Preview: UNTITLED, San Francisco

Text by Emily Steer

Many art fairs in the later half of last year had a decidedly fired-up political edge—especially in a post-election Miami in December—and one of 2017's first fairs UNTITLED, San Fransisco reflects the muddle that hangs in 2016's wake, with dismembered body parts, obscured forms and Bacon-esque scrawls.

California's own **Interface Gallery** pick up on the trend with Lauren McKeon's playful solitary bronze hooter (not that kind, though the open-to-interpretation title *Parts To Rub* might suggest otherwise). The body is vulnerable also in Nando Alvarez-Perez's *Untitled* (*Feedback*) (2016) which is shown by the same gallery. The pose of the photographed nude sculpture is left to the imagination of the viewer (is this a coverup or a reveal?) and the lone human hand entering the side to touch the statue's cold arm draws the mind back to the climate we currently find ourselves in. How protected is the female body? The statue's precautionary gesture, though created pre-Trump, can't help but remind us of one of the most regretfully standout lines we heard from the President-Elect last year.

Barbara Bloom's works at **David Lewis** are precise and disconcerting, Rodin's tangle of sculpted muscular flesh in her 1998 photograph *Corner: Rodin Sculpture* sliced cleanly in half by the use of sharp shadow and two-tone mount. In her 2010 work *Thank You bbbbrrrruuuuuuuccccceeeee*, a singular hand waves chillingly from the top of a black box.

Edgar Orlaineta's *Masks I (after Charles and Ray Eames)* (2013)—named after the most famous of chair-makers—at Mexico's **PROYECTOSMONCLOVA** is a fusion of furniture and human form, elongating the metal frames of chairs to appear as giraffe-like necks on top of which the wooden backrests mimic faces with holes for eyes and phallic wooden-spun forms for noses.

A Martin Soto Climent work, *Rendezvous* (2016), at San Francisco's **CCA Wattis Institute For Contemporary Arts** also fuses multiple human forms with inanimate objects—and a fish—in a suggestive print, that becomes more and more so the longer you look.

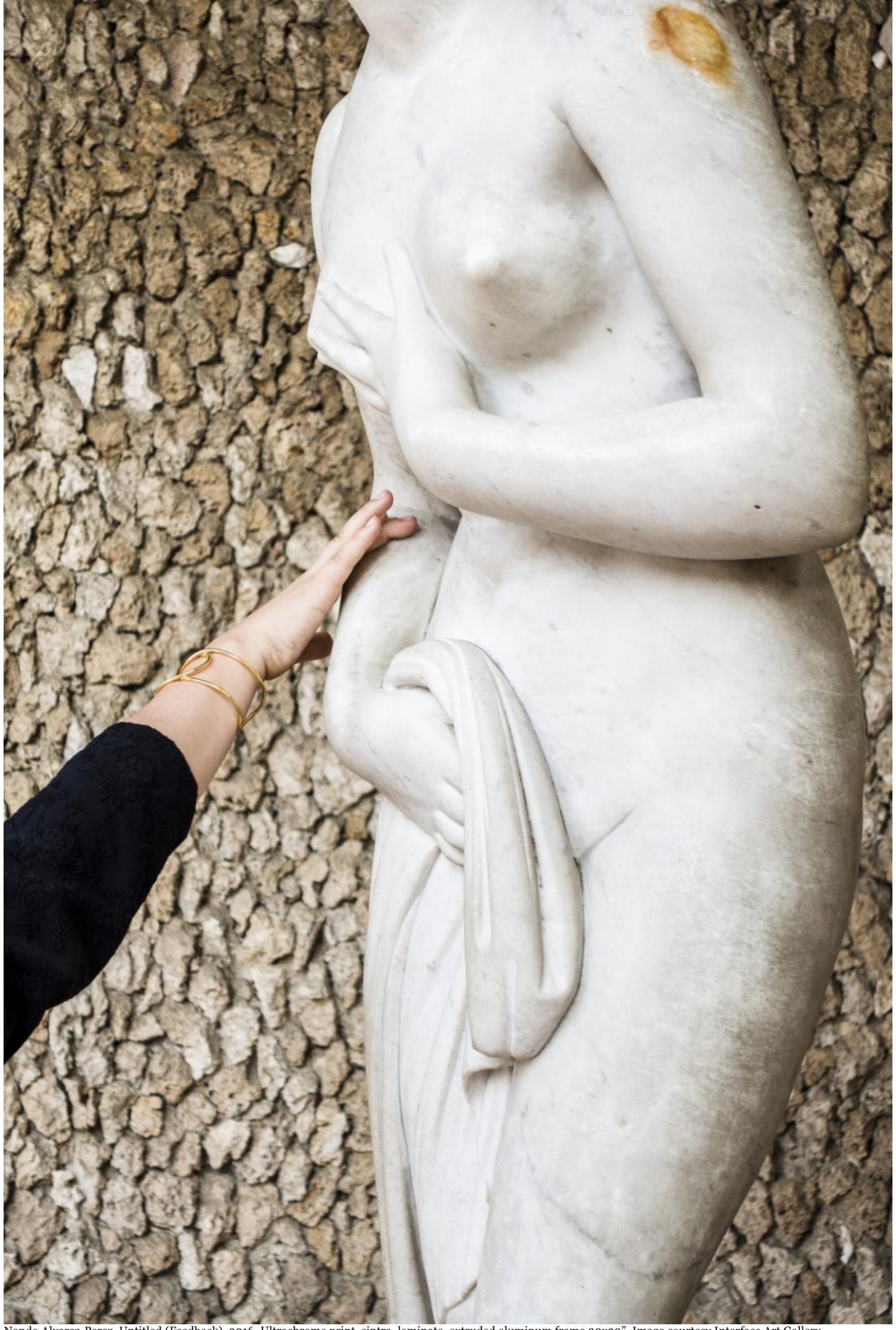
Both **Jane Lombard Gallery** and **Vigo Gallery**, from New York and London respectively, are showing paintings which pull apart and distort the human form. Daniel Crews-Chubb's works at Vigo are thickly worked with oils, acrylics and spray paints as well as charcoal, pastel and collaged fabric. The large works obscure the body and face, with scratchy facial features and body parts emerging from the surrounding chaos. Some are more evident than others; *Belfie (blue hand)* (2016) has instantly recognisable features that are, nonetheless, isolated at times from one another, while *Tribal Belfie* demands a more thorough observation before legs, bottoms and eyes begin to reveal themselves, or perhaps, the viewer simply begins to imagine them into existence. Sarah Dwyer's paintings at Jane Lombard are similarly chaotic at times, though there are moments of more focused intensity, and again, they show us detached forms with an underlying sense of anguish.

At a moment when truth and fiction are the subject of the news (in the form of some less than palatable stories) the works of Norwegian artist Martine Poppe, shown here with London's **Kristin Hjellegjerde Gallery**, seem relevant; her paintings hugely obscure their original subject matter, showing only hints of recognisable scenes and objects amongst a sea of pastel-toned, abstractly applied oil paints.

Bruce Connor's pieces at **Anglim Gilbert Gallery** (also showing *Sprange*, an excellent, fleshy ceramic work from Annabeth Rosen, which calls to mind a pile of mutilated fingers) offer a healthy reminder that chaos is not just 21st-century phenomenon. His work *UNTITLED (CT1637)* shows the outline of a head and shoulders from which an explosion of inky forms emanate, and while it could be used to illustrate our current panic, it stems from the post-war period over fifty years ago. His selection of 'Punk Photos' from the 80s are a reminder also of some of the best creative responses to times of unrest.

In all, UNTITLED, San Fransisco offers a space to succumb to, and contemplate, disorder. It's safe to assume we can expect it for the foreseeable future.

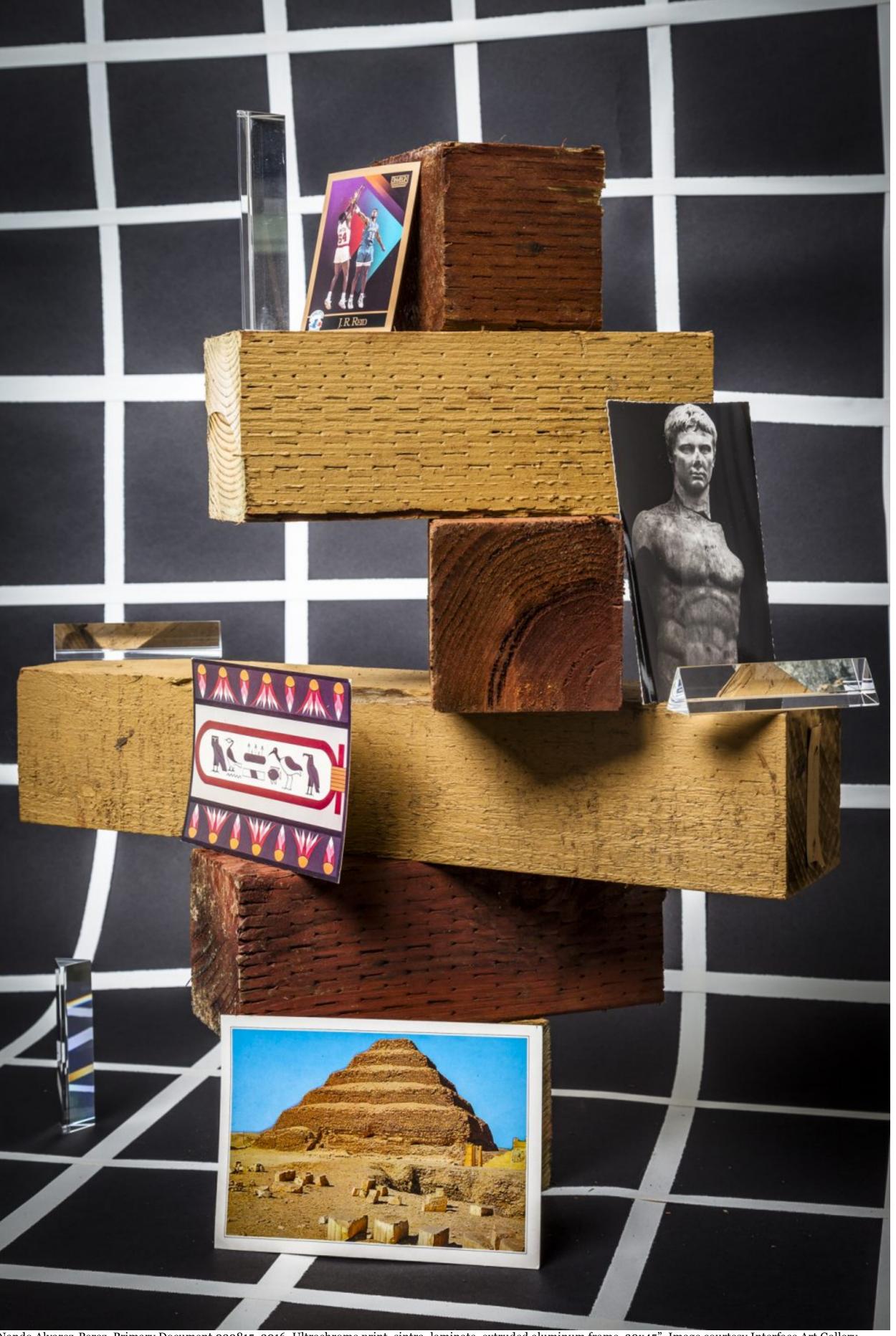
'UNTITLED, San Fransisco' runs from 13 until 15 January. art-untitled.com/san-francisco



Nando Alvarez-Perez, Untitled (Feedback), 2016. Ultrachrome print, sintra, laminate, extruded aluminum frame 20x30". Image courtesy Interface Art Gallery



Lauren McKeon, Parts to rub, bronze 3" x 1 1/2"; x 1". Image courtesy Interface Art Gallery



Nando Alvarez-Perez, Primary Document 020815, 2016. Ultrachrome print, sintra, laminate, extruded aluminum frame. 30x45". Image courtesy Interface Art Gallery



Lauren McKeon, Encrypted phantom, beeswax, dust of a pulverized drone. 6"tall x 2"; diameter. Image courtesy Interface Art Gallery









EDGAR ORLAINETA, Masks I (after Charles and Ray Eames), 2013, Chromed steel, electrostatic paint, bent plywood (walnut), rubber shocks, wood (walnut and maple), gold leaf, oil and enamel. Courtesy of the artist and PROYECTOSMONCLOVA



Carmen Neely Long, Distance, 2016, string, polymer clay, metal, oil, and acrylic on canvas, 24 x 39 inches. Image courtesy Jane Lombard Gallery



Sarah Dwyer Belacqua, 2016, oil on linen 56 x 52, inches. Image courtesy Jane Lombard Gallery



Martin Soto Climent, Rendezvous, 2016 Giclée print on Fine Art RAG Baryta Smooth paper 18×12 in 45.7×30.5 cm. Image courtesy CCA Wattis Institute For Contemporary Arts



Annabeth Rosen, Sprange, 2014 Fired ceramic $15 \times 15 \text{ } 1/2 \times 10 \text{ in } 38.1 \times 39.4 \times 25.4 \text{ cm}$ Unique. Image courtesy Anglim Gilbert Gallery



Bruce Connor, UNTITLED (CT 1637), 1962 Ink on paper 10 1/2 × 8 5/8 in 26.7 × 21.9 cm. Image courtesy Anglim Gilbert Gallery



Bruce Connor, 26 PUNK PHOTOS: #10 ROS OF NEGATIVE TREND: SUSPENDED, 1984 Gelatin silver print 13 $1/4 \times 87/8$ in 33.7 \times 22.5 cm. Image courtesy Anglim Gilbert Gallery



Martine Poppe, Nature is good #1, 2016. Oil on Taffeta 59 $1/10 \times 63$ in 150 \times 160 cm. Image courtesy Kristin Hjellegjerde Gallery, London



Martine Poppe, Two Deserts, One Canvas and Endangered Things, 2016. Oil on Taffeta 59 $1/10 \times 47 1/5$ in 150 \times 120 cm. Image courtesy Kristin Hjellegjerde Gallery, London





Daniel Crews-Chubb, Belfie (blue hand), 2016. Oil, acrylic, spray paint, charcoal, pastel and collaged fabrics on canvas 160 x 130 cm 63 x 51 1/8 inches. Image courtesy Vigo Gallery

PUBLISHING PROJECTS MAILING LIST ABOUT CONTACT