

DOLBY CHADWICK GALLERY

Ann Gale

Dolby Chadwick Gallery is delighted to announce the exhibition of recent work by Seattle-based artist Ann Gale, on view from March 3 to April 2, 2016. The artist will present oil paintings on canvas, linen-wrapped panel, and copper, as well as works in graphite on paper. In a day and age when our society seems obsessed with speed, and with viewing—and dismissing—multitudes of images streaming over the airwaves or bombarding us through the portals of social media, it is a revelation to contemplate the work of an artist such as Gale, who spends months, if not years, studying a single pose taken by one of her models. Gale's passion focuses on conducting an investigation into the nature of perception and the psychology of human interaction that transcends the purely visual.

With a stillness, and an intimacy so profound that it becomes nearly unbearable, Gale's keen powers of observation seek many points of reference, yet recognizable likeness remains a concern almost completely removed from her scope of interest—a fact that for many years caused her to shy away from the term “portraiture.” Her work instead addresses the emotionally-charged and potentially confrontational aspect of sharing space with, and relentlessly observing, another human being at close range for lengthy periods of time. While she also has painted friends and family, “when they were willing to endure it,” she feels there is really no difference, “every person is shockingly complex, both visually and psychologically,” she explains. Her unflinching approach is reminiscent of the wrenching and minutely-observed portraits of Lucian Freud—both grounded in a fearless exploration of raw experience.

Peter with Striped Kimono (2014) positions a seated subject against a rough grid blocked out in camouflage-like patches of army green, Prussian blue, and dark grays, setting up a rudimentary environment for the pensive figure. The kimono, striped blue and yellow, is bunched around the model's forearms, it has slipped off the shoulders and down the back, and acts as a drape below the figure on the chair seat. The prodigious, rotund belly of the model inclines toward the viewer, an area of the canvas slightly left of and below center. The pallor of this area is an expanse of cool pale grays and creams only slightly off-white, hatched and blotted over an underlying grid of marks. An animated belly-button asserts its presence above a reddish form abstractly suggesting male genitalia. This roughly-described treatment is echoed in blocky hands, a blur of active marks in pinks, grays, and mauve—gestural black lines on the right articulating wrist, pinkie finger, drape, and edge of the chair.

While many areas command attention, the area with the greatest magnetic pull is the face. Oddly separated from the torso by a shift in hue, one gets a sense of the model's complex inner life as distinct from his smooth, corpulent body. Tiny brush strokes in a rainbow of muted hues explore the planes of the face; highlights on balding forehead

DOLBY CHADWICK GALLERY

and protruding nose, along with a bright white tuft of hair on the left, echo the broader expanse of white below, and our eye traces its way around, from areas of strong chromatic shift, energetic line, to minute detail, and back. Eyes here are half-closed, as though lost in melancholy thought.

A pencil study for *Peter* reveals a bit more about Gale's process. A fairly regular grid undergirds searching lines that make up the planes and surfaces of the figure. This approach, essentially carving the figure out of negative space, is the very antithesis of contour drawing, Gale instead skirting the empty spaces and surfaces adjacent to what might be perceived as "edge." This effect brings to mind discoveries in particle physics—the fact that, at an atomic level, our bodies are not, in fact, "solid" at all, but comprised of swirling fields of energy.

Other recent works, such as a portrait head *Shawna* (2016) delve into a meditative realm where thought eclipses emotion. Full lips and a fleshy nose hint at a sensuality countered by filmy, unfocused eyes. A cap of dark hair and crimson dress animate the figure, while a dynamic shield-like shape—an assertive mass of reflected hair—is hatched out behind the head. A small *Self Portrait* (2015) on copper presents Gale as though dissolving into a ground of mauve, flecked with warmer hues of yellow and pink. Close-set eyes appear sunken and veiled, dark hair curls to the shoulders, an open-collared shirt below is described by an explosion of pink and white stripes. Another variation, *Self portrait with threads* (2016) positions the artist, looking out over her shoulder, in a ground of mustard-yellows. Insistent white lines drape over the head and cascade, shawl-like, along her shoulders. Returning, as Rembrandt did, to the self-portrait with great regularity, Gale's intense gaze tackles the subject of her own visage—with the same relentless scrutiny.

Born in 1966, Ann Gale earned her BFA from Rhode Island College and her MFA from Yale University. In addition to exhibiting across North America, Gale has been the recipient of numerous awards, including a Guggenheim fellowship in 2007, a Washington Arts Council fellowship in 2006, and a National Endowment for the Arts fellowship in 1996, among others. Her work was included in the 2011 Dolby Chadwick Gallery exhibition, *HEADS*, curated by Peter Selz. Gale is Full Professor of Fine Arts at the University of Washington, Seattle.

DOLBY CHADWICK GALLERY

Ann Gale

EDUCATION

- 1991 MFA Yale University School of Art, New Haven, CT
- 1988 BFA Rhode Island College, Providence, RI
- 1987 Yale Summer School of Art and Music, New Haven, CT

SOLO EXHIBITIONS

- 2016 Dolby Chadwick Gallery, San Francisco, CA
- 2015 Steven Harvey Fine Art Projects, New York, NY
- 2012 Dolby Chadwick Gallery, San Francisco, CA
- 2009 Falk Art Museum, University of North Carolina, Greensboro, NC
- 2008 Hackett-Freedman Gallery, San Francisco, CA (also '04,'00)
- 2007 APEX: Ann Gale, Portland Art Museum, Portland, OR
- 2004 Hackett-Freedman Gallery, San Francisco, CA
- 2000 Hackett-Freedman Gallery, San Francisco, CA
- 1999 Dean Jensen Gallery, Milwaukee, WI
- 1997 Lyons Weir Gallery, Chicago, IL
Kittredge Gallery, University of Puget Sound, Tacoma, WA
- 1995 Dean Jensen Gallery, Milwaukee, WI
- 1993 Dean Jensen Gallery, Milwaukee, WI

SELECTED GROUP EXHIBITIONS

- 2015 Lightning Strikes: 18 poets. 18 Artists, Dolby Chadwick Gallery
- 2012 The Space Between, Prographica, Seattle, WA
- 2011 Heads, Dolby Chadwick Gallery, San Francisco, CA
Studie, Preparatory Work That Stands Alone, Prographica, Seattle, WA
- 2010 Previews of Things to Come, Prographica, Seattle, WA
- 2009 Drawings VIII, Koplin Del Rio Gallery, Culver City, CA
On Paper, Jenkins Johnson Gallery, New York, NY
Gage Academy, Seattle, WA
Academy of Arts and Letters, Ceremonial Award Exhibition, NY
Academy of Arts and Letters Invitational Exhibition, NY
- 2007 Representation 2007, Jenkins Johnson Gallery, New York, NY This is Not a Group
Show, Jacob Lawrence Gallery, Seattle, WA
- 2006 Aspects of Humanity: Contemporary and Modernist Portraiture, Center for
Contemporary Art, Sacramento, CA
- 2005 Human Measures, SoFA Gallery, Indiana University, Bloomington, IN
About Faces: Portraits Past and Present, Staten Island Museum. NY
Invitational, Galerie De Bellefeuille, Montreal, Canada (catalogue)

DOLBY CHADWICK GALLERY

- 2002 Figura, Gallerie De Bellefeuille, Montreal, Canada (catalogue)
The Perception of Appearances: A Decade of American Figure Drawing, Art Museum, Seattle WA, (catalogue)
- 2001 Lyons-Wier Packer Gallery, Chicago, IL
Lyons-Wier Packer Gallery, New NY
- 1999 San Francisco International Art Fair
- 1998 Hackett-Freedman Gallery, San Francisco, CA
- 1996 Lyons-Wier Gallery, Chicago, IL
- 1993 New Pier Show, Chicago, IL
Politics of Gender, Walkers Point Center for the Arts, Milwaukee, WI
- 1992 The Body Show, Frederick Layton Gallery, Milwaukee, WI
- 1991 Wisconsin 91, Edna Carlsten Gallery, UW Stevens Point, WI
Gabriel Laderman Selects, First Street Gallery, New York, NY
New Haven Paint and Clay Club Juried Show, CT
Connecticut Woman Artists Juried Show, John Slade Ely House, New Haven, CT
M.F.A. Thesis Show, New Haven, CT
- 1987 Talent Competition, Bannister Gallery, Rhode Island College, Providence, RI
The Figure, Fleet Gallery, Providence, RI

AWARDS

- 2011 Milliman Grant, University of Washington
- 2009 Election into the National Academy of Art and Design, New York
Academy of Arts and Letters Museum Purchase Award, Hassam, Speicher, Betts and Symons Fund
- 2007 John Simon Guggenheim Fellowship
- 2006 Individual Artist Fellowship, Washington Arts Council/Artist Trust Honor Alumna, Rhode Island College
- 2003 Artist Trust Grant/GAP Award
- 2000 Grant for Artists Projects, Artist Trust, Washington
- 1998 Royal Research Scholar Grant, University of Washington
- 1997 Grant, Elizabeth Greenshields Foundation
- 1996 WESTAF/NEA Fellowship Artist Trust Grant/GAP Award Individual Artist Fellowship, Washington State Arts Council
- 1993 Individual Artists Fellowship, Wisconsin Arts Board
- 1991 Old Holland Oil Color Prize, Yale University Grumbacher Gold Medallion Prize, New Haven Paint and Clay Club Greene Art Gallery Prize, Connecticut Women Artists
- 1988 Senior Competition Award, Rhode Island College
- 1987 Ellen Battel Stoeckel Fellowship, Yale Summer School of Music and Art

DOLBY CHADWICK GALLERY

SELECTED BIBLIOGRAPHY

- 2015 "An Extraordinary Studio Artist in a Post-Studio Era," John Yau, hyperallergic.com
- 2015 "Fractured Figures," Fine Art Connoisseur, Jeffrey Carlson, February 12, 2015
- 2014 "Interview with Ann Gale," Larry Groff, Painting Perceptions, December 5, 2014
- 2014 "10 memorable paintings from 2013", Huffpost Arts and Culture, Huffington Post, March 16, 2014
- 2014 A Punch of Color: Fifty Years of Painting by Camille Patha, Tacoma Art Museum
- 2013 Ann Gale at Dolby Chadwick editorial, January, Visual Art Source, Dewitt Cheng
- 2012 San Francisco Chronicle, "Ann Gale Extracts Delight Amid Bleakness," Kenneth Baker, January 11, 2013
- Visual Art Source, Review, "Ann Gale at Dolby Chadwick Gallery" DeWitt Cheng, February 2013.
- 2011 "Heads," Dolby Chadwick Gallery, (catalogue), curated and essay by Peter Selz
- 2009 Art Ltd, Review, "Drawings VII," Koplín del Río Gallery, September 09
- "Ones to Watch," review, Western Art and Architecture, Fall/Winter 2008-09, page 56 -57.
- 2008 "Ann Gale's Interstitial Portraits," Hackett Freedman Gallery catalogue, forward by Mark Van Proyen
- ZYZZYVA, the last word: west coast writers and artists, Fall 2008, page 141 and 142.
- Art Ltd, Artist profile, Richard Speer, January, page 68 and 69.
- Art Week, preview, Debra Koppman, February, volume 39, issue 1, page 6.
- 2007 "Representation 2007," catalogue, Jenkins Johnson Gallery, San Francisco
- 2005 "Art 2005 II", (catalogue), Galerie De Bellefeuille, Montreal
- "Figura", (catalogue), Galerie De Bellefeuille, Montreal
- 2004 Artweek, Review, Ann Gale at Hackett Freedman Gallery, DeWitt Cheng, May
- 2004, volume 35, issue 4, page 18
- "Curve: The Female Nude Now," Universe Publishing, Rizzoli USA, New York, NY Dailey Megan and Jane Harris
- " The Eye of the beholder: Recent Paintings by Ann Gale" Ann Gale: Recent Paintings, Hackett freedman Gallery, San Francisco, CA, Bruce Nixon
- 2003 Harpers Magazine, April
- 2002 "The perception of Appearances: A Decade of American Figure Drawing" Frye Art Museum, Seattle WA, (catalogue)
- "Egg, the Art Show" PBS, aired nationally
- 2000 "The Center of Gravity, Ann Gale's Portraits," Hackett Freedman Gallery, San Francisco, CA (catalogue)

DOLBY CHADWICK GALLERY

- 1999 "Gale Force", Milwaukee Weekly, January 21
"More Than Skin Deep", Milwaukee Journal Sentinel,
January 27
- 1996 "Parallaxis," WESTAF, NEA, catalogue of fellowship recipients
- 1995 New American Paintings, The Open Studios Competition, Number IV
"Honesty is the Trademark of Gale's Works", Milwaukee Journal Sentinel, April
30
"Quiet Dramas", Milwaukee Magazine, April
- 1994 "Ann Gale Handles Paint Like a Master", Milwaukee Sentinel, May 6
- 1993 "Ann Gale: painted portraits of somber stillness", Milwaukee Sentinel, October,
29
"Tales on Canvas", Milwaukee Magazine, December
- 1991 Yale Literary Magazine, spring

TELEVISION INTERVIEW

- 2002 "Egg, the Art Show" PBS, aired nationally, interview

MUSEUM COLLECTIONS

- National Academy of Art and Design, New York, NY
Portland Museum of Art, Portland OR
Tucson Museum of Art, Tucson AZ

TEACHING

- 2002-current Associate Professor, University of Washington, Painting and Drawing
- 1995-2002 Assistant Professor, University of Washington, Painting and Drawing
- 1992-1995 Milwaukee Institute of Art and Design, Instructor, Painting and Drawing