

ADAA: The Art Show

February 28 – March 3, 2019

Booths C10 & D11



Anglim Gilbert Gallery and P.P.O.W are pleased to announce a two-person booth featuring paintings by Judith Linhares and ceramic sculptures by Annabeth Rosen. The presentation will span early and recent works by both artists, demonstrating the consistency and contemporary influence of their decades-long pioneering practices. While both artists are engaged with the specific histories and techniques of their respective media, Linhares and Rosen share a determination to pare down their work to integral, visceral gestures, giving free rein to their own intuition and wit. Furthermore, both artists, who formed their careers in California and New York, are receiving growing critical recognition with solo exhibitions on both coasts. Both Linhares and Rosen are represented by Anglim Gilbert Gallery and P.P.O.W.

Rooted in the California Bay Area Counter Culture of the 60s and 70s, Judith Linhares' practice combines modes of abstract expressionism with Bay Area figuration to create uniquely iridescent paintings. Beginning each work with an exploration of the paint itself, Linhares utilizes abstract fields of color to gradually pull out her subjects. Approaching figuration through abstracted forms Linhares depicts, with distinctly lush, almost edible, colors, mythological women communing with nature alongside colorful portraits of farm animals and floral still lifes. Sexual without being sexy, her nude female figures lay claim to their domestic and natural landscape. Whether climbing trees, riding on horseback, or delighting in drunken revelry, Linhares' sirens toil together to build fairy tales and mythologies all their own. Judith Linhares' first solo exhibition with P.P.O.W entitled *Hearts on Fire* will coincide with our ADAA presentation.

Following the critical success of her survey exhibition, *Annabeth Rosen: Fired, Gathered, Broken, Heaped*, our joint presentation will highlight the range and originality of Rosen's four-decade career. Her work explores the essential properties of ceramics by directly confronting the aesthetic and physical relationships between sculptural form and painterly surface. Her formally intuitive process is enabled by a complex understanding of ceramic history with its composite materials and chemical properties, placing her work in the tradition of experimental sculptors Peter Voulkos, Betty Woodman, Lynda Benglis, and Martin Puryear. From the vantage point of her decades of technical expertise, Rosen's radical experiments challenge the historical strictures of the medium by embracing the sculptural fragment and the taboo of "imperfection". In 2018, Rosen was awarded the Gwendolyn Knight Lawrence Award in Art from the American Academy of Arts and Letters. In the commendation for her award, the Academy summarized

Rosen's practice as follows: "[Her] career marks a welcome feminist rejoinder to the macho posturing all too common in previous generations of clay artists. Her conglomerate forms are a compression of industrial, organic, and sexual matter that speak to a multiplicity of abundance and claustrophobia. They are beautiful and urgent."

Born in Pasadena, California, **Judith Linhares** lives and works in Brooklyn, NY. She earned her B.F.A. and M.F.A. degrees from California College of Arts and Crafts in Oakland, CA. In 1978, Linhares was included in the influential *Bad Painting* exhibition at the New Museum, organized by legendary curator Marcia Tucker. Since then, she has exhibited widely. In the early 1990s, a traveling survey, *Dangerous Pleasures: The Art of Judith Linhares*, toured museums and galleries on both coasts. She has participated in group exhibitions, including the recent *Order and Nature*, at Anglim Gilbert Gallery at Minnesota Street Project, San Francisco, CA and State of the Art at Parkland College, Champaign, Ill, curated by Gladys Nilsson. Linhares is the recipient of a Guggenheim Fellowship and has received multiple grants from the National Endowments for the Arts. Her work is held in many permanent collections, including the de Young Museum, San Francisco, CA; the San Francisco Museum of Modern Art, CA; the Smithsonian American Art Museum, Washington, D.C.; and the Whitney Museum of American Art, NY.

Born in 1957 in Brooklyn, New York, **Annabeth Rosen** received her BFA from Alfred University and her MFA from Cranbrook Academy of Art. She has been the Robert Arneson Endowed Chair at the University of California Davis since 1997 and has taught at School of the Art Institute of Chicago, Rhode Island School of Design, Tyler School of Art and Bennington College. Rosen has received multiple grants and awards, a Guggenheim Foundation Fellowship, a Pew Fellowship, two National Endowment for the Arts Fellowships, several UC Davis Research Grants, and a Joan Mitchell Award for Painting and Sculpture. Rosen's work is in the collection of the LA County Museum of Art, The Oakland Museum of Art, The Denver Art Museum, and The Everson Museum, as well as public and private collections throughout the country. *Annabeth Rosen: Fired, Broken, Gathered, Heaped*, Rosen's first major survey chronicling 20 years of her work in ceramics and drawing, organized by Valerie Cassel Oliver, opened at the Contemporary Arts Museum Houston in 2017. The exhibition will travel to the Cranbrook Art Museum in 2018 and The Contemporary Jewish Museum San Francisco in 2019.