

Jenny Gagalka
All day I dream about sex
Sometimes after dinner I dream again
May 24–July 20, 2024

Adidas caps and LA Dodgers hats turned inside out and pressed against one another; pairs of sneakers tucked neatly, side-by-side. These staged arrangements become still lifes from where, at close range, the act of painting from observation happens.

An infamous acronym for ADIDAS is “All Day I Dream About Sex.” What follows (and/or precedes) when mirrored is, “Sometimes After Dinner, I Dream Again.” All day you dream about sex?, and then you stop for just a moment to eat? Then once you’re satiated, you dream again, but you don’t know what “I” am dreaming of. You’re dreaming about sex all day?! Shouldn’t you do that at night? It is a cycle, or a voracious appetite—if not an addiction—and it speaks to the process of painting. These objects of mass mass consumption are trance-like when encountered out in the world in a way that they (and the paintings, as well) pack too much material into a tight space, bursting at the seams.

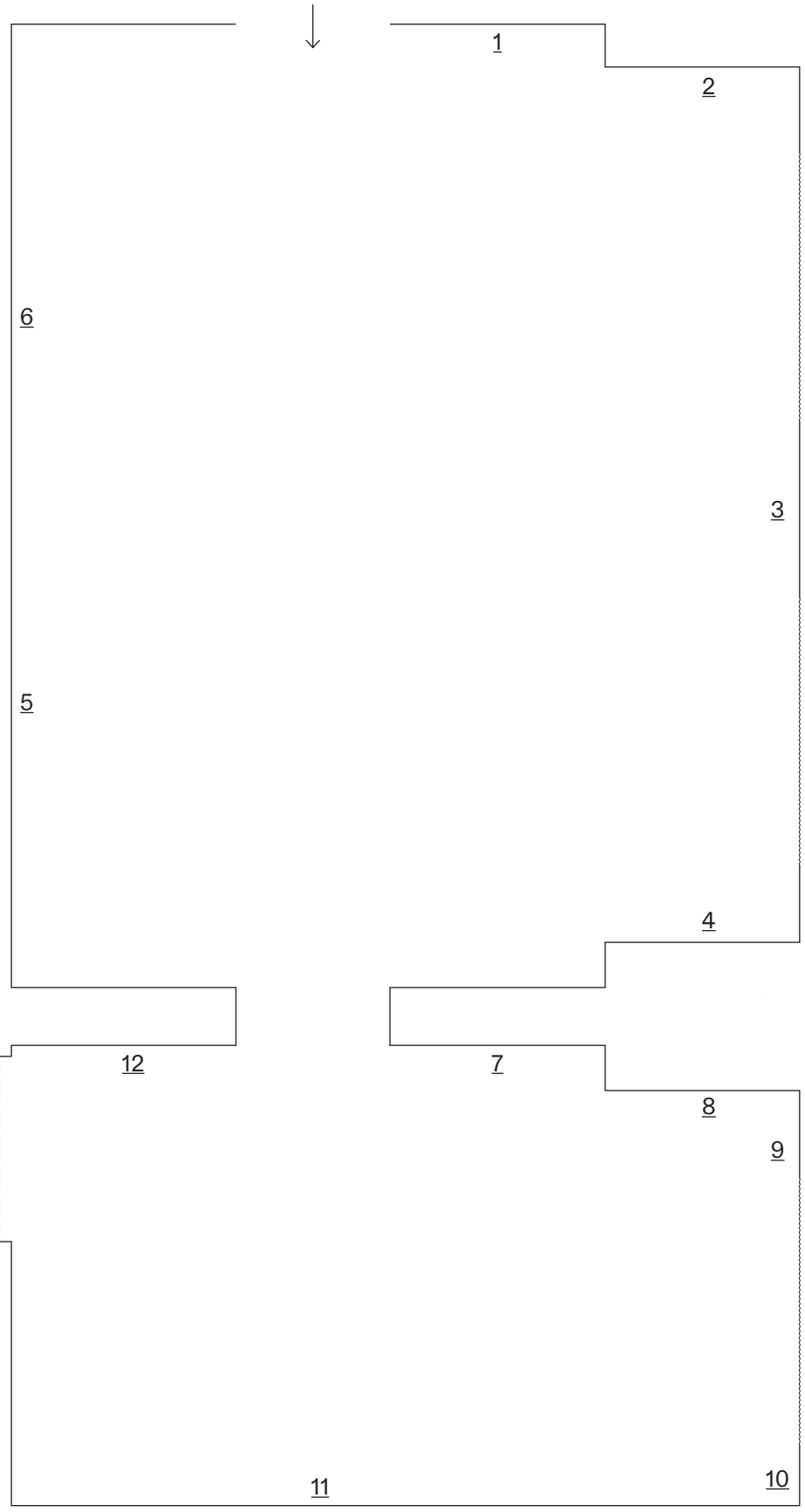
By painting hats and shoes instead of wearing them, their desirability is underscored. The hat paintings suggest a head first entrance. The shoe paintings beg to be filled, feet first. Somewhere in between is the body and it is seduced by these useful/used objects, bringing up notions of possession and feeling possessed by possessions.

Specular qualities and compositional doubling produces a funhouse mirror effect. Two hats piled on top of each other appear in the guise of fanatical fans, or jocular jocks with staring eyelets, gagged mouths, and a button nose. In the next painting, the very same object turns into another motif, where the aforementioned nose is now a nipple, but at the end of the day, is still a button. The back and forth process of exchange by working from direct observation results in the tension between perception and recognition, object and subject, in ways that make them appear paradoxical. The hats and shoes are containers. They’re objects that contain shadows.

Jenny Gagalka (2024)

All day I dream about sex Sometimes after dinner I dream again by Jenny Gagalka is the artist’s third solo exhibition with Good Weather and is on view until July 20, 2024, with gallery hours on Saturdays from 1–4 p.m. or by appointment.

Jenny Gagalka
All day I dream about sex
Sometimes after dinner I dream again
May 24–July 20, 2024



1
2 Hats 2, 2023
Flashe on canvas
30 × 22 in

2
2 Hats 4, 2024
Flashe on canvas
30 × 22 in

3
2 Hats 3, 2024
Flashe on canvas
30 × 22 in

4
2 Hats 1, 2023
Flashe on canvas
30 × 22 in

5
Yellow Hat 1, 2024
Flashe on canvas
75 × 55 in

6
Yellow Hat 2, 2024
Flashe on linen
75 × 55 in

7
2 Shoes 5, 2024
Flashe on canvas
15 × 20 in

8
2 Shoes 3, 2024
Flashe on linen
15 × 20 in

9
2 Shoes 4, 2024
Flashe on canvas
15 × 20.5 in

10
2 Shoes 1, 2023
Flashe on linen
15 × 20 in

11
2 Red Hats, 2024
Flashe on canvas
60 × 88 in (diptych)

12
2 Shoes 2, 2024
Flashe on linen
15 × 20.5 in

Jenny Gagalka
All day I dream about sex
Sometimes after dinner I dream again
May 24–July 20, 2024

Jenny Gagalka (b. 1984 Vancouver, Canada) lives in Los Angeles, California. She received an MFA in Painting & Drawing from UCLA in 2018. She has attended residencies at Skowhegan School of Painting & Sculpture, Ox-Bow School of Art (Saugatuck, Michigan), and The Mountain School of Arts (MSA^) (Los Angeles, California). Previous solo exhibitions include *Pop Secret* at Park View/Paul Soto (Los Angeles), *Light is faster, but we are safer* at Towards (Toronto, Canada), *racecar* at Good Weather hosted by Monaco (St. Louis, Missouri), *E* at Good Weather (North Little Rock, Arkansas), and *ltd.* (Los Angeles, California) with former drawing collaborative En Plein Error. Group exhibitions include Human Resources (Los Angeles, California), Good Weather hosted by Gallery Protocol (Gainesville, Florida), and Páramo (Guadalajara, Mexico), among others. Good Weather will present a solo booth with Gagalka at Art-o-rama in Marseille, France from August 30–September 1, 2024.