

LUIS DE JESUS LOS ANGELES

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Ken Gonzales-Day, Dolor (Digital composition with, Nayarit, Hollow Figure, National Museum of Anthropology, Mexico City; Clemente Islas Allende, Dolor, National Art Museum, Mexico City; Plaster Copies of Roman Copies, Royall Cast Collection, Copenhagen), 2025. Archival ink on rag paper, 16 x 20 in (Courtesy of Luis De Jesus Los Angeles)

Ken Gonzales-Day: *Afterlife* opens Saturday, November 8 at Luis De Jesus Los Angeles. The museum likes to claim hindsight; Ken Gonzales-Day prefers cross-examination. In these new large-scale composites, marble generals, plaster “ethnographic types,” and pre-Columbian deities occupy the same pictorial frame—no chronology, no hierarchy, no apologist buffer. Busts that once modeled “civilization” share space with objects circulated as proof of otherness, and the friction is immediate and palpable. Gonzales-Day’s edits are precise but not theatrical; the drama comes from exposing the institutional ideologies already built into their collections. His slick surfaces and refined palette keep the temperature low, but the premise is heating up—the display is never neutral, and history doesn’t get any cleaner under the shine of museum lights. *On view downtown through December 20.*