

Cooper Campbell, Glen Fogel, Tim Mann, Josh Minkus, Alex Schmidt, Gwenn Thomas

Thieves like Us

October 26 — November 23, 2025

Opening Reception Sunday October 26, 2025, 4-7PM

28 Varick Ave. Brooklyn, NY 11237

...S passed away last week. Ever since I heard the news on the phone I can't think straight. I'm having a permanent headache. My brain is filled with clouds. The last thing I talked to her about over text was an H. C. Westermann sculpture at the museum. It was a giant piece of laminated wood block carved to look like a knot. We geeked out about how pristine the craftsmanship looks on the sculpture. I remember the first time we met. She smelled like soap and cigarette smoke. She taught me how to carve basswood with a pocket knife. She was teaching woodworking at our college. Carving something out of soft wood was always the first assignment she gave to all of her students. The assignment was named "Strange Fruit". I think she named it after Zoe's project that was named after the original Billie Holiday song.

I can't seem to move myself out of this volume of weighted grief over the loss of my friend. S taught me everything I know about working with my hands, from how to read wood grain directions to the proper ways to put in wall anchors. Without the knowledge she shared I would know nothing about hanging and installing art. We became fast friends right after we met despite me being her student. She hired me to be her production assistant for a couple furniture designs. We worked on many projects together out of her studio right outside the city. S loved her shop so much, and she advocated greatly for spending time doing what you love. She was never judgemental about my lack of skill or my deviation from technical perfection. She encouraged enthusiasm and devotion. In every memory I have of her in her shop I picture her very happy.

Every artist included in this grouping is a working artist. All of them at one point or another worked for other artists. Some of them worked for the same person in different capacities. All of them make a living working in the arts or other creative fields. It seems to me that there's a blurry boundary between the working methods employed by these artists for their own practice and the skillset they utilize for their trade. What's being embodied in all of these works for me is a shared interest in disrupting signification, from pictures to forms and vice versa, while maintaining fundamental qualities of their chosen materials. As I was installing the show I started to realize there are many instances of doubling happening formally. Gestures of reiteration deviate from repetition. The second is not the same as the first, but it makes the first less isolated.

The photographs Cooper is presenting are credited to their original photographers. Glen's works were executed by me based on a set of malleable instructions. Tim's shelves allow other objects to sit on them as demonstration. Josh took home the tabletop I built as the substrate for his work, and brought it back once finished. Alex's paintings are based on a video recording of a performance she staged privately for Andrea Fraser during a studio visit. Gwenn's floor sculpture is based on metal sheets covering her studio floor since before she got there. I think that there is a missing presence in every piece that enables the work via its absence. I felt all the absences while putting the show together. Everytime I drill into the wall, everytime I patch up blemishes, everytime I pick up a level, I think of my friend who showed me her way first.

Benny's Video is a nomadic curatorial project conceived and operated by Craig Jun Li since March 2025. The current programming is generously hosted in the studio space of artist Grant Mooney.

All inquiries to bennysvideoprojectspace@gmail.com

Cooper Campbell is from Multnomah County, OR. He lives in Queens, NY.

Glen Fogel was born in 1977 in Denver, and now lives and works in New York. Fogel's work spans an array of mediums including video, film, installation, sculpture, painting and photography. Recent solo exhibitions include SCAD Museum of Art, Savannah, JTT, NY, Callicoon Fine Arts, NY, Contemporary Arts Museum Houston, Portland Institute for Contemporary Art, Participant Inc., NY, and The Kitchen, NY. He has been included in the Whitney Biennial and numerous group exhibitions at venues including The Power Plant, Toronto, Sikkema Jenkins, NY, CCS Bard Hessel Museum, NY, Artists Space, NY, ICA Philadelphia, and NGBK, Berlin. His film and video work has screened at the Toronto International Film Festival, The London International Film Festival, The Hammer Museum, LA, and MoMA, NY, among many others.

Tim Mann (American b. 1990 in Woodstock, IL) lives and works in Chicago where he holds a BFA from the School of the Art Institute of Chicago (2013). He is a co-founder and co-director of Prairie, an artist-run exhibition space in Chicago, as well as the Managing Director at MICKEY, a commercial gallery that focuses on exhibiting emerging and mid-career artists. Recent exhibitions include Julius Caesar (Chicago), Apparatus Projects (Chicago), Baader-Meinhof (Omaha), Chess Club (Hamburg), and Everybody (Tucson).

Josh Minkus (b. Elk, CA 1985) is an artist and writer based in Queens, NY. Past exhibitions include The Middler, Brooklyn; Species, Atlanta; Bodega, New York; Pied-à-terre, Ottsville PA; Right Window, San Francisco; Sydney, Sydney; Important Projects, Oakland; and Cleopatra's, Brooklyn. His writing has been featured on Montez Radio; at Motel, Brooklyn; Hordaland Kunstsenter, Bergen, Norway; school, Vienna; and Kadist, San Francisco.

Alex Schmidt (b. Chicago, IL) works across performance, painting, text, social-engagement, and set design. They have held solo presentations at Leslie-Lohman Museum (New York, NY), 21st Street Projects for Critical Practices Inc (New York, NY), ENTRANCE Gallery (Marfa, TX), and Olympia (New York, NY), among others. They have performed at the Whitney Museum of American Art, Swiss Institute, MoMA PS1, the Kitchen, BOFFO, Blade Study, Galerie Timonier, Duplex NYC, OLYMPIA, Essex Flowers, Abrons Art Center, and PERFORMA, among others. Schmidt was a Shandaken: Storm King Artist in Residency (2025), a Whitney Museum Independent Study Program Elaine G. Weitzen Studio Fellow (2024-2025), a 2024 Mayer Foundation grant recipient (2024), and a Ruth Stanton Scholar (2020-2023). Schmidt's work has been reviewed by the New Yorker, Vogue, Dazed Magazine, Office Magazine, Paper, New York Magazine, and The Guardian. They have written for The Whitney Review, Cosmopolitan Magazine, and The Public Review. Schmidt received their MFA from Hunter College in 2024 and is currently an October Select on Platform.

Gwenn Thomas' (b.1943) work exists in a space between sculpture, painting, photography, and architecture. Her object sculptures of awnings, windows, doorways, and rooms --exterior and interior architectural spaces -- initiate a back and forth between looking out and looking in. Her most recent series of works is part urban landscape, part abstraction, and part found object.

Recent solo shows: Art Projects International, NY; Exile Gallery, Berlin; Mélange; ung-5, Cologne; Southfirst, Brooklyn, NY; Regina Rex, NY; 57W57Arts, NY; Point of Contact Gallery, Syracuse University, Syracuse, NY. Recent two-person and group shows: 'DUST: The Plates of the Present', Centre Pompidou, Paris; Gwenn Thomas + Jason Murphy, Abattoir Gallery, Cleveland, Ohio; Social Photography IX, Carriage Trade, NY; 'Re-visions', Pinakothek Der Modern, Munich, Germany. Selected collections include: The Metropolitan Museum of Art, NY; Museum of Fine Arts Houston, TX; Philadelphia Museum of Art, PA; Fogg Museum, Cambridge, MA; Graphic Arts Collection, Firestone Library, Princeton University, NJ; Progressive Art Collection, Mayfield, OH; University of Kentucky Art Museum, Lexington, Kentucky; São Schlumberger, Paris, France; Julia Stoschek Collection, Düsseldorf, Germany; Museum Ludwig, Cologne, Germany; Fundação Calouste Gulbenkian, Lisbon, Portugal; 'Plates of the Present' Collection, Musée National d'Art Moderne, Paris, France. A survey of Thomas' work was published by Charta (Milan, Italy).