

DAVID
KORDANSKY
GALLERY



ART BASEL MIAMI BEACH 2022

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NOVEMBER 29 – DECEMBER 3, 2022
MIAMI BEACH CONVENTION CENTER
BOOTH F19

MARKUS AMM
JOHN ARMLEDER
MARIO AYALA
WILL BOONE
MATTHEW BRANNON
LUCY BULL
ANDREA BÜTTNER
VALENTIN CARRON
FRED EVERSLEY
DELFIN FINLEY
DEREK FORDJOUR
JASON FOX
JENNA GRIBBON

GUAN XIAO
RAUL GUERRERO
JENNIFER GUIDI
CHASE HALL
EVAN HOLLOWAY
RASHID JOHNSON
DEANA LAWSON
TALA MADANI
CALVIN MARCUS
CHRIS MARTIN
JOEL MESLER
IVAN MORLEY
SHAHRYAR NASHAT

RUBY NERI
ODILI DONALD ODITA
MAI THU PERRET
TOBIAS PILS
TORBJØRN RØDLAND
RICKY SWALLOW
TOM OF FINLAND
RICHARD TUTTLE
MICHAEL WILLIAMS
JONAS WOOD
BETTY WOODMAN

MARKUS AMM

Since the late 1990s, Markus Amm (b. 1969, Stuttgart, Germany) has been methodically and sensitively exploring how the materials of painting, reduced to their essences, cohere into abstract images. His work can be luminous and illusionistic or bracingly sculptural and physical, and in many cases, it is both of these things simultaneously. Amm's gesso board paintings begin with meticulous preparation of the surface, which requires the application of numerous layers of medium in order to achieve the characteristically smooth, matte, and tactile finish that becomes a foundation for the subsequent composition. The artist then begins pouring paint, initiating the composition with a basic guiding idea (a particular shape or combination of colors, for instance), and allowing the medium to flow over the panel's sides. This brief period of action precedes an extended period of observation, one that can last anywhere from days to years, during which the paint dries and the next move is considered. It is here that Amm can reflect on the results of a process that only allows him a modicum of control; poured paint moves unpredictably, and different pigments react to one another in unexpected ways. Amm's newest paintings feature compositions that feel at once more complex and more organic, with more discernible figure/ground relationships and the hints of narrative possibility that they conjure.

Markus Amm has been the subject of solo exhibitions at Kunsthaus Baselland in Basel, Switzerland (2017) and Kunstmuseum Stuttgart, Germany (2010). His work has been featured in numerous group exhibitions including Spring,

Fondation Thalie, Brussels (2021); Variations: Conversations in and Around Abstract Painting Today, Los Angeles County Museum of Art (2014); Die Geometrie der Dinge, GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany (2013); Only here: The Federal Republic of Germany's Contemporary Art Collection Acquisitions from 2007 to 2011, Bundeskunsthalle, Bonn, Germany (2013); Neuer Konstruktivismus, Bielefelder Kunstverein, Museum Waldhof, Germany (2007); and Formalismus, Kunstverein Hamburg, Germany (2004). Amm lives and works in Geneva.

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Markus Amm
Untitled, 2022
oil on gesso board
13 3/4 x 11 3/4 x 1 inches
(35 x 30 x 2.5 cm)
(MA 22.001)





JOHN ARMLEDER

John Armleder (b. 1948, Geneva) is a singular figure in postwar art and one of the most representative Swiss artists of his generation. His career spans five decades and synthesizes many of the competing aesthetic developments associated with that period. A productive friction—along with an abiding sense of humor and conceptual provocation—animates his earliest work with the Groupe Ecart in Switzerland, and his continued exploration of various modes of art making like painting, installation, design, performance, and sculpture. In this sense, he regularly exercises artistic agency to display a radical freedom with genre. In his latest work, Octarine (2022), Armleder returns to his pour and puddle strategies, where materials, like paint and glitter, are splattered on the canvas with little regard to order. These unmodulated eruptions form fortuitous painterly relationships, laying bare the seams and constructedness of each work to the viewer. The canvas becomes an arena of possibility beyond entrenched conventions dictating form and style. Here, the materials are the agents of their own transformation; Armleder is their keen observer. The works thus confess Armleder's staunch commitments to the principles of experimentation and chance.

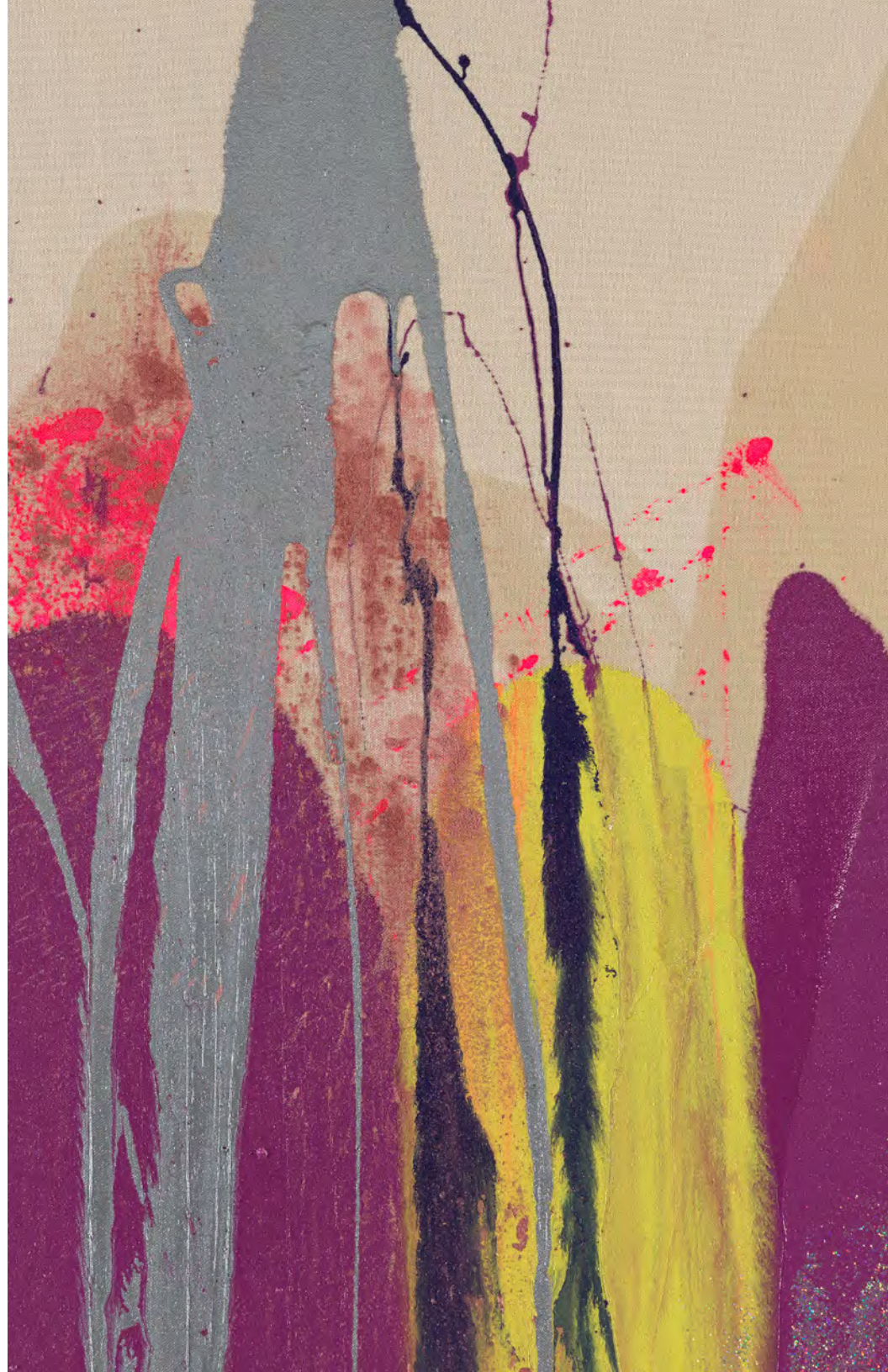
In 2021, John Armleder was the subject of a solo exhibition at the Rockbund Art Museum, Shanghai. It Never Ends, carte blanche to John Armleder, a major exhibition curated by the artist and featuring his work, was also on view in 2021

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

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John Armleder
Octarine, 2022
mixed media on canvas
68 7/8 x 47 1/4 x 1 5/8 inches
(175 x 120 x 4 cm)
(JAR 22.006)





MARIO AYALA

Mario Ayala (b. 1991, Los Angeles) reimagines a contemporary landscape where identity, observation, and the presence of material fact play equal roles. In his paintings, Ayala brings together figures and forms drawn from every corner of his experience living on the West Coast. While his work incorporates techniques from traditions like tattooing and auto body painting, both with strong visual ties to California, Ayala's influences also extend into more art historical movements, like the Cool School of Los Angeles and the Mission School of San Francisco. Ayala's highly personal, often surreal, tableaux are vivid representations of the way in which images course through the world, carrying with them fragments of the past, present, and a future still in formation. His creations live as collectively inspired documents that reflect issues, energies, and aesthetics alive in Mexican American, Latin, and Brown communities throughout the region. Ayala's sculptures, site-specific works, and collaborations embody his capacity to envision the local and the global as interwoven phenomena. Like his paintings, they locate surprising—and even unsettling—moments of cohesion in a world defined by multiplicity and rapid, ever-changing flux.

In 2021, Ayala was the subject of a two-person exhibition, Easy To Be Hard, at Ever Gold [Projects] in San Francisco. Recent group exhibitions include Hot Concrete: LA to HK, K11 Musea, Hong Kong (2022); Shattered Glass, Jeffrey

Deitch, Los Angeles (2021); 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, and the Aïshti Foundation, Beirut. Ayala lives and works in Los Angeles.

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Mario Ayala
Loc'd Out Lullabies
Vol. #2, 2022
acrylic on canvas
62 x 72 x 2 inches
(157.5 x 182.9 x 5.1 cm)
(MAY 22.004)



LOC'D OUT LULLABIES

SCREWED SINCE BIRTH

THE HOMIES THAT
BROUGHT YOU
TWINKLE, TWINKLE
LIL FOO, MARIA HAD A
LIL BIKKIA, AND
ROW, ROW YO' SIX FO'...



PARENTAL
ADVISORY
EXPLICIT CONTENT

Vol 2

VERY SLOWED DOWN KILLER OLDIES

THAT
YOU
TWINKLE
A HAD A
AND
SIX FO'...

LOCO'D OUT LULLABIES

SCREWED SINCE BIRTH



THE HOMIES THAT
BROUGHT YOU
TWINKLE, TWINKLE
LIL FOO, MARIA HAD A
LIL BIRRIA, AND
ROW, ROW YO' SIX FO'...



WILL BOONE

Generating content from an unlikely array of sources—including music subcultures and the visual vernaculars of cattle ranches and barrooms—Will Boone (b. 1982, Houston) makes works whose graphic power is matched by their palpable physicality. His technical processes are informed in equal measure by the DIY ethos of punk and the precision of manufacturing, and give rise to paintings, sculptures, and immersive installations. In his newest paintings, Boone achieves both painterly and sculptural effects by applying automotive paints to his canvases with brushes rather than the sprayers customarily used in the car industry. This material, as well as its brilliant red color, make regular appearances in garages throughout the greater Houston area where the artist was born and raised. Associations like these give Boone's work a specificity of place, so that it often functions as an abstract means of documenting the social, physical, and imaginative landscapes of Texas and the United States more broadly. At the same time, paintings like these stake out their own territory of symbols and signs, one where abstraction communicates with unadulterated psychic force.

Will Boone has been the subject of solo exhibitions at Contemporary Arts Museum Houston (2019); Karma, New York (2017); and Rubell Family Collection, Miami (2014). A major installation was featured in Desert X 2017, Coachella

Valley, California (2017). Other group shows include Zombies: Pay Attention!, Aspen Art Museum, Colorado (2019); White Trash, Luhring Augustine Bushwick, Brooklyn, New York (2017); Prototypology, Gagosian Gallery, Rome (2016); Fétiche, Venus Over Manhattan, New York (2016); In Different Ways, Almine Rech, London (2016); and Love For Three Oranges, Gladstone Gallery, Brussels (2015). Boone lives and works in Comal County, Texas.

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Will Boone
Solar Annulus, 2022
lariat, oil, automotive paint,
enamel, and resin on canvas
36 1/4 x 36 x 2 3/4 inches
(92.1 x 91.4 x 7 cm)
(WB 22.004)



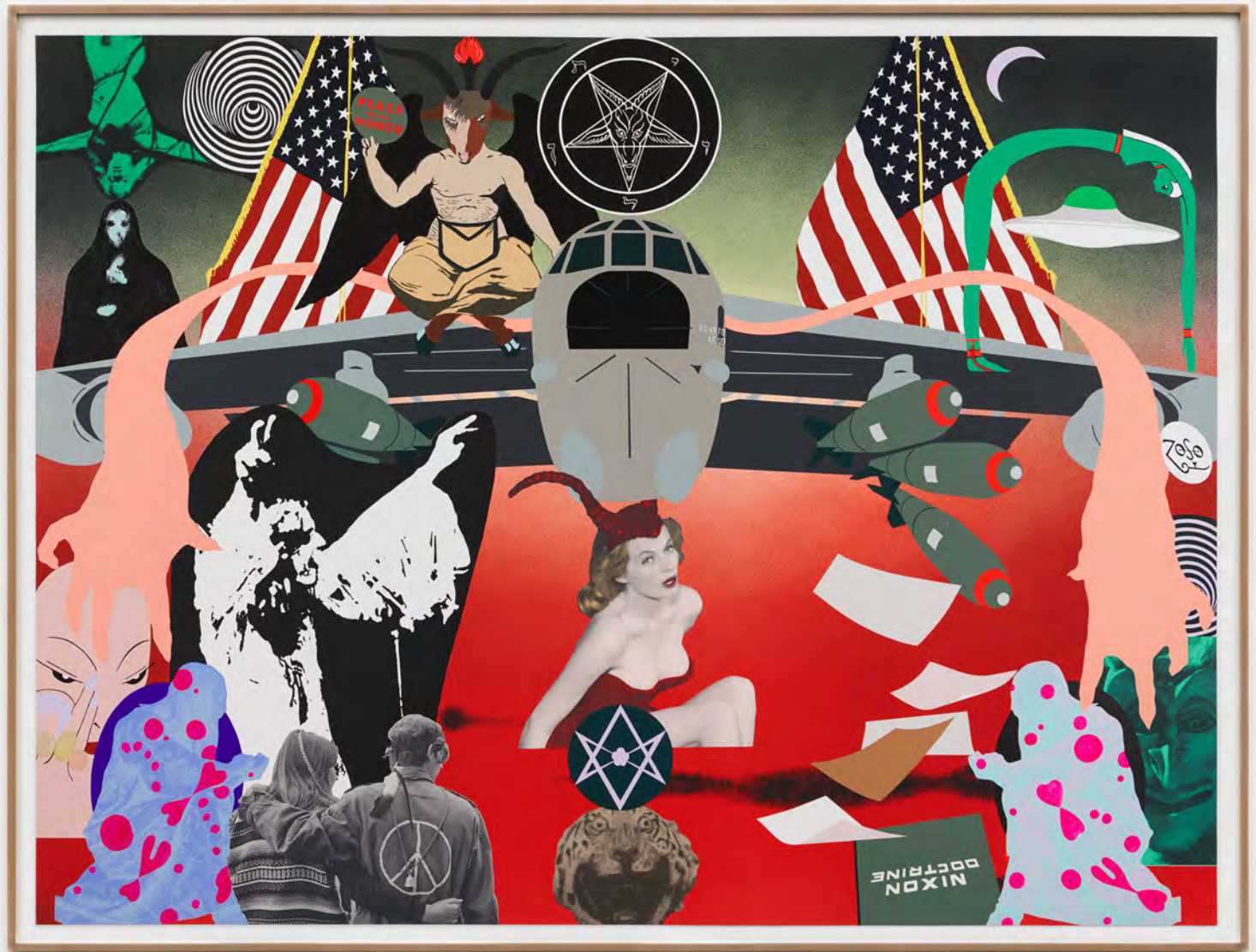
MATTHEW BRANNON

For more than two decades, Matthew Brannon (b. 1971, Anchorage, Alaska) has posed radical questions about what printmaking can do and how it functions in the art historical landscape. His unique silkscreen prints are the products of meticulous research and involve the use of dozens, if not hundreds, of screens. Brannon has dedicated the better part of the last several years to making work about the Vietnam War and investigating its political and cultural ramifications. In a new work, he charts the evolution of social mores and trends in the United States throughout the course of the war, observing that utopian visions of peace associated with late-60s countercultural movements gave way, during the early '70s, to wider acceptance of images, symbols, and ideas associated with the occult. As he has done throughout his career, Brannon locates visual exuberance even in the darker corners of the collective imagination, conjuring juxtapositions that are as humorous as they are incisive, inventive, and surreal, and generating a picture of the edgy transitions that helped usher one decade into the next.

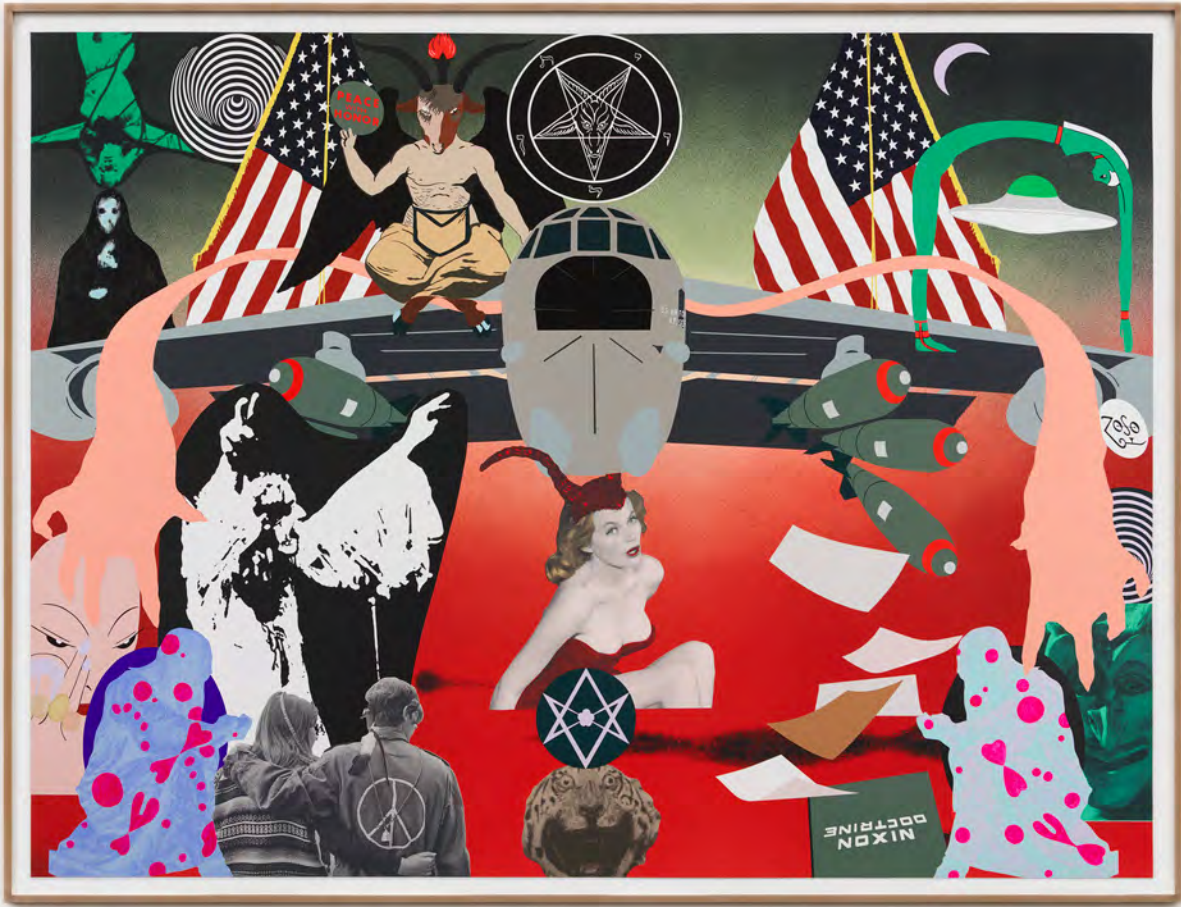
In 2021, David Kordansky Gallery presented [The Galaxy Song](#), an exhibition that explored the motifs, cosmic mindfulness, and countercultural narratives associated with the Grateful Dead and which featured unique silkscreen prints

and paintings by Matthew Brannon alongside paintings and sculpture by artists and fashion designers Elijah Funk & Alix Ross (Online Ceramics). Brannon has also been the subject of solo exhibitions at the Museo Marino Marini, Florence, Italy (2013); Portikus, Frankfurt, Germany (2012); Museum M, Leuven, Belgium (2010); Whitney Museum of American Art at Altria, New York (2007); and Art Gallery of York University, Toronto (2007). His work is in the permanent collections of numerous museums, including The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Albright-Knox Art Gallery, Buffalo, New York; Denver Art Museum; DESTE Foundation for Contemporary Art, Athens; and Museo MADRE, Naples, Italy. In 2019, Gregory R. Miller & Co. published [Concerning Vietnam](#), a book dedicated to Brannon's multi-year project investigating the Vietnam War. Brannon lives and works in New York.

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Matthew Brannon
Pentagon's Pentagram,
1972, 2022
silkscreen with hand
painted elements on paper
59 1/2 x 78 inches
(151.1 x 198.1 cm)
framed:
64 x 82 1/2 x 2 inches
(162.6 x 209.6 x 5.1 cm)
(MB 22.028)





LUCY BULL

Lucy Bull's (b. 1990, New York) paintings are visceral works that appeal directly to the senses. Synesthetic fields of shape and color, the paintings are described in sonic, tactile, or even emotional terms that evade rational logic and are unique to each viewer. As their formal attributes function as visual bait, the eye is drawn into the atmospheric spaces of their compositions before encountering a seemingly limitless number of associative openings. Worlds take shape across their varied surfaces and just as quickly fall away again; similarly, just when the act of looking generates optical overload or disruptive dissonance, Bull's accumulations of marks reveal discernible traces of planning and hard-fought negotiations with her materials, leading the viewer back toward the concrete realities of pigment, medium, and surface. As she engages in these open-ended painterly experiments, Bull makes room for precision and abandon, inviting viewers to participate in ever-unfinished creation processes that she choreographs but never fully controls. Bull's ability to communicate highly individual states of looking stems from her own immersion in the development of her pictures. In 13:51 (2022), a new painting brimming with dark hues of maroon and hunter green, small constellations of varied color multiply and congregate across the canvas. Like all of her paintings, the instinct to analyze and find moments of recognition in the works meets resistance, as looking is surrendered to pure imagination on behalf of the viewer.

Lucy Bull has been the subject of solo exhibitions at David Kordansky Gallery (2022 and 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 Present Generations: Creating the Scantland Collection of the Columbus Museum of Art, Columbus Museum of Art, Ohio (2021); Life Still, CLEARING, New York (2020); I Want to Eat the Sunset. We're Talking About the Cosmos, Even. And Love, I Guess, Almine Rech, New York (2020); and El oro de los tigres, Air de Paris, Romainville, France (2020). Her work is in the permanent collections of MAMCO Geneva; Museum of Contemporary Art, Los Angeles; Rose Art Museum, Brandeis University, Waltham, Massachusetts; Museum of Contemporary Art San Diego; Dallas Museum of Art; and Institute of Contemporary Art, Miami. Bull lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Lucy Bull
13:51, 2022
oil on linen
60 x 30 inches
(152.4 x 76.2 cm)
(LBU 22.017)





ANDREA BÜTTNER

Andrea Büttner (b. 1972, Stuttgart, Germany) asks foundational questions about how art functions in culture, but also about how it operates as a psychological phenomenon for the individual maker or viewer. In Untitled (2020), she conflates the sacred, the banal, and the artistic by revisiting the folk tradition of reverse glass painting. This time-honored technique of applying paint to one side of a sheet of glass, only to view it on the opposing side, has been used since the Middle Ages. The form was made more prevalent through its association with religious imagery, often featuring depictions of saints and displayed in churches as devotional tools. However, early modernists, such as the members of Der Blaue Reiter, also collected votive reverse glass paintings for their chromatic brilliance, and so Büttner's glass pictures point to an open engagement between art history and religion. Simultaneously material and cerebral, expressive and minimal, humorous and weighty, her formal ethos critically upends the significance of such binary distinctions.

Andrea Büttner was shortlisted for the Turner Prize in 2017. She has been the subject of numerous solo exhibitions at institutions worldwide, including David Kordansky Gallery, Los Angeles (2021); 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 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; Reina Sofia, Madrid; Tate, London; 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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Andrea Büttner
Untitled, 2020
reverse glass painting
19 5/8 x 15 3/4 x 1/4 inches
(50 x 40 x .6 cm)
(ABU 20.019)





VALENTIN CARRON

Valentin Carron (b. 1977, Martigny, Switzerland) has become known for sculptural work in which ubiquitous cultural icons—particularly those associated with the rural area of his native Martigny, Switzerland—are transformed into objects brimming with humor and pathos. He appropriates seemingly ubiquitous forms and recreates them, so that objects emptied of their significance over time are re-energized and reawakened. Equal parts homage and iconoclasm, Carron’s work is a materials-based critique of the relationship between the authentic and the fabricated, and between local and global modes of creative expression. His latest sculpture, *Baby and Dog* (2022), featuring a humanoid figure mounted on top of a dog, was produced by scanning, enlarging, and converting a clay model into aluminum, emphasizing Carron’s investment in artificiality and structural metamorphosis. It is a resumption of a series of interspecies sculptures which capture quotidian moments of affinity between human beings and their pets. The sculpture gestures towards the ways in which chasing kinship is a visceral, human impulse. For Carron, the act of constructing artworks is a mode through which one can invent tactile companions for oneself.

Valentin Carron was the subject of a solo exhibition at David Kordansky Gallery, Los Angeles, in 2022. Carron represented Switzerland at the 55th Venice Biennale, Italy (2013). He has also been the subject of solo exhibitions

at numerous institutions worldwide, including Museum im Bellpark, Kriens, Switzerland (2021); Le Consortium, Dijon, France (2020); Musée des Beaux-Arts de Rennes and Galerie Art & Essai Université Rennes, France (2018); Overbeck Gesellschaft, Lübeck, Germany (2015); Kunsthalle Bern, Switzerland (2014); Fondation Louis Moret, Martigny, Switzerland (2014); Palais de Tokyo, Paris (2010); Centro de Arte Contemporáneo La Conservera, Ceuti, Spain (2009); and Kunsthalle Zurich, Switzerland (2007). His work has been included in group shows at institutions including Musée d’art moderne et contemporain (MAMCO), Geneva; Centre Pompidou-Metz, Metz, France (2020), and the High Line, New York (2016), and is in the permanent collections of institutions including Aargauer Kunsthau, Aarau, Switzerland; Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York; and Migros Museum für Gegenwartskunst, Zurich. Carron lives and works in Martigny, Switzerland.

**DAVID
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Valentin Carron
Baby and Dog, 2022
unique in a series of 3 with 1 AP
cast aluminum, enamel paint
39 x 38 x 16 inches
(99.1 x 96.5 x 40.6 cm)
(VC 22.011)





FRED EVERSLEY

Fred Eversley (b. 1941, Brooklyn, New York) is a key figure in the development of contemporary art from Los Angeles during the postwar period. Over a career spanning more than fifty years, Eversley has remained dedicated to exploring the parabola—the only shape that concentrates all forms of energy to a single focal point—through constant experimentation. Known primarily for his parabolic lens sculptures, in 1969 Eversley began experimenting with the “cathedral” shape, producing cut-cylindrical, spun-cast resin sculptures that were approximately two feet tall. Representing a major development in Eversley’s work, Untitled (plano concave cylindrical lens) (2022) is part of a new series of large-scale vertical lenses, and similar to the works in Fred Eversley: Reflecting Back (the World), the artist’s solo exhibition currently on view at the Orange County Museum of Art in Costa Mesa, California, through January 15, 2023. The eight-foot-tall sculpture investigates the material capacity of cast polyurethane and differs from Eversley’s past explorations by moving away from the pedestal and stretching his lens-shaped, polyurethane casts to create a gravitationally weighted, tapered cylindrical section that towers over its viewers. While this new work differs in scale and setting, it maintains the mesmerizing optical distortion of light and color associated with Eversley’s work that prompts questions about how the biological and optical mechanics of sight determine how we see and understand each other.

Fred Eversley is the subject of a survey exhibition, Fred Eversley: Reflecting Back (the World), at the Orange County Museum of Art, Costa Mesa, California, on view through January 15, 2023, and will be the subject of forthcoming solo exhibitions at David Kordansky Gallery, New York, in May 2023 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. The first monograph dedicated to Eversley's work was published by David Kordansky Gallery in 2022.

**DAVID
KORDANSKY
GALLERY**

Fred Eversley
*Untitled (plano concave
cylindrical lens)*, 2022
cast polyurethane
96 x 28 1/2 x 16 inches
(243.8 x 72.4 x 40.6 cm)
(FEV 22.002)







DELFIN FINLEY

Delfin Finley (b. 1994, Los Angeles) explores ideas of representation in painting, both the idea of who gets represented, but also how images—particularly of people of color—are mediated, contemplated, and consumed. The figures featured in Finley’s paintings, typically friends and family, exhibit a photo-realist quality, a mark of his skillful depiction of highlights, depth of color, and shadow that harkens back to the Old Masters. In Finley’s recent painting, Rumination II (2022), we see the back of a figure in a crisp white shirt, black leather overalls, and draped with red, white, and blue intersecting rope. A common visual reference in Finley’s recent paintings, the layered rope is a signifier of weight amassed and carried by people of color through their lived daily experiences. Across this series of paintings, the figures’ poses and postures, along with the placement of the ropes, vary greatly to better honor the multitude of personal histories held within the Black American story. His deft hand, a byproduct of his graffiti-artist past, evocatively captures moments of reflection, introspection, and—as the title of this work suggests—rumination.

Finley was the subject of the solo exhibition Some Things Never Change, Lora Schlesinger Gallery, Santa Monica, CA (2017), and has been included in group exhibitions including Coming of Age, Fondation Louis Vuitton, Paris (2022);

Shattered Glass, Jeffrey Deitch Projects, Los Angeles (2021); Really?, Wilding Cran Gallery, Los Angeles (2017); Make Their Gold Teeth Ache, Moberg Gallery, Des Moines, IA (2015); and Manifest Justice, Los Angeles (2015). Finley lives and works in Los Angeles.

**DAVID
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Delfin Finley

Rumination II, 2022

oil on canvas

60 x 50 x 2 inches

(152.4 x 127 x 5.1 cm)

framed:

61 5/8 x 51 x 2 5/8 inches

(156.5 x 129.5 x 6.7 cm)

(DFI 22.002)





DEREK FORDJOUR

Derek Fordjour (b. 1974, Memphis, Tennessee) makes paintings, sculptures, and installations whose exuberant visual materiality gives rise to portraits and other multilayered compositions. Born of both a broad sociological vision and a keen awareness of the body's vulnerability, Fordjour's tableaux are filled with performers, athletes, and other figures who play key roles in cultural rituals and communal rites of passage. In his newest work, Bankhead Free Ride (2022), Fordjour continues to methodically construct the background of his compositions using a collage-based process involving cardboard, newspaper, and other materials and pigments. The varied and textural surfaces that emerge are as complex—and physically engaging—as the dynamic subjects Fordjour renders on top of the layered background. Here, Fordjour's ongoing interest in depicting the representation of gamesmanship—specifically, the politics of access—is on full display. On a formal level, his use of repetition and color brings compositional gravity to the work in which cyclists on neon-hued bikes race toward a possible, yet invisible, finish line.

Derek Fordjour's monumental artwork Sonic Boom, spanning over 5,400 square feet, inaugurated The Museum of Contemporary Art, Los Angeles (MOCA)'s new outdoor art series Building Art in March 2022. Recent solo exhibitions of

his work include Magic, Mystery & Legerdemain, David Kordansky Gallery, Los Angeles (2022); Gestalt, Pond Society, Shanghai (2021); and SHELTER, Contemporary Art Museum St. Louis (2020). In 2018, commissions for the Whitney Museum of American Art Billboard Project and the Metropolitan Transit Authority Arts & Design program resulted in major public projects in New York. Recent group exhibitions include The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time, Brooklyn Museum, New York (2021); Present Generations: Creating the Scantland Collection of the Columbus Museum of Art, Columbus Museum of Art, Ohio (2021); and 100 Drawings from Now, The Drawing Center, New York (2020). His work is in the permanent collections of institutions including the Whitney Museum of American Art, New York; Dallas Museum of Art; Pérez Art Museum Miami; Los Angeles County Museum of Art; Brooklyn Museum, New York; Museum of Contemporary Art Chicago; and The Studio Museum in Harlem, New York. Fordjour served as the 2020 Alex Katz Chair of Painting at The Cooper Union, New York, and serves on the faculty at the Yale University School of Art, New Haven, Connecticut as a core critic. Fordjour lives and works in New York.

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Derek Fordjour
Bankhead Free Ride, 2022
acrylic, charcoal,
cardboard, oil pastel,
and foil on newspaper
mounted on canvas
77 1/4 x 117 1/4 inches
(196.2 x 297.8 cm)
(DFO 22.047)





JASON FOX

For almost thirty years, Jason Fox (b. 1964, Yonkers, New York) has painted pictures that inhabit the charged psychological spaces within American culture and the medium of painting itself. Exhibiting frequently at Feature Inc., among other galleries in the 1990s, he moved against the grain of prevailing appropriation-based and conceptual methodologies. His idiosyncratic, risk-taking paintings then and since have been filled with imaginary beings informed by modernist art, autobiographical reflection, mythological symbolism, and a recurring cast of characters from comics, fantasy cinema, and popular music. As such, Fox produces pictures that condense broad propensities in the collective imagination into intimate images whose every brushstroke and color choice carries emotional weight. These unlikely but arresting pictures—suffused with Dadaist humor—make the most of painting’s ability to register organic, intuitively rendered changes in form and perspective.

In many works from the last few years, Fox fuses portraits of well-known figures and images of his dog, demons, angels, and in the case of his newest work—Dance, Dance, Dance (2022)—a dragon. This juxtaposition is both personal and formal in nature; wielding a sophisticated array of compositional and painterly techniques, Fox constructs a Cubist-inspired arrangement of color, plane, line, and texture where abstraction moves the work in the direction of unadorned visual experience.

Jason Fox has recently been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2020); Almine Rech Gallery, Brussels (2018); and CANADA, New York (2017). Recent group exhibitions include Artists for New York, Hauser & Wirth, New York (2020); Samaritans, Galerie Eva Presenhuber, New York (2019); Animal Farm, Brant Foundation Art Study Center, Greenwich, Connecticut (2017). His work is in the collection of the Hall Art Foundation, Reading, Vermont. Fox lives and works in Poughkeepsie, New York.

**DAVID
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GALLERY**

Jason Fox

Dance, Dance, Dance, 2022
acrylic, oil, and pencil on canvas
90 x 62 1/4 x 1 1/2 inches
(228.6 x 158.1 x 3.8 cm)
framed:
90 3/4 x 63 x 1 1/2 inches
(230.5 x 160 x 3.8 cm)
(JFO 22.039)







JENNA GRIBBON

Jenna Gribbon's (b. 1978, Knoxville, Tennessee) 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 artist, blurring the line between observer and the observed. Her recent work most prominently features her partner, Mackenzie Scott, whose recurrence both personalizes and simultaneously establishes her as a kind of avatar; shifting the focus of the painting away from the figure and toward the way the figure is framed. In M in (green screen) peril, M in (green screen) peril / M in (green screen) paradise (2022), Gribbon explores the diptych, a form historically used as a tool of devotion, to emphasize the relationship between the two paintings. Diptychs were often hinged, making the placement, left vs. right, an intentional and fixed position to be read almost like a book. When viewed independently, these portraits may be confused for one another; both feature Scott pictured from the waist up, topless, with hot pink nipples, but a direct comparison reveals the ominous backdrop of black clouds and fiery red of M in (green screen) peril and Scott's slightly tense posture. On

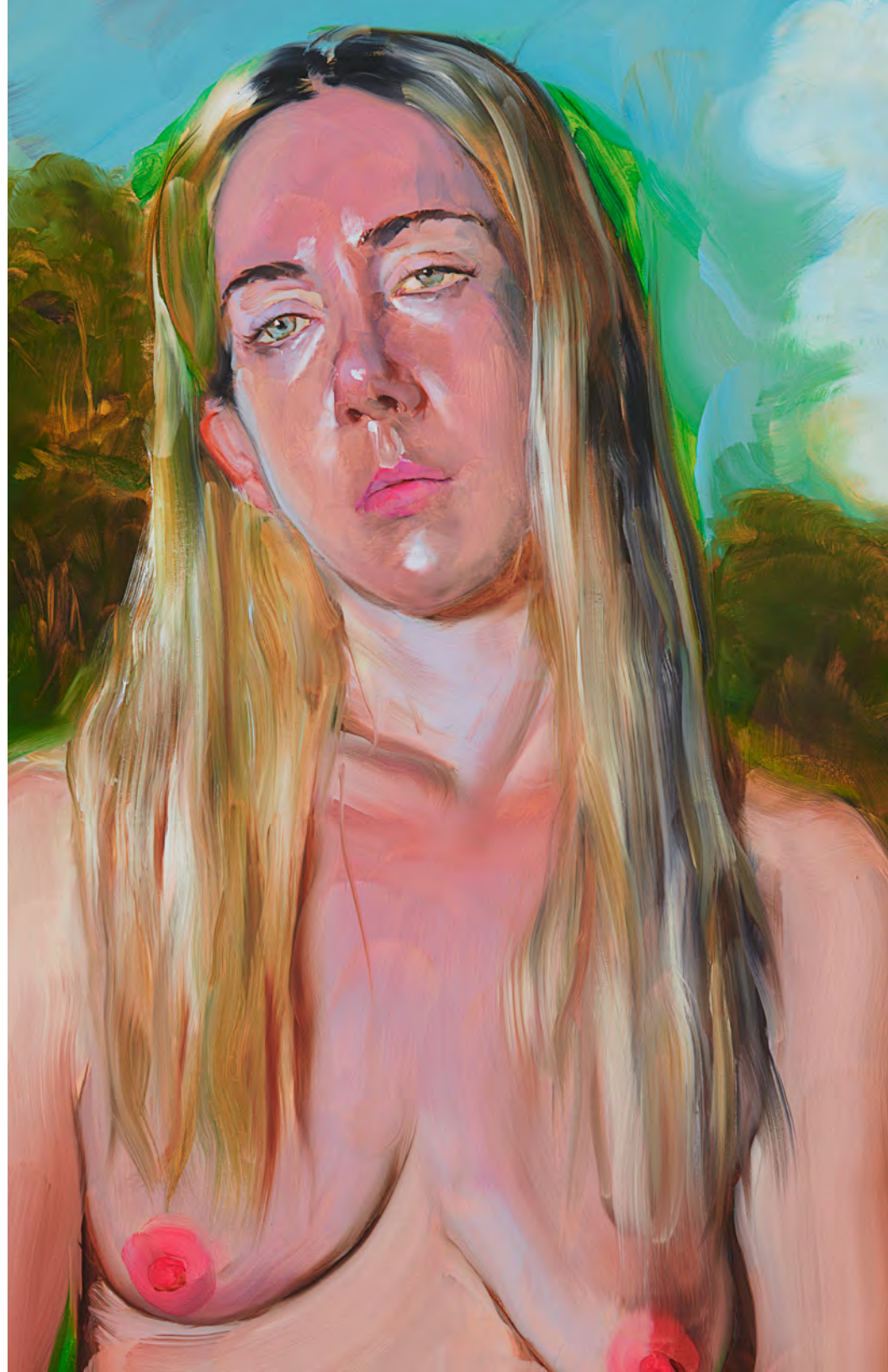
the left we see Scott in *peril*, as the title suggests. While on the right, Scott is featured in a more relaxed pose, head tilted to one side, with a serene backdrop of a daytime sky or as Gribbon describes it, *paradise*. After continued study, the viewer loses sight of Scott all together and narrows in on the elements that set each scene, the contrasting color palettes, and the minute distinctions in Scott's body language.

David Kordansky Gallery will present a solo exhibition by Jenna Gribbon in Los Angeles in 2024. Gribbon is currently the subject of a solo exhibition on view through February 19, 2023, at Collezione Maramotti, Reggio Emilia, Italy. Recent group exhibitions include Living Histories: Queer Views and Old Masters, The Frick Collection, New York (2022); and I will wear you in my heart of heart, FLAG Art Foundation, New York (2021); and Paint, also known as Blood: Women, Affect and Desire in Contemporary Painting, Warsaw Museum of Modern Art, Poland (2019). Her work is in the permanent collections of institutions including the Brant Foundation, New York; Dallas Museum of Art; Marjorie Barrick Museum of Art, Las Vegas, Nevada; New Orleans Museum of Art, Louisiana; Kurpfälzisches Museum, Heidelberg, Germany; Rubell Museum, Miami; and FLAG Art Foundation, New York. Gribbon lives and works in New York.

**DAVID
KORDANSKY
GALLERY**



Jenna Gribbon
M in (green screen)
peril / M in (green
screen) paradise, 2022
oil on linen
diptych, each:
40 x 30 inches
(101.6 x 76.2 cm)
overall:
40 x 61 inches
(101.6 x 154.9 cm)
(JGR 22.001)





GUAN XIAO

Guan Xiao (b. 1983, Chongqing, China) 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. Her works generate cohesive textures between binaries sourced from contrasting and even conflicting worlds, and fuse old and modern, digital and analogue, and natural and artificial modes. In Twin flames: can one swallow the other? (2022), the artist continues her exploration of duality and breaks down the basic elements of painting in an effort to expand her understanding of the medium. She returns to the artist palette form and further abstracts it by increasing its scale and puncturing holes in its surface. She uses a polyester putty base to simulate brushstrokes, emphasizing the fluidity of the paint and the patterns, textures, and marks that result from each stroke and each pause during the painting process. The rippled texture along the concave-convex surface and the contrasting qualities in light and color showcase the influence of—and Guan Xiao's further development with—Impressionist techniques.

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; Kustmuseum 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.

**DAVID
KORDANSKY
GALLERY**



Guan Xiao

*Twin flames: can one
swallow the other?*, 2022
wood panel, polyester
putty base, and paint
47 1/4 x 64 5/8 x 3 inches
(120 x 164 x 7.5 cm)
(GXI 22.017)





RAUL GUERRERO

For over four decades, Raul Guerrero (b. 1945, Brawley, California) 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. In [The Oak Room](#) (2022), Guerrero continues his exploration of iconic bar paintings, a series he began over two decades ago. Inspired by a biography of Spanish Mexican filmmaker Luis Buñuel, who often edited his film scripts in bars, Guerrero began depicting artist-frequented bars and taverns across Southern California. In this new work, Guerrero expands his research to include The Oak Room, a historically significant establishment in New York. Here, Guerrero's painting concretizes the importance of sites such as this bar as places of assembly, reconciliation, inspiration, leisure, and refuge. Guerrero repositions his creative practice out of the sequestered studio and into public space where the ambient interactions between everyday bar patrons and bartenders inspire the references in this work.

Raul Guerrero is included in the [California Biennial 2022: Pacific Gold](#) at the Orange County Museum of Art, Costa Mesa, California, on view through February 26, 2023, and was the subject of a solo exhibition at David Kordansky Gallery,

Los Angeles, in 2021. Other solo exhibitions of his work have been presented at 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); and San Francisco Art Institute, California (1977). In 1989, the Museum of Contemporary Art San Diego presented a retrospective exhibition of his work. Guerrero has been the recipient of an NEA Photography Fellowship (1979) and the San Diego Art Prize (2006). He lives and works in San Diego.

DAVID
KORDANSKY
GALLERY



Raul Guerrero
The Oak Room
c. 2010: NYC, 2022
oil on linen
30 1/8 x 40 x 1 1/2 inches
(76.5 x 101.6 x 3.8 cm)
(RGU 22.019)



JENNIFER GUIDI

Jennifer Guidi (b. 1972, Redondo Beach, California) draws from several lineages, including the visionary Modernism of the American Southwest, process-oriented minimalism, Light and Space, and lyrical West Coast abstraction. Her work is also inspired by, and in turn generates, meditative states of looking in which boundaries between the outside world and internally visualized spaces break down. Guidi's celebrated Sand Mandala paintings, in which she uses sand and pigment to create richly tactile, chromatically saturated grounds, are luminous and earthy in equal measure. As she continues to expand her palette and the compositional complexity with which she applies color, the mandalas that give these paintings their primary structure have begun to function as communicative entities in their own right. Pulsing hues give works like [A Return to Nature \(White Sand with Colored Sand, Green, Lime Green, Pink, Hot Pink, Blue, Orange, Yellow and Purple, Black Ground\)](#) (2022) a dappled radiance; the small indentations that Guidi presses into the sand, meanwhile, establish a system of shadows whose weight feels like the opposite of absence. Guidi finds light everywhere—in color and mass, in shape and concept—so that the observable world assumes form in her work not as a representation, but as an embodied experience.

An exhibition of new paintings, works on paper, and sculptures by Jennifer Guidi is on view at David Kordansky Gallery, Los Angeles, through December 17. She has also been the subject of solo exhibitions at the 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

*A Return to Nature (White
Sand with Colored Sand,
Green, Lime Green, Pink,
Hot Pink, Blue, Orange,
Yellow and Purple,
Black Ground)*, 2022
sand, acrylic, and oil on linen
92 x 74 x 2 1/2 inches
(233.7 x 188 x 6.3 cm)
(JG 22.048)







DAVID
KORDANSKY
GALLERY



Jennifer Guidi
Ripples and Waves, 2022
painted bronze
12 x 24 x 14 inches
(30.5 x 61 x 35.6 cm)
Edition of 3 with 1 AP
(JG 22.011)



CHASE HALL

Chase Hall's (b. 1993, St. Paul, Minnesota) paintings and sculptures respond to generational celebrations and traumas encoded throughout American history. In The Corner where I Became a Witness (2022), Hall paints his way through some of the observations, emotions, and dreams that emerge for young Black men who find themselves confronting large-scale social upheavals as they negotiate their personal journeys from childhood to adulthood. He addresses these complex states not only by rendering a resonant, multi-layered portrait of a young man watching his world unfold before him, but also by employing the act of painting itself as an allegory for transformation. The composition reveals itself to be many things at once: a study in painterly gesture, a subtle exploration of color in both optical and metaphorical terms, and a laboratory where abstraction doubles as an expansive, inwardly turned text where personal hieroglyphics and encoded images communicate many shades of personal and collective meaning.

Chase Hall has been included in group exhibitions including 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. 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; Institute of Contemporary Art, Miami; Fondation Louis Vuitton, Paris; Baltimore Museum of Art; Brooklyn Museum, New York; Hammer Museum, Los Angeles; High Museum of Art, Atlanta; Montreal Museum of Fine Arts; Walker Art Center, Minneapolis; The Studio Museum in Harlem, New York; and Whitney Museum of American Art, New York.

**DAVID
KORDANSKY
GALLERY**



Chase Hall
*The Corner where I
Became A Witness, 2022*
acrylic and coffee
on cotton canvas
59 3/4 x 47 3/4 x 1 1/2 inches
(151.8 x 121.3 x 3.8 cm)
(CHA 22.009)





EVAN HOLLOWAY

Evan Holloway (b. 1967, Whittier, California) operates within and out of a distinct West Coast art-historical tradition. A graduate of UCLA's MFA program in the late 1990s, Holloway's hands-on approach to sculpture evolved when the dominant discourse in art had moved away from presenting objects in space as a site of aesthetic investigation. What he describes as an "analog counter-revolution" is a one-man paean to the belief that standalone sculpture can be both conceptually complex and accessible to a general audience. Holloway creates objects suffused with a prickly beauty that is at once personal and universal. October 19-21 (2022) is the latest of Holloway's renowned "tree" sculptures. The work is a serpentine configuration of bronze branches that wind and lock onto each other to form an arboreal assemblage. It exemplifies Holloway's investment in shared geographies and penchant for critical reproductions of natural forms. The luster and cubic tangling of the structure allow it to settle in a medial space between the industrial and the natural. The uncanniness of the hybrid object rearranges and disconcerts one's sensorial experience, generating plural questions of indexicality and representation.

Evan Holloway 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; 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; 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
October 19-21, 2022
patinated bronze
83 x 19 x 20 1/2 inches
(210.8 x 48.3 x 52.1 cm)
(EH 22.006)







SHARA HUGHES

Shara Hughes (b. 1981, Atlanta) uses dizzying brushwork, vibrant colors, and shifting perspectives to make paintings that defy many of the existing conventions associated with the landscape genre. Natural motifs and patterned elements recur throughout Hughes's pictures: snake-like trees, billowing clouds, and stippled night skies appear in various permutations, synchronized with harder-to-define forms in which abstract and representational impulses co-exist in unorthodox harmony. In Warning Signs (2022), Hughes continues her use of saturated colors, mixed directly on the canvas, to further convey the theme of the painting. In this case the deep reds, oranges, greens, and dark, shadowy trees depict a foreboding atmosphere that, as the title suggests, act as warning signs. By combining both oil and acrylic paints, Hughes adds depth, texture, and movement to the otherwise surreal landscape.

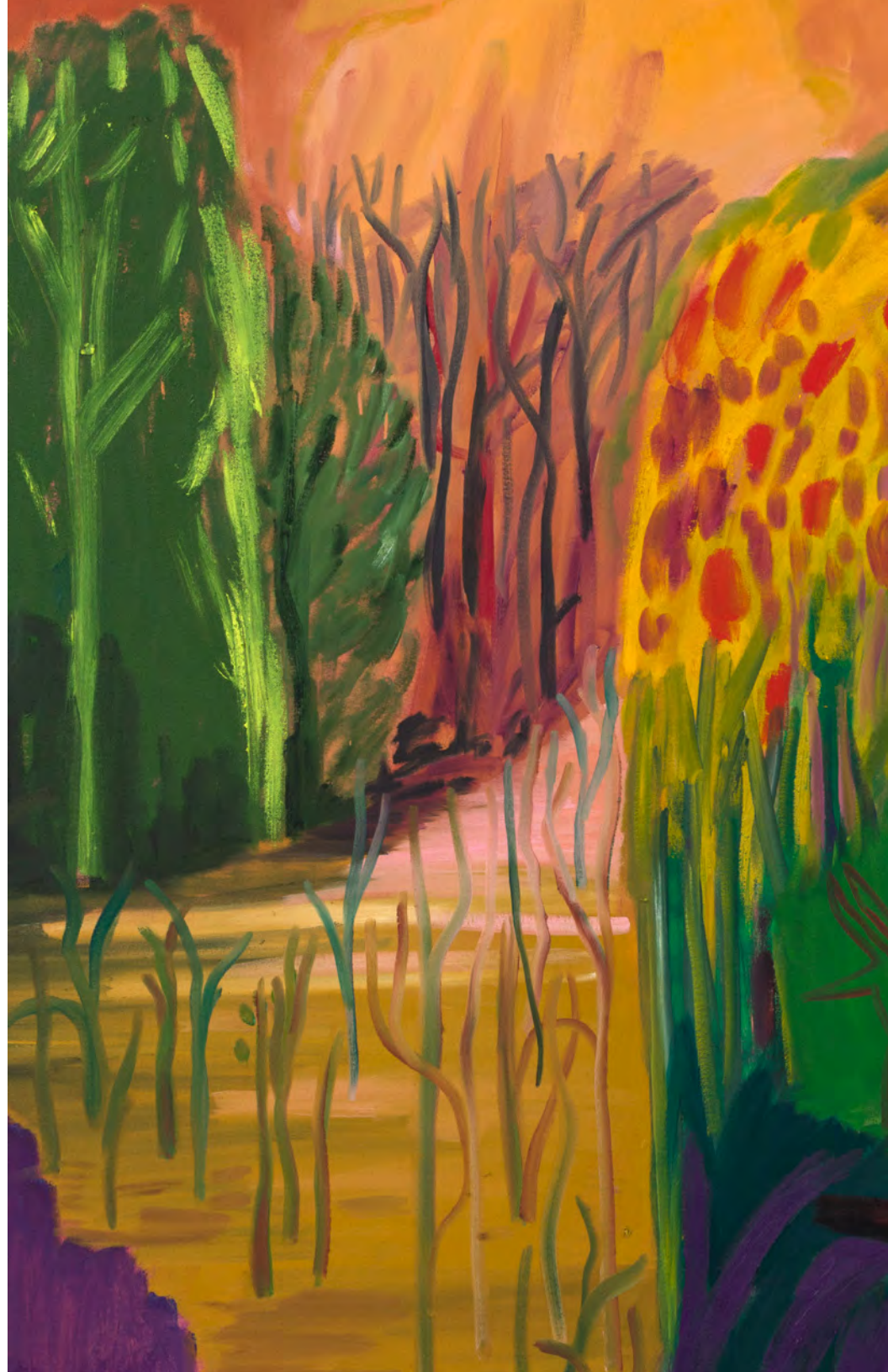
In 2022, Shara Hughes was the subject of solo exhibitions at FLAG Art Foundation, New York and Kunstmuseum Luzern, Switzerland. Hughes was also the subject of solo exhibitions at the Yuz Museum, Shanghai (2021-2022); Contemporary Art Museum St. Louis (2021); Garden Museum, London (2021); Aspen Museum of Art, Colorado (2021); and Le Consortium, Dijon, France (2021). Recent group exhibitions include The Beatitudes of Malibu, David Kordansky Gallery, Los

Angeles (2021); 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; 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
Warning Signs, 2022
oil and acrylic on canvas
78 x 66 x 2 inches
(198.1 x 167.6 x 5.1 cm)
(SHU 22.003)





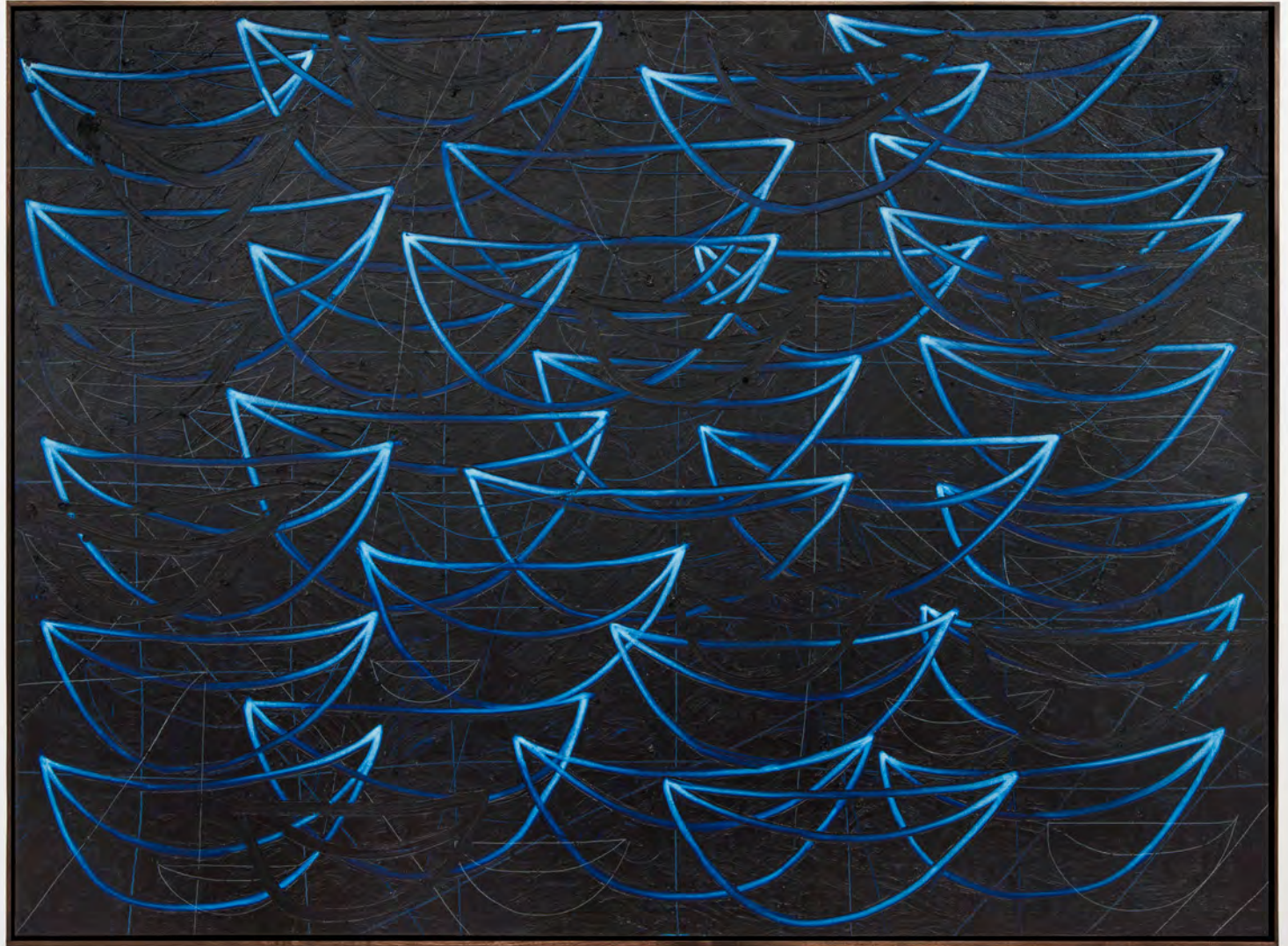
RASHID JOHNSON

Since the beginning of his career, Rashid Johnson (b. 1977, Chicago) has pursued formal innovation in a diverse range of mediums while simultaneously honing a sophisticated and deeply personal vision on a variety of themes such as his autobiography, social history, philosophy, and art history. Johnson addresses the existential conditions of his own life and life itself by making works born of both critical insight and free-form material exploration. In formal terms, the visceral experience of art is therefore considered inseparable from the social matrix that gives rise to it. Johnson's work is predicated upon moving freely between these two modes. His recent painting, Black and Blue Seascape (2022), is part of Johnson's newly developed series of Seascape Paintings that draw from his ongoing interest in themes of collective and historical modes of displacement and longing. The surface is first washed in a Prussian Blue oil pigment, which gets wiped away. Johnson then repeatedly scratches crescent shapes, reminiscent of individual row boats, into the painting's surface. The subtle motif suggests the possibility of escape during waves of historical migration.

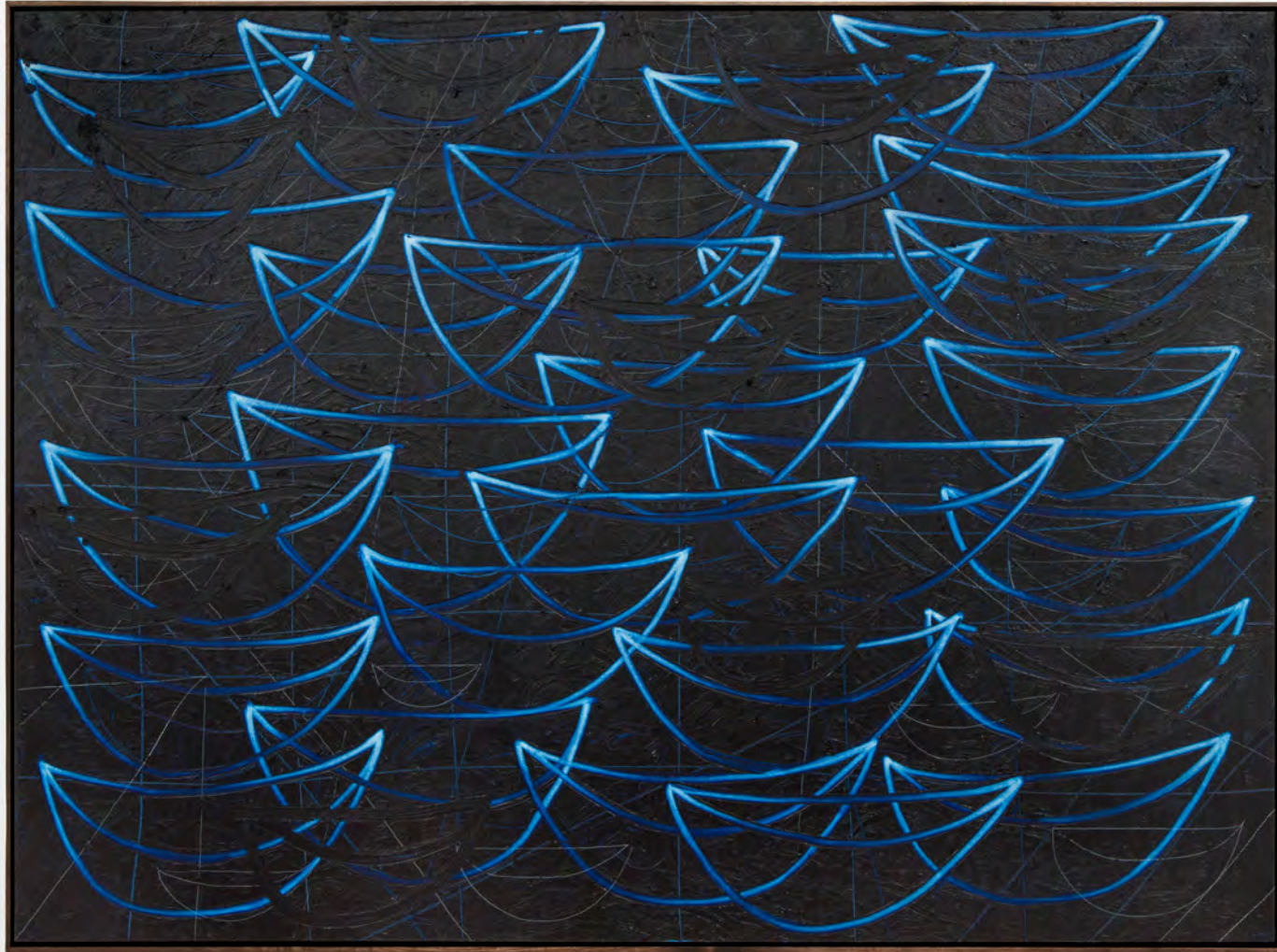
Rashid Johnson was one of six artists commissioned by the Queens Museum, New York, and the Port Authority of New York and New Jersey to create a site-specific, permanent installation for Delta Airlines's new terminal at the La

Guardia Airport in Queens, New York. In 2021, Rashid Johnson presented a major solo exhibition at David Kordansky Gallery, Los Angeles, as well as large-scale artworks commissioned by the Metropolitan Opera. A major outdoor sculpture by Johnson was installed in 2021 at Storm King Art Center, New Windsor, New York. Johnson has been the subject of solo exhibitions at institutions including Museo Tamayo, Mexico City (2019); Aspen Art Museum, Colorado (2019); Kemper Museum of Contemporary Art, Kansas City, Missouri (2017), which traveled to the Milwaukee Art Museum (2017); Garage Museum of Contemporary Art, Moscow (2016); and Drawing Center, New York (2015). Notable group exhibitions include Grief and Grievance: Art and Mourning in America, New Museum, New York (2021); The Stomach and the Port, Liverpool Biennial, England (2021); Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art, New York (2014); and ILLUMInations, International Pavilion, 54th Venice Biennale, Italy (2011). His work is in the permanent collections of the Whitney Museum of American Art, New York; Guggenheim Museum, New York; Los Angeles County Museum of Art; and the 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
Seascape "New Jack", 2022
oil on linen
74 x 98 x 2 1/2 inches
(188 x 248.9 x 6.3 cm)
(RJ 22.029)





DEANA LAWSON

Deana Lawson (b. 1979, Rochester, New York) makes photographs that explore the Black familiar and its relationship to lore, global histories, and mystery traditions. She transforms observational picture-making into a powerful mode of expression, critique, and celebration. Her photographs emphasize formal approaches to film commonly associated with both Western and African twentieth-century portraiture practices, in addition to appropriation and uses of vernacular imagery. In Lawson's latest photograph, *Low Rider* (2022), a vintage brown striped car with a plush velvet interior occupies the bulk of the pictorial space. An unseen light source cascades around the surface and interior of the vehicle, presumably pictured during the off-hours of a classic car show. Through Lawson's evocative direction, the car assumes plural lives; it is at once an insignia of Black mobility, an archive of histories that were and might have been, and a knowing and conscious subject inhabiting shared ground with its more shrouded kin. This ground, a magical space of ritual and socialization, becomes ghostly—haunted even—as the viewer absorbs the creeping absence of human life.

Deana Lawson was awarded the 2022 Deutsche Börse Photography Foundation Prize, an influential and longstanding prize that awards artists and projects which have made a significant and original contribution to the medium of photography

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

**DAVID
KORDANSKY
GALLERY**



Deana Lawson

Low Rider, 2022

pigment print

53 1/4 x 66 1/8 inches

(135.3 x 168.1 cm)

framed:

55 3/8 x 68 1/4 x 2 5/8 inches

(140.7 x 173.4 x 6.7 cm)

(DLA 22.001)





TALA MADANI

Tala Madani (b. 1981, Tehran, Iran) 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 latest series, *Cloud Mommy*, presents a cartoon-like tableau; embedded with humor, narrative depth, and an expressiveness that's not tied to any singular visual or art historical reference. In this way, Madani—whose work is inspired by the coffee house paintings of Iran—democratizes her paintings by creating multiple narrative access points. In [Cloud Mommy \(Scribble\)](#) (2022), Madani depicts an eerie human-like cloud character floating in the streaked blue and white of the sky. Under the watchful gaze of “Cloud Mommy” is a faint, crude scribble akin to the impressions from a child's finger on a foggy or dusty window. Through Madani's clever addition of this child-like scrawl, which depicts a smaller figure alongside an assortment of objects, the two scenes seemingly exist on the same and different planes.

[Biscuits](#), Tala Madani's first North American survey, is on view at The Museum of Contemporary Art, Los Angeles through February 19, 2023. [Biscuits](#) brings together fifteen years of the artist's incisive work and highlights the often-absurd sociocultural dynamics enacted within Madani's art and, more broadly, the potent

and combustible relationship between art history and global history. Madani has been the subject of solo exhibitions at a number of museums worldwide, including 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 recently participated in the 16th Istanbul Biennial: [The Seventh Continent](#), Istanbul, Turkey (2019); Whitney Biennial 2017, Whitney Museum of American Art, New York; and [Made in L.A. 2014](#), Hammer Museum, Los Angeles, among many other international group exhibitions. Madani's work is in the permanent collections of institutions that include 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
Cloud Mommy (Scribble), 2022
oil on linen
92 1/4 x 92 1/8 inches
(234.3 x 234 cm)
(TM 22.006)



CALVIN MARCUS

Calvin Marcus (b. 1988, San Francisco) creates mixed-media paintings, sculptures, and drawings that are notable for their iconic forms (dead soldiers, stylized self-portraits with devilish tongues, and ceramic fish), their meticulous attention to craft, and their surreal humor. His recent ceramic sculpture, Wild Salmon, spaghetti in red sauce and peas (2022), builds upon a series of fish-on-platter paintings from 2015 and his Fish in Dish ceramic sculptures from 2016–2017. This new work serves up a salmon skeleton with its head and tail still intact. The red, glazed “sauce” background, along with the multi-color speckled head and tail, highlight Marcus’s painterly and compositional skill. His continued use of serial forms further outlines the variance among his works and his interest in artistic persona as it takes shape through carefully directed formal decisions and conceptual structures.

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 (2021–2022); Just Connect, Museum of Contemporary Art Chicago (2020); Whitney Biennial 2019, Whitney Museum of American Art, New York; The

Trick Brain, Aishti Foundation, Beirut (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.

DAVID
KORDANSKY
GALLERY



Calvin Marcus
*Wild Salmon, spaghetti in
red sauce and peas, 2022*
glazed ceramic
6 7/8 x 10 x 2 1/4 inches
(17.5 x 25.4 x 5.7 cm)
(CMA 22.013)





CHRIS MARTIN

Working from a heterogeneous array of cultural traditions, Chris Martin (b. 1954, Washington, D.C.) makes paintings that serve as living documents of the eternal present. He privileges stylistic diversity and immediacy over predetermined aesthetic ideas, generating an art that can be as primal as it is knowing, as vibrantly joyful as it is meditative and hermetic. In his two recent works, Martin employs similar uses of scale and color—a flood of blue in the background, bold red and yellow shapes, and a black gridded foreground—to produce markedly different paintings. In October Frost (2022), the blackened glitter grid, with its dense, pooled joints layered on a myriad of sun-like shapes, has a nuclear or astronomical quality, underscoring Martin’s ability to experiment with compositional structures, uncommon materials, and thematic concerns.

Chris Martin has been the subject of solo exhibitions at institutions worldwide, including David Kordansky Gallery, Los Angeles (2022); Douglas Hyde Gallery, Dublin (2015); Rectangle, Brussels (2015); Kunsthalle Düsseldorf, Germany (2011); and Corcoran Gallery of Art, Washington, D.C. (2011). Recent group exhibitions include Black Light, Centre de Cultura Contemporània de Barcelona, Spain (2018); Animal Farm, Brant Foundation Art Study Center, Greenwich, Connecticut (2017); and Thinking Out Loud: Notes on an Evolving

Collection, The Warehouse, Dallas (2017). His paintings are included in the permanent collections of the Albright-Knox Art Gallery, Buffalo, New York; Museum of Contemporary Art Chicago; High Museum of Art, Atlanta; Museum of Contemporary Art Denver; Museum Boijmans Van Beuningen, Rotterdam, the Netherlands; and San Francisco Museum of Modern Art, among other museums. Paintings, a career-spanning monograph, was published by Skira in 2017. Martin lives and works in Brooklyn and the Catskills, New York.

DAVID
KORDANSKY
GALLERY



Chris Martin
October Frost, 2022
acrylic, oil, and glitter on canvas
77 1/4 x 66 1/8 x 2 1/2 inches
(196.2 x 168 x 6.3 cm)
(CM 22.049)



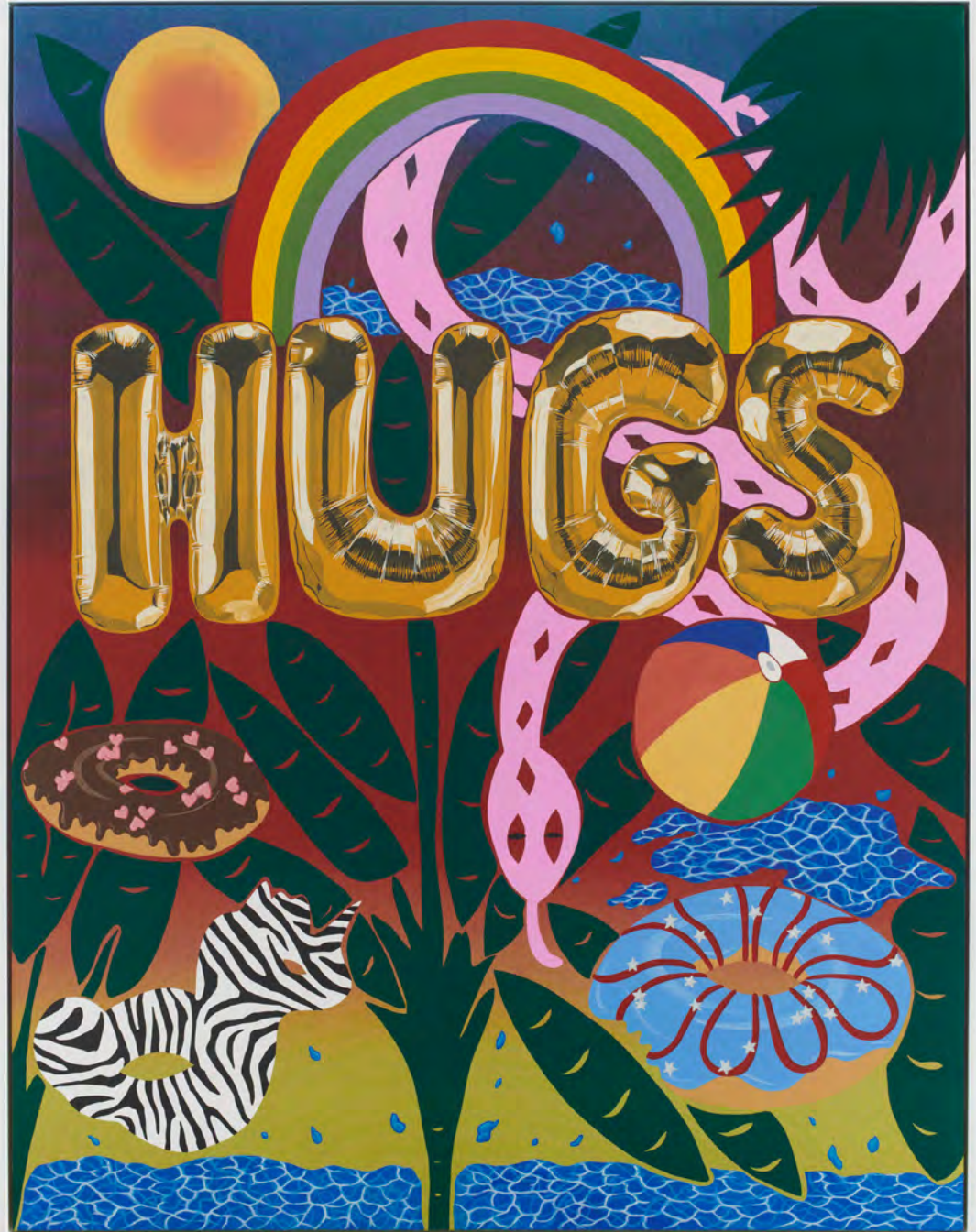


JOEL MESLER

Joel Mesler's (b. 1974, Los Angeles) work sheds light on universal themes by filtering them through autobiography, humor, self-deprecation, and surprising compositional juxtapositions. Its wry surrealism and emphasis on words and phrases place it in dialogue with the work of artists like Ed Ruscha and Christopher Wool, who also engage with language and the relationship between text and image. Untitled (Hugs) (2022) foregrounds Mesler's interest in the interplay of visual textures, each of which carries with it specific cultural and personal associations for the artist. Recurring motifs in Mesler's work, including snakes, feathery fronds, water, and a single rainbow, make up the painting's background, providing a joyful, yet sinister surface for Mesler to further paint into. At the center of the composition are gold, bubble letter balloons that spell "HUGS." The word itself can be interpreted as both festive—especially in the context of the inflatable, glazed donut and other pool toys that encircle the word—and an emotionally reassuring mantra. In this way, the balloons in the painting allude to the ups and downs of psychological life in no uncertain terms.

Joel Mesler has been the subject of recent solo exhibitions at David Kordansky Gallery, Los Angeles (2021); 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 (Hugs), 2022

pigment and dye on linen

84 x 65 x 1 1/4 inches

(213.4 x 165.1 x 3.2 cm)

framed:

84 7/8 x 65 7/8 x 2 inches

(215.6 x 167.3 x 5.1 cm)

(JME 22.006)





IVAN MORLEY

Ivan Morley (b. 1966, Burbank, California) combines virtuosic craftsmanship, deep knowledge of the painting medium, and a committed sense of place, creating works that take on painting's major narratives even as they glorify its minor pathways. For twenty-five years, he has made works that challenge expectations about how paintings should be made and what they should depict. He is known for employing seemingly "lower" techniques and materials, such as embroidery, leatherwork, and glass painting; at the same time, he is the author of a strange but immediately recognizable set of images and stylistic modes. In his new thread works, Morley has placed particular emphasis on depicting figurative forms, even as he uses embroidery to achieve chromatic effects and compositions that could not be produced any other way. The surfaces of these works are at once tough and vibrantly luxurious. Each passage of color and texture gives way to the next, which is indicative of both the particularities of embroidery and the intuitive, yet highly rigorous, process Morley has patiently developed over the course of his career.

Ivan Morley has been the subject of solo exhibitions at venues worldwide including David Kordansky Gallery, Los Angeles (2022); Bortolami Gallery, New York (2021 and 2016) and Kimmerich Galerie, Berlin (2014). Group exhibitions

include Abstract America Today, Saatchi Gallery, London (2014); Painting Expanded, Tanya Bonakdar Gallery, New York (2011); The Artist's Museum, Museum of Contemporary Art, Los Angeles (2010); DAS GESPINST, Die Sammlung Schürmann zu Besuch im Museum Abteiberg, Museum Abteiberg, Mönchengladbach, Germany (2009); Imagination Becomes Reality, Part IV: Borrowed Images, Sammlung Goetz, Munich (2006); and Painting in Tongues, Museum of Contemporary Art, Los Angeles (2006). His work is in the permanent collections of K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Museum of Contemporary Art, Los Angeles; 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.

**DAVID
KORDANSKY
GALLERY**

Ivan Morley

Eve, 2022

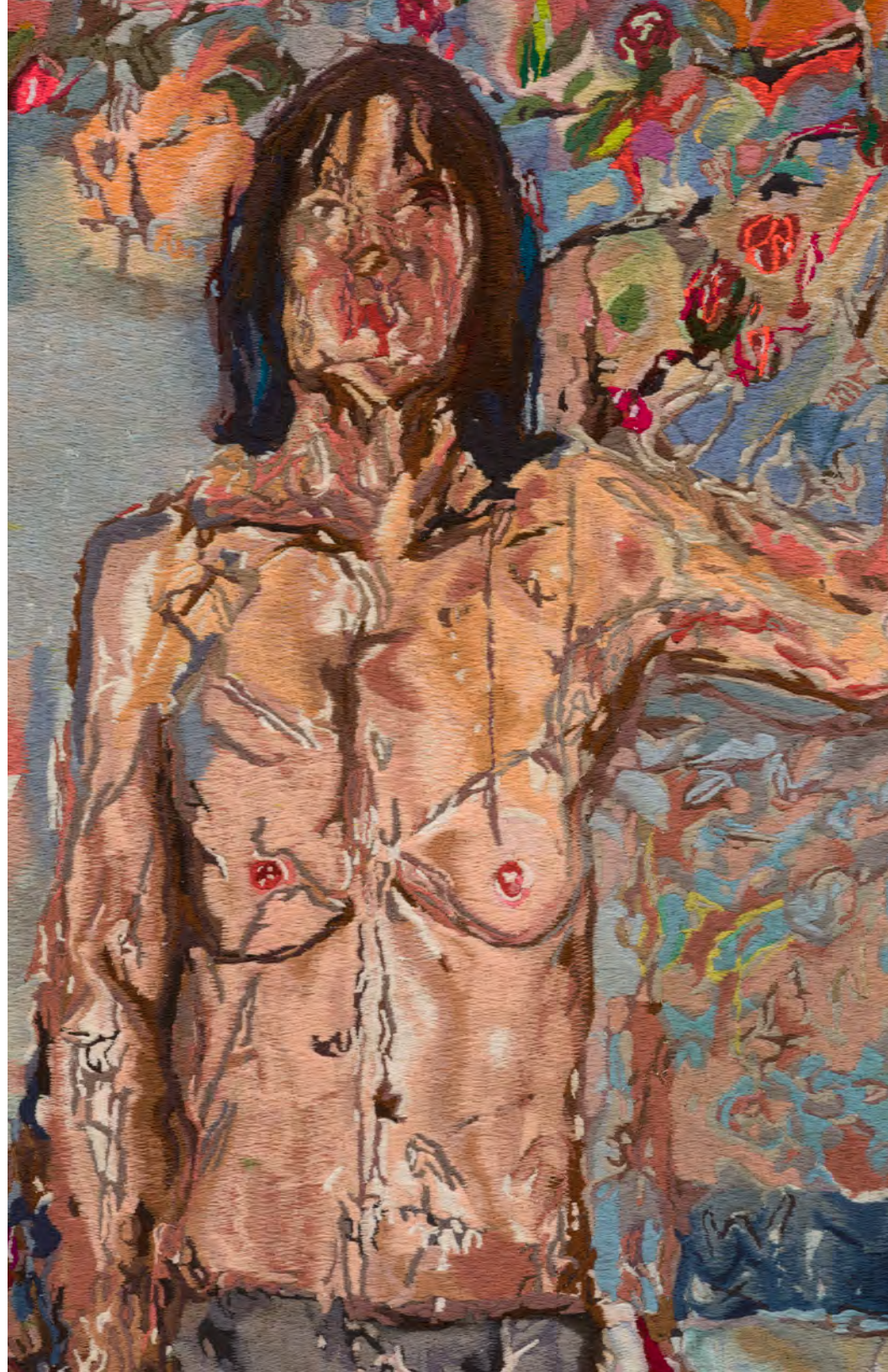
thread, watercolor,
and ink on canvas

63 1/4 x 25 1/4 x 1 1/2 inches
(160.7 x 64.1 x 3.8 cm)

framed:

64 x 27 x 2 inches
(162.6 x 68.6 x 5.1 cm)
(IM 22.026)





SHAHRYAR NASHAT

Shahryar Nashat (b. 1975, Geneva) makes sculptures, videos, and other works in which the human body and its representations play a central role. However, this is not merely a matter of visual analysis. Rather, Nashat gets at the very experience of what it means to be a body at a moment when the technologies that filter experience encourage fragmentation and distance. Desire, mortality, fragility, and resilience are among the thematic concerns his work addresses. Nashat's recent *Lover* series, of which two works are on view, mirrors the negotiation involved in interpersonal relationships by working with materials that are hard to manipulate or employing methods that introduce a degree of chance. In [Lover_25.JPEG](#) (2022), Nashat's five-foot wide, relief-like marble sculpture exposes the ripples that result from 3D production. The fleshy, wall-mounted work begins just as any other historical or archeological stone sculpture, as a large slab. The artist then renders the sculpture in 3D space, allowing him room to create an exacted form, while at the same time, relieving his hand of the actual carving motions. The piece was first part of Nashat's *Boyfriend* series, by altering its title and association, Nashat explores a new facet of his relationship to the work into something more physical or vascular.

Shahryar Nashat is currently the subject of a solo exhibition on view through September 11, 2023, at the Art Institute of Chicago, and recently presented a solo show in September 2022 at David Kordansky Gallery, Los Angeles. Nashat

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

**DAVID
KORDANSKY
GALLERY**



Shahryar Nashat
Lover_25.JPEG, 2022
marble
24 3/4 x 57 7/8 x 5 7/8 inches
(63 x 147 x 15 cm)
(SN 22.024)





RUBY NERI

Ruby Neri (b. 1970, San Francisco) 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, including 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 dominating Neri's production recently evoke earthy tactility and psychological intimacy. Neri's use of sprayed glazes links her ceramics 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 pre-historical wall-painting and object-making. Fish (2022)—a new ceramic sculpture by the artist—brings Neri's technical strengths of building objects to the foreground. The sculpture features a maximalist scene of intertwined female bodies in a cobalt blue oceanic environment. Animal and human bodies seem to ecstatically coexist in Neri's sculptural world; a school of yellow fish slip between arms and legs, mingling and swimming with the nude figures.

Ruby Neri presented a solo exhibition at David Kordansky Gallery, Los Angeles, in 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. Recent group shows include 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; BAMPFA, California; Brooklyn Museum, New York; and Hammer Museum, Los Angeles. Neri lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Ruby Neri
Fish, 2022
ceramic with glaze
61 x 55 x 35 inches
(154.9 x 139.7 x 88.9 cm)
(RN 22.027)





ODILI DONALD ODITA

Odili Donald Odita (b. 1966, Enugu, Nigeria) brings 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—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. In his recent work, Flower Tree (2022), Odita uses an aluminum core, fabricated wood panel as the stark black base for a series of bold quadrilaterals. The verticality of the painting, paired with its familiar, repetitive wood grain backing pattern gives the illusion of an architectural artifact. While the shapes' size and scale is repeated throughout, the viewer never sees the same color pairing. In this way, the painting reads as a geometric choreography, where each four-sided form meets at a point, reflects, rotates, duplicates, and otherwise shifts its position up and down the painting.

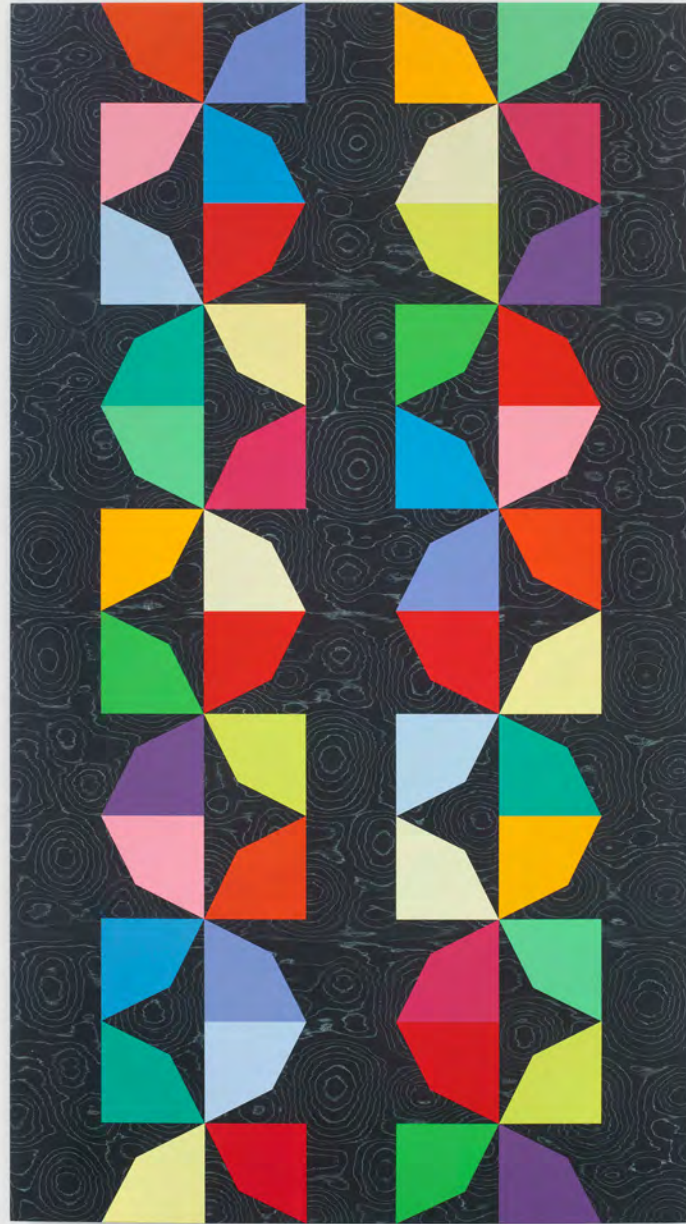
Odili Donald Odita has been the subject of solo exhibitions at institutions including the Philadelphia Museum of Art (2021); Virginia Museum of Fine Arts, Richmond, Virginia (2020); Institute of Contemporary Art, Miami (2019); and Nasher Museum of Art at Duke University, Durham, North Carolina (2015).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

**DAVID
KORDANSKY
GALLERY**

Odili Donald Odita
Flower Tree, 2022
acrylic latex paint on
aluminum-core fabricated
wood panel with
reconstituted wood veneer
90 x 50 x 1 inches
(228.6 x 127 x 2.5 cm)
(ODO 22.003)







MAI-THU PERRET

The work of Mai-Thu Perret (b. 1976, Geneva) exists at the intersection of contemporary culture, art historical critique, and visceral materiality. She explores (and generates) feminist narratives and counter-narratives that cast the art object's role in a new light, introducing utilitarian, symbolic, and even mystical possibilities in contexts often limited to formalist readings. Immediate physicality is a defining feature of Perret's ceramic works. Applying lustrous glazes to various forms, she produces a wide range of moods, symbolic gestures, and geometric arrangements so that modernist-inspired notions of transcendent universality are presented as coexistent with, but inseparable from, archaic human passions and particularities. In Perret's ceramic wall pieces—a selection of which are on view at Art Basel Miami Beach—the artist begins with uniform rectangular slabs in both horizontal and vertical orientation. Using her hands to distort the material, she turns a simple piece of clay into torqued, unpredictable shapes; the depth and variation of applied glazes accentuate their contours and dimensional relief. Each work records a clearly articulated interaction between the artist's body and the clay that absorbs her actions.

Mai-Thu Perret was the subject of a solo exhibition at Istituto Svizzero, Rome, in 2022 and the subject of a 2019 survey exhibition at MAMCO Geneva (Musée d'art moderne et contemporain). She has also been the subject of solo

exhibitions at Le Portique – centre régional d'art contemporain du Havre, France (2020); 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 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 Kunsthhaus, Aarau, Switzerland; Fonds National d'Art Contemporain, Paris; Migros Museum of Contemporary Art, Zurich; San Francisco Museum of Modern Art; and Walker Art Center, Minneapolis. Perret lives and works in Geneva.

**DAVID
KORDANSKY
GALLERY**



Mai-Thu Perret

*Field-fire cannot burn them
all completely away. When
the spring wind blows, they
grow again, 2022*

glazed ceramic

17 1/4 x 16 x 3 3/4 inches

43.8 x 40.6 x 9.5 cm

(MP 22.041)



TOBIAS PILS

Working within a palette of blacks and whites and the range of grays that can be made from them, Tobias Pils (b. 1971, Linz, Austria) creates mixed media paintings full of abstract and representational elements. These elements are often arranged so that they flow from one to the next seemingly of their own accord, obeying the dictates of a painterly logic that generates meaning through the accumulation of many small moments. As such, Pils's works are endlessly captivating as arrangements of textures, flows, and material invention—in a sense, as symphonic, non-objective compositions, even when their mythological content and primal imagery tempt narrative readings. In Tenderness (2022), Pils builds an eerie, tonal scene that depicts two sets of figures, each encircled in a ring and engaged in an embrace. By working within the parameters of black, white, and gray, every line, gesture, and paint stroke becomes more pronounced. In this way, Pils's paintings evoke the same level of craft as the carving of a woodblock print, where each line is carefully considered and each resulting tone is naturally variable and emotive.

In 2020, a permanent, large-scale installation of paintings by Pils was inaugurated at Kunstmuseum Bonn, Germany, and a major permanent fresco was installed at the Renzo Piano-designed campus of École normale supérieure

Paris-Saclay, Gif-sur-Yvette, France. Pils has been the subject of solo and two-person exhibitions at David Kordansky Gallery, Los Angeles (2021); Josef Albers Museum, Bottrop, Germany (2017); Le Consortium, Dijon, France (with Michael Williams, 2017); Chinati Foundation, Marfa, Texas (2016); and Secession, Vienna (2013), among other institutions. Recent group shows include Picasso et la bande dessinée, Musée Picasso, Paris (2020), Jay DeFeo – The Ripple Effect, Aspen Art Museum, Colorado (2018); Le Consortium Collection, Le Consortium, Dijon, France (2018); and Spiegelnde Fenster, 21er Haus, Vienna (2017). His work is in the permanent collections of Albertina, Vienna; Kunstmuseum Bonn, Germany; and Le Consortium, Dijon, France, among other institutions. Pils lives and works in Vienna.

**DAVID
KORDANSKY
GALLERY**



Tobias Pils
Tenderness, 2022
oil on canvas
76 3/4 x 69 inches
(195 x 175 cm)
Framed:
79 1/8 x 71 1/4 x 2 inches
(201 x 181 x 5.1 cm)
(TPI 22.004)





TORBJØRN RØDLAND

Torbjørn Rødland (b. 1970, Stavanger, Norway) makes photographic images that pointedly address their viewers, evoking a wide range of emotional and intellectual states. Curiosity, humor, criticality, artifice, reverence for the natural world, and romanticism appear throughout his work and often in the same image. Rødland also emphasizes the formal attributes of his photographs, 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. In The Awoken Conscience (2019–2022), Rødland’s subjects are engaged in an interaction or embrace where the main figure, lit angelically by the sun, is looking directly at the camera and the secondary figure, who is shrouded in her shadow, looks up at the central figure. While the scene is clearly contemporary, Rødland’s use of light, his focus on the nude figure, and the power dynamics visible between the two characters, elicits the kind of spiritual or ritualistic human-centered perspective common in Renaissance paintings. It is through this mastery of composition and varied use of texture—from the surface material quality of analog film, to the pink, draped fabric across the central figure’s shoulders—that Rødland’s images maintain a timeless quality.

Torbjørn Rødland has been the subject of solo exhibitions including Pain in the Shell, David Kordansky Gallery, Los Angeles (2022); 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 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 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.

**DAVID
KORDANSKY
GALLERY**

Torbjørn Rødland

The Awoken Conscience, 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

(TR 22.007)





RICKY SWALLOW

Ricky Swallow (b. 1974, San Remo, Australia) uses ordinary materials, often items found around his studio, 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. In his recent work, Swallow creates a delicately balanced angled brutalist framework adorned with a cast bronze rope. While—like many of Swallow's sculptures—the form is oiled and patinated, impressions from the molding and casting process are still visible, allowing the viewer a window into the material and construction history of the assemblage. By working with an alloy like bronze, Swallow creates a dynamic, enduring sculpture that will continue to develop in color and texture as the material ages, while preserving its original form. 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; and in the immediacy of craft and the austere elegance of geometric abstraction.

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.

DAVID
KORDANSKY
GALLERY

Ricky Swallow
*Skewed Open Structure
with Rope*, 2022
patinated bronze and oil
20 1/2 x 12 x 8 inches
(52.1 x 30.5 x 20.3 cm)
(RS 22.002)







TOM OF FINLAND

Tom of Finland (Touko Laaksonen, Finnish, 1920-1991) is widely regarded as one of the twentieth century's most influential artists for his groundbreaking representation of the male figure. In his youth, Tom trained at an advertising school, but what he would come to call his “dirty drawings,” which he first began developing as a teenager, were the true focus of his attention, both during this formative period and throughout the entirety of his life. Based on graphite renderings and preparatory sketches, Tom's inked works were made using black pen and marker for the purpose of reproduction in publications. The printed medium provided a space for Tom to produce and disseminate his fantasies in the fullest possible capacity. An important precursor for many later underground LGBTQ zines, Tom's work appeared across, most notably, the collection of 26 Kake comics (1968–1986) titled after the namesake protagonist—the artist's recurring alter ego. Untitled (from Kake vol. 17 - “Loading Zone”) (1975), a pen and ink picture from the Kake series, shows three men in erotic, sensual play, allowing their full desires to be on display. Populating this work, and many that pre-date and follow it, Tom radically co-opted macho heterosexual identities, and particular to this picture, two bikers and a construction worker. This seminal pen and ink drawing showcases Tom's masterful draftsmanship and, importantly, demonstrates his larger project of reinterpreting traditional representations of hetero masculinity and desire.

Tom of Finland has been the subject of numerous solo and two-person exhibitions across the globe, including Tom of Finland: Pen and Ink 1965 – 1983, David Kordansky Gallery, Los Angeles (2021); 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 Kake vol. 17

- "Loading Zone"), 1975

pen and ink on paper

13 x 9 3/8 inches

(33 x 23.8 cm)

framed:

19 x 15 3/8 x 1 1/2 inches

(48.3 x 39.1 x 3.8 cm)

(TF 22.006)



RICHARD TUTTLE

Over the last six decades, Richard Tuttle (b. 1941, Rahway, New Jersey) has become one of the most representative American artists of the postwar period, occupying interstitial positions between several genres, including painting, sculpture, drawing, and poetry. He consistently opens new possibilities for a variety of mediums and materials, demonstrating how traditional categories of artmaking can function as starting points for unhindered, open investigations into the functioning of perception and language. His early encounters with artists and artworks associated with pop and minimalism laid the groundwork for a project precipitated on reinvention and change. The works on paper Tuttle produced in the 1970s synthesize the fullest range of his concerns. Above all, they demonstrate how his approach to any one medium is not only informed by his approach to others, but also by how each medium, in fact, contains, symbolizes, and even liberates the others from constraints that have built up throughout multiple periods of art historical development. In these works, the diaphanous tactility of watercolor is offset by the palpably inviting roughness of collaged elements, just as the austere clarity of their forms is counteracted by a painterly lightness of touch that introduces humor, curiosity, and generative unpredictability.

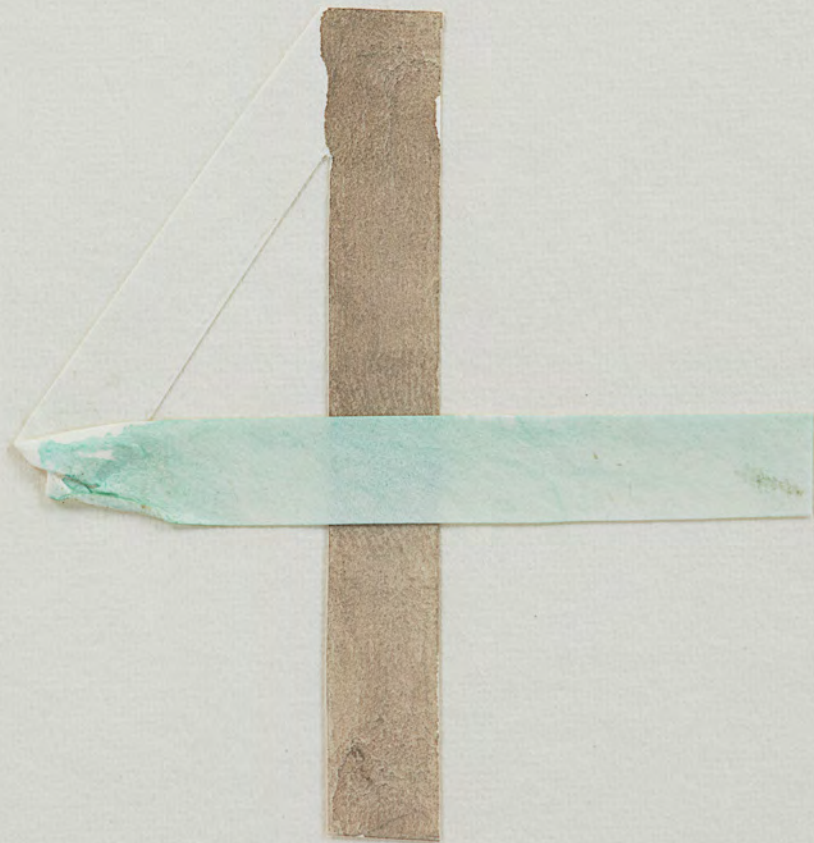
Calder/Tuttle:Tentative, an exhibition featuring work by Richard Tuttle and Alexander Calder, produced in collaboration with Pace Gallery and the Calder Foundation, will open at David Kordansky Gallery and Pace Los Angeles on

January 21, 2023. In 2022, Bard Graduate Center presented What Is the Object?, an exhibition co-curated by Richard Tuttle and Peter N. Miller from Tuttle's collection of objects, which was presented alongside a series of never-before-exhibited artworks by the artist. Since the 1970s, Tuttle has been the subject of numerous solo exhibitions at museums throughout the world, including most recently David Kordansky Gallery, Los Angeles (2021); M WOODS, Beijing (2019); Phillips Collection, Washington, D.C. (2018); Kunstmuseum aan Zee, Ostend, Belgium (2017); Museo de Arte de Lima, Peru (2016); Metropolitan Museum of Art, New York (2016); and Whitechapel Gallery and Tate Modern, London (2014). In 2005–2007, a retrospective exhibition organized by the San Francisco Museum of Modern Art traveled to five additional institutions, including the Whitney Museum of American Art, New York, and The Museum of Contemporary Art, Los Angeles. His work is included in over sixty permanent collections, including the Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Dallas Museum of Art; and Museum Boijmans Van Beuningen, Rotterdam, the Netherlands. Tuttle lives and works in New York and Abiquiú, New Mexico.

**DAVID
KORDANSKY
GALLERY**

Richard Tuttle
Collage Drawing
from *Group 6, #1*, 1977
collaged paper and
watercolor on paper
17 x 13 7/8 inches
(43.2 x 35.2 cm)
framed:
21 1/4 x 18 1/4 x 1 1/2 inches
(54 x 46.4 x 3.8 cm)
(RTU 22.013)





MICHAEL WILLIAMS

Michael Williams (b. 1978, Doylestown, Pennsylvania) negotiates the long history of painting by consistently questioning—and often undoing—its major components. Challenging himself with an ever-evolving set of formal problems, he produces images that reflect modern complexity and contradiction. In the execution of his images Williams twists together a balance of offhanded gesture and careful compositional rigor, making decisions that keep his paintings willfully misoriented. In Formgasbord (2022), Williams creates a large-scale abstract work that reads like an aerial view with forced perspective. While the painting can be likened to Williams's previous Puzzle Drawing collage series, the artist expands on those works by enlivening his shapes with pops of purples, greens, and oranges, and grounds them in a tonal grays and browns. As the title suggests, the intermingling forms bend, pour, snake, and jut into one another to create a highly concentrated medley of shapes and colors in the center of the canvas.

David Kordansky Gallery will present a two-person exhibition with Michael Williams and Huma Bhabha in January 2023 in Los Angeles. Williams has also 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 .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); 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 the permanent collections of institutions including the Dallas Museum of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; and Musée des Beaux-Arts de Montréal. Williams lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**



Michael Williams
Formgasbord, 2022
oil on canvas
68 1/4 x 59 x 1 1/4 inches
(173 x 149.9 x 3.2 cm)
(MWI 22.278)





JONAS WOOD

Jonas Wood (b. 1977, Boston) makes paintings that can be classified as a variety of different genres, including portraits, still lifes, landscapes, and interior scenes. In each of these, however, his work reflects an instantly recognizable vision of the contemporary world, as well as a personal approach to subject matter defined by his affinities and experiences. Its warmth is matched by a quasi-abstract logic that breaks pictures down into layered compositions of geometry, pattern, and color. Mar Vista Modern with Japanese Garden (2022) finds Wood synthesizing thematic concerns that have appeared regularly in his work over the last few years. The orderly and the organic exist side-by-side, often showing up where they are least expected. The modernist residence that dominates the upper half of the composition is, upon first glance, a study in broad, planar shapes, but it gradually reveals itself to be a forum for Wood's interest in texture and layering, as well as his increasingly subtle use of color. Grays, whites, blacks, and other natural tones lend the building a softness that allows it to dissolve into the surrounding environment. The garden, meanwhile, is where Wood's sense of visual rhythm is on full display, and where brushed marks in oil paint create textural as well as optical relief. Each of these formal strategies has an emotional as well as a technical dimension; overall, the painting is warm and brooding, universal and unmistakably a product of the artist's memory and imagination.

In 2022, David Kordansky Gallery presented Plants and Animals, Jonas Wood's first solo exhibition in Los Angeles in four years. Wood has also been the subject of solo and two-person exhibitions at the Dallas Museum of Art (2019); Museum Voorlinden, Wassenaar, the Netherlands (with Shio Kusaka, 2017); Lever House, New York (2014); and Hammer Museum, Los Angeles (2010). Other solo projects include Still Life with Two Owls, a monumental picture covering the façade of The Museum of Contemporary Art, Los Angeles (2016–2018); Shelf Still Life, High Line Billboard, High Line Art, New York (2014); and LAXART Billboard and Façade, LAXART, Los Angeles (2014). Recent group exhibitions include Since Unveiling: Selected Acquisitions of a Decade, The Broad, Los Angeles (2021–2022); Psychic Wounds: On Art and Trauma, The Warehouse, Dallas (2020); One Day at a Time: Manny Farber and Termite Art, The Museum of Contemporary Art, Los Angeles (2018); and Los Angeles: A Fiction, Astrup Fearnley Museet, Oslo (2016) and Musée d'art contemporain de Lyon, France (2017). His work is in the permanent collections of many institutions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum, New York; The Broad, Los Angeles; Museum of Modern Art, New York; and Whitney Museum of American Art, New York. In 2019, Phaidon published the first monograph dedicated to Wood's paintings and drawings. Wood lives and works in Los Angeles.

**DAVID
KORDANSKY
GALLERY**

Jonas Wood

*Mar Vista Modern with
Japanese Garden, 2022*

oil and acrylic on canvas

48 1/4 x 36 1/8 x 1 3/4 inches
(122.4 x 91.6 x 4.3 cm)

framed:

49 x 36 7/8 x 2 inches
(124.3 x 93.5 x 5.1 cm)
(JW 22.031)







BETTY WOODMAN

Betty Woodman (1930–2018) 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. Her embodied readings of a diversity of ancient and modern art historical traditions, as well as her fearless pursuits of visual pleasure, posited her as a boldly contemporary artist whose work proves revelatory in discussions about gender, modernism, craft, architecture, and domesticity. [Still Life Vase #9](#) (1990) exemplifies Woodman’s innovative, emotionally resonant glazing, and her constant quest to amplify the painterly reach of her sculptures. During the 1990s, she was actively exploring the use of her vessels—and their baroque, figuratively informed wings—as three-dimensional canvases. Here, for instance, Woodman employs two kinds of gestures, establishing one side of the vessel as a zone for staccato, densely arrayed arabesques and the other for open, geometric forms and fields of color. If each side constitutes its own scene, and therefore its own still life, the overall silhouette of the vase functions as yet another arena, one where Woodman negotiates the line between positive and negative space with virtuosic flair.

[Betty Woodman: Conversations on the Shore, Works from the 1990s](#), the first major exhibition of Woodman’s work in New York in six years, is currently on view at David Kordansky Gallery through December 17. Woodman was the subject of

numerous solo shows 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. She was also the subject of solo exhibitions 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); and Denver Art Museum (2006). Recent group exhibitions include [The Flames: The Age of Ceramics](#), Musée d'Art Moderne de Paris (2021–2022); [Less Is a Bore: Maximalist Art & Design](#), Institute of Contemporary Art, Boston (2019); and Liverpool Biennial, England (2016). Woodman’s work is in numerous permanent collections worldwide, including the 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.; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Victoria and Albert Museum, London; and World Ceramic Center, Incheon, Korea. She lived and worked in Boulder, Colorado; Antella, Italy; and New York.

**DAVID
KORDANSKY
GALLERY**

Betty Woodman
Still Life Vase #9, 1990
glazed earthenware, epoxy
resin, lacquer, and paint
31 1/2 x 30 x 8 inches
(80 x 76.2 x 20.3 cm)
(BW 22.018)







Los Angeles

Sam Gilliam

White and Black Paintings, 1975–1977
November 5 – December 17, 2022

Jennifer Guidi

In the Heart of the Sun
November 5 – December 17, 2022

**Huma Bhabha
and Michael Williams**

January 21 – February 25, 2023

Richard Tuttle

Calder/Tuttle: Tentative
January 21 – February 25, 2023

New York

Betty Woodman

*Conversations on the Shore,
Works from the 1990s*
October 28 – December 17, 2022

Tom of Finland

*Highway Patrol, Greasy Rider,
and Other Selected Works*
January 12 – February 18, 2023

Online

Huma Bhabha

Fundación Casa Wabi
April 1 – December 31, 2022

Fairs

Art Basel Miami Beach

November 29 – December 3, 2022

Frieze Los Angeles

Chase Hall
February 16 – 19, 2023