

Rodder Announces Representation of James White and Forthcoming Exhibition in March 2026

NEW YORK, NY (NOVEMBER 6, 2025) — Rodder is delighted to announce representation of British artist [James White](#) (b. 1967) and the presentation of his first solo exhibition with the gallery, opening in [March 2026](#).

Known for his meticulously rendered black-and-white paintings that transform everyday objects into psychologically charged scenes of quiet intensity, White invites viewers to pause and look closely—an act that feels increasingly radical in an age of constant visual distraction and attention-seeking imagery.

For more than two decades, White has developed a singular practice that merges the visual idioms of film noir, forensic photography, and Dutch still life painting. His subjects—drinking glasses, door handles, mirrors, lamps—are extracted from their surroundings and reimagined as fragments of withheld narrative. Painted in oil on plywood, aluminum honeycomb panel, or acrylic sheet, these seemingly mundane objects become silent witnesses to unseen events, their stillness charged with suggestion.

Working exclusively in black and white, White explores the unstable boundary between documentation and invention. The absence of color sharpens perception, placing emphasis on surface, reflection, and tone. Shadows deepen, light glances sharply off metal and glass, and the ordinary becomes cinematic. This chromatic restraint is conceptual as much as aesthetic: it strips away visual noise to focus on the psychological and perceptual, evoking both the evidentiary clarity of the photograph and the stylized artifice of cinema.

In his recent body of work, on view at Rodder in March 2026, White turns to the houseplant as a central motif—a metaphor for observation and complicity. Within domestic interiors, plants exist as quiet witnesses to human life, registering the passing of time and the subtle dramas of habitation. Rendered in White's restrained monochrome palette, they become surrogates for seeing itself, poised between the animate and the inanimate, the personal and the detached.

Each painting is presented within an Perspex box, a framing device that functions like both vitrine and mirror. The transparent enclosure isolates the work from its environment, transforming it into an object of display while capturing the viewer's reflection on its surface. This reflective encounter implicates the spectator in the very act of looking, transforming observation into participation. As the viewer's image merges with that of the painting, boundaries blur between subject and object, interior and exterior.

White's compositional restraint and preoccupation with light and reflection place him in dialogue with 17th-century Dutch still life painters such as Pieter Claesz, whose meticulous depictions of pewter, glass, and silver meditated on materiality and transience. Yet White's work reinterprets this lineage through a contemporary lens—one attuned to photography,

surveillance, and the proliferation of digital imagery. In contrast to the relentless flux of visual content circulating on social media, his paintings create spaces of stillness and contemplation, offering viewers a moment of sustained attention and psychological depth. Where online images demand quick consumption, White's insistence on slowness reclaims the act of looking as an act of thought.

"James White's work has stayed with me since I first saw it over ten years ago," says Felix Rödder, founder of the gallery. "He articulates psychological unease with rare precision, bridging art historical traditions and contemporary concerns in ways that resonate deeply with Rodder's ethos—where dialogues across time and the intensity of looking are central to our program."

White's debut exhibition with Rodder in March 2026 will bring together a focused selection of new and recent works that continue his exploration of perception, reflection, and the quiet tensions embedded in the ordinary. In a world of perpetual visual noise, his paintings offer a space for slowness—inviting viewers to linger, to scrutinize, and to rediscover the act of seeing itself.

ABOUT JAMES WHITE—James White (b. 1967 Tiverton, UK) lives and works in London, United Kingdom. He received his BA from the Wimbledon School of Art in 1989 and his MA from the Royal College of Art in 1991.

White's recent solo exhibitions include 'Every Corner Abandoned Too Soon,' Anthony Wilkinson Gallery, London, UK (2025); 'Means To An End,' Zander Galerie Paris, Paris, France (2024); 'I'll See You When I See You,' Fondation Fernet-Branca, St. Louis, France (2022); and 'New Paintings,' Galerie Thomas Zander, Cologne, Germany (2021).

White has been featured in solo and group exhibitions at international institutions including Kode Museum, Bergen, Norway; Goss-Michael Foundation, Dallas, TX; Kunsthall, Rotterdam, The Netherlands; Marta Herford, Museum for Art, Architecture and Design, Herford, Germany; Samstag Museum of Art, Adelaide, Australia; Kunstmuseum Ahlen, Ahlen, Germany and the Institute of Contemporary Art (ICA), London, United Kingdom.

James White will continue to be represented by Zander Galerie, Galerie Greta Meert and Anthony Wilkinson Gallery.