



Charles Glaubitz

Los Eternos

Charles Glaubitz

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Pintura, Dibujo, Técnica Mixta, Instalación

17 de mayo - 06 de julio de 2007

The Eternals

Paintings, Drawings, Mixed Media, Installation

May 17 - July 06, 2006

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Robert L. Pincus

La primera exposición individual de **Charles Glaubitz** en nuestra galería es una instalación, que se compone de más de 100 obras individuales de las categorías dibujo y pintura, todas producidas durante los años 2006 y 2007. La muestra alberga también una obra tridimensional en un espacio especial.

El tema de la exposición es igual de complejidad que su estructura física: Los Eternos. Glaubitz nos cuenta tanto de los dioses eternos de los mundos míticos como de la eternidad de la materia, que siempre vuelve a crearse de nuevo por el ciclo permanente del nacimiento y de la muerte.

Sus cuentos demuestran el gran amor del artista por nuestro planeta, cuya existencia él ve en peligro por la avaricia, el egoísmo y la estupidez. Por lo tanto el mensaje de esta exposición también es político. El lenguaje fuerte de las imágenes de Glaubitz expresa una resistencia furiosa: el artista adopta una actitud intransigente frente a las condiciones de nuestra sociedad, que se dispone a destruir un planeta maravilloso. Sin embargo algunas fuerzas espirituales, inherentes a la naturaleza, ya empiezan a defenderse. En consecuencia comienzan batallas entre los diferentes poderes involucrados. Glaubitz nos lleva a mundos, donde seres encapuchados, que son miembros de asociaciones secretas, urden intrigas, roban almas o practican el lavado de cerebro.

Una pared completa, cubierta con 76 dibujos, nos muestra estos mundos, que nacen, mueren y vuelven a nacer, mostrando un nivel de desarrollo avanzado. Aparecen personajes de sus obras anteriores, p.e. "Niño Burro", que nos llevan, después de ser sometidos a un proceso de transformación, al siguiente mundo nuevo. Puede ser, que Charles Glaubitz nos parezca furioso e intransigente, pero en ningún momento es pesimista. Desde su punto de vista el pesimismo es simplemente la falta de creatividad. Nos da esperanzas: su mundo de imágenes se abre para la epifanía. Incorporada en la instalación de los dibujos presenta la pintura "Deidad 1", que nos muestra la deidad en tonos fríos gris-azules con una cabeza piramidal de ángulo agudo.

En las 9 pinturas más recientes ella aparece majestuosamente sin cara e incorpóreo en la máscara de ornamentos negros delante de un fondo del color amarillo frío. Pequeños personajes con las cabezas piramidales ya conocidas la acompañan. Son las Quarks: las más pequeñas partículas de nuestra materia, que sólo aparecen en grupos. Hasta ahora no han logrado en ningún experimento científico separarlas o destruirlas. En el mundo mitológico de las imágenes de Charles Glaubitz son entrenadas como ayudantes y mensajeros de la deidad. En la pintura "La Teoría del Hilo" practican con un tenis hacer un nudo, que al final termina en el símbolo de infinitud. Aquí nazca un pacto con fuerzas nuevas: la epifanía acaba en el acto secular del conocerse a si mismo. Las partes espirituales de nuestra existencia deberían mostrarnos el camino, que nos conducirá a la salida de la miseria. ¿Vamos a lograrlo? Esperemos los próximos capítulos de la historia, que Charles Glaubitz nos presentará como siempre llenos de mensajes fuertes.

Petra y Jens Herrmann

Charles Glaubitz' first solo show at our gallery is an installation that comprises of more than 100 individual works of the categories painting and drawing, which were all created during 2006 and 2007. The selection of exhibits also includes a three-dimensional work mounted in a special space.

The subject of the exhibition is equally complex as its physical structure: The Eternals. Glaubitz talks as well of the eternal gods of mythical worlds as of the eternity of the matter, which in the cycle of death and birth constantly recreates itself.

His stories tell us about the love that he feels for our planet, whose existence the artist sees in danger by greed, egoism and ignorance. In this sense the message of this exhibition is also a political one.

Glaubitz' images have a tremendous power of expression which reveals rage: the artist demonstrates an intransigent attitude regarding the actual conditions of our society, which is on the point of destroying a wonderful planet. However, spiritual powers inherent in nature begin to defend themselves. Consequently fights start between the different powers involved. Glaubitz guides us through worlds where hooded beings, which are members of secret societies, conspire, rob souls or practice brainwashing.

A wall with 76 drawings presents us these worlds, which are born, die and are reborn again on a more advanced level of development. Characters and figures of his former works appear such as "Niño Burro" (*Donkey Boy*), which will lead us after being transformed into new beings to a next, a better world. Glaubitz may appear furious and unforgiving, but he is definitely not pessimistic. From his point of view pessimism simply means the lack of creativity. He gives us hope: his world of images opens up for the epiphany. Incorporated into the installation of drawings is the painting "Deidad 1" (*Deity 1*), which shows the deity in cool gray-blue color tones with an acute-angled, pyramid shaped head.

On the 9 most recent paintings the deity appears magisterially, bodiless and faceless, in the mask of black ornaments on a cold yellow background. It is accompanied by small creatures with the already known acute-angled, pyramid shaped heads. These are the Quarks: the smallest particles of our matter, which appear only in groups. Up to now in no scientific experiment they could neither be separated nor broken down into pieces. In Charles Glaubitz' mythological image world they are trained as helpers and messengers of the deity. The painting "La Teoría del Hilo" (*The Theory of the Thread*) shows them practicing with a sneaker to bind shoelaces, which finally turn into the symbol of infinity. Here a pact with new powers arises: the epiphany leads into the secular act of self-knowledge. The elements of our spiritual existence will show us the path that guides us out of misery. Will this be successful? Let's wait for the next chapters of this story, which Charles Glaubitz will definitely present us with the usual strength of his messages.

Petra and Jens Herrmann

Los Eternos

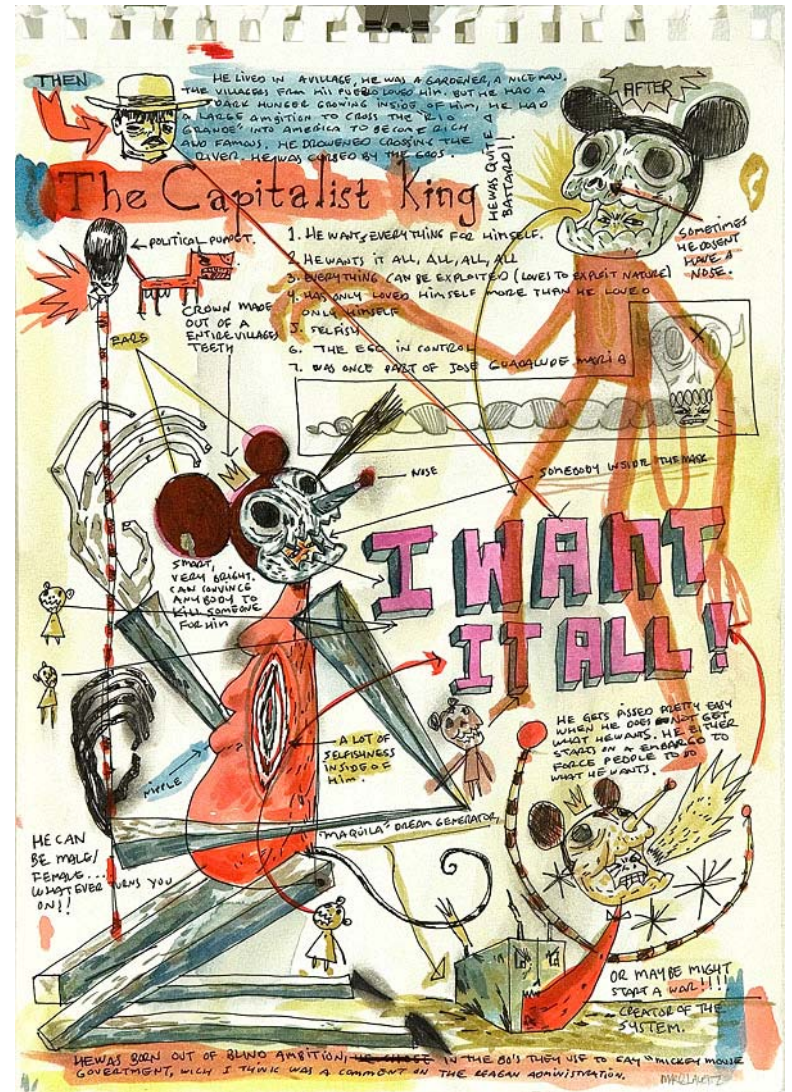
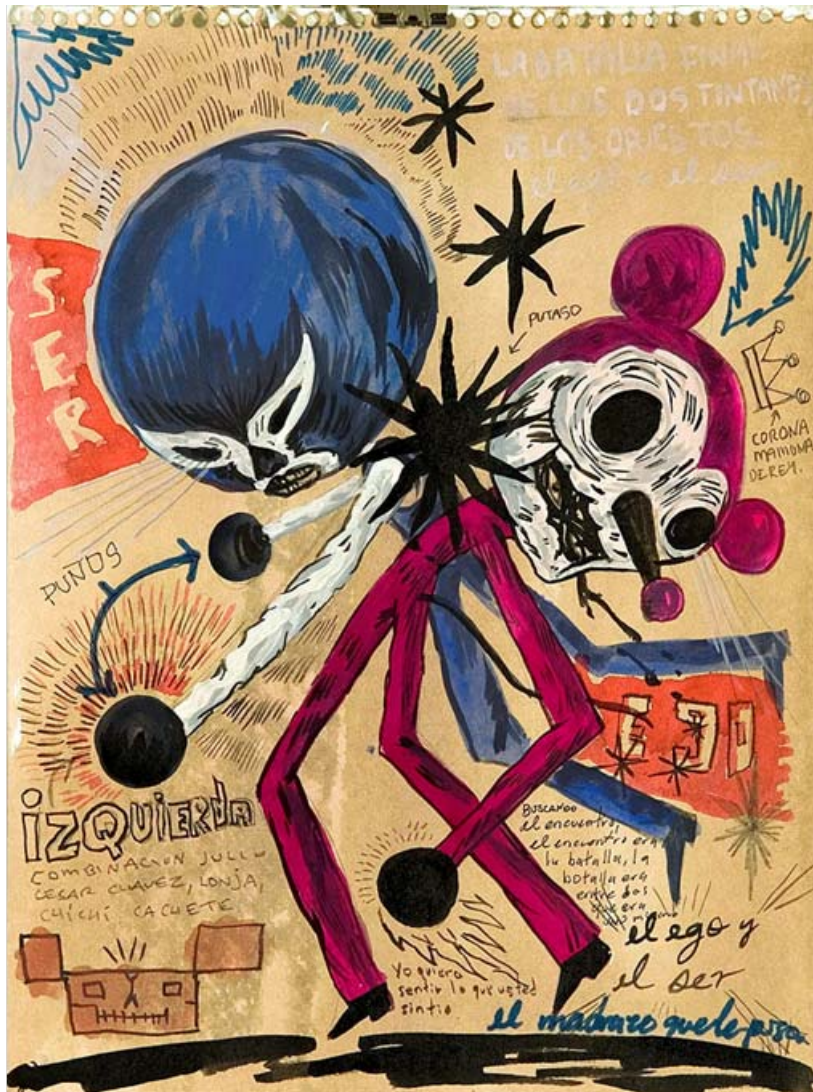




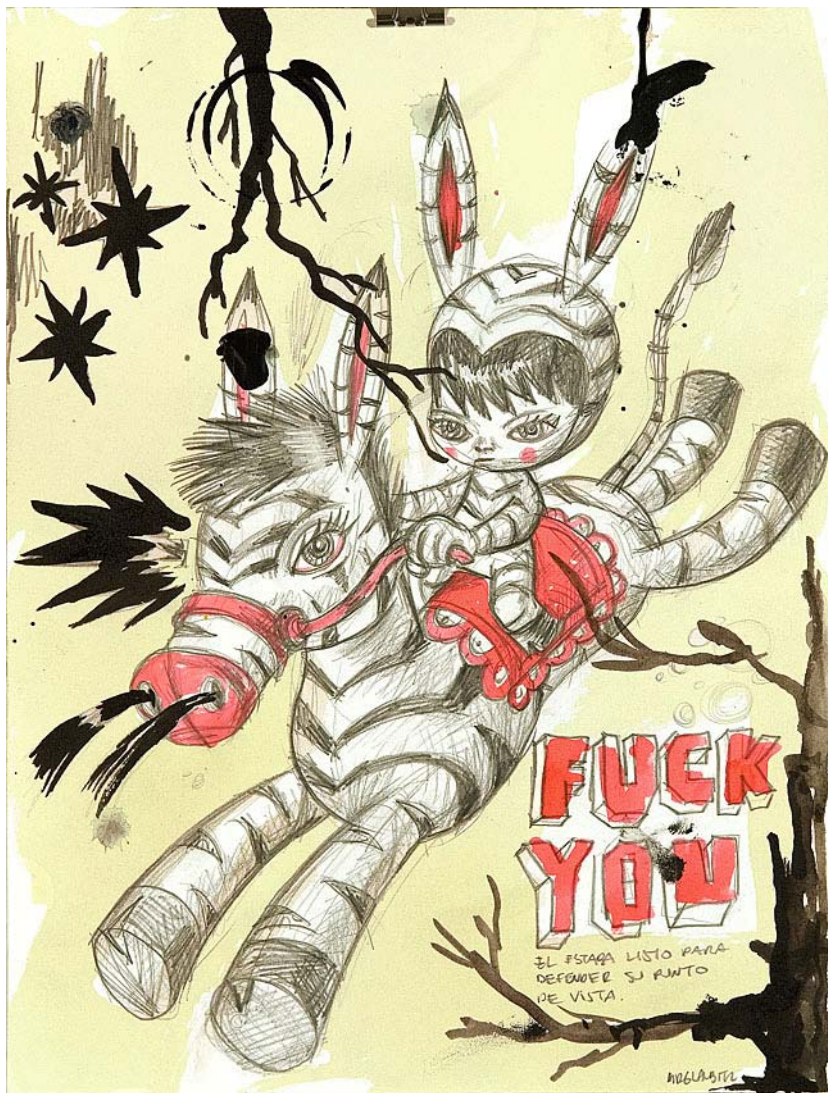
Charles Glaubitz, La Fuente ◇ Instalación de 76 dibujos y una pintura (**The Source** ◇ Installation of 76 drawings and one painting), 2006/2007, Técnica Mixta / Papel ◇ Mixed Media / Paper, 30.5 x 23 cm (cada dibujo) ◇ 12 x 9 in (each drawing)



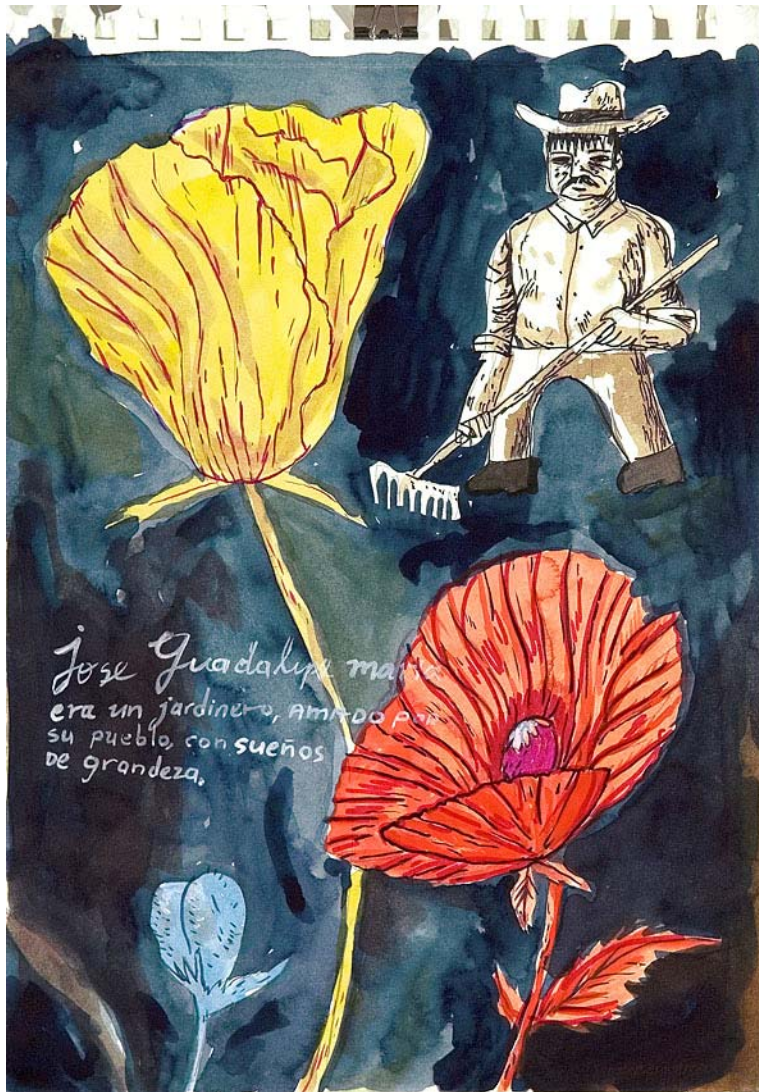
Charles Glaubitz, Deidad 1 (Deity 1), 2006, Acrílico / Tela ◊ Acrylic / Canvas, 122 x 91.5 cm ◊ 48 x 36 in



Charles Glaubitz, La Fuente ◊ Detalle de una instalación de 76 dibujos y una pintura
 (The Source ◊ Detail of an installation of 76 drawings and one painting), 2006/2007, Técnica Mixta / Papel ◊ Mixed Media / Paper,
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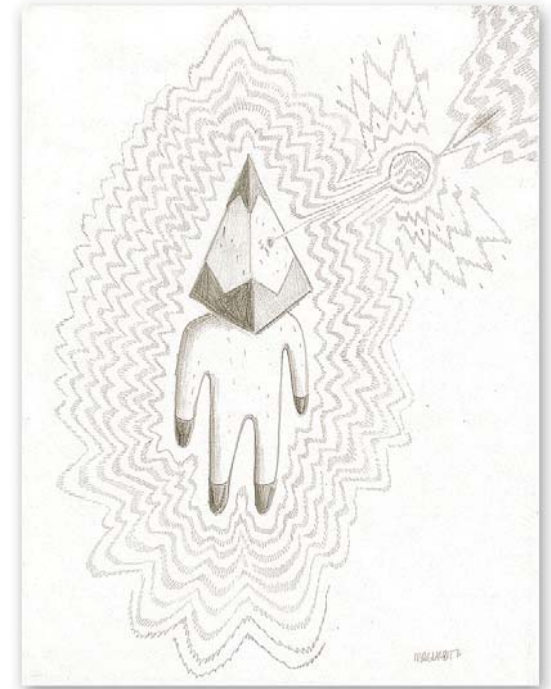
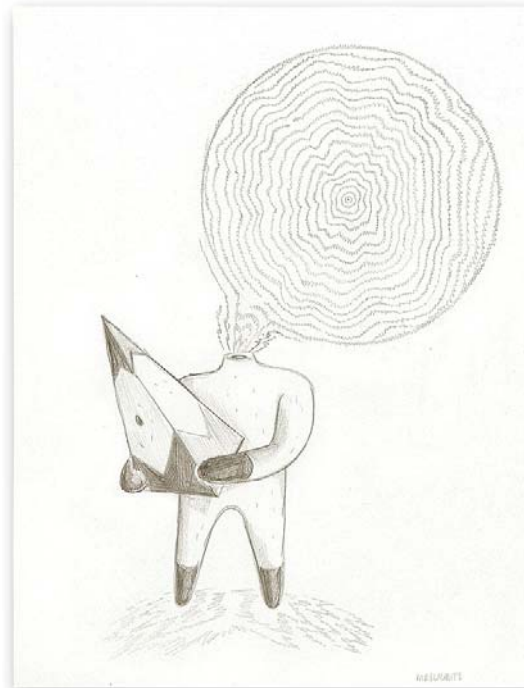
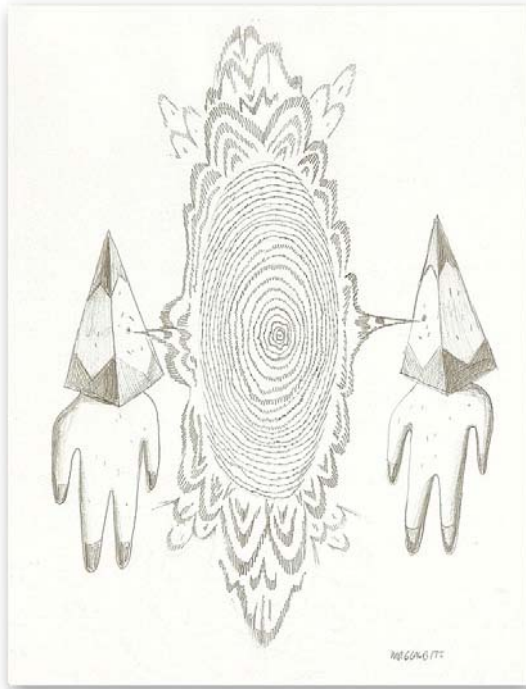
Charles Glaubitz, La Fuente ◊ Detalle de una instalación de 76 dibujos y una pintura
 (The Source ◊ Detail of an installation of 76 drawings and one painting), 2006/2007, Técnica Mixta / Papel ◊ Mixed Media / Paper,
 30.5 x 23 cm (cada dibujo) ◊ 12 x 9 in (each drawing)



Charles Glaubitz, Quarkie Hadron; Quarkie Mason; Quarkie Love, 2007, Acrílico / Papel ◊ Acrylic / Paper, aprox. 37 x 35 cm (c/u) ◊ approx. 14⁵/₈ x 13³/₄ in (each)



Charles Glaubitz, *The Soft Machine (La máquina blanda)*, 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◇
Mixed Media / Canvas (Acrylic, Pencil), 122 x 122 cm ◇ 48 x 48 in



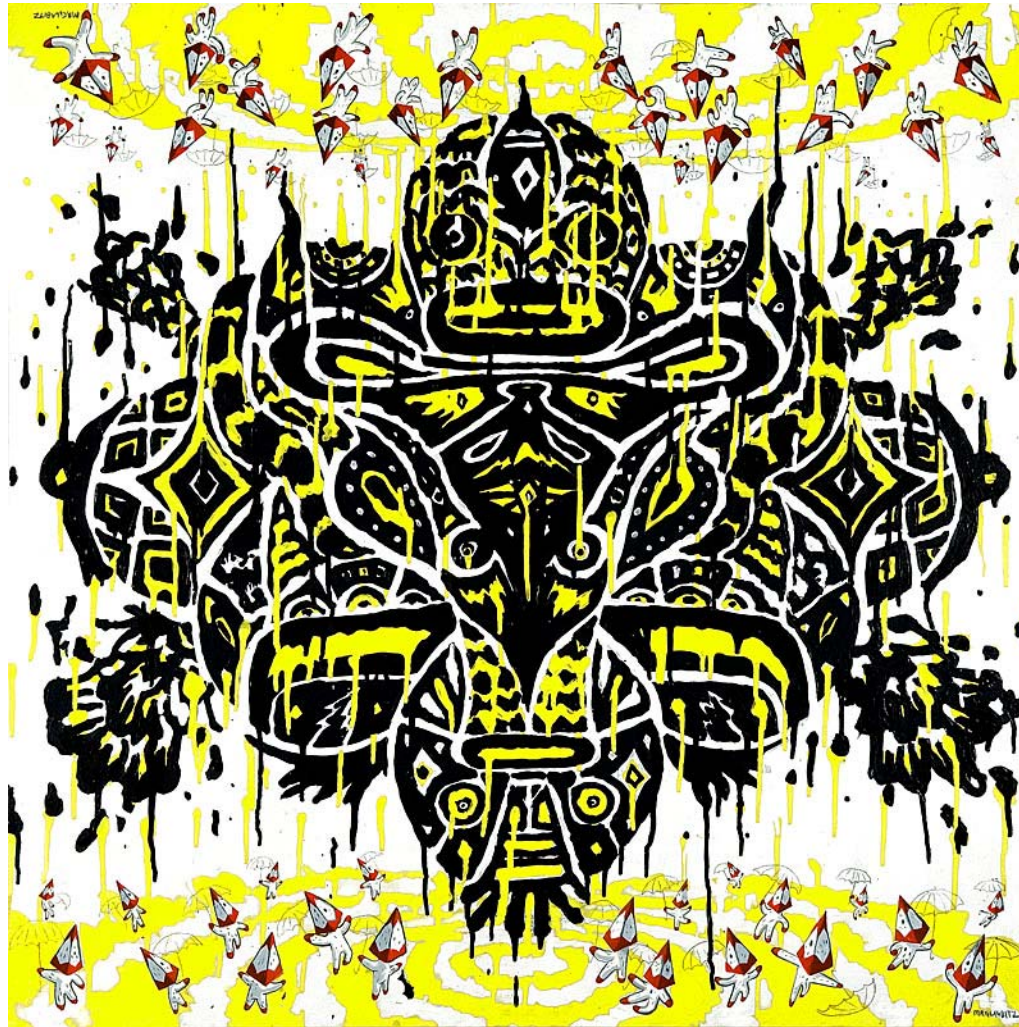
Charles Glaubitz, Beso de energía (*Kiss of Energy*); Energía descapsulada (*Energy out of capsule*);
Campo de energía (*Energy Field*), 2007, Lápiz / Papel \diamond Pencil / Paper, 27 x 21 cm (c/u) \diamond 10 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in (each)



Charles Glaubitz, IQ-Test, 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ♦ Mixed Media / Canvas (Acrylic, Pencil), 91.5 x 91.5 cm ♦ 36 x 36 in



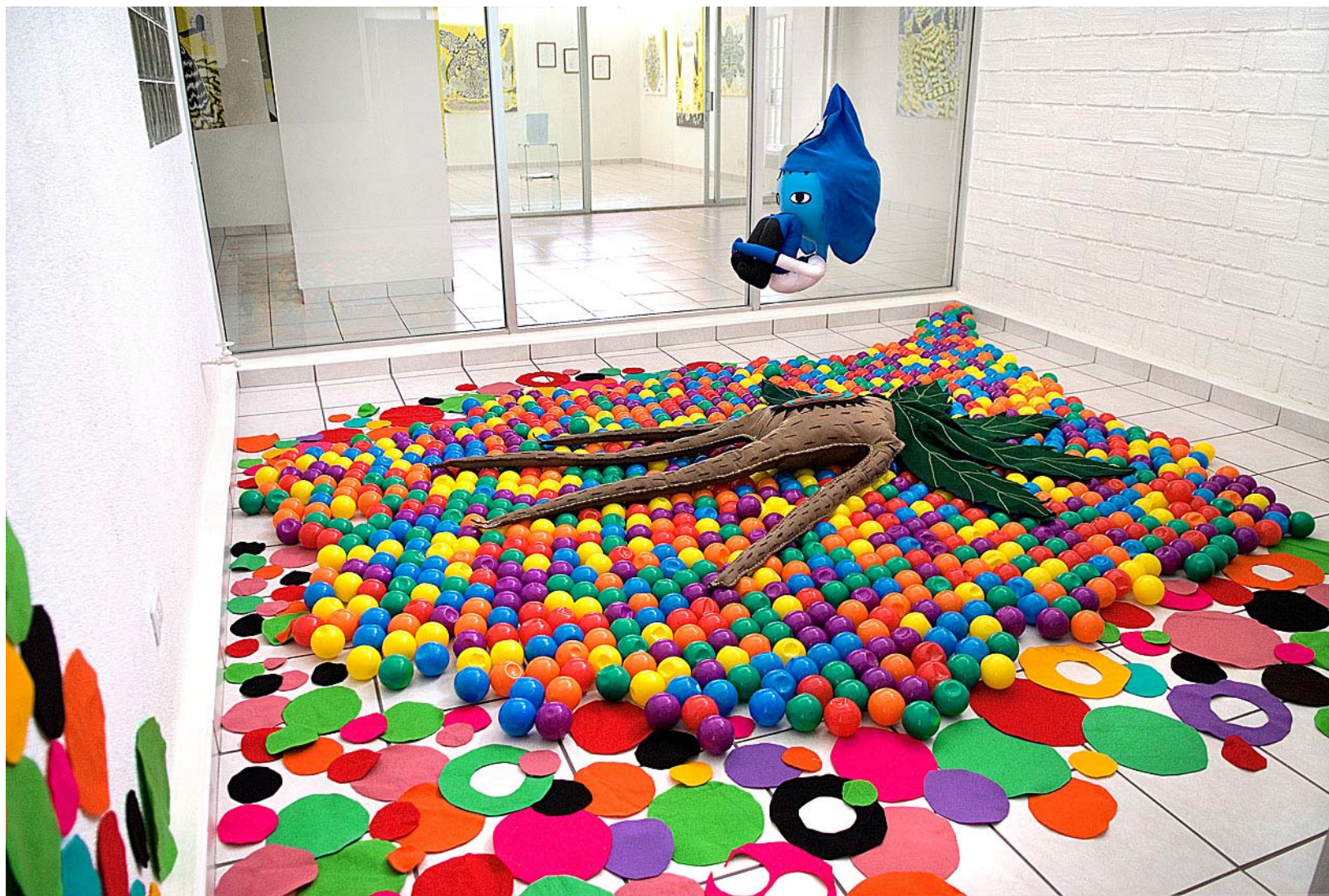
**Charles Glaubitz, Doble deslice (Double Sliding), 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◇
Mixed Media / Canvas (Acrylic, Pencil), 152.5 x 91.5 cm ◇ 60 x 36 in**



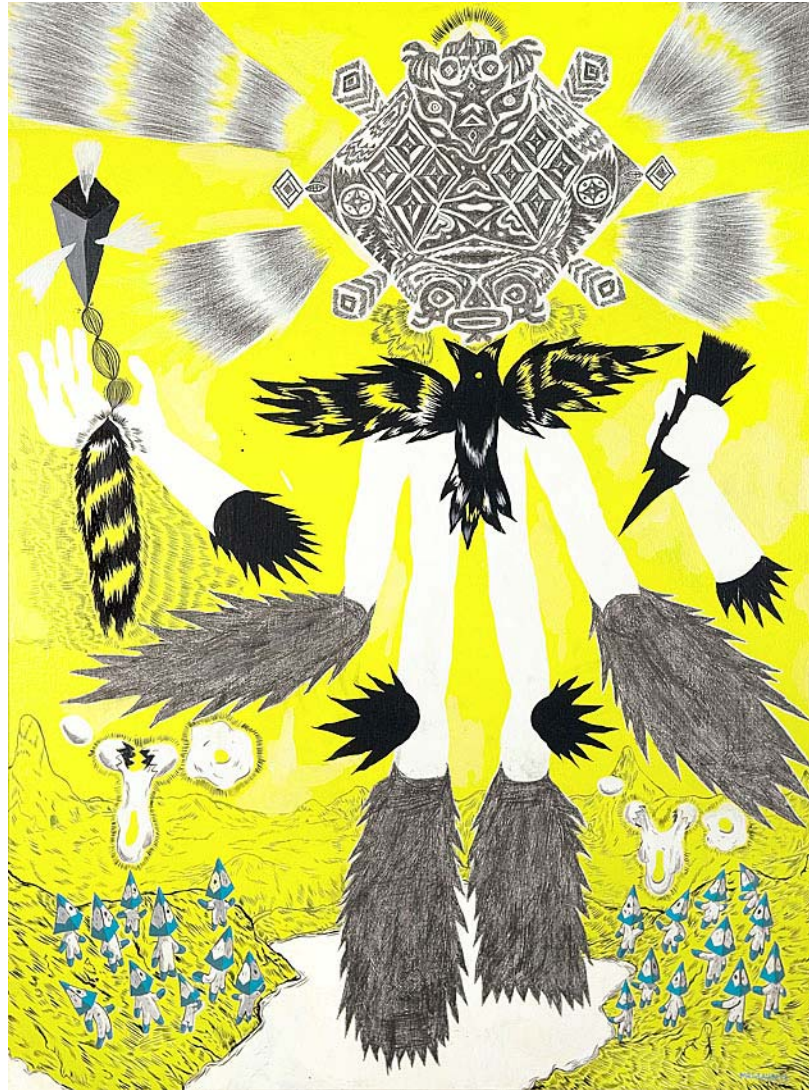
Charles Glaubitz, *Singing in the Rain (Cantando bajo la lluvia)*, 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◊
Mixed Media / Canvas (Acrylic, Pencil), 91.5 x 91.5 cm ◊ 36 x 36 in



Charles Glaubitz, El momento de la profecía (*The Moment of Prophecy*), 2007, Acrílico / Tela ◊ Acrylic / Canvas, 122 x 244 cm ◊ 48 x 96 in



Charles Glaubitz, Niño índigo (Indigo Child), 2007, Técnica Mixta ◊ Mixed Media, Dimensiones variables ◊ Dimensions variable



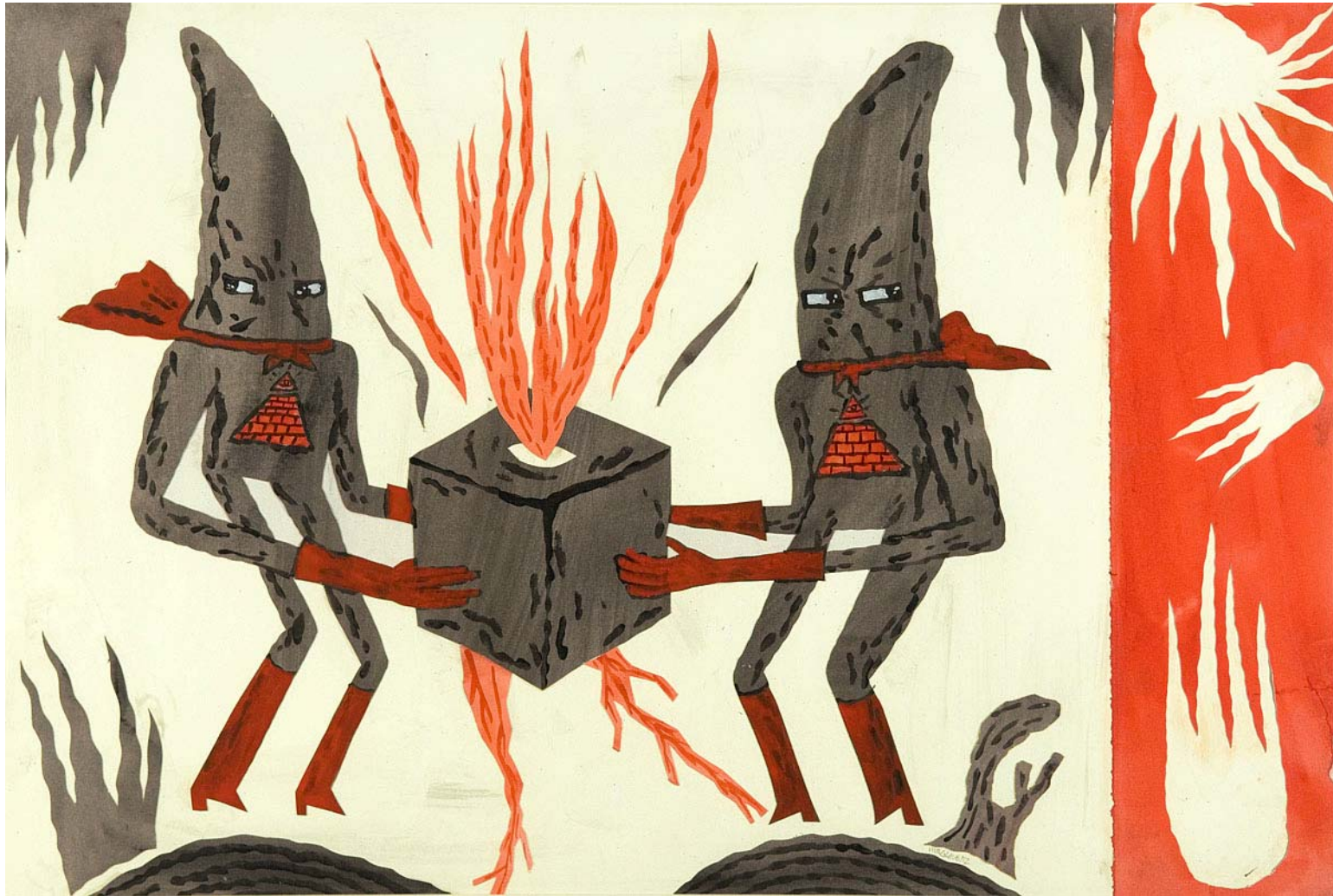
**Charles Glaubitz, Huevos fritos (Fried Eggs), 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◇
Mixed Media / Canvas (Acrylic, Pencil), 122 x 91.5 cm ◇ 48 x 36 in**



**Charles Glaubitz, La Teoría del Hilo (The Theory of the Thread), 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◇
Mixed Media / Canvas (Acrylic, Pencil), 122 x 91.5 cm ◇ 48 x 36 in**



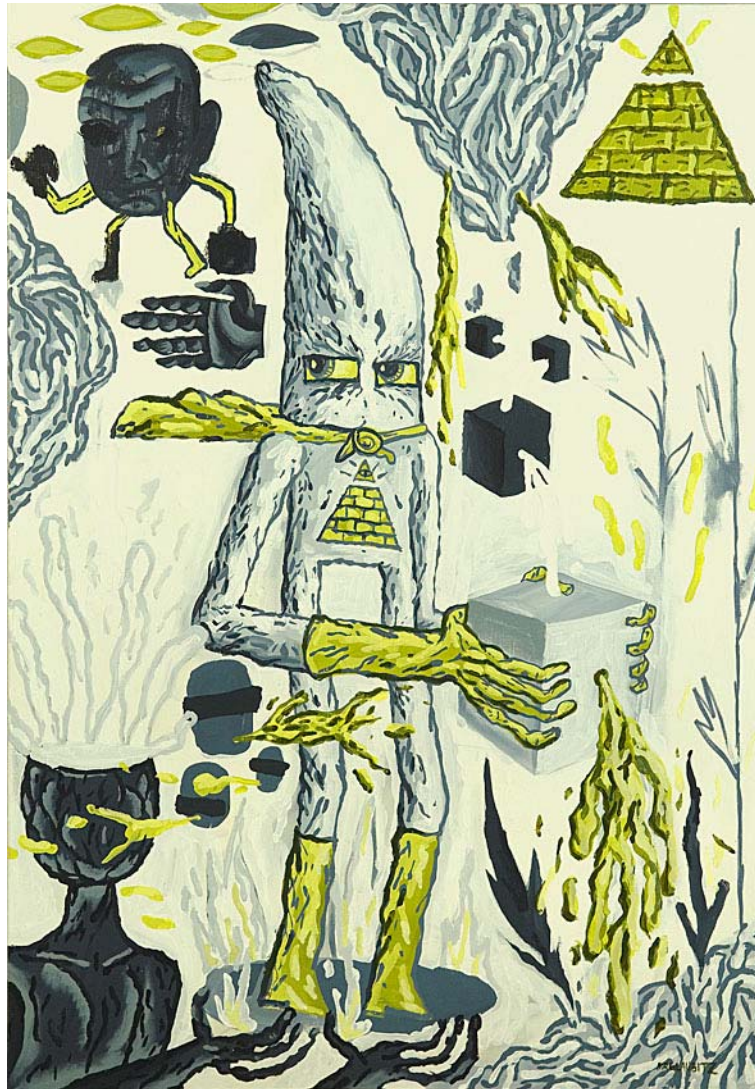
Charles Glaubitz, Eléctrico (*Electric*), 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◊ Mixed Media / Canvas (Acrylic, Pencil), 122 x 91.5 cm ◊ 48 x 36 in



Charles Glaubitz, Matter Subjugators (Subyugadores de la materia), 2006, Técnica Mixta / Papel (Acrílico, Gouache, Colage de recortes de papel) ♦ Mixed Media / Paper (Acrylic, Gouache, Collage of Paper Cuts), 50 x 75 cm ♦ 19¼ x 29½ in



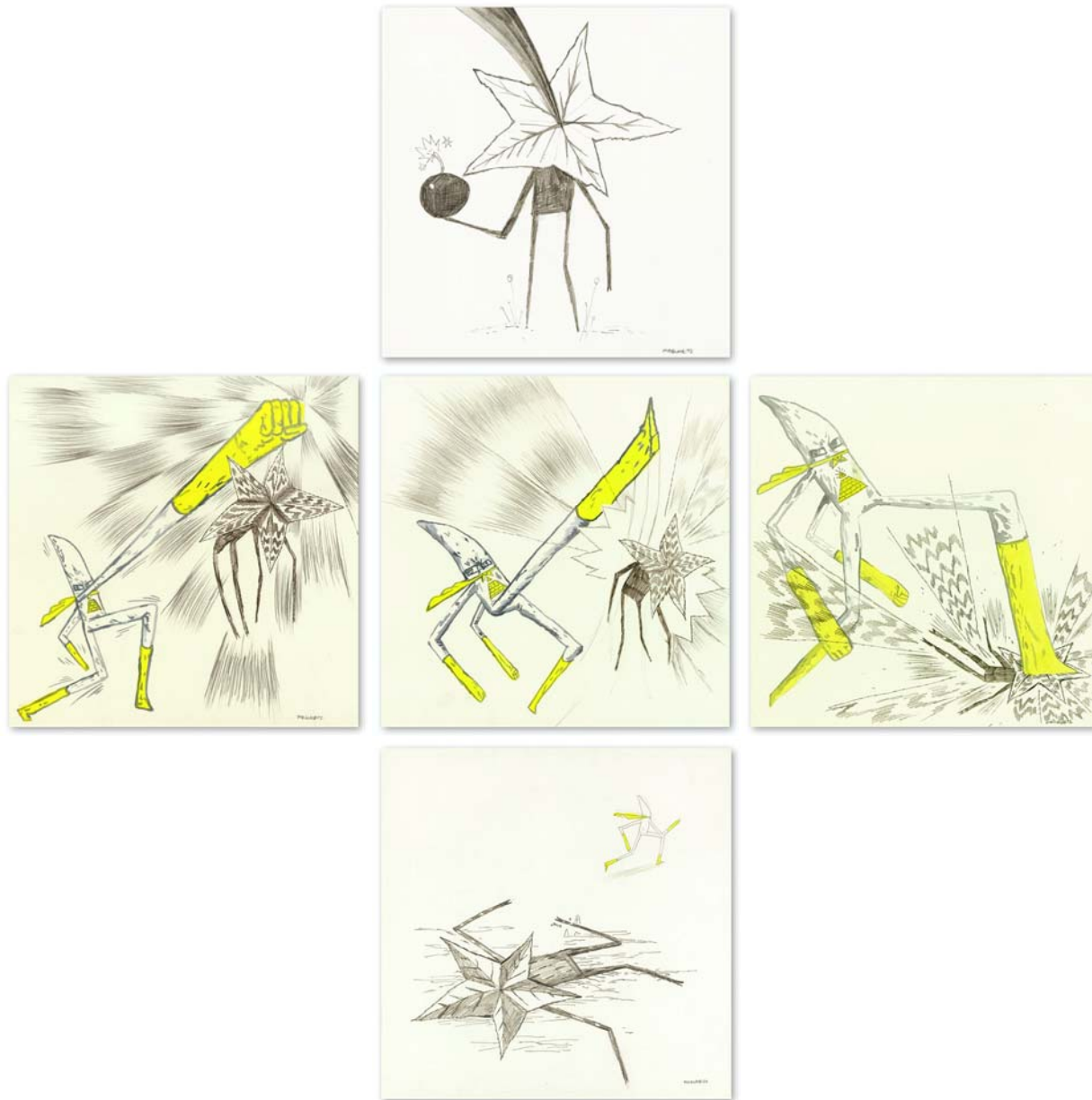
Charles Glaubitz, Batalla en los Rangos (Battle of Status), 2006, Acrílico / Madera ◊ Acrylic / Wood, 61 x 61 cm ◊ 24 x 24 in



Charles Glaubitz, *Secret Societer* (Seguidor de una asociación secreta), 2006, Acrílico / Tela ◊ Acrylic / Canvas,
122 x 91.5 cm ◊ 48 x 36 in



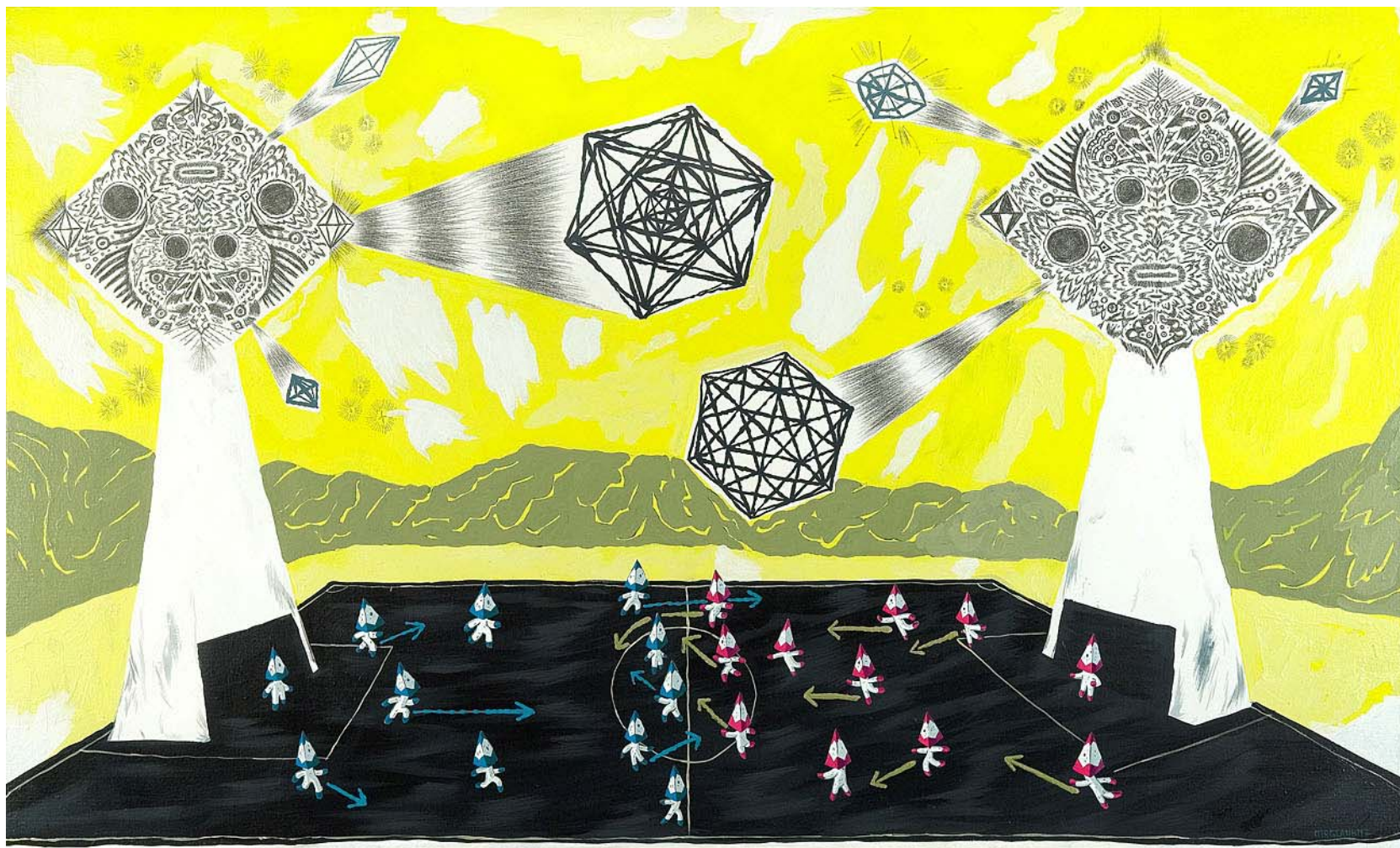
Charles Glaubitz, Roba Almas (Robbery of Souls), 2006, Acrílico / Madera ◊ Acrylic / Wood, 61 x 61 cm ◊ 24 x 24 in



Charles Glaubitz, Hunter Gatherer Warrior (Cazadores Recolectores Guerreros); Madriza I - IV (Thrashing I - IV), 2007, Acrílico, Lápiz / Papel \diamond Acrylic, Pencil / Paper, 30 x 30 cm (c/u) \diamond 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in (each)



Charles Glaubitz, Matter Enslaver (Esclavizador de la materia), 2006, Técnica Mixta / Papel (Acrylic, Gouache, Colage de recortes de papel) ♦ Mixed Media / Paper (Acrylic, Gouache, Collage of Paper Cuts), 92 x 96 cm ♦ 36¼ x 37½ in



Charles Glaubitz, *Cosmic Game (Juego cósmico)*, 2007, Técnica Mixta / Tela (Acrílico, Lápiz) ◇
Mixed Media / Canvas / Wood (Acrylic, Pencil), 91.5 x 152.5 cm ◇ 36 x 60 in

Charles Glaubitz

Playas de Tijuana, Baja California, México



Nacido / Born

▶ 1973

Lugar / Place

▶ Tijuana, Baja California

País / Country

▶ México

Áreas Principales:

Pintura ▫ Dibujo ▫ Instalación

Main Fields:

Painting ▫ Drawing ▫ Installation

EXPOSICIONES INDIVIDUALES / INDIVIDUAL SHOWS

- 2007 "Los Eternos", Galería H&H, Tijuana, B.C., México
- 2003 "Border Crosser", Glance Gallery, San Diego, CA, EE.UU.A. (USA)
- 2000 "Phobias", El Perro Azul, Tijuana, B.C., México

EXPOSICIONES COLECTIVAS / GROUP SHOWS

- 2007 Festival Cultural de Mayo, Guadalajara, Jalisco, México
- 2006 "Deconstruction Process", Gallery 1988, Los Angeles, CA, EE.UU.A. (USA)
- "La Posada III: Perspectivas y Horizontes", Galería H&H, Tijuana, B.C., México
- "Tijuana Crude", Los Angeles Municipal Gallery, Los Angeles, CA, EE.UU.A. (USA)
- "Strange New World: Art and Design from Tijuana", Museum of Contemporary Art San Diego, San Diego, CA, EE.UU.A. (USA); itinerante por el Cultural Institute of Mexico, Washington, D.C., EE.UU.A. (USA); Santa Monica Museum of Art, Santa Monica, CA, EE.UU.A. (USA)
- "Everything but the Kitschen Sync March 2006", La Luz de Jesús Gallery, Los Angeles CA, EE.UU.A. (USA)
- 2005 "Tijuana Sessions", Sala Alcalá 31, Madrid, España; itinerante por El Museo de Zaragoza, Zaragoza, España (Spain)
- "Intrinsinc Phenomenom", Gallery 1988, Los Angeles, CA, EE.UU.A. (USA)
- "voraz fuego ebrio", Museo Carrillo Gil, México, DF, México
- Broadway Gallery, New York, NY, EE.UU.A. (USA)
- Outer Edge Gallery, Monterey, CA, EE.UU.A. (USA)
- Anno Domini Gallery, San Jose, CA, EE.UU.A. (USA)
- 2004 Tin Man Alley, Philadelphia, PA, EE.UU.A. (USA)
- "Everything but the Kitschen Sync March 2004", La Luz de Jesús Gallery, Los Angeles CA, EE.UU.A. (USA)
- 2003 "SYMPTOMS" - Six Prominent San Diego Underground Artists, Toyroom Gallery, Sacramento, CA, EE.UU.A. (USA)
- The Muse Gallery, San Diego, CA, EE.UU.A. (USA)
- The Benchmark Project, San Diego, CA, EE.UU.A. (USA)
- "Los tres amigos", Cartoon Network, Los Angeles, CA, EE.UU.A. (USA)
- "Viva Lucha" - The Lucha Libre group show (curated by Sandra Equihua & Jorge R. Gutierrez), Gallery Bink, Portland, OR, EE.UU.A. (USA)
- "sci-fi western", Minna Gallery (curated by Sunny Buik) San Francisco, CA, EE.UU.A. (USA)
- "Get Your War Off", Culture Cache Gallery, San Francisco, CA, EE.UU.A. (USA)
- Uncommercial Art by Commercial Artists March 2003, La Luz de Jesús Gallery, Los Angeles, CA, EE.UU.A. (USA)
- 2002 Artkit collective, San Diego, CA, EE.UU.A. (USA)
- Burning Brush Art Auction, Los Angeles, CA, EE.UU.A. (USA)
- "Guapo y Fuerte", Anno Domini Gallery, San Francisco, CA, EE.UU.A. (USA)
- Collective Oliver Center, San Francisco, CA, EE.UU.A. (USA)

FERIAS de ARTE / ART FAIRS

- 2007 "artDC", Washington, DC, EE.UU.A. (USA), Galería H&H, Tijuana, B.C., México
- "ART MIAMI", Miami Beach, FL, EE.UU.A. (USA), Galería H&H, Tijuana, B.C., México

PUBLICACIONES (Ilustraciones y Diseño) / PUBLICATIONS (Illustrations and Design)

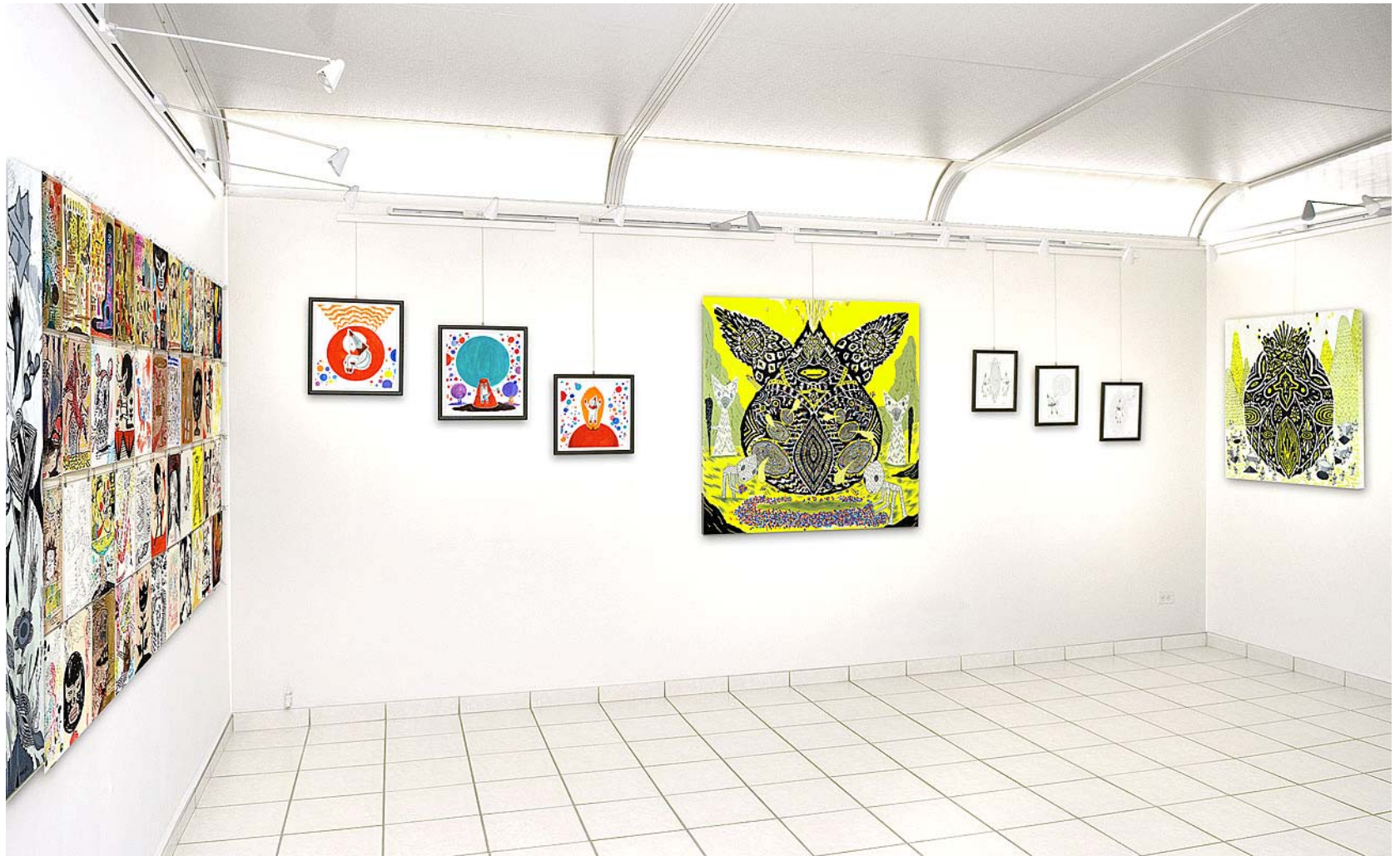
- 2006 Complot (México)
- American Illustration Selected (USA)
- 2005 Complot (Mexico)
- 2004 American Illustration Chosen (USA, Internet)
- 2003 American Illustration Selected (USA)
- Loft Magazine (USA)
- 2002 Communication Arts Magazine Fresh section (USA)
- American Illustration Chosen (USA, Internet)
- SubeBaja (Revista Tijuana)
- 2000 Creativity 29 (USA)
- San Diego Creative Show (USA)
- 1999 Creativity 28 (USA)
- San Diego Creative Show (USA)
- 1998 Creativity 27 (USA)

ESTUDIOS y DOCENCIA / STUDIES and ACADEMIC TEACHING ACTIVITIES

- 2001 (until today) Adjunct Instructor, Department of Graphic Design, City College, San Diego, CA, EE.UU.A. (USA)
- 2001 Bachelor of Arts, California College of Arts and Crafts, San Francisco, CA, EE.UU.A. (USA)
- 1998- 2001 Liberal arts / Illustration (Artes Liberales / Ilustración), California College of Arts and Crafts, San Francisco, CA, EE.UU.A. (USA)
- 1996 Associate degree Graphic design, San Diego City College, San Diego, CA, EE.UU.A. (USA)
- 1993-1996 Graphic design, San Diego City College, San Diego, CA, EE.UU.A. (USA)



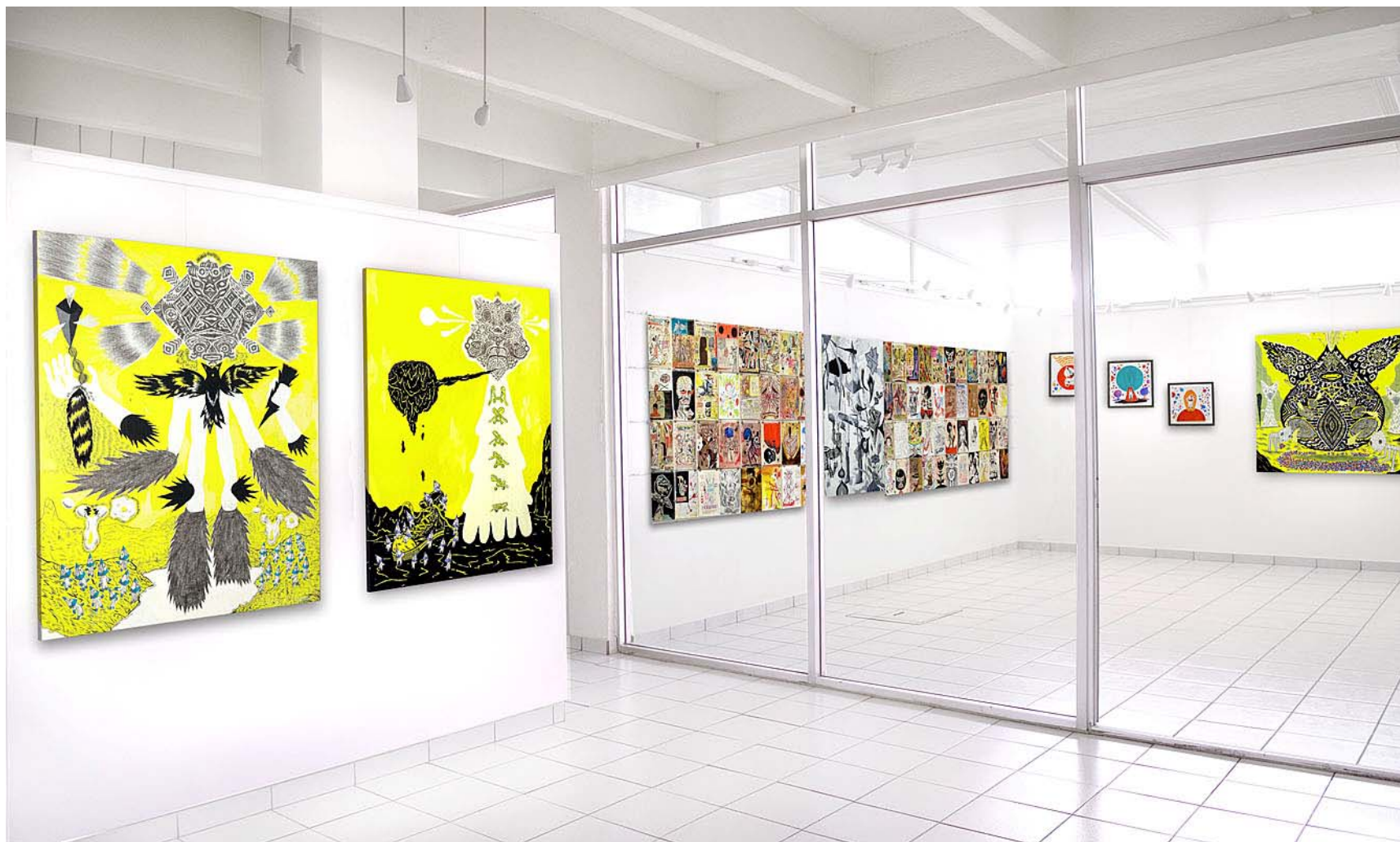
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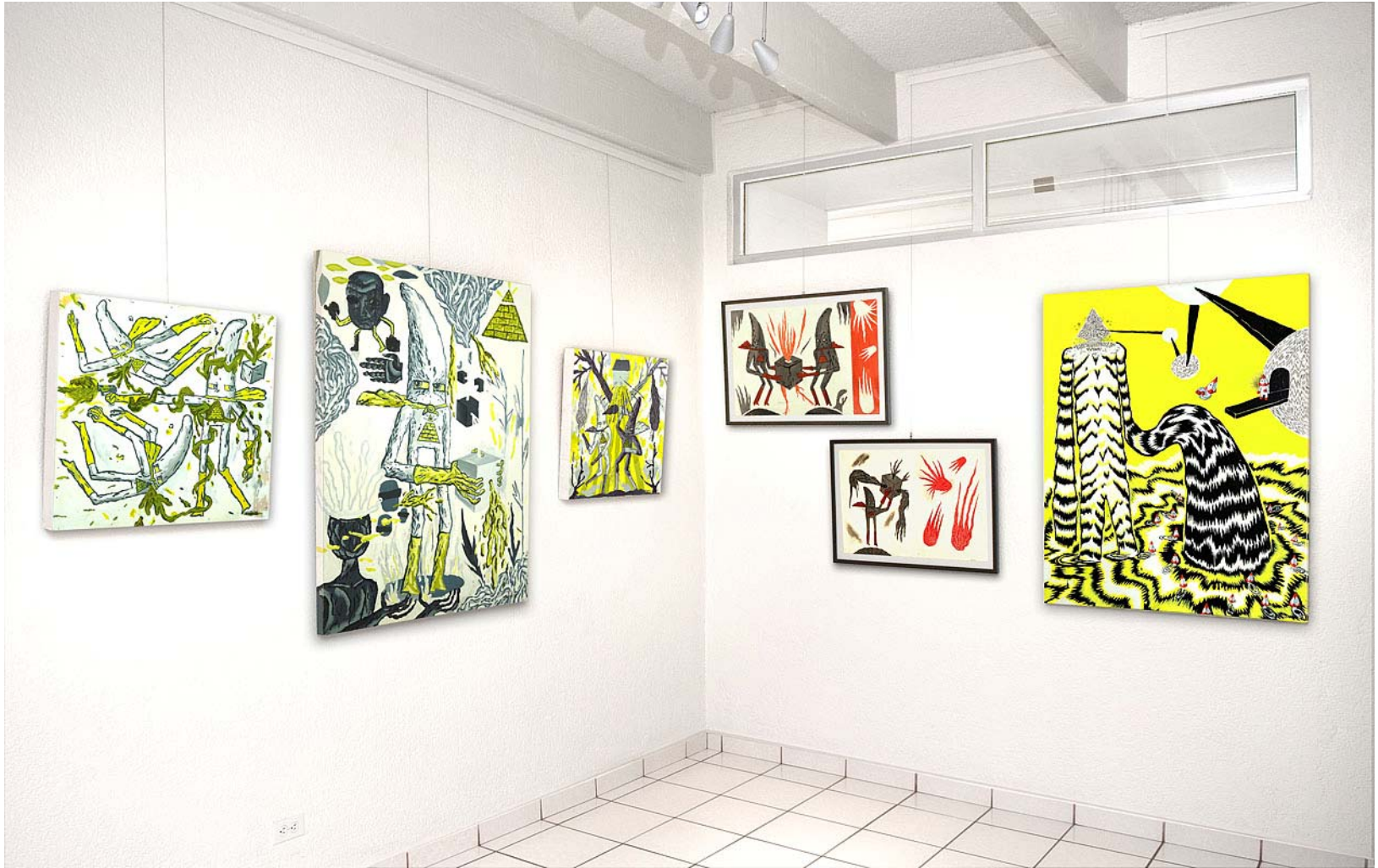
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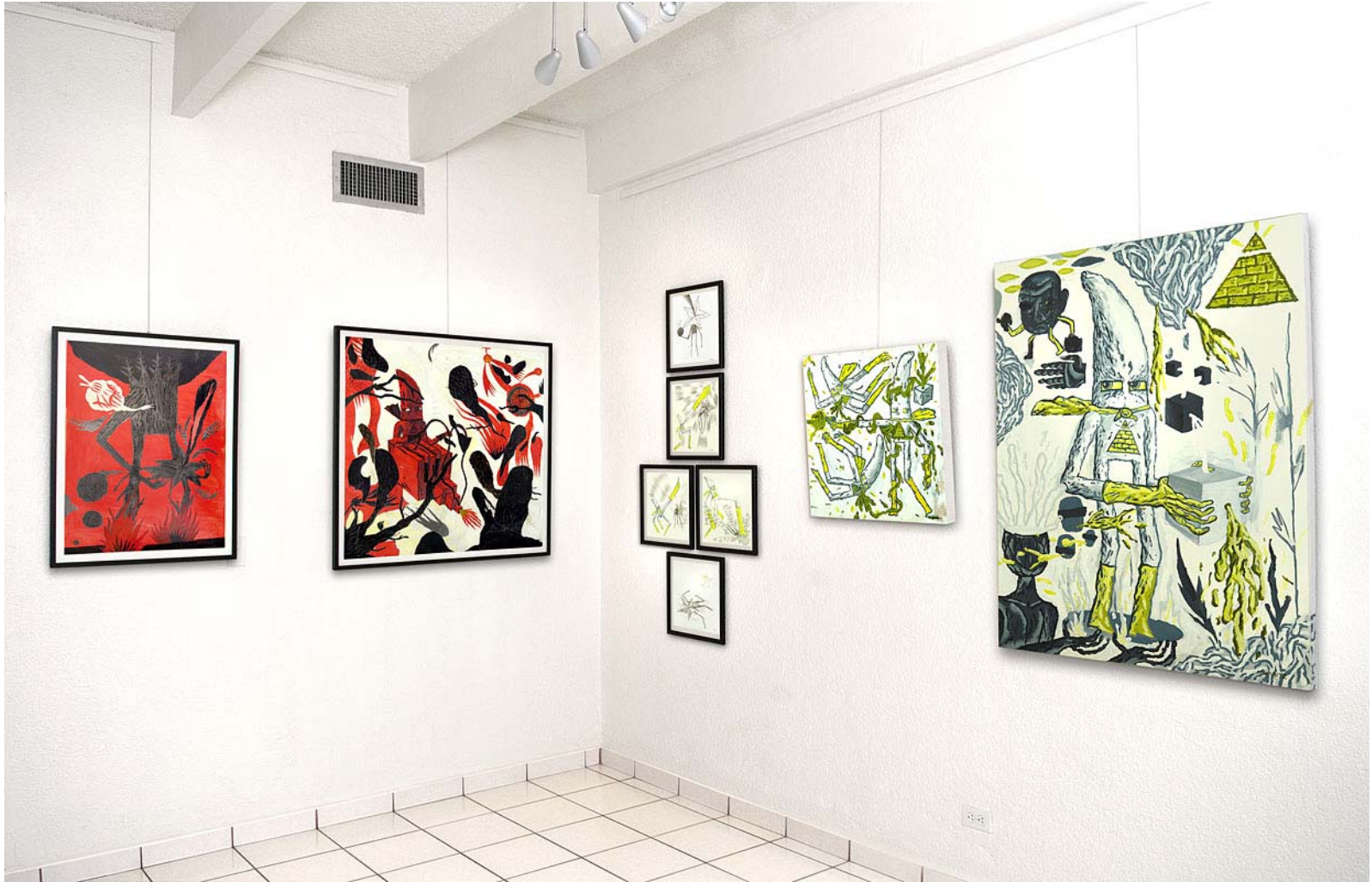
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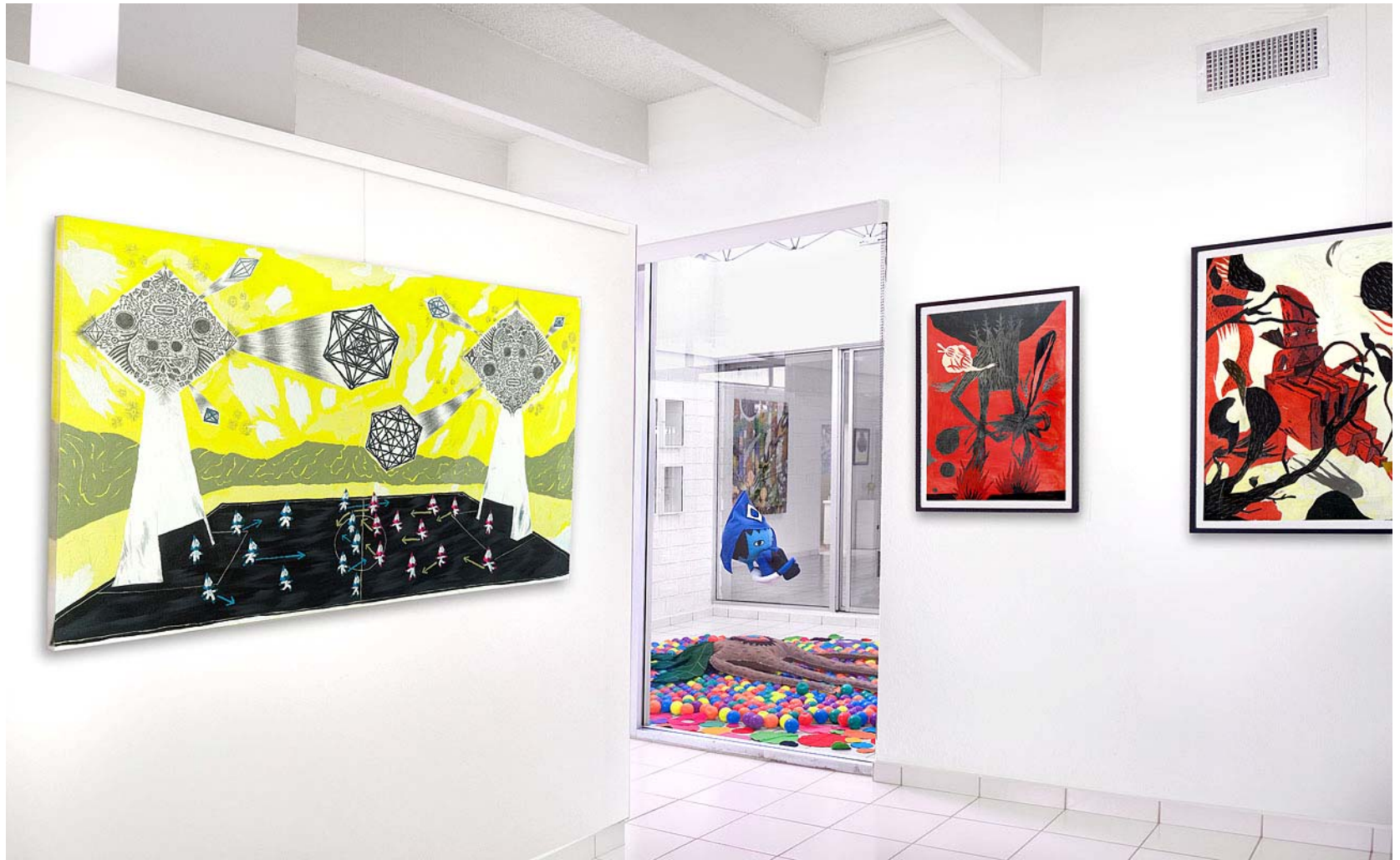
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Galería H&H

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The San Diego

Union-Tribune.



Thursday

June 28, 2007

NIGHT & DAY

THE WEEKLY GUIDE

JUNE 28 - JULY 4, 2007

NIGHT & DAY



"Los Eternos (The Eternals)," paintings, drawings, mixed-media works
and an installation by Charles Glaubitz

Through Aug. 26 (gallery closed July 9-Aug. 9); Galeria H&H, Avenida Estéban Cantú 2651, Tijuana
Free; (011-52-664) 900-6133 or www.GaleriaHH.com

ART REVIEW

OF MICE AND MEN

Charles Glaubitz's cosmic, comic imagery
lights up 'Los Eternos (The Eternals)'

By Robert L. Pincus
ART CRITIC

Some artists just have to create an alternate world and even a cosmology to explain the invented universe. Outsider artists like the late Henry Darger led the way in this category. He made thousands of images and also wrote thousands of pages about a world dominated by a fictive war in which his heroines, the Vivian Girls, were often under siege.

The same impulse for historical and cosmic sweep takes a vivid form in "Los Eternos (The Eternals)," Charles Glaubitz's solo exhibition at the Galeria H&H in Tijuana. Some of his "characters" have made appearances in earlier shows: a mutant Mickey Mouse, who resembles a rat as much as a mouse; El Niño Burro, a kind of boy knight in donkey suit; quasi-psychedelic deities; and a race of

small beings with pyramidal heads called Quarkies (potential stand-ins for us).

All of the imagery, consistent with Glaubitz's earlier work, is done with a jaunty comic sensibility, even when he's focusing on the damage being done to the world by a feverish pace of consumerism. His mouse figure is the chief emblem of this damage. He gets prominent space in a grid of many drawings, and these images are a good place for the viewer to begin. Glaubitz seems to agree, judging by their collective title: "La Fuente (The Source)."

Glaubitz's mouse has become "The Capitalist King" in the first drawing. Writing within the image declares that if he doesn't get what he wants, he starts an embargo or war. (Parallels with contemporary events are clearly intended.)

There is no united narrative. The effect is of a collage of visual



The towering deity with the diamond-shaped head in Charles Glaubitz's painting "Huevos Fritos (Fried Eggs)" seems intent on splattering the crowd at his feet with egg yolks as well as whites. Galeria H&H

vignettes. The Niño Burro is a hero again, sacrificing himself to save nature from the ravages of a society run by the likes of the greedy mouse.

Perusing the drawings, you'll see Glaubitz switches from English to Spanish and back again as you move from panel to panel. This isn't simply some nod toward bilingualism.

Glaubitz himself is genuinely a man of both American and Mexican cultures. He is a native of Tijuana who was born to a Mexican mom and an American dad with German roots; he now lives in Tijuana with his wife and daughter. He got his BFA at the California College of Arts and Crafts in San Francisco and teaches at San Diego City College. He also has exhibited more frequently in the States than in Mexico, and his illustrations have appeared in *Rolling Stone* and *Nickelodeon* magazine, among others.

The drawings in "El Fuente" offer some imagery similar to that of his illustrations. Much of the rest of the exhibition, with its focus on gods and Quarkies, creates his absurdist cosmology.

"Deidad 1 (Deity 1)" resembles a Quarkie on stilts, a god created in the image of his worshippers. Most of the deity figures, though, have a different look: faces like tapestries with their features embedded in

geometric designs. Each figure is set against a yellow backdrop, as if this universe is more intensely illuminated than ours.

These gods are odd. One is dropping giant fried eggs on the Quarkies below, in "Huevos fritos (Fried Eggs)." Another, a bulging form with winglike appendages and a vaginal orifice, has seemingly spewed brightly colored toy balls across the landscape in "The Soft Machine ("La máquina blanda)."

Everything is rendered with an illustrator's precision and an eccentric visionary's outlook. At moments, you're not sure Glaubitz means to be serious or ironic, but it seems to be part of his purpose to walk a sharp edge between the two.

This ambiguity is consistent. In the installation "Niño indigo (Indigo Child)," a kind of finale, he fills a patio with actual toy balls and flat cloth circles in the same hues. Floating above them is a stuffed cloth blue infant in the Quarkie style. It reads as a Glaubitz-style version of the appearance of a holy child. Perhaps he's arrived to help out El Niño Burro in the effort to save nature and us from our voracious ways, but the story in "Los Eternos" is open-ended.

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The title of "The Soft Machine (La máquina blanda)" borrows from the title of a William Burroughs novel, but Charles Glaubitz's imaginary world is far less nightmarish than that of the iconic Beat novelist. Galeria H&H

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