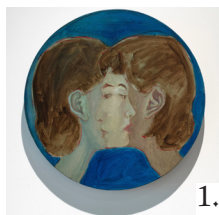


INDEX OF WORKS



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1. Urubingwaru, *Two Voices*, 2024
oil on canvas d. 19 ¾ in.

2. Urubingwaru, *My dad said I would be a great artist, but I wanted to be a varentarian. I love my cats.*, 2023
pencil on paper, 15 x 10 1/16 in.

3. Urubingwaru, *Fullmoon Night*, 2023
pencil on paper, 10 1/16 x 14 15/16 in.

4. Urubingwaru, *The House of Blue*, 2022
pencil on paper, 14 15/16 x 10 in.

5. Margot Becker, *to change the reading of often to zero*, 2023
cotton, linen, handwoven, 80 x 62 ¾ in.

6. Vincent Pocsik, *Bodies Chant Electric: Sitting with One Rain Boot in Cherry*, 2023
carved cherry, resin and lighting elements
60 ¼ x 16 x 29 in.

7. Elaine Reichek, *Faust and Mephisto*, 2016
hand embroidery on linen, 41 x 30 in.

8. Alan Reid, *Starved for Affection*, 2024
acrylic on linen, 19 x 26 inches

9. Iarí garcía, *x-ray radio*, 2024
cactus skeleton, plastics, kerosene, steel, rattlesnake rattlers, cotton, tree of heaven seeds
11 x 18 x 20 in.

10. Elaine Reichek, *Our Feelings (Akhnatova)*, 2018
hand embroidery on linen, 12 ¾ x 19 in.

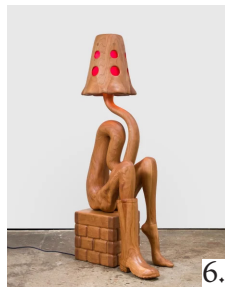
11. Vincent Pocsik, *Plant Life: Two Sunflowers in Cowboy Boot in Oak*, 2023
carved white oak, 22 x 14 x 4 inches



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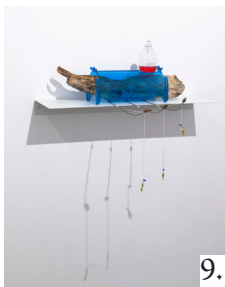
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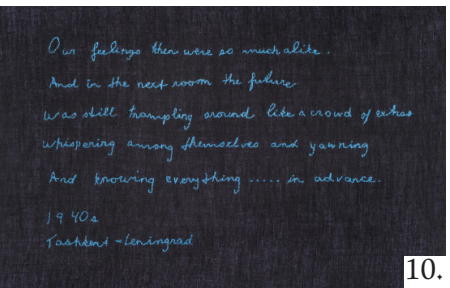
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Seven Sisters' first group exhibition, *Like a Crowd of Extras*, is a companion to Michael Cline's concurrent exhibition, *Havre de Grace*. The show invites conversations about domesticity, isolation, interiority, and spiritual entanglement. We are pleased to highlight works by Margot Becker and Elaine Reichek, recent sculptures by Iarí garcía and Vincent Pocsik, and paintings by Alan Reid and Urubingwaru.

The exhibition's title borrows from Elaine Reichek's embroidery with a quote by Russian poet Anna Akhnatova written during her escape to Tashkent-Leningrad during World War II. "...And in the next room, the future was still trampling around like a crowd of extras..." The air of the future—heavy with emotion and inevitability—exerts a physical presence to embody the anxiety of the unknown. Margot Becker's tactile weavings mark the passage of time, while her loosely gridded patterns evoke barriers between open and closed spaces. Alan Reid's painting *Starved for Affection* lengthens the veil between interior and exterior, depicts an outsider's mania, and pokes fun at artists' worries.

The domestic sphere further blurs when Vincent Pocsik's cherrywood floor lamp anthropomorphizes into a gangly figure topped with a luminous lampshade/head. Nearby,

two sunflowers (with eyes) spring out of a single cowboy boot carved in oak; Pocsik has said he sees sunflowers as "spiritual aliens waving in the wind."

In his first showing in the United States, Indonesian artist Urubingwaru's tender images of forlorn figures in interiors sometimes overlap in their transparency. Iarí garcía, a current Core artist-in-residence, presents a small trap made from rattlesnake rattlers, tree of heaven seeds, and other lures to capture movement and set spirits on their way. Glimpses of others' lives and spaces give physicality to things and feelings unseen, lurking beyond view.

Margot Becker b. 1986, Oak Bluffs, MA, lives in Hudson, NY

Iarí garcía, b. 1994, Miami, FL, lives in Houston, TX

Vincent Pocsik b. 1985, Cleveland, OH, lives in Los Angeles, CA

Elaine Reichek b. 1943, Brooklyn, NY, lives in New York, NY

Alan Reid b. 1976, Fort Worth, TX, lives in New York, NY

Urubingwaru b. 2000, Kediri, East Java, lives in Yogyakarta, Indonesia