



DAVID
KORDANSKY
GALLERY

FRIEZE
LONDON
2022

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OCTOBER 12–16, 2022
THE REGENT'S PARK, LONDON, UK
BOOTH #E01

FRED EVERSLEY
DEREK FORDJOUR
JASON FOX
CHASE HALL
LAUREN HALSEY
RASHID JOHNSON
ODILI DONALD ODITA
MARY WEATHERFORD
MICHAEL WILLIAMS
JONAS WOOD
BETTY WOODMAN

**DAVID
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FRED EVERSLEY

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Associated with California's Light and Space movement, Fred Eversley (b. 1941, Brooklyn, New York) has been producing sculptures about the experience of light, color, transparency, and opacity for almost fifty years. Before becoming an artist, he was an aerospace engineer and contracted on NASA-related projects. This background informs an approach that is experimental in nature; Eversley has pioneered the use of plastic and pigments to harness the force of gravity, and his three-dimensional meditations on color carry sociological metaphors that allow them to be read in various contexts—prompting, for example, questions about how the mechanics of sight determine how we see and understand each other.

Fred Eversley will be the subject of forthcoming solo exhibitions at the Orange County Museum of Art, Costa Mesa, California, in October 2022; 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. David Kordansky Gallery published a monograph of his work in 2022. Eversley lives and works in New York.

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Fred Eversley

Untitled, 1969

3-color, 3-layer cast polyester

15 1/5 x 7 1/2 x 5 1/4 inches

(50.8 x 19.4 x 12.7 cm)

(FEV 19.013R)









**DAVID
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DEREK FORDJOUR

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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, Swashbuckler (2022), Fordjour continues to methodically construct the background of his compositions using a collage-based process involving cardboard, newspaper, and other materials and pigments. In this painting, in which Fordjour's ongoing interest in depicting performers is on full display, the varied and textural surfaces that emerge are as complex—and physically engaging—as the dynamic subject at the work's center.

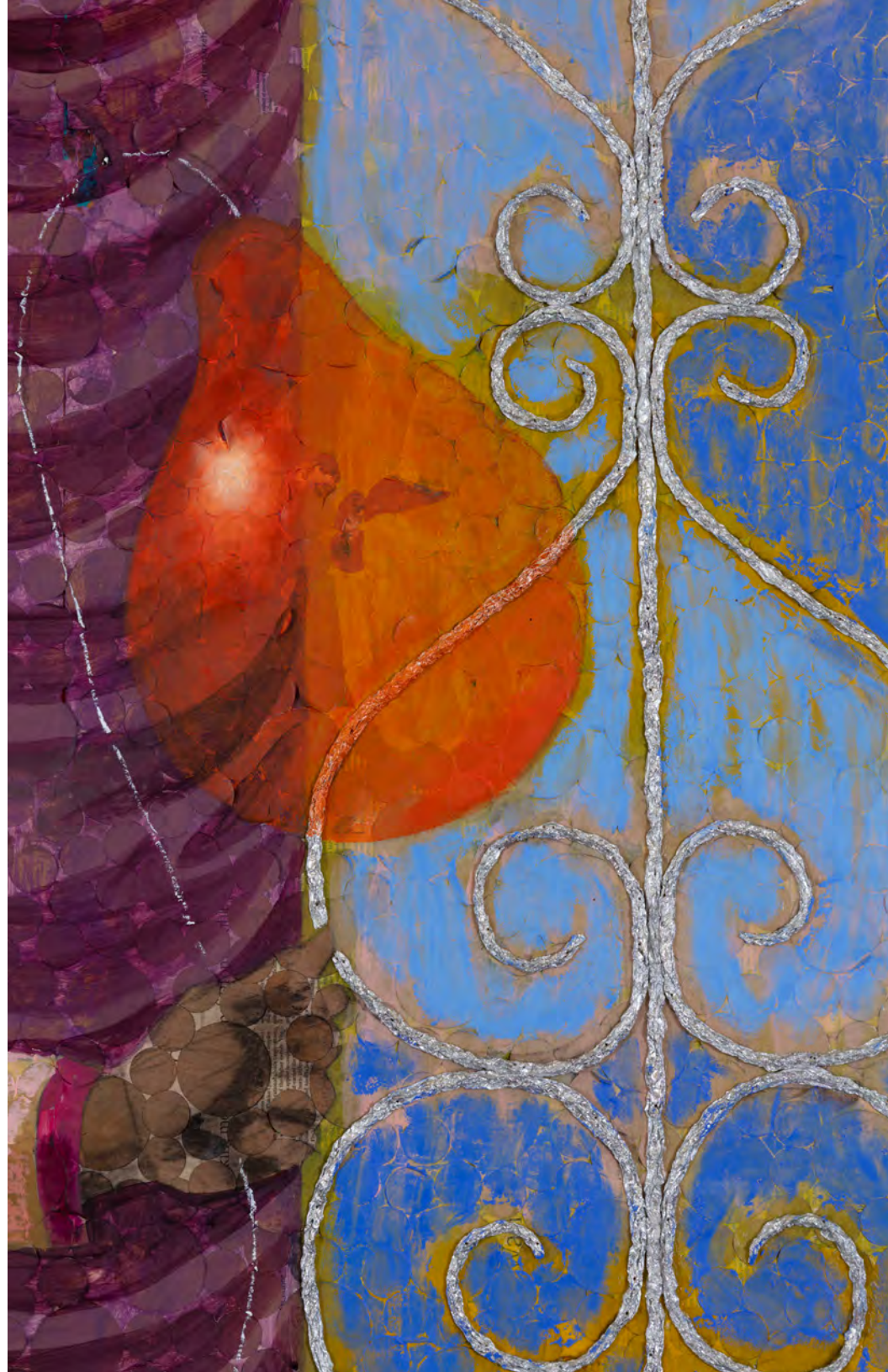
Derek Fordjour's monumental artwork Sonic Boom, spanning over 5,400 square feet, inaugurated The Museum of Contemporary Art, Los Angeles (MOCA)'s new outdoor art series Building Art in March 2022. Recent solo exhibitions of his work include Magic, Mystery & Legerdemain, David Kordansky Gallery, Los Angeles (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

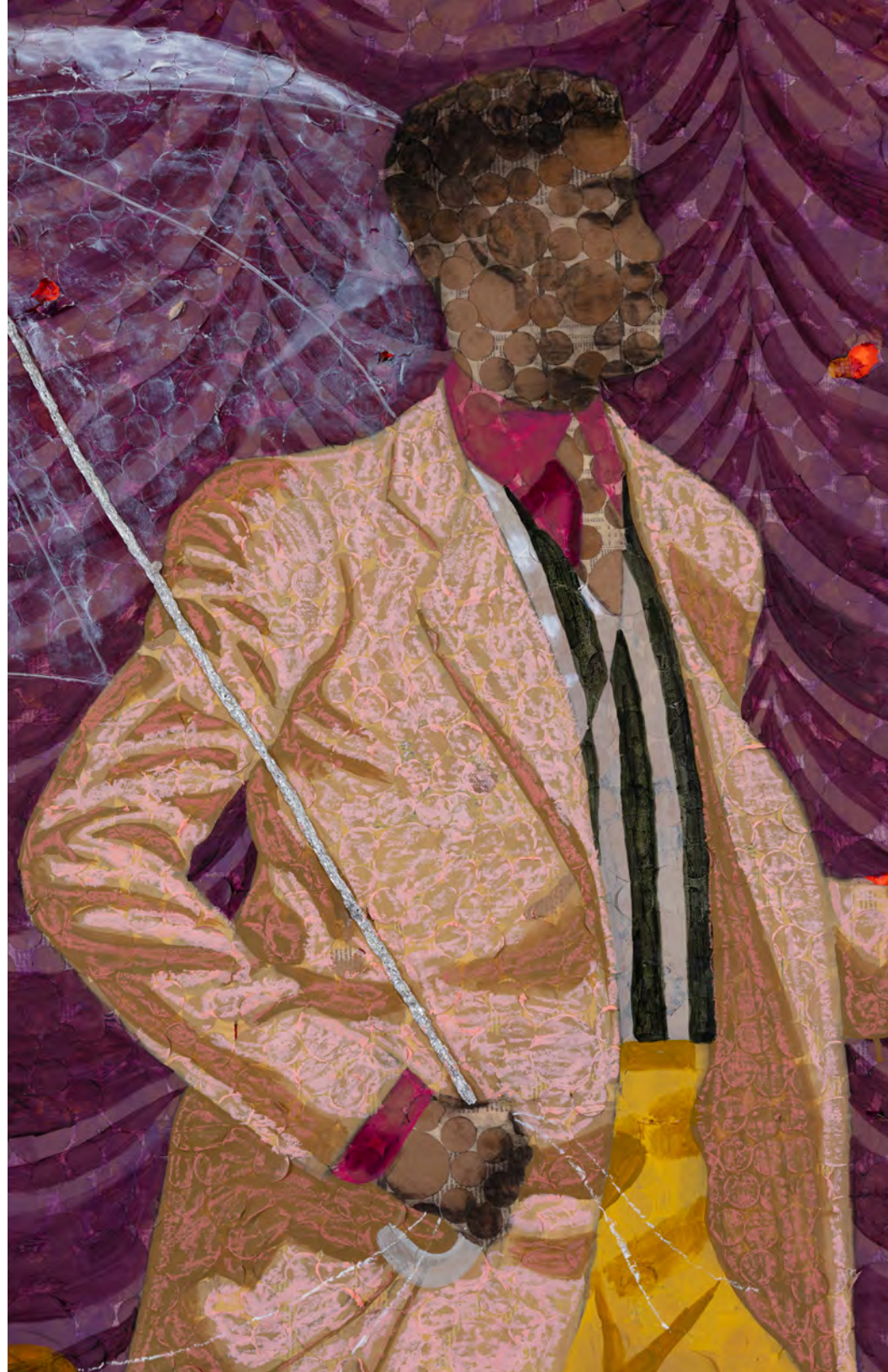
Generations: Creating the Scantland Collection of the Columbus Museum of Art, Columbus Museum of Art, Ohio (2021); and 100 Drawings from Now, The Drawing Center, New York (2020). His work is in the permanent collections of institutions including the Whitney Museum of American Art, New York; Dallas Museum 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.

DAVID
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Derek Fordjour
Swashbuckler, 2022
acrylic, charcoal, cardboard,
oil pastel, and foil on newspaper
mounted on canvas
85 x 65 inches
(215.9 x 165.1 cm)
(DFO 22.045)





**DAVID
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JASON FOX

DAVID KORDANSKY GALLERY

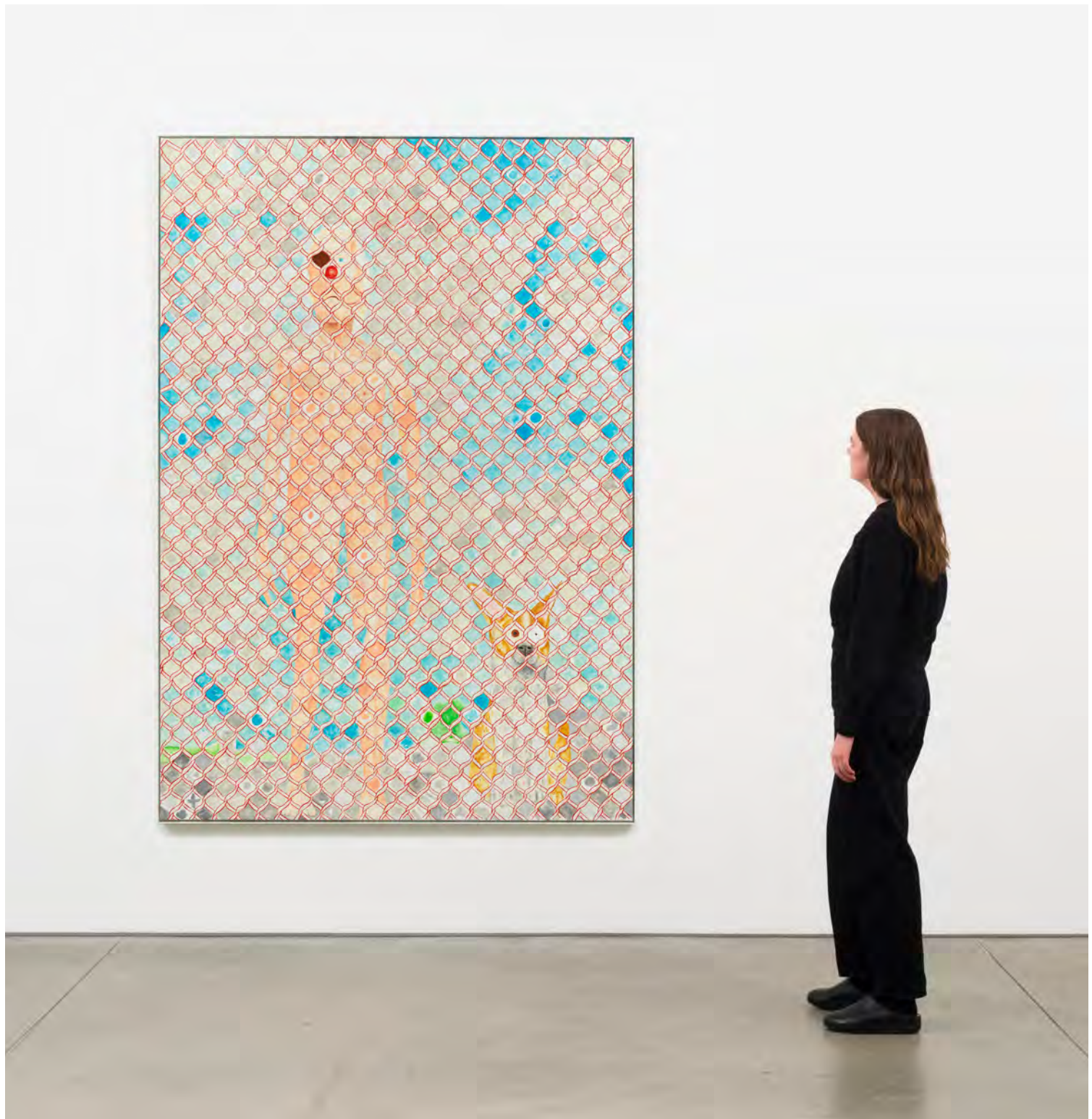
For almost thirty years, Jason Fox (b. 1964, Yonkers, New York) has painted pictures that inhabit the charged psychological spaces within American culture and the medium of painting itself. Exhibiting frequently at Feature Inc., among other galleries in the 1990s, he moved against the grain of prevailing appropriation-based and conceptual methodologies. His idiosyncratic, risk-taking paintings are filled with imaginary beings inspired 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. In Backyard (2022), Fox utilizes a honeycomb pattern over an image of a nude figure and a small dog. Both the figure and the dog gaze at the viewer, each with a bulging left eye. Fox's hybridized beings appear to morph before the viewer, communicating a sense of the fluidity with which they take shape on the canvas. This makes his work as personal and introspective as it is accessible, immediately recognizable, and culturally resonant.

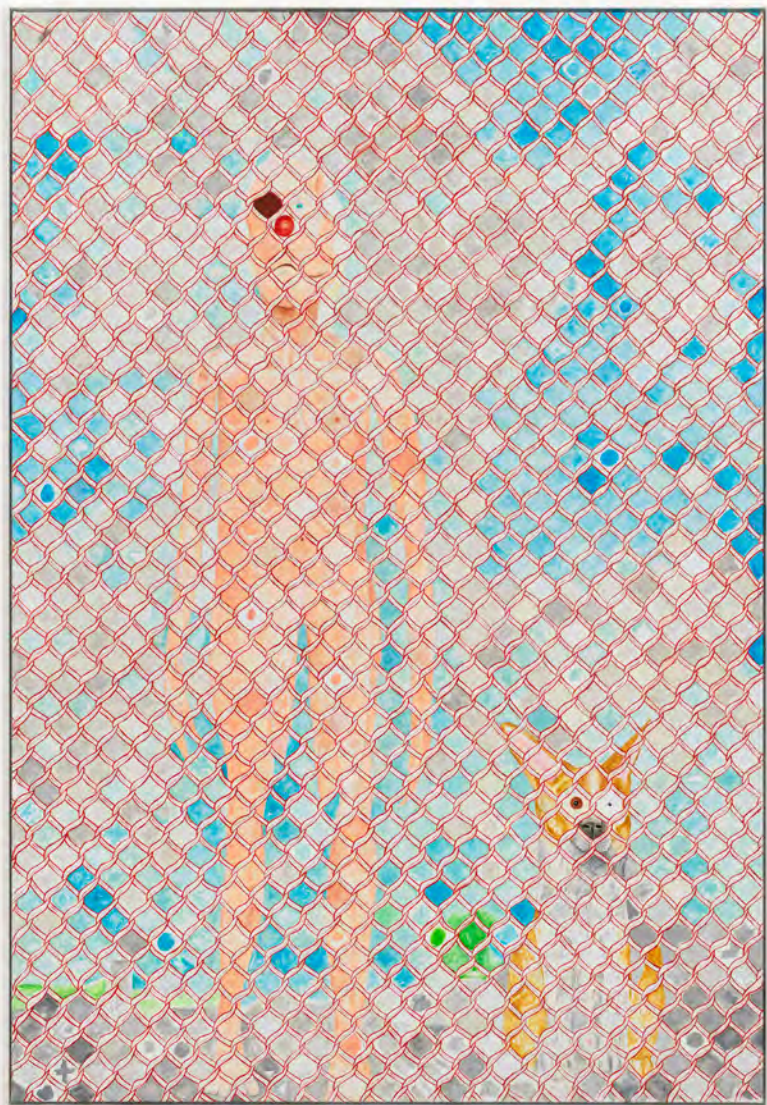
Jason Fox has recently been the subject of solo exhibitions at David Kordansky Gallery, Los Angeles (2020); Almine Rech Gallery, Brussels (2018) and CANADA, New York (2017). Recent group exhibitions include Artists for New York, Hauser & Wirth, New York (2020); Samaritans, Galerie Eva Presenhuber,

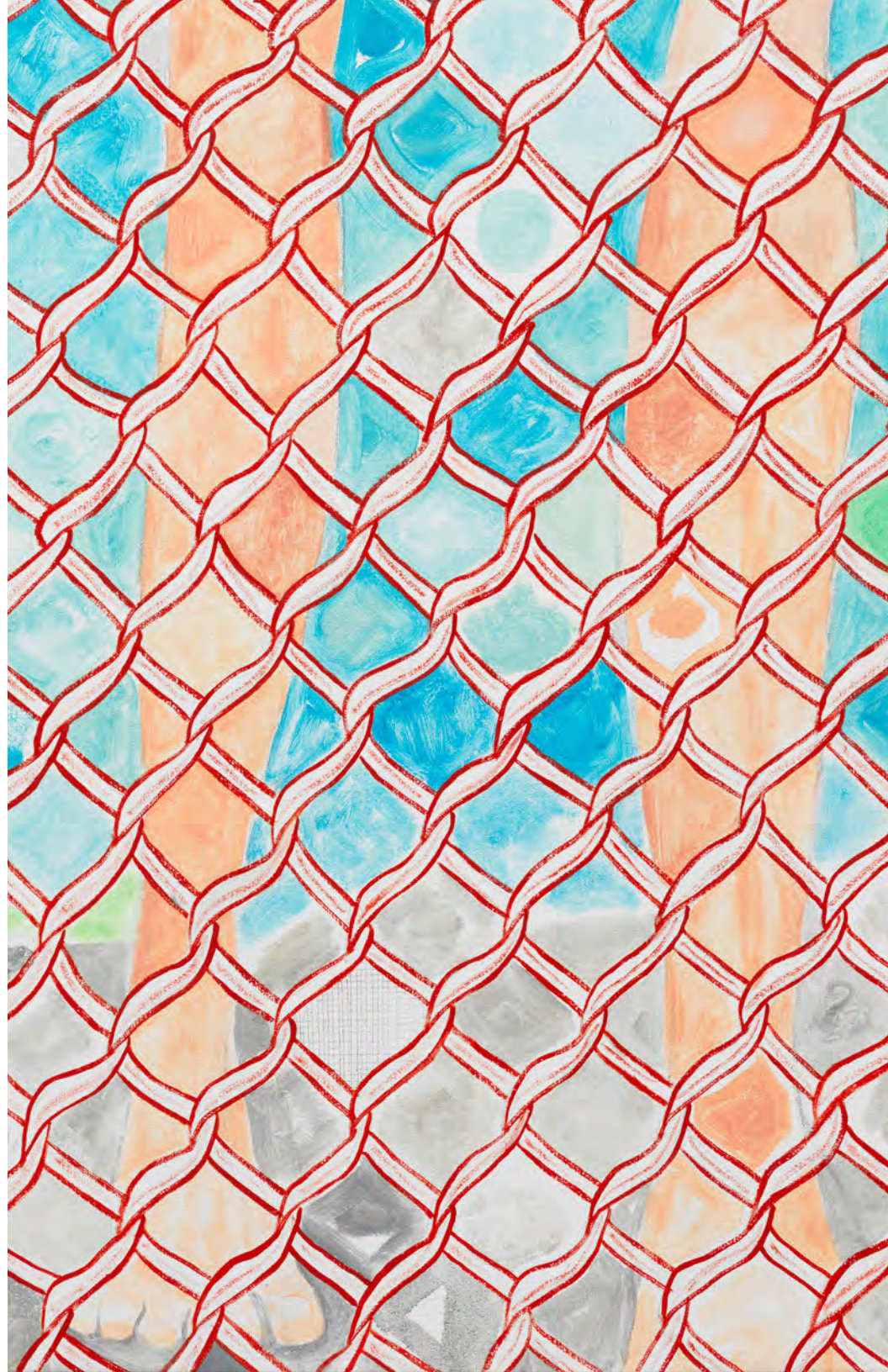
New York (2019); Animal Farm, Brant Foundation Art Study Center, Greenwich, Connecticut (2017). His work is in the collection of the Hall Art Foundation, Reading, Vermont. Fox lives and works in Poughkeepsie, New York.

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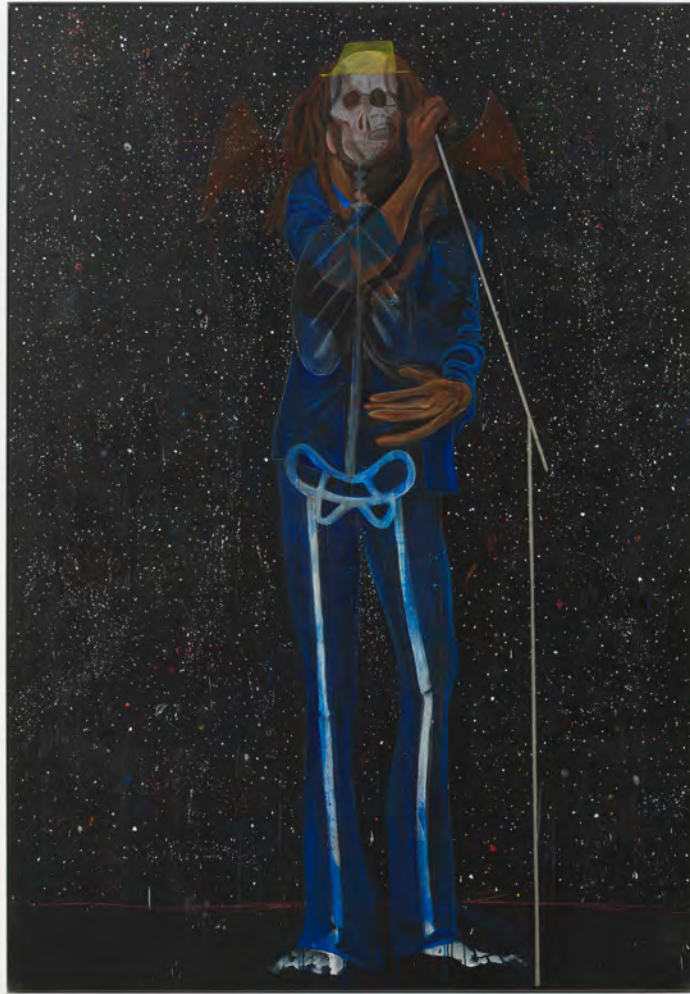
Jason Fox
Backyard, 2022
acrylic, oil, and
pencil on canvas
90 x 62 inches
(228.6 x 157.5 cm)
framed:
90 7/8 x 62 3/4 x 2 inches
(230.8 x 159.4 x 5.1 cm)
(JFO 22.008)



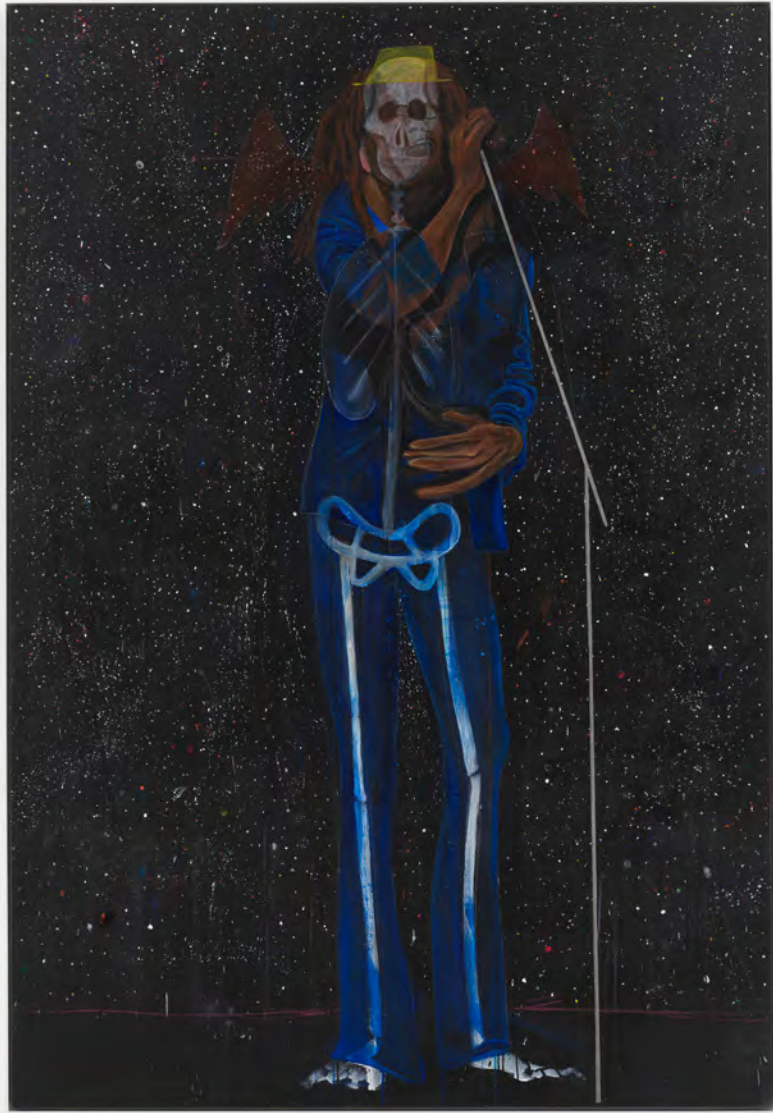


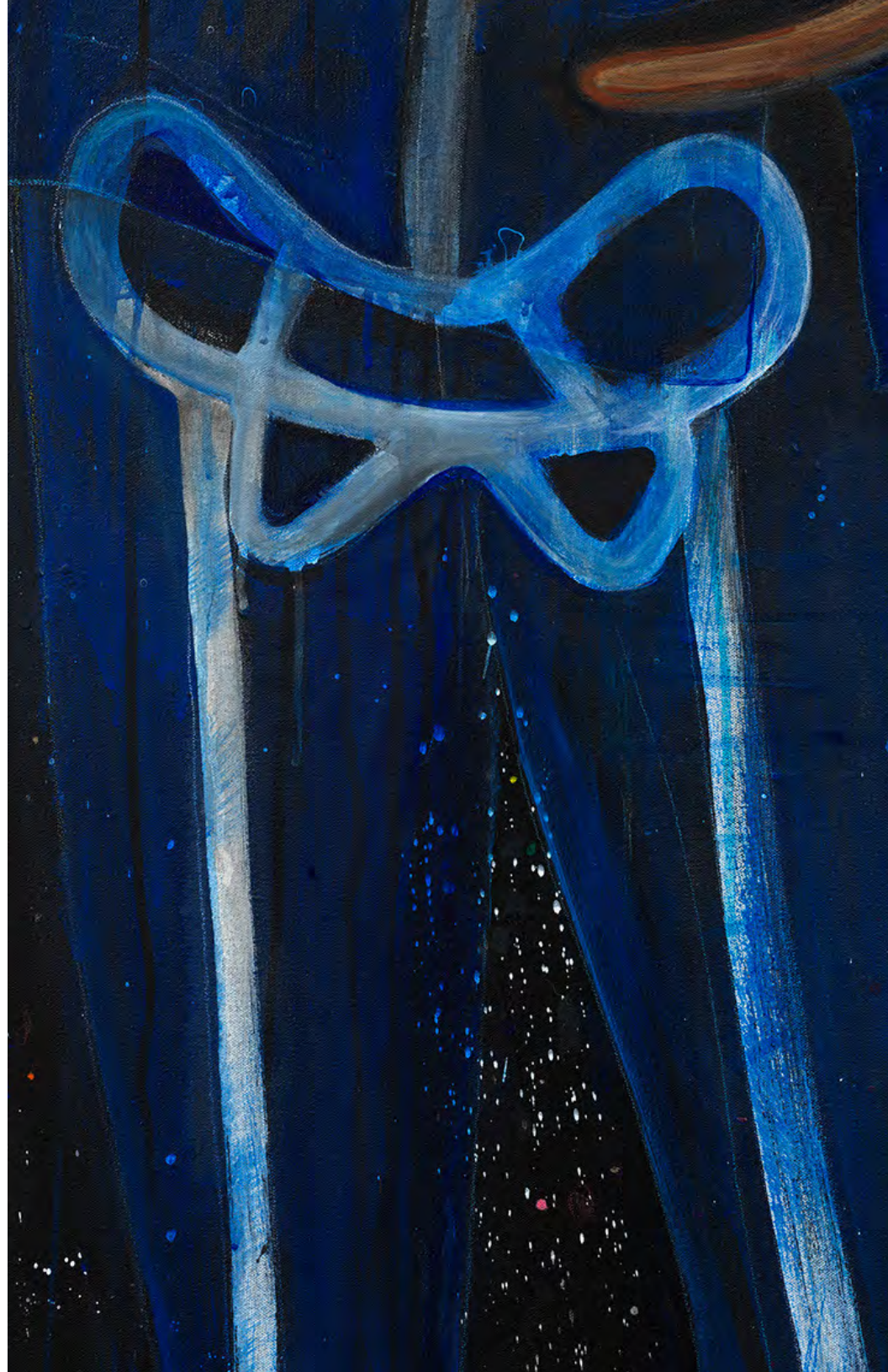


DAVID
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Jason Fox
*Death Live
in Concert, 2022*
acrylic, oil, and
pencil on canvas
90 x 62 inches
(228.6 x 157.5 cm)
framed:
90 7/8 x 62 3/4 x 2 inches
(230.8 x 159.4 x 5.1 cm)
(JFO 22.014)





CHASE HALL

DAVID KORDANSKY GALLERY

Chase Hall's (b. 1993, St. Paul, Minnesota) paintings and sculptures respond to generational celebrations and traumas encoded throughout American history. In a powerful, major new work, he addresses ideas about togetherness, sameness and difference, and the relationship between individual aspiration and collective vision. God is You (2022), executed on two panels with a variety of materials, exemplifies both the reach and the intimacy for which Hall has become recognized. The image is based on an archival photograph of a Baptist conference where people from many states gathered—a social heterogeneity that the artist addresses in palpably physical terms by affixing enamel lapel pins from his own collection to the work. As is the case with each of Hall's innovative material interventions, the use of the pins not only imparts real-world presence to the scene he depicts, but also introduces a new kind of visual and sculptural immediacy to a painterly vocabulary that is always attuned to nuances of color, texture, and geometry. The impact of this group portrait, for instance, is focused by Hall's vibrant handling of the stained-glass windows that form its backdrop, as well as the active brushwork he brings to his subjects' clothing, which contains its own kind of deeply embodied luminosity.

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.

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Chase Hall
God is You, 2022
acrylic, enamel
pins, and coffee on
cotton canvas
diptych, overall:
71 7/8 x 110 1/2 inches
(182.6 x 280.7 cm)
(CHA 22.008)







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LAUREN HALSEY

DAVID KORDANSKY GALLERY

Lauren Halsey (b. 1987, Los Angeles) is rethinking the possibilities for art, architecture, and community engagement. She produces both standalone artworks and site-specific projects, particularly in the South Central neighborhood of Los Angeles, where her family has lived for several generations. Combining found, fabricated, and handmade objects, Halsey's work maintains a sense of civic urgency and free-flowing imagination, reflecting the lives of the people and places around her and addressing the crucial issues confronting people of color, queer populations, and the working class. On view at Frieze London is Halsey's new, ten-foot, pillared sculpture that continues the artist's monument-making practice. Painted in washes of red, black, and green—similar to the colored bands on the Pan-African flag—the hieroglyphic engravings on the gypsum sculpture include references to everyday life in South Central Los Angeles: collaged photos of Black Angelenos, businesses, pyramids, and swathes of regionally-specific glyphs mark the panels. These pillars reinforce Halsey's investment in the vernacular grammar of life in her neighborhood and the systems—social, economic, and spiritual—that support it.

Lauren Halsey's first solo exhibition in New York inaugurated David Kordansky Gallery's new gallery in Chelsea in May 2022. Halsey has been commissioned by The Metropolitan Museum of Art, New York, to create a site-specific installation for the museum's Iris and B. Gerald Cantor Roof Garden. Titled the eastside of south central los angeles hieroglyph prototype architecture (I), the

installation will open in spring 2023. Halsey was awarded Seattle Art Museum's 2021 Gwendolyn Knight and Jacob Lawrence Prize and was the subject of a solo exhibition at the museum in 2022. She has also presented solo exhibitions at the Museum of Fine Arts, Boston (2021); David Kordansky Gallery, Los Angeles (2020); Fondation Louis Vuitton, Paris (2019); and Museum of Contemporary Art, Los Angeles (2018). Halsey participated in Made in L.A. 2018, Hammer Museum, Los Angeles, where she was awarded the Mohn Award for artistic excellence. Her work is in the collections of the Institute of Contemporary Art, Miami; Museum of Fine Arts, Boston; Columbus Museum of Art, Ohio; Hammer Museum, Los Angeles; and Museum of Contemporary Art, Los Angeles. In 2020, Halsey founded Summaeverythang Community Center and is currently in the process of developing a major public monument for construction in South Central Los Angeles. Her work will be the subject of a catalogue published by David Kordansky Gallery in 2022. Halsey lives and works in Los Angeles.

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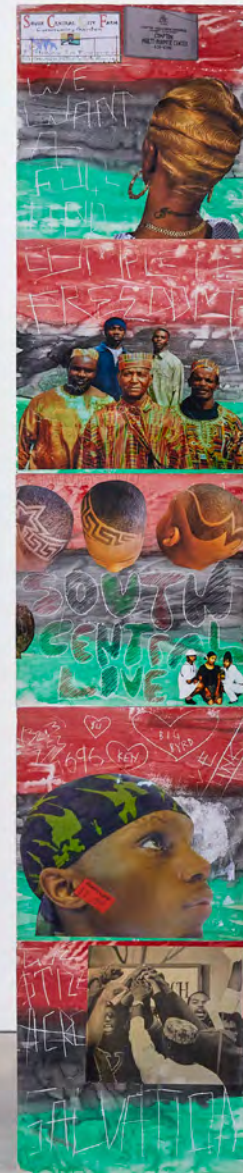
Lauren Halsey

Untitled, 2022

watercolor ink, colored
pencil, collage, and
hand carving on gypsum
120 x 23 1/2 x 23 1/2 inches
(304.8 x 59.7 x 59.7 cm)
(LHA 22.047)







RASHID JOHNSON

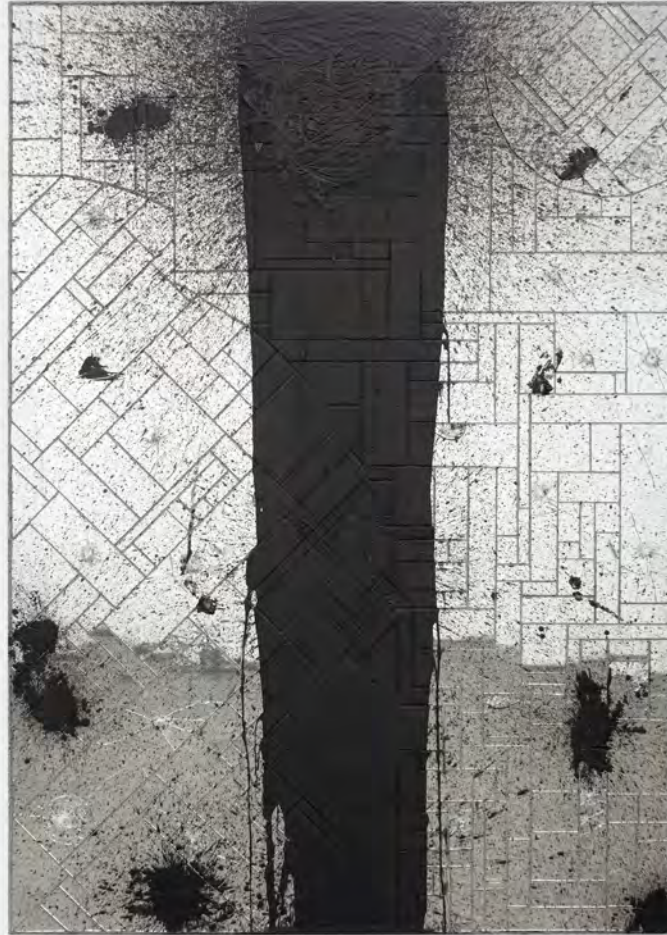
DAVID KORDANSKY GALLERY

Constituting one of the key phases of his ongoing development, Rashid Johnson's (b. 1977, Chicago) mirrored tile works find him addressing emotional and psychological extremes with bracing directness. Throughout the series, the order and geometry of mirrored grids provide a support for the improvisational monumentality of energetic marks made with poured, splattered, and scratched black wax. As its title suggests, Facts (2012) exemplifies what Johnson achieves when he fully embraces his instinct for abstraction within a conceptual framework that alludes to the pressures and possibilities of the external world. The zip-like pour that defines the composition's central axis is a potent symbol of individuality, and, in both literal and metaphorical terms alike, of the power of gravity on all things. The complex geometry of the mirrored tiles, meanwhile, reflects both the image of the viewer and the space in which they stand, and so evokes the sense of an individual in their context. The work also gets to the core of Johnson's approach to materials and process, in which elements with specific functions in wider culture are put to surprising uses, often in the service of non-objective ends. With numerous art historical resonances from throughout the trajectories of modern and contemporary painting and sculpture, Facts is a prime example of one of Johnson's most iconic—and most physically arresting—bodies of work.

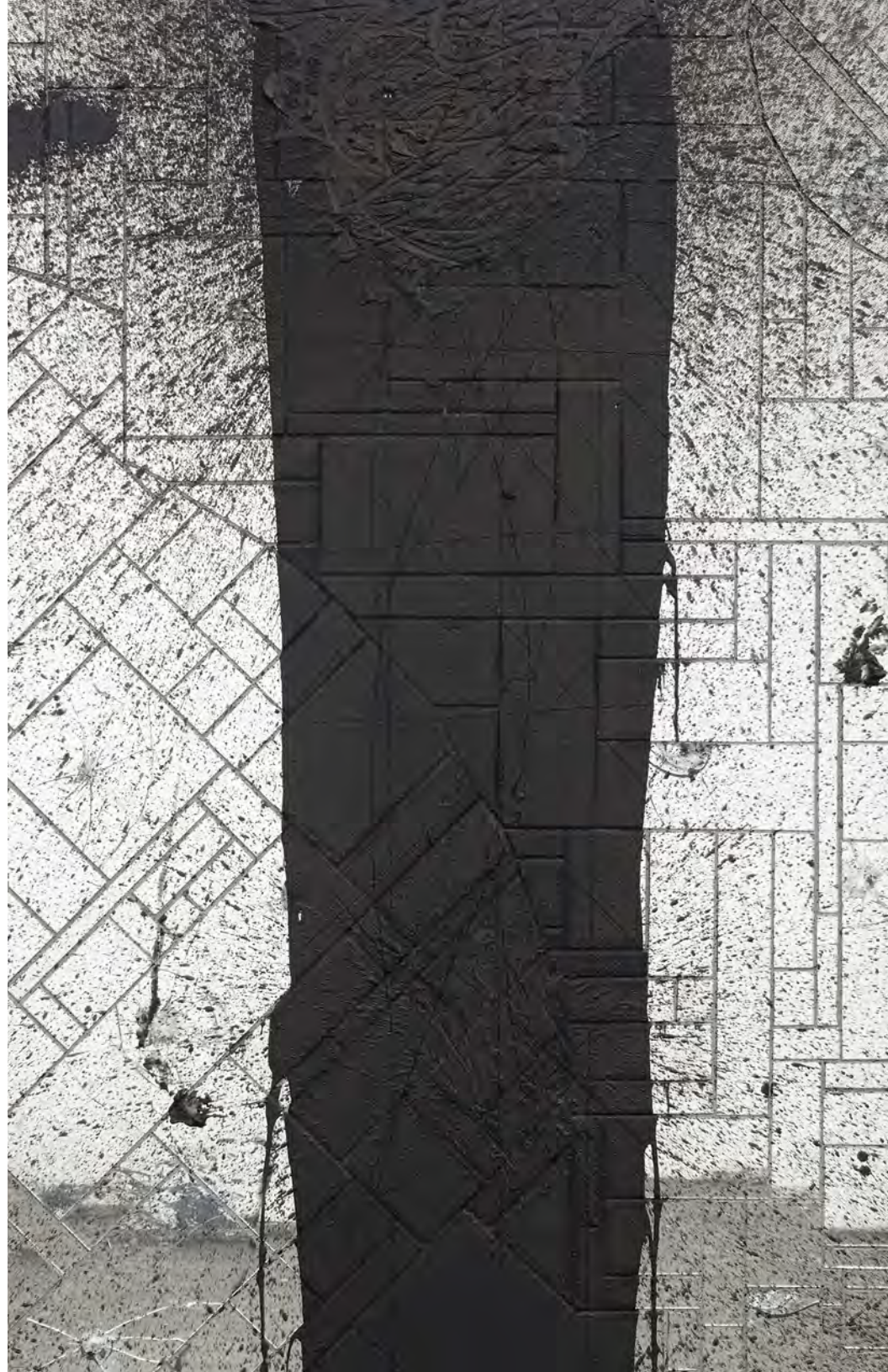
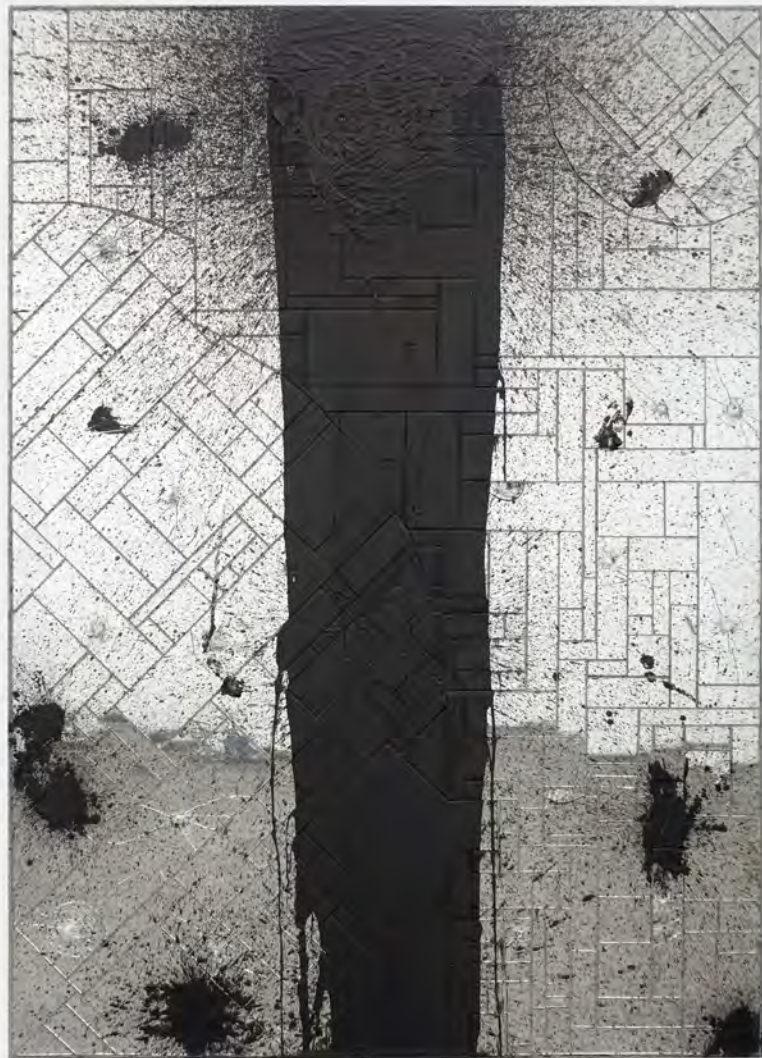
Rashid Johnson was one of six artists commissioned by the Queens Museum, New York, and the Port Authority of New York and New Jersey to create a site-specific, permanent installation for Delta Airlines's new terminal at the La

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 (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
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GALLERY



Rashid Johnson
Facts, 2012
mirrored tile, black
soap, and wax
84 x 60 x 2 inches
(213.4 x 152.4 x 5.1
cm)(RJ 22.025)





ODILI DONALD ODITA

DAVID KORDANSKY GALLERY

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 immediately appeal to the senses in the here and now. In Scarecrow (2022) and Reconstruction (2022), Odita again takes on non-objective art that is suffused with connectivity to the world around him, and specifically in ideas that arise from philosophical reflections on how political forces shape relationships between perception and form. The abstract paintings on view use linework in vibrant hues of deep reds, bright yellows, and navy blues, as well as kaleidoscopic patterning, to draw viewers into Odita's reflection of the human condition. His primary stance is one of constant engagement, as evidenced by Odita's interest in creating large-scale works such as these paintings and installations rendered in public spaces. In both cases, he decenters figure-ground relationships and generates palpable experiences of the horizon and the periphery. These paintings become metaphorical carriers of possibility and surprise, as well as symbols of openness in visual and social worlds alike.

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

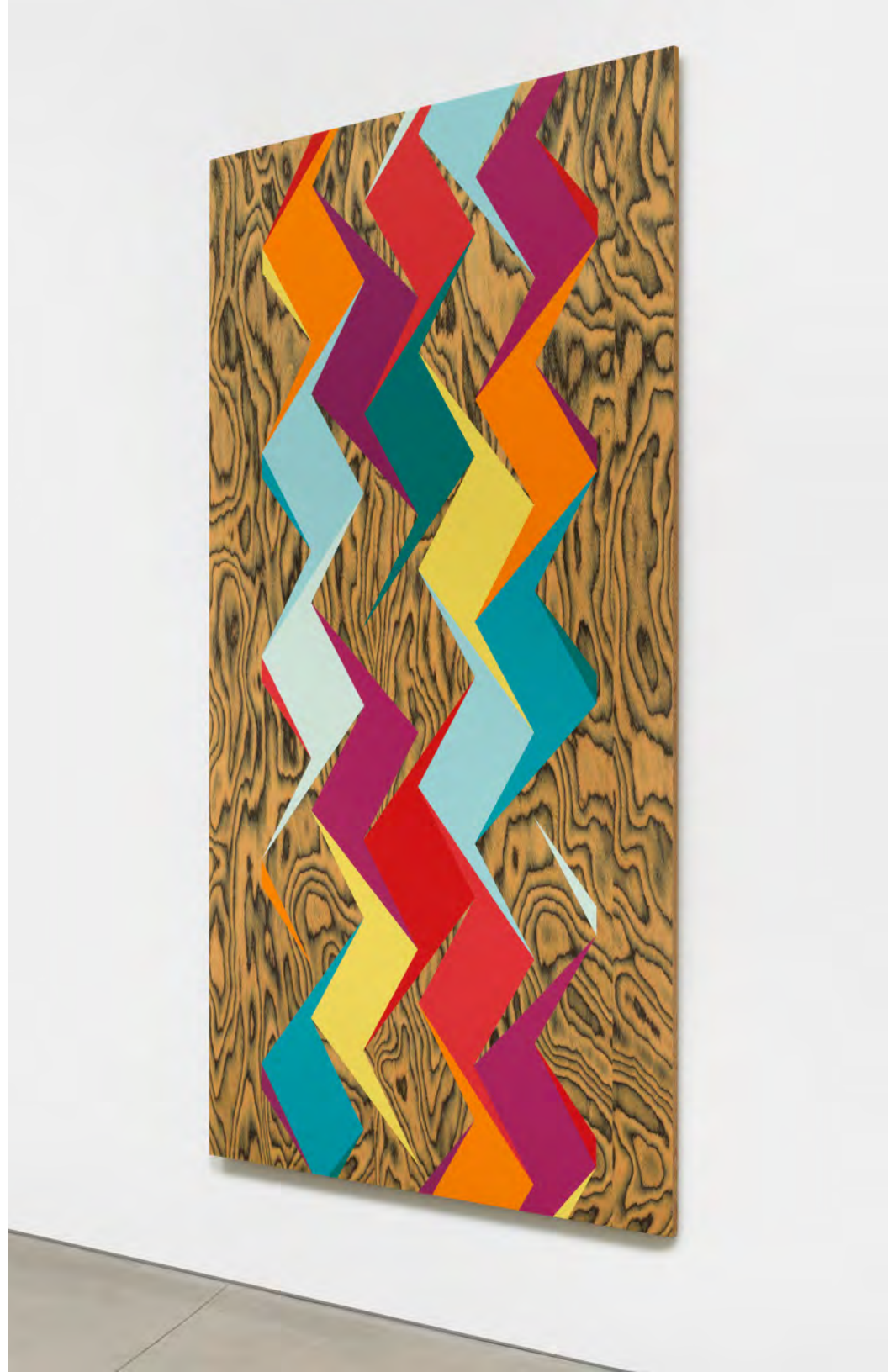
Museum of Art at Duke University, Durham, North Carolina (2015). Notable group exhibitions include New Grit: Art & Philly Now, Philadelphia Museum of Art (2021); Generations: A History of Black and Abstract Art, Baltimore Museum of Art (2019); How We See: Materiality of Color, Laumeier Sculpture Park, 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
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Odili Donald Odita
Scarecrow, 2022
acrylic latex paint on
aluminum-core fabricated
wood panel with
reconstituted wood veneer
90 x 49 5/8 inches
(228.6 x 125.9 cm)
(ODO 22.002)







DAVID
KORDANSKY
GALLERY



Odili Donald Odita
Reconstruction, 2022
acrylic on canvas
84 1/4 x 72 1/4 inches
(214 x 183.5 cm)
(ODO 22.004)





MARY WEATHERFORD

DAVID KORDANSKY GALLERY

Mary Weatherford (b. 1963, Ojai, California) has become increasingly recognized as one of the leading painters of her generation, as well as one of the most astute and daring practitioners taking on the legacies of American abstraction. As she explores and expands the medium's possibilities, she honors its history by seizing opportunities to break with tradition at every turn. Over the course of her career, she has produced feminist revisions of color field painting and posited new directions for the landscape genre. In neon paintings like this new work, Weatherford explores the presence and meaning of light from many directions simultaneously, producing an experience that is as ethereal as it is tangible, as optical as it is physical, and, in often surprising ways, as sculptural as it is painterly. What is not surprising is that this approach is informed by Weatherford's ability to respond to observational, poetic, and cultural experiences of the world in a unified way. Her most recent paintings are indicative of a mind and eye that are attuned to organic phenomena of nature, frenetic spaces of urban environments, and socially mediated visions that can only be expressed through art and literature. She continues to bring ever-greater sensitivity to her layering of color and her deft choreography of compositional elements, such as the fixtures and wiring that support the two neon bulbs in this picture, as well as the glowing yellow circular mark to the right of center that becomes a subtle point of focus.

In 2021, Mary Weatherford was the subject of a solo exhibition at David Kordansky Gallery, Los Angeles. She was also the subject of the survey show Canyon–Daisy–Eden, which was on view 2020–2021 at the Tang Teaching

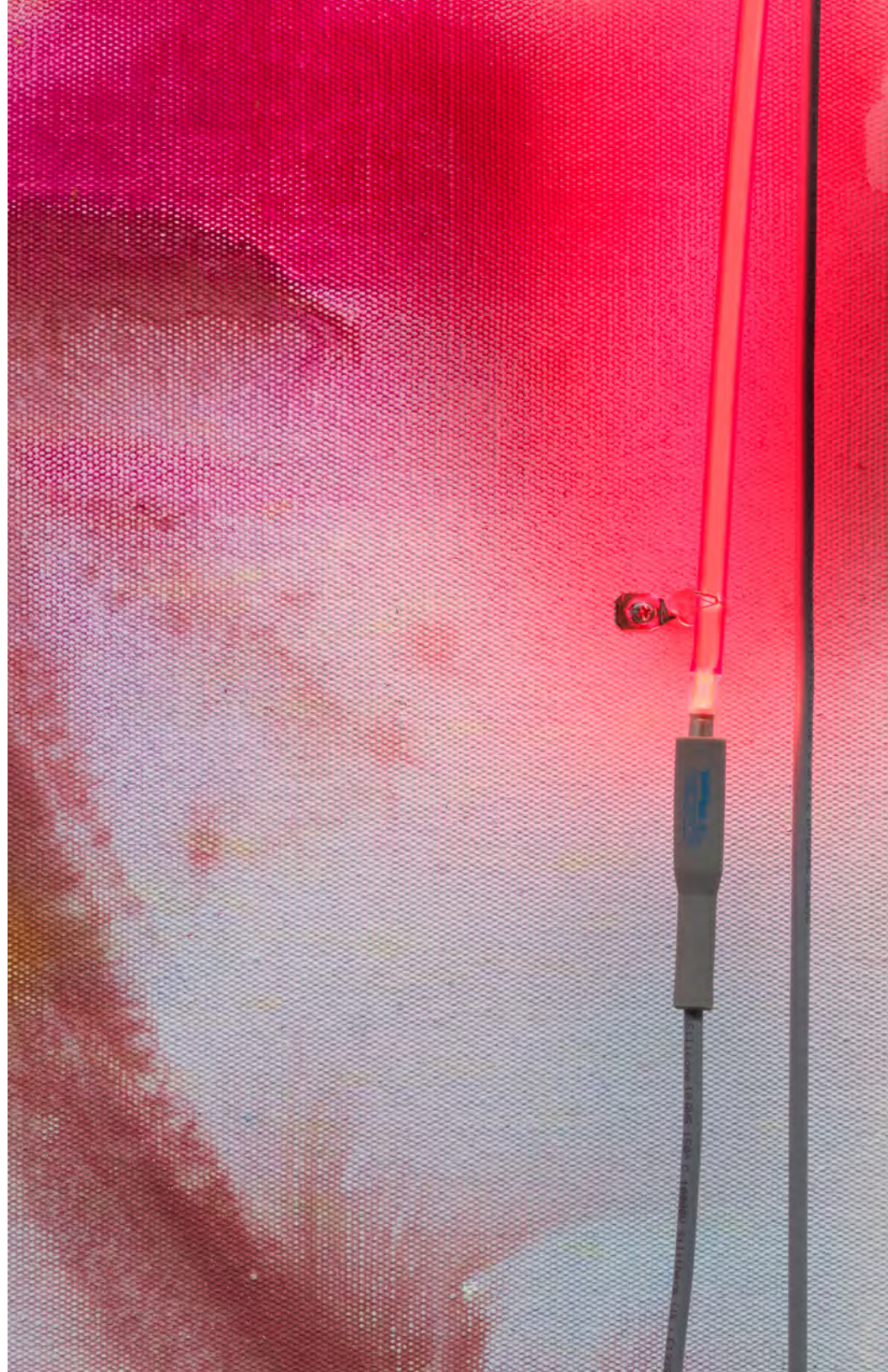
Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, and SITE Santa Fe, New Mexico. Other institutions which have presented solo exhibitions of Weatherford's work include the Aspen Museum of Art, Colorado (2021); Marian Miner Cook Athenaeum, Claremont McKenna College, California (2014);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

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Mary Weatherford
*Waterfall, Butterfly,
Ginger, 2021-2022*
Flashe and neon on linen
46 x 52 x TBC inches
(116.8 x 132.1 cm)
(MW 22.001)







MICHAEL WILLIAMS

Over the last two decades, Michael Williams (b. 1978, Doylestown, Pennsylvania) has utilized innumerable facets of painting's processes, history, and internal and external dialogues in the service of making works that honor its many competing traditions while remaining beholden to none of them. His ongoing series of Puzzle Paintings, a selection of which are featured in this presentation, exemplifies the rigor and commitment—as well as the provocative combination of faith and doubt—that characterize his approach. In these newest examples, Williams explores the places where systematic procedure and intuitive expression converge and diverge, examining the intersections between modes of looking and making that are often considered antithetical to one another. This process allows him to locate their unexpected harmonies as well as their generative dissonances. In the Puzzle Paintings, Williams uses an analog system of processing his drawings to find a starting place for painting. Cutting into a representational drawing, he replaces amorphous sections with new forms and interventions that disrupt, complicate, and further resolve the original composition. This second drawing then becomes the source material for the painting, with the translation to pigment, medium, and canvas bringing about its own modification and distortions.

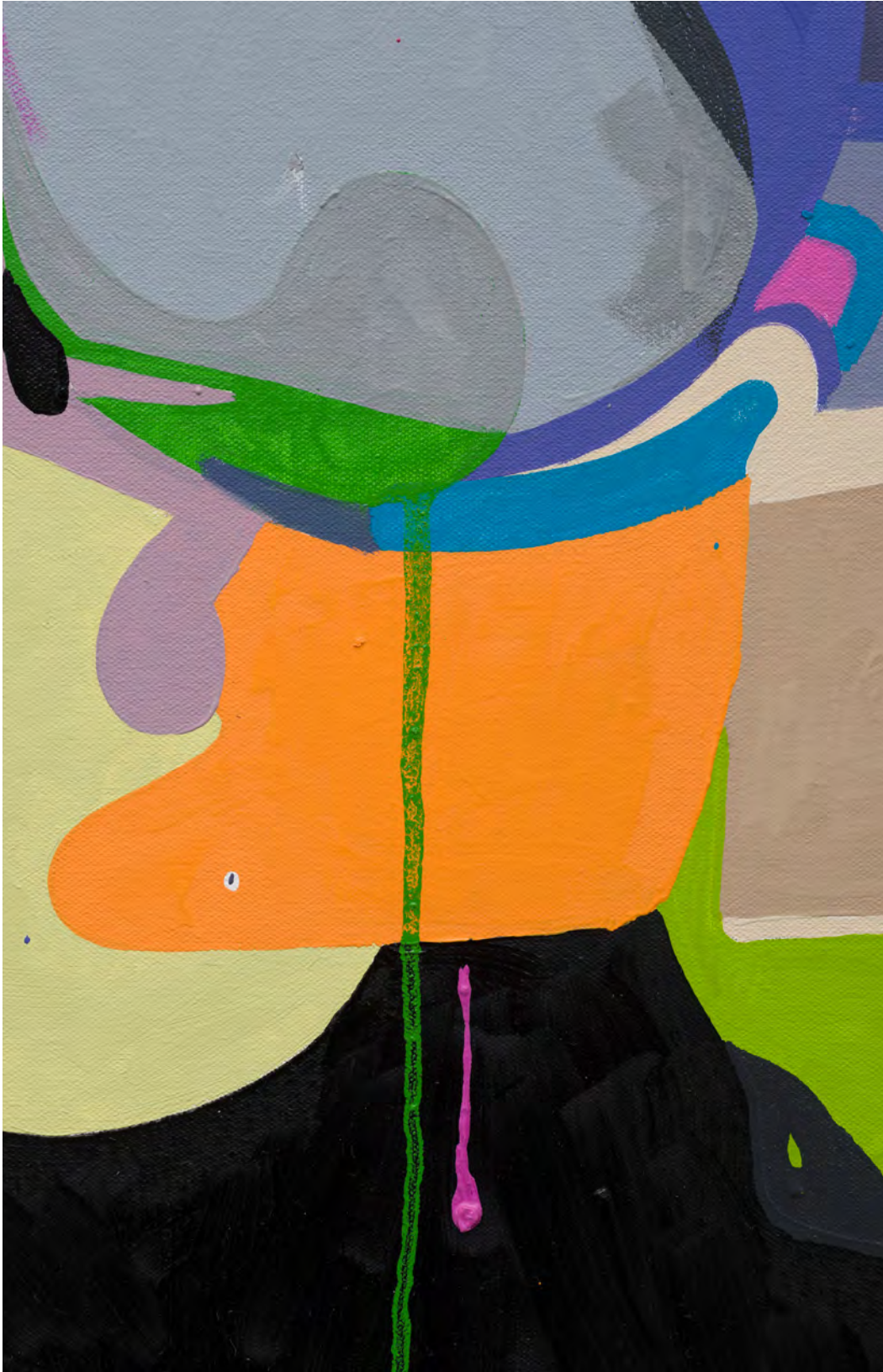
Michael Williams has been the subject of solo and two-person exhibitions at LOK, the Kunstzone in the Lokremise, Kunstmuseum St.Gallen, Switzerland (2021); Le Consortium, Dijon, France (with Tobias Pils, 2017); Carnegie Museum of

Art, Pittsburgh (2017); Musée des Beaux-Arts de Montréal, Canada (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, Aïshti Foundation, Lebanon (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, Canada. Williams lives and works in Los Angeles.

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Michael Williams
Quilt Hazard, 2020-2022
oil on canvas
54 x 47 x 1 1/8 inches
(137.2 x 119.4 x 2.9 cm)
(MWI 22.018)







**DAVID
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JONAS WOOD

DAVID KORDANSKY GALLERY

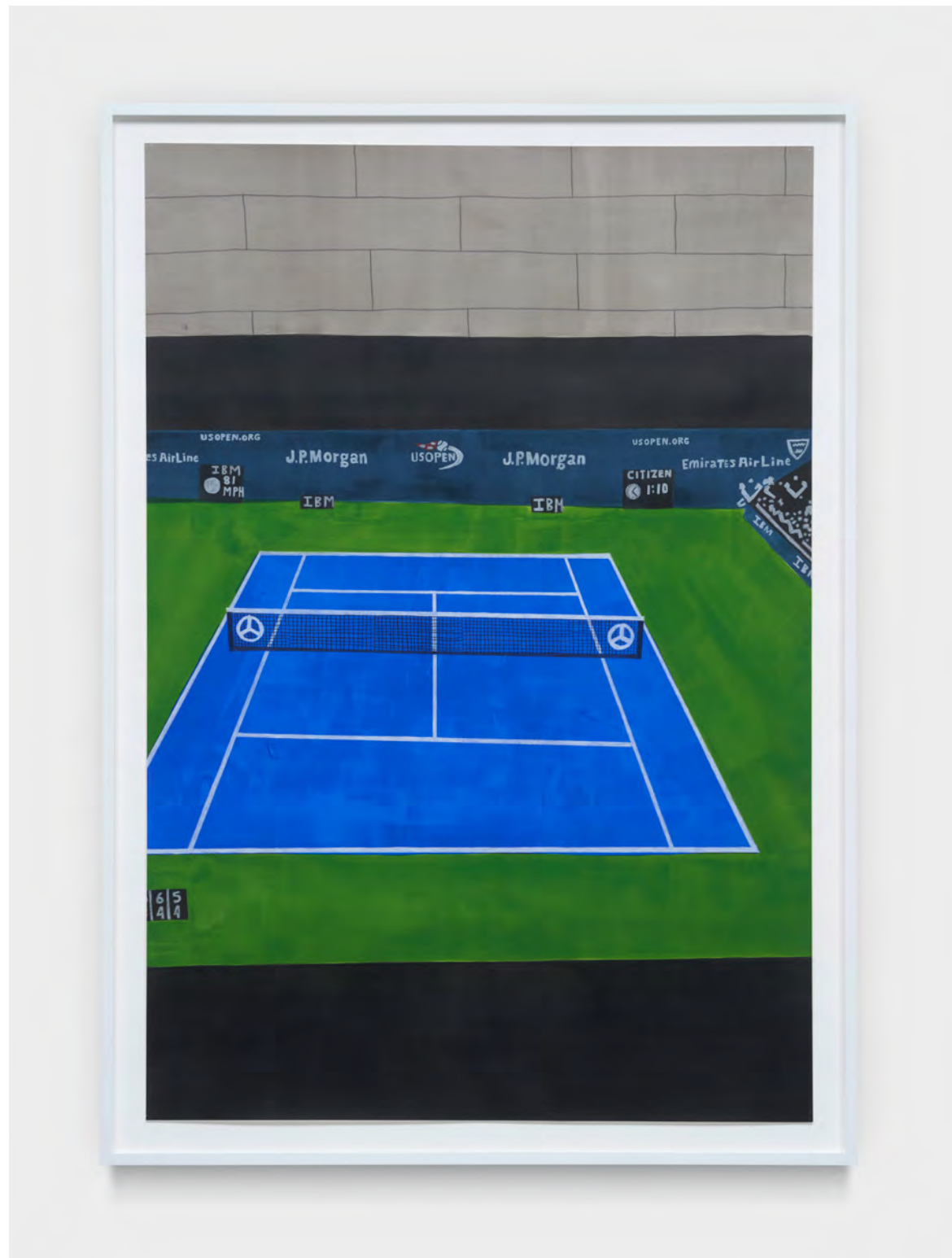
Jonas Wood's (b. 1977, Boston) works on paper represent a major facet of his expansive project and account for a surprising range of his production, including preparatory drawings, masterful prints, and full-scale pictures like his series dedicated to views of the US Open. In this example from 2015, Wood engages with the principles of minimalism and color field painting while providing a window into a specific manifestation of popular culture. Important laboratories for experimenting with line and perspective, works like this also demonstrate how he synthesizes very different ideas about his studio processes into single, immediately recognizable images whose complexity is found in their innumerable, and often subtle, details. Wood incorporates not only the essential features of the tennis court itself but also telling fragments that reveal how these images are mediated through their portrayal on television. If the black frame of the TV, for instance, both delimits the blue and green of the court and allows it to hover in a purely visual or abstract space, the presence of grey concrete blocks makes it plain that the scene is taking place in the studio itself. As each of these compositional elements inform and contain each other, the feel of Wood's materials—gouache, ink, colored pencil—comes through with his inimitable sense of touch.

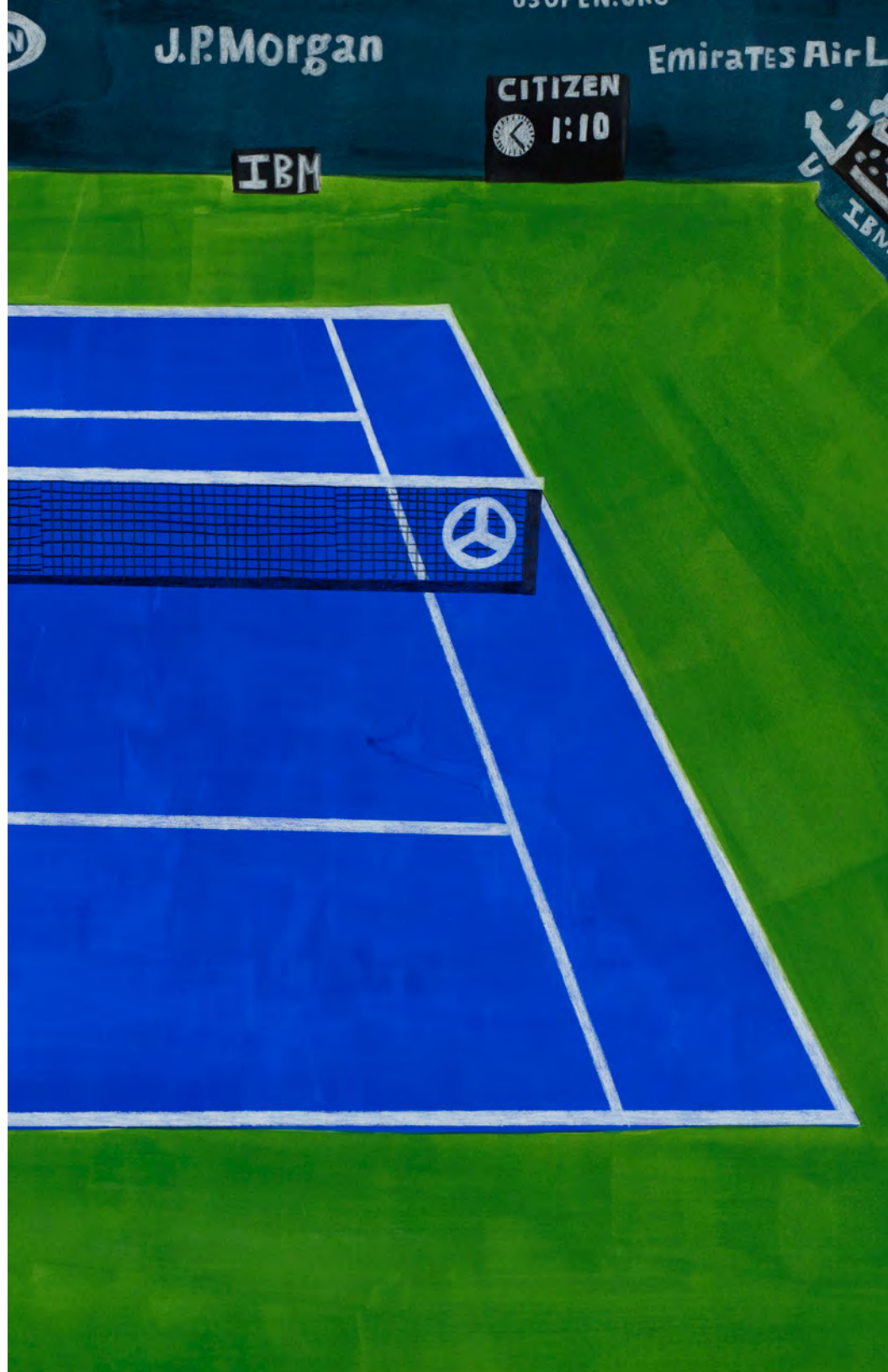
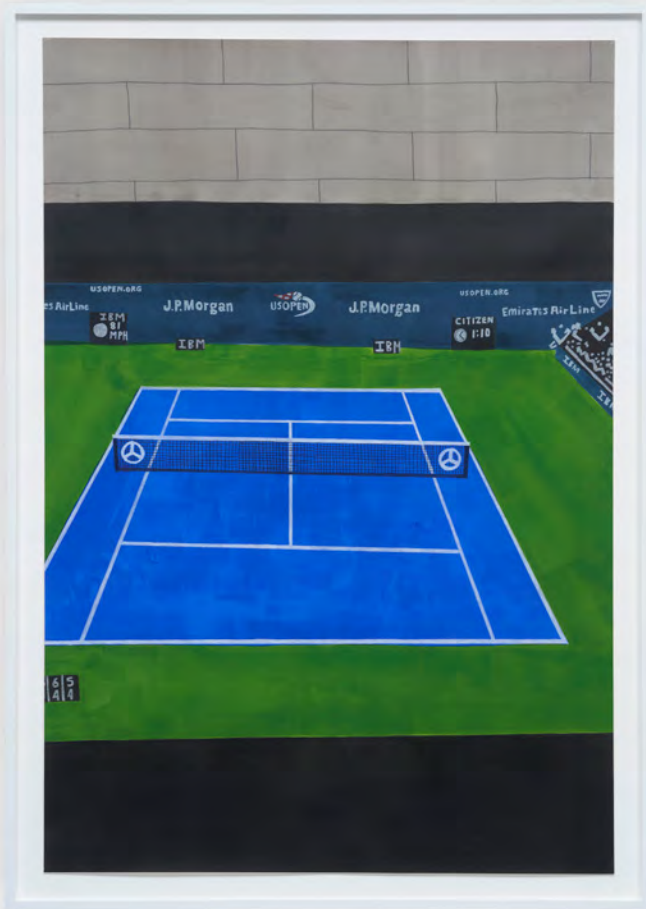
In 2022, David Kordansky Gallery presented Plants and Animals, Jonas Wood's first solo exhibition in Los Angeles in four years. A catalogue documenting this exhibition will be published in 2023. Wood has also been the subject of

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
US Open 8, 2015
gouache, ink, and
colored pencil on paper
60 1/4 x 41 inches
(153 x 104.1 cm)
framed:
65 3/8 x 46 5/8 x 2 inches
(166.1 x 118.4 x 5.1 cm)
(JW 22.023)





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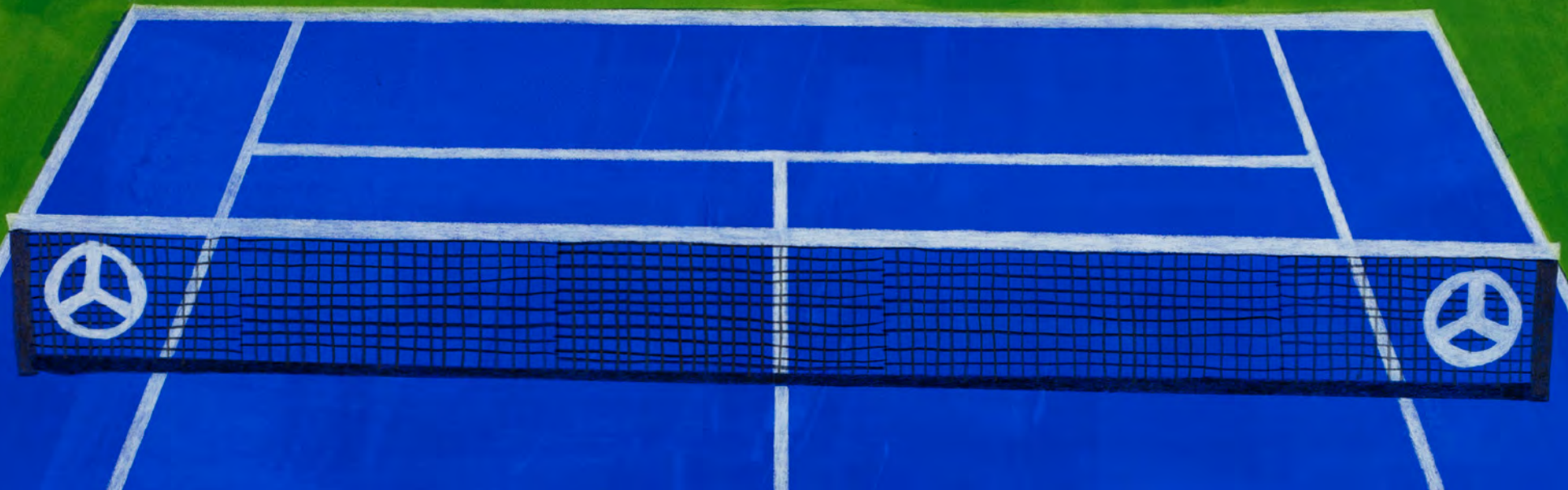
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**DAVID
KORDANSKY
GALLERY**

BETTY WOODMAN

DAVID KORDANSKY GALLERY

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 figure whose work proves revelatory in discussions about gender, modernism, craft, architecture, and domesticity. Arlechino Still Life Vase (1995) is a prime work from one of Woodman's most creative and genre-expanding periods, one in which she was developing new glazing strategies and increasingly amplifying the painterly reach of her sculptures. Arlechino Still Life Vase features expressively modeled wings that allowed her to play with positive and negative space in surprising ways. Here, she synthesizes shape, line, and color so that the overall composition can alternately be experienced as the harlequin-like figure its title suggests, a focused still life where light and shadow suggest the presence of architectural elements like windows, or a purely non-objective abstraction whose moods shift as the viewer circles the work. Woodman's ambition during this period was also pushing her to explore large-scale installation-based works, and even singular objects like Arlechino Still Life Vase reflect her unparalleled ability to activate space while acknowledging both the beauty and generative potential of domesticity.

From October 29 – December 17, 2022, David Kordansky Gallery will present Betty Woodman: Conversations from the Shore, Works from the 1990s, the first major exhibition of Woodman's work in New York in six years. 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 such an exhibition 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 (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 Art of Ceramics, Musée d'Art Moderne de Paris (2021); 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

Arlechino Still

Life Vase, 1995

glazed earthenware,
epoxy resin, lacquer,
and paint

27 3/4 x 32 x 10 inches

(70.5 x 81.3 x 25.4 cm)

(BW 22.002)









Los Angeles

Aaron Curry

Metal Plastic Paint

September 17 – October 22, 2022

Shahryar Nashat

Happier Than Ever

September 17 – October 22, 2022

Ruby Neri

Wall Works

September 17 – October 22, 2022

New York

Lucy Bull

Piper

September 10 – October 15, 2022

Betty Woodman

Conversations on the Shore,

Works from the 1990s

October 28 – December 17, 2022

Online

Huma Bhabha

Fundación Casa Wabi

April 1 – December 31, 2022

Fairs

Frieze London

October 12 – 16, 2022

Paris+ par Art Basel

Hilary Pecis

October 19 – 23, 2022