

DOLBY CHADWICK GALLERY

Ann Gale

December 6, 2012–February 2, 2013

People have comprised Gale's primary, if sole, subject matter for a significant part of her career. As her subjects' faces and bodies bear the greatest expressive weight and are rendered in the densest detail, her paintings are commonly regarded as portraits. Gale, however, has only recently become comfortable with the term "portrait," settling into this art-historically-loaded though increasingly elastic concept as it's deployed in different contexts and by different writers, artists, and scholars. Looking beyond the question of how we should look at the work, however, enables a deeper appreciation of the paintings as aesthetic and affective objects. That each face and body exudes a similar gravity—even solemnity—of expression causes the viewer to not only wonder who these people are and what they have experienced, but also prompts interest in the painter and her relationships with the models.

By urging us to consider less the nature of personhood than of the forces extant between people, Gale's paintings open up that delicate space of inter-subjectivity. "That's how it looks between us," Gale responds when her models, all of whom she's known for years, incredulously ask if they look like the figures in her portraits. Negotiating between what she sees and what she knows, Gale regards her models as both points of departure and points of return. She telescopes out from their unique bodies and personalities, absorbing environmental influences, memories, and emotions along the way before descending back down into the immediate moment.

Gale is particularly conscientious of the relationship between what she identifies as the physical and the optical. In *Robert With Gray Shirt* (2012), for example, we feel the pressure of the model's bony sternum against his chest, the delicate weight of his eyes as they sink back into his skull, and the pull of cartilage around his fleshy nostrils. These very tangible elements are set off by—rather than offset by—an immaterial though not insignificant veil of light and atmosphere. Illuminated flecks of chartreuse and mauve cleave to Robert's body while adjacent markings and gestures stir with a frenzied energy, as if responding to some unknown magnetic field. Her disinclination for one-to-one representations means that her depictions frequently violate inviolable laws of nature in unsettling yet enchanting ways. The figure's skin in *Rachel with White Robe* (2011), for instance, glows brightly with a preternatural luminescence while the air around her

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shimmers, corona-like, in vibrant intervals of cream, lemon yellow, and violet. Rachel, however, is neither divine being nor apparition but rather a very mortal muse. Her body is fleshy and solid. The tip of her nose and edges of her ears are flushed, betraying the very human blood that flows through her imperfect capillaries. Her eyes confess to years of experience while her mouth wears a sly, quizzical expression that forges a link through time by evoking some of art history's more celebrated portraits.

If Gale's portraits hinge on the space between artist and subject, then how can we think about her self-portraits? How does one articulate the space between oneself as both artist and subject? More immediately, what constitutes this space? Rather than becoming mired by self-consciousness, Gale considers her self-portraits as some of her most objective works. Perhaps this hyperawareness of self encourages her to pay closer attention to her body and being at a more molecular level, examining details piece by piece and frame by frame in the way a scientist might. In *Space Between* (2012), for example, we see a ghostly face obscured by heavy shadow: Gale's. And yet, it's not. It is one aspect of an immeasurable whole, one possible visual expression of an overpowering feeling, a sliver of the artist that faintly impresses upon her portraits of Robert, Rachel, and others. It is that ineffable and yet enduringly influential space between.

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 currently Associate Professor of Fine Arts at the University of Washington, Seattle.

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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

- 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

- 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, Gallerie De Bellefeuille, Montreal, Canada (catalogue)
Figura, Gallerie De Bellefeuille, Montreal, Canada (catalogue)
- 2002 The Perception of Appearances: A Decade of American Figure Drawing, Art
Museum, Seattle WA, (catalogue)

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- 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

SELECTED BIBLIOGRAPHY

- 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

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- 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
Harpers Magazine, April
- 2003
- 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)
- 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

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TELEVISION INTERVIEW

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

MUSEUM COLLECTIONS

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