

Onlooking

24th October — 14th November

Elinor Stanley, Gal Schindler,
Penelope Kupfer

Research reveals that the average gallery-goer spends eight seconds *looking* at an artwork. Even that might seem on the generous side, as we're all guilty of, at times, barely glancing up while nonetheless impulsively peering at our phones to check the real McCoy of gazing: our Instagram feeds.

Unadulterated *looking*. What was once a humdrum activity available to all has become – in our million-mile-an-hour culture of being alwayson, forever in touch, omni-informed and ultra alert – not so much a luxury as a challenge. Stand in front of a painting and count the seconds... ok, you are free to move on...

But *looking* deeply at art is not just some much-needed respite from the bustle. Gallery-going is not a

three-dimensional version of the Calm app. Critic Martin Herbert noted that painting especially 'allows a more protracted unfurling than the rest of life'; what the *onlooker* stands to gain is the buzz of scouring deeper, searching for and unearthing clues, and most rewardingly, reflecting on themselves as they *look*. *Looking* inward.

The paintings in front of you have been made at varying speeds in the studio, some swiftly, others very much more slowly. We invite you to spend however long you like *looking* at them, and perhaps being *at* by them. As the seconds tick, watch out for something being unfurled.

Ted Targett, Curator





Elinor Stanley If, while looking at Elinor's paintings, you think you've seen one of her figures before, it's probably because you have: her characters wander from canvas to canvas. Painted perhaps with a constellation of stars on the skin or a peering face behind another's body, Elinor's characters rarely address the viewer. Rather, you catch sight of them. And, although we rarely fully see them, never quite able to pin them down, they'll most likely appear again another time, in another painting, and we'll remember them.

(b.1992, London) lives and works in London, currently enrolled at the Royal Academy Schools (2019-2023). Exhibitions include: *Glass Houses*, Mcbeans Orchid Nursery, Sussex (2020), *Very Ripe Apricots (solo)*, Sutton House (2019), *London, All in Green Went My Love Riding*,

Giardino del Zuccaro, Venice (2019), *The Annotated Reader*, Cork Street Galleries (2018), *Wild View*, *Chisenhale Studios* (2018), *Desire Lines*, Light Eye Mind Gallery (2018), *Contemporary Exorcism*, Whitstable Biennial (2018).

Morning!
Oil on canvas
120 x 100cm





Gal Schindler In Gal's paintings, figures are etched into thick layers of oil pigment with the handle of her brush. After setting the scene in swathes of luminous colour, applied with the bristles, she then inscribes her muses, calling them to the surface. Her figures go through many deliberations in paint while they are worked and reworked. Almost always solitary, in repose or posing, the one immutability of Gal's subjects is that they're always *looking* outwardly, directly at you. Yet their state of limbo means that her women are never fixed until the canvas is dry – hiding and peering behind a curtain of colour awaiting their moment to go on stage.

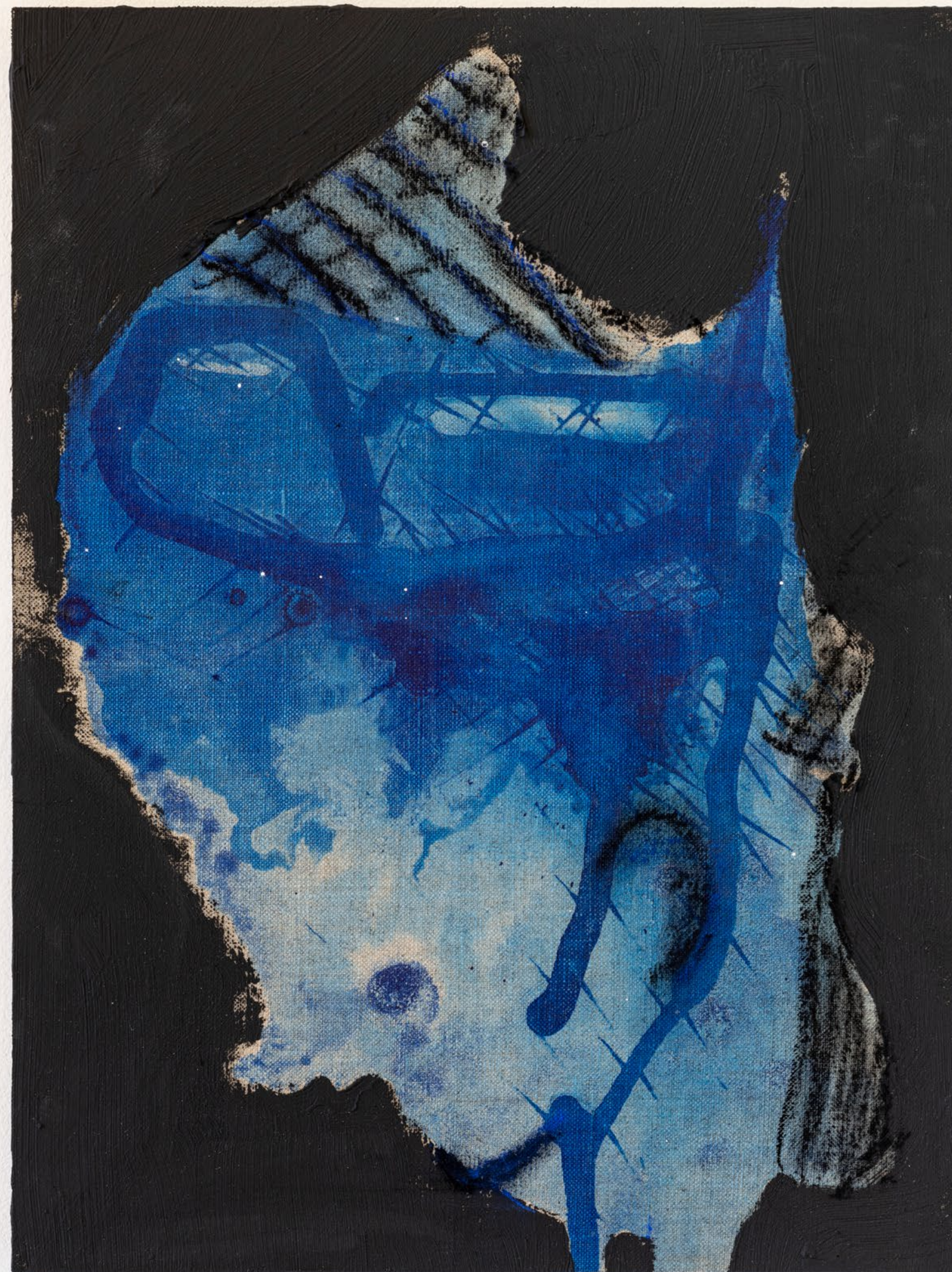
(b. 1993, Tel Aviv, Israel) lives and works in London, currently enrolled at Royal College of Art, MA Painting (2019-2021). Exhibitions include:

After Image, MAMOTH gallery, London (2020), *Limb-Loosener*, Daisy's room gallery, London (upcoming, 2020), solo show at Longtang space, Zurich, Switzerland (upcoming, 2020), *Signal*, Centre space gallery, Arnolfini International Centre for Contemporary Arts, *Symposium*, Bristol, UK (2020), *ArtWorks open*, Barbican Arts Group, London (2019), *The Weird and The Eerie*, Safehouse 1, London (2018), *Juice*, 5th Base Gallery, London (2018), *Making Connections*, JW3 centre, London (2017).

Homeostasis
Oil on canvas
61 x 61cm

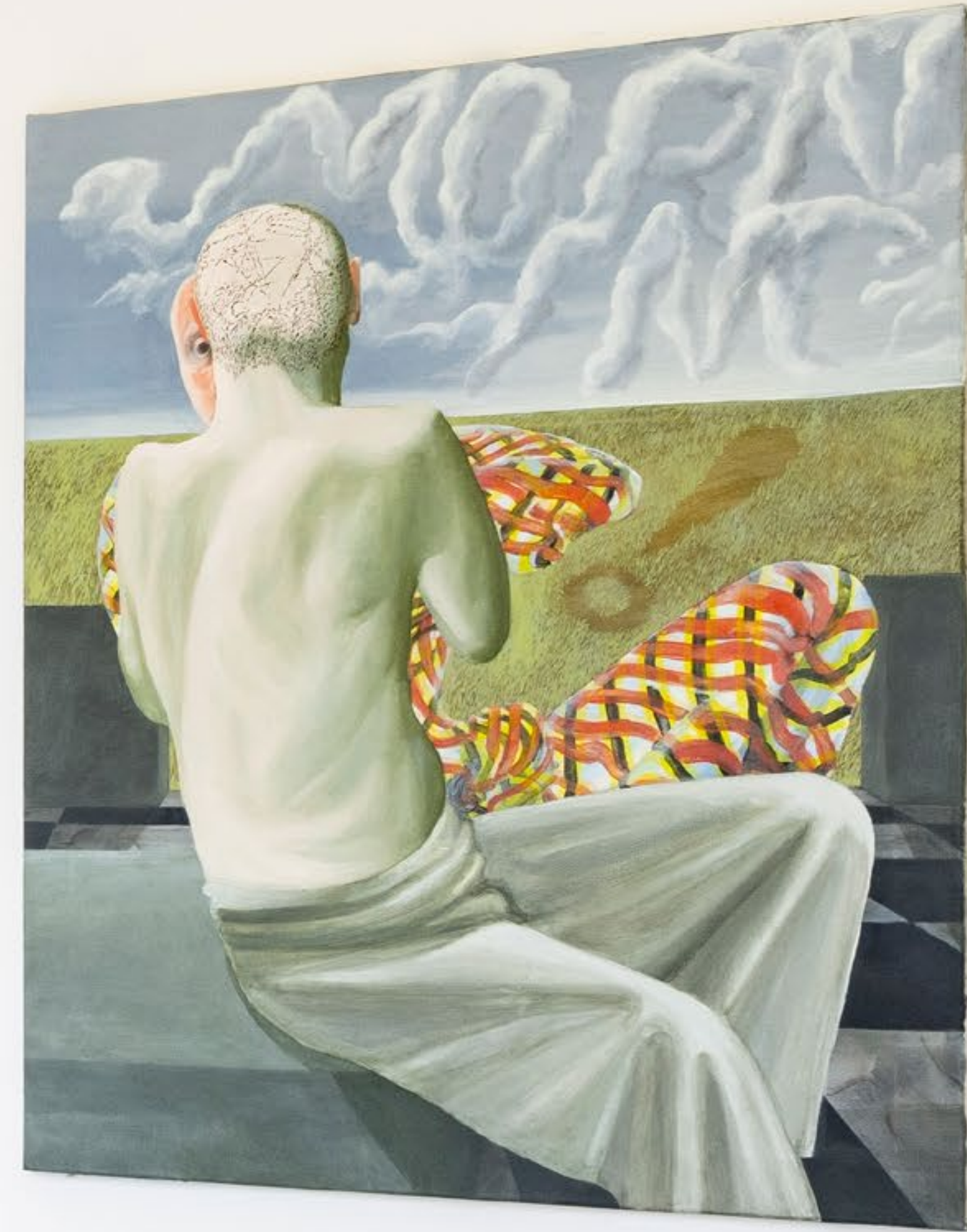
Penelope Kupfer Penelope creates with her instincts engaged. For her, painting is a reaction to our perpetually fast-moving world and she works on several at the same time. As a fastidious draughtswoman who fills sketchbooks with thick studies in charcoal, watercolour, pastel and spray paints, she makes her figures appear under whirling abstract blotches of colour. Her protagonists are often *looking* away, or keeling over, and the visibility of a body, a face, a pair of hands is often concealed...ready to be found by you, the viewer.

(b.1974, Backnang, Germany) lives and works in London, currently enrolled at Slade School of Fine Art, MA Painting (2019-2021). Exhibitions include: Receiver of the *Slade Print Fair Prize* (2020), *Stages of Life*,

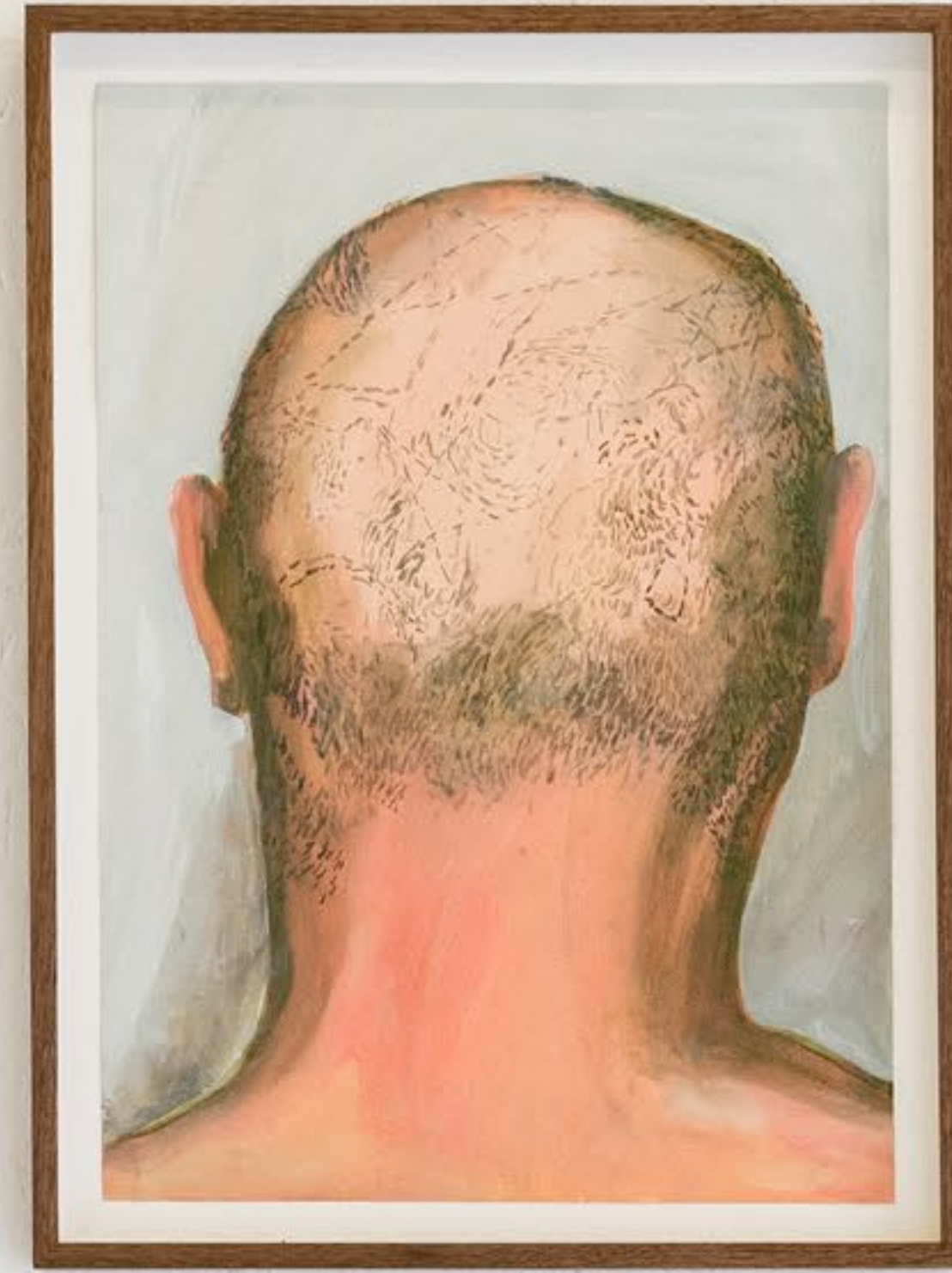


Harrow Arts Centre, London (2019), *Beating the Bounds*, Crypt Gallery, London (2019), *Come together*, Tate Modern, Bankside, London (2019), *#Plastic*, Kupfer Project Space, London (2018), *Annual exhibition*, // CGP Gallery, London (2018), *I'm not here*, Camden Arts Centre, London (2018), *Tate Exchange*, The Audience is the Studio, London (2017), *Chelsea Fringe*, Espacio Gallery, London (2015), *Insects*, The Vaults Gallery, London (2015).

Blue Head
Ink and acrylic
on linen board
60 x 40 cm

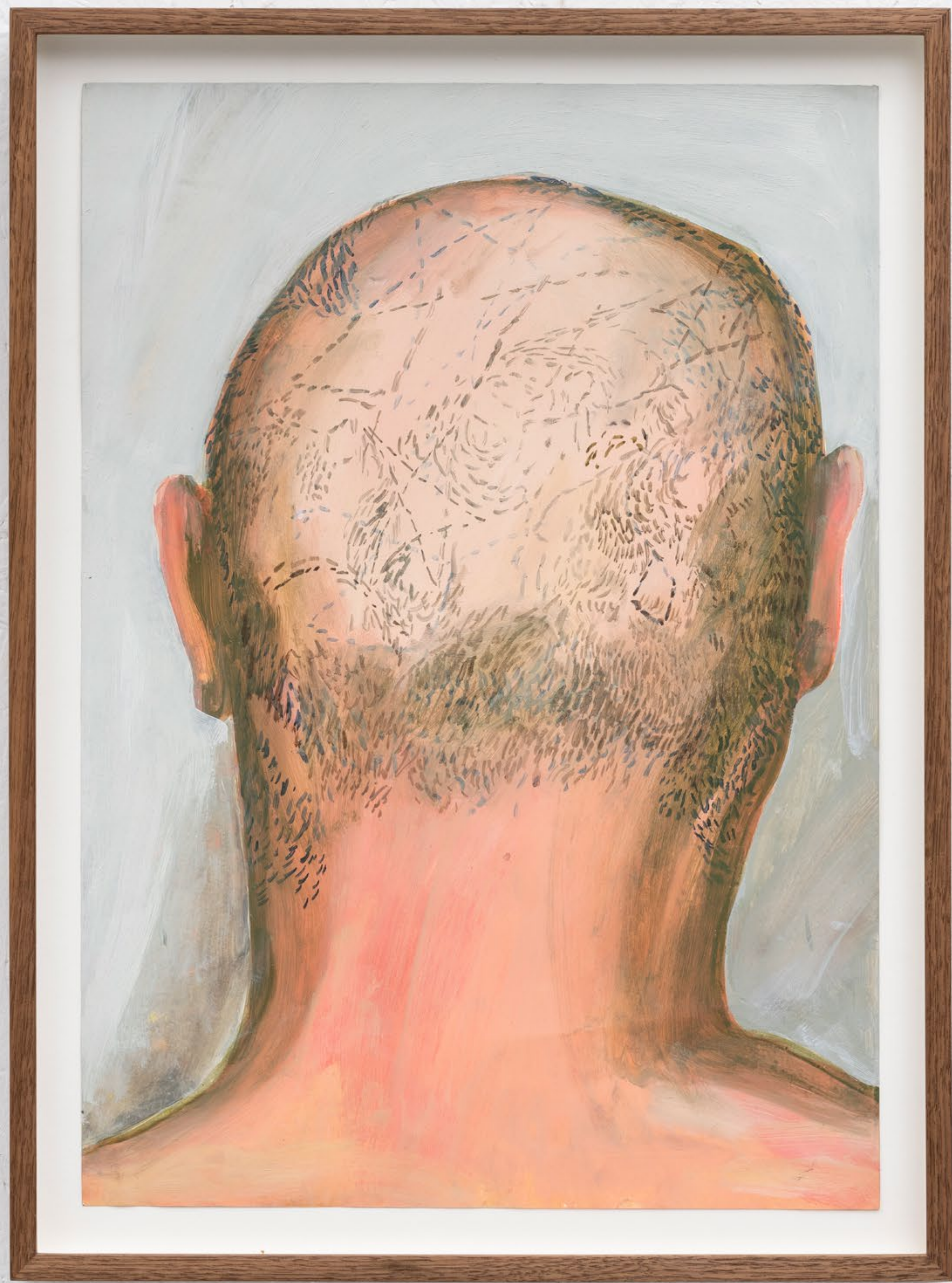


Works on paper



Gal Schindler
Terrible Fish
Watercolour
on paper
35 x 26cm





Elinor Stanley
Constellation
Head
Oil on paper
47 x 35cm

Penelope Kupfer
Flying
Ink on handmade
waxed batik
paper
30 x 35cm





Thanks

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