

los angeles
DESIGN WEEK/END

O U R J O Y I S

R E S I S T A N C E

Our Joy Is Resistance

brings together a collection of contemporary artists whose work fosters an insistence on wonder, expanding the mind and nurturing the spirit.

Everyone deserves the pleasure of leisure, the permission to explore joy, and the radical act of simply being present with something beautiful.

Our Joy Is Resistance
is commissioned by Los
Angeles Design Week/
end for its Third Edition
of programming, in
partnership with
Alabaster.



A LETTER
FROM THE
CURATOR

In the months leading up to show launch, I found myself deeply reflective on the persistence of wonder, its place in my life, and in the communities and spaces around me here in Los Angeles. What began as a fervorous practice of seeking out joy, then cultivated an appreciation within me for the sublime, and has now led me to the deeply rooted belief that we must bear our souls to the world around us to truly awake.

Through *Our Joy Is Resistance* I aimed to explore an editorial approach to my own creative manifestations, bringing together a collection of contemporary artists whose works reflect a practice of sincerity. Recurring themes you'll find throughout the show surround duality, expansion, possibility, and a desire to find meaning in all moments, great and small.

The show at times aims to provoke, tease, and challenge its viewer's expectations of how to define joy, and where and who is afforded it. Here you will find the meeting of artists connected by an intangible thread of insistent wonder.

In a cultural moment too quickly defined by crisis and diminishment, these artists' aesthetic investigations of design radically foster an insistence on pleasure, playfulness and compassion. As it goes, lineage shapes my entrypoint to all things. Personal histories and the people I come from are what make life vibrant and meaningful. Thank you to those who have held me and lifted me up each step of the way.

CROWN OF THORNS, ASHER GILLMAN | 42" × 24" × 16"
5052 aluminum



HERMANDAD, CASA YSASI | 40" × 40" × 4-1/2"
walnut, yellow amate paper, acrylic, transformer, switch





LUDO RUG | HAMPI 06
AGNYA

Hand-dyed
New Zealand Wool
8' x 10'

@agnyaliving



LOVE STOOL
ALPER NAKRI

Wood (Claro Walnut),
Steel or Copper
40" x 35" x 24"

@alpernakri



ECHO
AMBER MULLER

Bronze
15 1/2" x 15 1/2"

@ambermuller

BALUCH, c. 1900
AFGHANISTAN

Wool
3.3" x 6.6"

@johnahmadrugs



MUSHWANI BALUCH, c. 1900
PERSIA

Wool
4.2' x 6.4'

@johnahmadrugs



ERSARI TURKOMAN, c. 1920
AFGHANISTAN

Wool
6.8' x 8.10'

@johnahmadrugs



LUDO RUG
HAMPI 06
AGNYA

Hand-dyed New
Zealand Wool
8' x 10'

@agnyaliving

Nayanika Sharma is an Indian designer and founder of AGNYA, a Los Angeles-based design studio exploring Indian craft and visual culture through a fresh, joyful lens. Sharma grew up surrounded by the work of her mother, a textile and interior designer in India for over four decades, and today the two collaborate on AGNYA's collections alongside family-run artisan workshops whose knowledge has similarly been passed down through generations. Her work is guided by what she calls "Good Chaos" — a belief in the beauty that emerges when influences that do not conventionally belong together are allowed to collide."

Ludo takes its starting point from the iconic board game found in homes across India — a familiar grid of color, competition and play. Its geometry is abstracted and layered with motifs drawn from the textile traditions of India's nomadic Banjara communities, then hand-knotted purely in wool by master artisans in Uttar Pradesh, bringing two distinct visual languages and ways of making into an unexpected conversation.





METROPOLIS I
ANGELA JOHNSON

Leather and Wood
20" x 24"

@norwegianwoodonline

IKIGAI XIII
BEA LADRÓN DE GUEVARA

Lapis lazuli pigment,
Belgian linen, walnut frame
24" x 30"

@ladron.de.guevara.studio



CROWN OF THORNS
ASHER GILLMAN

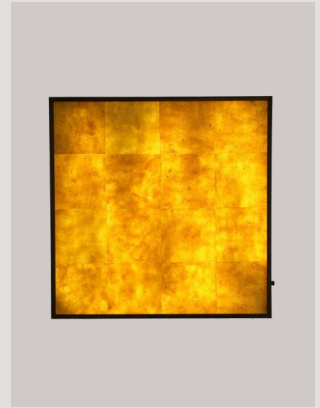
5052 aluminum
42" x 24" x 16"

@eeba.studio

HERMANDAD
CASA YSASI

Walnut, yellow amate
paper, acrylic, transformer,
switch
40" x 40" x 4-1/2"

@casa.ysasi



THE OFFERING
BAD TALENTS

Oil on panel, custom frame
12" x 12"

@bad_talents

AMBER LIGHT
CASA YSASI

53-1/4" x 5" x 2.5"

@casa.ysasi





TRACE IN SOFT
TAUPE IRIDESCENT
CINDY HSU ZELL

Ceramic, paint, resin,
pigment, maple frame
11" x 9" x 3-1/2"

@cindyhsuzell

Cindy Hsu Zell is a Los Angeles-based artist whose approach to art is shaped by a backdrop of nature and movement, as well as a deep curiosity about perception, color, and the ways we experience the world around us. Influenced by the atmospheric and sensorial qualities of the Light and Space movement, Zell's work considers how color, reflection, and shadow can make a form feel both tangible and elusive. Her work is held in private collections internationally and has been featured in Domino, Luxe, Dwell, and Surface.

A word from the artist: I make ceramic wall sculptures that explore gesture, memory, and surface. Some pieces rise from the wall in soft, curved forms shaped by gravity and touch, while others are built through layered applications of glaze, acrylic, resin, and pigment. Across both, reflective finishes catch and bend light, shifting between something tangible and something half-remembered. My practice comes from a need to preserve what I struggle to remember. I document my life through lists, archives, and notes, translating that impulse into physical form in the studio. The sculptural works hold small embraces in place, while the layered surfaces follow fleeting images that blur, dissolve, and reappear through the kiln. These works are my way of holding onto what would otherwise disappear.



PALOMA
CASA YSASI

10-1/4" x 7-1/8" x 3-1/4"

@casa.ysasi

INDISCRIMINATE
CLARISSE ABELARDE

Oil on Canvas
40" x 48"

@clarisse.artist



TRACE IN SOFT TAUPE IRIDESCENT
CINDY HSU ZELL

Ceramic, paint, resin, pigment,
maple frame
11" x 9" x 3-1/2"

@cindyhsuzell

FOR STRANGERS AND LOVERS
CODE STUDIO

Baltic birch plywood
46" x 19" x 18"

@codestudio.la



YELLOW
CINDY HSU ZELL

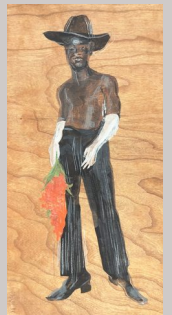
Glazed ceramic, maple frame
11" x 9" x 2"

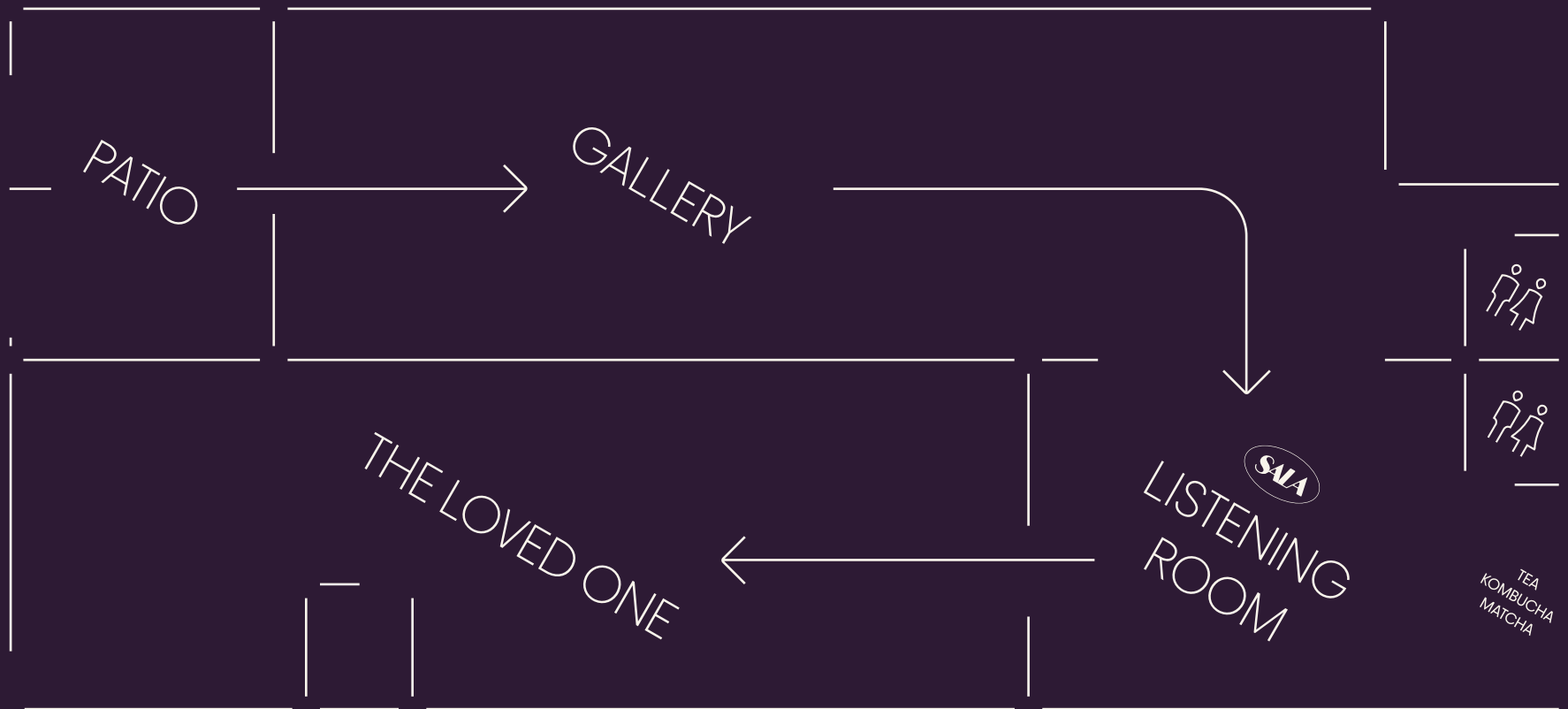
@cindyhsuzell

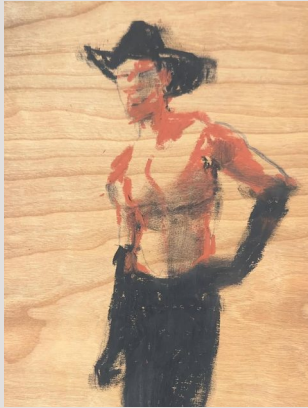
OUT WEST IN BLOOM
DEVYNN BARNES

Pastel, gouache and
watercolor on wood sheet
12" x 8"

@dev_inthepaint







OUT WEST UNEARTHED
DEVYNN BARNES

Pastel, gouache and
watercolor on wood sheet
12" x 8"

@dev_inthepaint

CASTLES
ANDI HILLMAN

Fused glass and iron oxide
10-1/2" x 7"

@getluckyglass



EYELET LAMP
EMILY HOLMES

Ceramic
13" x 9" x 9"

@emilyholmesceramics

GRASS CONSTELLATION
HAND + EMBER

5052 aluminum
42" x 24" x 16"

@hand_ember



DENIM LAMP
EMILY HOLMES

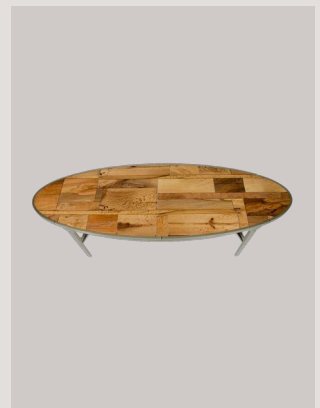
Ceramic
22" x 12" x 12"

@emilyholmesceramics

LASTAGE TABLE
KEITA DESIGN

Coast Live Oak nickel
plated aluminum
60" x 20" x 18"

@designbykeita



INDISCRIMINATE
CLARISSE ABELARDE

Oil on Canvas
40in x 48in H

@clarisse.artist

Clarisse Abelarde recently completed the Quinn Emanuel Artist-in-Residence program and is the founder of Nous-Ance Projects, an online platform for artist interviews, blogs, and annual exhibitions in Los Angeles. Her work has been featured in publications including Hyperallergic, Primary Magazine, and the City of Los Angeles Department of Cultural Affairs Calendar and Cultural Guide, and has been exhibited in galleries such as Superchief Gallery, Residency Art Gallery, Stay Gallery, and others throughout Los Angeles.

A word from the artist: My paintings begin with the body, as the first site where power is felt, negotiated, and sometimes reclaimed. My work treats the figure not as a fixed form but as a field of contested meaning, where shame, desire, agency, and visibility are constantly being written and rewritten. For women especially, the body has historically been a place where power is exercised by others. My paintings sit inside that tension without resolving it. The figures I make are not performing for a gaze. They are absorbed in their own experience, sometimes raw, sometimes tender, often both at once.

This connects to longer questions I carry about memory, displacement, and belonging. I grew up between cultures, and that experience of in-betweenness extended to the body itself, to questions of how identity is inherited, enforced, and slowly, imperfectly, made one's own. Painting is where I work through those questions. I build images slowly, layering and obscuring, letting the surface hold what language cannot. Ultimately this work is a feminist proposition: that to represent the body on one's own terms, from the inside out, where sensation and selfhood meet, is already an act of power.





MISMATCHED MIRROR
HANNEKE LOURENS

Walnut
18" x 18" x 2"

@hanneke.lourens



REFRACTIONS
JEN O'FARRELL

Bamboo charcoal pigment,
shellac resin in charred walnut
wood frame

@yenprofile



ADENTRO
JIMENA VELARDE-ALVAREZ

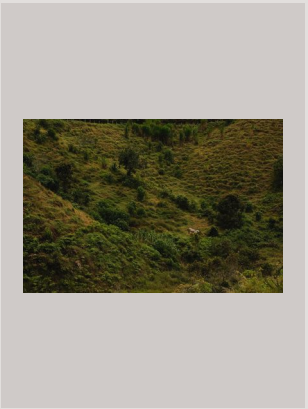
Walnut, found keyhole, graphite,
paper, light
10" x 6-1/2" x 6-1/2"

@jimenavelardea

LOMA ANTIOQUEÑA
JUAN JOSE MOTTA

Archival pigment print on
Canson Plantine rag
24-3/4" x 34-3/4" (framed)

@juanjose.gallery



HAVE YOU EVER BEEN TO PALESTINE?
SAJ ISSA

Print of oil on canvas
paper, walnut framed
16" x 20"

@saj_issa



PALOMA STOOL
KAITLYN QUITIQUIT

Stool: Handmade ceramic
tiles, MDF base, inabel
binakol tapestry fabric
14-1/2" x 14-1/2" x 17-1/2"

@hellaquiti





Oakland-based painter and visual artist Devynn Barnes calls on film and photography to inform a multi-dimensional body of work that feels cinematic. By melding documentation with artistic expression, they invite viewers to confront their own narratives, encouraging a collective awakening, communal (melanated) homecoming and admittance to our interconnected archives. Barnes' experience working with creative programs and artforms across music, film, technology, and design industries shines a light on the lasting power through which the influence of design and imagery shapes experiences and creates space.

A word from the artist: I explore Black consciousness, creative force, and imagination as sites of freedom. Using visual space as a generative terrain for imagining and inhabiting alternative realities beyond imposed constructs.

Out west in bloom

Devynn Barnes

Pastel, gouache and
watercolor on wood
sheet

12" x 18" (Framed)

@dev_inthepaint

Curatorial Reflections: Barnes' paints an imagined world that feels both familiar and abstracted. What strikes me most about the work is their approach to merging personal history and envisioned futures, bringing to life something that feels at once arresting and sublime.



OFFERING II
KRYSTAL CHANG

Stoneware, iron oxide
12" x 12" x 8"

@krystalchang

LIONES
LIZ IRACKI

Acrylic on Canvas
30" x 30" x 1.5"

@liz_iracki_art



FARMETTE
LAURA NILES

Stainless steel, integrated
planter, removable lid, living
microgreens
28" x 28 x 31"

@lauraniles

A DREAM WORTH FIGHTING FOR
LUIS MIGUEL ANAYA

Oil on canvas
40" x 30"

@luismianaya



BACKGAMMON WITH YOU.
LESLIE DINKIN, MARCI DINKIN

Stoneware, glaze and
underglaze
9.5" x 11.5"

@dink.nation

EARTHLY REFLECTIONS
MEG JORGENSON

Bundle dye and oil on silk
stretched over canvas
36" x 42"

@megjorgenson



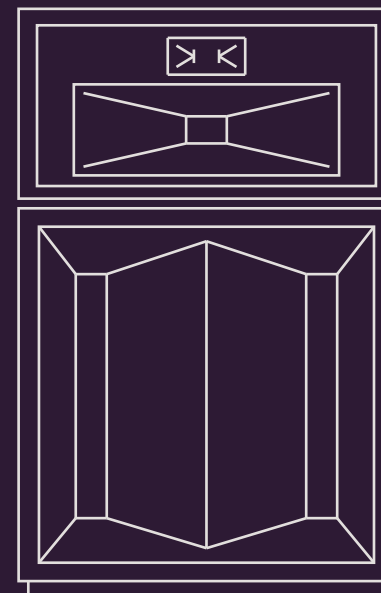
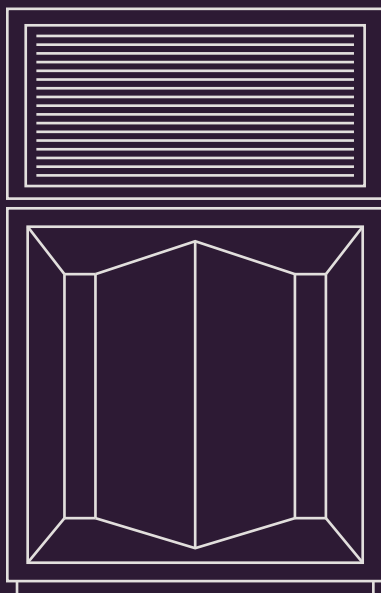


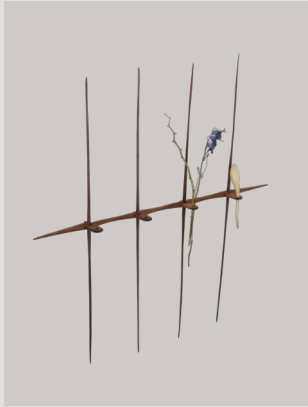
Sala's mark is a commitment to quality and intention in the exploration of sound, space & service based experiences.

EQUIPMENT LIST

AMP
SPEAKERS
TURNTABLE
MIXER

MCINTOSH MA352
KLIPSCH LA SCALA
RELOOP RP7000 MK2
TRM 202 MK3





FLOWER HOLDER
PABLO BORRA-PALEY

Teak, Tung Oil
24" x 18" x 2"

@pabloborrapaley



CREOSOTE AT DUSK
RIO ASCH PHOENIX

Glass, Transparency Print,
Metallic Paint, Lead Came,
Solder
12" x 12"

@rioaschphoenix



RAGGED POINT ROCK PUZZLE
RIO ASCH PHOENIX

Ceramic, Found Rocks
8" x 8" x 0.5"

@rioaschphoenix

BABACAR DE YOFF
SARAH KASH

Archival pigment print on
Moab Lasal Exhibition
Luster
20" x 30"

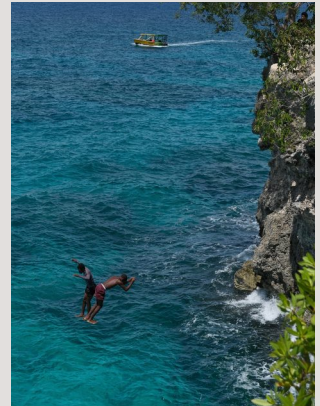
@nubi.roc



3PM IN NEGRIL
SARAH KASH

Archival pigment print on
Moab Lasal Exhibition
Luster
20" x 30"

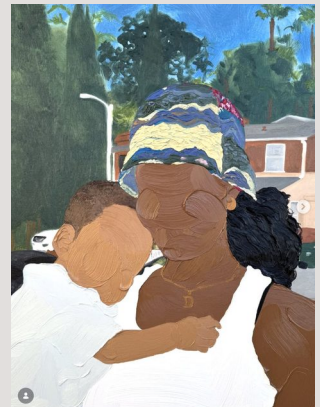
@nubi.roc



DENITA & ZYN
SHAINA MCCOY

Acrylic
40" x 1.5" x 30"

@wallflowermccoy



Sabaar Coat Hanger

Studio Sour

Walnut & Maple
17" x 8" x 11"

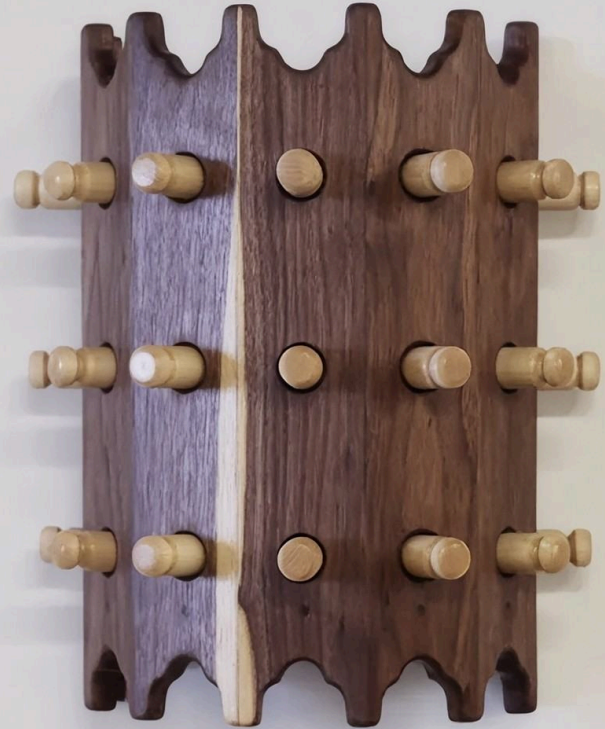
@studiosour

Adam Mansour is the creative director and designer of Studio Sour. A studio rooted in the continuous exploration of form, material, and meaning. The studio is driven by a belief that design can be both a profound expression of the joyful while honoring the somber aspects of the human experience. The studio's work is characterized by an intentional balance between playfulness and contemplation. It is a celebration of duality, a reminder that the simple and the complex, the celebratory and the sorrowful, are often deeply intertwined.

Sabaar coat hanger's shape is in reference to the architecture of ancient structures in Palestine. Its many pegs, like the spikes of a cactus, symbolize the resilience of a people and honor the visual language of the region. Poppy Stool utilizes symbols of Palestinian identity as the method of which the piece gains its strength and beauty. In this way, the studio seeks to elevate the act of making into a form of storytelling, where each piece holds the potential to evoke a unique emotional response.

Ultimately, Studio Sour is about embracing the full range of emotions and exploring how design can create spaces and objects that resonate on a deeply personal level, whether they are meant to uplift or to provoke thought..

Curator Reflections: When I first discovered Adam's work I was moved by the alignment I felt to Studio Sour's brand. With a shared experience of being in the Palestinian diaspora, I too am familiar with existing in liminal space, shaped by cultural history and the western world I'm a part of. I have found great kinship in the brand's ethos, and Mansour's intention in capturing the duality that inherently exists within all experiences of joy. An anchor of our show, we are thrilled to introduce Studio Sour to the west coast.





LIFE
KATE

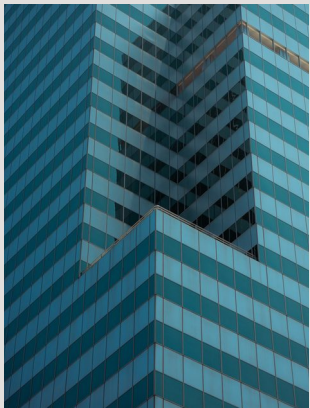
Oil Painting
27.56" x 19.69"



POPPY STOOL
STUDIO SOUR

Walnut, and cherry wood

@studiosour



UNTITLED
ZATTIS

Matte Fine Art Cotton Rag
25" x 29"

@zattiss

DESIGN BY

CREATIVE DIRECTION

Studio Q'ubo
Sarah Al-Qatou



Babacar de Yoff (The
Ocean Remembers
His Name)
Sarah Kash

Archival pigment print
on Moab Lasal
Exhibition Luster
20in x 30in

@nubi.roc

Sarah Kash is a New York-based photographer for whom empathy and witnessing light are acts of devotion. She is drawn to ephemeral moments and the thin veil between the world and spiritual transcendence. She honors these moments as her eye receives them, with minimal correction, respecting the moment as it stood. In her work, beauty is not constructed but witnessed, found in capturing people in their essence. This series follows the coast from Dakar, Senegal, to Negril, Jamaica. At Plage du Virage in Dakar, Babacar spends his mornings in communion with the ocean after Fajr. In Negril's West End, young men fly and flip from the cliffs, suspended between sky and sea. Their joy is a reminder that joy is sacred and always worth protecting.

LOMA ANTIOQUEÑA
JUAN JOSE MOTTA

