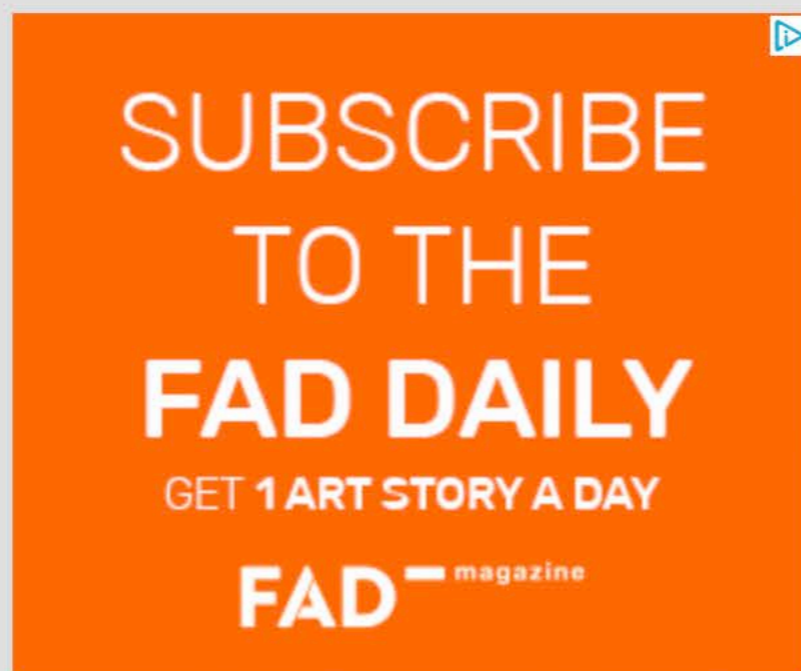


9 EXHIBITIONS TO SEE IN LOS ANGELES DURING THE ART WEEK.

By [Mark Westall](#) • 14 February 2025

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Despite the fires Los Angeles is determined to put on a show for the Artworld several art fairs are opening next week and lots of exhibitions – below are nine exhibitions to see in Los Angeles during the art week.

The [LA Arts Community Fire Relief Fund](#), seems to be the best place to contribute to helping the L.A art community.

[Night Gallery – Claire Tabouret – Moonlight Shadow Opens February 15th](#)



CT.23

Night Gallery is thrilled to present *Moonlight Shadow*, an exhibition of new paintings by Claire Tabouret. This marks the artist's third solo show with the gallery, following *Eclipse* (2017) and *The Pull of the Sun* (2020). The exhibition coincides with the announcement that Tabouret has been commissioned by French President Emmanuel Macron and Paris Archbishop Laurent Ulrich to design six new stained glass windows for the iconic Notre Dame Cathedral in Paris. Tabouret will collaborate with Atelier Simon-Marq on this historic project, which is slated for completion and installation by late 2026.

Sleep and its absence inspire Claire Tabouret's newest body of work. The exhibition title is drawn from Mike Oldfield's 1983 song *Moonlight Shadow*, in which the musician sings: "The trees that whisper in the evening / Carried away by a moonlight shadow / Sing the song of sorrow and grieving / Carried away by a moonlight shadow." With a similar sense of repetition and theme, Tabouret also reflects on loss, nocturnal mysteries, and the progression of time.

Jeffrey Deitch – Tschabalala Self – *Dream Girl* Opens February 15th

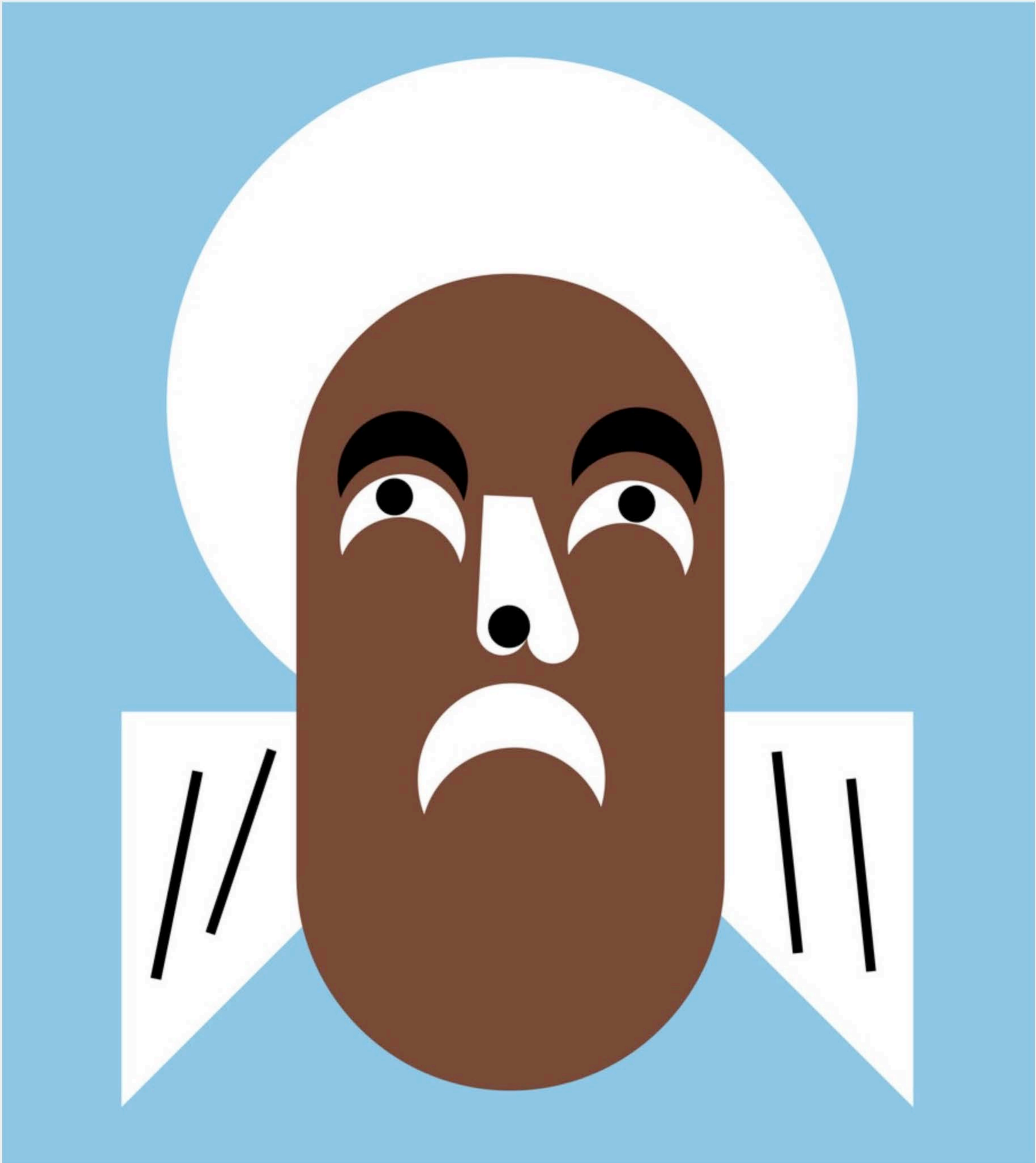


Dream Girl, an exhibition of new paintings and sculpture by Tschabalala Self opens at Jeffrey Deitch, Los Angeles on Saturday, February 15th. The works address the concept of a constructed self and the construction of femininity. The paintings and sculpture will be presented as an immersive environment, conceived as a mind map outlining the artist's process and conceptualization of the protagonists in her paintings. The installation is anchored by the paintings, each of which function as a vignette into the mind of its subject.

Tschabalala Self is one of the most celebrated figurative artists of her generation. Her distinctive paintings combine fabric collage with exuberant paint handling. They resonate as objects with a sculptural as well as an illusionistic presence. The artist describes the paintings in *Dream Girl* as "existing within liminal spaces which speak to psychological, emotional and spiritual aspects of personhood."

Self is inspired by Los Angeles as a site for reinvention. The limitlessness of "the land of Hollywood" represents the city's expansive sense of freedom, which is both romantic and dystopic. It's all consuming yet generative. The duality of Los Angeles speaks to the various conceptual concerns within Self's practice.

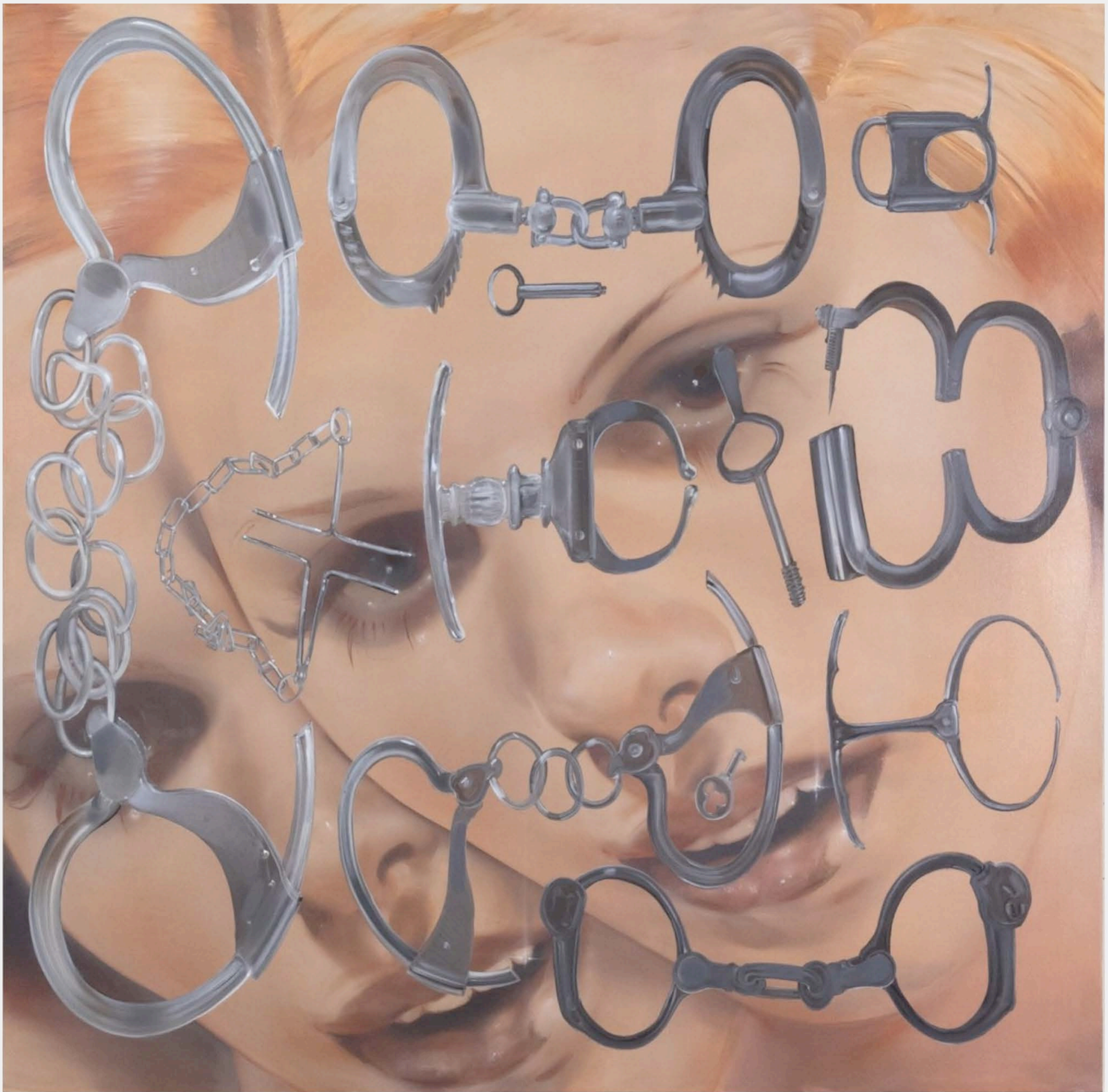
Jeffrey Deitch – Nina Chanel Abney *WINGING IT* – Opens February 15th



Jeffrey Deitch is pleased to present *Winging It*, a captivating exhibition of new work by Nina Chanel Abney that redefines spirituality, resilience, and modern survival. Known for her vibrant use of color and layered narratives, Abney delves into the improvisational ways in which people navigate life's uncertainties—through religion, astrology, social media affirmations, and even the ubiquitous, yet often dismissed, aesthetic of aspirational decor. Through vibrant, large scale paintings, works on paper, sculptures, and an immersive installation that debuts Abney's first neon work, *Winging It* interrogates the blurred boundaries between sacred and secular, critiquing the commodification of belief while celebrating resilience, humor, and adaptability. The exhibition examines how individuals construct meaning in a world where traditional frameworks often falter, reimagining spirituality as something flexible, unstructured, and personal—qualities that resonate with the experience of “winging it” through life, especially when the formal answers and comforts of organized faith feel distant or irrelevant.

The title, *Winging It*, captures the essence of navigating a chaotic world without a clear guide, nodding to the adaptability and creativity required to piece together spiritual and emotional sustenance from fragmented sources. Abney juxtaposes symbols of traditional religion—angels, halos, and altars— with modern motifs, blending the sacred with the secular. Central to the exhibition is the idea that coping mechanisms, from TikTok mantras to “Live, Love, Laugh” signs, offer both comfort and scrutiny. These mass-produced artifacts, often categorized as “cheugy,” embody the commercialization of hope. Abney transforms them into cultural touchstones that reveal the aspirational, yet deeply human, effort to find solace in a fractured world.

Nicodim – Rae Klein – DOUBLECROSS -Opens February 18th

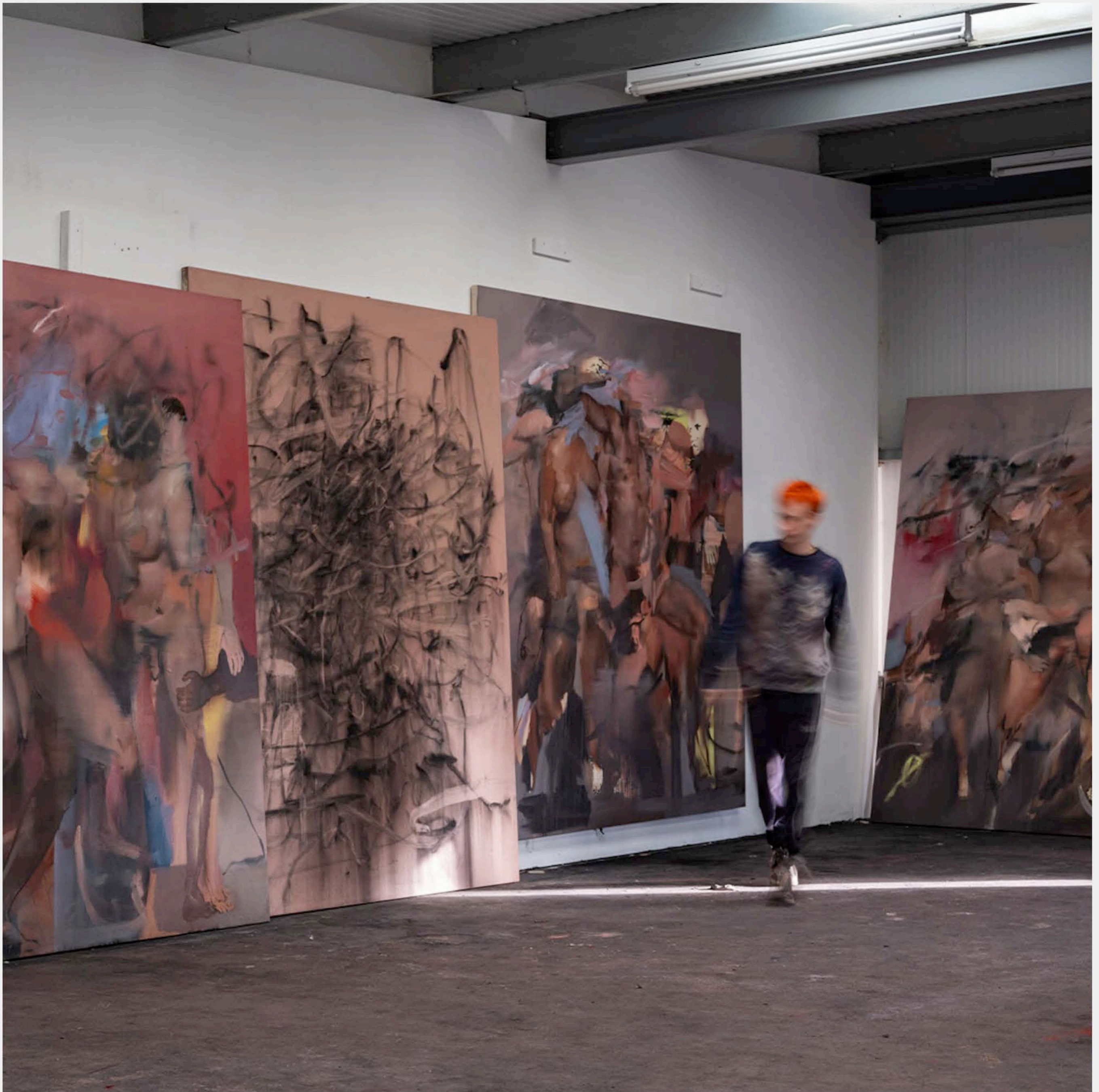


Rae Klein *Bodyguard*, 2024–2025 oil on canvas 80 x 80 in 203 x 203 cm

DOUBLECROSS, Rae Klein's fourth solo exhibition with Nicodim and her second at the gallery's flagship Los Angeles location, is a visual palindrome of existential riddles imbued with a quiet, primal tension—shame from after the Fall perforated with moments of serene enlightenment. These are paintings from a freshly exploded consciousness, an ethereal, eyes-half-opened state somewhere on the spider's thread between Heaven and Hell.

The recursive, dreamlike renderings of chandeliers, dogs, and women with faces obscured by distorted household items may read the same both forwards and backwards, but each scan pulls forth another treacherous, nay, intriguing landscape of unanswerable questions and choices to be made and reconsidered. In the larger-than-life scaled *I Am Overcome*, two near-identical chandeliers hang from nowhere in a vacuum. From afar, the chandeliers appear to be articulated with precision, but their branches blur, dissipate, and merge together on closer inspection. They are there and they are not, what was the question?

Hauser & Wirth – George Rouy – *The Bleed Part II* Opens February 18th



Studio view George Rouy 2024 © George Rouy Courtesy the artist, Hannah Barry Gallery and Hauser & Wirth Photo: Damian Griffiths

Hauser & Wirth Downtown Los Angeles will host 'The Bleed, Part II,' British artist George Rouy's first US solo exhibition with the gallery. Following upon Rouy's recent London presentation, this 'second chapter' will feature all new works extending his exploration of human mass, multiplicity and movement. In works characterized by a distinctive dynamism, Rouy captures essential experiences of contemporary life—desire and vexation, the urge to connect frustrated by alienation—to address emotional extremities in a globalized, technologically-driven age.

The exhibition will be accompanied by the US premiere of 'BODYSUIT,' a collaborative creation between Rouy and internationally acclaimed choreographer Sharon Eyal.

David Zwirner – Lisa Yuskavage – Opening February 18th



Lisa Yuskavage, Painter Painting, 2024 (detail)

David Zwirner to present an exhibition of new paintings by artist Lisa Yuskavage, on view at the gallery's 606 N Western Avenue location in Los Angeles. This will be the artist's ninth solo exhibition with the gallery and her first in Los Angeles in thirty years.

One of the most original and influential artists of the past three decades, Yuskavage creates works that affirm the singularity of the medium of painting while challenging conventional understandings of genres and viewership. Her rich cast of characters and their varied attributes are layered within compositions built of both representational and abstract elements in which color and light are the primary vehicles of meaning.

Lisson Gallery - Kelly Akashi - Opens February 19th



For her first exhibition with Lisson Gallery, Kelly Akashi presents a number of new bodies of work featuring glass, earth, stone and bronze elements, incorporating both found and uniquely processed materials. These are variously hung from the ceiling and lit from below, or else installed among a landscape of stone and marble sculptures mounted on Corten steel pedestals, creating a singular and associative environment with its own circular ecosystem, rich with the possibilities of making, remaking and unmaking.

Intimate groupings of objects are dispersed across several Corten steel plinths and tables, some seemingly placed at random, others forming concatenating configurations between carved and rough-hewn pillars and wedges of marble, as well as cast body parts and delicately hand-blown glass flowers. This mode of display mimics natural occurrences, perhaps of hands touching rock or plants growing out of cracks in the ground. Yet nearly every other object has somehow undergone an intense, perhaps labor-intensive transformation. This could have been through the cutting and shaping of many strata of alabaster, soapstone or onyx, or perhaps through an uncanny material alteration – changing skin for metal or stem for crystal – while other pieces invoke curious juxtapositions, say, an organic entity sprouting from a bronze cast of the lower part of the artist's face.

Grid-like holes have been meticulously drilled into the surface of partially polished fragments of marble that serve as substructures for gardens of protruding glass rods topped with flowers, leaves and other organic forms. But here, Akashi nods to the artifice of their own making, in some cases keeping the miniature scaffolding she employs to construct such delicate glass forms. The geometric armature encasing each formal object becomes an integral part of the composition itself. Further proof of her virtuosic skill in glassmaking, Akashi presents an exceptionally elaborate glass sphere made from finely latticed borosilicate glasswork, its detailed and delicate structure seemingly impossible in its complexity and ethereal nature.

Draped over the oxidized Corten steel surfaces are a number of Akashi's grandmother's lace doilies, which recently came into her possession. While these might suggest traces of the personal, domestic and emotional narratives attached to such heirlooms, something the artist is known to do, they also contain the universal truth of familial lineage, of the passing down of knowledge and the unavoidable, constant inheritance of history.

Karma - Woody De Othello - *Tuning the Dial* - Opens February 19th



Karma presents *Tuning the Dial*, Woody De Othello's first exhibition in Los Angeles. For *Tuning the Dial*, Othello creates an offering for reflection through an immersive installation of ceramic and bronze sculpture, works on paper and canvas, light, sand, and a commissioned ambient soundscape titled *Vire Sab*—"turning sand" in Haitian creole—by Othello's frequent collaborator Cheflee. The title of the show is inspired by the invisible frequencies that we carry in our emotions as humans. "Emotion is energy in motion," explains Othello, "felt rather than seen, almost like wave lengths or sound reverberations." As visitors navigate the installation's multiple elements, they are encouraged to participate in a collaboration between body and environment that recalibrates their internal compass, tuning the emotional dial.

Upon entering the exhibition, viewers encounter three bronze sculptures of hands, ears, feet, horns, and speaker cones that blur the line between the human figure and sonic technology. Morphological and linguistic connections between instruments and the body—ears and drums, horns and necks—manifest as visual puns and slippages. *inner knowing* (2025) is a totemic stack of interwoven appendages topped with an open palm adorned with a single listening ear. The curving necks of the horns in *Involution* (2025) reach down to the pedestal before swerving up and snaking around each other, while in *Capacity* (2025), speaker cones branch off like limbs from a central trunk. Here, Othello advocates for a collapse of any distinction between seeing, hearing, and feeling; for an emphatic openness to the emotions of the other; for an experience of art that informs a new sensitivity to messages from an invisible realm. Like the ritual objects of the Dogon that are among his many inspirations, these works are imbued with energy that transcends the earthly realm. Cheflee's soundscape of flutes, percussion, and synthesizer softly circling around each other amplifies the viewer's awareness of the connection between visuality, corporeality, and the sonic.

Ehrlich Steinberg – Tenant of Culture *Science and Worms*– Opens February 21st



Tenant of Culture, Deadstock, 2018, Made in collaboration with Marko Bakovic Recycled shoes, leather, thread Dimensions variable; each shoe 19 x 10.25 x 3.5 in. (48 x 26 x 9 cm)

Ehrlich Steinberg to present *Science and Worms*, a solo exhibition by Amsterdam-based Dutch artist Tenant of Culture which runs February 15th – April 5th 2025. The exhibition includes two new series of sculptures exploring the history and production of garment making, and the institutional practices of fashion storage, archives and maintenance. This will mark the artist's first solo exhibition at a commercial gallery in the United States and coincides with the artist's first US institutional solo exhibition at The Contemporary Austin in Texas which runs January 31 – August 3 2025. The artist was previously included in Ehrlich Steinberg's inaugural exhibition *Atavism for the Future* in 2023.

Tenant of Culture is the artistic practice of Hendrickje Schimmel. Existing somewhere between sculpture and product, Tenant of Culture's work engages with ideas of preservation, the archive, transient trends and flux. Altering existent and found garments, Tenant of Culture makes restitched, destroyed, un/wearable and transformed objects. Re-contextualising these objects, the artist creates paradoxical hybrids that suggest the implicit potential for both their destruction as well as transformation.