

A group of more or less than 10  
Organized by Ingrid Lundgren

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Farah Al Qasimi, LaKela Brown, Angal Field, Peter Halley, Brook Hsu, Emily Ludwig Shaffer, Orion Martin, Scott Reeder, Paul Roupail, Cynthia Talmadge, Anna Weyant

Winter Street Gallery is pleased to present *A group of more or less than 10*, an exhibition featuring new and recent work by Farah Al Qasimi, LaKela Brown, Angal Field, Peter Halley, Brook Hsu, Emily Ludwig Shaffer, Orion Martin, Scott Reeder, Paul Roupail, Cynthia Talmadge and Anna Weyant.

Through the act of counting, we inquire into life thoroughly and systematically. Rationalizing a variety of elements into a quantifiable set of objects, we create a frame of reference that observes cultural, social, and economic realities. Historically, the notion of sequencing and surveillance has taken meditative approaches within art making. The works included in the present exhibition reveal the ways in which contemporary artists explore the nature of ordered and repetitive systems.

Within the realm of the exhibition, the viewer may find themselves counting books, letters, fruit, cells, bodies, gazes, and jewelry. Delicately balancing a given internal logic with the uncanny, the artists create compositions that challenge the viewer to reconfigure modes of information and experiences. Taking structures and symbols inherent to our world and elevating them, the artists invoke expressions of agency to find newfound meanings.

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In the photo-based work of **Farah Al Qasimi** and **Angal Field**, questions of identity and surveillance are subtly inferred. Scenes of beaches and libraries, apartments and living rooms serve as a backdrop for the focal subjects. In Al Qasimi's work, bright colors and digital hyper flash capture a volume of books entitled *United States Treaties and Other International Agreements*. With one book suspended in the air, Al Qasimi subtly indicates her own presence. Creating an intimate relationship between the viewer and the unseen subject, the artist encourages the work's audience to question the notion of politicized information and its relation to public reception. In Field's portraiture, they navigate the many ways to live in a body. Their queer subjects stand before landscapes of the Pacific coastline and lay in the soft comfort of New York bedrooms, guiding Field through their own experience of (in)visibility within public and private space.

Quotidian objects and settings take playful form in the work of **Paul Roupail** and **Scott Reeder**, as the ubiquitous and the banal are anthropomorphised and elevated within painterly representation. Through the lens of a sunglass-shaped frame, Roupail depicts in hyperrealist style a sole Monster Energy Drink sitting on a windowsill. The vignette feels at once intimate and exposed, quietly entangled in various subjective vantage-points emphasized by the flash of the hidden observer (perhaps Roupail himself). Reeder's paintings depict human-scale fruit in bed, with a banana spectating through a window. Using unmodulated high key colors, Reeder's scenes humorously recall those of lounged lovers in late 19th-century paintings.

Drawing from arcane cultural references, **Cynthia Talmadge** and **Orion Martin** deftly balance a technical finesse with literary and pop cultural source material. Talmadge creates a series of hand-dyed sand paintings referencing autobiographies with an ongoing series entitled “The Story of My Life,” with each iteration visually linked to a given author. Martin’s *Tom Noddy* appears initially as an abstract composition of geometric shapes and formulas, but refers in its title to the performer who rose to fame in the late 1980s for inventing visual tricks with soap bubbles. Evoking clichéd titles and kitschy humor, Talmadge and Martin compose their homages with the utmost technical detail.

In the enigmatic work of **Anna Weyant** and **Emily Ludwig Shaffer**, drawn female figures recall techniques employed by artists such as René Magritte and Johannes Vermeer while inverting the canon with tongue-in-cheek humor and self-referential world building. Weyant’s figure subverts the traditional depiction of nude bathers with the title *Leapfrog*, invoking the artist’s interest in mischievous adolescents. Ludwig Shaffer’s haunting repetition of architecture, marching female statues and woven reed plants create a utopian world lost in time and space, yet the work is firmly rooted in painterly lexicon and female experience.

Using coded systems and the language of abstraction, **Peter Halley**, **Brook Hsu**, and **LaKela Brown** create compositions in which social space and symbols are defiantly on view. Halley takes sites of isolation – prisons, cells and capsules and transforms them into an immediately recognizable visual style of saturated geometric shapes and lines. Hsu sets out the alphabet with a stylized cursive script, painting large letters on the surface of a carpet. The sequence progressively becomes indecipherable, like a palimpsestic chalkboard ready to be reused for another elementary practice. In Brown’s work, visual language and cultural icons are encoded on tablet surfaces. Like archeological relics, they encapsulate objects that are of personal and sociological interest to the artist. Golden hoops and chains are transposed from their original reference point and are molded into plaster, achieving a visual abstraction celebrating hip hop culture while expanding upon its legacy.