

*Modern Things*

Tanya Brodsky & Darren Cortez

September 18–October 24, 2026



NOON Projects  
951 Chung King Road  
Los Angeles, CA 90012

+ 1 971 341 6648  
noon-projects.com  
info@noon-projects.com

NOON

**NOON Projects  
Presents**

***Modern Things*  
by Tanya Brodsky &  
Darren Cortez**

**September 18–  
October 24, 2026**

Opening Reception:  
September 18, 2026  
6–9 PM

NOON Projects is honored to present *Modern Things*, a two-person exhibition by Tanya Brodsky and Darren Cortez. Working between material reality and inward perception, both artists attend to the quiet yet muscular power held beneath the surfaces of ordinary things.

Rooted in architecture and its many metaphors—for society, the body, the ways design touches us, and the ways it fails us—Tanya Brodsky’s practice examines the hidden systems and contradictions of the built environment. Although architecture takes the human body as its measure, it frequently alienates the very bodies it is intended to contain. Brodsky turns her attention toward fixtures, thresholds, and overlooked mechanisms: points of contact through which bodies encounter the systems and rules that organize daily life.

For this exhibition, Brodsky has cast the insides of spaces, producing sculptures from holes, insertions, gaps, and other architectural aberrations found within the Bemis Center’s residency building in Omaha, Nebraska. Her process begins by taking impressions of these cavities in bubblegum-pink, fleshy silicone, pouring brown Victory foundry wax into the molds, and casting the resulting forms in bronze and aluminum.

The placement of the works retain a direct relationship to the building and to the body encountering them. Solid and severe yet fragmented, crumbling, and dripping, they preserve fingerprints and other traces of their laborious production.

The exhibition also includes photographic works printed on metal using images sourced from vintage issues of *Progressive Architecture*. Isolating corporate drop ceilings, bathroom systems, and other once-innovative design features, these pieces consider architecture’s recurring promise to improve daily life. Removed from their original contexts, the functional components are both earnest and faintly absurd, offering evidence of our persistent faith that another structure, mechanism, or material might finally make living easier.

Darren Cortez’s paintings possess a quiet, meditative energy. He begins each work in the woodshop, building stretchers to dimensions arrived at through instinct, often before knowing what image it will hold. The canvases may then remain in the studio for long stretches, waiting until an image begins to suggest itself. Like thoughts arising during meditation—or a photograph gradually appearing in a darkroom tray—their fuzzy, muted forms seem to emerge from within rather than being willed into being.

The images that surface move between the manufactured and the natural, drawing on ordinary things used to consume, build, and be disposed of: half-eaten fruit, screws, and cutlery. Enlarged and isolated on the canvas, these familiar objects loosen from their established functions to become sites of reflection and resistance, opening onto other systems of value, attention, and feeling. A hollowed fruit becomes an erotic bodily form; a screw or kitchen knife suggests the intimate infrastructures of domestic life, construction, and labor. Associations with agriculture, consumption, reproductive systems, and forms of labor that increasingly recede from view remain present without becoming illustrative. Tender, gently provocative, and unhurried, the paintings evoke looking without one’s glasses: aware of the periphery but freed from its details, able to focus only on the object before us.

There is a certain obviousness to the title *Modern Things*, borrowed from a song by Björk: the exhibition is filled with bolts, door handles, architectural systems, utensils, and other things associated with modern life. But the category begins to wobble around Cortez’s fruit—something ancient and natural that is nevertheless cultivated, bought, consumed, and discarded as a commodity. Brodsky similarly looks at architectural features once presented as innovations, asking what remains when their promise of a better future has faded. Across both practices, useful objects become unfamiliar, intimate, and faintly funny. Here, “modern” remains deliberately unstable: a period, a style, a promise, or simply a way of looking. Suspended between function and form, figuration and abstraction, these familiar things remain both exactly what they are and something harder to name.











Tanya Brodsky

*Birds have elbows*, 2026  
Bronze, custom-built steel mount  
22 x 8 x 4.5 in. (Pipe)  
68 x 11 x 11 in. (Fixture)  
Total Height: 74 1/2 in.

NOON





Tanya Brodsky

*Weep Hole*, 2026  
 Bronze, custom-built steel mount, American Spirit  
 cigarette  
 12 3/4 x 8 x 4 1/2 in.  
 32.4 x 20.3 x 11.4 cm

NOON





Tanya Brodsky

*Dorophone*, 2026

Aluminum, inkjet on stainless steel tube, custom-built steel mounts

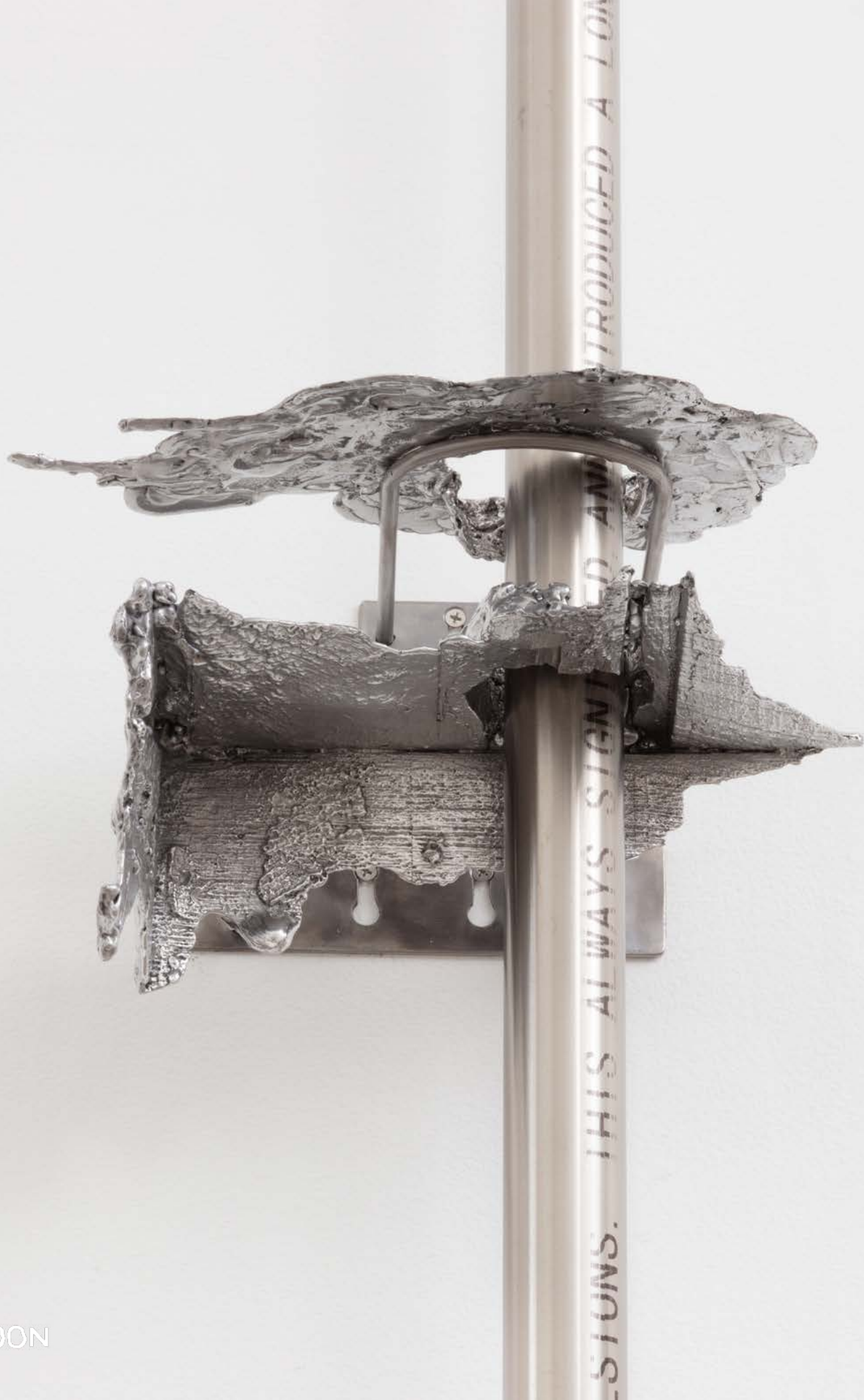
12 x 8 x 8 in. (Aluminum Cast)

1.5 x 1.5 x 168 in. (Conduit) Installed Dimensions Variable

Text excerpt from *Ada, or Ardor: A Family Chronicle*, Vladimir Nabokov, 1969

NOON









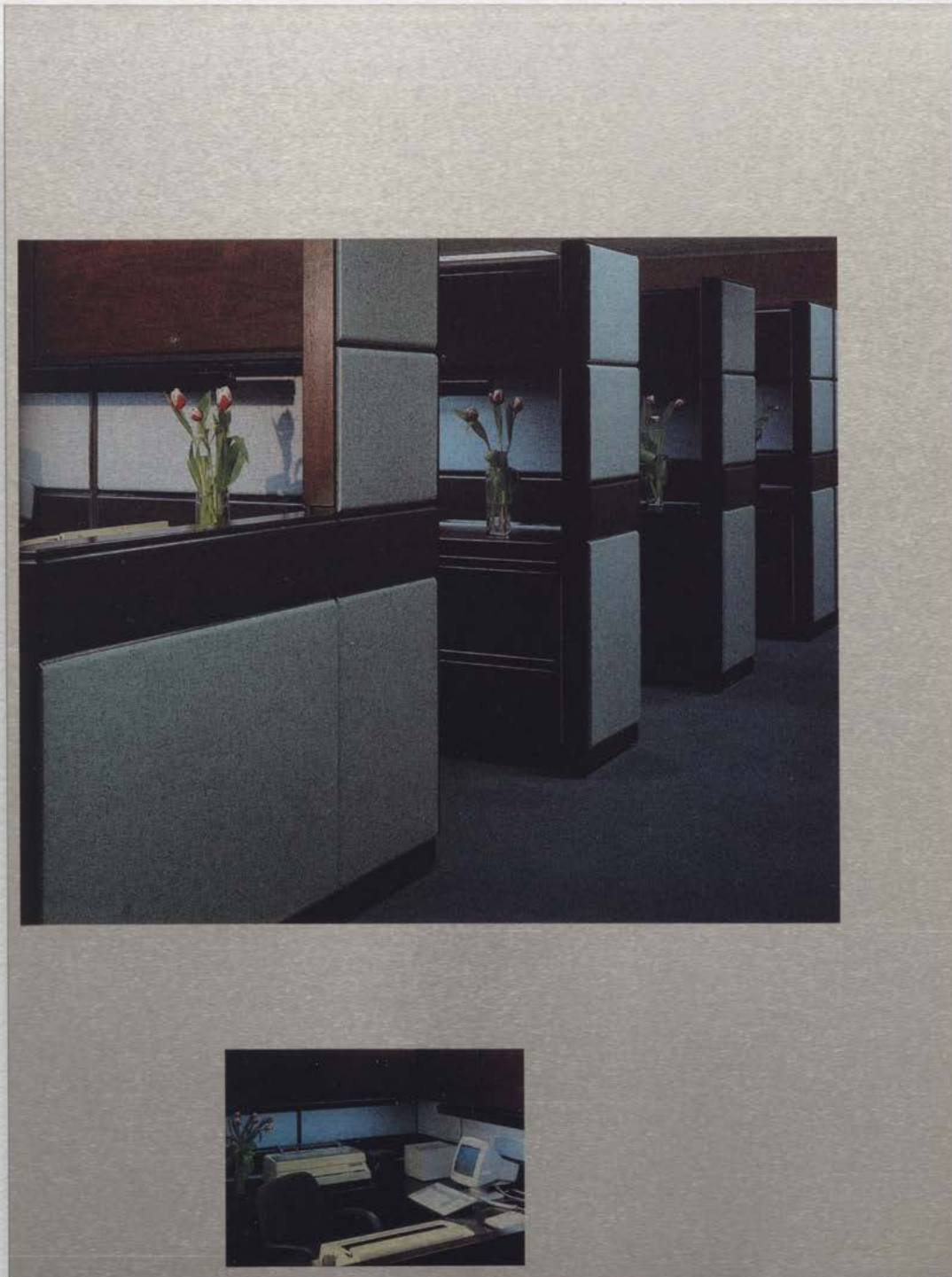
Tanya Brodsky  
*Progressive Architecture 5:74, 2026*  
 UV print on industrial brass, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 03:83, 2026*  
 UV print on industrial aluminum, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 09:90*, 2026  
 UV print on industrial brass, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 01:81*, 2026  
 UV print on industrial aluminum, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 6:86, 2026*  
UV print on industrial brass, wood  
11 3/4 x 8 3/4 x 1 in.

NOON



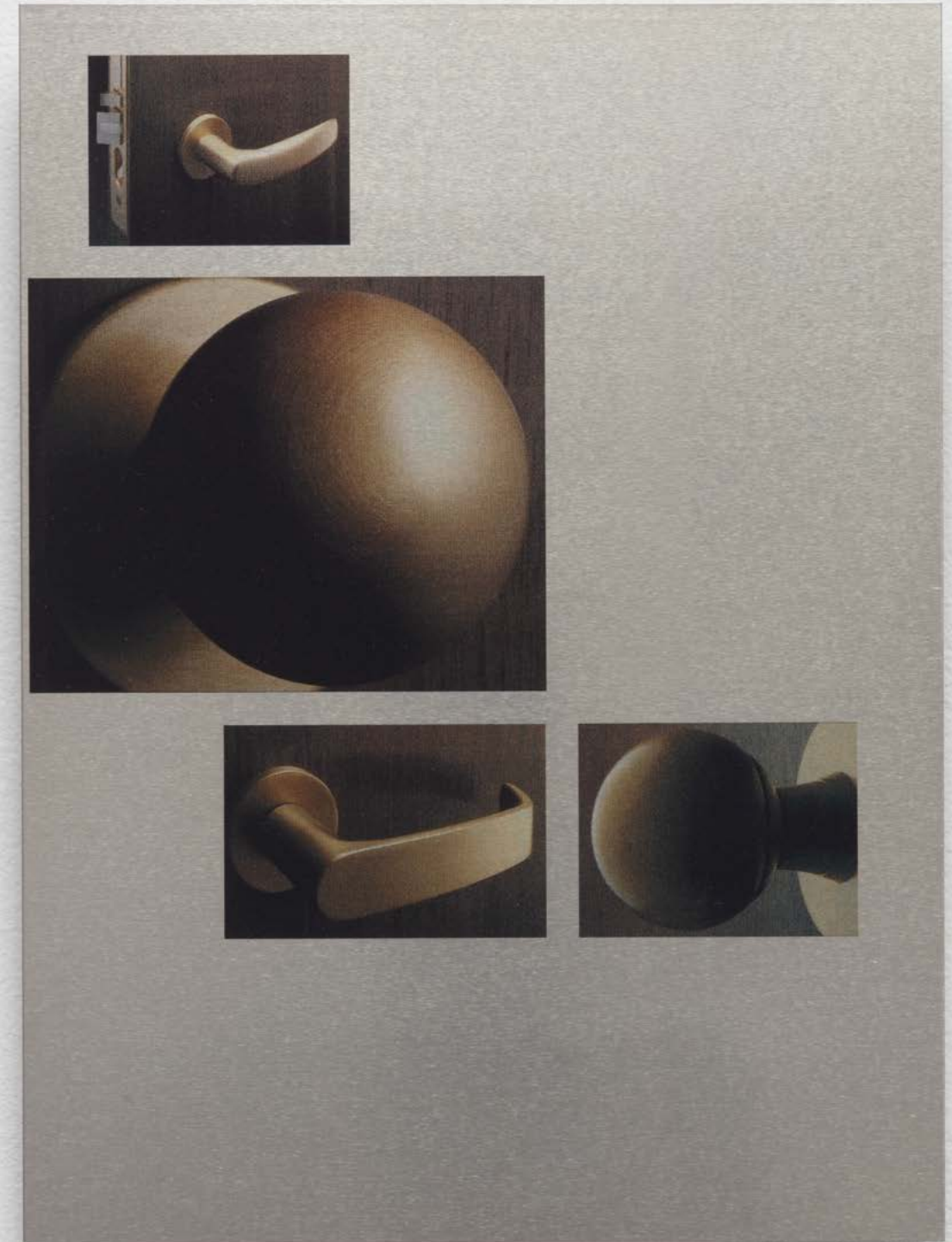
Tanya Brodsky  
*Progressive Architecture 01:74, 2026*  
UV print on industrial aluminum, wood  
11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 3:82*, 2026  
 UV print on industrial brass, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 11:84*, 2026  
 UV print on industrial aluminum, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 05:90, 2026*  
 UV print on industrial brass, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky  
*Progressive Architecture 11:86, 2026*  
 UV print on industrial aluminum, wood  
 11 3/4 x 8 3/4 x 1 in.

NOON



Tanya Brodsky

*Communication*, 2026  
Graphite and colored pencil on paper  
16 x 21 in.

NOON







Darren Cortez

*watermelon*, 2026

Oil on canvas mounted on panel in artist's frame

16 x 28 in.

Framed Dimensions: 17 x 31 x 21 in.

NOON





Darren Cortez *butter knife*, 2026  
Oil on canvas mounted on panel in artist's frame  
10 x 39 1/2 in.

NOON





Darren Cortez

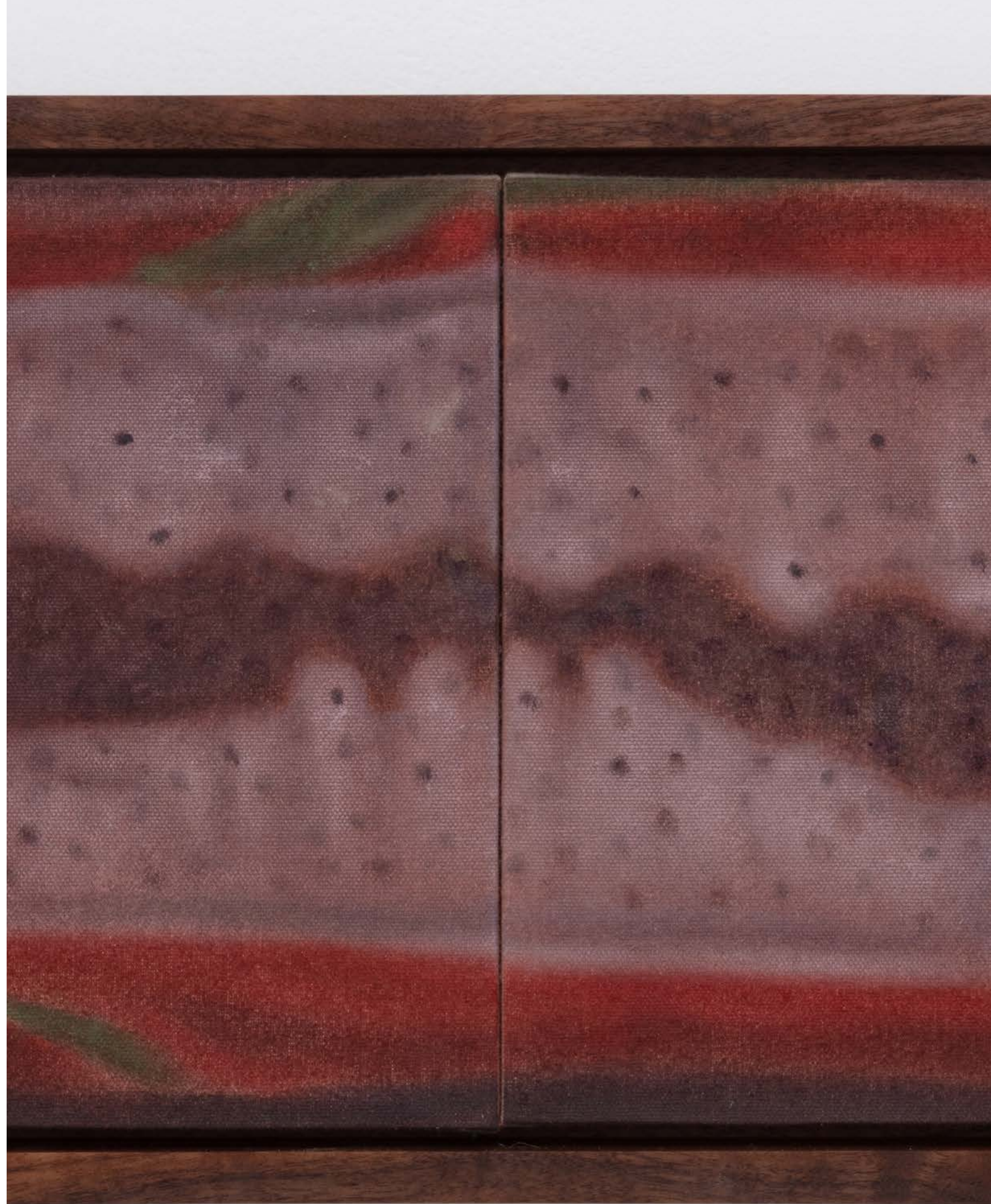
*dragon fruit*, 2026

Oil on canvas mounted on panel in artist's frame

9 1/4 x 32 1/4 in.

Framed Dimensions: 10 3/4 x 33 3/4 x 2 1/4 in.

NOON





Darren Cortez

*soft fix*, 2026  
Oil on canvas mounted on panel in artist's frame  
48 x 5 in.  
Framed Dimensions: 49 x 6 x 2 1/2 in.

NOON



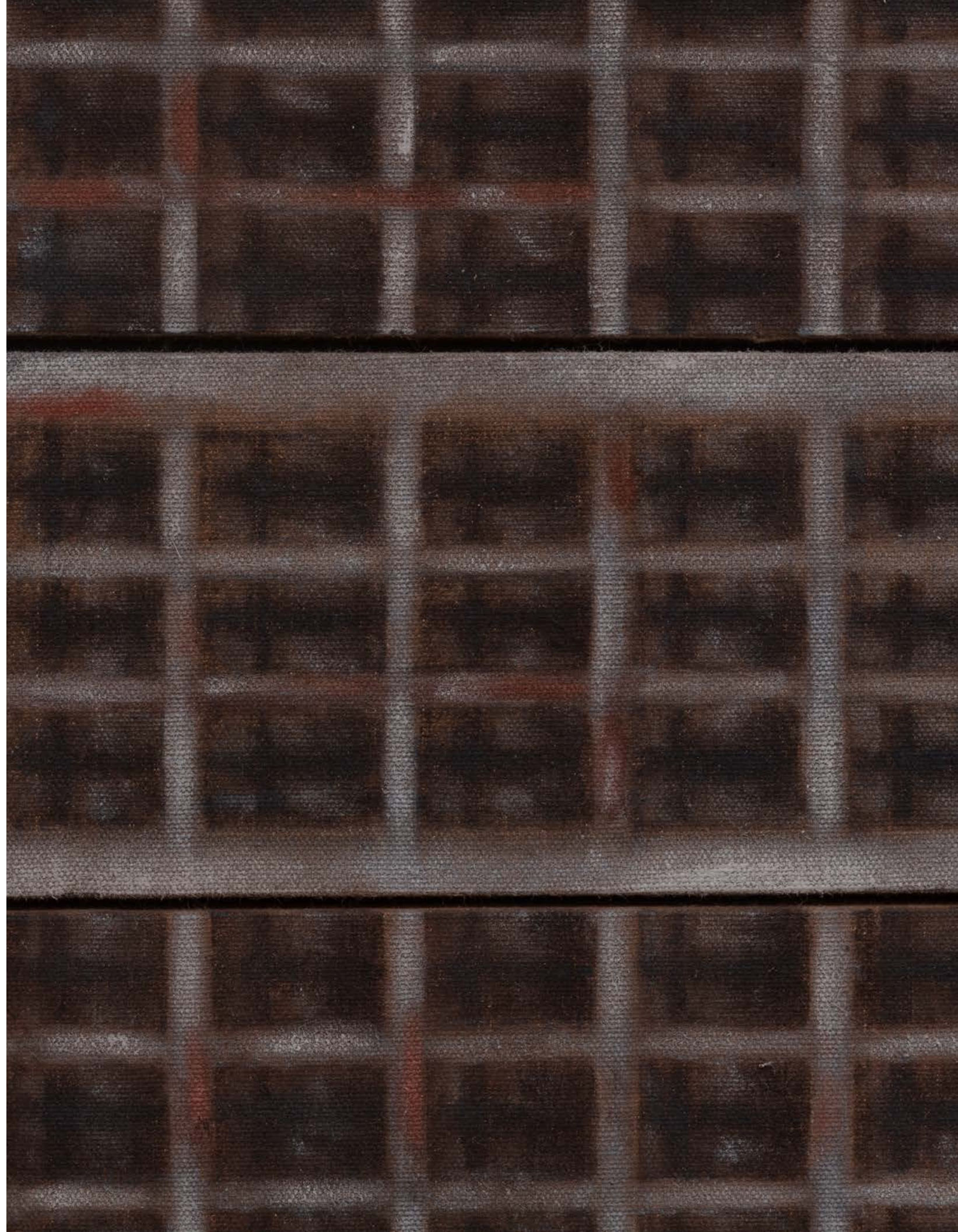




Darren Cortez

*galvanized steel grate, 2026*  
Oil on canvas mounted on panel in artist's frame  
13 x 14 in.  
Framed Dimensions: 14 1/4 x 15 1/4 x 2 in

NOON





Darren Cortez

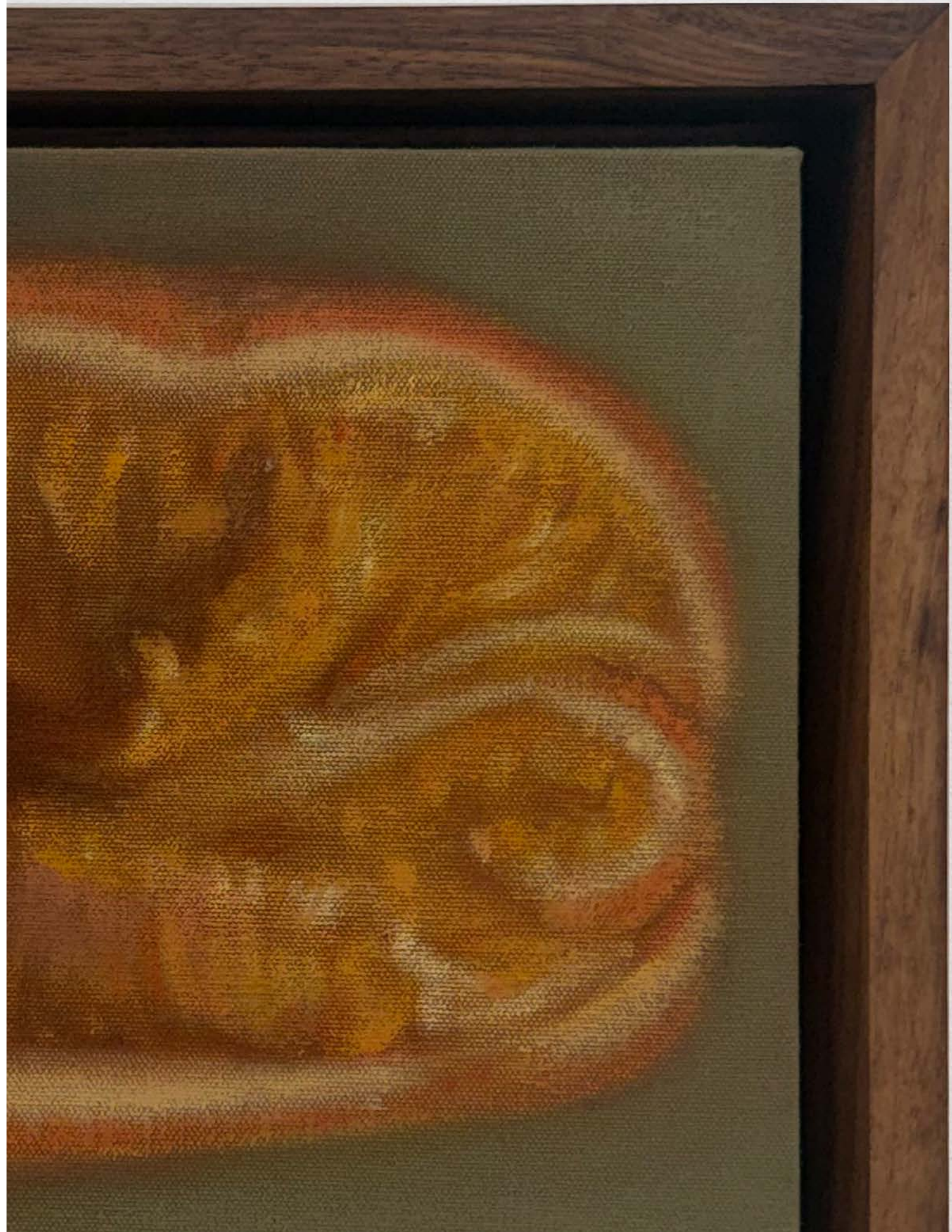
*orange, 2026*

*Oil on canvas mounted on panel in artist's frame*

*12 x 9 in.*

*Framed Dimensions: 11 1/4 x 14 1/4 x 2 1/4 in.*

NOON



Tanya Brodsky (b. Kyiv, Ukraine) is an artist and educator based in Los Angeles. Brodsky holds an MFA from UC San Diego and a BFA from RISD. She has participated in residencies including The Bemis Center, Lighthouse Works, SOMA Mexico City, Vermont Studio Center, and The Mountain School of Arts MSA. Brodsky's work has been reviewed in Artforum, Cultured Magazine, Hyperallergic, Artillery and Carla, and has been recently exhibited at Gene’s Dispensary, Leroy’s, Tanya Bonakdar Gallery, Tyler Park Presents, The Box, Ochi Projects, (Los Angeles), Galerie Wonnerth Dejaco (Vienna), Left Field Gallery (San Luis Obispo), Test Site Projects (Las Vegas), and The Magic Hour (Twentynine Palms). Her public art installation, “Yolki Palki,” was on view in West Hollywood from 2019-2023. Brodsky teaches sculpture, drawing and public art at California State University, Northridge, at the University of Southern California, and at Chaffey College.

tanyabrodsky.com  
@tanyabrodsky

Education

- 2016

Master of Fine Arts, Visual Arts  
University of California, San Diego
- 2013

The Mountain School of Arts (MSA), Los Angeles, CA
- 2005

Bachelor of Fine Arts, Printmaking, 2005  
Rhode Island School of Design

Solo and Two-Person  
Exhibitions

- 2026

Modern Things, NOON Projects, Los Angeles, CA

Stories from the City, Campbell Hall Art Gallery, Los Angeles, CA
- 2025

Images, Gene’s Dispensary, Los Angeles, CA
- 2023

Furniture Land + (with Josh Schaedel), Left Field Gallery, Los Osos, CA
- 2022

How to Start Living, Test Site Projects, Las Vegas, NV
- 2019

Tongue Tied, Ochi Projects, Los Angeles, CA

Yolki Palki, public art installation commissioned by the City of West Hollywood, Plummer Park, West Hollywood, CA
- 2018

1601 Park, temporary public art installation, curated by Aurora Tang and Jia Gu as part of Privacies Infrastructure, Materials & Applications, Los Angeles, CA (reinstalled at Mount San Jacinto College Art Gallery, 2018)
- 2017

Tanya Brodsky: Mixed Feelings, Ochi Projects, Los Angeles, CA
- 2016

In a crush, yet not resentful, Visitor Welcome Center Gallery, Los Angeles, CA

Friends & Family, MFA thesis exhibition, Main Gallery, UC San Diego, San Diego, CA

Selected Group  
Exhibitions

- 2026

Rendezvous with the Horizon, curated by Aitor Lajarin, Galerie Artnueve, Murcia, Spain

Faculty Exhibition, curated by Holly Jerger, CSUN Art Galleries, Northridge, CA (upcoming)

Heavy Metal, curated by Nancy Meyer, LA Municipal Art Gallery, Los Angeles, CA

Souvenir, curated by Audrey Hope, Rollins Art Museum, Winter Park, FL

Selected Group Exhibitions

- 2026

*Model World*, curated by Elliott Hundley, Tierra del Sol Gallery, Los Angeles, CA
- 2025

*Gravity Bong*, curated by Nina Mujica, The Hermitage, Burbank, CA

*Burn, Slip, Join*, Tyler Park Presents, Los Angeles, CA

*Interludes*, Ochi Projects, Los Angeles, CA

*Gene’s Presents 1TB Verbatim: Los Angeles Timing 2013–2025*, Leroy’s, Los Angeles, CA

*The Hothouse*, Madigan Gallery, CSU Bakersfield, CA, curated by Jason Gomez and Jedediah Ceasar
- 2024

*Ha-ha place*, with Merideth Hillbrand and Ellen Schafer, Leroy’s, Los Angeles, CA

*Group booth presentation*, Gene’s Dispensary, Other Places Art Fair, San Pedro, CA

*Signal Fires*, curated by Lia Trinka Browner, Tanya Bonakdar Gallery, Los Angeles, CA

*Neue Arbeiten & BAR*, curated by Axel Koschier and Thea Moeller, Galerie Wonnerth Dejaco, Vienna, Austria

*The Wilds of Epiphenomena*, curated by Kristin Posehn, Phase Gallery, Los Angeles, CA

*Dry Space*, curated by Saul Hernandez-Vargas, The Silos, Houston, TX

*Unplugged/Plugged*, curated by Margaret Griffith, Rio Hondo Gallery, Whittier, CA

*Ghost Ship*, curated by Danny Bowman, Massey Klein Gallery, New York, NY

*Loose Ends/Unerledigte Dinge*, curated by Marit Walters, Modest Common, Los Angeles, CA
- 2023

*Art Department Faculty Exhibition Part 1*, CSUN Art Galleries, Northridge, CA

*Muscle Memory*, The Fulcrum Press, Los Angeles, CA

*Out Yonder*, Tyler Park Presents, Los Angeles, CA

*Red Night*, as part of Bec + Col film and exhibition, Lauren Powell Projects, Los Angeles, CA

Selected Group Exhibitions

- 2022

*We Became the River on Fire*, curated by Jason Kunke, Los Angeles Valley College Gallery, Los Angeles, CA

*Knees, Schools, Urges*, curated by Jennie Liu, The Box, Los Angeles, CA

*About Place*, curated by Ichiro Irie, University of La Verne Gallery, La Verne, CA

*Quadrant*, curated by Lisa Rickford, Torrance Art Museum, Torrance, CA
- 2021

*Sophia*, MAIP104, Los Angeles, CA

*Plain Air*, Carrie Secrist Gallery, Chicago, IL

*Edition 7*, curated by Object Permanence, Platform Park, Culver City, CA
- 2020

*The Magic Hour 6*, The Magic Hour Gallery, Joshua Tree, CA
- 2019

*Group exhibition*, curated by Thomas Müller, Backspace Gallery, Los Angeles, CA

*Absolute Space*, Ochi Gallery, Ketchum, ID

*Artist edition for JOAN Benefit Auction*, JOAN Gallery, Los Angeles, CA

*Blinky the Friendly Hen 40th Anniversary Exhibition*, CSUN Art Galleries, Northridge, CA
- 2018

*Soft Pretzels*, Vacation Gallery, New York, NY

*How They Ran*, Over the Influence, Los Angeles, CA

*Abode Gallery booth*, Other Places Art Fair, San Pedro, CA
- 2017

*Tactility of the Line*, Elevator Mondays, Los Angeles, CA

*All the Small Things*, Steve Turner Gallery, Los Angeles, CA

*Set the Table*, BBQ LA, Los Angeles, CA

*Amplify Compassion*, 356 Mission, Los Angeles, CA

*Bright Resolutions*, CES Gallery, Los Angeles, CA
- 2016

*In/Ex*, curated by Paulina Sambroska and Audrey Moyer, Actual Size Gallery, Los Angeles, CA

*Cabinet of Curiosities*, Union Station, Los Angeles, CA

Selected Group Exhibitions

*In-store installation and object editions*, Art Catalogues, LACMA, Los Angeles, CA

*Dossier Thalamus*, Museum of Contemporary Art San Diego, San Diego, CA

*Installation and object editions with Art Catalogues LACMA and wHY Objects*, MOCA Geffen, Los Angeles, CA

7) *Tanya Brodsky, Sofía Londoño, Ellen Schafer*, SPF15 Exhibitions, San Diego, CA

2015 *Fragment: Southern California Juried MFA Exhibition*, New Wight Gallery, UCLA, Los Angeles, CA

*Bed Bath & Beyond*, Vermont Studio Center, Johnson, VT

*Everything Speaks Twice*, Vacancy, Los Angeles, CA

2014 *The Museum of Love and Devotion*, curated by Jason Metcalf, Fairview Museum, UT

*Box Has Six Sides*, curated by Paloma Checa-Gismero, Bizkaia Aretoa, Bilbao, Spain

*LAX Art Garden Party*, temporary interactive installation, private residence, Beverly Hills, CA

*CRATER*, curated by Marco Granados, Galeria Alternativa Once, Monterrey, Mexico

*Mux Demux*, curated by Darin Klein, Commonwealth and Council, Los Angeles, CA

2013 *Tanya Brodsky and Allen Tombello*, Andrew Shire Gallery, Los Angeles, CA

2012 *The Space Between You and Me*, Little High, Los Angeles, CA

*Matter*, Brooklyn Art Space, Brooklyn, NY

*Landscape & Architecture*, curated by Carl Berg, Irvine Fine Arts Center, Irvine, CA

2011 *New Prints 2011/Summer*, selected by Trenton Doyle Hancock, International Print Center New York, New York, NY

2010 *Affordable Art Show*, Specific Merchandise, Los Angeles, CA

2009 *Manifestation*, Carl Berg Projects, Los Angeles, CA

Speaking Engagements & Jurorships

2008 *RISD Biennial*, Tinlark Gallery, Los Angeles, CA

2026 Syracuse University, SULA Turner Semester Residency Program, visiting artist

2025 Campbell Hall School, visiting artist residency, sculpture and printmaking GLAMFA at CSULB, exhibition panelist

MAK Center for Art and Architecture, visiting artist for residency program

2022 ICA Los Angeles, cyanotype workshop and fundraiser for Ukraine aid

2020 UC Riverside, virtual visiting artist lecture, digital drawing

California State University, Fullerton, virtual visiting artist lecture

ArtCenter College of Design, virtual visiting artist lecture

Anderson Ranch Art Center, residency juror

2018 Mount San Jacinto College, visiting artist lecture

Otis College of Art and Design, MFA Fine Arts lecture and graduate studio visits

Grants & Residencies

2026 Bemis Center, summer residency

2021 The Lighthouse Works, residency

2020 Desert X Artist Relief Fund

Center for Cultural Innovation Artist Relief Grant

Mike Kelley Foundation Grant, Knees, Schools, Urges, curated by Jennie Liu

2019–21 Los Angeles County Arts & Culture, public art pre-qualified artist list

2019 Art on the Outside, public art commission, City of West Hollywood

2017 Graham Foundation Grant, Los Angeles, CA

2016 SOMA Summer Program fellowship, Mexico City, Mexico

2015 Vermont Studio Center Artist Grant, Johnson, VT

Graduate Research Fellowship, UC San Diego

Russell Grant, UC San Diego

2016 Russell Grant, UC San Diego

Teaching Experience

2026–Present Massachusetts College of Art and Design, MFA Graduate Mentor

2024–Present Chaffey College, Lecturer: Beginning Three-Dimensional Design, Beginning Two-Dimensional Design, Drawing I

2023–Present University of Southern California, Lecturer: Drawing, Sculpture I, Sculpture II, Installation (upper-division and graduate level)

2023 California State Summer School for the Arts, Full-time Faculty: Sculpture

2018–Present California State University, Northridge, Lecturer: Public Art (upper-division and graduate level), Beginning Three-Dimensional Design

Bibliography

2026 Cultured, “During Frieze LA, Juliana Halpert Finds Some of the Best Art (and Gossip) in Unlikely Places”

2025 Variable West, “Images: Tanya Brodsky,” review by Renee Reizman

Artillery, “And All At Once, Summer,” September issue

Divacorp, “Interludes at Ochi Projects,” review, July

Artillery, “Less Than Zero,” March issue

Artforum, “Ha-ha place,” review by Nahui Garcia, March issue

Hyperallergic, “11 Shows to See in Los Angeles, February 2025,” by Matt Stromberg

Bibliography

2025 Three Attempts to Make a Book, publication accompanying Ha-ha place, The Fulcrum Press/Leroy’s Neue Arbeiten & BAR, exhibition catalogue, Galerie Wannerth Dejaco, Vienna, Austria  
Glasstire, “The Fall of the House of Grain: ‘Dry Place’ at SITE Gallery, Houston,” review by Max Tolleson  
Artforum, “Tanya Brodsky and Josh Schaedel at Left Field,” review by Hannah Sage Kay  
CARLA, “Muscle Memory at The Fulcrum,” review by Erin F. O’Leary  
Artforum, Must See Exhibition: Muscle Memory  
About Place, exhibition catalogue  
Los Angeles Times, noted exhibitions: Tongue Tied at Ochi Projects  
Women Artists Magazine, profile by Angella d’Avignon  
Hyperallergic, “Neighbors Converge and Share Their Memories Around a Public Art Project”  
Delirious LA, “Discussing 1601 Park with Artist Tanya Brodsky”  
Artforum Diary, “Site Pacific,” Christina Catherine Martinez  
CARLA, Issue 10, “Tactility of the Line,” review by Angella d’Avignon  
Artforum, January 2018, “Mixed Feelings,” review by Andy Campbell  
Los Angeles Times, “What’s Behind Those Peepholes at Union Station?” by Leah Ollman

Biography  
Darren Cortez

Darren Cortez (b. 1994 San Francisco, CA) is a Filipino-American artist based in Los Angeles whose painting practice weaves contemplative scenes of the natural world with daily found objects as symbols for intrapersonal narratives, rooted in the interplay of memory, reflection, and resistance.

darrencortez.studio  
@darren.cc

NOON Projects  
951 Chung King Road  
Los Angeles, CA 90012

+ 1 971 341 6648  
noon-projects.com  
info@noon-projects.com

NOON

CV  
Darren Cortez

Born 1994, San Francisco, CA  
Lives and works in Los Angeles, CA

Two-Person  
Exhibitions

2026    *Modern Things* (with Tanya Brodsky), NOON Projects, CA

Group Exhibitions

2025    PLATFORM for Art (online)  
  
          *Studio House*, NOON Projects, Los Angeles, CA  
  
          *Venice Family Clinic Art Exhibition*, Venice Family Clinic, CA  
  
          *New American Paintings 2025 Review*, Steven Zevitas, Boston, MA

2024    PLATFORM for Art (online)  
  
          *Becoming a Swan (Going Through the Veil)*, NOON Projects, Los Angeles, CA  
  
          *International Free Gaza*, House of Gül, Portland, OR

Bibliography

2026    "13 Must-See Shows Happening This September," Curate LA  
  
          "LA Fall Art Preview," Diva Corp  
  
          "Exhibition Spotlight," 13 Things LA  
  
2024    New American Paintings, No. 175, Pacific Coast Issue

Selected Group  
Exhibitions

NOON



NOON

NOON Projects  
951 Chung King Road  
Los Angeles, CA 90012

noon-projects.com  
info@noon-projects.com

+ 1 971 341 6648  
@noonprojects