

## PRESS RELEASE

### Anglim Gilbert Gallery



Judith Linhares, *Heading Out*, 1999, Oil on canvas, 54 x 78 x 2 in.

### UNTITLED

#### San Francisco 2018

Booth #C2

Palace of Fine Arts, San Francisco

January 12 - 14, 2018

<https://untitledartfairs.com/san-francisco>

Anglim Gilbert Gallery at Minnesota Street Project

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Gallery Hours: Tues - Sat 11 - 6pm

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**Anglim Gilbert Gallery** is pleased to participate in the **UNTITLED, San Francisco** art fair, presented this year at the Palace of Fine Arts.

**Facing the Pacific Fact** is a presentation that explores art made with critical awareness of West Coast culture. The cross-pollination of Eastern and Western civilizations results in a fusion of Asian and European imagery and ideas. Living on the edge of a land mass in geological and climate transition, these artists incorporate the politics of this region, one of the world's top economies that more and more artists feel defines a state of mind. The presentation includes **Joan Brown**, **Deborah Butterfield**, **Bruce Conner**, **Bruno Fazzolari**, **Jacob Hashimoto**, **Lynn Hershman Leeson**, **Judith Linhares**, **Tom Marioni**, **John Roloff**, **Robert Stone**, **Catherine Wagner**, **Martin Wong**, and **John Zurier**.

**Joan Brown** (1938-1990) was a San Francisco native whose career as a painter was the vehicle for her exploration of myriad possibilities for self-awareness. Taking the Pacific Ocean as a literal and physical challenge, she swam in it and chronicled this vision quest metaphor in paintings. This rite of passage opened up her engagement with Asian religions.

**Deborah Butterfield's** sculptural forms are based on her unique subject, horses. Constructed in wood and metals, and often cast in bronze, her freestanding figures are created without sketches or maquettes, but instead, by working directly with wood pieces or found metal scraps.

**Bruce Conner** has become a central figure in the evolution of new media and unconventional art forms, providing contemporary art with radical and iconic approaches. From film, photography, painting, drawing and printmaking to found object/found media appropriations, Conner's unexpected drawings, sculptures, collages and assemblages defined an otherworldly state of consciousness.

**Bruno Fazzolari** expanded the experience of painting and sculpture by educating himself in the complex art and science of perfumes. His paintings are accompanied by scents and both the paintings and perfumes play with shared systems of color, depth and layers.

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**Jacob Hashimoto** builds 3-dimensional abstractions from paper and string, finding inspiration in the tradition of Japanese kite-making. To this craft he brings the poetry of human intellect — how we perceive, categorize and remember our experiences. His layered, floating compositions, looking like oversize circuit boards, serve as metaphors for thought.

**Lynn Hershman Leeson's** work has watched culture and society adapt to technology. This impact is first absorbed in California. Her works employ the same scientific research and digital culture that she explores from the macro (social media, cellular technology) to the micro (DNA, cell reproduction).

**Judith Linhares** was raised and began her artistic career in California. Her stylized, brash figuration inflates images of women and animals to dominate their natural surroundings. Turning the male pioneer archetype on its head, she champions the craft of painting and has been rediscovered by a young generation of painters for whom the hand is the prime tool.

**Tom Marioni** is a founding member of San Francisco's conceptual art movement, recognized internationally for his work with sound, video, light and shadow, re-thinking the definition of art practice.

For many years **John Roloff** has examined geological change and the forces behind biological shifts in our planet's history. Roloff's work builds an awareness of transformations on and beneath the earth's surface, while addressing parallels in the history of human interactions.

Inspired by environments observed in architecture and nature, **Robert Stone** distills his perceptions into exquisite arrangements in shades of black or white. The paintings are predominately large so that the compositions draw the artist (and the viewer) into the form and its spatial experience.

**Catherine Wagner** has observed and photographed the systems within daily life for over thirty years. Working internationally, she focuses on the cultural constructs in both their physical and symbolic manifestations. Her images insightfully examine environments from museums and science labs to private homes and Disneyland.

**Martin Wong** created his own language to portray his life as a flâneur in California through his poetry scrolls and texts. His process of continuous writing expanded beyond paper and into his paintings and ceramics.

**John Zurier's** reductive, near-monochrome paintings offer renewed testimony to the artist's dedication to color, the material fact of painting, and painting's history. His soft-hued abstract paintings play at crossing the line into representation. Filled with the sensation of nature, they evoke the silence of luminous weather and the pulse of a human touch.

The presentation will take place at **UNTITLED, San Francisco** at the Palace of Fine Arts, 3301 Lyon Street, San Francisco.