

Galerie

8 Must-See Solo Gallery Shows in May

From Domenico Gnoli's hyper-realistic paintings that magnify everyday details at New York's Lévy Gorvy Dayan to Alison Elizabeth Taylor's wood inlay paintings and multimedia works on paper exploring young women's social worlds at San Francisco's Jessica Silverman

BY PAUL LASTER

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Peter Hujar, *Peggy Lee*, (1974).

PHOTO: © 2026 THE PETER HUJAR ARCHIVE, LLC. COURTESY FRAENKEL GALLERY, SAN FRANCISCO, AND ORTUZAR, NEW YORK.

Rounding up the best gallery exhibitions across the United States each month, *Galerie* traveled from New York and Chicago to [San Francisco](#) and [Los Angeles](#) to highlight the top solo shows for May. From [Domenico Gnoli](#)'s hyper-realistic paintings that magnify everyday details at New York's Lévy Gorvy Dayan and John Stezaker's surreal, minimalist collages created from found materials at Gray in Chicago to Alison Elizabeth Taylor's wood inlay paintings and multimedia works on paper exploring young women's social worlds at San Francisco's [Jessica Silverman](#) and a mix of [Charles Ray](#)'s newest and earlier sculptures at his double-header at Matthew Marks Gallery and Jeffery Deitch in Los Angeles, these are the not-to-be-missed shows this month.

3. Peter Hujar | Ortuzar, New York

Peter Hujar was an influential American photographer who played a key role in the New York underground downtown art scene during the 1970s and '80s. He is best known for his candid, stark black-and-white portraits that depicted the era's queer community, avant-garde artists, and bohemian subcultures. A master of the darkroom, he was a highly competent technician who printed all his own work to attain a particular tonal depth, conveying psychological intensity and raw honesty.

Restaging the artist's final solo exhibition, "The Gracie Mansion Show" features 70 photographs displayed in a two-row grid, mirroring the original 1986 layout. This approach allows modern viewers to experience Hujar's work as he initially envisioned it, with a non-hierarchical sequence that fosters open-ended connections and provides rare insight into how he perceived the relationships among his images. Portraits of friends and fellow artists are displayed alongside nudes, landscapes, animals, and images of abandoned buildings, with genres and subjects blending freely. Accompanying the show, an exhibition curated by Andrew Durbin brings together works by nine of Hujar's friends—artists whom Peter admired, photographed, loved, and grew alongside.

Through May 30