



Lawrence Jordan, *Angel's Aviary*, 1966  
Mixed media box, 17 3/4 x 9 x 4 1/2 in.

# Lawrence Jordan

## *The Alchemist's Lens*

January 5 - February 2, 2019

Reception: Saturday, January 12th, 4:00-6:00pm

Film program: January 12 - February 2, 2019, 1:00 - 6:00 pm daily

Anglim Gilbert Gallery

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Gallery Hours: Tues-Sat 11:00-6:00pm

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Anglim Gilbert Gallery is pleased to present *The Alchemist's Lens: The Works of Lawrence Jordan*, an exhibition of paintings, collages and assemblage box sculptures by celebrated artist and filmmaker **Lawrence Jordan**. The exhibition of his artworks dating from the early sixties to the present will be accompanied by a program of Jordan's films, screened in rotation in Minnesota Street Project's video gallery.

Lawrence Jordan is an admired and influential figure in the history of San Francisco's art avant-garde. Born in Denver, Colorado in 1934, he attended Harvard University before moving to San Francisco in the 1950s. He eventually settled in Petaluma where he has maintained his studio for decades.

Jordan was at the forefront of midcentury San Francisco's close-knit creative circle, a group which included Jess, Robert Duncan, Bruce Conner, Stan Brakhage, and Wallace Berman. His sensibility is characterized by delicate invention and poetic alchemy. Jordan is also well known as an early progenitor of experimental cinema in the Bay Area. In 1957, Jordan and Conner founded the **Camera Obscura Film Society**, San Francisco's first experimental movie venue. In 1969, Jordan founded the film department of the **San Francisco Art Institute**, and would go on to organize the legendary **Canyon Cinema**, through which his films continue to be sold and distributed:

<http://canyoncinema.com/2018/05/07/three-new-films-available-from-lawrence-jordan/>

*"Animation, collage and box-making present themselves as mirror-like fragments or dream-like distortions of imaginary ritual. They press upon my outward consciousness in surreal scenes in which birds, animals, objects and characters interact with a kind of formal spontaneity. My own belief is that the soul yearns for infinity through symbols...."*

— Lawrence Jordan

In the 1950's Jordan was introduced to acclaimed assemblage artist Joseph Cornell, by the surrealist filmmaker Maya Deren. Jordan corresponded with Cornell for ten years, and eventually assisted him in his studio in 1965. Influenced by Cornell and Max Ernst's collage novels, *Une Semaine de Bonté* and *La Femme Cent Têtes*, Jordan's assemblage boxes include kinetic elements with springs, bringing active movement into the collage discipline. His stop-motion animated films are equally concerned with rhythmic imagery, and their playful spirit imbues the works with a sense timeless exuberance.