

[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)

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*



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