

Sara Issakharian

And every moment a whole summer, 2024

Acrylic, ink, charcoal, pastel, and marker on canvas

Courtesy of the artist and Tanya Leighton, Berlin and
Los Angeles

Issakharian's painting is awash in chromatic and compositional chaos: the figures, drawn from eclectic cultural references, are massed together and detached from their original contexts. She scrambles together characters from Disney films and ancient origin myths, figurines related to classical sculpture, and forest animals drawn from Persian miniatures. In the resulting nebulous pastel clouds, there is a sense of placelessness, unease, and uncertainty, as her figures appear to flee an invisible, timeless force.

Sara Issakharian

Her Twinkle in Their Eyes, 2023

Acrylic, pastel, and colored pencil on linen

Private collection

Driving this energetic composition is the Buddhist concept of maya, the understanding that the physical world is an illusion and that everything that moves brings misery. To mitigate this chaos, Buddhists seek a space of meditative emptiness, through which the self becomes one with the world rather than a separate entity. Violent disruption and apprehensive tranquility coexist in dynamic interplay, as fleshy limbs and disjointed wings reach for compositional unity.



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Sara Issakharian

Never begun, cannot slide to an end, 2024

Acrylic, ink, charcoal, pastel, and marker on canvas

Courtesy of the artist and Tanya Leighton, Berlin and
Los Angeles

Sula Bermúdez-Silverman

Repository I: Mother, 2021

Isomalt sugar, Himalayan sea salt, epoxy resin,
and a found object

Brodie Family Collection

Mining an interest in the genre of horror, the artist cast this haunting sculpture from a mold of her childhood dollhouse. Her research traces how the original Haitian legend of the zombie, a victim of subjugation, mutates over time into Hollywood's cannibalistic villain. The artist frames the sculpture in salt, nodding to its folkloric use in Haiti as an antidote for zombies. Meanwhile the sugar, used as a stand-in material for glass in cinematic props, refers to its central role in shaping the Caribbean economy, culture, and social order since colonial times. A glowing pink surface illuminates the dark undertones of this work and the sinister ways in which gender silently operates in and on our everyday lives.



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Sula Bermúdez-Silverman

Yellow Monster, 2023

Cast uranium glass, sheet glass, and decals

Private collection

For her *Peephole* series, Bermúdez-Silverman encases imagery, foodstuffs, and natural specimens in miniature windowpanes to comment on the exchange of plants, animals, and diseases between Europe and the Americas since their colonization. These translucent forms are eerily detached from any architectural structure and float as if they were specters of a building. The uranium glass in *Yellow Monster* changes hues depending on the light source (ultraviolet or incandescent), further emphasizing the work's mutative capabilities. By incorporating a UFO sighting, the artist likens otherworldly apparitions to other experiences of cross-cultural exchange.

Sula Bermúdez-Silverman

Leetso I, 2023

Blown uranium glass, cast isomalt sugar,
and cast epoxy resin

Private collection

This glass, sugar, and resin sculpture points to the hidden histories of bioprospecting—exploiting natural resources for commercial gain—including mining for precious minerals. Colored glass is made from metals that are disproportionately extracted from the lands of Indigenous peoples. “Leetso” is the Navajo word for uranium, which the United States mined from the land of the Navajo Nation to make atomic weapons; it also translates to “yellow monster,” reflecting the devastating health effects experienced by Navajo miners. Bermúdez-Silverman’s forms are saturated with colors that point to dire consequences for human life.

Sula Bermúdez-Silverman

Heliades, 2024

Cast aluminum, iron powder, blown glass, synthetic rubber,
bark mantis (*Theopompa servillei*), and transparency film
Courtesy of the artist and Josh Lilley, London

Bermúdez-Silverman's recent research traces the appropriation of the seventeenth-century Chinese dragon-claw motif in European chinoiserie furniture. This symbol morphed into a lion's paw in early eighteenth-century England and later into the eagle's talon in the United States. Each of these respective creatures symbolized the authority of an imperial power, conspicuously built into domestic objects such as a table leg. Reflecting the artist's ongoing explorations of mimicry and camouflage, the title of the work refers to seven nymph women who, according to Greek mythology, transformed into poplar trees, while its materials include an insect with barklike skin.

Austin Martin White

(last)Bacchanal(pity party) after B. Thompson, 2022

Reflective fabric, rubber, pigment, vinyl, spray paint,
and screen mesh

Collection of George O'Dell

In Greek and Roman mythology, Bacchus is the god of wine, vegetation, and fertility, capable of temporarily freeing people from societal constraints through ecstasy. In 1964 the influential American painter Bob Thompson depicted a chaotic celebration, or bacchanalia, with abstract erotic creatures, painting each figure a single flat color. White honors Thompson's supreme achievements as a colorist and infuses these apocalyptic scenes with the energy of his own electric palette. He also intertwines the composition with Albert Eckhout's seventeenth-century ethnographic imagery, part of a genre that organized colonial subjects according to race, class, and genetic proximity to Europe. For White, Thompson's color-driven figuration "works against the refined categorization that takes place in Eckhout's ethnographic series."



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Austin Martin White
runawaydaddy, 2024

Acrylic medium, pigment, spray paint, vinyl,
fabric, and nylon mesh

Courtesy of the artist and Petzel, New York

This canvas, akin to the painting nearby, incorporates elements of figures from Bob Thompson's work as well as colonial ethnographic imagery. Like Thompson, White refutes realist representation in favor of planes of vibrant color that only loosely nod to figuration. He draws focus to the way the picture plane is made through his excessive use of paint, imbuing the surface with texture. Pigment seems to crawl out of his figures, exposing the materiality of his artwork. He reminds the viewer that images are always a construction of human hands and imagination and a product of their maker's political interests.

Austin Martin White

nightshade(figure), 2024

Acrylic medium, pigment, spray paint, vinyl, fabric, and nylon mesh

(GIVEITBACK) A Returned Hypothetical African sculpture of a head, 2020

Acrylic medium, pigment, spray paint, vinyl, fabric, and nylon mesh

Courtesy of the artist and Petzel, New York

In *nightshade(figure)*, White leans into glow by incorporating reflective fabric rather than leveraging color. Generating a fragmented, ghostly figure, he breaks down derogatory ethnographic tropes. *(GIVEITBACK)* is based on a 3-D rendering of an African sculpture from a stock image catalogue. Laying an abstract claim to the concept of heritage, White imagines what the return of colonial-era looted objects to their countries of origin might look like in a digital era.

Rosha Yaghmai

Afterimage, Shadow, 2024

Acrylic and ink on organza and cotton in artist's frame

Courtesy of the artist and Commonwealth and Council,
Los Angeles and Mexico City

Rosha Yaghmai

Afterimage, Past Skies, 2023

Acrylic and ink on organza and cotton in artist's frame

Private collection



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Rosha Yaghmai

Afterimage, Field Drifts, 2023

Acrylic and ink on organza and cotton in artist's frame

Collection of Liv Barrett and Patrick Collins

Rosha Yaghmai

Afterimage, Red Eye, 2021

Acrylic and ink on organza and cotton in artist's frame

Private collection

Rosha Yaghmai

Afterimage, Waves, 2024

Acrylic and ink on organza and cotton in artist's frame

Courtesy of the artist and Commonwealth and Council,
Los Angeles and Mexico City

To create her *Afterimage* series, Yaghmai airbrushes blurry contours and pockets of color onto single layers of fabric. The compositions loosely interpret residual images that have stuck in her mind from past-life visualizations; they are also related to reproductions of historical Persian miniature paintings, from which she digitally removes the figures. These traditional works decorated her childhood home in California in homage to Iran, her father's homeland, where the artist was conceived but has never visited. She arranges layers of painted, translucent fabric, one on top of the other, creating shimmering new compositions that bear only traces of their source material.

Ilana Savdie

To Slow Advances, 2022

Oil, acrylic, and pigmented beeswax on
canvas mounted on panel

Collection of Miyoung Lee and Neil Simpkins

In this work, Savdie reflects in horror on a series of leaked emails revealing a plot by anti-trans activists to attack trans rights. Physical and legislative affronts to trans and nonbinary individuals' safety and well-being have relentlessly unfolded across the country in recent months and years. This work's title channels a collective desire to reroute, disturb, or halt advancing threats.

Ilana Savdie

Cow, 2023

Oil, acrylic, and beeswax on canvas stretched on panel
Jewish Museum, New York, Purchase: Romie and Blanche
Shapiro Estates, Arts Acquisition Committee Fund, Roberta
Pfeufer Kahn Trust, and Helfman Contemporary Art
Acquisition Fund, 2023–115

The idea for this painting, the first in a new body of work, was born from Savdie's encounter with *Mary III* (1974) by the late-twentieth-century painter Susan Rothenberg. Rothenberg is best known for her paintings of horses, but in *Mary III* she pictures a person crouched on all fours. This submissive yet strategic posture sparked Savdie's *Cow*, highlighting how there is power and dynamism in the abject—rejecting or being rejected by societal norms. The artist accesses a primal emotional state through a human form that embodies animalistic behaviors.



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Ilana Savdie

The Old Lie, Dulce Es, 2023

Oil, acrylic, and beeswax on canvas stretched on panel

The Hollub Family Collection

The Old Lie, Dulce Es arose from Savdie's experience viewing a video of a walrus that repeatedly attempts to move and instead collapses. Over the course of making the work, the weight of the walrus began to embody the often cumbersome idea of national identity and other forms of pack mentality. For the artist, the sloped form here is reminiscent of a decorated fallen soldier. The title is a reference to a poem by the English World War I soldier Wilfred Owen, who cynically questions whether it is in fact "fitting and sweet to die for one's country." Savdie tries, through porous forms and leaky boundaries, to understand the psychology of putting one's body on the line for the abstract concept of a nation.

Ilana Savdie

A carrot laced with cyanide, 2024

Oil, acrylic, and beeswax on canvas stretched on panel

Courtesy of the artist and Michael Kohn Gallery, Los Angeles

This painting broaches the perverse human desire to tame the animal world, despite its sublime grandeur. The work departs from, among various source materials, an image of a circus ringmaster forcing an elephant to bow at the close of a performance. The stacked forms indicate the power of a larger body, which is subjected to the trauma of being controlled and sensationalized, exposing the sinister underbelly of spectacle.

Ilana Savdie

Game, 2024

Oil, acrylic, and beeswax on canvas stretched on panel

Courtesy of the artist and Michael Kohn Gallery, Los Angeles

Game comments on the relationship between hunter and hunted. The painting highlights the trap as a tortuous psychological space of the moment between escape or capture, rife with tension and possibility. Building on images of Dutch still lifes, this work also highlights the psychology of displaying bodies as trophies and the practice of posing dead animals as if they were alive. For example, a felled bird may be perversely reanimated, hanging high on a string as if flying or fleeing once again. This strategy, like taxidermy, halts decay and infuses dead things with performativity. Savdie's palette of colors functions like a cornucopia, signaling abundance and refracting the painting's lurid subject matter.

Ilana Savdie

Trombo, 2024

Plaster, acrylic paint, pigmented resin, and wire mesh

Courtesy of the artist and Michael Kohn Gallery, Los Angeles

Savdie creates a bodily form that is reminiscent of her paintings, translating their flat elements into an autonomous, three-dimensional object. This jarring slippage from one medium to another results in an uncanny encounter with this bulbous sculpture, which is poised like an organ without a body. The sculpture's amorphous form was inspired by the body of a flamingo balancing on one leg but nods to a conglomerate of body parts. Here color is solidified, is made an object, and thus is all the more physical.

Chella Man

Autonomy, 2024

Silicone, human hair, silver, clay, cotton blanket, RGB lights, surgical table, and surgical tray with silicone test patch, stainless-steel surgical instruments, plastic irrigation bottle, two pairs of blue latex surgical gloves, one pair of black latex tattoo gloves, sewing needle in plastic case, and tattoo gun, needles, and inks

Courtesy of the artist

Sculpture fabricated by Manuela Benaim

Lead mold fabricated by Samantha Shawzin

Hair by John Novotny

Bracelet by MaryV

Following months of transitioning on testosterone and noticing incremental changes internally, and via a mirror and photographs, Man had the strong desire to view their body, now more stabilized, in three dimensions. In the final scene of Man's live performance, during which they marked the sculpture with their scars and tattoos, they carried this clone, with the help of their biological parents, from the surgical table to a soft space reminiscent of a childhood bedroom. Resting in confidence and buoyed by the love of family and community, the body basks in enveloping light. Man defies the violence and pain so often inflicted on trans and disabled bodies by the for-profit medical establishment, legal systems, and society at large. This performance and installation are the monumental culmination of the artist's journey of resilience and reclamation.





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Sasha Gordon

Ferment, 2022

Oil on canvas

Collection of Jeffrey Deitch

Skin tone sometimes takes on an uncanny hue in Gordon's work, conveying an inner emotional state. *Ferment* fuses her face with its surroundings through shared tonality, lending a sense of oneness with her environment. The painting also imbues light with a striking physical form—the ring of fluorescent green becomes a portal or an ethereal shield that confuses the outermost limits of the composition. Color seems to radiate from within the iris-shaped glowing ring, outward past the fourth wall. Her self-possessed visage connects to the viewer through interlocked gazes.



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Sasha Gordon

Something We Share, 2024

Oil on canvas

Courtesy of the artist and Matthew Brown

Sasha Gordon

Head Count, 2024

Oil on canvas

Courtesy of the artist and Matthew Brown

Gordon's figures are mirrored and multiplied on seductive, glossy surfaces in many of her recent works. Framed as a painting within a painting, this self-portrait refracts by way of two simultaneous perspectives, each rendered in intricate detail. The artist's body is further entangled with that of her partner's in an intimate and meticulously choreographed love scene. Palette is key to the allure of Gordon's everyday yet surreal scenes: here the pink and crimson flesh and scenography seem to radiate heat.

Sasha Gordon

My Love of Upholstery, 2024

Oil on canvas

Courtesy of the artist and Matthew Brown

Using tiny brushes, Gordon generates detailed imagery that speaks to a range of expressions, emotions, and vantage points, opening space for multiple senses of the self to thrive. Recently she has added to her arsenal the technique of grafting highly detailed patterns onto the body, which adopts the textures and tonalities of an inanimate object. The environment inhabits these figures and overtakes their autonomy as wood or leaves creep into skin; or perhaps paradoxically, the reverse is true and the autonomous beings are the ones in control. These heavily worked, slick surfaces vacillate between camouflage and exposure. The figure is both concealed and thrust forward against the picture plane, disguised and revealed to be a not so passively possessed, hybrid container.

Sasha Gordon

A Soft Rock, 2024

Oil on canvas

Courtesy of the artist and Matthew Brown