

[Yuskavage Artist Website](#)

[Yuskavage at David Zwirner Gallery](#)

[Yuskavage at Greengrassi Gallery](#)

Yuskavage's [first solo museum survey exhibition](#) was at the Institute of Contemporary Art in Philadelphia in 2000.

In 2011, Yuskavage had her second museum show in Europe at the [Royal Hibernian Academy, Dublin](#) as part of the larger Dublin Contemporary exhibition.

Lisa Yuskavage: The Brood was the artist's first major solo exhibition in the United States in fifteen years. The exhibition was organized by the [Rose Art Museum](#) at Brandeis University in 2015 and traveled to the [Contemporary Art Museum, St. Louis](#) the following year. Watch an [artist talk](#) she gave in conjunction with the St. Louis iteration and read an [interview](#) with Todd Solondz upon the opening of the exhibition at Brandeis.

In 2015, Yuskavage participated in the Metropolitan Museum of Art's [The Artist Project](#), an online series where the Met asked artists to respond to its encyclopedic collection and "choose individual works of art or galleries that spark their imaginations." Yuskavage selected Édouard Vuillard's [The Green Interior \(1891\)](#).

Read an interview in the Paris Review with Thomas Gebremedhin, ["Good World to Be In,"](#) in which the artist discusses painting, proverbs, and Grindr.

Read Art in America's ["In the Studio"](#) series with Yuskavage: "I've come to experience art like a séance. Over time you can meld minds with artists: you laugh and feel their humor, or you are shocked by their sadness and grief."

Watch an [artist talk](#) given by the artist for GrassRoots Community Network, the country's first and oldest community cable television station.

In 2020, the [Baltimore Museum of Art](#) and the [Aspen Art Museum](#) co-organized *Lisa Yuskavage: Wilderness*, looking "beyond the eroticism of the figure to the fantastical nature of Yuskavage's landscapes." Read an article and artist's questionnaire in the New York Times upon the opening of the exhibition, ["A Painter Who Wants Art to Shock."](#)

"I've always sensed that I'm the kind of artist that a lot of people think they know everything about." Read a 2021 article and interview in [Apollo Magazine](#) by Jonathan Griffin.

Read Yuskavage's [moving account](#) of supporting a friend through an AIDS diagnosis and related death in the late 1980s and early 1990s. In 2021, the artist contributed a painting to a sale of contemporary art to benefit the New York City AIDS Memorial.



Yuskavage, c. 2017
Photograph: Jason Schmidt



Yuskavage in her studio, 2014
Photograph: Stephanie Diani

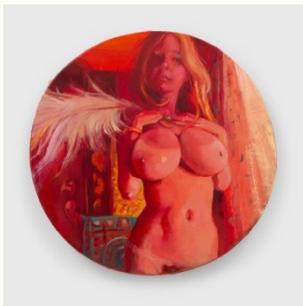
Lisa Yuskavage (American, b. 1962)

Butt Tondo, 2021

Oil on linen

Private Collection; L2022:109.1

“I wanted to paint pictures of people.... I want to tell stories about people and their feelings and emotions.” Lisa Yuskavage is a figurative painter known for pushing the boundaries of the genre and blurring lines between sacred/profane and high/low expression. Her female subjects are often depicted as fleshy, voluptuous figures in sensual situations; as both subjects and objects, Yuskavage’s figures simultaneously challenge and embrace notions of “the gaze.” **Butt Tondo** takes its inspiration from the Renaissance technique of creating circular canvases termed *tondos*. Instead of historical imagery, however, the artist depicts an intimate moment in today’s everyday life. The painting was originally displayed with its sister painting, *Tit Tondo*, when they were both on view at Frieze London 2022.



Lisa Yuskavage
Tit Tondo, 2021
Oil on linen



On view January 25 – April 30, 2023



Lisa Yuskavage (American, b. 1962)

Triptych, 2010-2011

Oil on linen

Private Collection; L2021:142.1a-c

Figurative painter Lisa Yuskavage is known for her provocative images of soft, fleshy, voluptuous subjects in sensuous situations. Her recent paintings place groupings of figures in surrealistic panoramic landscapes. The centerpiece of **Triptych** is a woman lounging on a beachside bench, knees up, with her exposed crotch framed by her legs and casually discarded dress. Another bikini-clad woman relaxes in the water to her left, looking out to sea while sucking on a lollipop. To the right, a group of six women in ankle-length skirts approach the beach with platters of food. The stark juxtaposition of women – from soft-porn sirens to somber puritans – speaks to the realities of navigating the stereotypical (art) world as a woman. According to the artist: “The beauty of being a painter is that I get to create a world, and you don’t have to buy it. What matters is that I buy it, and that I stick to it.”

On view June 8 – September 11, 2022