MASSIMODECARLO

Will Gabaldón

The Night Receives The Room Of My Day

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MASSIMODECARLO Pièce Unique is pleased to present *The Night Receives The Room Of My Day*, a new exhibition by Will Gabaldón. The title comes from "The Obvious Child", the song that opens Paul Simon's *The Rhythm of the Saints* (1990), the album Gabaldón listened to while making these works. The song looks back on the passing of time and on growing older. Its image of light moving across a room from sunrise until the night takes it in could describe these new paintings: each one catches a place in the moment it begins to slip away and turn into memory.

The works move between two landscapes. One is Chicago, where Gabaldón lives; the other is California, which the artist, raised in New Mexico, visits often. In recent years, California has become an ideal place in his mind, a calm and open nature to turn to. *Sea and Palm* comes from that memory: a deep blue sea runs to a low horizon, a palm leans into the frame and thick tropical growth fills the foreground. It marks a new direction in his work, toward tropical plants and richer vegetation.

The Chicago paintings begin right outside his door. Near his home, in one of the city's many parks, a large hill rises: a broad green form that has become an anchor of his practice. Gabaldón starts from sketches made outdoors and from photographs, but observation is only the beginning. On the canvas the hill starts to shift and swell, and a view becomes a form he can push, test and rebuild, each painting leading to the next. Cézanne knew this well with Mont Sainte-Victoire: the mountain stayed the same, while his way of seeing it kept changing.

In these landscapes, trees almost become people, each with its own personality. In *Up the Hill*, a single dark tree rises above the green slope like a lone figure; in *Two Trees*, two trunks stand side by side in a soft, hazy light, their crowns meeting like a double portrait of a couple. Gabaldón meets each work without preconceptions, sitting with it to hear what it is trying to tell him.

Music is part of that listening. It affects him deeply and gives him energy as he paints. Simon built *The Rhythm of the Saints* from the rhythm up, laying down the rhythm tracks first, and writing the words afterwards. Gabaldón's paintings have their own beat: short, curving brushstrokes move across leaves, grass and sky like a steady pulse. And the song's backward glance, its longing for better times, runs through the California paintings in particular.

Between the hill outside his door and a coast held in memory, the exhibition stays in the moment its title describes: when the day is not yet over, and the night has already begun to take it in.

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Will Gabaldón

Will Gabaldón was born in 1978 in Belen, New Mexico, and lives and works in Chicago. He received his BFA in painting from the University of New Mexico and his MFA from the University of Pennsylvania. Before moving to Chicago, he lived in Brooklyn, where he worked as a painting assistant for Jeff Koons and was a founding member of the artist-run space TSA Gallery.

Gabaldón paints landscapes he has known and lived in, but he paints them from memory rather than from life. In the distance between experience and image, places begin to shift: color, atmosphere and feeling come to matter as much as accuracy. Through succinct brushwork, rich surfaces and evocative palettes, he builds a visual shorthand that moves between representation and invention.

Of Genízaro and Latino heritage (Genízaro refers to people of Indigenous ancestry whose communities developed within the colonial history of northern New Mexico), Gabaldón approaches landscape not only as a subject but as a place where memory, family and cultural history settle over time. His paintings are at once images of specific places and constructions that sit somewhere between recollection, imagination and lived experience.

In recent years, his work has grown stiller and more melancholic. Thinking about climate change and the natural world his children will inherit, Gabaldón paints green, idealized places that may become harder to experience or preserve. Immediately engaging, the paintings reveal themselves slowly, holding the remembered place, the painted surface and the many histories a painting can contain.

He has held solo exhibitions at Ackerman Clarke; Chicago, The Journal Gallery, New York; Rebecca Camacho Presents, San Francisco; Galería Mascota, Mexico City; Union Pacific, London; Galeria Golsa, Oslo; Various Small Fires, Los Angeles, Seoul and Dallas; TSA Gallery, Brooklyn, New York; and Harwood Art Center, Albuquerque, New Mexico. Recent group exhibitions include Greene Naftali, New York; Karma, Thomaston, Maine; Make Room, Los Angeles; Venus Over Manhattan, New York; Ackerman Clarke at NADA Miami, Florida; Sanitary Tortilla Factory, Albuquerque, New Mexico.

Artworks

Will Gabaldón
Red Sky and Cloud, 2026
Oil on canvas
76.2 × 76.2 cm / 30 × 30 inches

Will Gabaldón
Sea and Palm, 2026
Oil on panel
40.65 × 50.8 cm / 16 × 20 inches

Will Gabaldón
Two Trees, 2026
Oil on panel
30.5 × 40.65 cm / 12 × 16 inches

Will Gabaldón
Up the Hill, 2026
Oil on panel
50.8 × 50.8 cm / 20 × 20 inches