

Anna Park

Hot Honey

April 30 – May 30, 2026

London



Anna Park, *Hold That Thought*, 2026

Lehmann Maupin presents *Hot Honey*, a series of new works by New York-based artist Anna Park, on view at the gallery's London location from April 30 through May 30. Featuring Park's signature large-scale charcoal works, the exhibition centers on female protagonists who both inhabit and unsettle the archetypes of the vixen and the bombshell. Marking Park's first solo exhibition in the United Kingdom, *Hot Honey* signals a pivotal moment in the artist's evolving practice, as technical ambition and cultural critique converge with renewed force.

Drawing from popular media spanning the early twentieth century to the present, Park's work builds on the premise that gender is constructed through repeated stylization. Born in South Korea and raised in Utah, Park often found herself on the periphery, acutely aware of gendered expectations and social cues. That experience continues to inform her practice. Like Neo Rauch, she navigates the intersection of personal narrative and broader social politics, staging fractured scenes that foreground the performative dimensions of gender. In her more recent series, such as *Look, look* (2023–2024) and *Mirror Shy* (2022), her focus narrows to a single female figure, often cropped within comic-strip-like frames. Flattened features and stark compositions recall the cool clarity of Alex Katz, heightening the psychological intensity of each scene.

In *Hot Honey*, layered compositions expose the instability beneath prescribed roles. Exaggeration and fragmentation reveal the seams of performance, inviting viewers to reconsider how femininity is staged, circulated, and renegotiated in contemporary culture. In earlier works, the figure of the female magician's assistant served as a symbol of this societal mirage. In the new drawings, that motif is further absorbed into Park's increasingly complex compositions. They are rendered as props such as bunny ears and top hats detach from their hosts, enabling the female protagonists to assume greater agency and prominence within the pictorial field.

In two towering vertical compositions, intertwined figures and flashes of text surface in cinematic montage. Park draws from film, television, comics, magazines, and the internet, recalling strategies associated with the Pictures Generation while critically reframing their encoded messages. The body appears disjointed and unresolved, resisting singular interpretation. Humor sharpens the work's edge: figures flash knowing grins that underscore the layers of artifice at play. The bold interplay of image and language calls to mind Barbara Kruger's graphic immediacy, prompting questions about how meaning accrues

around power and desire. Across this body of work, Park also employs shaped supports for the first time, transforming charcoal drawings into sculptural reliefs. Monumental yet intimate, the works balance revelation and concealment.

Hot Honey debuts a new series that further explores duality while introducing restrained passages of color into Park's charcoal compositions. In *Hold That Thought* (2026), color functions as emphasis rather than embellishment, intensifying gesture and affect while underscoring the constructed nature of the scene. Two women confront the viewer directly. One meets our gaze through a window cut into the drawing's surface, partially obscured by sculptural bunny-like ears protruding from the chest of an adjacent figure. The gesture is at once humorous and disquieting, an emblem of commodified sexuality rendered surreal. The shaped support collapses foreground and background, implicating the viewer and exposing the mechanics of spectatorship. From a thought bubble issued by a male figure declaring "Absolutely Mad!" to fragments of partially obscured script embedded within gestural layers, each work unfolds as a vignette that feels both codified and elusive.

The exhibition's seductive *mise en scène* operates as a double entendre. Rather than positioning the vixen and bombshell as rivals, Park aligns them in an uneasy alliance, subtly overtaking their male counterparts. The tone is incisive and playful, critical yet knowingly theatrical. Comic characters and female protagonists shifting within and beyond prescribed roles become vessels for the artist's own reckoning with code-switching.

Anna Park (b. 1996, Daegu South Korea) makes charcoal drawings that teeter between abstraction and figuration, with imagery that homes in on the turbulent and frenzied contemporary experience. Beginning each canvas as an improvisational mark-making dance, Park composes scenes that are gestural snapshots of an over-exposed and self-aware human condition – universal moments and interpersonal exchanges she often laces with signifiers of today's zeitgeist. In black-and-white works that recall the vigorous energy of the graphic novel and radical fragmentation of Cubism, moments collapse into speed streaks, limbs grasp for one another, and glimpses of familiar faces emerge.

Park is from South Korea but spent her formative years in the US state of Utah – an experience that often positioned her on the outside, looking in. This early lesson in observing from a voyeur's distance permeates Park's works today, with an interest and sharp eye for the deep emotive range of the human subject. With visual allegory, recurrent archetypes, and trapes of Americana, Park articulates inner conflict, shame, longing, growth, and mortality within her swirling abstracted tableaux.

Park lives and works in Brooklyn, NY. Her work has been the of solo exhibitions internationally, including *Look, look*. Anna Park, Art Gallery of Western Australia, Perth, WA (2024) and *Last Call*, SCAD Museum of Art, Savannah, GA (2022). Recent group exhibitions include *52 Artists: A Feminist Milestone*, Aldrich Museum of Contemporary Art, Ridgefield, CT (2022); *Fire Figure Fantasy: Selections from ICA Miami's Collection*, Institute of Contemporary Art, Miami, FL (2022); *Artists Inspired By Music: Interscope Reimagined*, Los Angeles County Museum of Art, Los Angeles, CA (2022); *100 Drawings from Now*, The Drawing Center, New York, NY (2020); among others.

She received her BA from Pratt Institute, Brooklyn, NY and her MFA from New York Academy of Art, New York, NY. She is the First Prize Winner of the AXA Art Prize (2019) and the Grand Prize Winner of Strokes of Genius 11: Finding Beauty (2019). Her work is represented in the public collections of the Art Gallery of Western Australia, Perth, Australia; BY ART MATTERS, Hangzhou, China; Fortress House, Gibraltar; High Museum of Art, Atlanta, GA; Institute of Contemporary Art, Miami, FL; K11 Art Foundation, Hong Kong; Museum of Fine Arts, Houston, TX; and Pérez Art Museum, Miami, FL.



Photo by David Brandon Greeting

**Lehmann Maupin**

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members throughout Asia and Europe.

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