

## *Spaces and Their People*

**UNTITLED Miami Beach, 2019**  
**December 4th–8th, 2019**  
**Booth B1**

Anglim Gilbert Gallery is pleased to present *Spaces and Their People*, a group exhibition of painting, drawing, photography, sculpture, and digital media for **UNTITLED Miami Beach, December 2019**.



Judith Linhares, *Untitled, 1980*, oil on linen, 40 x 74 in.

Anglim Gilbert Gallery has discussed with a group of their artists the notion of space and architecture—and the way people organize their energy, psychology and worldview, either in reaction to constructed space, or by embracing the boxes and boundaries of metaphorical space to construct new ideas. The notion of the artist’s studio as a site for such experimentation will also be a major touchstone of the presentation.

*Spaces and Their People* will highlight work by Joan Brown, Deborah Butterfield, Dean Byington, Carter, Enrique Chagoya, Ken Graves, David Hannah, Jacob Hashimoto, Lynn Hershman Leeson, Colter Jacobsen, Judith Linhares, Tom Marioni, J. John Priola, Clare Rojas, M. Louise Stanley, Christine Streuli, Canan Tolon, Carlos Villa, Catherine Wagner, Benji Whalen, and Pamela Wilson-Ryckman.

The leading motif of the thematic show will be a series of cloth and cardboard constructions by **Benji Whalen**, a gallery artist for over 20 years. At first seen as crude cloth totems, they reveal themselves to be architectural models of homeless encampment high-rises. The works tackle San Francisco’s housing crisis, envisioning shelter for the displaced in a city that has made feeble efforts to care for its most vulnerable citizens.

**Joan Brown** (1938–1990) was a quintessential San Francisco artist whose choice to be a painter was a radical challenge to her conservative family upbringing and the male-dominated art scene of the 1950s. Her mastery of pictorial space and figurative manipulation is readily apparent in *The Departure* (1971). Here, she deftly flattens the picture plane to emphasize the psychologically fraught dynamic between women and men. Her figure drawings, too, with their spare studio surrounds, imbue the most fundamental artistic practice with a new emotional richness.

**Enrique Chagoya** reassesses the implications of colonial and indigenous culture clash, excavating the archeology of California’s cultural history. Borrowing images from its first native tribes, the Spanish settlers, and Modern art history, he assembles a vocabulary of pictures that reveal contradictions and confusions of the moral compass. In his works on paper, he reveals the underlying absurdity and brutality of the state’s history.

**Jacob Hashimoto’s** architectural installations draw upon the tradition of Japanese kite-making and modernist architecture. To this craft he brings the poetry of human intellect—how we categorize and try to access the lessons of our experiences. His layered, floating compositions, looking like oversize circuit boards, serve as metaphors for social codes and systems.

## PRESS RELEASE

For over five decades, **Lynn Hershman Leeson**, has produced consistently prescient works that engage with the unsettling, gendered aspects of technological proliferation. Her *Hero Sandwich* series, from the mid-1980s, reveals an early interest in facial recognition, profiling, and public scrutiny—themes central to her most recent film, *Shadow Stalker* (2019, The Shed, NY). Actors and musicians are collapsed into visual “types,” their faces layered, cut, and painted over to create genderless and glamorous visages.

Figurative painter **Judith Linhares**, with 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.

**Clare Rojas** has devised an abstract imagery that is her own shorthand for inhabitable space, the charged environment in which real life happens. Returning to figures and simplified forms found in folk art and craft, her images are charged with a certain spiritualism and introspection. Her secret, abstract language is shared through the vibration of color and intuited shape and proportion.

For decades, **Catherine Wagner** has documented the invisible systems and power structures integral to artistic and cultural production. *Archaeology in Reverse I* (2018) utilizes the architecture of the Mills College Art Museum (Oakland, CA) to uncover the social construction inherent in the building’s design. Refocusing the attention and experience of the viewer, *Archaeology in Reverse* explores the museum as a cultural, social, and experiential lens.

**Carlos Villa**’s (1936–2013) works on unstretched canvas, inspired by Filipino tapa cloth patterns and embellished with pheasant feathers, are a self-affirmation of non-western artistic ancestry. Villa’s ritualistic actions and community-oriented approach to artistic production, hold space for those previously excluded from the Bay Area’s artistic legacy.