Anthony Cudahy

January 15 – February 27, 2027
54 White Street, New York, NY (US)

The purpose of a flood, a wet summer, a wildfire sun red as maple grown into the chain link afterimage, a feeling like a horse with two faces, a family dog, a mom's teenage past, a door on both sides, a bad miracle, a false spring & a true fall, life, sex, death, a hero set out where the circle starts to resemble a dream that you just had you have to wake up from to remember, a quilting of comets sewing with light, a horizon that's disappearing us, a working animal, an answering machine, a love is to fill the corners.



Anthony Cudahy | Detail, *Motherchild Janushead (Jaci and Sasha)*, 2026

GRIMM is pleased to announce a solo exhibition of new paintings and works on paper by Anthony Cudahy, on view at the New York gallery from January 15 to February 27, 2027.

Using the figure as a site of imaginative association, Cudahy entangles the personal and the allegorical, conceptually exploring familial bonds and image lineages. Spirals, sunflowers, and swirling staircases recur throughout Cudahy's vibrant topographies, their forms folding one plane into another and evoking cycles of creation and renewal. As a nexus point, the spiral recalls the structure of a DNA helix, bringing these symbolic structures into relation with familial inheritance.

Janus, the ancient Roman god, looks in two directions at once, guardian of entrances and exits. He presides over the thresholds between one space and another, one time and the next: the beginnings of human life, the inauguration of new historical ages, the passage across a boundary. In *Motherchild Janushead (Jaci and Sacha)*, the figures of Cudahy's close friend Jaci and her son Sacha evoke this two-faced image, their distinct identities merging into an amalgam, with bodies that appear to belong to either figure. A detached doorknob, one object with two sides, recurs as a related symbol, while staircases connect separate floors, linking spaces that remain distinct. In these paintings, the imagery of inheritance and memento mori become a way to consider familial lineage, as it unfolds across generations, contrasting the propagation of images and the desire to leave traces of oneself beyond one's lifetime.

Thinking of the most stripped-back and fundamental narrative structures, Cudahy focuses a cycle of paintings on the four seasons, their familiar rhythms unsettled by climate change.

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False springs, in which flowers bloom prematurely before snowfall returns, and wildfire suns register the disorientation of seasonal patterns shifting within a single lifetime. Wildfire, with its capacity for both destruction and renewal, also evokes the apocalyptic symbolism that threads through these cycles. Cudahy imagines the fugue cycle existing in the world of Joy Williams's 2021 post-apocalyptic novel, *Harrow*; the suite's recurring motifs mutate across the paintings, each season occupying an unstable position within the cycle. It is a consideration of how the seasons, once familiar measures of time, like an outstretched metronome of a heartbeat, have become progressively unpredictable within the span of a single lifetime.

The associative logic of dreams parallels the cyclical structures of seasons, as temporal distinctions dissolve; past and present continually bleed into one another. Jungian notions of the collective unconscious offer a framework for Cudahy's archetypal patterns that are embedded in the psyche, through which individual experience connects to shared mythologies. A snake, a comet, or a spiral may carry associations that exceed any singular interpretation, their meanings shifting as they encounter other images. The white horse, which Cudahy associates with David Lynch, enters *Marley's dream (enteroliths)*. A scene quoting one of William Blake's final, unfinished Purgatory drawings, sleeping figures and a watchful presence unsettle the boundary between dream and waking. Cudahy's fascination with equine enteroliths—intestinal stones whose concentric rings resemble those of a tree—further complicates the horse as an image, recasting the pearl's associations with beauty through a grotesque process of organic accumulation. Familiar figures and forms emerge in altered configurations, at times suggesting a solipsistic world in which images continually fold back upon themselves, opening onto associations that remain unresolved.

The title of this exhibition is a poem written by New York-based writer Paul Legault in response to the paintings.



Anthony Cudahy in the studio (2025) | Photo: Ian Lewandowski

About the artist

Anthony Cudahy (b. 1989 Ft. Myers, FL, US) received his MFA from Hunter College, New York, NY (US) in 2020. His solo exhibition *Spinneret* debuted at the Ogunquit Museum of American Art, ME (US), and travelled to the Green Family Art Foundation in Dallas, TX (US) in 2024, accompanied by a dedicated publication. Cudahy held his first solo museum exhibition in 2023, titled *Conversation*, at the Musée des Beaux-Arts de Dole in France. His work has also been included in numerous international group exhibitions.

His work can be found in collections of the AkzoNobel Art Foundation, Amsterdam (NL); Baltimore Museum of Art, MD (US); Cantor Arts Center at Stanford University, CA (US); Dallas Museum of Art, TX (US); The David and Indre Roberts Collection, London (UK); Green Family Art Foundation, Dallas, TX (US); The Hort Family Collection, New York, NY (US); Institute of Contemporary Art, Miami, FL (US); Kunstmuseum, The Hague (NL); Les Arts au Mur Artothèque de Pessac (FR); Museum of Contemporary Art North Miami, FL (US); Musée d'art Moderne de Paris (FR); The New York Historical, NY (US); Speed Art Museum, Louisville, KY (US); and Stedelijk Museum, Amsterdam (NL), among others.