

EXPO Chicago 2018
The Brain Is Wider Than The Sky
Anglim Gilbert Gallery
Booth 247

September 27th - 30th, 2018
Navy Pier

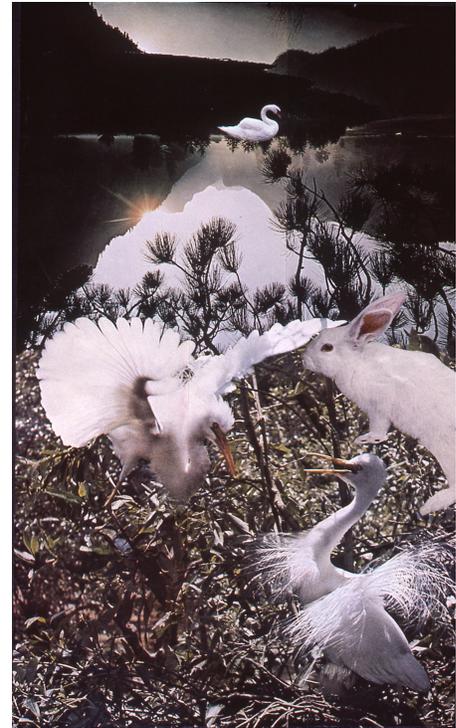
Anglim Gilbert Gallery is pleased to present *The Brain Is Wider Than The Sky*, a booth exhibition featuring the work of William Allan, Joan Brown, Bruce Conner, Jean Conner, Ala Ebtekar, Lynn Hershman Leeson, Clare Rojas, Canan Tolon, Catherine Wagner, and John Zurier. This presentation will offer EXPO Chicago visitors a broad perspective on nature as processed by the imagination.

Artists have historically used the sky and the sea as metaphors to speak for the incredible depth of human experience. With growing awareness and worry of the challenges to human existence on an ever-shrinking and threatened planet, artists find ways to interpret, imagine and transcend the limitations of the human condition.

Painter **William Allan** has long used the sky as a metaphor for the imagination, his paintings elevating the everyday through things readily seen: clouds, birds and the sky reflected in water. Emerging out of the conceptual art movement of Northern California, Allan's work finds wit and poetry in nature. His *Crow* paintings in bitumen create black calligraphic forms against the sky.

In the 1970's, legendary San Francisco painter **Joan Brown** chronicled her own path of enlightenment, expanding her own mind through travel, relationships and immersing herself in unfamiliar religions. In *The Departure* (1971), she paints a symbolic depiction of moving on, a metaphor for her continued quest for self-discovery.

Artists **Bruce** and **Jean Conner** came to San Francisco in the 1950's, constructing imagery influenced by surrealism and the animism of found objects. Their drawings and collages emerged from an environment that valued discovery, accident and invention.



Jean Conner
UNTITLED (WHITE ANIMALS)
1980
Paper collage, 17 3/4 x 10 3/4 in.

The Brain—is wider than the Sky—
For—put them side by side—
The one the other will contain
With ease—and You—beside—

The Brain is deeper than the sea—
For—hold them—Blue to Blue—
The one the other will absorb—
As Sponges—Buckets—do—

The Brain is just the weight of God—
For—Heft them—Pound for Pound—
And they will differ—if they do—
As Syllable from Sound—

— Emily Dickinson

Anglim Gilbert Gallery

Ala Ebtekar investigates time and space at the intersection of science and Iranian cultural tradition. Using images transmitted by the NASA Hubble Space Telescope, his paintings, formed by sunlight activating a photochemical surface, encourage comparisons of the physical reality to the man-made vision of the cosmos. Ebtekar also questions the creative process: are creative acts manmade or guided by a celestial entity into ‘new horizons’?

Lynn Hershman, who is noted as one of the most influential contemporary media artists, is widely recognized for her innovative work about surveillance and issues of identity. Her pioneering work spans multiple disciplines, including photography, drawing, video, film, and interactive media. Her sensitive portrayals of Cyborgs and robots — among the first to appear in contemporary art — imbue the technological with a deep humanity.

Recently, **Clare Rojas’** abstract compositions have taken their inspiration from the moon. Its relationship to the earth, as observer and influencer of time and tides, gives it a spiritual and physical role. Her new compositions are tributes to the power and intricacies of the moon.

Annabeth Rosen’s ceramic sculptures are metaphors for thoughts; even their scale is that of a human head. Their form is reminiscent of a mountain or mound, an accumulation of things possibly representing memory. A retrospective of her long career will be celebrated at the Cranbrook Museum of Art this Fall.

Canan Tolon experiments with perceived motion and perspective, the visual language of space and time. Her abstract paintings disrupt the expectation of ‘readable’ 3-dimensional space by their illusory relationship to photographs.

Catherine Wagner’s photographs shift the expected narrative away from the way a place or situation is normally observed. Her images result from interventions providing a new form of observation. Her *Frankenstein* series utilizes Stanford University’s Linear Accelerator as a site for image-making. Photographing foil-wrapped vacuum chambers used with electron accelerators (and related experiments in high-energy physics and synchrotron radiation research), the artist isolates anthropomorphic robotic forms reminiscent of early Hollywood monsters, repellent yet seductive, and ultimately, reflective of ourselves.

John Zurier’s paintings, essentially abstract, evoke the poetic atmosphere of the sky and its clouds and weather. Carefully constructed from traditional elements of painting, he expands the experience of making and seeing paintings. Many are conceived in Iceland where the land is surrounded by an overwhelming breadth of sea and sky.