

David Shull

*Where there is Great Love there
are Always Great Miracles*

February 20 – April 4, 2026

NOON Projects
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**NOON Projects
Presents**

David Shull

*Where there is
Great Love there
are Always
Great Miracles*

**February 20–
April 4, 2026**

Opening Reception:
February 20, 2026
6–9 pm

951 Chung King Road
Los Angeles, CA 90012

Public Programming:

**SUPERCORN /
DEAD DIVA DISCO**
Curated by Ciriaco

March 5, 2026
7 pm

The phrase *Where there is great love there are always great miracles* appears on a stock photograph of a rose glistening with dew set within a faux-wood frame that the artist David Shull found discarded on the street. In keeping with the hallowed Hallmark tradition this maxim extends, the words fall apart the more you try to decipher their relationship to each other and to a world of meaning more generally. This is the typical dissolving structure of sentimentality—among love’s most debased articulations. As cipher, loaded value judgement, mode of relating, and form, sentimentality is also one of the throughlines of Shull’s expansive practice. Here, it unlocks an unlikely portal back into real feeling.

The sculptures, paintings, and drawings in this presentation offer a glimpse of a larger body of work over fifteen years in the making. While the form of an exhibition demands abridgement, the full sweep of this project remains a reverberating presence. Each piece in *Where there is great love . . .* is the result of a chain of responsive interventions: Shull may extend, distill, or recontextualize an element in response to its associative potential. Extrapolating the form of a gun from a particular configuration of blocky, shaped canvases in an early iteration of *Flesh Field* (2003), the artist made this association explicit by inscribing a pistol grip directly on the wall with Sharpie. The drawing *Road Romeo* (2003) is an inventive homage to the name of a bus that Shull spotted while working on an off-off-Bollywood production in Guyana. Struck by the schmaltzy designation, the artist concocted his own vision of romance in motion: a headboard (a decor flourish rattling with naughty subtext) on wheels, their rotation and velocity conveyed by Shull through spectral doubling and brisk, dizzying motion trails. Evocations run amok: the straightforwardly titled *Inflatable Bedsheet* (2012) is at turns swollen with hot air and abjectly flaccid, like some giant wad of bubble gum engorged and then collapsed, sans the decisive, sexy snap; made of vellum, a substrate derived from animal skins, the blush-colored folds of *Paper Vaginas* (2002) have Freudian origins (an attempted Mother’s Day card).

Together, Shull’s titles read like the table of contents from some pulpy romance, careening between campy sap and gentle perversion. A taste: *Flowers in the Wind* (2003); *Gushing Song of Love Over Watermelon* (2010); the aforementioned *Flesh Field*; *Dick Maze* (2003); and my personal favorite, a wink to untapped innuendos in the language of painting, *Wet on Wet* (2009). Likewise, the works are the bastard children of sincerity and cheekiness. Flowers, harvested for use as proxies for feeling, abound: printed on silky shoulder pads amputated from some since-misshapen, deflated garment; all a-bluster in swoopy, brushy acrylic strokes; flattened, de-natured, and reiterated *ad nauseum* on wallpaper; preserved in or maybe never-alive in a bell jar; festooning a grave in a photograph; as symbols in a rigged game of Tic-Tac-Toe. These are only a handful of the floral apparitions—their disparate forms linked by estrangement, to varying degrees, from the real, rooted thing.

Shull’s palette is shot through with what he calls “beige renditions of pinks.” In the visual language of sentiment, rosy reins supreme. (Blush, coral, fuschia, so-called excesses of emotion—all are damned to the realm of girly shit, trivialized by the terminally heartless.) A beige *rendition* of pink, though, tinges the hue with a dose of suburban banality; beige acting in a performance of pink, one color’s take on another. For this author at least, suburbia conjures a kind of desperate, constrictive affect, a slow-motion bludgeoning of the soul courtesy of the nuclear family.

NOON Projects Presents

David Shull

*Where there is
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Shull's associations are less violent. Among the threads linking his varied forms is the artist's interest in the peculiar beauty of objects and moments so integrated into the fabric of mundane life that they rarely brush the surface of perception. So although grand themes like love and history charge his work, their less dramatic expressions—that is, their nuances—have a stronger hold here.

This extends to his approach to materials, which rhymes with certain aspects of the Minimalism of the 1960s and '70s. Like artists such as Donald Judd and Dan Flavin, Shull often works with and in response to industrial matter, in many cases altering only the context in which it is presented. His are, in his words, “dumbed-down materials,” tweaked only to the extent that their construction or origins isn't shrouded under some alienating veil of virtuosity. But he forgoes the canonical *steel-plywood-lightbulbs* (and self-serious fuckery) in favor of stuff from our world that skews more offbeat. A bedsheet, newsprint, bouquet-wrapping paper, a pillow, wallpaper backing, Polaroid cartridges stacked in a helix and strung up like a mobile. The object from which the exhibition title is derived is embalmed in an epoxy cocktail known as “bar resin,” named for its frequent use protecting countertops from the collateral damage incurred in darkened, liquor-wet milieus. *Veteran* (2005) comprises three bolts of material linked together by carabiners, hanging like a wet towel on some bathroom hook. Called a “door skin,” this padded vinyl is another architectural swatch common to wining and dining joints, peeled from its sticky home and recast as sculpture.

As the title implies, *Where there is great love there are always great miracles* is, above all, a love story. The artist demarcates the span of time represented in this body of work in relation to falling in and out of infatuation (not necessarily in that order). Romantic love, yes, but also friendship—less glorified but equally sacred. That form mirrors Shull's responsive approach to his work: friendship can have all the thrill of exchange without the transactional misery that comes along with the idea of possessing a person, with a sense of property. Of his friend Jack Doroshow, aka Flawless Sabrina, the patron saint of this series, Shull writes: “I think that I gave Jack as much as I received from him, but in truth, A. That would be impossible and B. I don't think that we really wanted anything from each other.” The tale of how a legendary drag queen who came of age in 1960s New York and a much younger straight guy from California became close is beyond the scope, so to speak. Shull tells it better, anyway. The book that accompanies, distills, extends, and otherwise transforms the full breadth of *Where there is great love . . .* is inscribed with Doroshow's responses to the pages sent by the artist. Beyond synergistic electricity, Shull's art and Doroshow's poetic rejoinders share a rare sensibility: both possess all the wit of irony but remain utterly sincere, an unlikely affective alliance that hits like pushing on a bruise, or heartbreak.

— Sophia Larigakis



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David Shull

Bouquet / Mantle, 2014-2022
Acrylic on canvas, denim, thread
118 x 78 in | 299.7 x 198.1 cm

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David Shull

Pink Sails / A Mother's Love, 2008-2023
Acrylic on canvas, denim, thread
72 x 62 1/2 in. | 182.9 x 158.8 cm

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David Shull

Inflatable Bedsheet, 2006

Fitted bedsheet, plywood, fan, timer, hardware
54 x 34 x 18 in. | 137.2 x 86.4 x 45.7 cm

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David Shull

Clock, 2003-2025

Acrylic and spraypaint on canvas, polaroid cartridges, hardware
59 x 34 in. | 149.9 x 86.4 cm

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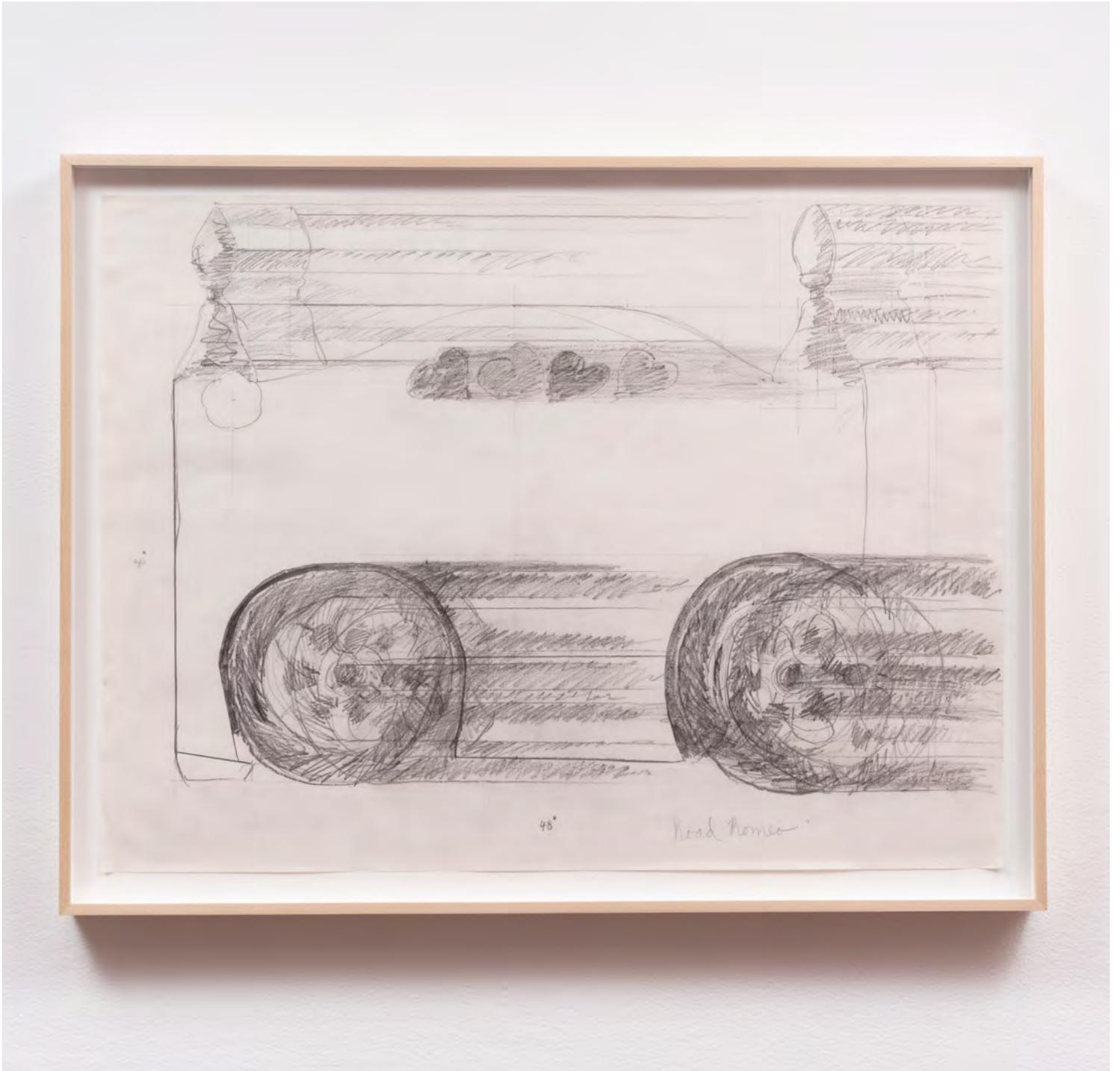


David Shull

A Dozen Roses, 2007-2023
Acrylic on canvas, dyed canvas, thread
62 x 52 in. | 157.5 x 132.1 cm

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David Shull

Road Romeo, 2007
Graphite on paper
18 x 24 in. | 45.7 x 61 cm
Framed: 20 x 26 in.

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David Shull

Mon Chéri, 2006
Acrylic and graphite on paper
18 x 24 in. | 45.7 x 61 cm
Framed 20 x 26 in.

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David Shull

Bunny (Fight or Flight), 2006
Acrylic on paper
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

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David Shull

Reclining Nude No. 2, 2014-2025
Acrylic on paper with custom frame
16 3/4 x 29 in. | 42.5 x 73.7 cm
Framed: 20 1/3 x 32 1/2 in.

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David Shull

Dick Maze No. 1, 2003
Acrylic on newsprint
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

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David Shull

Dick Maze No. 2, 2003
Acrylic on newsprint
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

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David Shull

Dick Maze No. 3, 2003
Acrylic on newsprint
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

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David Shull

Dick Maze No. 4, 2003
Acrylic on newsprint
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

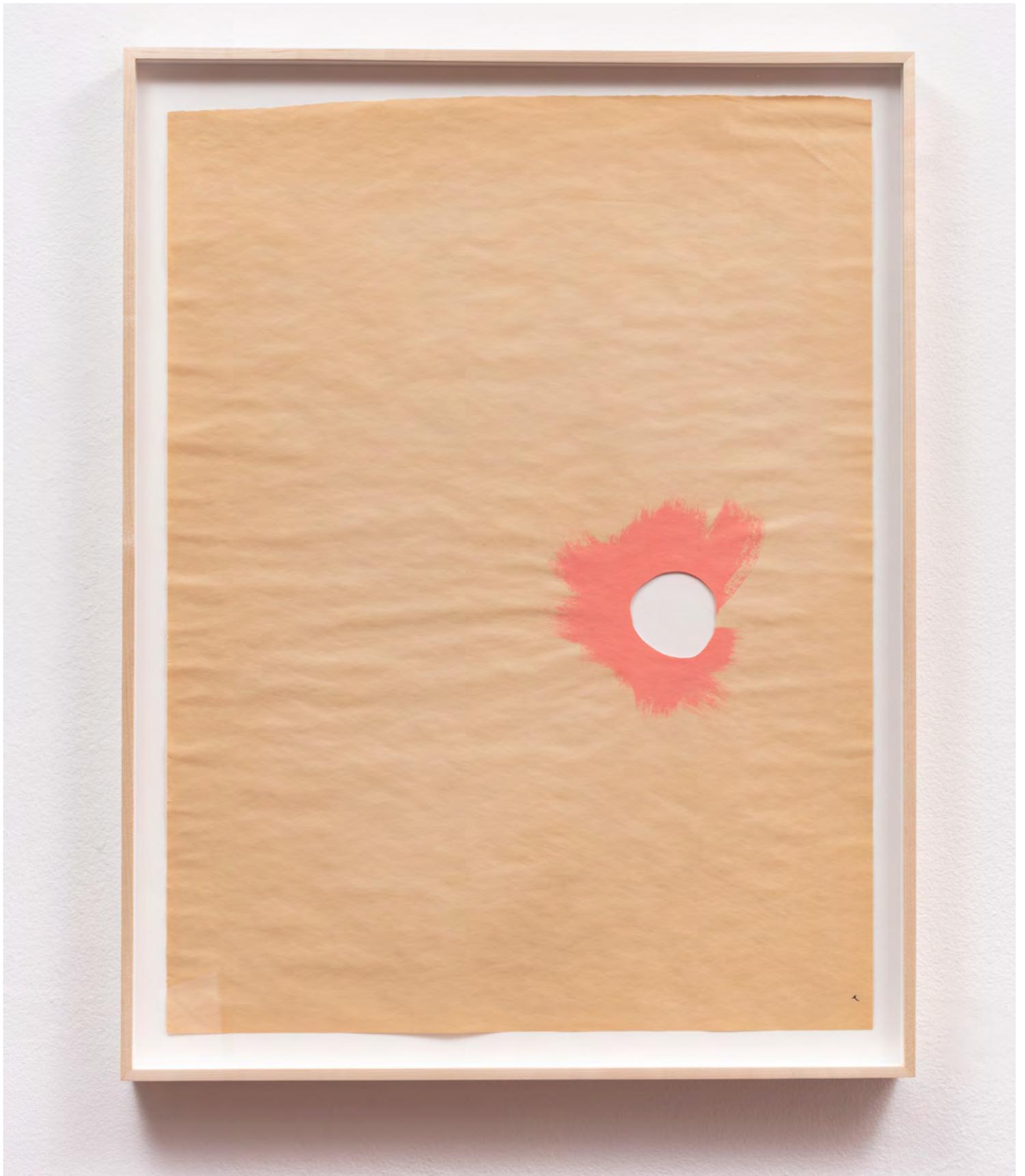
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David Shull

Dick Maze No. 5, 2003
Acrylic on newsprint
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

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David Shull

Dick Maze No. 6, 2003
Acrylic on newsprint
24 x 18 in. | 61 x 45.7 cm
Framed 26 x 20 in.

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David Shull

Cammouflage Baby Blanket, 2003
Spraypaint on wallpaper backing mounted to mylar
47 x 34 1/2 in. | 119.4 x 87.6 cm

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David Shull

Flowers in the Wind, 2003

Acrylic and charcoal on cut butcher's paper, magnets

73 x 68 in. | 185.4 x 172.7 cm

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David Shull

Roe, 2003
Acrylic and latex paint on cut cardboard tube, glue
20 x 20 in. | 50.8 x 50.8 cm

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David Shull

Flesh Field, 2003
Acrylic on shaped canvases, wood
52 x 92 in. | 132.1 x 233.7 cm

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David Shull

Paper Vaginas, 2002
Acrylic on paper, thread
5 x 12 x 12 in. | 12.7 x 30.5 x 30.5 cm

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David Shull

Minimal Painting on Weathered Wood / Offcut, 2012
Acrylic on plywood
28 x 25 x 3/4 in. | 71.1 x 63.5 x 1.9 cm

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David Shull

Orphan, 2004
Found pillow and chest protector
38 x 15 x 4 in. | 96.5 x 38.1 x 10.2 cm

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Book Edition

Where there is Great Love there are Always Great Miracles
Edition of 21, 2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

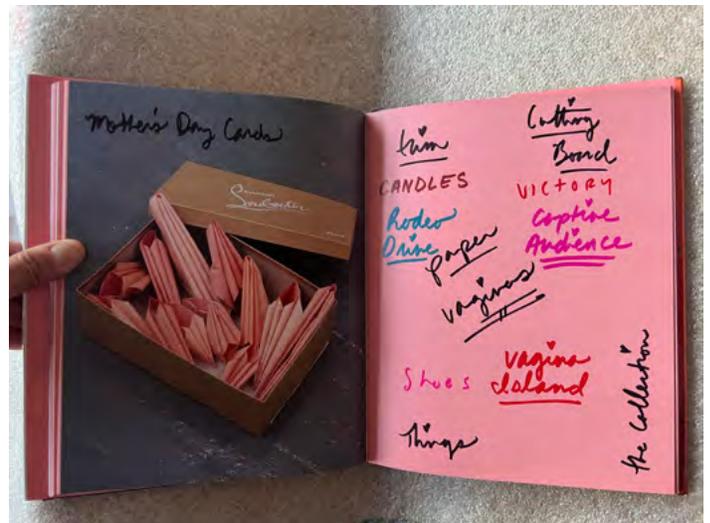
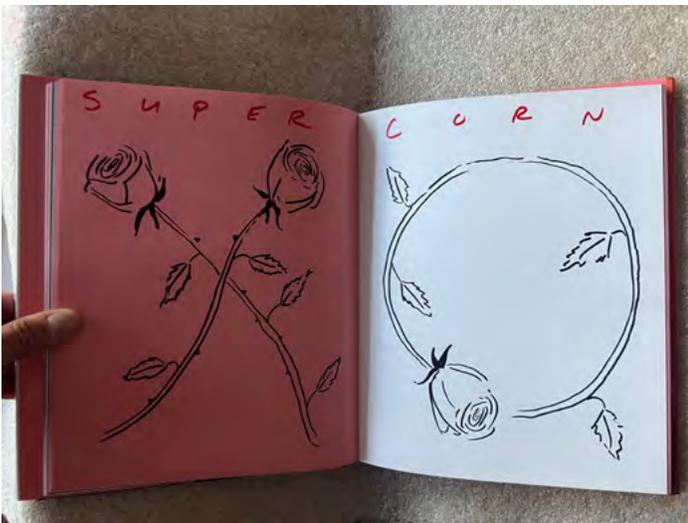
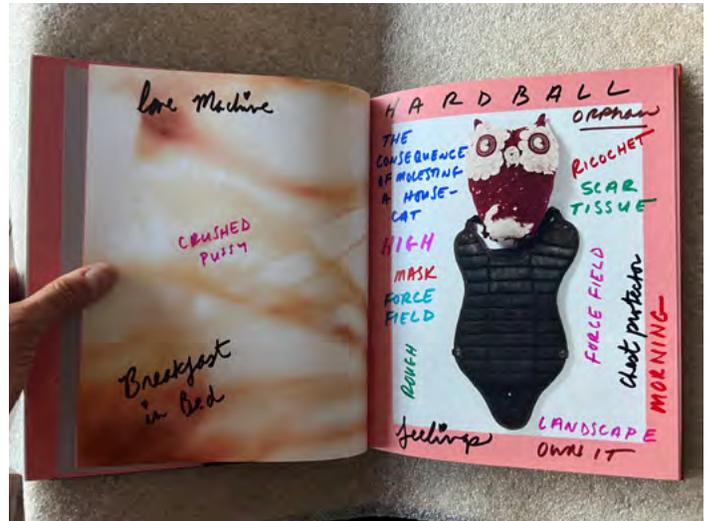
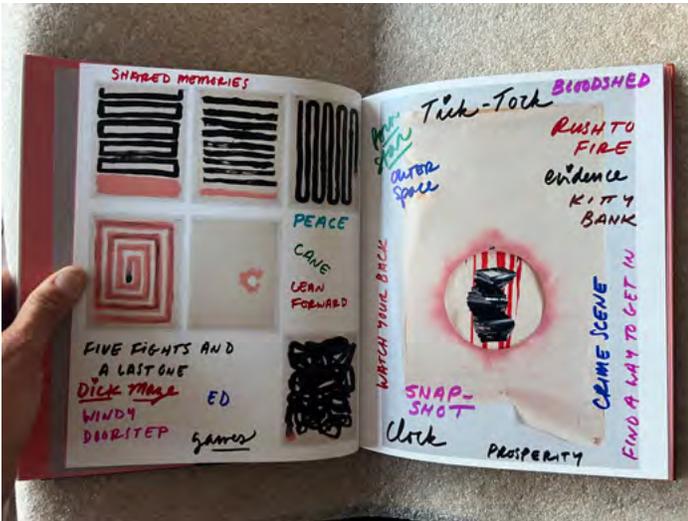
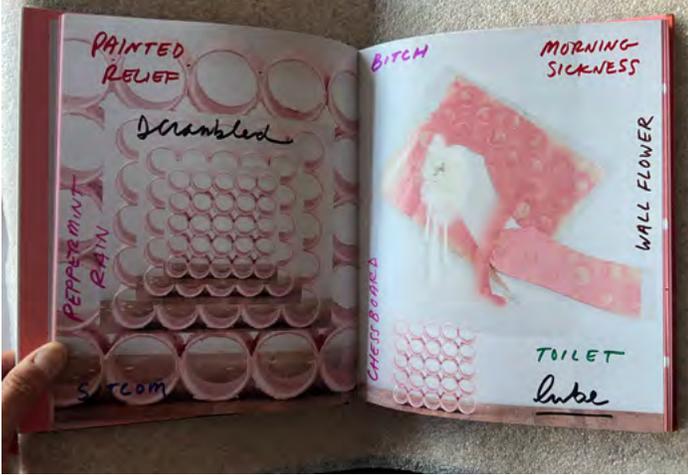
[<Click to view a video of the book>](#)



David Shull

Where there is Great Love there are Always Great Miracles, Edition of 21
2012-2026
Artist's book with hand-sewn book jacket and unique sculptural object
10 x 8 x 3/4 in. | 25.4 x 20.3 x 1.9 cm

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David Shull

Where there is Great Love there are Always Great Miracles, ED 2 of 21 (Scarface VHS)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 3 of 21 (Seahorse with Golf Ball Testicle)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 4 of 21 (Seashell)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 5 of 21 (Brass Surfer)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 6 of 21 (Pinecone)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 7 of 21 (Pink T-Shirt)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 2 of 21 (Scarface VHS)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 3 of 21 (Seahorse with Golf Ball Testicle)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 4 of 21 (Seashell)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 5 of 21 (Brass Surfer)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 6 of 21 (Pinecone)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 7 of 21 (Pink T-Shirt)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 14 of 21 (Linoleum Cuts)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 15 of 21 (Small Wood Cut-outs)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 16 of 21 (Coat Hanger)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 17 of 21 (Owl Luggage Tag)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 18 of 21 (Large Wood Cut-out)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

Where there is Great Love there are Always Great Miracles, ED 19 of 21 (Headphones and Sunglasses)

2012-2026

Artist's book with hand-sewn book jacket and unique sculptural object

10 x 8 x 3/4 in.



David Shull

*Where there is
Great Love there
are Always Great
Miracles, ED 20 of
21 (Military Meal)*

2012-2026

Artist's book with
hand-sewn book
jacket and unique
sculptural object

10 x 8 x 3/4 in.



David Shull

*Where there is
Great Love there
are Always Great
Miracles, ED 21 of 21
(Red Lightbulb)*

2012-2026

Artist's book with
hand-sewn book
jacket and unique
sculptural object

10 x 8 x 3/4 in.



Biography David Shull

David Shull (b. 1978, Fountain Valley, CA) is a Los Angeles-based artist and musician.

Shull earned a MA in biology from University of California, Santa Cruz in 2001, and an MFA in painting from the Pratt Institute in 2004. For the next 12 years, he remained in New York, during which time Shull exhibited and performed in numerous artist-run project spaces, music venues and apartment galleries. Notable group exhibitions include David Hammons, Hauser & Wirth, Los Angeles (2019); Richard Telles Window Project, Los Angeles (2018); Language curated by Adam Marnie, Oscar Tuazon Studio, Los Angeles (2018); and Mending Wall curated by Alexis Rose, The Pit, Los Angeles (2014).

CV
David Shull

Born Fountian Valley, California
Lives and works in Los Angeles, California

Education

2004 MFA, Pratt Institute, Brooklyn, NY
2001 MA - Biology, University of California, Santa Cruz, CA

Solo Exhibitions

2026 *Where there is Great Love there are Always Great Miracles*, NOON Projects, Los Angeles, CA
2024 *FLHAT EARTH FALLING WATER*, NOON Projects, Los Angeles, CA
2023 *Family Feud / Being Wrong*, NOON Projects, Los Angeles, CA
2021 *Amarillo Mesa*, C202, Costa Mesa, CA
2018 *Hostel*, Richard Telles Window Project, Los Angeles, CA
2015 *The Story of a River*, Happy Fun Hideaway, Brooklyn, NY
2013 *The Report: Information Worship- Where Has Gone the Body / Secret Project Robot*, Brooklyn, NY
2012 *Growing the Garden*, Secret Project Robot, Brooklyn, NY
2011 *The Report Posters*, Manhattan College, Bronx, NY
2007 *The Offramp to Oblivion*, Adhoc Art, Brooklyn, NY

Selected Group Exhibitions

2024 *Birdhouses and Dawn Chorus*, Brooklyn, NY
Presque Vu, Central Server Works, Los Angeles, CA
Venice Family Clinic Art Walk + Auction, Venice, CA
Feria Material, NOON Projects, Mexico City
2023 *The North American Pavilion*, NOON Projects, Frieze UK, No. 9 Cork Street, London, UK
2022 *Golden Hour*, 183 Shipley, Atlanta, GA
2019 *David Hammons: Ornette Coleman*, Hauser & Wirth LA, Los Angeles, CA
2019 *Spring Break Art Fair: Secret Project Robot*, Los Angeles, CA
2018 *Language*, Curated by Adam Marne, Los Angeles, CA
2014 *Mending Wall*, The Pit LA, Los Angeles, CA
2012 *Can't Stop Rock Lobster*, Martos Gallery, New York, NY
2011 *Hermaphrodites*, Invisible Dog, Brooklyn, NY
2011 *We Come from Brooklyn*, Aller Art Kunstverein, Bludenz, Austria
2011 *Untitled*, The Red House, New York, NY
2010 *Other Spaces*, Curated by Jayne Drost, Center 548, New York, NY
2010 *BYOA*, Curated by Cicelia Alemani, X Initiative, New York, NY
2009 *No Soul for Sale*, Curated by Maurizio Cattelan, X Initiative, New York, NY
2008 *It's About Time, Man*, Curated by William McMillin / Repetti Gallery, Brooklyn, NY
2007 *Mystic Truths*, Eckhaus, Kutztown, PA
2005 *Foundations*, Gallery Boreas, Brooklyn, NY
2005 *Under My Skin*, La Serilla, Barcelona, Spain
2004 *Once Removed*, Deja Design Gallery, Los Angeles, CA
2003 *The Grand Group Show*, Daniel Simmons Gallery, Brooklyn, NY



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