



G16

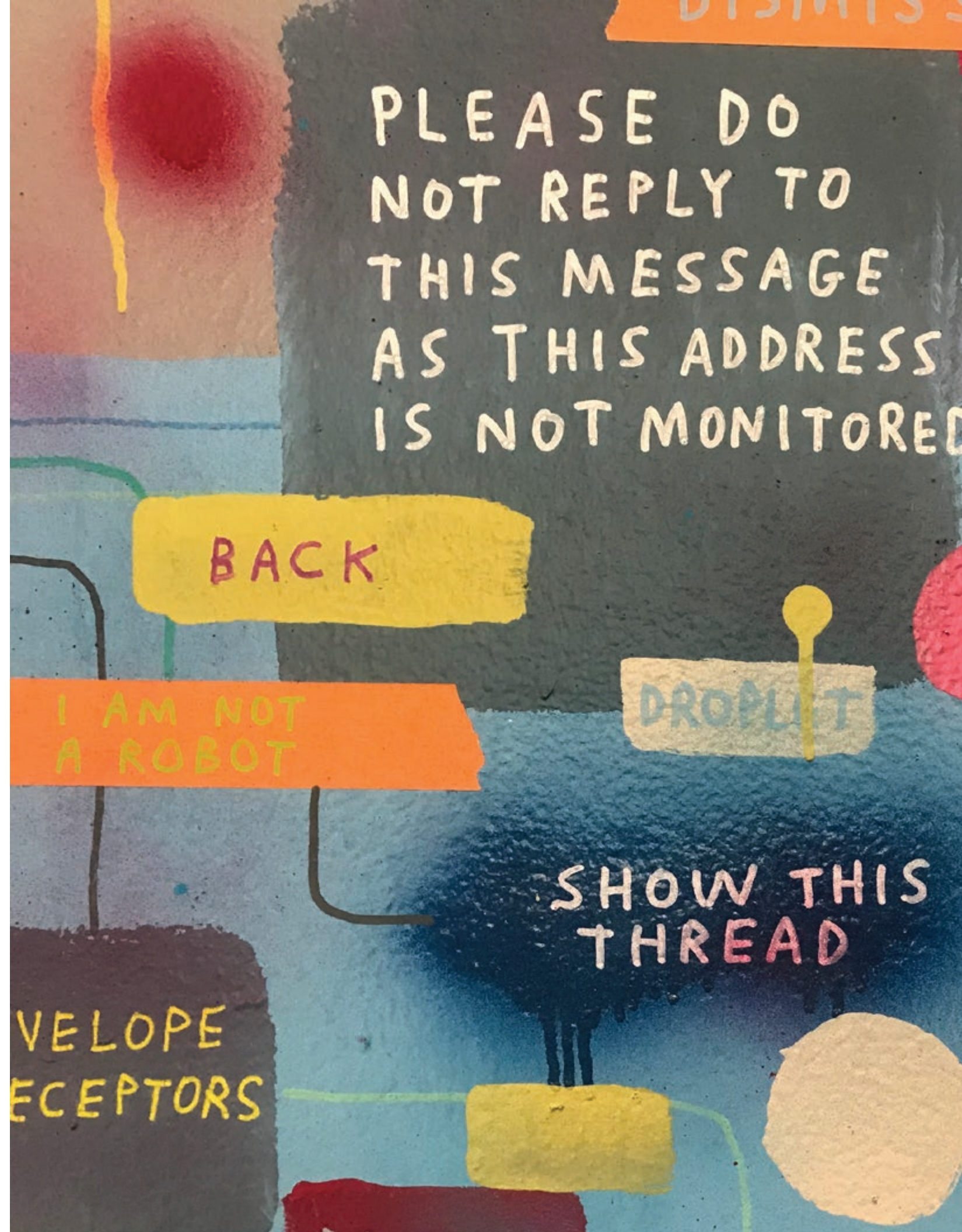
The title of our upcoming group exhibition, *The Violets In The Mountains Have Broken The Rocks*, is a celebration of resilience. It comes from the conclusion of the Tennessee Williams play, *Camino Real*. In 2016, artist Cliff Hengst embroidered Williams' words onto a linen found at a local thrift store. This piece became the impetus for this group show that reflects on our current times.

This exhibition will present a selection of artists who've shown here over the last 14 years. Besides being a homage to artists that have shared their talents with us, the show will present works with messages that have evolved when viewed through the lens of this particular moment in our history. All of the work in this exhibition was made long before Covid 19, but given the extraordinary year we've all experienced, these works take on new meaning and clarity.

2020 has really taken its toll on us! We have weathered the Covid 19 epidemic so far, a forced 4 month closure and a divisive and faltering government. But, now we have lost our lease! So, the upcoming group exhibition, *The Violets In The Mountains Have Broken The Rocks* is going to be the last at our 501 Third St location. While it might seem absurd to relocate a brick and mortar art business during a quarantine, we are hopeful that a new location will emerge and afford us new opportunities. Regardless of where we find ourselves in 2021, we will continue to support living contemporary artists, musicians and writers, and we hope that you will join us in our efforts.

Change is not new to us. In 1993, we started our journey at 1616 16th Street and I chose to name the gallery after the location and not myself. While most contemporary art galleries are named after their founders, I chose to name the program after our address. It was my feeling that the name should not reflect the person selling the work, but those who made it. So, G16 was named after the location from which a diverse group of artists, writers and musicians made their mark.

Artists include; Ala Ebtekar, Rebeca Bollinger, Tucker Nichols, Adriane Colburn, Amy Franceschini/Futurefarmers, Cliff Hengst, Lynn Hershman Leeson, Libby Black, Johanna Jackson, Charles Linder, Graham Gillmore, Alice Shaw, Meryl Pataky, Deborah Oropallo, Jason Jagel, Martin McMurray.





Tucker Nichols has created a new 40 foot wall drawing that is a diagram of sorts. A collection of interlocking thought bubbles rendered in house paint, spray paint and masking tape. The topics are drawn from our year of quarantine. It is a stream of consciousness that dwells briefly on familiar subjects from the 2020 pandemic. In typical Tucker Nichols fashion, he brings humor, pathos, empathy and revolt in equal measure.

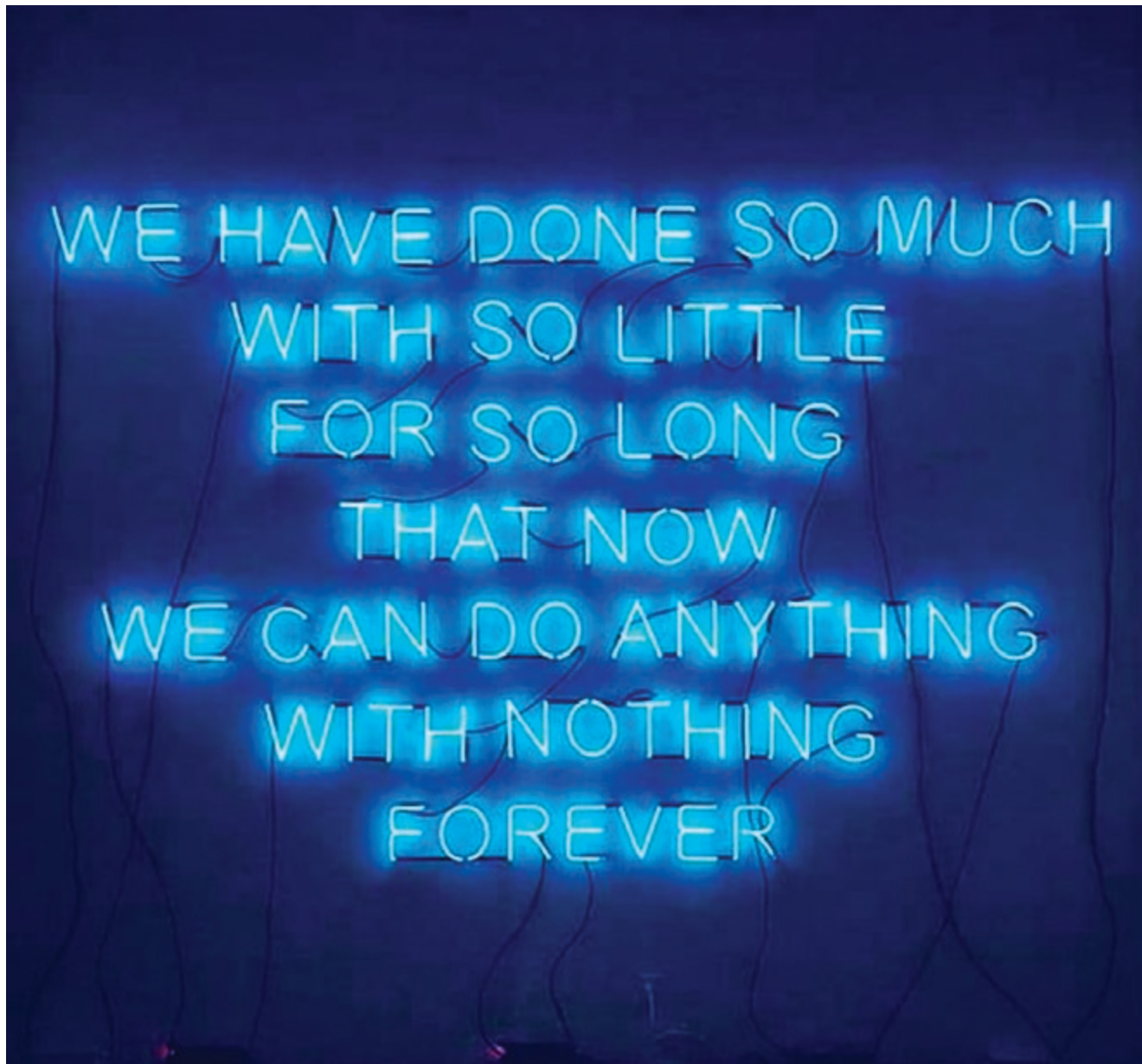
Nichols has a history of large scale topical wall works. He's created wall works in Museums, businesses and public spaces around the world. In the wake for the dot com bust in the early 2000's, his clandestine murals in abandoned businesses were often made in a style reflecting the tech jargon of the day. His drawings adopted a kind of eaves dropping quality, as if the artist were overhearing the board meetings of the now defunct business. His drawings of the era were largely text based, sometimes employing a kind of Venn Diagramatic system to execute them.

In this piece, Sneeze, 2020, Nichols creates a spontaneous network of painted circles and dashes each containing a topic that is drawn from our collective year. It is as if all of your friends, your grandma, your colleagues and the television talking heads were all speaking at the same time.



Cliff Hengst, The Violets In The Mountains Have Broken The Rocks, 2016 embroidery on found linen
28 x 26 inches, SOLD

In 2016, artist Cliff Hengst embroidered Tennessee Williams' words onto a linen found at a local thrift store. This piece became the impetus for this group show that reflects on our current times. It also reaffirmed our belief that we grow stronger in adversity and that all hard work in the service of making the world a more equitable, more inclusive, more loving place is never in vain.



Meryl Pataky
 Untitled, 2017
 glass tubing, Argon, Mercury, transformers. \$8,000

Meryl Pataky's Untitled, is a handmade neon sculpture created by the artist in 2017. The epic 17 ft piece uses a quote whose attribution is unclear. The origin of the quote is a matter of debate, it has been attributed to Konstantin Jireček, an Austrian historian and diplomat as well as Mother Teresa. summarizes so much of what is demanded of a life under ordinary circumstances. But, in our current reality, the sentiment is particularly meaningful. It is an apt epitaph for 2020. "We, the unwilling, led by the unknowing, are doing the impossible for the ungrateful. We have done so much, for so long, with so little, we are now qualified to do anything with nothing."

Meryl is the founder of the collective She Bends, the first and only collective of womxn bending their own neon.



Amy Franceschini, Victory Gardens Trike,
 Metal, Canvas, Rubber 10' x 4' x 3'

The human brain is wired for categorizing, it's an essential trait, but one that makes following the myriad artistic, design, and social engagements of Amy Franceschini's / Futurefarmers quite a challenge.

Their ongoing project with the City of San Francisco, Victory Gardens, supports the transition of unused land into food production areas. Victory Gardens Trike is a custom delivery bike built for the Victory Gardens program. The front wagon is detachable such that it can be pushed up the hills of San Francisco. The trike can cart all the necessary ingredients to install one garden plot. In the context of the current crisis, our president campaigned on a slogan of Making America Great Again, equating the greatness of America to a bygone era. The Wartime era Victory Gardens social program, that Amy resurrected stands as a historical example of Americans changing their habits to assist a patriotic effort. Today that spirit of unity for a common good seems in shorter supply. Yet, Amy's work offers instruction in living through hard work, communal labor, common purpose and a sense of humor.





Libby Black
 The Truth and Overlooked, 2019
 Pencil and acrylic paint on paper
 Framed Dimensions: 26 1/2 x 27 1/2 inches \$4,000

Libby Black's work has always addressed the desires and ultimate failures of consumerism and the turmoil in American culture. With her piece, *The Truth And Overlooked*, Black deftly renders the a spread in The New York Times. The paper is folded open to reveal a project by the Times to recall the lives of women of color who were never given obituaries. Since 1851, The New York Times has published thousands of obituaries, the overwhelming majority chronicled the lives of men, mostly white ones. Black painstakingly recreates the newspapers as a reminder that print journalism is fundamental to the health of our society. But, also the truth benefits from reiteration.



Libby Black, Silver Linings, 8.5 x 11 x 11, Paper
 paint glue 2015 \$4,000.00

Libby Black's sculpture *Silver Lining* is made of paper, paint and glue. This still life, like all of her work, is personal. It depicts two boxes of shoes purchased for her and her young son. The clue she gives us is the shoe sizes emblazoned on the boxes. Atop the boxes lay the Sunday comic section of the San Francisco Chronicle Newspaper. In one cartoon, the character points to a dark and foreboding sky and exclaims, The Silver Lining! In another section, the Family Circus cartoon shows a boy in a rose bush saying "I wish the roses didn't have thorns", His sister replies "I'm glad these thorns have roses!"

Black recognizes that the small moments in life are those that give us meaning and that we must embrace an open minded perspective in the ever challenging and changing world.



Graham Gillmore
Your Proportions Are Not That Exquisite,
2012, Oil and resin on panel, 60 x 80 inches,
\$28,000

Graham Gillmore's work presents a challenge. It toys with meaning through the twisting of text and common phrase. His rhetoric and manipulation of the popular lexicon compels the viewer to consider and reconsider what the message of the work might be. Much of Gillmore's art practice prods us with sharpness and tenderness, often in the same breath. In these two paintings made with enamel resin and text routed into wood, the artists explores both the acerbic and the tender.

Your Proportions Are Not That Exquisite, might seem to be a condescending declaration, it can also be seen as commentary on the current era of preening and narcissism. A jab at the selfie culture. It might also be a reminder to our nation that complicated truths may lie just below the surface.



Graham Gillmore, Hand Held, 2018,
Oil and resin on panel 60x62, \$25,000

Handheld, might suggest the smartphone use captured the Tsunami of selfies, but it may also draw our attention to the small joys in life. Our greatest gifts are often those which are closest to us.



Deborah Oropallo, *Red Handed*, 2004
 Pigment print on Hahnemuhle paper
 with acrylic 29 x 27 inches (73.7 x 68.6 cm)
 Edition of 20. \$4000

Deborah Oropallo's *Red Handed* was made in 2003. It was one of many printmaking projects with Gallery 16. Oropallo produced a series of works which became the subject of a solo exhibition at the San Jose Museum and a companion book titled, *Material Handling*. Following a major industrial fire in a building next to Oropallo's then Berkeley residence, the artist began a series entitled, *Material Handling*. It involved images of inherently dangerous or hazardous material that surround us in daily life, but often go unrecognized. This work references symbols of safety and survival.

Red Handed obviously relates to what we now refer to as "personal protective equipment", but its title alludes to being caught. This year, as the nation watched, so many have been being caught committing un offenses in the public sphere. The George Floyd incident, the record number of indicted members of the white house. The piece reflects a fracturing of public faith, but also the light that has shone on those who have the public trust.



Deborah Oropallo, *Vacant*, 2004
 Pigment print on Hahnemuhle paper
 with acrylic 30 x 30 inches (76.2 x 76.2 cm)
 Edition of 20 \$4,000

Deborah Oropallo's *Vacant* was originally made in 2007-2008 in the midst of the US Financial crisis. Predatory lenders preyed on low income families created a vast foreclosure around the nation. The San Francisco Bay Area, like many parts of the Country, saw countless boarded homes and businesses. In response, Oropallo created moulds of single family houses and cast miniature versions of each. These pristine, white, replica home floats above a paper white background, the only color in the print is the plywood covering the windows and doors. This, in reference to the systematic racism that brought the crisis to bear, but also to the incongruities at the root of our housing crisis. Now, in the midst of a Covid lockdown, we see boarded buildings and bankruptcies across the nation. These are disproportionately effecting low income communities once again.



Martin McMurray
 Reenactment: June 21, 1991, 2008
 Acrylic on panel
 Dimensions: 20 x 24 inches \$4000

Martin McMurray's, *Reenactment: June 1991*, depicts two men sitting on a park bench, one dressed in a US Postal uniform, gazing to the distance, his lunch spread over his lap. The other, seated next to him in emotional distress, his head in his hands. When the painting was first exhibited it appeared to be a commentary on a relationship gone awry. A dark, albeit funny, imagined encounter. But, I see it now as a metaphor for our national struggle to recognize value in our systems and each other. While the postal service is under attack, so is democracy and our faith in systems that require our trust to function. McMurray has always been a keen observer of the human condition. He synthesizes emotional states into a kind of theatrical directness.



Martin McMurray
 Reenactment: June 12, 1987, 2008
 Acrylic on panel
 Dimensions: 20 x 24 inches \$4000

Martin McMurray's *Reenactment: June 12 1987*, A person is seated in a cubicle at the end of a hallway, with their back to the viewer, dressed in a cool blue jumpsuit. There is a large black wall in the cubical, suggesting the window of an interrogation room or a chalkboard, a void? The chair is simple, but appears unstable, as it might fold under the weight of our subject. The person is operating a bank of three cassette decks, all aligned with their cords neatly wrapped under the desktop. This painting evokes a feeling of isolation that is present for many people around the world in remote and disconnected work locations. Despite the evident isolation depicted here, there is humor in pathos. McMurray's dark comedy reduces the sum of our labor to fast forward or rewind.



Tucker Nichols, Flowers, 12 x 9, paint on masonite, 3,000 each.



Tucker Nichols, BR19142, 14 x 11, paint on masonite, 3,750 each.



Tucker Nichols, BR19131, 14 x 11, paint on masonite, 3,750 each.

For those that aren't familiar, Tucker Nichols has been sending free flower paintings to those who are having a hard time. His project, Flowers For Sick People, was recently featured on the PBS NewsHour. The Covid crisis made the project all the more urgent. Tucker has sent thousands of small paintings to those whose loved ones have asked him to. It is a beautiful creative undertaking born out of an interest to use art as a tool of healing.

"This is a strange time to be making such colorful paintings," Nichols acknowledges. "But under the initial positive energy there's a lot of confusion and fear too, trust me. Painting is a magical, mysterious format for expression. It's great for capturing a driving spirit but horrible for conveying anything specific. It's like typing with mittens."

While flowers serve as malleable messengers in Nichols' paintings, they also provide the perfect amount of content for him to remain free in his work. The New York Times' Roberta Smith writes, "Part of the modernity and joy of Mr. Nichols's paintings is the suggestion that all the elements in a composition are autonomous. The pictures are all temporary arrangements that will scatter as soon as you look away. That they seem eager to do so is part of their strength."



Ala Ebtekar, *Equation Of Time*, 2017
Cyanotype with die cut and silverleaf
30 x 22.5 inches (76.2 x 57.2 cm)
Edition 19. \$4000

Star gazing, craning our necks to the heavens, is the original source of wonder. This awestruck observation is at the root of this print project. Ala Ebtekar's *Equation Of Time* employs a conceit of poetic simplicity: An image of the cosmos / Brought to life by the light of the cosmos / The very thing it describes. The NASA image of the night sky, printed as a negative, was paired and exposed over 24x36 inch sheets by the light of the sun. The Cyanotype process is light absorbed into emulsion on paper after which the image is revealed. A temporary darkroom was built on the roof of Gallery 16 to wash each print away from the direct light of the sun. Each print was dried and flattened for several days. At the center of each cyanotype print we cut an intricate void in the shape of a Persian window, under which a shimmering silver leaf is inserted to reflect light outward. The print, at once, infinitely absorbs light and reflects it back out.



Ala Ebtekar, *Under Every Deep A Lower Deep Opens (Emerson)*, 2015
Pigment ink printed over vintage book pages on Rives BFK white 270 gsm paper, 40 x 30 inches Edition 11. \$5,000

Ala Ebtekar, in this project elegantly blends past and present. Ebtekar disassembled a book, the collected works of Ralph Wado Emerson, and uses the book as both content and the literal support material for the print edition itself. Emerson himself explains how an artist must use works of the past as if they were organic raw material. Works of the past exist to serve the present: "The Past is for us; but the sole terms on which it can become ours are its subordination to the Present."

It is in this spirit that Ebtekar utilizes the pages of these manuscripts as a basis for his work. In doing so he creates a kind of vertically layered complexity. By blending cultural references from around the globe and embracing history as a guide, Ebtekar elegantly affirms Emerson's notion. This, at a time when our country needs reminding that the past is prologue.



Jason Jagel, Not Only Evolving But An Immutable Form, 2019, Guoache. \$3000

There's a palpable degree of both harmony and dissonance in Jagel's work that lends a certain ambiguity to its interpretation. In the many characters who populate his work there is an ambiguity of race, ambiguity of gender, animals often anthropomorphic in nature. The current social and political unrest in the US has inserted its way in subtle and sometimes deliberate ways into Jagel's work. After the death of George Floyd Jagel made drawings to call for the policeman's arrest which included the DA's phone number. Here, Jagel weaves the Paris Climate accord and the IPCC report on Climate change.



Jason Jagel, A Series of Decisions, 2019, Guoache. \$3000



Rebeca Bollinger
 Yesterday, 2019
 Acrylic on framed cork board, wood, poured
 aluminum, pearl head pins 24x16 inches



Rebeca Bollinger
 Bottoms Up, 2019
 Acrylic on framed cork board, wood
 55.5 x 24 x 10.5 inches

The title of Bollinger's 2019 exhibition *The Burrow*, derives from Kafka's short story of the same name. The artwork reflected her interest in observation and experiences which re-contextualize fragments of everyday reality. The work also stems from the artist's experience witnessing a loved one's cognitive decline. This year our vulnerabilities and the loss of many of our loved ones, many of whom passed away without the comfort of being with their families. Bollinger's work relates to the disassociations, the incidents, markers of time, material, psychic or psychological. With so many of us quarantined at home, objects and environments take on new meanings. Bollingers is interested in how this disarray can underscore the vulnerability of perception.



Charles Linder, Aun Aprendo, Neon, 2004, SOLD

Charles Linder's work involves many mediums and styles. Aun Aprendo, is a neon sculpture the artist made in 2004. It was a phrase taken from a Goya painting that loosely translates to english "Still, I learn". This piece has taken on new meaning over the course of the last year. So, many new realities and challenges have faced all of us. I have thought of this artwork many times during the year. It has been permanently installed at the gallery as a reminder to everyone to challenge ourselves. It also shares a kinship with the Paul Valery who wrote, What interests me? That which prompts me to grow- That which renews and extends me- In the harsh light of this past year this piece has become all the more meaningful and true.

Charles Linder's Bullet riddled Lamps (right) might serve as markers on a distinctly American cultural timeline.

Linder retrieves these gas cans that have been used as target practice in the California desert. He powder-coats them to preserve and revive them as light giving objects from a gunslinger nation.



Charles Linder
Gas Lamp (red), 2018
Steel, bug light, chrome
14 x 13 x 13 inches \$800



Charles Linder
Gas Lamp (orange), 2018
Steel, bug light, chrome
19 x 12 x 12 inches \$800



Charles Linder
Gas Lamp (blue), 2018
Steel, bug light, chrome
17 x 11 x 11 inches \$800



Charles Linder
Gas Lamp (purple), 2018
Steel, bug light, chrome
19 x 13 x 13 inches \$800

aun aprendo





Jonn Herschend
Copy Trouble no. 3, 2017
Oil on panel
24 x 30 inches (61 x 76.2 cm) \$3750

"The copy machine no longer works. It says that it is jammed. But we have found moss and some sort of fungus living inside of it.

It's also been said that the days are like impacted molars, one getting pushed into the next. There might be days that do justice to that description. But the way I really see the days drift by is that they are a sort of endless laundry cycle: spin to wash to rinse to spin again. Say what you want about that, but the truth of the matter with that metaphor is that at least clothes are being washed and things are getting done!" Anthony Discenza



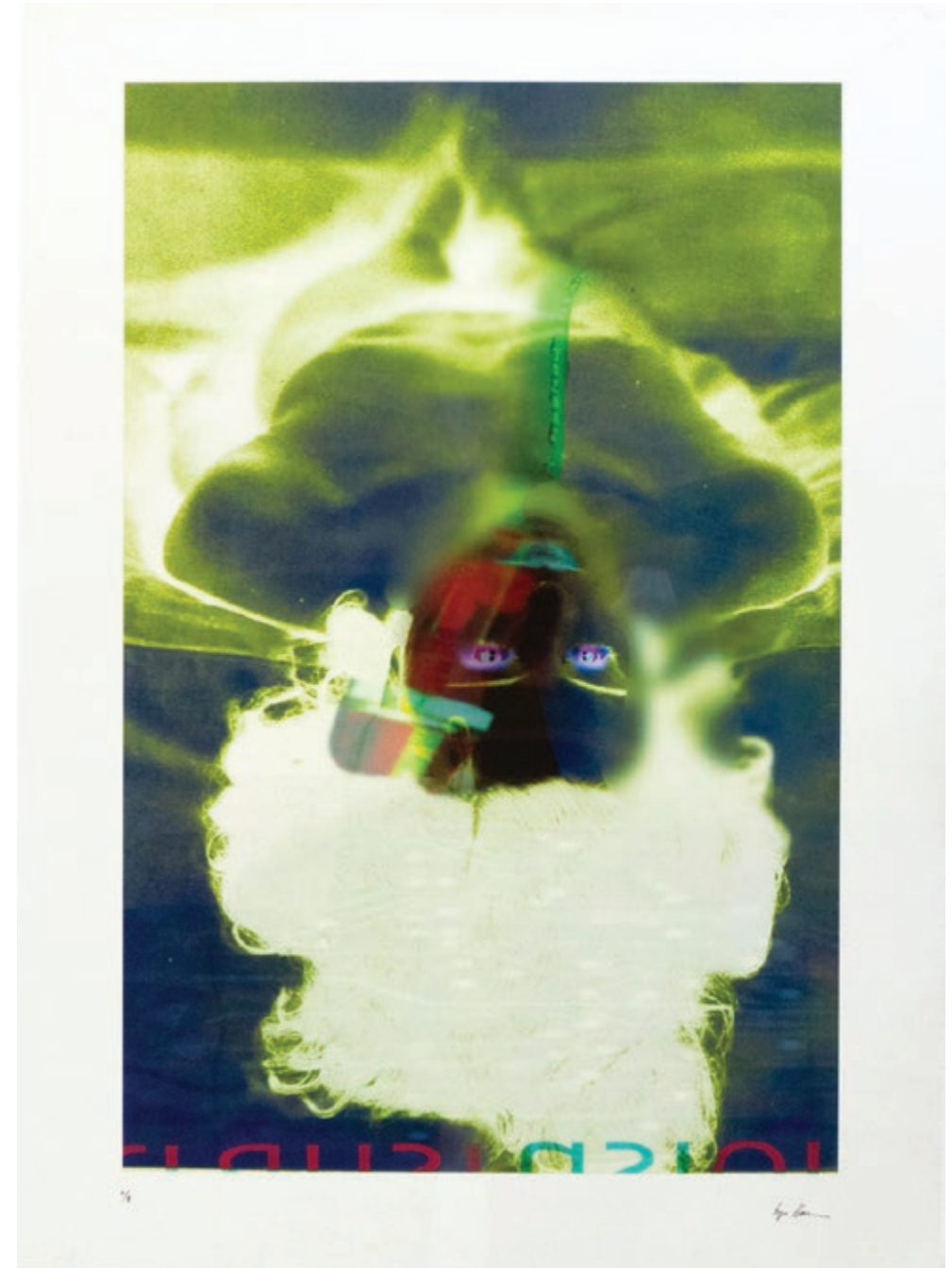
Alice Shaw
No Other Lands Their Glory Know, 2018
Carbon pigment print on Pura Smooth
with 24k gold leafing
Paper Size: 25 x 30 inches \$3000

In August of 2017 her permanent large-scale public artwork, *No Other Lands Their Glory Know*, was installed at The San Francisco International Airport in terminal G95. Gallery 16 worked with Alice to produce a smaller version, this one with hand worked gold leaf. The piece reminds me of the solace and healing power of being in nature. During this year, it seemed the only truly safe space was in the wide open respites of the outdoors. Shaw introduction of shimmering gold leaf stands in place of the sunlight between the redwoods.



Fox Hysen, *American Western*, 2016–2017
Oil on polyester, 36 x 28 inches, \$3500

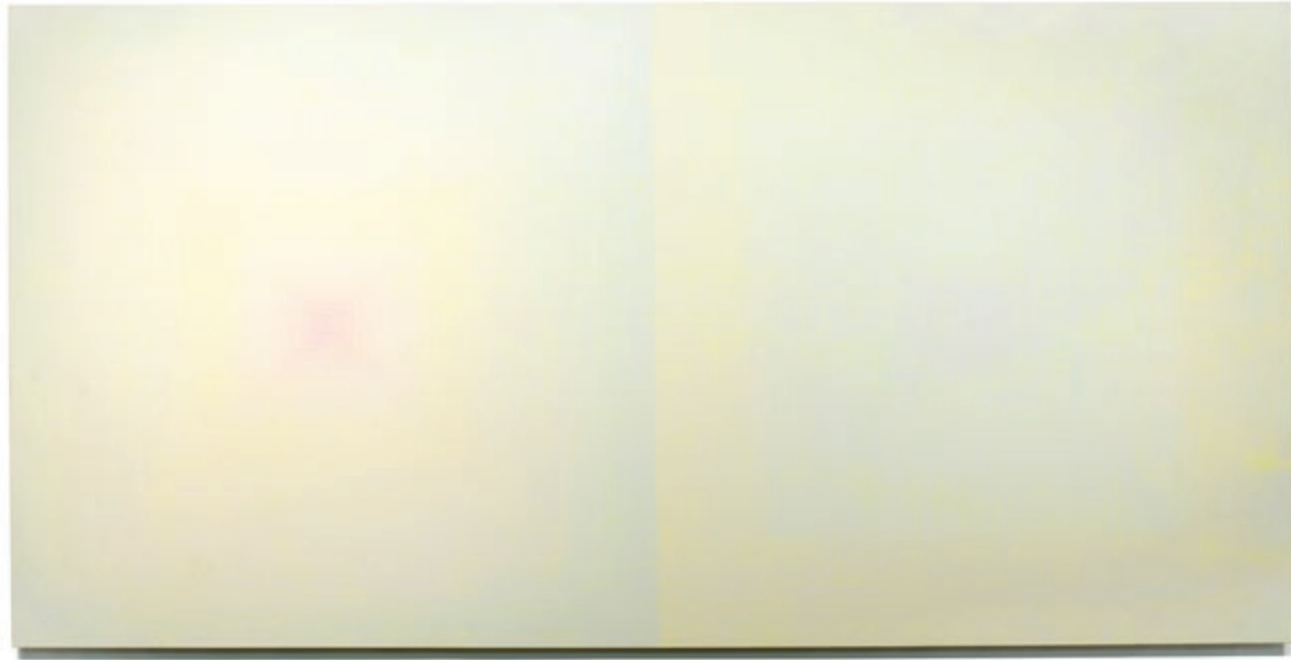
Fox Hysen's *American Western* was originally included in a 2018 exhibition at Gallery 16 titled *Parade*. Fox explains, "there is a dialect to parades—between order and disorder, queerness and the militaristic march. This painting which is executed on translucent torn polyester depicts a figure riding a horse as if from a scene from an old western. In the distance is simply drawn native american teepee's. The rider atop the horse has been cut away and replaced with patch of painted fabric. Hysen has torn the polyester toward the bottom of the painting to expose the stretcher bars, as if to make a clean break from the romanticized and complicated past to reveal the structure that lies beneath."



Lynn Hershman Leeson, *Cyborg*, 1998
Print on Duratrans, 47x34

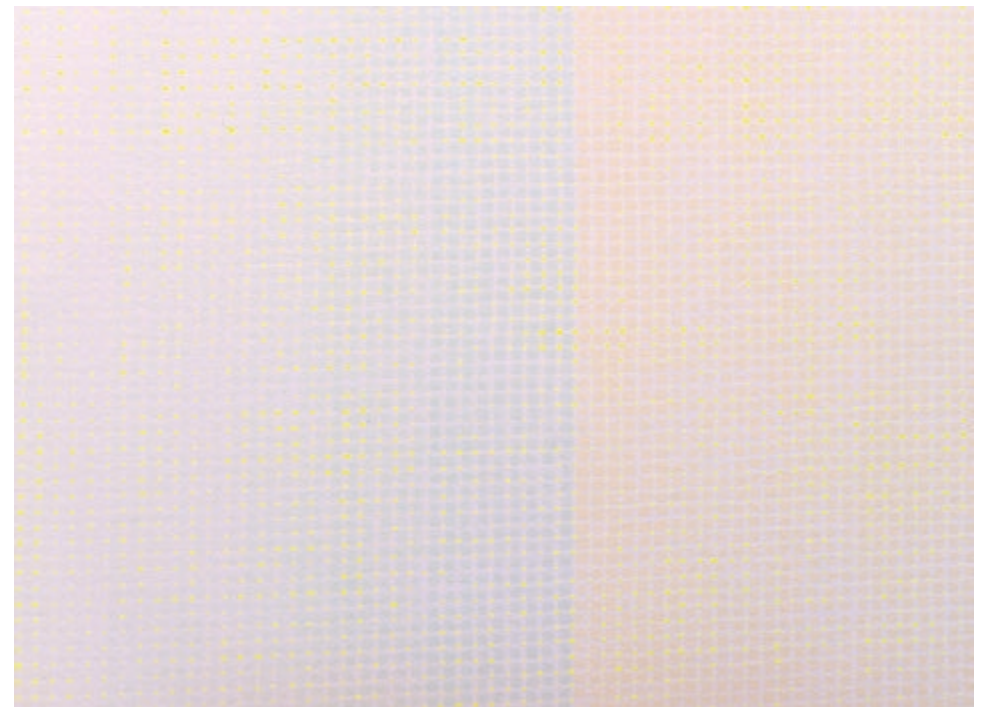
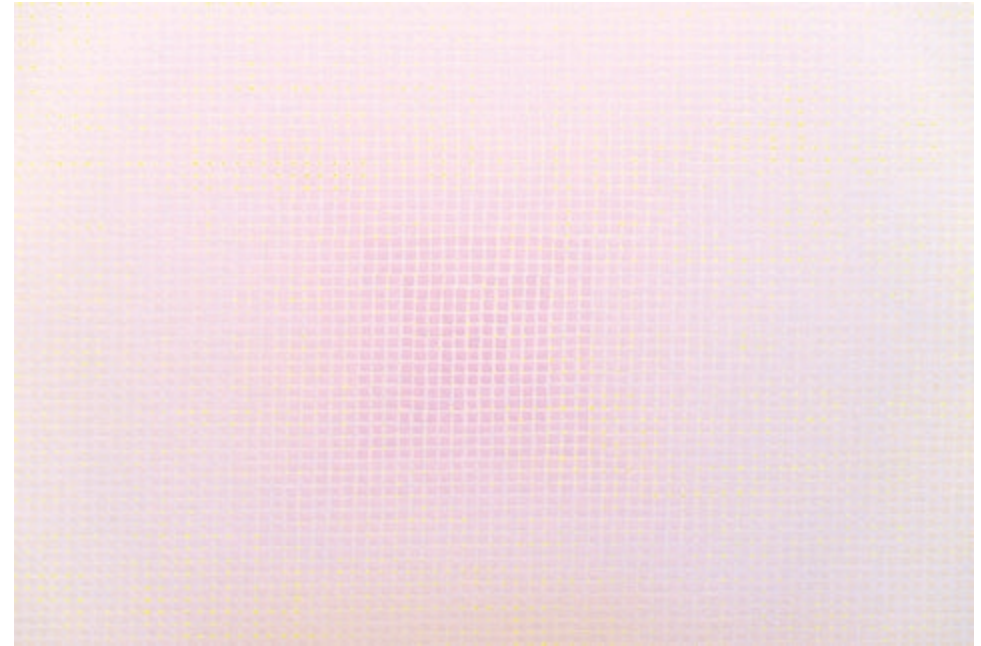
Lynn Hershman Leeson's career has spanned four decades. Her pioneering use of technology in art is well documented. In 1998, Gallery 16 presented a body of work that dealt with the female form as a Cyborg.

"My body of work addresses the social construction of female identity and related issues of social conditioning, most often through the narrative construct of an alter ego or "agent." I have always been attracted to digital tools and cinematic metaphors that reflect our time, such as privacy in an era of surveillance. The question of privacy, surveillance and its effect on society and us personally were being considered in Hershman's art long before Google and Facebook began invading our privacy."



Michelle Grabner, *Double Good News*, Flashe on canvas, 46x92, 1997

This optically incredible work of acclaimed artist Michelle Grabner was originally exhibited at Gallery 16 at an exhibition in 1998. The piece is impossible to capture photographically, it's subtlety is it's great strength. And in a way, it is a representation of the importance of viewing artwork in person. The magic of this piece is the way it operates on the human retina. When viewing a Grabner painting one is struck with the question of process, how does she do it? This work is a devotional obsession, created by thousands of dots arranged through the pattern inherent in fabric from her home, in a subtle, but radiant chromatic fade. Michelle garnered international attention for her work because it suggested domestic labor, handmade, craft..womens work. But, Grabner says it was the act of copying that interested her, the predictability of the domestic backdrops, the repetition and redundancy of filling in the negative spaces of a crocheted blanket. In a time when art is mostly seen online from the palm of your hand, we present *Double Good News*. It requires your presence, and suggests that the future which involves us gathering together again is Good News indeed.



Michelle Grabner, *Double Good News* (Details)
, Flashe on canvas, 1997



All artwork is available through Gallery 16.
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