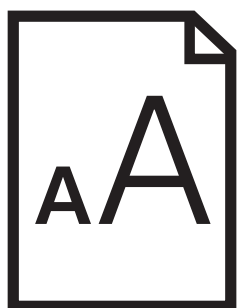


**LEILAH BABIRYE:
EMBAGA YA NAKI NE
NAKI (Wedding of Naki
and Naki)**

**CYNTHIA DAIGNAULT:
VALLEY**

On View

Aug 27, 2026 –
Jan 18, 2027



Large Format
Text



Cynthia Daignault: Valley

Introduction

Cynthia Dagnault (born 1978 in Baltimore) is known for her multi-panel installations of paintings that explore landscape, American mythology, and the passage of time. Her work evokes the proliferation and overstimulation of digital imagery, while revealing the attention, labor, and perceptual sensitivity both required and rewarded by a serial painting practice. Dagnault describes her approach as “long-form painting,” meaning duration is inherent to the form itself. Indeed, for the artist, painting holds a privileged relationship to daily spiritual practices of slowness and meditation, attuning artist and audience alike to the shifting nuances of light, shadow, and atmosphere. Through repetition, accumulation, and subtle variation, Dagnault’s installations invite an experience of sustained and patient looking that is increasingly rare in contemporary life.

Conceived for the ICA's Paul and Catherine Bottenwieser Gallery, *Valley* is an installation of ninety-six identically sized paintings of Tunnel View, the most iconic vista of Yosemite National Park in Central California, which offers panoramas of Yosemite Valley, including El Capitan, Half Dome, and Bridalveil Fall. The setting was first made famous through widely-known 19th-century photographs and paintings of the landscape by the likes of Carleton Watkins and Albert Bierstadt, respectively. Dozens of professional and amateur photographers recreate this view every day from the stone platform in the park constructed to frame the iconic vista for visitors. In the artist's estimation, this scene is one of the most important American landscapes because of its place in the construction of American identity and its role in the establishment of the National Park Service in 1916.

Daignault painted *Valley* using found digital photographs of Tunnel View as references, and she emphasizes that these are paintings of both ephemeral digital files and physical landscapes. She configures the serial paintings as a grid, emulating a digital image database or the results from an online search engine. For Daignault, vernacular landscape painting is a base unit that allows her to address larger conceptual concerns about the construction of American identity. *Valley* summons all the associations called forth by

Tunnel View in a format that, according to the artist, “speaks to the fractured state of the contemporary psyche and our virtual experience of nature.”

Credits

Cynthia Daignault: Valley is organized by Jeffrey De Blois, Mannion Family Curator, with Meghan Clare Considine, Curatorial Assistant.

This exhibition is supported by Jim Cleary and Tobias and Kristin Welo.

Artworks

Valley, 2026

Oil on linen

Courtesy the artist and Night Gallery, Los Angeles

At Picture Lake (The Painter), 2017

Gelatin silver print

Courtesy the artist and Night Gallery, Los Angeles

For more

The exhibition is accompanied by a conversation between the artist and the exhibition's curator, available to read online here:

