

# WINTER STREET GALLERY

## ***Fields of View***

Enrique López Llamas, Carlos Reyes, Nana Wolke

May 7 – June 12, 2022

Opening reception: Saturday May 7, 4-7 pm



Winter Street Gallery is pleased to return for its third season of programming with *Fields of View*, a group exhibition featuring newly-conceived works by Enrique López Llamas, Carlos Reyes, and Nana Wolke. On view from May 7 until June 12, the exhibition's title derives from the photographic term signaling "the extent of the observable world that is seen at any given moment." Within their varied approaches, the three artists suggestively invoke questions of how things are seen, and by extension what is left from view.

Nana Wolke's visually captivating paintings draw on the ambiguity of memory. Exploring the fictitious aspects of one's own recollections, which often assimilate elements from visual culture, the artist presents open-ended narratives seemingly glimpsed from a peripheral or obstructed viewpoint. Staged using props, and illuminated with the monochrome beam of a hunting torch, Wolke's consciously theatrical set-ups mirror the cinematic topic of her newest body of work. Looking to Ang Lee's 2005 western *Brokeback Mountain* — the story of a romantic relationship between two cowboys — her three paintings diffusely evoke themes and images present in the film, but do not recreate specific stills or scenes. Choosing avowedly un-cinematic vantage-points — off-center and untethered — Wolke skillfully blurs the line between mass culture and private memory.

Carlos Reyes's politically and socially-minded practice transposes meaning-laden found objects into enigmatic sculptures that evoke the circumstances from which they originate. Often drawn from a par-

ticular site or geographical origin, the artist makes subtle but significant modifications that comment on an underlying set of conditions. For this exhibition, Reyes has conceived five wall-mounted sculptures comprised of salvaged jewelry display panels. Faintly imprinted on their red velvet surfaces are the ghosted outlines of items of jewelry at one point offered up for sale and now only visible as abstracted forms on the sun-bleached panels. Recalling post-war monochrome paintings, Reyes's chosen medium here is light and time as deployed in camera-less photography.

In his recent paintings and installations, Enrique López Llamas brings to bear an expansive knowledge of art history, which he enlists in a distinctive inquiry on personal well-being. Using a highly specific technique in which antidepressant medications are pulverized and mixed in with paint, the dried surfaces assume a cracked appearance reminiscent of historical artworks. In a recent series collectively titled "I didn't know anything about my father until I decided to paint a garden for him", the artist extracted details from Hieronymus Bosch's triptych, *The Garden of Earthly Delights* — a reproduction of which was featured in a psychiatric hospital that the artist visited. Struck by the uncertain function of such an image in this setting, Llamas has unravelled this paradoxical relationship across successive bodies of work. In keeping with López's investigation of unique conceptual crossroads, within his most recent "Transition fade to white" series, he considers medicine packaging and how its graphic labeling resembles the work of some American artists from the last century, particularly those who are considered part of the Color Field movement. The artist queries, "If the global legitimization of the psychopharmacological industry occurred at the same time as the international boom of artistic practices in the United States, would it then be unreasonable to think that there is any relationship between the graphic design used by pharmaceutical companies and the work of artists such as Agnes Martin, Josef Albers or Sol Lewitt?"

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Enrique López Llamas (b. 1993, Aguascalientes, Mexico) lives and works in Mexico City. He holds an MFA from Museo Universitario Arte Contemporáneo, Mexico City and received a BFA from Universidad de Guanajuato. In 2019, he was awarded the Young Creators Award from the National Foundation of Culture and Arts, Mexico City. He is currently featured in a solo exhibition at LLANO Gallery, Mexico City and has shown in group and solo exhibitions, including at Museo de Arte Carrillo Gil, Mexico City (2021); Proyecto Caiman, Guadalajara (2021); The Diego Rivera House and Museum, Guanajuato (2019); Human Resources, Los Angeles (2019); and the Cultural Institute of Aguascalientes (2018).

Carlos Reyes (b. 1977, Chicago) lives and works between New York and Puerto Rico. He holds an MFA from New York University and received a BFA from Pomona College, Claremont. Reyes has held solo and two person exhibitions at Bradley Ertaskiran, Montreal (2022); Soft Opening, London (2021); Derosia, New York (2018); Galerie Joseph Tang, Paris (2019); White Flag Projects, St. Louis (2015); and Arcadia Missa, London (2015) among others. He has presented work at Société, Berlin (2018); Luxembourg and Dayan, New York (2017); Bortolami, New York (2014); and Tanya Leighton, Berlin (2013). Reyes has been featured in institutional exhibitions at the Palais de Tokyo, Paris (2018); the 2018 Venice Architecture Biennale; Futura Center for Contemporary Art, Prague (2016); Hessel Museum of Art, Center for Curatorial Studies, Annandale-on-Hudson (2013), and he has a forthcoming solo exhibition at MIT List Visual Arts Center, Cambridge (2023).

Nana Wolke (b. 1994, Ljubljana, Slovenia) lives and works in London. She holds an MFA from Goldsmiths, University of London and received a BFA with honors from the Academy of Visual Arts in Ljubljana. She completed her last year of parallel study at Academy for Fine Arts and Design in Ljubljana through a study exchange at Hochschule für Grafik und Buchkunst in Leipzig. Her work has been featured internationally, including 31. Biennial of Graphic Arts, Ljubljana (2016); G2 Kunsthalle, Leipzig (2018); Kiribati National Museum and Cultural Centre, Tarawa (2019); Bangkok Biennial, London (2021); Fondazione Coppel, Vicenza (2021) and Marlborough, London (2022) among others. In 2022 her work will be featured in a group exhibition at Green Family Art Foundation, Dallas, as well as in a solo exhibition at Nicoletti Contemporary in London.