

KATE MOSHER HALL

The work of Kate Mosher Hall inhabits the charged space of reciprocal looking, activating a locus of estrangement present in any shared visual encounter and amplifying it. Through an interplay of two primary modes of image production—silkscreen printing and painting—she manages to suspend the medium specificities of either address as a way of playfully exploiting the uncertainties inherent to any act of looking. Her images share an elusive, ‘hidden-in-plain-sight’ effect, but one that operates through an unavoidable visual regress: flashes of discernment quickly withdraw into instances of misrecognition. At the same time, visual identifications are retained as hovering or buried afterimages. The experience is akin to both seeing and not seeing at once, stimulating an awareness of looking siloed by the limits of perspectival bias, the strange over-exposure of seeing oneself seeing. The pictures aspire to the status of an image capable of possessing our visual agency not unlike a reflexive hypnosis.

“I use strategies in my work,” says the artist, “to create dynamics of how we look at images or also maybe – how images look back. Some of these strategies are that I print in different resolutions that make different parts of a painting be seen at different proximities so there are different reveals or different timings. I think about hierarchies in an image, for example how a part can be presented or obfuscated and how that changes a viewer’s response to what they are looking at. I am interested in the mechanics of an image.”

Hall’s methods are negatively accumulative, proceeding from various archival image banks through a careful craft of degradation and obfuscation, defamiliarizing a given image in the direction of short-circuiting the primacy of perceptual command. Staging an image at the remote end of our visual field through means of compositional displacement, she constructs vantages that seem to glimpse, as if at the threshold of a lucid dream, a familiar real from an undefinable outside. What her work gathers as a result is a kind of anti – or counter-archive that preserves only the optical realities or spectral residues left over by the hysterical circulation of contemporary cultural media, the psycho-sensory effects underpinning current visual cultures deranged from the objects and environments that enact them.

Material interventions at the level of image production, Hall’s paintings seem to insist, are surrogate procedures for shifting our senses, stimuli for the reconfiguration of our sensual realities capable of transforming the apparently ‘natural’ confines of individual perception.

*Kate Mosher Hall (b. 1986, Los Angeles) lives and works in Los Angeles. She received her MFA from UCLA in 2020, and her BFA from the California Institute of the Arts in 2013. Solo exhibitions include Blast Beat, Miguel Abreu Gallery, New York (2026); Never Odd or Even, Hannah Hoffman Gallery, Los Angeles (2024); Big View, Miguel Abreu Gallery, New York (2023); The Reminder, curated by Kristy Trinier, Audain Gallery, Simon Fraser University, Vancouver, Canada (2023); Offset, Tanya Leighton, Berlin (2021); Without a body, without Bill, Hannah Hoffman Gallery (2021); LOQK, Artist Curated Projects (2019); and Wind Breaker, Phil Gallery (2019), all in Los Angeles. Notable group exhibitions include Chase a Crooked Shadow: Film Noir as Contemporary Mirror, curated by Alexandra Terry, The Warehouse, Dallas (2026); Kate Mosher Hall, Fionna Connor, and Bedros Yeretzian, Coastal Signs, Auckland, New Zealand (2023); Something or Other, Galerie Maria Bernheim, Zurich (2023); The Painter’s New Tools, curated by Dean Kissick and Eleanor Cayre, Nahmad Contemporary, New York (2022); and K as in Knight, Helena Anrather, New York (2021). Her work is in the permanent collections of Fondation Carmignac (France), Kistefos Museum (Norway), Los Angeles County Museum of Art, The Museum of Contemporary Art (Los Angeles), and Rollins Museum of Art (Winter Park).*