



Photo collage of protests highlights women as healers, providers, and protectors

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“Good Company: The Remix” at Anat Ebgi (installation view).

“Good Company: The Remix” at Anat Ebgi

Anat Ebgi opened their new Wilshire gallery space in early December with a group show called “Good Company,” co-organized with former MOCA's former Chief Curator, Paul Schimmel. As if the usual six-week exhibition wouldn't quite mark the milestone, the gallery has stretched the exhibition out through May, rotating the works and artists to form three back-to-back shows.

While the exhibition largely celebrates the gallery's growing roster of artists, it also looks back at Anat Ebgi's 10 year history, while also including a couple of artists that have shown in the new space prior — the space was previously Marc Foxx gallery. Across the three exhibitions, various artist pairings allow for surprising and subtle throughlines to emerge. It's the last week to catch the current iteration called “The Remix,” where you'll be greeted by Samantha Thomas' colorful pleated canvas works.

In the gallery space, Cosmo Whyte's re-upholstered airline chairs give the seating a floral upcycling. The chairs sit on a pallet above a pile of broken china. They're flanked by Neil Raitt's oil painting “Cayambe (Arizona Edit),” in which a desert landscape repeats itself across the canvas, as if drawn using the “clone stamp” tool in Photoshop.