

[Wood at Gagosian Gallery](#)

[Wood at David Kordansky Gallery, Los Angeles](#)

Artist Resources – Jonas Wood (American, b. 1977)

Over the course of 2009, Wood participated in a [project organized by the Hammer Museum in LA](#), his first solo museum exhibition in the states, for which he painted a new series of abstracted still lifes that built on previous images of potted plants and domestic scenes.

Wood saw increasing recognition between 2013 and 2015, with solo exhibitions at [Anton Kern Gallery](#) and the [Lever House Collection](#), the first collaborative shows with his wife in [New York](#) and [Hong Kong](#), and interviews about [his practice](#) and the [life that inspires his work](#).

An extensive monumental still life [adorned the exterior façade of LA’s Museum of Contemporary Art](#) for a year in 2017, bringing Wood’s dynamic, vivid representations of plants and ceramics in a series of mural panels that wrapped around the iconic building. New landscapes and still lifes by Wood also filled all [three galleries at David Kordansky’s Los Angeles space](#) in 2017.

Museum Voorlinden debuted [Europe’s first dual exhibition](#) of Wood and his wife, ceramicist Shio Kusaka, in 2017. Though the couple maintains their own independent practices, they share a studio, and their work influences each other as Wood frequently incorporates Kusaka’s handmade vessels – which build on traditional Japanese and American modernist motifs – into his paintings.



Wood, 2017

Photography: Steven Perilloux



Jonas and wife Shio Kusaka, 2015
Photography: Dickson Lee

Gagosian debuted [Wood’s first solo print exhibition](#) in 2018 with 50 prints produced since 2004. [Wood spoke with Art in Print](#) about the exhibition, how printmaking informs his painting practice, and his own print house – WKS Editions. “I started realizing that etching and mark-making came into my paintings,” Wood explained. “After that I started to realize that the way I painted was almost an accumulation of different printing methods... [that printmaking] really synced up with my sensibility and how I see things.”

[The Dallas Museum of Art](#) presented Wood’s largest museum exhibition in the United States in 2019 with 33 vivid paintings tracing 13 years of work.

“There’s so much more to art than just what it ends up aesthetically looking like or feeling like. There’s a whole production process behind it. In my case, I have a pretty elaborate production process. And I think that there’s a lot of value in seeing things from a different perspective,” Wood shared in a [conversation with Artspace](#) in anticipation of the 2019 release of the artist’s [first monograph](#) from Phaidon.

“Painting is some form of therapy, or release, I think that’s how it started even when I was younger. Painting was a way of getting through,” reflected Wood in a [2019 video interview](#) about his studio practice and working in LA.

In Spring 2021, [Pace Prints in New York](#) showcased a suite of woodcuts in the style Ukiyo-e Japanese woodblock prints, made during a two-year residency in which Wood worked closely with Master Printer Yasu Shibata. Each of the *Four Landscapes* were hand inked with up to 73 individual colors, bringing to life close personal memories and family photographs previously explored in painting and other media.

Jonas Wood (American, b. 1977)
Untitled (Drawing Rally), 2011
Oil and acrylic on canvas

Private Collection; L2024:96.1

Jonas Wood often works from photographs, creating scenes of ordinary objects that blur fiction and reality. His simplified patterns and flattened, blockish style offer intimate studies of everyday life that are both imaginative and relatable. **Untitled (Drawing Rally)** features some of Wood's favorite motifs from his home studio – potted plants, furniture, and geometric architecture – juxtaposed with a painting-within-the-painting of Adam and Eve with the Tree of Life. The artist once said: “I have deep emotional connection to most of the places I select to paint.... There is a personal nostalgia I can feed off.... I know there are powerful emotions, and I use that as fuel.”

On view January 15 – April 20, 2025





Jonas Wood (American, b. 1977)

Landscape Pot 1, 2014

Oil on canvas

Private Collection; L2024:50.1

Jonas Wood works primarily from photographs to paint colorful scenes of everyday objects such as plants, ceramic vessels, and sports memorabilia. **Landscape Pot 1** is part of a series that combines these subjects by pairing a plant clipping with a landscape scene on its pot. In this painting, the towering stems in the artist's signature blocky style are mimicked by the radio towers depicted on the vessel. The plant and its pot exemplify Wood's approach to abstraction, which he describes as "refined, simplified forms of just shape and color with only a touch of representation." His work blends a pleasingly deadpan, no-nonsense style with a sense of humor so dry it's easy to miss altogether: who, for example, would put a picture of a hillside radio tower on a pot?!

On view August 22 – November 24, 2024

Jonas Wood (American, b. 1977)

Large Clip Painting. 2014

Oil and acrylic on canvas

Private Collection; L2023:21.1

Jonas Wood is perhaps best known for his lush interior scenes that feature objects such as plants, ceramic vessels, and sports memorabilia. Working primarily from photographs, Wood's paintings offer a glimpse into the artist's everyday surroundings. **Large Clip Painting** is a close study of a plant clipping in Wood's flattened, blockish style. However, the sheer scale of the work allows the usually small plant to tower over humans. The artist said: "I wanted it to feel like this plant was so much larger than a person that it would sort of engulf the viewer."

On view October 18, 2023 – January 21, 2024





Jonas Wood (American, b. 1977)

Bromeliad Still Life, 2021

Oil and acrylic on canvas

Private Collection; L2021:124.2

Born and raised in Boston, Jonas Wood often works from photographs, painting scenes of everyday objects such as plants, ceramic vessels, and sports memorabilia. **Bromeliad Still Life** is one of the artist's lush interior scenes. On the right, a thriving *cryptanthus bromeliads* houseplant takes the first prize in a growing contest. Second prize goes to the *aechmea chantinii* on the shelf above. Bromeliads are a frequent subject in Wood's work; the plants are known for their adaptability and resiliency in the home. After eighteen months of life in quarantine, Wood's 2021 still life is a reminder of the intimate domestic space we share with a variety of living organisms.

On view October 13, 2021 – January 16, 2022

Jonas Wood (American, b. 1977)

Red Studio Pot. 2014

Oil and acrylic on canvas

Private Collection; L2021:15.1

As a multi-media artist with interests in traditional painting genres such as portrait and still life, Jonas Wood credits his inclusive practice to a diverse set of influences including mid-twentieth-century Belgian painter René Magritte, contemporary British artist David Hockney, and the artist's wife, ceramicist Shio Kusaka, with whom Wood shares studio space. Wood gravitated toward still life as he developed a professional career after receiving his MFA from the University of Washington, attracted to the genre as a field in which painters could "really prove themselves." As he reflected in 2019, Wood approached



Henri Matisse, *The Red Studio*, 1911

his wife's handmade objects as a medium "almost ready-made for still lifes. It just made it even richer and more intense for me, and a perfect platform to get the energy out." In **Red Studio Pot**, Wood delivers an immersive interior scene contained within and upon the surface of a vibrant red pot that pays homage to another critical influence—Henri Matisse—in the recreation of the French artist's 1911 painting, *The Red Studio*



On view April 28 – August 1, 2021