

LEVEL

50

AN EXHIBITION BY

RAMA MAYO

Fifty years of paintings & people that shaped my life



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JEREMY + CLAIRES WELISS



I was a bridesmaid in Claire's wedding, that probably says enough on its own.

Jeremy and Claire are my oldest art friends in this show, we've known each other and worked together for over twenty-five years, and I was actually Jeremy's first paid client, I still have the check stub, and it's going in the show. Before DABSMYLA, there was Jeremy and Claire, my first real example of that same story: a couple building a life and a career together, inspiring, organized, professional, doing everything entirely their own way, a punk-rock success story. They shoot photos that make them millions of dollars and still have a style that's completely their own. We've had unbelievable times together. They were my best friends.



Jack

Black and white print, framed
17 × 22 in

Inquire

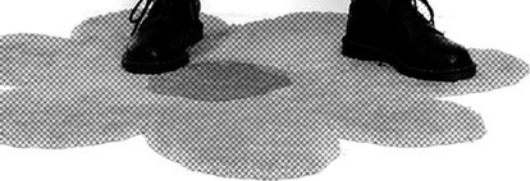
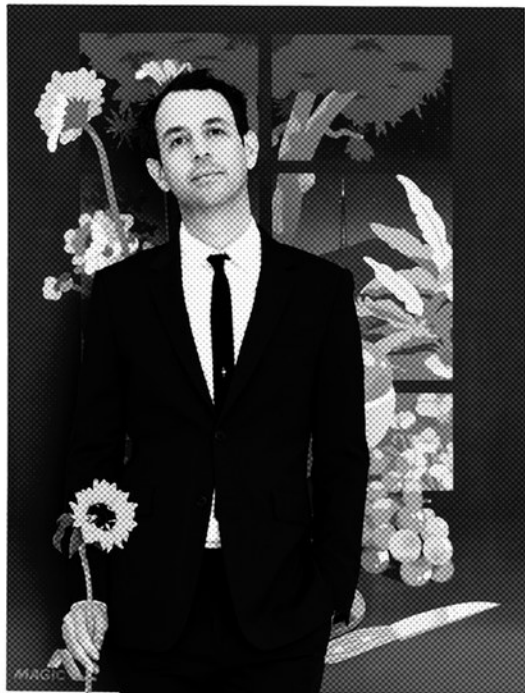


Paul

Black and white print, framed
22 × 17 in

Inquire

DABS



I was Myla's immigration sponsor when she and Dabs moved from Australia to America, and we later worked on a big Adidas project together. I collected their artwork before I ever met them, I bought a piece back then that they still have today. They reminded me of Jeremy and Claire in a real way, a married couple making art together as one unit, and they came out of the same hardcore punk and skateboarding scenes I did, same taste in music, same reference points growing up. I rented them a studio for a while, my old office, my old gallery space, and that's where I think I learned the most from any of them about what art looks like from the inside, from the artist's actual perspective. We've done a lot together. At one point, we were dear friends.

W
K
A





Zephyr Enlightened, 2024

Acrylic on canvas panel, tondo (round)
36 in diameter

\$14,000



I've known Jen almost as long as I've known Alvaro. She was the first artist I really fell in love with who wasn't even necessarily making paintings, she was known for her paper-cut sculptures, and it opened up a completely different way of looking at what art could be, taken just as seriously as anything on canvas. But she was also just someone I knew, someone I was friends with, I stayed at her house. We worked together on major commercial projects too, Smashbox Cosmetics among them, and I still have a piece from that in my living room today. There's a piece by every one of these artists somewhere in my house. Jen went on to do the MTV Movie Awards and other huge projects, and watching how organized, professional, and business-minded she is about her own art, she has the most incredible studio, made her something close to a mentor to me. She's just extraordinarily good at both making the work and selling it.



JEN STARK



Neon Refraction, 2023

Acrylic on wood

24 × 24 × 1 in

\$12,000

KR CRAIG COSTELLO

I started doing graffiti freshman year of high school, 1990, and got arrested for it a few years later. The best graffiti in the world was in New York back then, and Krink, KR's ink, was everywhere, on every wall, in every store like Alife. I bought and used his product for years before I ever worked with him. What he did with it is what stays with me: he took graffiti to an absolute pinnacle, further than almost anyone has taken it, and he did it as both the artist and the person who built the business around the art. Not many people can hold both of those at once. I've gotten to work on a handful of projects with him since, and every time, it's a reminder of what's actually possible when the art and the business come from the same place, the same person, the same instinct.







CRAIG KR COSTELLO

Untitled, 2026

Acrylic on canvas

72 × 48 in

\$9,000

ALVARO ILIZARBE



I met Alvaro at the Agenda trade show, right around the time I was stepping away from the record label. He was the first artist I really got to work with in that next chapter of my life, and he taught me more than he probably knows. Everything he makes is so intentional, so specific, so thoughtful, an incredible hand, an incredible eye, a way of communicating that I've spent twenty years trying to absorb. We've done countless projects together since, branding, campaigns, a solo show I gave him at my own gallery, and a piece from an RV tour we took together in 2006 that's hanging in this show. He's probably the artist I've worked with the most in my life. Not the longest, that's Jeremy and Claire, but the most.





AA, 2026

Glossy sculptural wall piece, dark teal/navy
10 × 16.25 in

\$1,776





Soft Serve, 2006

Acrylic, paper, and spray paint on wood panel, four panels
6 ft x 16 ft total

Inquire

C.R. STECYK

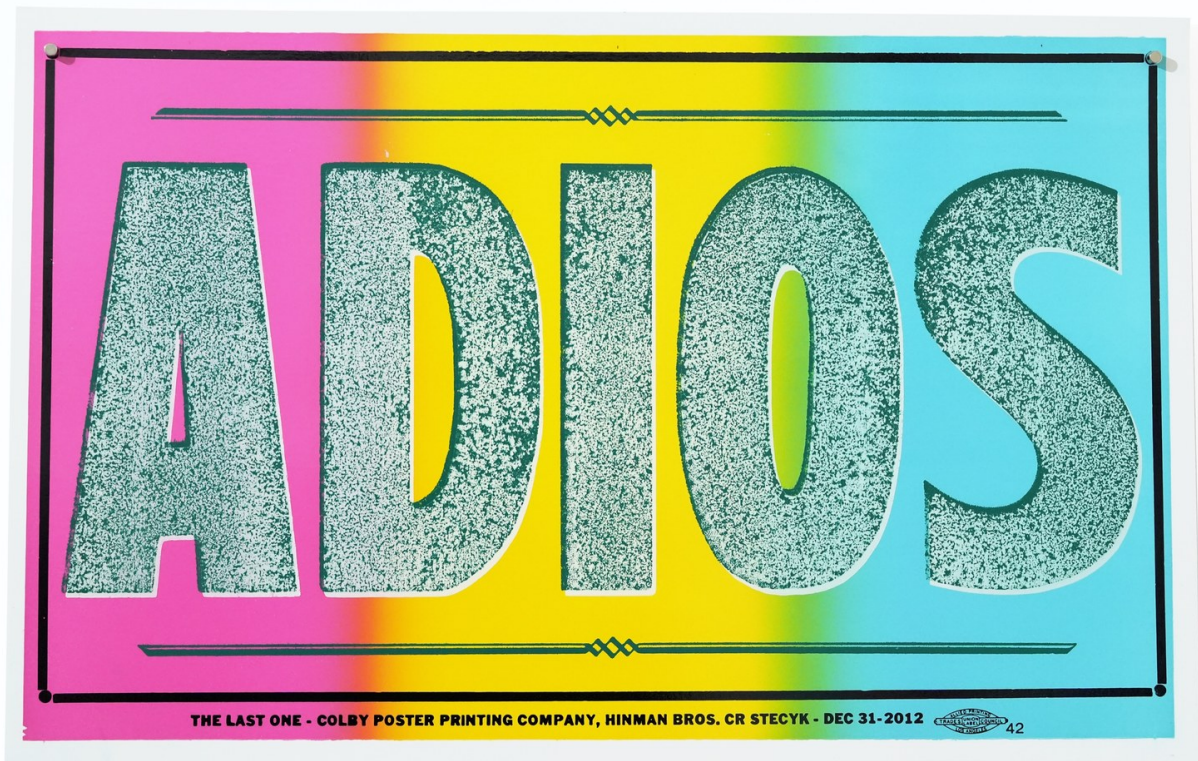


Before skateboarding, I was fishing, playing Little League, a completely normal kid.

Then skateboarding showed up and that was it, and Bones Brigade were kings. Stecyk created Bones Brigade for Powell Peralta, and before that he was the creative director behind Dogtown and the Z-Boys. He's credited with bringing skateboarding into the mainstream, the way he shot it, art-directed it, presented it to the world. That was my first real breakout love in life. Someone else might have made the art. Maybe it would have connected the same way, maybe not, but it was him, and honestly, subconsciously, he's probably had the most impact on who I am of anyone in this show. I didn't meet him until decades later. It didn't matter. He'd already shaped me.

DI

HINMAN BROS. CR STECYK - D



Adios, 2012

Monoprint on cardstock paper, original Colby Poster Printing Company poster print
14 × 22 in

\$1,600

CODY HUDSON

Cody is a master of iconography, a master communicator, a designer who's worked with some of the biggest companies in the world. But what he means to me goes back to something more specific. I was introduced to him through Blake Marquis, who was also part of the RV tour, and Cody's work was the first thing I'd ever call contemporary art. It was mature, the best design and iconography I'd seen up to that point, and it still felt like me, which is what made it land. With Craig, art just impacted me, I didn't go looking for it. With Cody, I was starting to actually look for art, to understand what it could be beyond something that simply happened to me. That's a different kind of relationship to a person's work, and it's stayed with me since.





Universal Shape Library

Screen print on Rives BFK paper with deckled edge, set of nine: Reverb, Plant Stack 1, Darkness, Sunrise, Leaf Belief, Hedge Stack, Heavy Delay, Inside, Keyhole
each 24 × 18 in

\$200 each

MATTHEW JAY LANDON

JULY 3, 1970 – FEBRUARY 18, 2024

Matthew was my best friend.

We talked every single day, sometimes more than once. He was with Alvaro and me on the RV tour in 2006, part of the same summer that produced the Rockstar Games piece hanging in this show. He used to tell me I was his biggest supporter ever, and I believed we'd grow old together. I didn't see this coming, and I think about him every single day, every day I've worked on this show, I've seen his name and thought he should be here for it. This isn't easy to write, and it might not ever be finished the way the other entries are. A cluster of his pieces will be in the show. What happens to them after that, I honestly don't know yet.





MATTHEW JAY LANDON

Untitled 1

Mixed media collage on canvas

Inquire

MATTHEW JAY LANDON

Untitled 2

Mixed media collage on canvas

Inquire





MATTHEW JAY LANDON

Untitled 3

Acrylic and oil pastel/crayon on
paper

Inquire

MATTHEW JAY LANDON

Untitled 4

Acrylic and oil pastel/crayon on
paper

Inquire



RAMA MAYO has spent five decades building other people's mythologies: an indie label at sixteen that put out records by Jimmy Eat World, At The Drive-In, and The Hives, a fashion trade show series co-founded with Steve Aoki, campaigns for the majors, and eventually the branding infrastructure behind much of the modern cannabis industry. He has also run galleries of his own, in San Francisco and Los Angeles, putting him on both sides of the wall long before Level Fifty. The exhibition inverts that history. Here, for the first time, the collection is the artist's statement.

The show splits along a fault line Rama calls Provenance and Tribute. The former draws from his own archive, works acquired across a career spent adjacent to culture rather than inside it, each hung with the specific circumstance of its acquisition rather than the usual curatorial remove. The latter brings in a small, hand-selected group of artists with whom Rama has built real relationships over decades, many through years of commercial collaboration, contributing new work made expressly for the occasion. The result reads less like a group show than an autobiography assembled from other people's hands, an argument that a life spent collecting, and exhibiting, is itself a form of authorship.

Rama closes the exhibition on October 31, his fiftieth birthday, collapsing the distance between subject and occasion entirely. He found out recently, almost in passing, that his great-grandfather had been a sign painter, the person a small town called when it needed a name put somewhere permanent. Rama has painted signs his whole life, with no explanation for the instinct until now. It is, by his own account, the first time he has really looked back at his life at all. He has spent it looking forward. Level Fifty is him finally turning around.



Cameron Enjoys a Sunday on La Grande Jatte, 2023

Acrylic on canvas

58 × 108 in

\$3,500



RAMA MAYO

HUF Forever, 2026

Acrylic, Krink, and pigmented
cement on wood panel

48 x 36 in

\$1,250

RAMA MAYO

Double Three Liters, 2025

Acrylic and Krink on wood panel
48 × 36 in

\$1,250





RAMA MAYO

Dukes, 2025

Acrylic and Krink on wood panel
48 x 36 in

\$1,250



Burning Corner Store 1967, 2025
Acrylic and Krink on canvas, framed
20 × 40 in
\$1,100



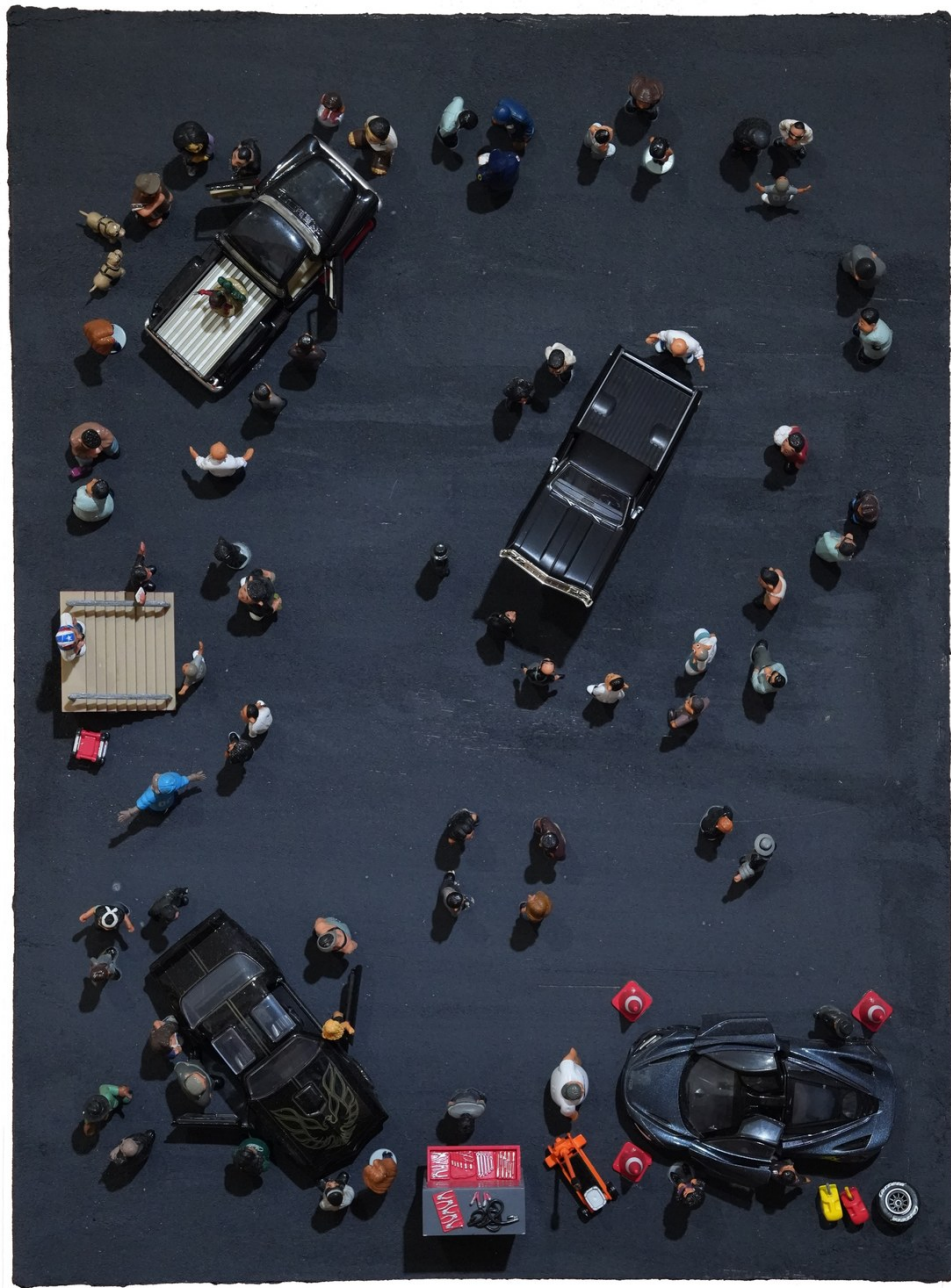
Princess Diana of Wales, 2026

Acrylic on wood panel

24 × 36 in

\$1,100





Homey's Hangout, 2023

Pigmented cement on wood panel, with vintage 1980s Homies figurines
24 × 18 in

\$750

RAMA MAYO

Onion Farmer, 2025

Pencil and acrylic on wood panel
24 x 18 in

\$750





150 Days at the Beach

Wall-mounted grid of clear acrylic boxes containing sea glass, shells, and found objects collected by Rama

\$1,000

RAMA MAYO

Vending Machine

Vintage coin-operated vending machine on hairpin leg stand, loaded with approximately 200 Homies figurines

\$1,000





RAMA MAYO

Andre the Giant

Acrylic on wood panel (two panels)

Inquire





I've Always Wanted My Own Skate Park Number Two (ZT Maximus), 2023

Pigmented cement on wood panel, with fingerboard skate ramps

24 × 20 in

\$750

RAMA MAYO

Target with Six Gumbies, 2023

Acrylic on wood panel,
surmounted by six vintage
Gumby figures
20 × 16 in

\$600



RAMA MAYO

*The Answer Was Pink (Nintendo
Was a Great Friend), 2020*

Acrylic on wood panel
24 × 20 in

\$750





Sally's Pizza, 2023

Acrylic on canvas

12 × 12 in

\$250

RAMA MAYO

McSpoon 1979, 2015

Framed object, McDonald's
coffee spoon
6.75 × 9.25 in (framed)

\$250



RAMA MAYO

Permanent Vacation, 2015

Framed object, found plastic
drink stirrer shaped like a palm
tree
11 × 9.25 in (framed)

\$250







Balls, 2025

Assemblage of vintage bouncy balls and marbles, wall-mounted cluster
10 in diameter × 6 in tall

\$250

LEVEL 50 • AN EXHIBITION BY RAMA MAYO

October 3 – November 1, 2026

Galerie Zoë · 223 Warren Street · Hudson, New York

CLAIRE WEISS / DAY19 pages 01–03

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