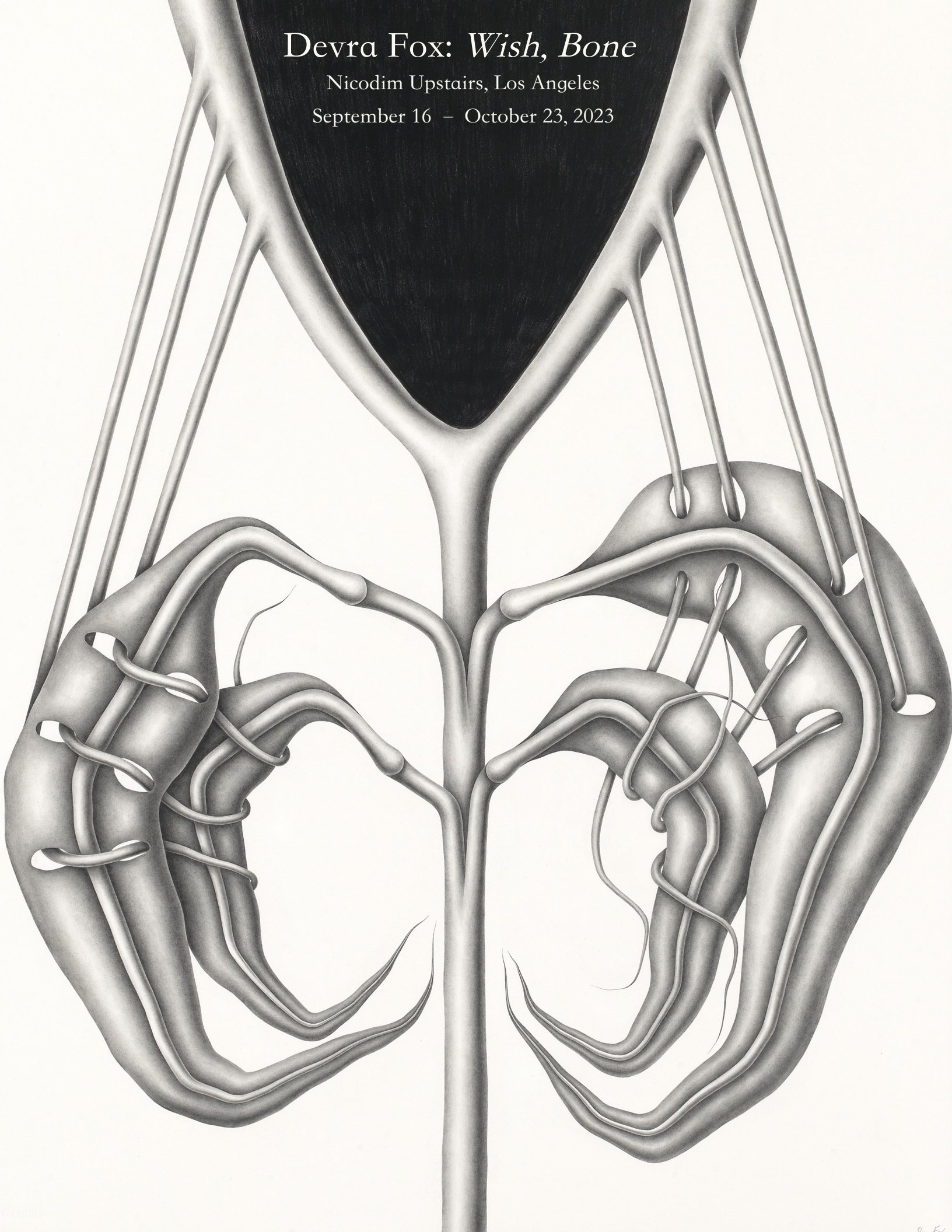


Devra Fox: *Wish, Bone*

Nicodim Upstairs, Los Angeles

September 16 – October 23, 2023



Devra Fox: Wish, Bone focuses on the notion of containment. Fox's drawings have always sought to express likeness without the presence of a physical body, though in this exhibition, the idea has shifted from the specificity of an individual subject to a looser, nuanced idea about what can be held within a body or vessel. For Fox, the universality of plant life, and shapes found in the study of botany, physiology, and anatomy, act as this vessel, expressing what has become known as the artist's signature visual terminology.

Trained initially as a printmaker, Fox has always appreciated the dynamism and possibility of paper as a medium. Because of its unforgiving quality that demands precision and delicacy, the immediacy of paper forces Fox to adapt as she creates her drawings, understanding that her practice is often dictated by both the breadth and limitations of the surface. Graphite, Fox's additional chosen medium, is a highly malleable material by contrast, that contains within its monotone a breadth of opacities. At its darkest dark, the element feels impenetrable, though its lightest light can be airy and porous. Fox explores the chromatic possibilities of graphite in *Wishbone* (2023) and *Held at the Hips* (2023), where large voids anchor willowy branch, leaf, and bone-like forms that emerge from a center chasm.

Orbs, fingers, petal motifs, and leaves recur in Fox's drawings, and she frequently morphs these shapes through various treatments, pushing them to their limits. However in these works, the artist makes direct references to the human body, expanding her vocabulary to break open some of the forms she returns to time and again. Elaborating on shapes found in scientific renderings of female reproductive systems, the drawings reflect where the artist finds herself personally, in her mid-30s. This is especially potent in her series, *Waiting Landscape* (1, 2, and 3). The physiological and metaphysical cycles she is currently experiencing, though they have always found their place in her practice in one way or another, have recently become more top of mind.

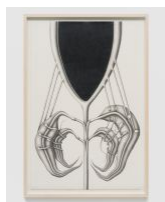
The links between plant life and the human body reflect themselves in the biological cycles and transitions we move through both in interior and exterior ways, and the title of the exhibition, *Wish, Bone* further articulates this complex. Fox's mother was an avid collector of wishbones (in addition to wind up toys, tiny spoons, masks, candlesticks, miniature chairs, and more). These items took on greater import after she passed away, and Fox began to explore a means to visually express even a sliver of that significance in her work. She thus became interested in cultural or religious objects whose importance is linked to their representation or even containment of a physical body. Reliquaries (containers that hold a body fragment belonging to a saint or otherwise holy person) or milagros (objects that are physically shaped like a body part and used as a token of gratitude or prayer for healing), come to mind. Wishbones fall into this category, articulating both our connection to a base animal form, a bone, linked with a very human tendency to put faith in the supernatural, a wish.

Devra Fox (b. 1989, Seattle) received her BA in Studio Art from Bard College and MFA in Visual Art from Columbia University. Fox participated in residencies at Pocoapoco, The Women's Studio Workshop, The Vermont Studio Center and Kala Art Institute. Fox's work has been exhibited in numerous shows nationally and internationally. Recent exhibitions include: *Wish, Bone*, Nicodim Upstairs, Los Angeles (2023, solo, forthcoming); *Limbs*, Hesse Flatow, New York (2023, solo); *Immaculate Heart of Margaritaville* curated by Devendra Banhart, Nicodim, Los Angeles (2023); *Devra Fox & Victor Levai: A Root, A Rock*, Bimbam Gallery, Paris (2023); *Inagural Group Show*, Hashimoto Contemporary, San Francisco (2023); *NBB Paperworks+III*, NBB Gallery, Berlin (2022); *Body Root*, Sarah Brook Gallery, Los Angeles (2022); *YOU ME ME YOU*, Nicodim, Los Angeles (2022); *Null Protocol*, Gallery Func, Shanghai (2022); *Stranger Things*, Here Gallery, Pittsburg (2022); *Le-Corps Paysage*, Bim Bam Gallery, Paris (2022); *Friends & Family*, Hashimoto Contemporary (2022); *Graphite Stew*, Upper Market Gallery (2022); *The Entelechians*, Ruschman, Chicago (2022); *More Than Words Can Say*, Jeff Marfa, Marfa (2022); *Stem*, Hesse Flatow, New York (2021, solo); *Imagining Reality*, Future Reality, Berlin (2021); *Seeded*, Test Site Projects, Las Vegas (2021); *Glyphadelphia* curated by Carl D'Alvia, Hesse Flatow, New York (2021).

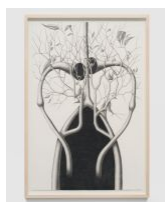
Devra Fox: Wish, Bone is the artist's first solo exhibition with Nicodim.

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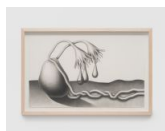
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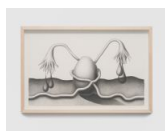
Devra Fox
Held at the Hips, 2023
graphite on paper
101.60h x 66.04w cm
40h x 26w in



Devra Fox
Wishbone, 2023
graphite on paper
101.60h x 66.04w cm
40h x 26w in



Devra Fox
Waiting Landscape 1, 2023
graphite on paper
40.64h x 66.04w cm
16h x 26w in



Devra Fox
Waiting Landscape 2, 2023
graphite on paper
40.64h x 66.04w cm
16h x 26w in



Devra Fox
Waiting Landscape 3, 2023
graphite on paper
40.64h x 66.04w cm
16h x 26w in



Devra Fox
Linked Agreement, 2023
graphite on paper
101.60h x 66.04w cm
40h x 26w in

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Devra Fox
Cyclical, 2023
graphite on paper
91.44h x 66.04w cm
36h x 26w in



Devra Fox
Traverse (right), 2023
red lead on paper
101.60h x 66.04w cm
40h x 26w in



Devra Fox
Traverse (left), 2023
red lead on paper
101.60h x 66.04w cm
40h x 26w in



Devra Fox
Swell, 2023
graphite on paper
76.20h x 60.96w cm
30h x 24w in

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Devra Fox

° Lives and works in San Francisco

Education

2016 MFA, Columbia University, School of the Arts, New York

2012 BA, Bard College, Annandale-on-Hudson, New York

Solo Exhibitions

2023 *Wish, Bone*, Nicodim Upstairs, Los Angeles

Limbs, Hesse Flatow, New York

2021 *Stem*, Hesse Flatow, New York

Object Botanical, L'editions, Los Angeles

Selected Group Exhibitions

2023 *Immaculate Heart of Margaritaville*, curated by Devendra Banhart, Nicodim, Los Angeles

Inaugural Minnesota Street Project Exhibition, Hashimoto Contemporary, San Francisco, CA

A Root, A Rock, Bim Bam Gallery, Paris, France

NBB Paperworks + III, NBB Gallery, Berlin, Germany

Body Root, Sarah Brook Gallery, Los Angeles, CA

Null Protocol, Gallery Func, Shanghai, China

2022 *YOU ME ME YOU*, Nicodim, Los Angeles

Stranger Things, Here, Pittsburgh

Graphite Stew, Upper Market Gallery, San Francisco

Friends and Family, Hashimoto Contemporary, San Francisco

The Entelechians, Ruschman, Chicago

More Than Words Can Say, JEFF MARFA, Marfa

Slow Songs, Quappi Projects, Louisville

2021 *The Cabinet at Someday Gallery*, Someday Gallery, New York

Elm Foundation Fundraiser, Elm Foundation, Brooklyn

Imagining Reality, Future Gallery, Berlin

Glyphadelphia, Hesse Flatow, New York

Seeded, Test Site Projects, Las Vegas

Flat File at OyG: 2021 Exhibition Program, Ortega y Gasset Projects, Brooklyn

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Curatorial and Other Projects

- 2023 *Art and Voices*, New York (forthcoming)
2022 *At the Table*, New York
2018 *The Erased Rauschenberg*, New Inc / New Museum, New York

Selected Press

- 2022 Abby Schultz, "Christie's Spotlights Diversity in the Asian Diaspora in a Selling Exhibition" Barron's, June 30, 2022
Shreya Ajmani, "AT THE TABLE WITH CHRISTIE'S", MASH, June, 2022
Stella Cai, "Christie's 'At the Table' exhibition showcases AAPI artists", SupChina, July 15, 2022
Justin Kamp, "What Sold at New York Art Week 2022," Artsy, May 9, 2022
- 2021 "#10 Talk Talk Talk: Visual Arts During Pandemic," Interview, Korean Association of New York Artists (KANA NYC), February 10, 2021
- 2019 "A Pocket Guide to Painting at SPRING/BREAK Art Show." Two Coats of Paint, March 9, 2019
Jiwoo Kim and Jennifer Lee, "[SYC Artist #3] Ho Jae," KANA NYC, February 8, 2019
- 2018 David Alm, "'Erased Rauschenberg' Sells for \$21,000," Forbes, March 21, 2018
"Place your ad here," The Art Newspaper, March 9, 2018
Katherine McGrath, "Why This Artist Intentionally Destroyed a Famous Work of Art," Architectural Digest, March 8, 2018
Tim Teeman, "The Artist Destroying a Robert Rauschenberg Print—To Save Art," The Daily Beast, March 4, 2018
Claire Yoon, "Artist Auctions a Rauschenberg Print Completely Covered in Ads," Hyperallergic, March 2, 2018
Sarah Cascone, "This Artist Sold Ads to Cover a Robert Rauschenberg Work. Now He's Auctioning It Off for \$20,000," Artnet, February 28, 2018
James Dennin, "Why this conceptual artist is raising \$10,000 to buy and destroy an iconic piece of art," Mic, February 1, 2018
Ann Quito, "An artist is destroying a signed Rauschenberg—to save art," Quartz, January 15, 2018
Sarah Cascone, "This Artist Wants to 'Erase' a Robert Rauschenberg Print by Selling Ads to Cover It," Artnet, January 10, 2018
Soo Bin Lee, "artist interview" Unpluggedbaba, January 10, 2018
- 2013 Jane Kenoyer, "Ho Jae Kim's Subdued Emotionally Provocative Paintings," Hi Fructose, September 11, 2013

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Public Collections

JP Morgan Chase Art Collection
Morgan Stanley Collection

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