

Correspondences

August 2 — September 10, 2025



François Ghebaly Los Angeles is proud to present the second iteration of *Correspondences*, featuring Heidi Bucher, Joanne Burke, Mara Hassan, Gwen John, Eleonore Koch, Craig Jun Li, Marie Laurencin, Danica Lundy, Ant Łakomski, Quentin James McCaffrey, Karice Mitchell, Ludovic Nkoth, Cato Ouyang, Gretta Sarfaty, Lisa Tan, Tran Truong, Hanna Umin, Alix Vernet, Willa Wasserman, Quay Quinn Wolf and Womens History Museum, as well as writing by Arielle Isack.

Correspondences is a group exhibition about memory and the outstretched hand. The title can mean “affinities,” or alternately “dialogues” and actual letter-writing. The perspectives in the exhibition imagine subjects tethered across divides, spanned by an outward or inward (and perhaps futile, messianic*) reach toward counter, familiar, distant textual location, or the shifting mythology of oneself. Thoughts include:

Twin gods;
The touch of the bird;
Tissue Door—;
Propitiation;
The way of saying things;
The weak force;
Othello’s feeling.

Correspondences is organized by Wes Hardin.

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Heidi Bucher

Heidi Bucher was a Swiss artist who is best remembered for her innovative use of latex and exploration of the physical and psychic boundaries between the body and its surroundings. Serving simultaneously as means of historical preservation and metaphorical molting, Bucher's sculptures and *Hauträume*—or “roomskins”—act as indices of the complicated relationship humans have to their bodies and pasts. Anchored in familial, cultural, and architectural histories, Bucher's practice is deeply entwined with contemporary concerns around public and private space, femininity and the body.

Heidi Bucher (b. 1926, Winterthur, Switzerland; d. 1993, Brunnen, Switzerland) attended the School for Applied Arts in Zurich from 1942 to 1946, specializing in Fashion Design. Her work is held in institutional collections including Centre Pompidou, Paris; Hammer Museum, Los Angeles; Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and Tate, London, among others.

Joanne Burke

Joanne Burke's sculptural practice explores water-worship, metallurgy, and medieval divination. The artist petrifies molten wax in bodies of water to cast bronzes, engravings, and alchemical objects that collapse distance between past and future.

Burke lives and works in London. Recent solo exhibitions include *Soft Opening*, London, and *ADZ*, Lisbon. Group and collaborative exhibitions include *Bibeau Kreuger*, New York; *Space K*, Seoul; *Fitzpatrick Gallery*, Los Angeles; *Fisher Parrish*, New York; *Operativa Arte Rome*; and *Swiss Institute Rome*.

Mara Hassan

Mara Hassan is an artist, curator, and writer based in San Francisco. Her work engages with theories of negativity, critical phenomenology, and the mechanics of language and site. She is currently working on a series of offsite exhibitions and solo presentations to take place in abandoned locations across the United States that explore death and custodianship. Her scholarly research is concerned with the history of form's failure in accounting for the contours of loss, difference, and disorientation as produced by legacies of humanism, authority, and violence in, and outside of, aesthetic production.

Hassan (b. 1999, Coachella, California) is currently pursuing a PhD in Art History at Stanford University. She received her BA from University of California, Los Angeles. Recent group exhibitions and curatorial projects include *Giovanni's Room*, Los Angeles; *Room 3557*, Los Angeles; *Green Family Art Foundation*, Dallas; and offsite exhibitions in New York and Marin County.

Gwen John

Gwen John (b. 1876, United Kingdom; d. 1939, Dieppe, France) was a reclusive Welsh painter and draftsman remembered for her portraits of solitary figures and animals. Though John's reputation was overshadowed during much of her lifetime by her brother, Augustus John, and her lover Auguste Rodin, her work has gained new reception in recent years. In 2022, British artist and writer Celia Dixon published the epistolary novel *Letters to Gwen John*, which traces echoes between the two artists' lives through a series of imagined correspondences penned by Dixon to John.

John's work is held in the collections of the Tate, London; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; and the National Gallery of Art, Washington, D.C., among many others.

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Eleonore Koch

Eleonore Koch (b.1926, Berlin; d.2018, São Paulo) was a Brazilian painter working during the height of the Concrete Art movement. Koch's work coalesces the movement's exacting approach to color and composition with a spare, intimate, and often enigmatic pictorial voice. A small handful of painted subjects—personal items, furniture, recollections of Regent's Park in London—appear again and again in her work throughout her lifetime.

Koch was featured in the 2021, 1967, and 1959 editions of the São Paulo Biennial. Recent solo exhibitions include MAC USP, São Paulo; Travesía Cuatro, Mexico; MAR, Rio de Janeiro; Fundación Fernando de Castro, Madrid; Modern Art, London; and Mendes Wood DM, New York. Her work is held in the collections of the Tate Modern, London; MAC USP, São Paulo; São Paulo Museum of Modern Art; and Pinacoteca de São Paulo.

Craig Jun Li

Craig Jun Li is an art worker and artist. Li's practice investigates affective forms of knowledge and material production that are often secondary or alternative to established written history. Their works often configure as site-responsive installations composed of rematerialized research sources and mechanical devices scored to operate in situ. Li operates the nomadic curatorial project "Benny's Video", currently hosted in a studio sublet in Bushwick, New York.

Li's work has been shown in solo and group exhibitions including Taon, Ivey-sur-Seine; Ulterior, New York; ROMANCE, Pittsburgh; Chris Andrews, Montréal; RAINRAIN, New York; September Sessions, Stockholm; Parent Company, New York; hatred2, New York; Prairie, Chicago; and Canal Projects, New York, among others. Li lives and works in New York City.

Marie Laurencin

Marie Laurencin (b. 1883, Paris; d. 1956, Paris) was a French painter, illustrator, and printmaker. A pivotal figure in the Parisian avant-garde of the early 20th century, she was a close collaborator of the *Section d'Or* artists, co-editor of the seminal Dada magazine 391, and illustrator for literary modernists such as Katherine Mansfield and Guillaume Apollinaire. The primary subject in Laurencin's work is her recurring avatar of the *jeune fille*, a homogenized, self-referential motif deliberately composed to shapeshift across archetypes in literature, theater, and history. Curator Jelena Kristic writes, "As printmaking and illustration were considered secondary to painting and writing, the print medium aligned literally and symbolically with reproducing the *jeune fille* and Laurencin's interest in portraying secondary roles—the woman-artist, the muse, the courtesan, the princess—to further reinforce her entire practice's programmatic strategy of generating a space of self-determination from within a position of staged subordination."

Her work is held in the collections of the Musée de l'Orangerie, Paris; the Museum of Modern Art, New York; Tate Gallery, London; the Hermitage Museum, St. Petersburg; and the Musée Marie Laurencin, Nagano.

Danica Lundy

Describing her language as 'a visceral hyper-reality that shows everything at once,' Danica Lundy (b. 1991, Salt Spring Island, BC) makes complex figurative paintings that employ multiple perspectives and perilous, often discomfiting stream-of-consciousness views. Agency, embodiment, and latent power dynamics are recurring interests in Lundy's work, which exploit painting's synesthetic capacity for translucency and x-ray vision.

Lundy's exhibition *Boombox* was recently on view at White Cube Gallery. She has exhibited internationally,

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with solo shows in Canada, Italy, Germany, and the United States. Her work is held in public collections such as the Hirshhorn Museum, Washington, D.C.; Dallas Museum of Art; Denver Art Museum; ICA Miami; The Hall Art Foundation, Reading; Art Gallery of New South Wales, Sydney; Centre of International Contemporary Art, Vancouver; and the Contemporary Art Foundation, Tokyo.

Ant Łakomsk

Polish artist Ant Łakomsk creates paintings that are recombinant and evasive. Her work draws on half-rememberances, placeholders, bastardized art histories, and transitory environments to produce sceneries that are wry and fugitive.

Solo and two-person exhibitions include Brunette Coleman, London (upcoming); Turnus, Warsaw; and Chess Club, Hamburg. Selected group exhibitions include High Art, Paris; Bernheim, Zurich; and Coulisse, Stockholm. She holds her bachelor's degree from the Academy of Fine Arts in Warsaw.

Quentin James McCaffrey

Quentin James McCaffrey is a painter based in New York. His ornate miniatures reference the interiors of quattrocento Italian and seventeenth-century Dutch paintings, reconfiguring familiar domestic symbols to explore the intimacy of absence.

McCaffrey received his BA from Taylor University and his MFA from The New York Academy of Art. Recent solo and group presentations include Nicelle Beauchene, New York; Hesse Flatow, New York; Marlborough Gallery, New York; Winter Street Gallery, Martha's Vineyard; 1969 Gallery, New York. He participated in the Ippolita Residency in Carrara, Italy and is a recipient of a 2020 Elizabeth Greenshields Foundation Grant.

Karice Mitchell

Karice Mitchell (b. 1996, Toronto, ON) is a photo-based installation artist whose practice explores the representation of the Black femme body through found imagery and digital manipulation. Her work critically examines vintage Black erotic publications as culturally significant sites that negotiate the intersections of race, gender, and sexuality. By recontextualizing archival material, Mitchell explores the cultural, political, and temporal complexities of Black femme representation, imagining new modes of agency and visibility.

She holds a BFA from York University and an MFA from the University of Waterloo. Recent solo exhibitions include Silke Lindner, New York; Franz Kaka, Toronto; Capture Photography Festival, Vancouver; and Burrard Arts Foundation, Vancouver. Recent two-person and group exhibitions include Xxijra Hii, London; The Polygon, Vancouver; Bradley Ertaskiran, Montreal; and Susan Hobbs, Toronto. Mitchell is currently based in Vancouver on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations, where she is an Assistant Professor in the Department of Visual Art, Art History and Theory at the University of British Columbia.

Ludovic Nkoth

For the Cameroon-born Ludovic Nkoth (b. 1994, Yaoundé, Cameroon), displacement and deferral hold familiar places within his storytelling practice. With swirled and meandering brushstrokes, Nkoth's figurative painting explores transatlantic and cross-Mediterranean migration present and past against the backdrop of the artist's own adolescent expatriation to the US. Melding Cameroonian aesthetic motifs and sumptuous coloration with postcolonial allegory, Nkoth explores the formation and fragmentation of identity. Throughout his work, figures participate in the fictions and lived experiences that comprise his own identity synthesis; each muddled expression and porous boundary imbues his paintings with the tender incandescence of a memory. The

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navigation of both belonging and outsiderhood in African and American spaces underscores much of Nkoth's work, and informs the futures of solidarity and self-determination that are central to his practice.

Ludovic Nkoth lives and works in New York City. Nkoth completed his BFA at the University of South Carolina, and holds an MFA in painting from Hunter College. Selected solo and group exhibitions include Maison La Roche, Paris, France; FLAG Art Foundation, New York, USA; François Ghebaly, Los Angeles, USA; Simões de Assis, São Paulo, Brazil; Pond Society, Shanghai, China; Massimo de Carlo, London, UK; Institute of Contemporary Art, Miami, USA; Ross + Kramer, New York, USA; Jeffrey Deitch, Los Angeles, USA; and Luce Gallery, Turin, Italy. Nkoth's work is held in the collection of the Yuz Museum, Shanghai, China.

Cato Ouyang

Cato Ouyang is a New York-based artist whose multimedia practice considers the unstable affinities between materiality and memory. Through a dense amalgamation of mediums and references, Ouyang negotiates concepts of embodiment, the ineffable, and the subjectivity of narrative.

Cato Ouyang received their MFA from Yale University. Solo exhibitions include Lyles & King, New York; No Place Gallery, Columbus; Night Gallery, Los Angeles; Make Room, Los Angeles; and Knockdown Center, Queens. Recent group exhibitions include the Institute of Contemporary Art at MECA&D, Portland; Aldrich Contemporary Art Museum, Ridgefield; Cantor Arts Center, Stanford; Kimball Art Center, Park City; Jeffrey Deitch, New York and Los Angeles; Galerie Kandhofer, Vienna; and Sculpture Center, Long Island City. Their work has been featured in the New York Times, Flash Art, Frieze Magazine, Momus, and Artforum.

Gretta Sarfaty

Gretta Sarfaty (b. 1947) is a pioneering Brazilian artist whose work is closely associated with the Pop and Body Art movements in Brazil in the mid-century. Against the backdrop of brutal military dictatorship and shifting social and economic conditions in the 1970's, her work at this time sought to interrogate and reimagine popular image production as it related to matters of gender, stereotype, autonomy, and consumption. Her best-known series, *Auto-Photos* and *Transformations*, look toward self-portraiture as means of both hyperbolizing and evading double-binds. Careening between exaggerated comic and tragic registers, these works utilize highly modified images of the artist's own form, and unfold across serial formats that conjure ideas of fragmentation and reintegration.

Solo exhibitions include Lovay Fine Arts, Zürich; Martins & Montero, São Paulo; Central Galeria, São Paulo; ICC, Antwerp; and Centre Georges Pompidou, Paris. Selected group presentations and performances include Pinacoteca de São Paulo; Fundação de Serralves, Porto; Simões de Assis, São Paulo; MAC USP, São Paulo; Musée d'Art Moderne de la Ville de Paris, Paris; and the São Paulo Biennial. Her work is held in collections including Serralves Museum of Contemporary Art, Porto; Pinacoteca de São Paulo; and Reina Sofia Museum, Madrid.

Lisa Tan

Lisa Tan (b. 1973, Syracuse, NY, USA) is an artist based in Stockholm, Sweden. Her work, which takes the form of installation, photography, video, and writing, among other gestures, traces the contours of life as it is shaped by desire and determined by the contingent encounters that form it.

Tan has been included in exhibitions at institutions such as Moderna Museet; Stockholm; MIT List Center; Cambridge, Kunstinstituut Melly, Rotterdam Tabakalera, San Sebastian; Kadist Art Foundation, Paris; Kunsthall Trondheim; and White Chapel Gallery, London. Her work was included in the 11th Göteborg International

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Biennial for Contemporary Art, 11th Shanghai Biennale, and the New Museum Triennial, among others. Tan is Professor of Art at Konstfack University of Arts, Crafts and Design. She is visiting faculty in the MFA program at Bard College.

Tran Truong

Tran Truong (b. 1980, Janesville, WI) is a Los Angeles-based artist whose paintings interweave observation, dream, memory, and after-image. Through flat, restrained geometries and sensitive value thresholds, her works transit between vulnerability and concealment.

Truong received her BA from the University of California, Los Angeles and her MFA from Milton Avery Graduate School of the Arts at Bard College. Selected solo and group exhibitions include La Loma Projects, Los Angeles; Night Gallery, Los Angeles; Cirrus Gallery, Los Angeles; Monte Vista Projects, Los Angeles; and Co-Lab, Copenhagen.

Hanna Umin

Brooklyn-based artist Hanna Umin refracts her experiences through assemblages whose elaborate, chthonic arrangements conjure ideas of the Greek tragic form and sacrificial archetypes. Mythological and dramaturgical motifs resound within the intricate, interlocking parts of her works, often composed from cast, sautered, and sculpted raw materials recombined with found and personal objects.

Recent solo exhibitions include mcg21xoxo, Matsudo; Love in Manhattan; New York; and Mole End, New York. Group exhibitions and offsite projects include New Uncanny, New York; Xxijra Hii, London; Ritsuki Fujisaki Gallery, Tokyo; and Weatherproof, Chicago.

Alix Vernet

Alix Vernet (b. 1997) looks to the rituals, disappearances, and apparitions contained in the material life of buildings. Her projects involve long-term collaborations with both official and unofficial custodians of public life, including maintenance workers, museum conservators, pedestrians, and neighbors.

Vernet lives and works in New York. She received her BFA from the University of California, Los Angeles, and her MFA from Yale University. Vernet's work has been the subject of solo exhibitions at Helena Anrather, New York, and group exhibitions at Museion Bolzano; the Gund Gallery at Kenyon College, Gambier, Ohio; Jeffrey Deitch, Los Angeles; and Soft Opening, London. Her photographs have been published by Dashwood Books, and she has received critical recognition in Frieze, Texte Zur Kunst, Artforum, and Art in America.

Willa Wasserman

From convex still lifes and gauzy self-portraits to impressive mise-en-scènes on polished bronze and fine linen, Willa Wasserman's practice in painting and figuration is aligned with the world of dreams. Her images are loose and spectral—impressions plucked from the hazy essences of her sitters and various subjects. They are cast in the pensive, indeterminate ambiance with which Wasserman embraces vital questions of intimacy, gender, and above all, becoming.

In figure and process, Wasserman deftly interrelates histories of classical painting and material culture with contemporary portrayals of queerness. Brass and copper sheet, silver plate, precious metalpoint, and stretched linen are part of a growing array of closely studied materials that uniquely capture the latency in Wasserman's gestures. They offer keen metaphors for the potentiality at the heart of her practice. For example her linseed

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oils age, her delicate silverpoints oxidize, caustic reagents transform her metal surfaces into iridescent patinas. With sincerity and lightness, Wasserman conducts these phantom throughlines into tender, moving silhouettes of sex, self, and metamorphosis.

Willa Wasserman (b. 1990, Evansville, Indiana) lives and works in New York. She gained her BFA at Macaulay Honors College at Hunter College in 2013, and received her MFA at the University of California, Los Angeles, in 2019. Recent solo exhibitions include *Travesía Cuatro*, Madrid; *Travesía Cuatro*, Guadalajara; François Ghebaly, New York; François Ghebaly, Los Angeles; *High Art*, Paris, France; *Downs & Ross*, New York; *Good Weather*, Chicago; and in lieu, Los Angeles. Selected group presentations include James Cohan, New York; Modern Art, London; Michael Werner Gallery, London; and *Park View / Paul Soto*, Los Angeles.

Quay Quinn Wolf

Quay Quinn Wolf (b. 1989 in New York, NY) is a sculptor living and working in Brooklyn, NY. His work explores objects and their associations, recontextualizing them to examine human existence, emotionality, conflict, and mortality. He frequently incorporates both organic (flowers, water, animal skins) and inorganic materials (steel, PVC, latex) in his sculptures.

Recent solo exhibitions include *Salon 75*, Frederiksberg; Jack Barrett, New York; *Prairie*, Chicago. Group exhibitions include *Helmut Lang seen by Antwaun Sargent: YOBWOC*, New York; EACC, Castellón; *Sculpture Center*, Long Island City; and *M23*, New York.

Womens History Museum

Womens History Museum (Mattie Rivkah Barringer and Amanda McGowan) is a New York-based collaborative practice that explores fashion as a means of time-travel with the power to upend and reconsider both historical and contemporary ideals. Their wearable artworks accentuate the porosity between environments, objects, and the people who engage them, and frequently incorporate motifs of animality and historical hybridity as they relate to gender and the physical experience of life in New York City.

Their forthcoming institutional solo exhibition opens at Amant, Brooklyn in September of 2025. Solo exhibitions include *Company Gallery*, New York; *Forde*, Geneva; *CCA*, Berlin; *Springsteen Gallery*, Baltimore; *LUMA Westbau*, Zurich; and *Gavin Brown's Enterprise*, New York. Their work is held in the permanent collection of the Portland Museum of Art in Maine.