

A nighttime photograph of a park or garden. Large trees with thick trunks and dense foliage are silhouetted against a dark sky. A bright light source, possibly a street lamp, creates a starburst effect in the center. In the background, a wall with a colorful mural is visible. The ground is covered in grass and fallen leaves.

PETER BLUM GALLERY

Traces of Us

Recent Photography

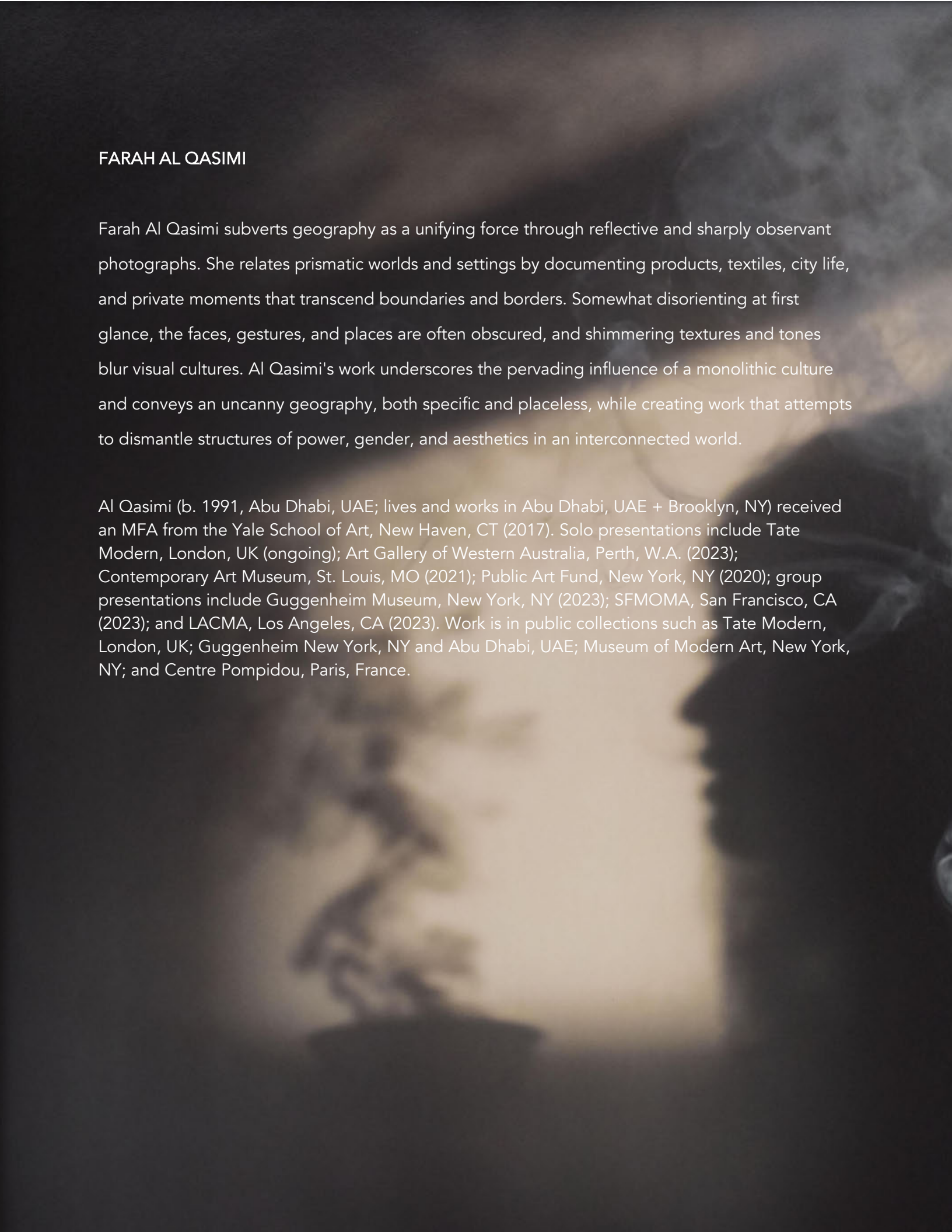
Farah Al Qasimi
Widline Cadet
John Edmonds
Pao Houa Her
Guadalupe Rosales

February 1 – March 22, 2025

Peter Blum Gallery is pleased to present *Traces of Us: Recent Photography*, a group exhibition of new and recent works by Farah Al Qasimi, Widline Cadet, John Edmonds, Pao Houa Her, and Guadalupe Rosales. There is an opening reception on February 1, 6 – 8pm at 176 Grand Street, New York with the exhibition on view through March 22.

Traces of Us assembles five contemporary artists who employ photography to observe, document, and complicate personal histories and wider collective experiences. Though varied in their approaches, Al Qasimi, Cadet, Edmonds, Her, and Rosales each preserve and create cultural memory by challenging prevailing concepts and structures. Their works underscore the particular environments and inherited pasts that have informed them, while simultaneously bringing these aspects into the present.

Evocative objects, uninhabited spaces, and constructed portraits allude to concepts of self and community, while questioning how fixed memories can be. Obscured or absent figures echo throughout many of the photographs as remnants of histories, while some portraits suggest a reclaiming and/or forming of a past and sense of self. Reframing perceptions of culture as fluid, unfolding, and informed by a particular perspective, each artists' work stretches across geographies and pasts that are real, imagined, and monolithic



FARAH AL QASIMI

Farah Al Qasimi subverts geography as a unifying force through reflective and sharply observant photographs. She relates prismatic worlds and settings by documenting products, textiles, city life, and private moments that transcend boundaries and borders. Somewhat disorienting at first glance, the faces, gestures, and places are often obscured, and shimmering textures and tones blur visual cultures. Al Qasimi's work underscores the pervading influence of a monolithic culture and conveys an uncanny geography, both specific and placeless, while creating work that attempts to dismantle structures of power, gender, and aesthetics in an interconnected world.

Al Qasimi (b. 1991, Abu Dhabi, UAE; lives and works in Abu Dhabi, UAE + Brooklyn, NY) received an MFA from the Yale School of Art, New Haven, CT (2017). Solo presentations include Tate Modern, London, UK (ongoing); Art Gallery of Western Australia, Perth, W.A. (2023); Contemporary Art Museum, St. Louis, MO (2021); Public Art Fund, New York, NY (2020); group presentations include Guggenheim Museum, New York, NY (2023); SFMOMA, San Francisco, CA (2023); and LACMA, Los Angeles, CA (2023). Work is in public collections such as Tate Modern, London, UK; Guggenheim New York, NY and Abu Dhabi, UAE; Museum of Modern Art, New York, NY; and Centre Pompidou, Paris, France.



Farah Al Qasimi

Wishbones on Lace, 2022

Archival inkjet print in aluminum artist's frame

50 x 33 inches (127 x 83.8 cm), print

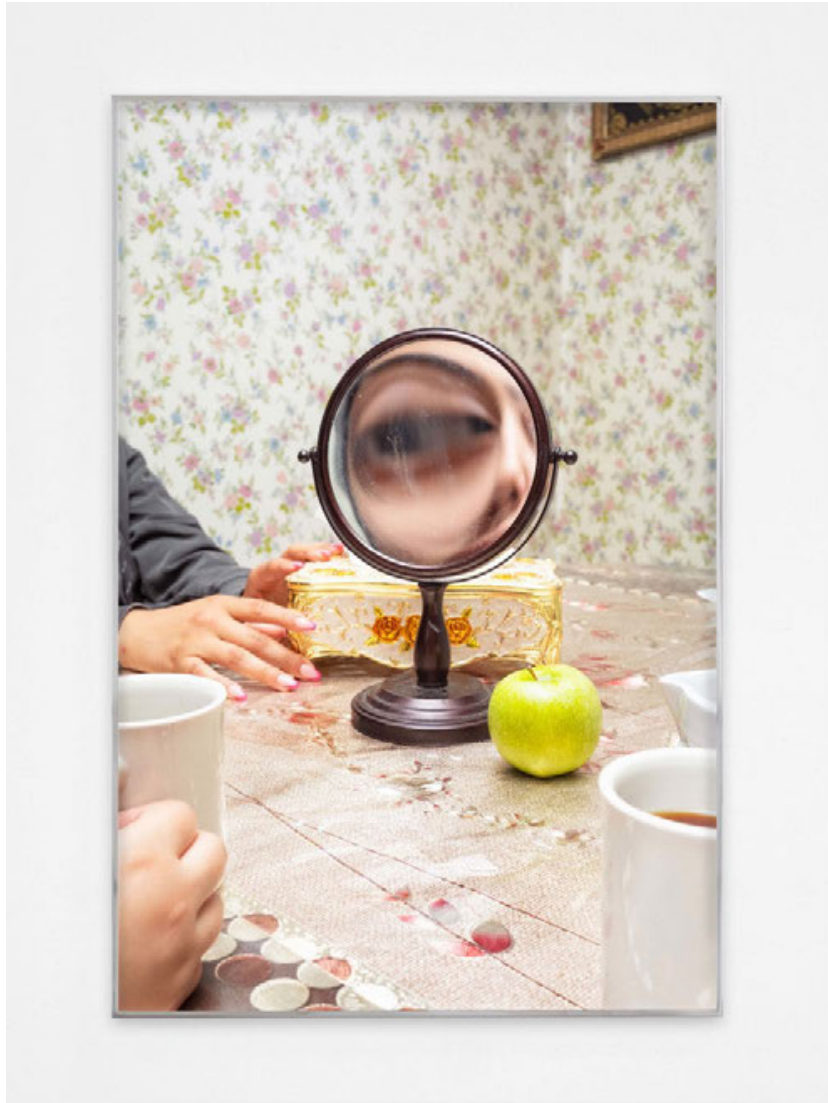
50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#2/5)

(FAQ22-02.2)







Farah Al Qasimi

Marrim's Eye, 2023

Archival inkjet print in aluminum artist's frame

50 x 33 inches (127 x 83.8 cm), print

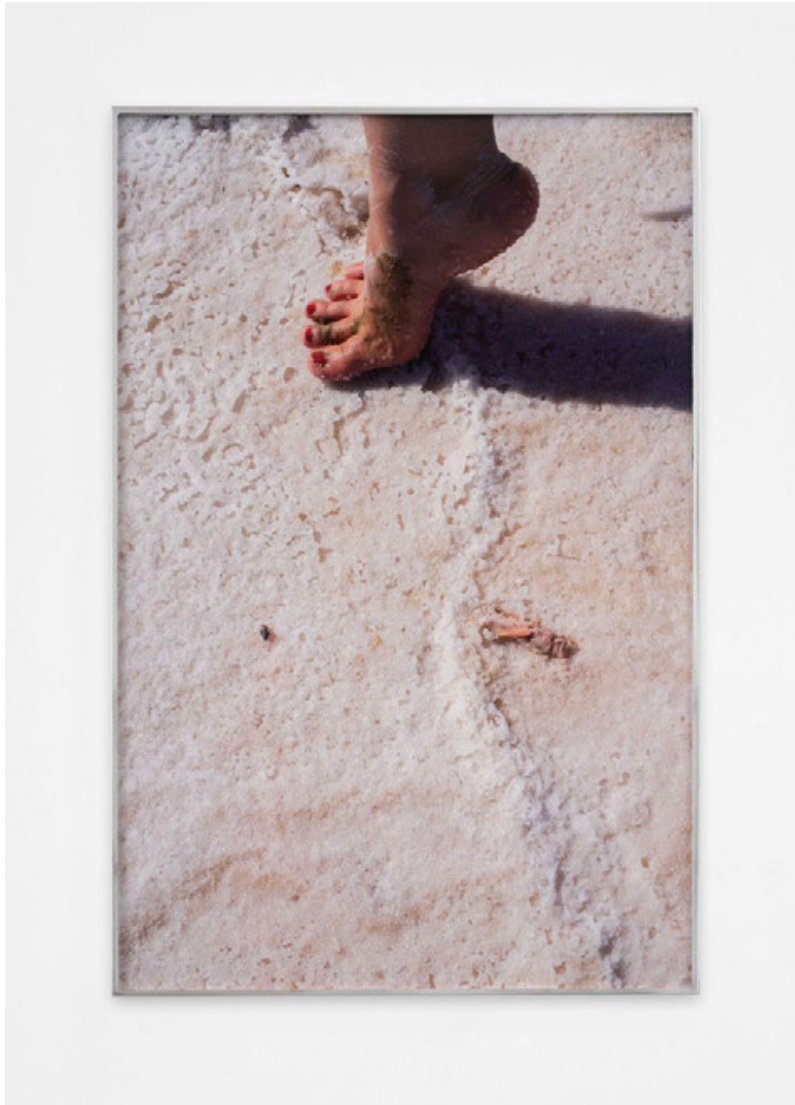
50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#2/5)

(FAQ23-02.2)







Farah Al Qasimi

Locust in Salt Flat, 2022

Archival inkjet print in aluminum artist's frame

50 x 33 inches (127 x 83.8 cm), print

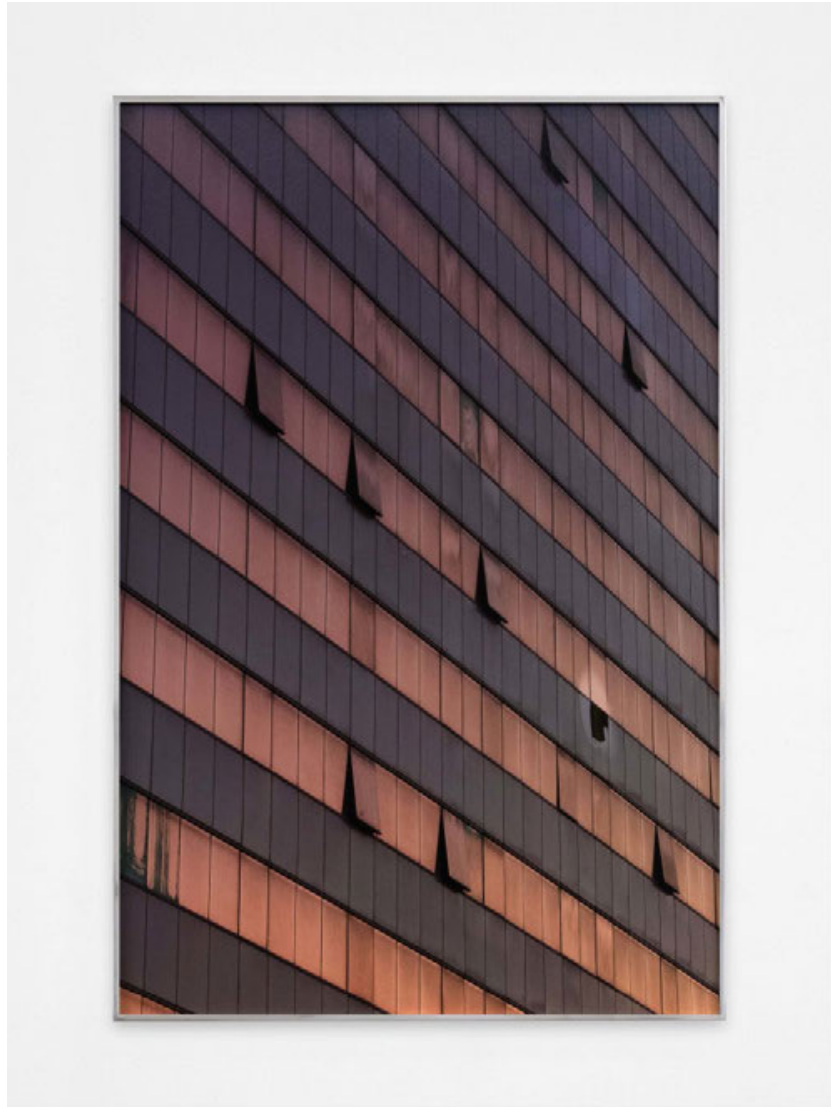
50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#1/5)

(FAQ22-04.1)







Farah Al Qasimi

Pink Building at Dusk, 2022

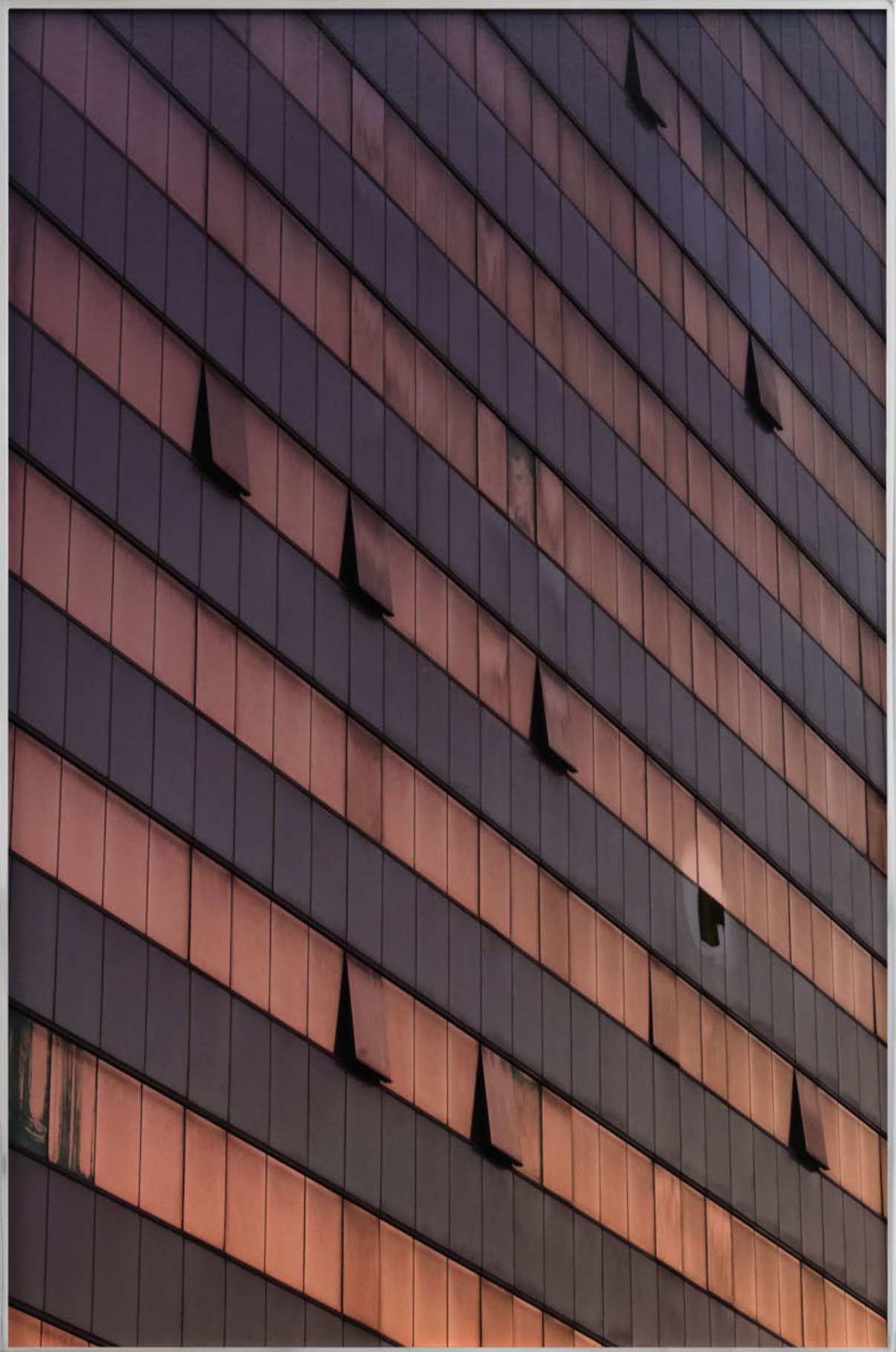
Archival inkjet print in aluminum artist's frame

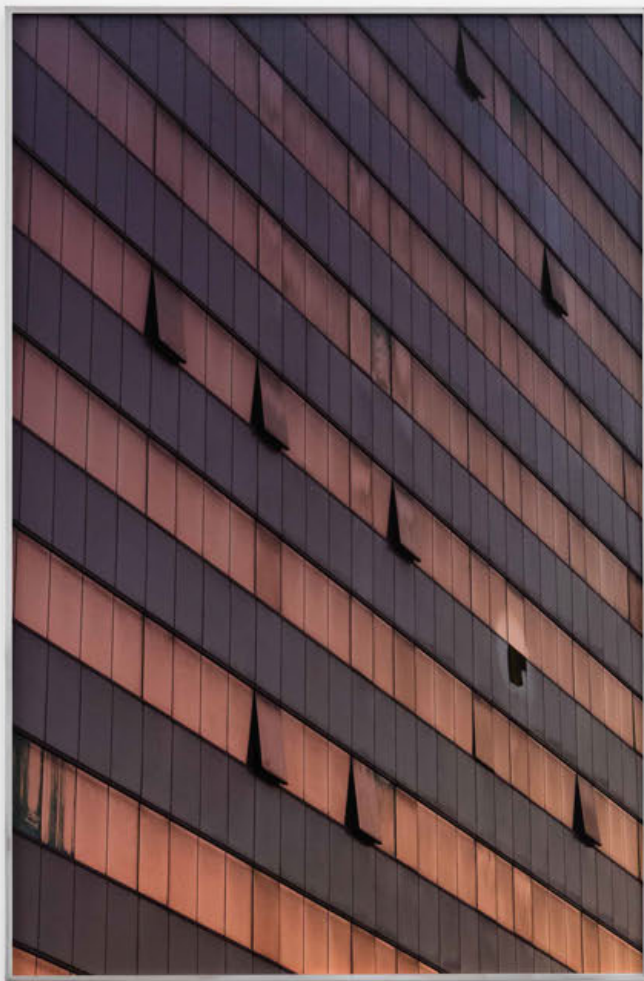
50 x 33 inches (127 x 83.8 cm), print

50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#1/5)

(FAQ22-03.1)







Farah Al Qasimi

Leopard Print Blanket, 2022

Archival inkjet print in aluminum artist's frame

50 x 33 inches (127 x 83.8 cm), print

50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#2/5)

(FAQ22-05.2)







Farah Al Qasimi

Incense Smoke, 2022

Archival inkjet print in aluminum artist's frame

50 x 33 inches (127 x 83.8 cm), print

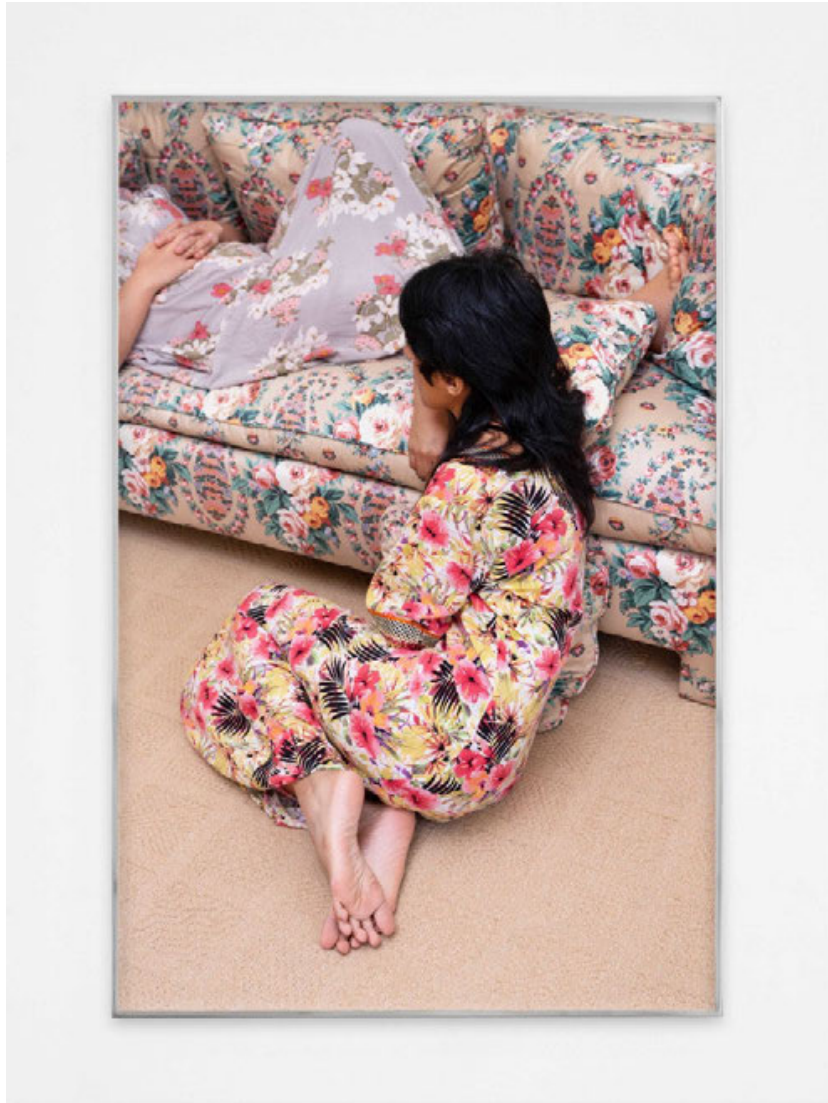
50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#1/5)

(FAQ22-01.1)







Farah Al Qasimi

Conversation, 2023

Archival inkjet print in aluminum artist's frame

50 x 33 inches (127 x 83.8 cm), print

50 1/2 x 33 1/2 inches (128.3 x 85.1 cm), framed

Edition of 5 + 2 APs (#2/5)

(FAQ23-01.2)



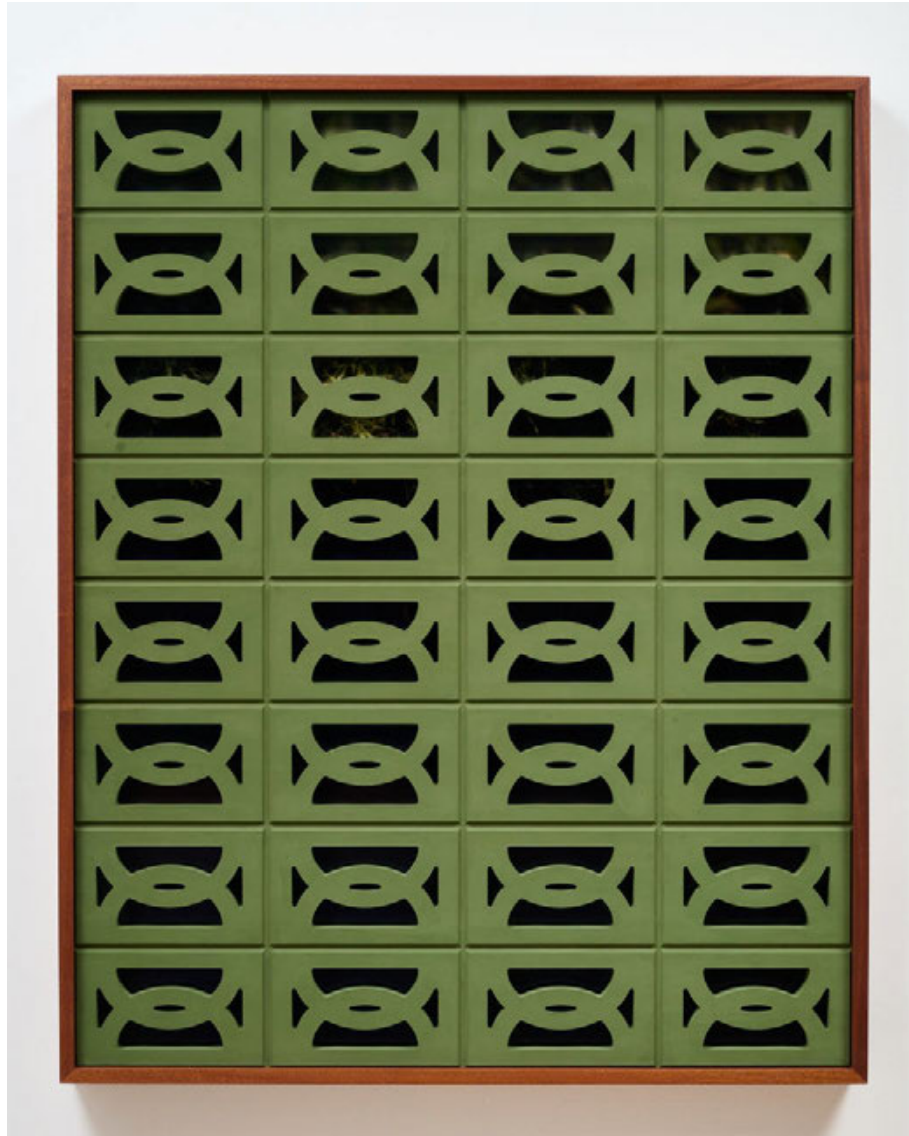


WIDLINE CADET

Widline Cadet contends with the scarcity of her family's material memory, crafting her own archive of images that delve into selfhood and erasure within the Haitian diaspora. Through poetic and sometimes surreal works, Cadet's practice ruminates on distance and inheritance, stretching across geographies that have shaped her being including her youth in Haiti and subsequent immigration to the United States. Allowing her to create new speculative images and perhaps even memories, the works comment on the fluidity and echoes of remembrance that flow throughout the diasporic experience and the generations that have formed it.

Cadet (b. 1992, Pétion-Ville, Haiti; lives and works in Los Angeles, CA) received an MFA from Syracuse University, NY (2020). Solo presentations include Huis Marseille, Amsterdam, Netherlands (2023); group presentations include Liverpool Biennial, UK (2025); International Center for Photography, New York, NY (2025); Hammer Museum, Los Angeles, CA (2025); LACMA, Los Angeles, CA (2024); Pérez Art Museum, Miami, FL (2024); Whitney Museum, New York, NY (2023); and MoMA PS1, Queens, NY (2021). Work is in public collections such as Whitney Museum, New York, NY; Studio Museum in Harlem, New York, NY; LACMA, Los Angeles, CA; and Princeton University Art Museum, NJ.





Widline Cadet

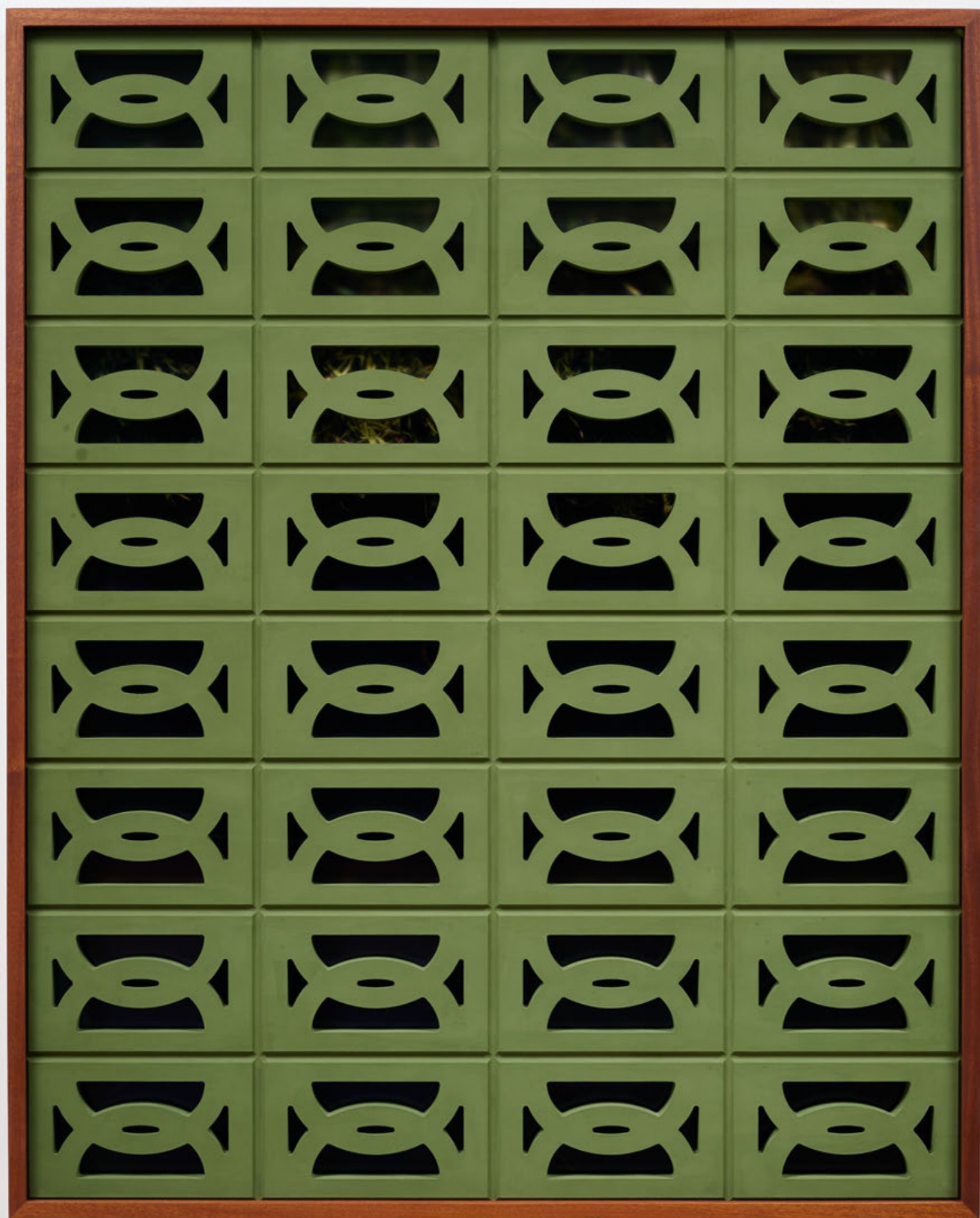
An Elusive Echo #1 (Green), 2023

MDF and archival inkjet print

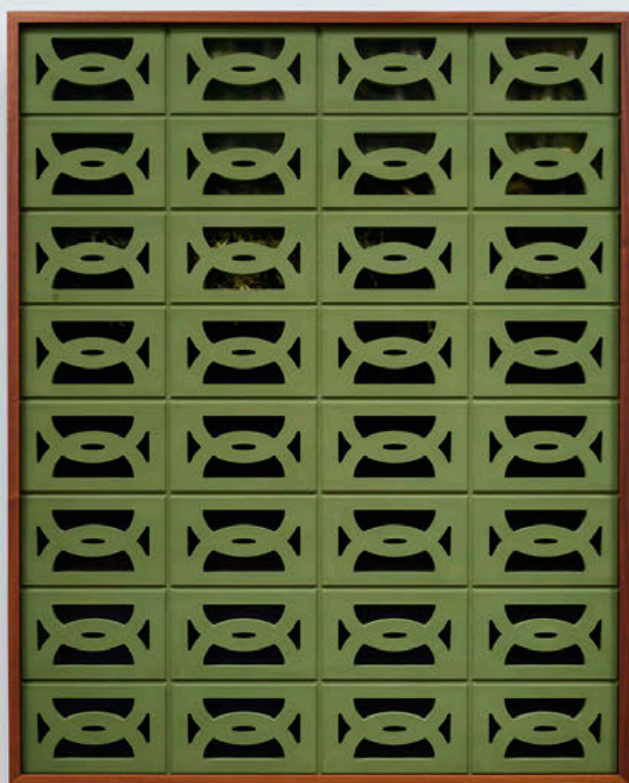
50 x 40 inches (127 x 101.6 cm)

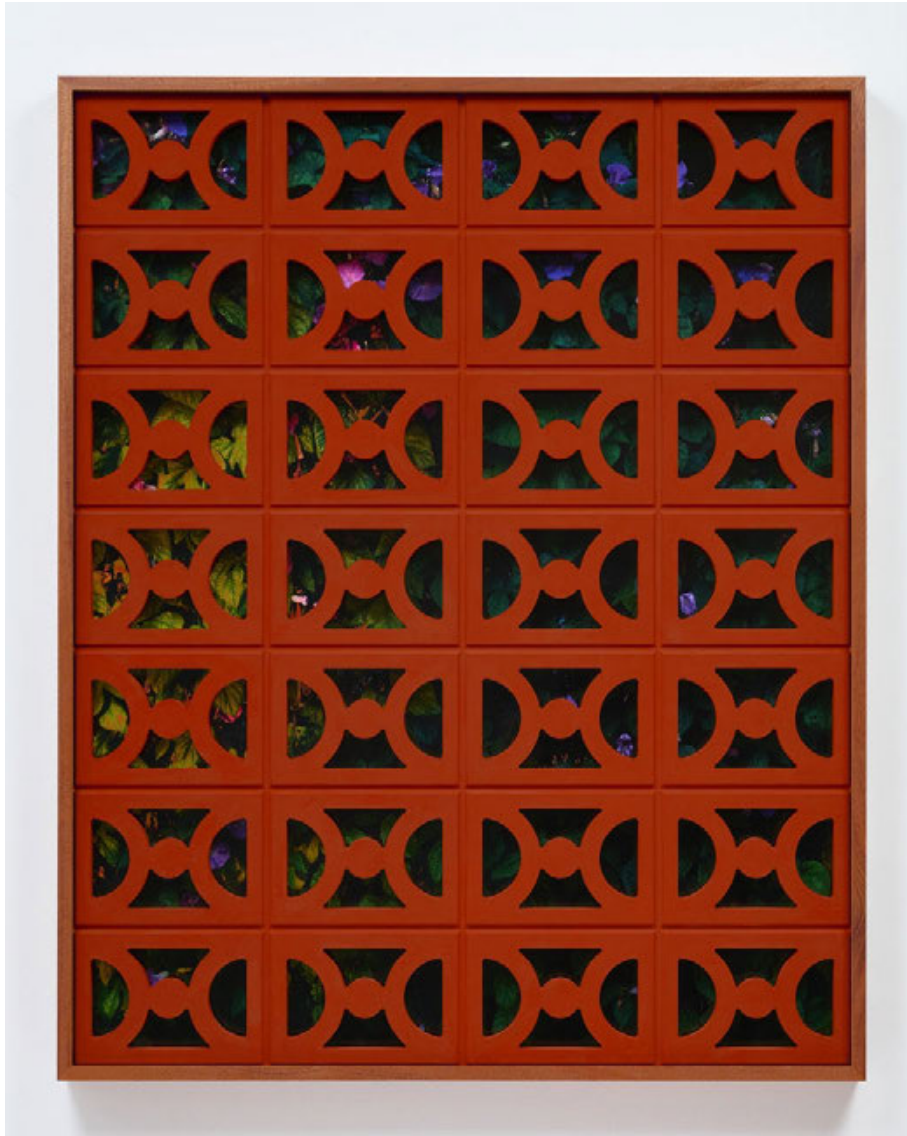
Unique

(WC23-01)









Widline Cadet

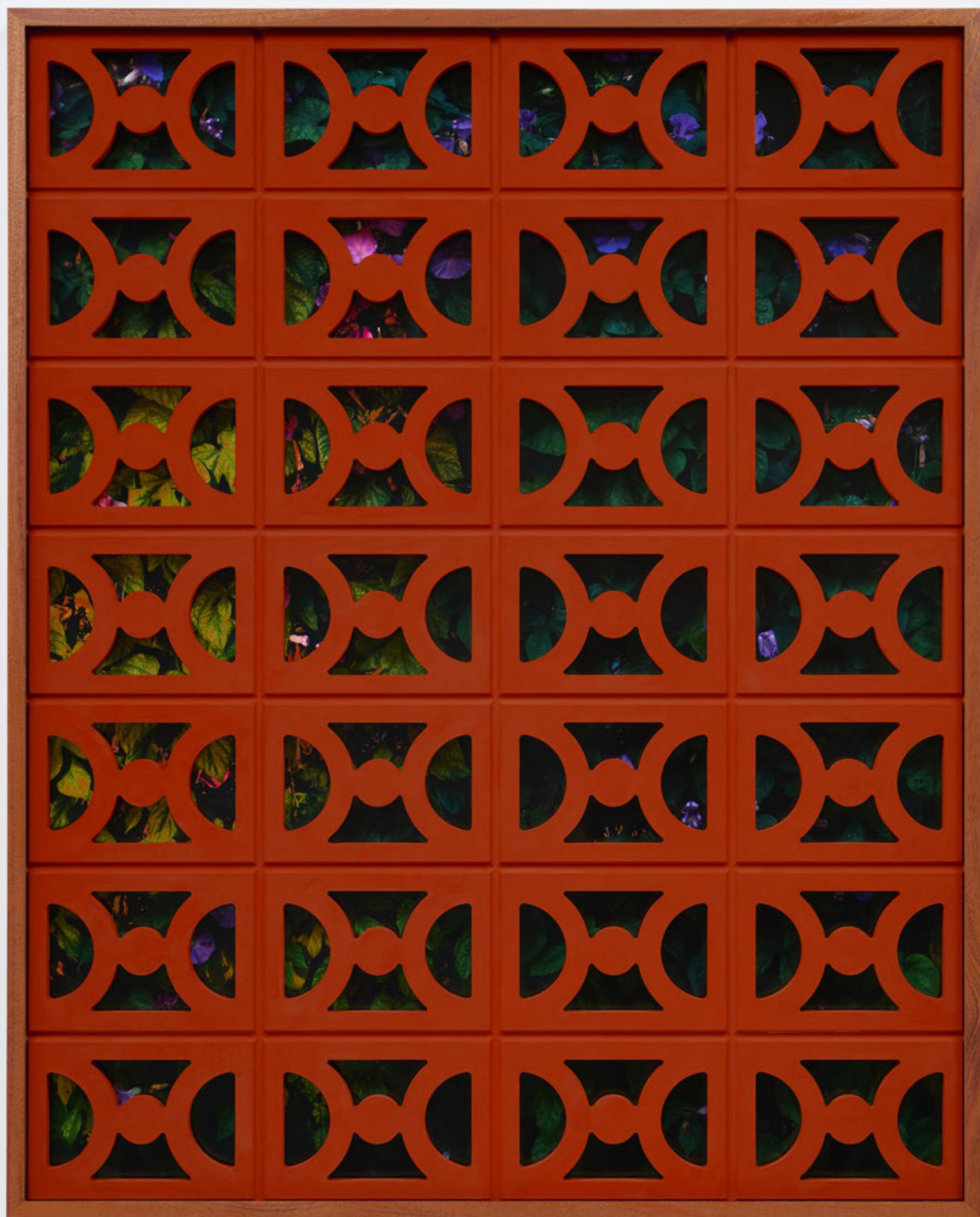
An Elusive Echo #2 (Red), 2024

MDF and archival inkjet print

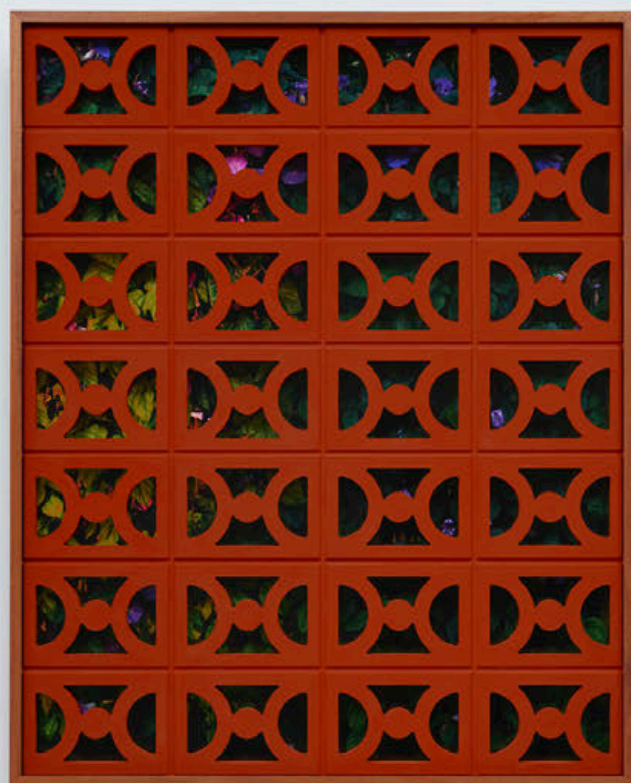
50 x 40 inches (127 x 101.6 cm)

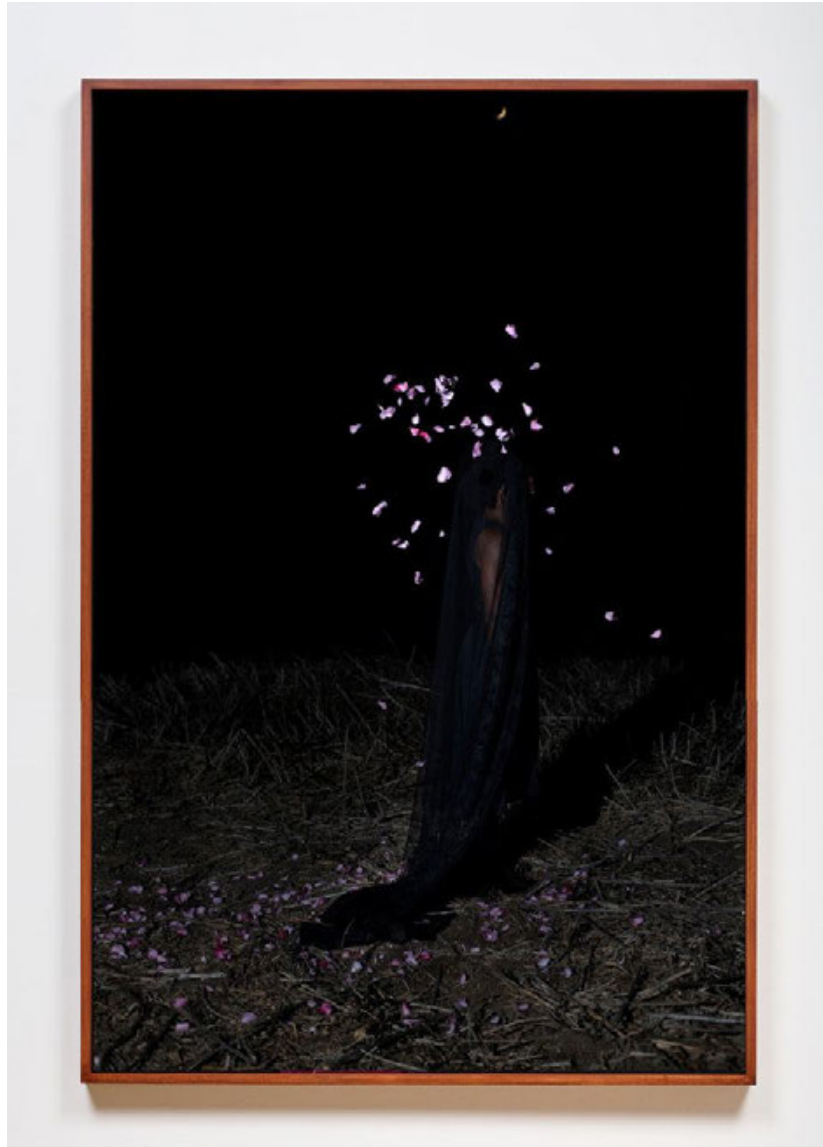
Unique

(WC23-02)









Widline Cadet

Future Visions: Arive a, 2024

Archival inkjet print

48 x 32 inches (121.9 x 81.3 cm)

Edition of 5 + 2 APs (#1/5)

(WC24-01)







Widline Cadet

Nan / pou tout (In / For Everything), 2023

Archival inkjet print

40 x 32 inches (101.6 x 81.3 cm)

Edition of 5 + 2 APs (#2/5)

(WC23-03)







Widline Cadet

Fè wout (Make way), 2024

Archival inkjet print

20 x 16 inches (50.8 x 40.6 cm)

Edition of 5 + 2 APs (#1/5)

(WC23-04)







JOHN EDMONDS

John Edmonds explores love, community, self-presentation, and spirituality in the African diaspora. He creates portraits and still-lives that blur the lines between the tableaux vivant and the poetry of the everyday. Centering Black men, the artist's ongoing project, *White T*, explores what it means to commemorate a life, to hold loved ones in memory, and to be devoted to spirits both past and present. In two new large-scale photographs, *Bow and Roses*, Edmonds utilizes the primary color red as a meditation on communal grieving and remembrance, and chiaroscuro as both physical and emotional contrast. The garment symbolizes unity and togetherness, a metaphor to reverberate across time and cultures.

Edmonds (b. 1989, Washington, D.C.; lives and works in Brooklyn, NY) received an MFA from the Yale School of Art, New Haven, CT (2016). Solo and dual presentations include Cincinnati Art Museum, OH (2022, dual); FOAM Museum, Amsterdam, Netherlands (2022); Brooklyn Museum, New York (2020); group presentations include J. Paul Getty Museum, Los Angeles, CA (2023); Guggenheim Museum, New York, NY (2023); Whitney Museum, New York, NY (2023, 2019 [Biennial]). Work is in public collections such as the Museum of Modern Art, New York, NY; National Gallery of Art, Washington, D.C.; Guggenheim Museum, New York, NY; Whitney Museum, New York, NY.



John Edmonds

Bow, 2024

Digital pigment print

59 x 84 1/2 inches (150 x 214.6 cm), photograph

Edition of 3 + 2 APs (#1/3)

(JE24-01.1)







John Edmonds

Roses, 2024

Digital pigment print

59 x 84 1/2 inches (150 x 214.6 cm), photograph

Edition of 3 + 2 APs (#1/3)

(JE24-02.1)



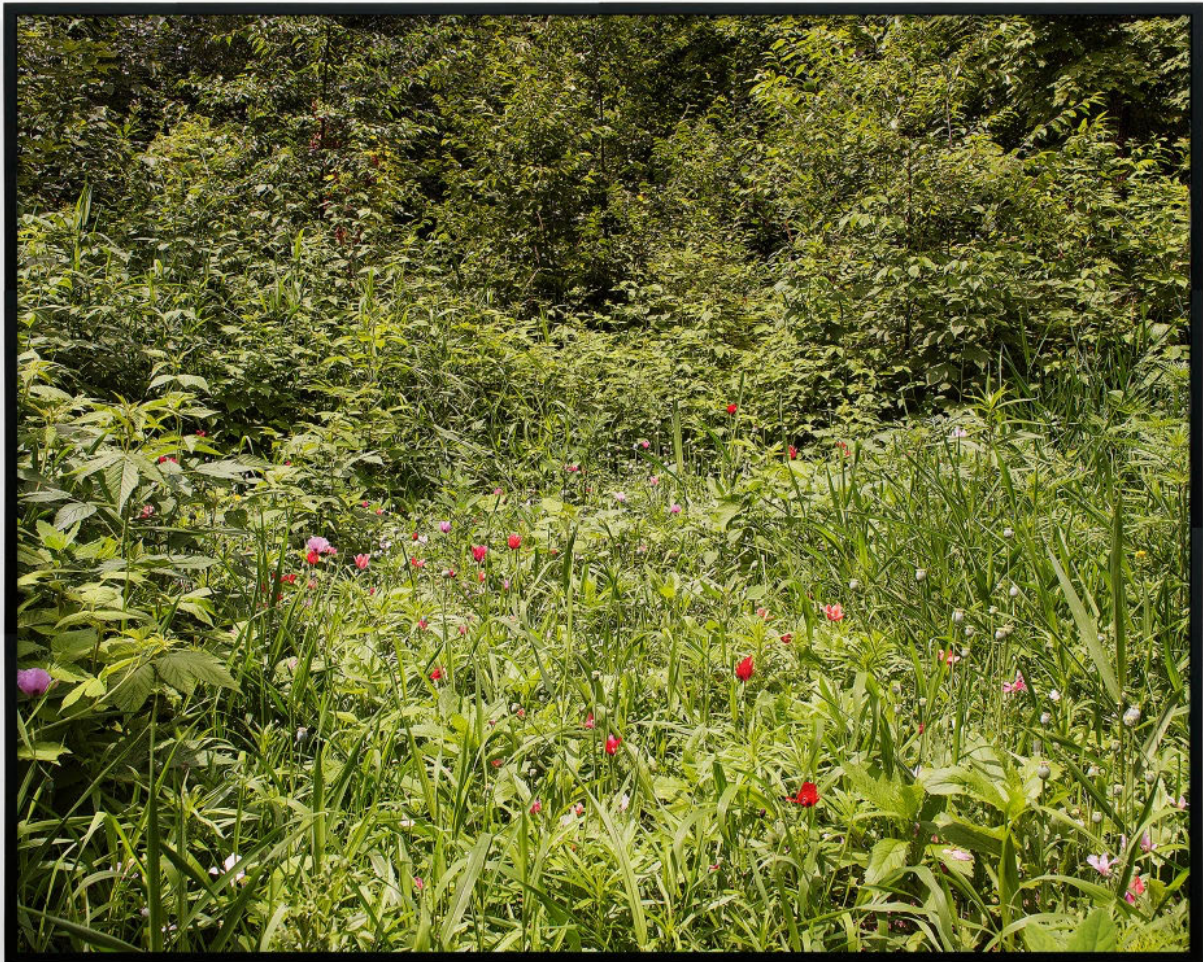


PAO HOUA HER

Pao Houa Her explores the complexity of yearning for a sense of lost homeland or an inaccessible past. Born in Laos and raised in Minnesota in a community of Hmong refugees, she reimagines an ideal of Laos, and in doing so, investigates and subverts fantasy and desire itself. In the series, *The Imaginative Landscape* (2018-20), images of fake flowers and faux backdrops are interspersed with portraits of Hmong people both in Laos and the United States, while poppies figure prominently as a symbol of a more prosperous time. The geography between the two locales is purposefully blurred and these fictionalized images reference the psychological weight of diaspora.

Her (b. 1982, northern Laos; lives and works in Blaine, MN) received an MFA from the Yale School of Art, New Haven, CT (2012). Solo exhibitions include San Jose Museum of Art, CA (2025); Museum of Modern Art, New York, NY (2025); Walker Art Center, Minneapolis, MN (2023); group presentations include Cantor Arts Center, Stanford University, CA (2025); National Portrait Gallery, Washington, D.C. (2023); and Whitney Museum, New York, NY (2022 [Biennial]). Work is in public collections such as Whitney Museum, New York, NY; Smithsonian American Art Museum, Washington, D.C.; Singapore Art Museum; The Metropolitan Museum of Art, New York, NY; and Harvard Art Museums, Cambridge, MA.





Pao Houa Her

untitled (poppy field in Minnesota), 2019

Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

52 x 65 inches (132.1 x 165.1 cm), photograph

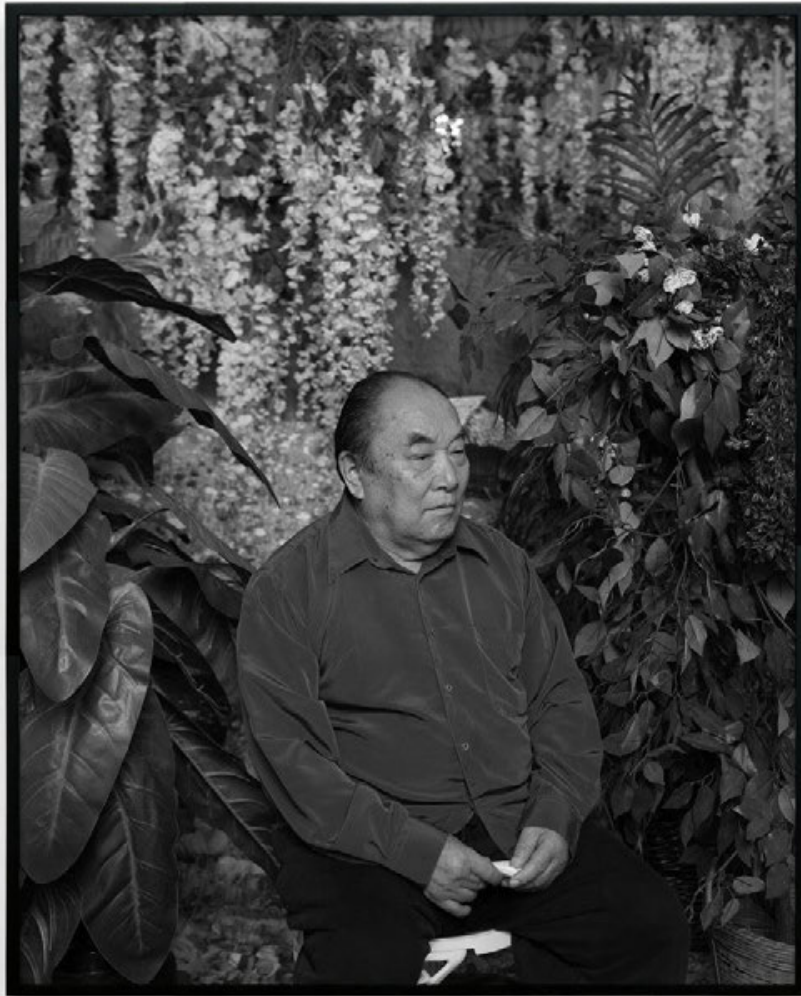
53 5/8 x 66 5/8 inches (136.2 x 169.2 cm), framed

Edition of 3 + 2 APs (#3/3)

(PHH19-01.3)







Pao Houa Her

untitled (man sitting), 2020

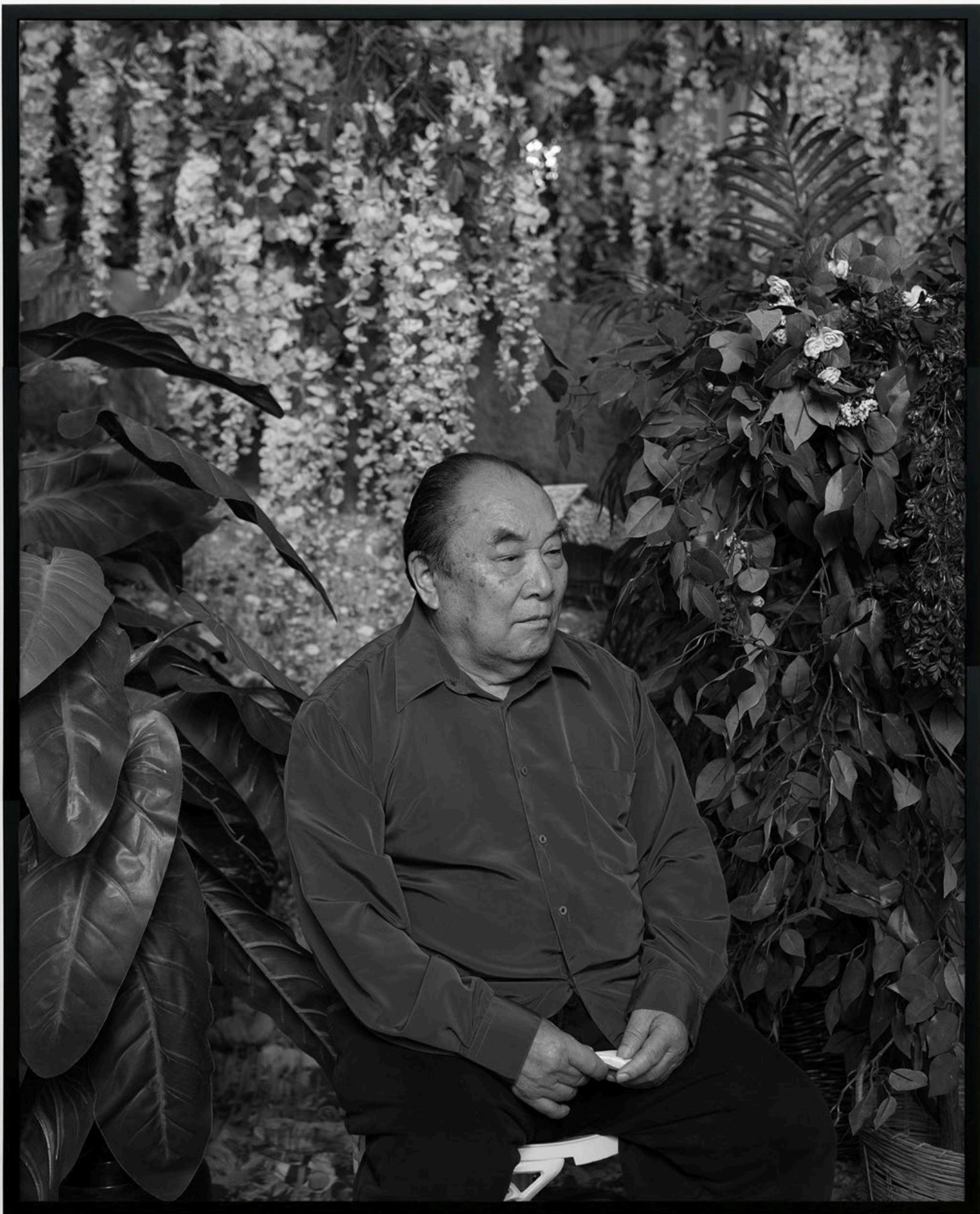
Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

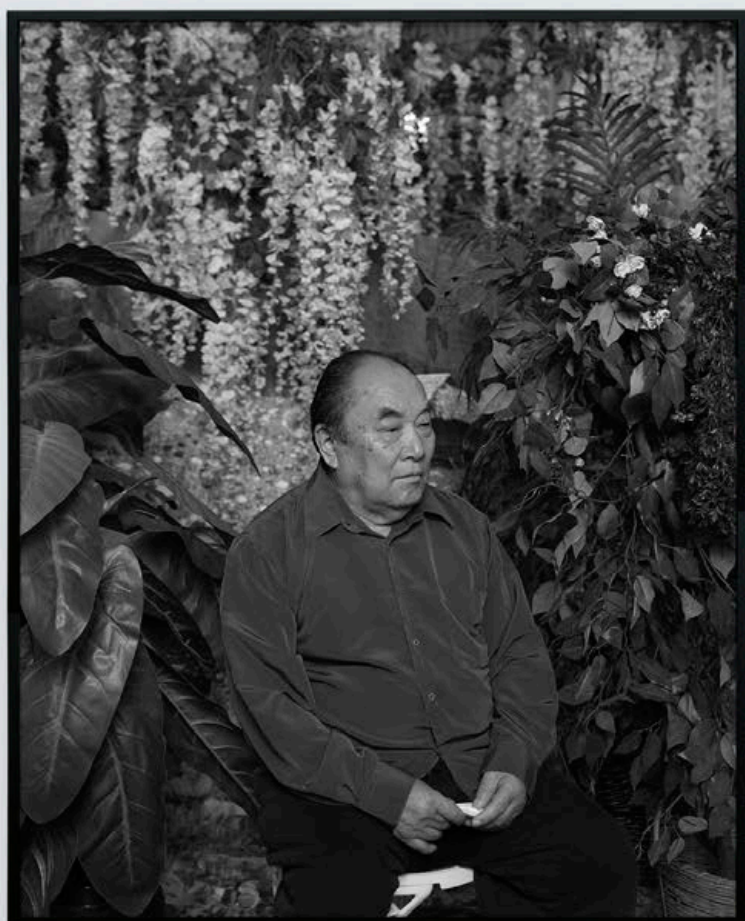
52 1/2 x 42 inches (133.3 x 106.7 cm), photograph

54 x 43 1/2 inches (137.2 x 110.5 cm), framed

Edition of 5 + 2 APs (#1/5)

(PHH20-01.1)







Pao Houa Her

untitled (glass oranges), 2019

Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

40 x 32 inches (101.6 x 81.3 cm), photograph

41 x 33 x inches (104.1 x 83.8 cm), framed

Edition of 3 + 2 APs (#1/3)

(PHH19-04.1)







Pao Houa Her

untitled (flower bouquet with backdrop), 2019

Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

25 x 20 inches (63.5 x 50.8 cm), photograph

25 3/4 x 20 3/4 inches (65.4 x 52.7 cm), framed

Edition of 5 + 2 APs (#3/5)

(PHH19-05.3)







Pao Houa Her

untitled (woman in blue), 2019

Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

25 x 20 inches (63.5 x 50.8 cm), photograph

25 3/4 x 20 3/4 inches (65.4 x 52.7 cm), framed

Edition of 5 + 2 APs (#2/5)

(PHH19-06.2)







Pao Houa Her

untitled (opium flower with pink fabric), 2019

Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

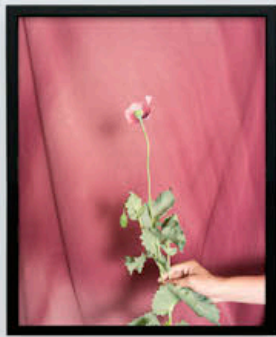
20 x 16 inches (50.8 x 40.6 cm), photograph

20 1/2 x 16 1/2 inches (52.1 x 41.9 cm), framed

Edition of 5 + 2 APs (#3/5)

(PHH19-02.3)







Pao Houa Her

untitled (portrait of woman in red shirt by the waterfall), 2019

Archival pigment print mounted on Dibond, artist-select frame (ebonized walnut)

20 x 16 inches (50.8 x 40.6 cm), photograph

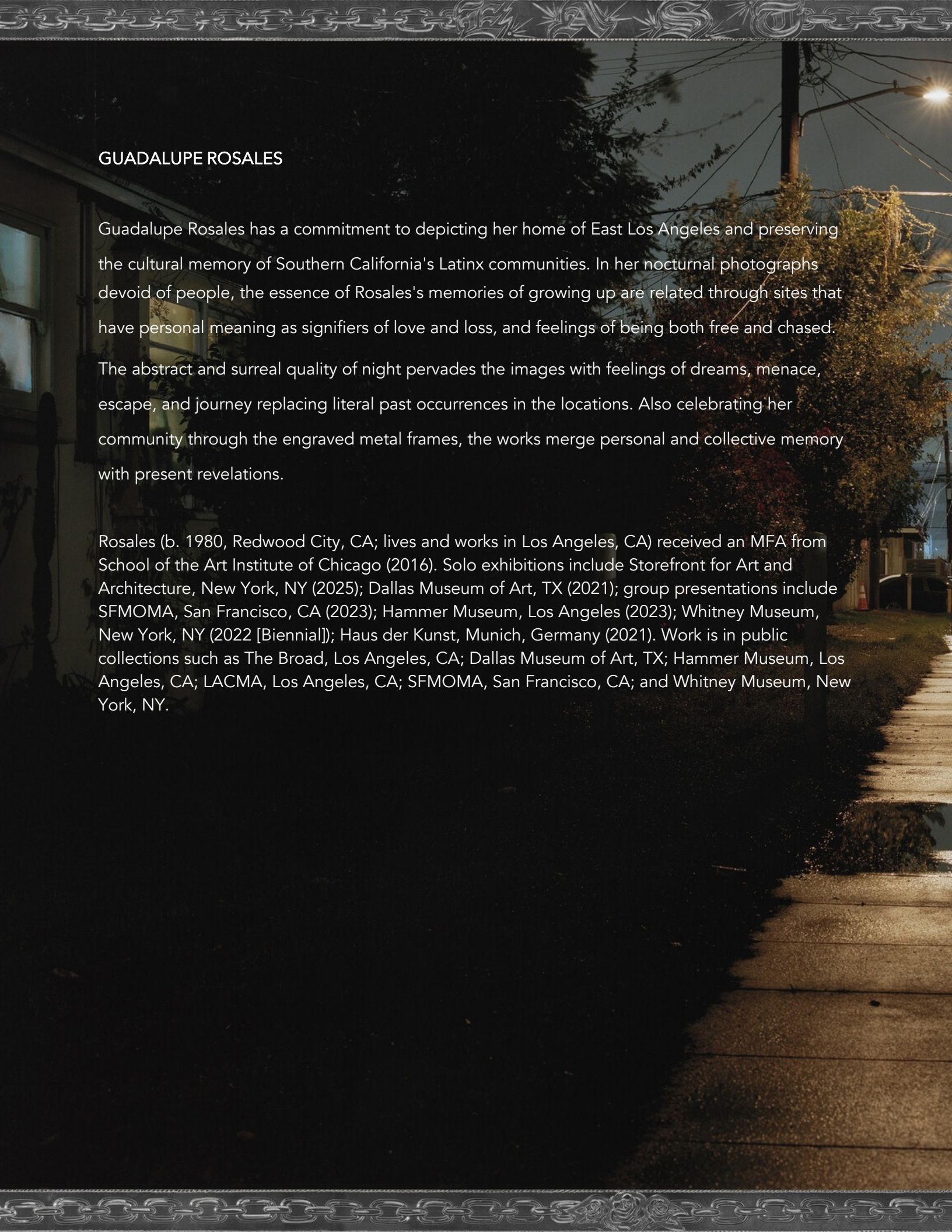
20 1/2 x 16 1/2 inches (52.1 x 41.9 cm), framed

Edition of 5 + 2 APs (#1/5)

(PHH19-03.1)







GUADALUPE ROSALES

Guadalupe Rosales has a commitment to depicting her home of East Los Angeles and preserving the cultural memory of Southern California's Latinx communities. In her nocturnal photographs devoid of people, the essence of Rosales's memories of growing up are related through sites that have personal meaning as signifiers of love and loss, and feelings of being both free and chased.

The abstract and surreal quality of night pervades the images with feelings of dreams, menace, escape, and journey replacing literal past occurrences in the locations. Also celebrating her community through the engraved metal frames, the works merge personal and collective memory with present revelations.

Rosales (b. 1980, Redwood City, CA; lives and works in Los Angeles, CA) received an MFA from School of the Art Institute of Chicago (2016). Solo exhibitions include Storefront for Art and Architecture, New York, NY (2025); Dallas Museum of Art, TX (2021); group presentations include SFMOMA, San Francisco, CA (2023); Hammer Museum, Los Angeles (2023); Whitney Museum, New York, NY (2022 [Biennial]); Haus der Kunst, Munich, Germany (2021). Work is in public collections such as The Broad, Los Angeles, CA; Dallas Museum of Art, TX; Hammer Museum, Los Angeles, CA; LACMA, Los Angeles, CA; SFMOMA, San Francisco, CA; and Whitney Museum, New York, NY.



Guadalupe Rosales

shortcut, 2022

Archival pigment print, engraved aluminum artist's frame

48 x 62 inches (122 x 158 cm), print

51 x 65 x 2 inches (130 x 165 x 5 cm), framed

Edition of 5 + 2 APs (#4/5)

(GRO22-01.4)









Guadalupe Rosales

Winter Solstice/Hazards, 2022

Archival pigment print, engraved aluminum artist's frame

48 x 62 inches (122 x 158 cm), print

51 x 65 x 2 inches (130 x 165 x 5 cm), framed

Edition of 5 + 2 APs (#4/5)

(GRO22-02.4)





