GLOSSARY MAGAZINE:
ART REVIEWS THROUGH A
CREATIVE LENS

"Review as Pictures: Untitled Art Fair, 2018, @ The Palace of Fine Arts"
January 14, 2018

UNTITLED, San Francisco
January 12, 13, 14, 2018
Palace of Fine Arts
3301 Lyon Street
San Francisco, CA 94123



Palace of Fine Arts, San Francisco

Glossary Magazine attended the Untitled Art Fair on Saturday, January 13. In our latest Review as Pictures, we highlight some of the works and spaces that caught our eye.

The fair took place in the Palace of Fine Arts adjacent conference center, and like last year included a book store, free posters, radio programming, talks and off-site special events, etc. The cinema space and the ATA (Artists' Television Access) Underground Films Screening Room were excellent reprise from the rest of the fair. For those of you that remember last year's waterfront warehouse location in Dogpatch, you will be comforted by this year's climate control, the tidy booth orientation, and accessibility. The space felt more formal ('serious'), but also more tame; we missed the rawness and energy of last year's fair, which took more architectural and installation risks.

This year has many gems and things to note/remember/honor/watch. Enjoy:

If we had to pick a favorite, it was the Xiao-yang Li's solo presentation of sculpture and paintings presented by narrative projects, London. 'The motif of transformation (bodies) or metamorphoses is recurrent in the artist's practice; she often turns to mythological tales as a key point of inspiration.' - narrative projects. Her references to mythology, the female form and her use of materials and color are timely, yet timeless.

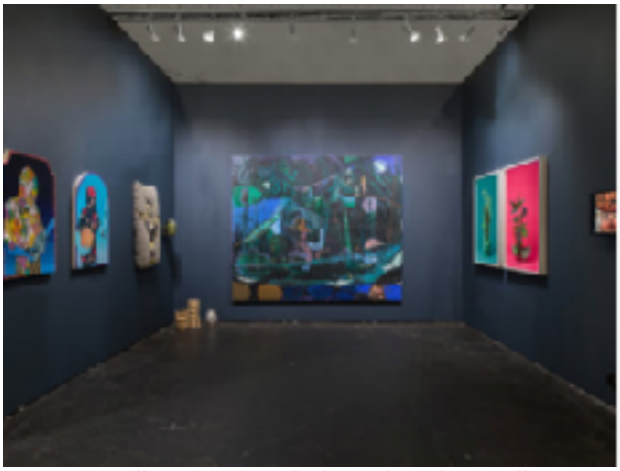


Xiao-yang Li, solo presentation @ narrative projects, London

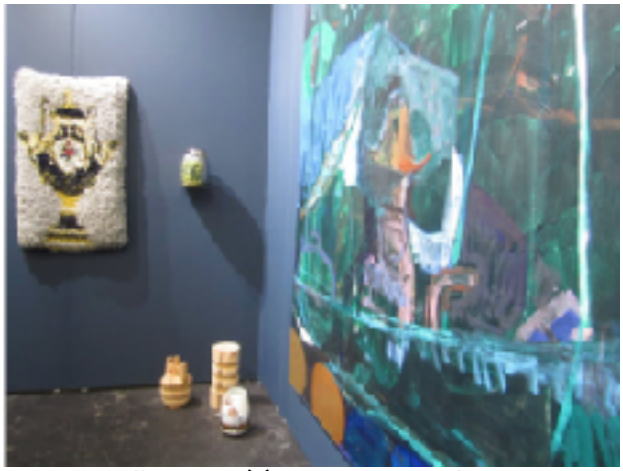


Xiao-yang Li, "Offerings to Pythia of the East," series, fired clay, approx 8" x 10" variable, 2017 ongoing.

Classical mythology, vessels, and friezes, and still-lifes are in the ether:
Pictured below, Denny Gallery, (NY); R/SF projects, (SF); onestar Press, (Paris).



Denny Gallery NY Untitled Fair booth installation, featuring: Amir H. Fallah Ann Shelton Future Retrieval Mie Olise Kjærgaard Paula Wilson, image courtesy of the gallery.



Denny Gallery, NY: (L) Future Retrieval, rug, vessels, Mie Olise Kjærgaard Back to the jungle future, 2017 Acrylic on canvas 87 × 102 in /220 × 260 cm



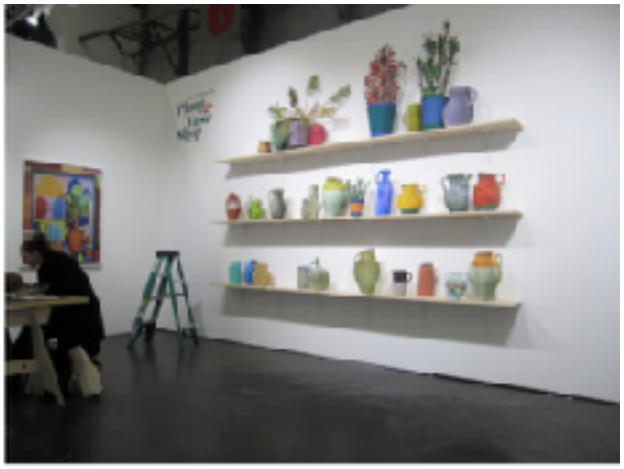
Future Retrieval, detail



Hadar Kleiman, "Mall Wall," 99×72×108 inches, found objects and mixed media, 2016. presented by R/SF projects.



Hadar Kleiman, "Mall Wall," 99×72×108 inches, found objects and mixed media, 2016. presented by R/SF projects. (detail)



onestar press, solo installation of Daniel Gordon, "Plant and Vase Shop," featuring several 2-dimensional vessels and pigment prints.

Allouche Gallery (NY) featured a group exhibition of still-life themed paintings and sculpture featuring a huge yet satisfying mix of several artists from Los Angeles, New York and Europe including Ivan Alifan, Donald Baechler, Bäst*, Melissa Brown, Mia Brownell, Jonathan Chapline, Rosson Crow*, Nicasio Fernandez*, Nick Georgiou, Joe Grillo*, Evan Gruzis, Thrush Holmes, Paul Insect, Katarina Janeckova*, Royal Jarmon, Emma Kohlmann*, Caroline Larsen*, Inna Levinson, Arkady Lvov, Rafa Macarron, Taylor McKimens*, Erik Parker, Kenny Scharf, Emilie Stark, Menneg, B. Thom Stevenson, Sebastian Wahl, Brian Willmon. (*my picks)

They have a lot of Kenny Scharf, which I am not too keen on, but appreciate his place in the history of what he does (more than Koons). In general the booth was a vibrant selection, fresh with many complex works.

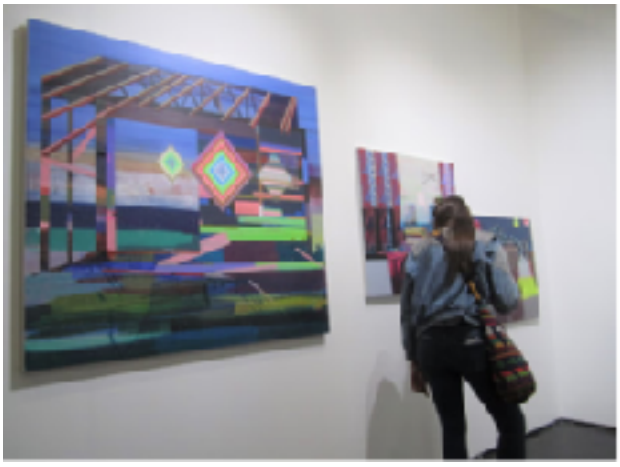


Allouche Gallery, NY, Paul Insect, (L-R) Untitled, Acrylic on raw linen canvas 51.2 × 66.9", 2017; Royal Jarmon "Birds Bread", Acrylic on canvas 48 × 42", 2017; Kenny Scharf, Untitled sculpture 2018, Kenny Scharf "Bouquet De Bugz", Oil on found painting 17.5 × 21.5", 2015; Kenny Scharf Active Still Life, Oil, acrylic, spray paint, diamond dust and glitter on linen, 72 × 60" , 2017-2018.

Other painting/sculpture installations of note:
Interface Gallery, (Oakland); R/SF projects (SF); Freight + Volume (NY); Casemore Kirkeby (SF); Southern Exposure (SF); DENK Gallery (LA).



Freight + Volume: Kristen Schiele, "California Cabin", acrylic on canvas, 59×79", 2017.



Freight + Volume: Kristen Schiele, (L-R), "Dreamcatcher Cabin," "Nope", "O Globo." All acrylic and/or silkscreen on canvas, 2017.



Freight + Volume: Samuel Jablon, (L-R) "Covered" acrylic on canvas, 84×62", 2017. "Beautiful Everythings" acrylic, mirror, and glass tile on wood, 72×60", 2016.

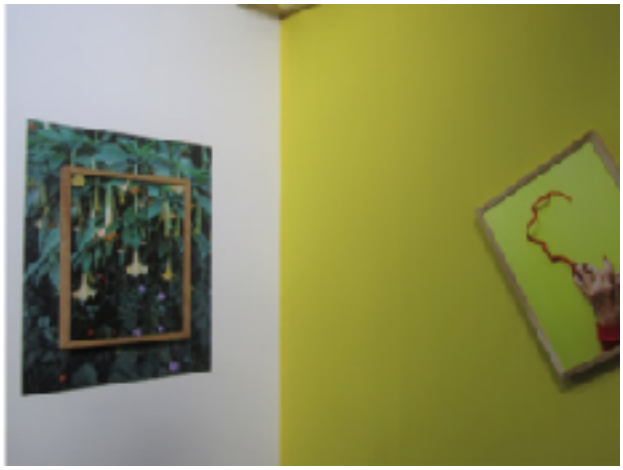
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Interface Gallery: Bonanza, (L-R), "River of Passions," acrylic on canvas, 48×36", 2017; "Moon Rock" acrylic on canvas, granite boulder, 66.25 × 50", 2017.



R/SF projects: featuring works by Marcela Pardo Ariza, Maria Guzmán Capron, Tosha Stimage.



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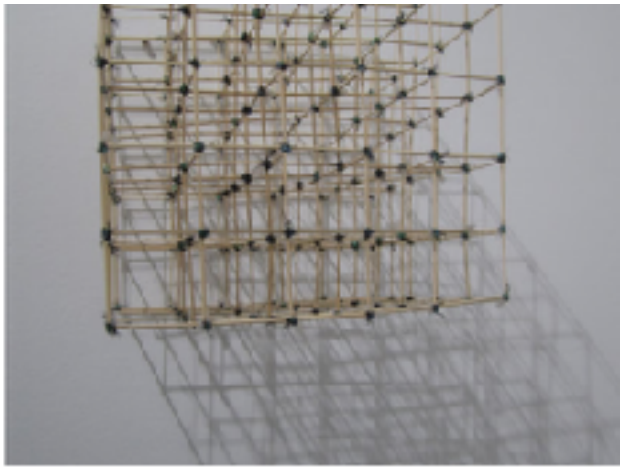
Casemore Kirkeby: Suné Woods, "Traveling Like the Light ②," mixed media collage (photos and magazines, paint), *59* × *57*", 2016.



Casemore Kirkeby: Suné Woods, "Traveling Like the Light ②," mixed media collage (photos and magazines, paint), *59* × *57*", 2016. (detail).



DENK Gallery: Jeff Colson "Stacks ", urethane resin, painted wood, 74 × 70 × 30", 2017.



DENK Gallery: Tim Hawkinson, "Swarm" wood, raffia, thread, iridescent film, cellophone (hand-made "flies"), 12 × 12 × 12 ", 2017.



Southern Exposure, featuring Richard Colman and Rodney Ewing.



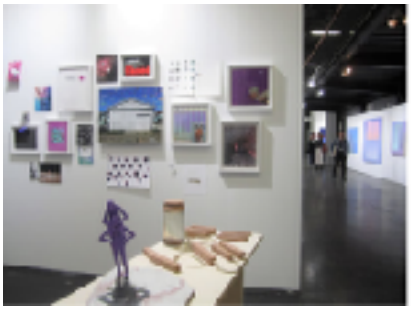
Southern Exposure: Richard Colman, (L-R) "Blue Figure holding Red Head" Acrylic on canvas 48 × 60", 2018; "Red Figure with 3 heads," Acrylic on canvas 24 × 30", 2018; "Blue Figures (yellow),"



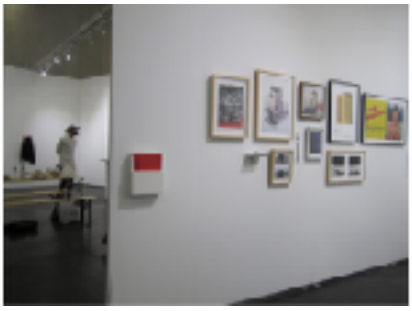
Southern Exposure: Rodney Ewing, (L-R)

Non-profit spaces fully representing their artists with a variety of small, affordable works by many artists, and SOMArts standing strong with a politico-action packed booth.

Pictured below: Artadia (NY etal); The CCA Wattis Institute for Contemporary Arts (SF); SOMArts (SF).



Artadia installation. Background: Eric Firestone Gallery (NY), Michael Boyd paintings circa 1970.



Wattis Institute editions installation. Background, Andrew Kreps Gallery (NY) Michael E. Smith Untitled, laser and sweatshirt, 2018.



SOMArts installation, including Xandra Ibarra, Lukaza Branfman-Verissimo, Craig Calderwood, Yetunde Jaqueline Apeke Olagbaju



Prosjektrom Normanns: Ingeborg Kvame "Mars Black Bleeding Blue" 2017, Acrylic on cotton, walnut frame 90×70 cm / 35.4×27.6 in



Kunsthall Stavanger: Judith Bernstein editions.

Lastly a nod to artist Charlie Leese's sculpture presented by 100%, which were arranged in different spots of the fair. Seemingly utilitarian, their powder-coated metallic sheen gave away their function as stand-alone things and nothing more. 'Charlie Leese's "Stumps" are sculptures which toe the line between public art and public utility. They have no utilitarian function but masquerade as objects which could — like a hydrant, bike rack, or electrical box. Their vivid, saturated color stands out anywhere but their mysterious forms cloak them from recognition.' -statement, UNTITLED



Charlie Leese, Stump #4 (purple), 2017, Powder coated steel, approx 30" x 11" d, presented by 100%

In all, the fair is a fine way to relaunch Glossary. Originally launched in 2016, the magazine went on hiatus shortly after inception; we're glad to be back and talking about art in the Bay Area again. To learn more about Glossary, read our Manifesto/a, or browse our Table of Contents. All images courtesy Glossary Magazine, 2018 unless otherwise noted.