**ALICE LEORA BRIGGS | ASYLUM**

**Disquiet has marked art since its beginnings: the success and failures of Paleolithic hunts, the tides of slaves who filled Egyptian tombs, the** *memento moris* **of Dutch stilled lives, the spears of Shakespearean wit. Likewise, occupation with human frailty and worldly conceits is integral to Alice Leora Briggs’ work. When she was seven years old, her brother fell to his death at Grand Teton National Park. And, perhaps as a result, Briggs probes with curiosity and intensity those facets of human life that we often seek to closet.  The artist finds her subject in the narco-violence that plagues Ciudad Juárez and in an asylum built by a visionary on the outskirts of this Mexican border city. Briggs’ explores the daily adaptations made by the citizens of the narco-battered borderlands. She renders them in her native amalgam of classic and contemporary imagery and oblique narratives coaxed from European art history.**

**In tandem a recent series of woodcuts explores a twelve-line universe,** *The Room***, a poem by American poet laureate, Mark Strand. Each of her images conjures one line from the poem. The world she creates is brittle, tenuous, and furtive. The images glimpse into concealed longings and secrets, like looking into someone’s emotional closet.  In her persistent way, all of Briggs’ work finds a way to link our contemporary anxieties, desires, and expectations with those of the art historical past. Her visual quotations from Albrecht Durer, Hans Holbein, Hendrik Goltzius, and others meld seemingly incongruent worlds into the singular time and place of her drawings.**