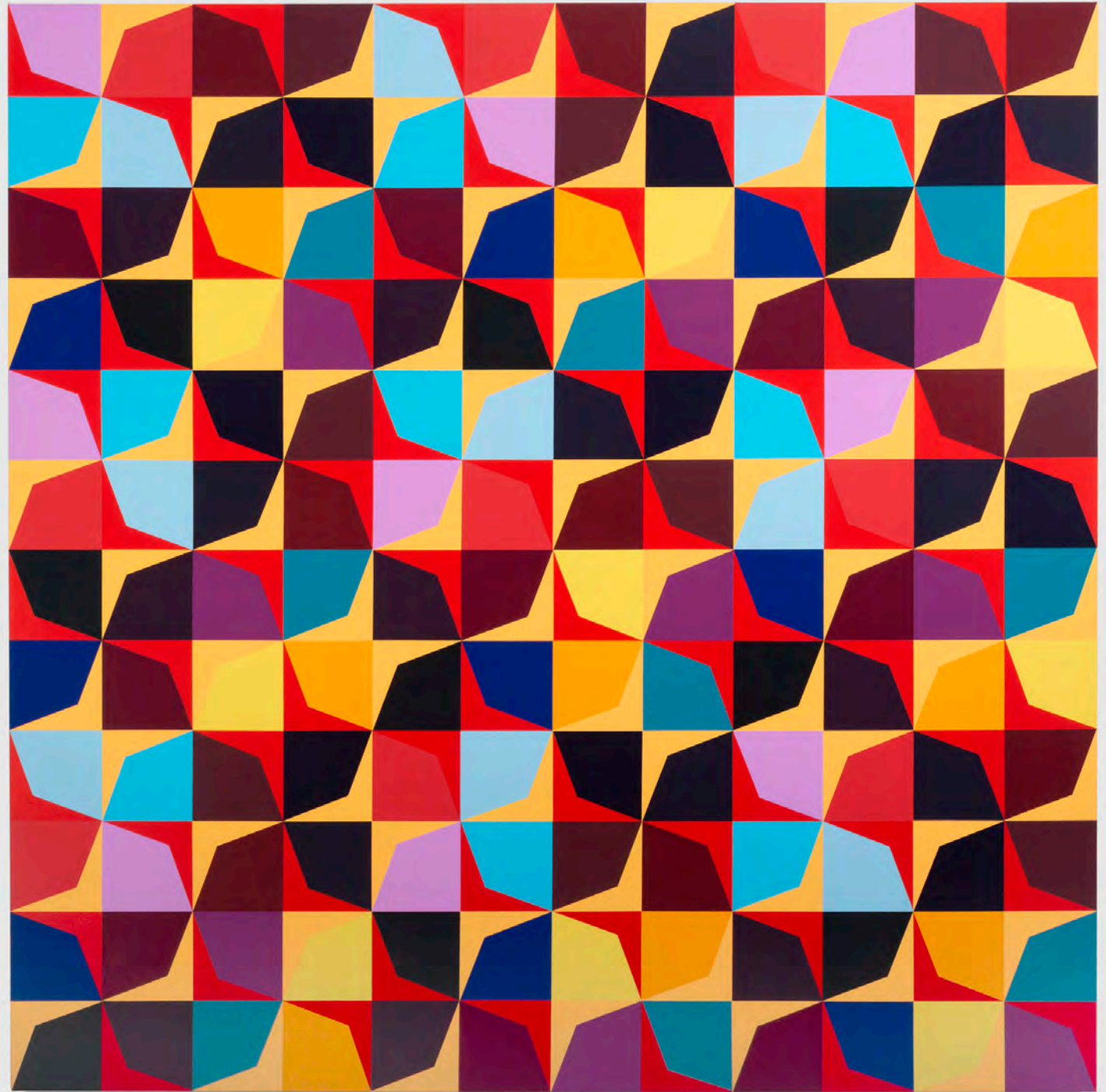
ODILI DONALD ODITA

Odili Donald Odita is a Philadelphia-based artist whose abstract paintings employ the use of scale, precise organization, and pattern making to explore how color has been used in historical and sociopolitical contexts. Odita's works bring heightened awareness to color and space in paintings where abstraction is an optically, physically, and culturally felt phenomenon. Though they are rooted in a broad range of historical lineages—African and Africanist approaches to pattern; modernist painting and design; and contemporary conceptual positions, to name a few—his compositions make immediate appeals to the senses in the here and now. [Cracked Actors](#) (2022) provides a clear example of Odita's ability to destabilize standard notions of figure and ground. He achieves this here through his use of color—a primary scheme dominated by red, yellow and blue is given unexpected torque—and his establishment of a grid that appears to be filled with circular, pinwheel-like motion. In both cases, time-honored tropes in abstraction are given new life as Odita's memories, philosophical reflections, and meditations imbue an otherwise non-objective composition with personal force and broad metaphorical reach.

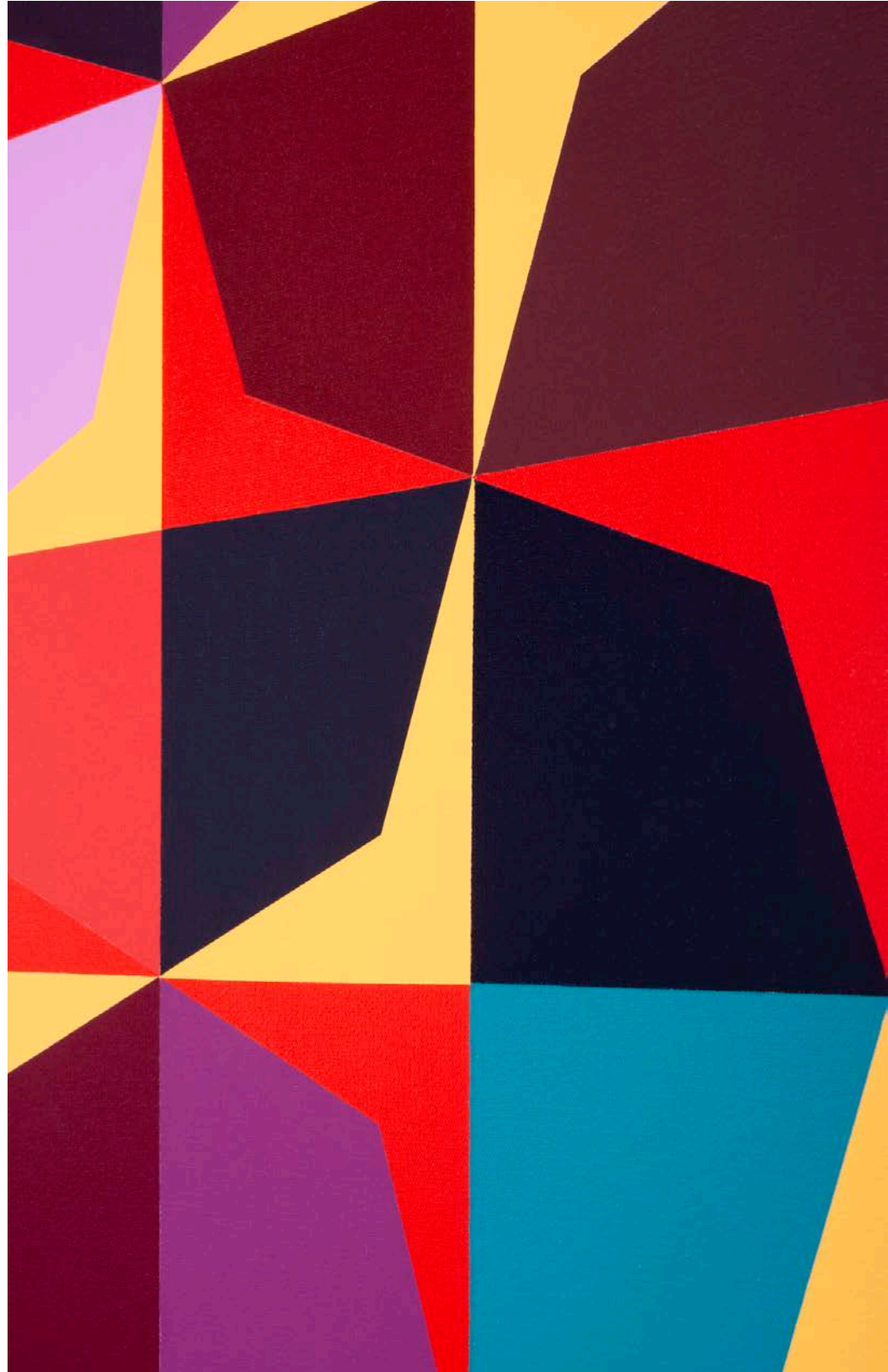
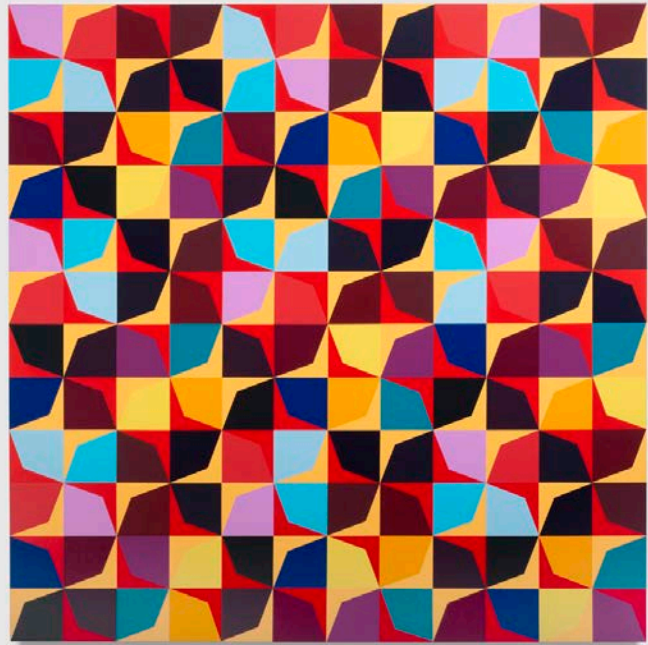
Odili Donald Odita has been the subject of solo exhibitions at institutions including the Philadelphia Museum of Art (2021); Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015). Notable group exhibitions include [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; 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.



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Odili Donald Odita
Cracked Actors, 2022
acrylic on canvas
72 1/4 x 72 1/4 x 1 1/2 inches
(183.5 x 183.5 x 3.8 cm)
(Inv# ODO 22.001)
\$80,000



TORBJØRN RØDLAND
DUMMY, 2019 – 2022

TORBJØRN RØDLAND

Torbjørn Rødland makes photographic images that pointedly address their viewers, evoking a wide range of emotional and intellectual states. Often prompted by non-photographic imagery that he transforms into real-world photographic subjects, Rødland creates scenes designed to generate psychological reactions: curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism appear throughout his work and often in the same image. Rødland also emphasizes the formal attributes of his photographs, pushing the medium toward modes of visual expression more commonly associated with painting.

Rødland's photograph *Dummy* (2019–2022) shows a female model sitting on a cushioned seat with a male ventriloquist's dummy in her lap, his legs crossing hers. Both figures face the viewer with expressions of posed candor similar to sitters in a studio portrait—yet, of course, only one of them is actually alive. They present an example of what the artist has termed an “asymmetrical couple,” in which the relationship between two figures hinges upon imbalances of power, strength, age, or other factors. The dummy wears a young man's clothing, including a sporty hooded jacket that the female figure unzips provocatively. While the dummy is fully clothed, she appears to wear lingerie or a scant swimsuit under a white cape-like garment. Cradled in the model's arms like a lover, the dummy's synthetic body seems to emphasize her enormous breasts, which are as large as his head and appear tattooed and surgically enhanced. At first glance, the image presents itself as a visual punchline, an unsettling joke about which of these figures might be viewed as a sex doll. Yet by precariously balancing sincerity and artifice, Rødland's gaze affords these potentially sensational subjects with tenderness and dignity without compromising an arch sense of humor.

In 2021, Torbjørn Rødland was the subject of a solo exhibition at The Contemporary Austin, Texas. Other solo exhibitions include *Fifth Honeymoon*, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Bergen, 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 *What People Do for Money*, Manifesta 11, Zurich (2016); *LIT*, 9th Berlin Biennale for Contemporary Art (2016); and the 48th Venice Biennale, Italy (1999). His work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo, New York; Astrup Fearnley Museum of Modern Art, 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.

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Torbjørn Rødland

Dummy, 2019 - 2022

chromogenic print

55 1/8 x 43 3/8 inches

(140 x 110 cm)

framed:

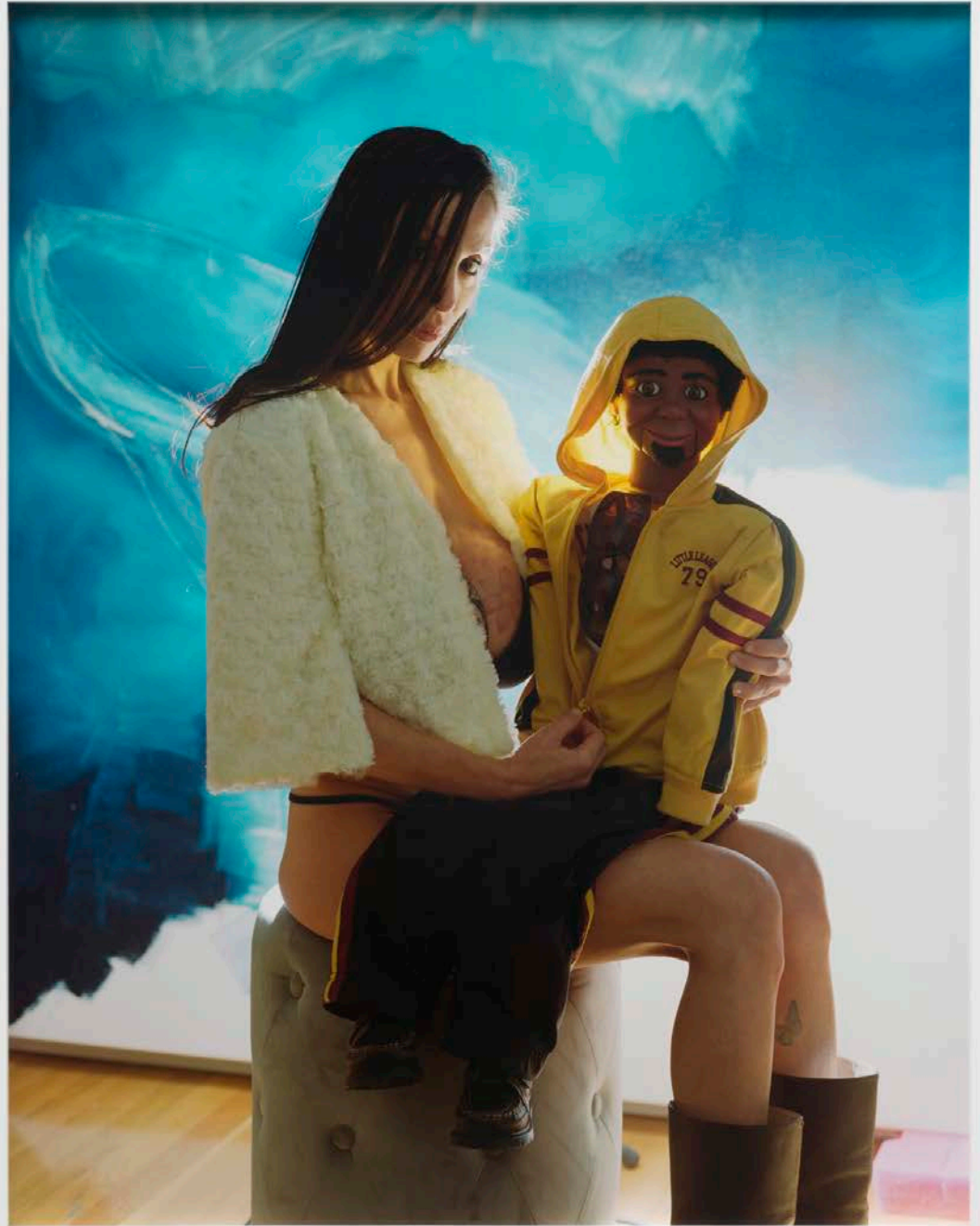
56 1/8 x 44 3/8 x 2 inches

(142.6 x 112.7 x 5.1 cm)

Edition of 3, with 1AP

(Inv# TR 22.013)

\$32,000





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CALVIN MARCUS
UNTITLED GRASS PAINTING, 2022

CALVIN MARCUS

Calvin Marcus's work is at once inquisitive and expansive, straddling myriad genres and mediums to converse with the absurdities of life. His visual language and motifs inject critical humor and a textured understanding of the infrastructural conditions that shape public engagements with art. Marcus's newest painting, Untitled Grass Painting (2022), represents an evolution of several bodies of work in which plants have played a prominent role, though here, he eschews spatial logic altogether to render a flattened, if variegated, topography. A washy gray ground serves as a backdrop for the colorful romance of the titular grass, which has been rendered with consummate care by an artist whose material and conceptual concerns always go hand-in-hand. If the work's visual impact can be attributed to the almost overwhelming attention to detail that Marcus brings to his craft, its uneasy relationship to landscape and histories of botanical painting poses more questions than it answers.

Calvin Marcus has been the subject of solo exhibitions at K11 Musea, Hong Kong (2019); The Power Station, Dallas (2017); Peep-Hole, Milan (2015); and Public Fiction, Los Angeles (2014). Recent group exhibitions include New Works in the Collection – From Abramovic to Warhol, Louisiana Museum of Art, Humlebæk, Denmark; Just Connect, Museum of Contemporary Art Chicago (2020); Whitney Biennial 2019, Whitney Museum of American Art, New York; The Trick Brain, Aïshti Foundation, Beirut, Lebanon (2017); and High Anxiety: New Acquisitions, Rubell Family Collection, Miami (2016), among others. His work is in the permanent collections of the Astrup Fearnley Museet, Oslo, Norway; Musée d'Art Moderne de Paris; K11 Art Foundation, Hong Kong; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York. Marcus lives and works in Los Angeles.



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Calvin Marcus
Untitled Grass Painting, 2022
oil and emulsified gesso on linen/
canvas blend
60 x 60 x 1 1/8 inches
(152.4 x 152.4 x 2.9 cm)
(Inv# CMA 22.001)
\$75,000



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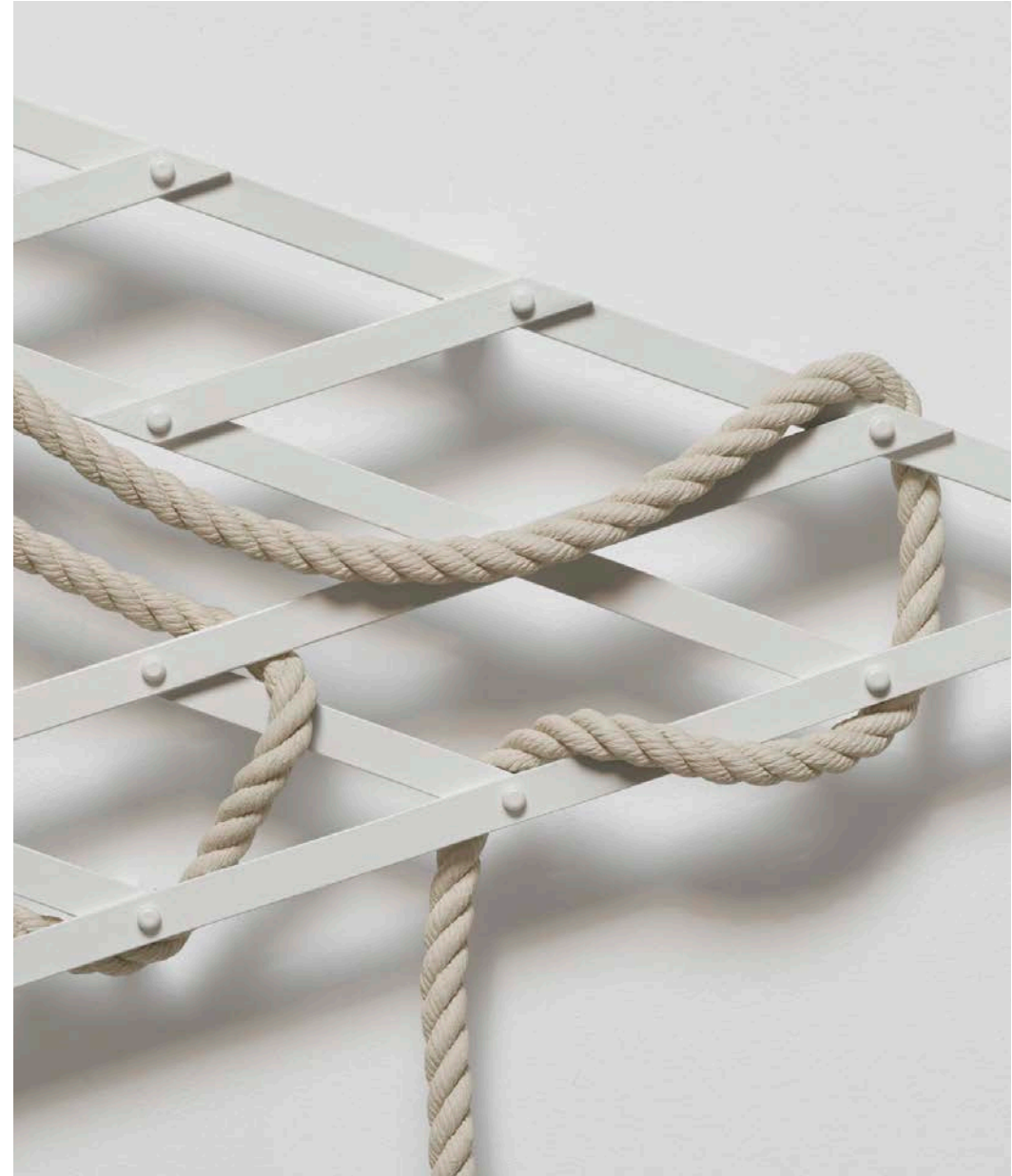
RICKY SWALLOW
SKEWED RELIEF #5, 2022

RICKY SWALLOW

Ricky Swallow uses ordinary materials to create precisely rendered objects that he then casts in bronze. The unique works that result are expressions not only of the objects' constructed forms, but also of the process of transformation by which an inert grouping of things becomes a sculpture. Swallow is invested in equal measure in the making of things and the testing of concepts; in hands-on work with cardboard, tape, and glue and the mediated potentials of the foundry; in the immediacy of craft and the austere elegance of geometric abstraction. He elicits a questioning state of mind by establishing geometries and juxtapositions that just manage to exceed what the eye perceives as possible. Like mysterious, hieroglyphic numbers or letters translated into three dimensions, his works are as indelible as they are evocative.

In a new sculpture, Skewed Relief #5 (2022), Swallow creates a lyrically charged contrast between the sinewy textures of a length of rope and the hard-lined edges of the arrow-shaped structure through whose glyph-like form the rope is woven. As is typical of Swallow's process, both of these objects are cast in bronze, making them materially similar while also highlighting their stark textural differences. As purely formal elements, both the cast rope and the geometric arrow shape explore volume, space, and mass, playfully invoking, on one hand, the meandering, organic line created by drawing and, on the other, the coolly rigid structures of Minimalist sculpture. Together, these elements create a continuous visual play between two and three dimensions, toggling and back and forth between the representational modes of drawing and sculpture: together, at once, the line on a surface and the line in space.

Ricky Swallow 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; Museum of Contemporary Art, Sydney; Museum of Modern Art, New York; and Berkeley Art Museum and Pacific Film Archive, California, among other museums. Swallow has curated two exhibitions at David Kordansky Gallery, Los Angeles: Grapevine (2013), a forty-year survey of artists in California who have all worked in clay, and Weed Pots (2020), a solo exhibition of ceramic vessels by Doyle Lane. Swallow lives and works in Los Angeles.



Ricky Swallow
Skewed Relief #5, 2022
patinated bronze and oil paint
26 x 37 x 3 1/2 inches
(66 x 94 x 8.9 cm)
(Inv# RS 22.001)
\$60,000



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GUAN XIAO
SPACE DANDY, 2022

GUAN XIAO

Guan Xiao takes a playful approach to making sculptures, videos, and installations, identifying disparate relationships between unexpected materials to create a visual language that breaks historical and cultural boundaries alike. She often positions physical objects—such as industrial products and cultural artifacts—alongside images amassed from scrolling through the infinite universe of desktop and laptop screens. *Space Dandy* (2022), with components made from motorcycle pedals and recycled bronze, generates cohesive textures between binaries sourced from contrasting and even conflicting worlds. Here, Guan Xiao fuses old and modern, digital and analogue, and natural and artificial modes to create a sculpture with its own lifeforce. The sculpture is built upon a blue, bulbous base that suggests the waves and ripples of water—echoing an earthly element that supports an otherwise industrial-like object. Attuned to both possibilities and looming hazards, her prescient and puzzling arrangements critique the technological thrust of the present moment while providing indelible visions of our dislocated, rapidly approaching future.

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



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Guan Xiao

Space Dandy, 2022

bronze, iron, aluminum alloy,
acrylic color, and motorcycle pedals
74 7/8 x 38 5/8 x 17 inches
(190 x 98 x 43 cm)

Edition of 3

(Inv# GXI 22.003)

\$45,000





Los Angeles

Valentin Carron

Barking Panting Sighs Heavenly
May 27 – July 1, 2022

Chris Martin

Recent Paintings
May 27 – July 1, 2022

Danielle Brathwaite-Shirley

GET HOME SAFE
May 27 – July 1, 2022

New York

Lauren Halsey

May 6 – June 11, 2022

William E. Jones

Survey
June 24 – August 5, 2022

Online

Huma Bhabha

Touching Earth
April 1 – December 31, 2022

Fairs

Art Basel

June 14 – 19, 2022