

*We play at paste,
Till qualified for pearl,
Then drop the paste,
And deem ourself a fool.
The shapes, though, were similar,
And our new hands
Learned gem-tactics
Practicing sands.*

-Emily Dickinson

Lisa Cooley will present a group exhibition titled *We play at Paste* that will include film, painting, and sculpture. The exhibition, which takes its title from a poem by Emily Dickinson, features works by Anthea Hamilton, Tamara Henderson, Lucy Kim, Ella Kruglyanskaya, and Alan Reid. *We play at Paste* will run from February 9th until March 16th, with a reception for the artists on Sunday, February 9th, from 6 until 8 pm.

Each artist in the exhibition works through certain media tropes, which are neither appropriated nor directly quoted, but rather percolate within the subconscious and manifest in highly idiosyncratic forms. The absorbed images are transformed to create a new vernacular of visual cues tangentially related to media, be it advertising, cinema, or magazines. Media acts as the landscape, the wallpaper, or the air, against which highly intimate and personal visual codes unfold, creating a complex constellation of meaning within the work. The works exist slightly out of time, suggesting a departure from the artist's own time, or a reconciliation of sorts between past and present.

Anthea Hamilton will present *Waitresses*, a two-part work comprised of two sets of clear acrylic cut into simplified versions of a figure. The forms are based on Allen Jones' rejected designs for the Korovo Milk Bar in Stanley Kubrick's *A Clockwork Orange*. Both forms offer only void spaces where the hostess's tray and bottom would be, and are flattened into spare geometry. The two acrylic forms are set in a position in the room that renders them invisible at first view as they can only be seen by the refraction of their edges. Hamilton frequently extracts imagery from popular culture, which she then transforms into formal, associative sculpture. Here, the acrylic reads as both object and figure.

Lucy Kim's series, *Your Nose is My Nose*, offers an amalgamation of different noses, lips, and chins in varying configurations, to suggest increasing malleability of the body. The painted profiles and

eyebrows are lifted from fashion magazines. *He Left with the Flounders* is a stretched mold of a man in briefs repeated three times surrounded by flounders. Kim began by making thin silicone molds of the fish and the man, which she then assembled like a quilt. She stretched the silicone to the point of abstraction, used it as a mold for plastic, then coated the plastic with a painting of two classic silhouettes from men's underwear ads. The flounders are significant in that they are born as normally round fish, and it's only within the first few days of life that they flatten out. Similarly, Kim's paintings fluctuate between two and three dimensions, as they try to create a physical, albeit distorted, link between an image and its subject.

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