



Anglim Gilbert Gallery photos

Jacobsen's art uplifts heart, mind

Works blend two S.F. lineages in sentimental, ethereal exhibit

By Charles Desmarais

The best art galleries, like the artists they show, have discernible personalities. The venerable Anglim Gilbert Gallery has consistently navigated a course, set by the late Paule Anglim half a century ago, between two highly significant San Francisco strains in art.

The first, and earliest of the two, is a romantic, sometimes mystical approach to the world with strong affinities to the Beat poetry scene. It is epitomized most succinctly by the art of Bruce Conner, Jess and certain works by Joan Brown. The other is the Bay Area version of conceptual art, idea-based but lyrical and often heavy with allusion, of the sort practiced by Paul Kos, David Ireland, Terry Fox, Tom Marioni and others.

Colter Jacobsen is an artist whose ideas and expression

Jacobsen continues on E2

"Colter Jacobsen: Hour Fault": 11 a.m.-6 p.m., Tuesday-Saturday. Through Sept. 28. Anglim Gilbert Gallery, 1275 Minnesota St., S.F. 415-433-2710. <http://anglimgilbertgallery.com>

Colter Jacobsen's "Sere Eustasy / Seer Used to See" (2019), watercolor on book cover, 16¼ by 10¼ inches, above, and "Mirror of Now" (2019), watercolor on book cover, 5½ by 8¾ inches, right, are part of the show at Anglim Gilbert Gallery.



Jacobsen's art buoys heart and mind

Jacobsen from page E1

are singularly suited to that profound and passionate gallery personality. Younger by decades than the Beats and the first-wave conceptualists (he is 44), Jacobsen makes delicate drawings and objects that embrace themes from both lineages. His third exhibition with Anglim Gilbert, “Hour Fault,” is on view through Sept. 28.

Like Conner, Jacobsen uses found materials for their associative properties. Old book covers, conspicuously torn from their gathered content, are much more than mere supports for drawing. They suggest what is missing, even as they are additions. (They remind me of the endpapers of drudging school texts, restyled by now-forgotten pupils into pictorial diaries, that one comes across in thrift stores.)

A blank sheet toned brown by the chemistry of time is no longer neutral; it is a marker of loss long before a pencil touches its surface.

A bit like Marioni, who has made drawings that, for example, record the reach of his arm, Jacobsen creates works that test his physical limits. For one work in this exhibition, “Don’t Let Your Right Hand Know What Your Left Hand Is Going Through (Lungfish)” (2019), he made a detailed pencil image of his left hand, drawing with his right. Then he drew his right hand, holding the pencil in his left.

Jacobsen also recognizes his forebears explicitly in this exhibition, as in a felt-tip pen drawing done in the meditative, meandering style Conner often used. “Penumbra (Wild Pacific Iris)” (2018) is a mandala, a landscape, a visionary mosaic within which the dedicated

Colter Jacobsen’s “Night and Day” (2019), watercolor on book cover, 6 by 9¼ inches, top, and “Reflection (From Robert Frank’s Trolley — New Orleans)” (2018), watercolor, 8 by 12 inches, above, are among the works in the Anglim Gilbert Gallery exhibition.

viewer will find hidden images — only some, I suspect, consciously intended by the artist.

There’s a lot packed into this show, and each of the works in it, all of

which gallery attendants will enthusiastically attempt to explain. I make a habit of avoiding such imprecise translations. Without them, one might miss a relevant story or obscure detail, but even salient features are of limited help.

We might know, for example, that a complex and elegant drawing titled “L & Everything” (“Not For Sale,” the checklist tells us) suggests a reference to the artist’s partner, Larry. With a little research we can learn that Lungfish is a band that recorded a song with lyrics he borrowed for a title. But, to us, those particulars mean only that these works are packed with personal reference. With memories only stingily shared.

There is a fey, sentimental aspect and an ethereal tone to the entire exhibition that some will find off-putting, but that

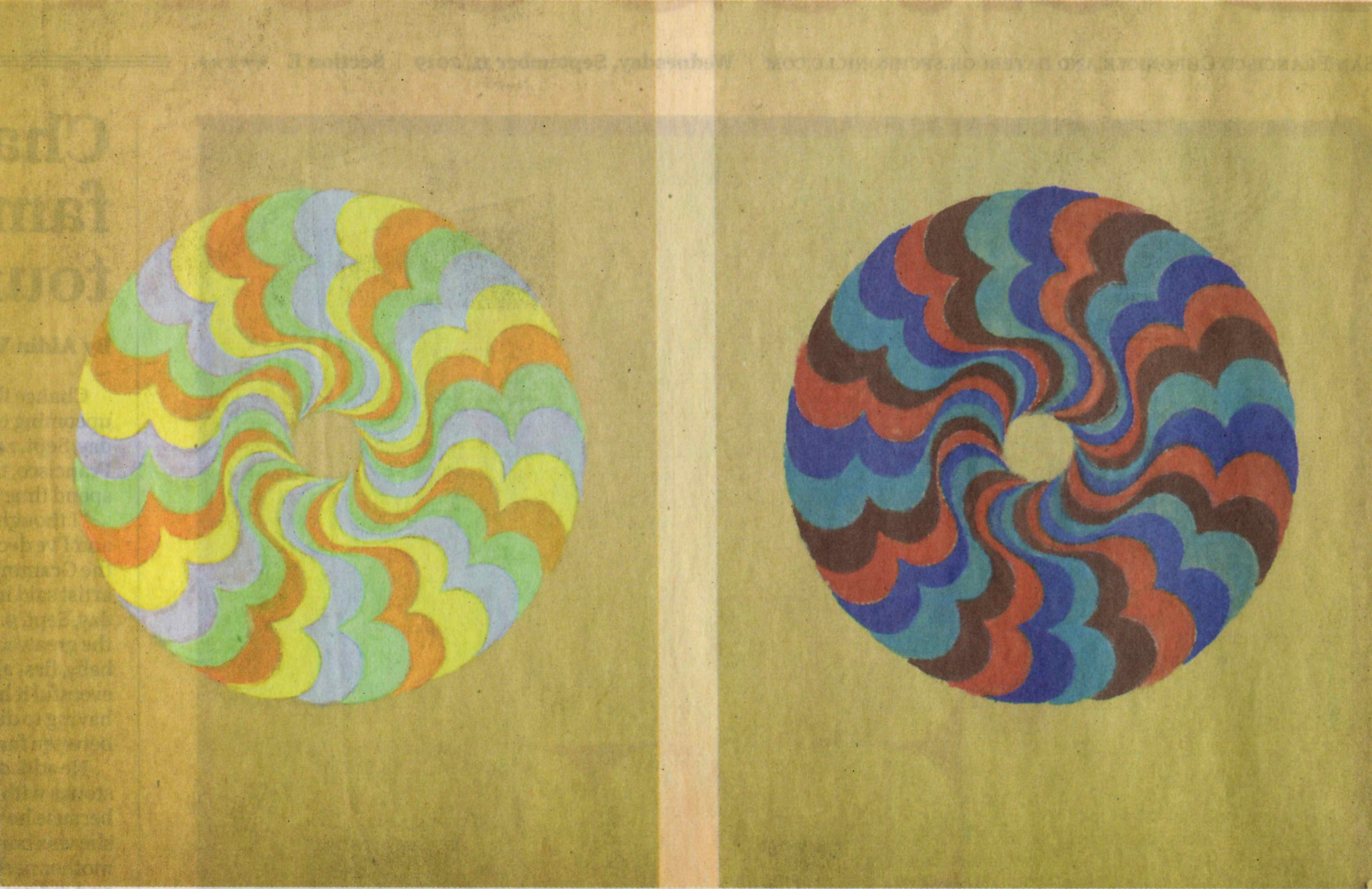
left me deeply touched. Authentic feeling is all too rare, even (especially) in a cultural environment that has monetized emotion, and where the spiritual is too often diminished to rote religion.

“Reflection (from Robert Frank’s Trolley — New Orleans)” (2018) recasts an incidental, concrete detail from an iconic black-and-white

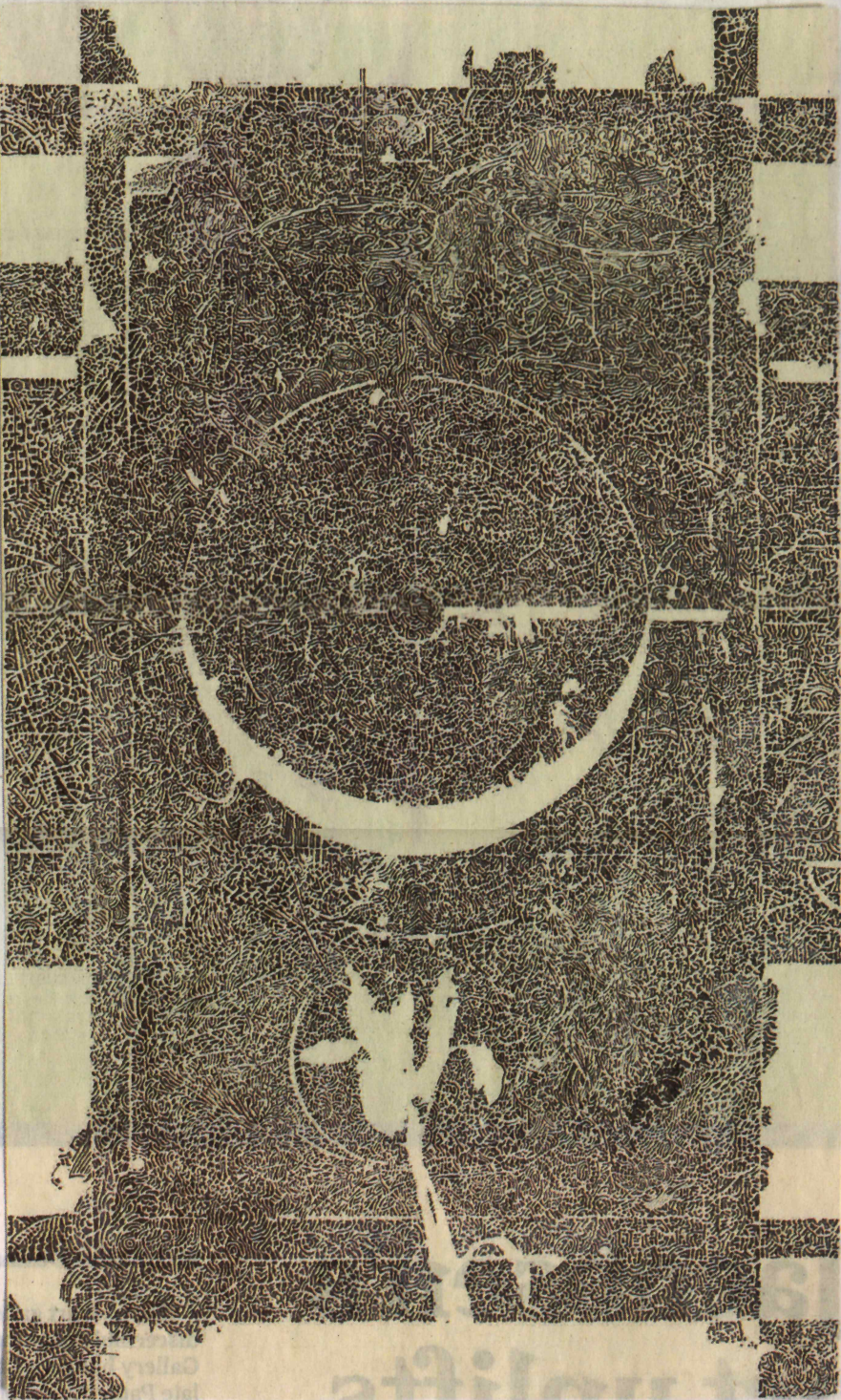
photograph by Frank (who died Monday, Sept. 9), as a world of swirling color mists. A series of spinning wheels of color redefines “now” as an image, not a word. An old snapshot of a group of AIDS activists — a tiny fragment mechanically recorded of a long-lost second — is reverently, deliberately, reactualized by painstaking drafts-

manship. As corny as it might sound, one leaves the exhibition on a slightly elevated plane, buoyed of heart and mind.

Charles Desmarais is The San Francisco Chronicle’s art critic. Email: cdesmarais@sfchronicle.com Free weekly newsletter: <http://bit.ly/ArtguyReviews>



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Colter Jacobsen’s “Penumbra (Wild Pacific Iris)” (2018), ink on paper, 14 by 8¾ inches, is a mandala-like visual mosaic with hidden images.

PUZZLE ANSWERS

Crossword Puzzle

ASS	BAEZ	CAVORT
LEA	ABLE	OLIVIA
LAVALAMP	ROMEOS	
UMAMI	SPINNER	
RENO	STONESOBER	
ENTRAP	TAO	EAU
	ODAMAE	DATE
	HUDSONRIVER	
BIAS	ZANTAC	
OWN	ERA	ECOLAW
BOULDERDAM	DALI	
	KEISTER	KEYIN
TAKETO	IAMAROCK	
AMAZED	OBIT	PTE
JIHADS	NYNY	FAO

Today's Crossword

BROWS	SOB	CAMO
RAVEL	CLAW	HULL
IRENE	ELBA	IDLE
CENTENNIAL	VIES	
	KATE	LYE
COBWEBS	NOISIER	
RAWER	PAWN	MAO
ETAT	PLUGS	DATA
MEN	GOAT	AUGER
ERASERS	TETHERS	
	ALT	BOAT
ZEAL	ALLPURPOSE	
AYLA	LEAP	AORTA
NEER	SIDE	CLEAR
EDGY	FED	TOONS

Sudoku Puzzle

5	3	9	1	8	7	2	6	4
7	2	4	3	6	5	8	9	1
6	8	1	4	2	9	3	7	5
9	7	2	6	5	1	4	8	3
8	5	3	9	4	2	6	1	7
1	4	6	7	3	8	9	5	2
4	9	5	2	1	6	7	3	8
2	6	8	5	7	3	1	4	9
3	1	7	8	9	4	5	2	6

Challenger

					27
5	6	4	9	24	
1	1	1	7	10	
6	8	4	5	23	
9	1	3	1	14	
21	16	12	22	11	

Agatha Christie's

The Mousetrap