

DOLBY CHADWICK GALLERY

Ann Weber

March 5–28, 2015

Dolby Chadwick Gallery is pleased to announce an exhibition of new work by Ann Weber. Weber has drawn praise for her ability to commute the everyday into the extraordinary, utilizing found cardboard to create poignant, sensuous, and often anthropomorphic forms.

For her large-scale “Personages” works, Weber first constructs an internal, three-dimensional armature in cardboard that she then wraps with strips of cardboard measuring no more than a couple of inches wide. The resulting surface textures shift from alternating waves that overlap at a steady cadence to tightly woven crosshatchings to a “coiling” that recalls her earlier work as a potter and training under Viola Frey. These tall, upright pieces bear striking resemblance to the human body, an effect that is amplified by the artist’s proclivity for grouping multiple sculptures into a single work, thereby alluding to our natural sociality and desire to find connection—within a clan, a family, or a relationship.

This attention to human bonds and belonging is evident in a work like *Personages (We Three)* (2013), for example. Here, two sculptures with ample waists that taper off at the top and base hug a central sculpture that grows lean around its middle, echoing the female form. Their negative and positive spaces complete one another, generating a coherence that would collapse with the removal of any one of the individual parts. Indeed, the very creation of each part is contingent on the others, since the material leftover from one structure’s armature serves as the armature for the next. These works, which Weber made during a “period of obstacles” in her life, serve as an homage to the legions of people that looked after her. Weber explains that “illustrating relationships—belaboring how important they are—is central to my work.”

Weber’s wall sculptures, on view in this exhibition, develop out of and utilize a process similar to that of her “Personages.” The first group of reliefs was inspired by stays in Italy, most recently as Visiting Artist at the American Academy of Rome. Weber points to her fascination with Bernini and his unique facility for articulating in marble the folds of fabric. Works such as *Pluto* (2014) and *After Bernini (Charity)* (2014) show Weber capturing the abstract details of this drapery without losing sight of the larger picture: the way in which the fabric falls is necessarily determined by the curve of the human form—or forms—that the fabric cloaks. In an interesting twist, Weber has looked to the high academic style of the seventeenth-century Italian Baroque to create work that is rooted in *Arte Povera*, an industrious Italian art movement of the 1960s and ’70s led by Michelangelo Pistoletto that advocated simple forms, everyday materials, and the breakdown of stringent art world hierarchies. Weber explains how “the absurdity of using cardboard comes from *Art Povera*. Marble is really rough looking in its natural form, and I like this idea of creating beauty from such a rough material. Similarly, with cardboard, I like tempting beauty with such a mundane material.”

Two works—titled *After Ellsworth (Yellow)* (2014) and *After Ellsworth (Green)* (2014)—bear similarities to Weber’s Roman wall reliefs but were informed by Ellsworth Kelly’s *Spectrum V* (1969), thirteen large paintings-cum-sculptures that each represent a single hue along the color spectrum.

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Weber was inspired by Kelly's use of color and insistence that "presence" is just as important as mark-making. In Weber's work we see this emphasis on presence via the arresting relationships she creates through form and color but also through her choice of material, which asserts itself in ways that are often more memorable than the traditional marbles or precious bronzes of old masterworks.

Ann Weber was born in 1950 in Jackson, Michigan, and earned her BA in art history from Purdue University in 1972. After living in New York, Weber moved to California to pursue her MFA at the College of Arts and Crafts in Oakland, where she studied with Viola Frey. Weber has shown at the San Jose Museum of Art; the Oakland Museum of California; the Boise Art Museum, Idaho; and the Evansville Art Museum, Indiana, among others. She was the subject of a solo exhibition at the Craft and Folk Art Museum in Los Angeles and has held residencies at the de Young, Fine Arts Museums of San Francisco; the American Academy in Rome; and the Lux Art Institute outside of San Diego. Her cardboard sculptures have been cast in bronze and fiberglass for public art projects in Phoenix, Denver, and Sacramento.

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Ann Weber

Born: Jackson, MI 1950

Education

Purdue University, BA, Art History 1972

New School for Social Research, NYC 1983

California College of Arts and Crafts, Oakland, CA with Viola Frey, MFA, 1987

Awards

2012 Artist in Residence, American Academy in Rome

2010 Artist in Residence, de Young Museum of San Francisco

Artist in Residence, Montalvo Arts Center, Saratoga, California (June)

2007 Oberpfalzer Kunslerhaus Resident Artist Award, Schwandorf, Germany

2004 Public Art Award, Americans for the Arts, Public Art Network, Year in Review

2003 Interview for Spark, a program about Bay Area Artists by KQED Television, SF

1999 Djerassi Resident Artist, Helen L. Bing Fellowship

1998 Recipient California Arts Council Individual Fellowship (Visual Arts)

Public Art & Private Commissions

2010 Montalvo Arts Center, Ode to Montalvo, Sculpture on the Grounds, Saratoga, CA

2009 Lafayette Public Library and Learning Center Purchase Award, Lafayette, CA

2007 Phoenix Office of Arts & Culture, Infinite Possibilities, Library, Cesar Chavez Park, Phoenix

2006 Denver Office of Cultural Affairs, Promenade, Skyline Park, Denver, CO

2003 State of California Capitol, East End Complex, Enough, Not Enough, Sacramento, CA

2001 Djerassi Resident Artist Program, To Market, To Market, Woodside, CA

2000 Palo Alto City Hall Temporary Art Installation, To Market, To Market, Palo Alto, CA

1999 Private Commission, Haycorns (cast in bronze) Atherton, CA

Seattle Arts Commission, Slow Life, Seattle Public Utilities Renaissance Works Project

1998 Mid-Peninsula Housing Coalition, 110' Ceramic Tile Mural, Palo Alto. Community collaboration with Creative Growth Art Center in Oakland, CA

1996 Private Commission, However Many Times It Takes, Atherton, CA

Solo Exhibitions

2015 Dolby Chadwick Gallery, San Francisco

2014 Lux Art Institute

2012 Dolby Chadwick Gallery, San Francisco, CA

2011 Love and Other Audacities, Craft and Folk Art Museum, Los Angeles, CA

William Havu Gallery, Denver, CO

Sculpture and Drawings, 101 California Lobby, Curated by Artsource Consulting, SF, CA

2010 Infinite Possibilities, Chehalem Cultural Center, Inaugural Exhibition, Newberg, OR

Sculpture on the Grounds, Montalvo Arts Center, Saratoga, CA

2009 Corrugated: Sculpture by Ann Weber, Boise Art Museum, Boise, ID

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- 2009 New Work, Donna Seager Gallery, San Rafael, CA
Sculpture, Stremmel Gallery, Reno, NV
- 2008 Night Blooming, University of San Francisco, San Francisco, CA
Wonderland, Triton Museum of Art, Santa Clara, CA
Alchemy, William Havu Gallery, Denver, CO
- 2007 Strange Fruit, Sonoma Valley Museum of Art, Sonoma, CA
Sculpture: Ann Weber, Sculpture Court, Oakland Museum, Oakland, CA
Poetics of Structure, Donna Seager Gallery, San Rafael, CA
- 2006 Pulp Modernism, Fresno Art Museum, Fresno, California, Curator: Jacqueline Pilar
Cardboard! Sanchez Art Center, Pacifica, CA
Re:Form, Dominican University Gallery, San Rafael, CA
- 2005 New Sculpture and Drawings, Kay Kimpton Contemporary Art, San Francisco, CA
Sculpture, Bg Site, Dean Leshner Center for the Arts, Walnut Creek, CA
- 2002 Random Encounters, San Jose Museum of Art, San Jose, CA Curator: JoAnn Northrup
Balancing Acts, Gallery 555, curated by Oakland Museum of California, Oakland, CA
- 2001 San Francisco Museum of Modern Art Artist Gallery, San Francisco, CA
- 1998 Sculpture, Davis Art Center, Davis, CA
- 1997 Michael Himovitz Gallery, Sacramento, CA
Gregory Kondos Gallery, Sacramento City College, Sacramento, CA
- 1994 Introductions, Claudia Chapline Gallery Stinson Beach, CA
June Steingart Gallery, Laney College, Oakland, CA
- 1993 Joan Roebuck Gallery, Lafayette, CA
- 1984 Greenwich House Pottery, New York City, New York

Selected Group Exhibitions

- 2011 Reclamation, Center for Visual Art, Denver, CO
- 2010 Natural & Creative Capital, Sculpture on the Grounds, Montalvo Art Center, Saratoga, CA
Out of Order, San Francisco State University Gallery, San Francisco, CA
Magna Carta, Cain Schulte Gallery, San Francisco, CA
- 2009 Afterlife, Institute of Contemporary Art, San Jose, Curator, Kathryn Funk
- 2008 Reclaiming Materials, Sculpturesite Gallery, San Francisco, CA
Present Tension, Chandra Cerritto Contemporary, Oakland, CA
This End Up: the Art of Cardboard, San Jose Museum of Art, San Jose, CA
- 2007 Alumni at the Centennial, Oliver Art Center, CCA, Oakland, CA
Ripple, Oakland Art Gallery, Oakland, CA
Sculpture Walk: Invitational Sculpture Exhibition, Chandler, AZ
CA Sculpture, SFMOA Artists Gallery
- 2006 Family of Clay, Oliver Art Center, CA College of Art, Oakland, CA
Paper, Katrina Traywick Contemporary Art, Berkeley, CA
Happiness for All the Artists, Creative Growth Art Center, Oakland, CA
- 2005 In the Round, San Jose Institute for Contemporary Art, CA Curator: Cathy Kimball
- 2005 New Work, Artscape, Walnut Creek, CA
Local Voice, Bedford Gallery, Dean Leshner Center for the Arts, Walnut Creek, CA

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- CCA Faculty New Work 2005, CA College of the Arts, Oakland, CA
- 2004 Off the Rim: Pacific Rim Sculptors Group Exhibition, Grounds for Sculpture, Hamilton, NJ
Inner Workings, Oakland Art Gallery, Oakland, CA
Art Furniture, San Francisco Museum of Modern Art Artists Gallery, San Francisco, CA
- 2003 Landings, Southern Exposure, San Francisco, CA curated by Man Ray Hsu
Give and Take, University of San Francisco, SF, CA Curator: Richard Kamler
The Big Tree Project, Dean Lescher Center for the Arts, Walnut Creek, CA
SFMOMA Artist Gallery Anniversary Exhibition
- 2002 Being There: 45 Oakland Artists, Oakland Museum of CA, Oakland, CA
- 2001 Monotype Marathon VII, San Jose Institute of Contemporary Art, San Jose, CA
Natural Selections, 600 Townsend, San Francisco, CA
Recycled, Reclaimed, Reconstituted, Allegheny College Gallery, Meadville, PA
- 2000 Kay Kimpton Contemporary Art Gallery, San Francisco, CA
- 1999 What is Art For? Oakland Museum, Curators: William Wiley & Mary Hull Webster
16 Sculptors, CA State University, Sacramento, CA
Unboxed: Cardboard Sculpture, Dean Lescher Center for the Arts, Bedford Gallery
(Three Person Show), Walnut Creek, CA
Art in City Hall, Oakland City Hall, Oakland, CA, Curated by Carrie Lederer
- 1998 Pacific Rim Sculptors Group, SFMOMA Rental Gallery, San Francisco, CA
Primary Elements, Richmond Art Center, Richmond, CA (Three Person Show)
Bay Area Sculptors Group Show IV: Abstraction, Oakland Museum Sculpture Court,
Oakland, CA (Four Person Show)
The 3rd Time I Saw Phyllis, She Exploded, Contract Design Center, San Francisco, CA
CA College of Arts and Crafts Alumni Exhibition, Mills Building, San Francisco, CA
- 1997 Pacific Rim Sculptors Group, Claudia Chapline Gallery, Stinson Beach, CA
From Within, Works Gallery San Jose, CA Curated by Mel Adamson
Pacific Rim Sculptors Group, Contract Design Center, San Francisco, CA
- 1996 Pacific Rim Sculptors Exhibit the Mother Lode, Central Sierra Arts Council, Sonora, CA
Installation, Bedford Gallery, Regional Center for the Arts, Walnut Creek, CA
Cast Bronze, Merced College Art Gallery, Merced CA
- 1995 Artists of No Color, SOMAR Gallery, San Francisco, CA
Through the Door, Pacific Rim Sculptors Group, Contract Design Center, San Francisco
Works on Paper, Claudia Chapline Gallery, Stinson Beach, CA
- 1994 The Haggin Museum, Stockton, CA Curated by Rupert Garcia
Works on Paper, Bolinas Museum, Bolinas, CA Curated by Cheryl Haines
Black and White, Long Beach Arts Center, Long Beach, CA
- 1991 Pro-Arts Gallery, Curated by The Guerrilla Girls, Oakland, CA
Five Artists, Periscope Gallery, Oakland, CA
66th Annual Crocker-Kingsley Exhibition, Crocker Art Museum, Sacramento, 2nd Prize
- 1990 Beyond Fragments: After the Earthquake, Pro Arts Gallery, Oakland, CA, Regina Mouton
- 1988 Natsoulas Novelos Gallery, Davis, CA
- 1987-89 American Ceramics Now, Traveling Exhibition originating at the Everson Museum of Art,
Syracuse, NY; American Craft Museum, NYC; Crocker Art Museum, Sacramento, CA; De

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Cordova and Dana Museum, Lincoln, MA; Butler Institute of Art, Youngstown, OH;
Sheldon Memorial Art Gallery, Birmingham, AL

Catalogues & Reviews

Joyce Lovelace, Cardboard, Unpacked, American Craft August/September 2011
Kyle MacMillan, Six artists look at trash and see art, Denver Post, 8/7/11
Michael Paglia, Trash and Treasure, Denver Westward Arts, 7/26/11
Scarlet Cheng, Unconventional ways to impress at the Craft and Folk Art Museum, Los Angeles Times, 6/19/11
Nancy Ewart, San Francisco State University: Out of Order (Geometric Abstraction), SF Examiner, 9/29/2010
David Roth, Natural and Creative Capital @ Montalvo Arts Center, Square Cylinder, Northern CA Art, 9/10
Jenifer Modenessi, Artful Living, Contra Costa Times, Bay Area News Group, April 24, 2010
Amanda Newman, An artists's journey: From clay to cardboard, The Newberg Graphic, Newberg, Oregon, 3/10
Nicole Montesano, Cardboard becomes the stuff of art, News Register, McMinnville, Oregon, 3/22/2010
Julian Guthrie, Ann Weber turns cardboard into art, San Francisco Chronicle, 2/24/2010
David Roth, Afterlife@San Jose Institute of Contemporary Art, Square Cylinder, 12/5/2010
Ben Marks, The Road to Afterlife, KQED Arts Public Media of Northern CA, 11/17/2009
Christopher Schnoor, Review, Ann Weber: Corrugated Sculpture at Boise Art Museum, ART Ltd. 11/09
Christopher Schnoor, Out of the Box, Corrugated Sculpture at Boise Art Museum, Boise Weekly, 10/7/09,
Michael Paglia, Gone Green, Westword, December 11-17, 2008, Denver
Mary Voelz Chandler, Treasures Emerge from the Rubble: Alchemy features intriguing use of raw materials, Rocky Mountain News, December 4, 2008, Denver
Barbara Morris, Review, Present Tension at Chandra Cerrito, Artweek, October, 2008
Fall ArtsVisual Arts, Ann Weber:Wonderland, Metro, Silicon Valley's Weekly Newspaper, August 27-September 2, 2008, San Jose
Anthony Jimenez, Night Blooms in New Thacher Gallery Show, San Francisco Foghorn, University of San Francisco, September 11, 2008
Reyhan Harmanci, Trash In, Art Out: Reclaiming Materials, San Francisco Chronicle, 5/10/08
Jenna McKnight, Cesar Chavez Library, Architectural Record, January 2008
Mary Eisenhart, Visual Arts, Last Chance, 96 Hours, San Francisco Chronicle, 12/13/07
Annie Crump Ray, Guns, Paper, Steel, Marin Magazine, December 2007
Christine Brenneman, Working Artist, Cardboard: Not just for recycling anymore, Marin Independent Journal, 11/1, 2007
Gerhard Gotz, Kunst aus, abernoch von Pappe, Der Neu Tag, 10/15/07 Schwandorf, Germany
Andreas Seidl, Wie Kunst aus dem Nichts erschaffen wird: Ann Webers Plastiken im Oberpfalzer Kunslderhaus, Mittelbayerische, 10/10/07, Regensburg, Germany
Gerhard Gotz, Sinn entsteht durch Form: Ann Weber derzeit Gast-Stipendiatin im Internationalen

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Kunstlerhaus in der Kebbel-Villa, Der Neue Tag, 10/9/07 Schwandorf, Germany
Catalogue, Strange Fruit, Sonoma County Museum of Art, 2007, Essay by Mark Van Proyen
Dewitt Chang, Review, Paper at Traywick Contemporary, Artweek, March 2007
Jennifer Modenessi, Artist throws herself into major sculptures, Contra Costa Times 1/16/05
Zahid Sardar, Playing to the Gallery, San Francisco Chronicle Magazine, August 22, 2004
Benjamin Genocchio, Ah the Beauties of Genetic Engineering and Other Sculptures, The New York Times, July 4, 2004 (Pacific Rim Sculptors Group, Grounds for Sculpture, Hamilton)
Lisa Richards Janku, State Capitol Sculpture Complete, Artweek, December 2003/January 2004
Editor, News, State Capitol Sculpture Complete, Artweek, Dec 2003/Jan 2004
Debra Koppman, The Big Tree Project, Artweek, Previews, July/August 2003
Vera H-C Chan, Historic fallen tree inspires artists to branch out, SF Chronicle, June 27, 2003
Sheila Muto, Office Owners Turn to Art to Lure Tenants, The Wall Street Journal, May 21, 2003
Berin Golonu, Bay Area Artist Awarded Commission at State Capitol, Artweek, December 2002
Stephanie Cash, Report From San Francisco: Surviving and Thriving, Art in America, Nov. 2002
Alina Larson, Creative Growth Artists and Instructors Display Work Side By Side, The Montclairian, 9/19/00
Maria Porges, Review. Unboxed: Sculptures in Cardboard, Sculpture, , May 2000
Patricia Gosalvez, Art Coming to City Hall Plaza, Palo Alto Weekly, May 17, 2000
Staff Writer, Commissions: Ann Weber and the Artists from Creative Growth Art Center Mural, American Craft, October/November 1999
Staff Writer, Up Front: Palo Alto Mural, Ceramics Monthly, November 1999
Vickie Elliott, Sculptor from Oakland Has a Knack for Thinking Outside the Box, San Francisco Chronicle, September 10, 1999
Kimberly Chun, Palo Alto Mural a Showcase for Disabled Artists San Francisco Chronicle, 4/2/99
Jolene Thym, What is Art ? What Are You? The Oakland Tribune, March 7, 1999
Rachael Osajima, Primary Elements, Richmond Art Center, Richmond, CA 1998
Benoit Denizet-Lewis, The 'A' List Contra Costa County The Sunday Times, January 11, 1998
Jolene Thym, Critics Choice, The Oakland Tribune, March 8, 1998
Chiori Santiago, From Within, Works / San Jose, San Jose Mercury News, November, 30 1997
Mel Adamson, Essay by Terri Cohn, Catalogue. From Within, Works/ San Jose, 1997
Mark Van Proyen, Review. Artweek, August 4, 1994
The 66th Annual Crocker Kingsley Exhibition Catalogue, Crocker Art Museum, Sacramento, 1991
Victoria Dalkey, Hanging Judge, The Sacramento Bee, April 28, 1991
Regina Mouton, Catalogue, Beyond Fragments: After the Earthquake, Pro Arts Gallery, Oakland '90