

## **Rind**

Audrey Gair

November 22- January 4, 2025

Audrey and I both grew up in Florida, where seasonality is marked more by aesthetics than shifts in the weather. Fall is still 90 degrees, the sun blazing while trees stay green and lush. Yet families hang “Happy Fall” signs on front doors, and pumpkins, sweating and sagging in the heat, litter steps and sidewalks. Having lived away from Florida for nearly as long as I lived there, I now find it impossible to think about how I once marked the passage of a year. With no real seasons to ground me, I relied on dates on a calendar and school schedules. Now, living in a place where seasons truly transform the landscape, I feel deeply attuned to their rhythms and how they shape time and give meaning to the year. That warm weather upbringing, though, left its mark—I think about changing seasons constantly. I believe Audrey does too.

This awareness of time, seasonal shifts, and the materials and objects that embody them, sits at the heart of *Rind*. Throughout the exhibition, Audrey adopts a witty and curious approach to material, using the rind as a metaphor for the outer shell—the part we see, touch, and perceive.

For the show, Audrey was thinking about fall, and rightfully so, pumpkins. Often valued more for their appearance than their taste, the paintings consider the surface of the pumpkin—bright, round, and ridged. In *Pumpkin 1*, patterned fabric is stitched with rounded seams that call to mind the soft, decorative seasonal décor found in home goods stores. Simplified and abbreviated with smushed, shimmering silver tops encased in a protective plastic, Audrey plays with just how flat a pumpkin can become. Another piece, a monoprint, captures the pumpkin’s symmetry through a fundamental process: painting one quarter of the shape onto plastic, folding it in half, then folding again to create the full image. The wood-planked gallery walls, painted specifically for the exhibition, lay out compositions like a coloring book, offering outlines that invite both adherence and deviation—spaces begging to be filled. Other works continue the dialogue between materiality and perception. A pile of “books”, reduced to rectangular shapes that capture weight and gravity while toying with the line between representation and abstraction. Closed and stacked, these forms offer another vision of an outer shell.

Freedom, experimentation, and trial & error run throughout *Rind*, yet these works are far from frivolous. On the surface—on the rind—the paintings exude playfulness and provisionality. But when cracked open, they expose a careful understanding of the materiality of painting. Carving out the insides to find a space of her own, Audrey embraces and rejects the history of the medium. Preferring to hold on to all of its messy guts and seeds, pushing and squishing them in her hands. She tells me, “Not everything in the show is a pumpkin, but a lot are”.

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*Audrey Gair (b. 1992, Miami, FL) lives and works in New York. Recent solo and two person exhibitions include Eli Kerr (Montreal, CA, forthcoming), South Parade (London, UK), King’s Leap (New York, NY), and Sebastian Gladstone (Los Angeles, CA). Selected group exhibitions include Depa Archive (Ghent, BE), Freddy (Harris, NY), Room 3557 (Los Angeles, CA), Clearing (Casa Da Cultura, Comporta, PT), Galerie Crèvecoeur (Paris, FR), Galerie Husenot, (Paris, FR), In Lieu (Los Angeles, CA), Apt 13’s a New Museum’s Triennial, Fall River MOCA (Fall River, MA), and Gern en Regalia (New York, NY).*

# Bad Water

1. *Pumpkin Print 1*, 2024  
oil paint and acrylic medium on linen
2. *Cushions*, 2024  
oil paint on fabric
3. *Pumpkin 1*, 2024  
oil paint, thread
4. *Spilled Kibble*, 2024  
thread on fabric
5. *Pile of Books 5*, 2024  
oil paint on linen

