

TODD STONG

Curated Spotlight — NADA New York 2026
Booth B31

Big Ramp, Philadelphia
May 13–17, 2026

TD Bank Curated Spotlight, selected by Anthony Elms

Advisor Preview — Confidential

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The Johann Joachim Winckelmann Sculpture Park (Murder and Executions)

2024 • 27-panel monotype polyptych with etching ink, flashe, and watercolor on paper • 117 × 262 in (297.18 × 665.48 cm)

About the Artist

Working in figuration across extremes of scale—in intimate graphite drawings and monumental, scenic monotypes—Todd Stong makes images that elaborate on processes of queer cultural production and power. With focus vibrating between the world-building capacities of visionary individuals and the tangle of the crowd, he hopes to live into the identities of queer and forgotten art-historical figures of the past with deep empathetic feeling. Populating his imagery is an array of figures and skeletons in a mesh of interface and disconnect—some at work, some aroused, others in danger, still more making mischief.

In addition to addressing larger political structures and biographies, these scenes represent his own experience as a gay man interacting with other men and the world at large, with all the accompanying risk, transgression, and reward.

“That juxtaposition parallels the extremes of queer experience, which swing from ecstasy to pain, safety to danger, community to isolation, often as quickly as passing through a door. I hope that something in that scale shift, that sense of swift and vast transition, will stay with viewers as a simple but central facet of my work.”

— Todd Stong, *Space On Space Magazine*, March 2026

On the Work

The centerpiece of this NADA presentation is *The Johann Joachim Winckelmann Sculpture Park (Murder and Executions)*, a monumental 27-panel monotype polyptych spanning nearly ten by twenty-two feet. The work stages the construction of an imagined sculpture park dedicated to Johann Joachim Winckelmann—the 18th-century Prussian scholar considered the father of art history, and a homosexual man in an era of state-sanctioned violence against queer people.

Stong's composition teems with over 200 figures—laborers, angels, snakes, cats—engaged in the chaotic, collective project of monument-building. The workers sculpt in snow, tend to one another, and restage Winckelmann's murder and his killer's execution. The result is an artwork that functions simultaneously as historical tableau, queer allegory, meditation on artistic labor, and deeply personal autobiography.

“A chapel-ing of a churning-making on a 27-panel monotype depicts the building of an orgiastic sculpture park in an ode to the history of art history... a riotous contemplation on art, labor, history, faggotry, with a pair of small twining cats as guides throughout.”

— Lane Speidel, Independent Curator, Writer, and Artist, *The Art Blog*, July 2024

“I don't believe I would be able to touch on any of this if I pared things down to simply my likeness and Winckelmann's. To me, it feels truer to work through a crowd, kaleidoscopic, pushing and prodding at this complicated tangle of the two of us.”

— Todd Stong, *Space On Space Magazine*, March 2026

“I see connections to queer space-making—places like Fire Island, Provincetown, lesbian separatist movements. Spaces built in nowheres that became ecosystems of self-sustainability and fellowship, beautified through DIY methods, grounded in community ethos and myth. Making space from nothing, working with the cast-off from society, building from catastrophe—that's a queer methodology. And the issues that arise when those spaces try to fully actualize prove Muñoz's point: the real power is in the possibility, the imagining. The ephemerality of what those spaces can hold when depicted through work like yours—that's where the power lies.”

— Kyle Herrington, Independent Curator, forthcoming catalog interview, June 2024

“Approaching Todd Stong's 27-panel polyptych feels like encountering a Renaissance altarpiece. It fills your field of view, envelops you, brings you into its world.

The whiteness of antique marble sculpture fetishized by Winckelmann — and subsequently deployed in defense of white supremacist readings of Greco-Roman history — is here replaced by bluish-hued sculptures shaped from snow and ice. These watery bodies are insistently impermanent in contrast to their millennia-old classical counterparts. Here, Stong's choice of monotype feels particularly appropriate. Painting on sheets of plexiglass, Stong is able to manipulate the liquid inks on the nonabsorbent surface until ready to print, resulting in images that retain the aesthetics of liquid media once printed. One can see and feel the gestural motion of brushes and palette knives pushing ink around the plate, wet into wet. His figures always seem half ready to dissolve into their surroundings. The white of the paper shows through everywhere, both through the ink as well as in highlights that predominate, lending the images a quality of lightness but also of dreamlike ephemerality.

— Jun Nakamura, Assistant Curator of Prints and Drawings at Princeton University Art Museum, forthcoming catalog essay, April 2026



The Johann Joachim Winckelmann Sculpture Park (Murder and Executions), 2024 — detail with figure for scale

Selected Details — The Winckelmann Sculpture Park



Detail: The Johann Joachim Winckelmann Sculpture Park (Murder and Executions), 2024



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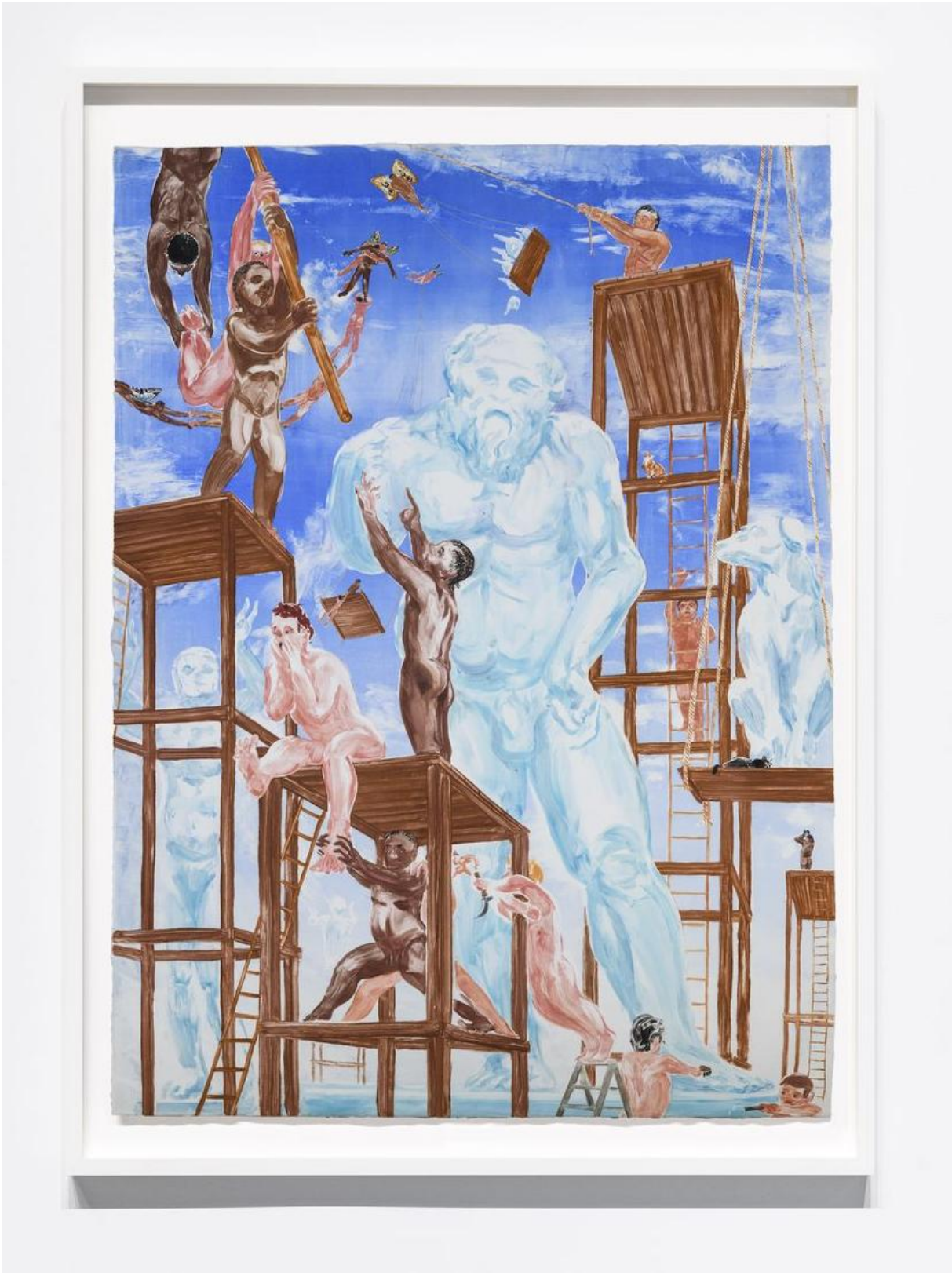
Detail: The Johann Joachim Winckelmann Sculpture Park (Murder and Executions), 2024

More Selected Works



The Executive Summary

2023 • 4-panel monotype polyptych with etching ink, flashe, gouache, graphite, and collage on paper • 79 × 58 in (200.66 × 147.32 cm)



The Johann Joachim Winckelmann Sculpture Park (Diogenes)
2024 • Monotype with etching ink and gouache on paper • 38.25 × 28.75 in (97.16 × 73.03 cm) • Framed: 42.25 × 32 in



Tracing the Mirror

Oil on canvas • 42 × 30 in (106.68 × 76.2 cm)



The Johann Joachim Winckelmann Sculpture Park (Murder and Executions; Panel 14 Alternate)

2024 • Monotype with etching ink and gouache on paper • 39.125 × 28.5 in (99.38 × 72.39 cm) • Framed: 42.25 × 32 in



Snow Pusher

2022 • Monotype with etching ink on paper • 39 × 28 in (99.06 × 71.12 cm) • Framed: 42.25 × 32 in



Digging

2022 • Monotype with etching ink, flashe, and oil paint on paper • 39 × 28.5 in (99.06 × 72.39 cm) • Framed: 42.5 × 32 in



Gazing / Walking

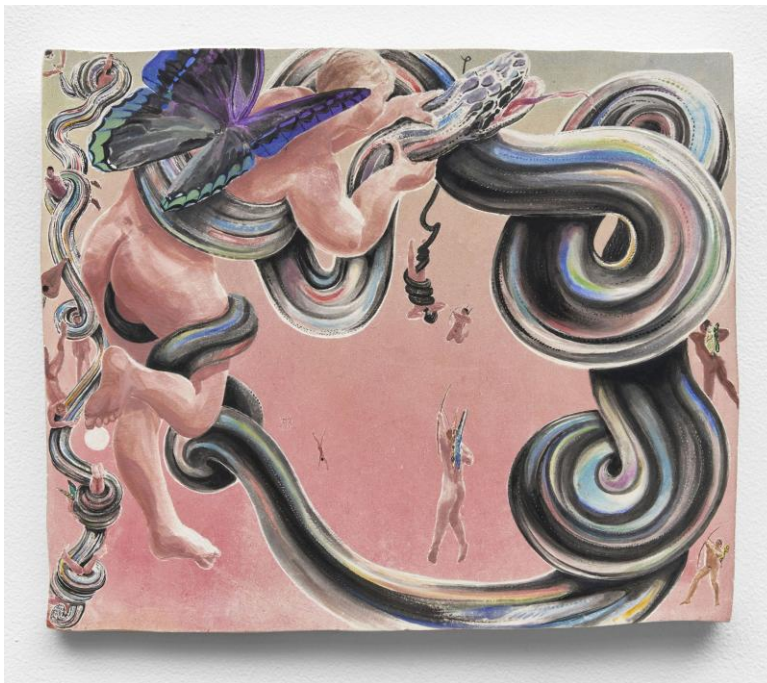
2026 • Monotype with etching ink and flashe on paper • 37.5 × 26 in (95.25 × 66.04 cm)

Plaster Works, Etching, and Drawings



Swallowtails

2024 • Etching ink, flashe, and gouache on plaster reinforced with burlap • 12.5 × 11.5 in (31.75 × 29.21 cm)



Snake Riding

2025 • Etching ink and gouache on plaster • 8.25 × 10 in (20.96 × 25.4 cm)



Broadleaf

2023 • Etching ink, flashe, and gouache on plaster reinforced with burlap • 14.5 × 12.5 in (36.83 × 31.75 cm)



Totem (Winckelmann's Monuments)

2025 • Aquatint etching with spitbite and sugarlift, etching ink on paper • Edition of 25 • Image: 14 × 11 in (35.56 × 27.94 cm)
• Paper: 20.5 × 16.75 in (52.07 × 42.55 cm) • Framed: 23.75 × 20 in (60.33 × 50.8 cm)



Tigers

Pencil on paper • 4.5 × 6 in (11.43 × 15.24 cm) • Framed: 9.25 × 11.75 in



Workshop Dreaming

Pencil on paper • 4.5 × 6 in (11.43 × 15.24 cm) • Framed: 9.25 × 11.75 in

Additional pencil drawings and monotype works available upon request.

Artist Biography

Todd Stong (b. 1991, Trenton, NJ) is an artist, educator, curator, and writer based in Philadelphia, PA. He makes images that elaborate on processes of queer cultural production, desire, and power. With focus shifting between the world-building capacities of visionary individuals and the tangle of the crowd, he constructs harried landscapes and interiors dedicated to forgotten figures of the past alongside contemporary anxieties of sexuality and disease. Populating his imagery is a mesh of bodies and skeletons – some at work, some aroused, others in danger, still more making mischief. In addition to addressing larger political structures and biographies, these scenes represent his own experience as a gay man interacting with other men and the world at large, with all the accompanying risk and reward.

Stong received a BA from Brown University in 2014 and an MFA from the Tyler School of Art and Temple University in 2022. He has been awarded residencies and fellowships at Yaddo, The Lighthouse Works, MASS MoCA, In Cahoots, The Vermont Studio Center, and the Virginia Center for the Creative Arts, and he was a Post-Graduate Apprentice at the Fabric Workshop and Museum. Group and two-person exhibitions include spaces such as Candice Madey Gallery, New York, NY; Dolan/Maxwell at IFPDA, New York, NY; Woodmere Art Museum, Philadelphia, PA; Galerie im Körnerpark, Berlin, DE; and SPRING/BREAK Art Fair, New York, NY. His solo exhibition, *Becoming Hole*, showed at Peep Projects in 2024 alongside a concurrent solo exhibition, *Preamble*, at Second State Press, where he was the 2023 Cindi Royce Ettinger Fellow. He is currently preparing for a solo exhibition at Headstone Gallery in Kingston, NY slated for July 2026. Stong has taught as an adjunct professor of drawing at Kutztown University, Tyler School of Art, West Chester University of Pennsylvania, and Delaware County Community College. He co-directs and curates at Fjord Gallery in Philadelphia, PA.

Selected Press

Lane Speidel, "The Muddy Thoroughfare of Life, Death, and Art in Todd Stong's 'Becoming Hole,'" *The Art Blog*, July 2024

Claire Haik, "Art Spiel Picks: Philly Exhibitions in July 2024," *Art Spiel*, July 2024

Emily Elizabeth Logan, "Interview with an Artist: Todd Stong," *Space On Space Magazine*, March 2026

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