

# hosfelt gallery

## 'New Space, New Work'

*Through April 17, Hosfelt*

With affordable commercial space as rare as decently priced apartments, San Francisco's gallery map is a constantly evolving thing. Hosfelt Gallery spent its first two and a half years in a South Park location. But when its downstairs neighbor Capp Street Project abandoned its space for a floating partnership with California College of Arts and Crafts, Hosfelt was left as a lone outpost in Multimedia Gulch. With this last group exhibition of 15 gallery artists, Hosfelt celebrates a move to a new, more accessible South of Market neighborhood in a complex that also houses Braunstein/Quay Gallery, which was nudged out of pricey Union Square (it reopens Sat/27 with sculptures by Robert Brady).

Hosfelt's spiffy new and improved spot at Fifth and Clementina Streets is an expansive renovated warehouse space that's more than double the size of its previous site and resembles galleries in New York's Chelsea district. Much of the art work in this inaugural show lives up to the location. Richard Barnes's large black-and-white studs shots of the infamous Unabomber shack are particularly notable. They have a striking sense of monumentality, though his color images of the shack's rural site lend a creepy sense of the quotidian. Meanwhile, David Ortins channels a similar sense of understated macabre with surprisingly tasteful blood paintings. Peter Wegner, a Hosfelt discovery who made a name for himself with paintings of paint chips, here debuts new works derived from halftone images. The silk-screened pattern paintings are as dreamy and exciting as this ambitious new venue. *Tues.–Sat., 11 a.m.–5:30p.m., 430 Clementina, S.F. (415-5454 (Glen Helfland)*

## Hosfelt Shows Amy Myers

**SAN FRANCISCO—**

Meticulously executed, phantasmagoric works on paper by Amy Myers are on view from January 9 through February 13, 1999, at the Hosfelt Gallery (95 Federal Street), "Her drawings



are really a kind of pseudoscience," gallery owner Todd Hosfelt says of this idiosyncratic artist, whose champions include New York's New Museum curator Dan Cameron.

At once old-fashioned and futuristic, these huge ink-and-graphite drawings (ranging in size from 10-by-8 feet to 10-by-12 feet and in price from \$10,000 to \$151,300) are difficult to parse. From a distance, their subject matter could be entomological, botanical or technological; up close, the only certainty is that their meaning can't be known. Such works as *Virtual Underground*, *Blue Phase*, 1998, shown above, give the viewer a look at something that—however detailed—remains mysterious.

Myers spends up to six months creating each drawing, and part of their power derives from the contrast between the stubborn abstraction of their subject matter and the craftsmanlike, almost antediluvian way in which they are made.

Born in Texas in 1965, the artist credits her father—a particle physicist who entertained her as a child by creating fictional narratives illustrated with textbook diagrams—with inspiring her work. After a number of group shows, including one at the Berkeley Art Center, this is Myers'3 first solo exhibition.

**PENELOPE ROWLANDS**

**Art +Auction**

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