

PRESENTS

SORRY I'M A LADY Nov 28 – Dec 11, 2025



The Galbut Institute presents Sorry I'm A Lady

A film by Jonathan Gonzalez featuring the paintings of Anna Vickers

On view November 28 – December 11, 2025

1212 Lincoln Road, Miami Beach

The Galbut Institute is pleased to present Sorry I'm A Lady, a film directed by Jonathan Gonzalez with architecture and environments by Gonzalez and featuring the paintings of Anna Vickers. The film will be presented on the publicly facing monumental video screen at the retail and cultural hub 1212 Lincoln Road on Miami Beach. The screen occupies the south façade of 1212 Lincoln at the intersection of Alton Road and 16th Street, one of the city's most active urban junctions. Sorry I'm A Lady will be exclusively playing on the screen from November 28 through December 11, 2025.

The title of the film is borrowed from Vickers' seminal exhibition Sorry I'm A Lady which took place at the Pavillon Davioud in Paris's Jardin du Luxembourg in 2017, which was in turn borrowed from the title of a pop song of the same name by the '70's duo Baccara. The film features a broad selection of Vickers' works made between 2004-2017.

The setting of the film is an idealized virtual museum digitally constructed by Gonzalez through close examination of Vickers' paintings interrogating the female nude subject and its critique. It is defined by immaculate minimalist architecture and immense, luminous galleries forming the perfect embodiment of a contemporary art



museum. Perfection is also a concept embodied by the category of the female nude, which is interpreted by contemporary art institutions through the lens of critique. By exclusively displaying Vickers' paintings of the nude subject in multiple corollaries with the film's idealized galleries, Gonzalez brings institutional critique into focus. The critique of the nude melts into the critique of the institution, just as the paintings melt into their surrounding spaces as Gonzalez fades the camera from one gallery to the next.

Strikingly, institutional critique is turned on its head. Instead of using an art object that displaced the nude as a cipher for critique, Vickers' reframed nudes become the catalyst for it. Instead of moving the art object outside the institution, Gonzalez reinserts it on the museum's walls in exquisite display. Instead of closing off the institution — or leaving it behind when bringing the object of institutional critique into public space — Gonzalez brings the entire institution along with it. Neither the object nor the institution is dismantled; inversely, both are depicted in states of perfection in direct interaction with the streets below.

This inversion is extended through a study of the grid — a motif recurring across the work's architecture and display. The poured-in-place concrete wall that supports the 1212 Lincoln screen, the screen's 1,500 LED modules, the curtain-wall glazing, the sawtooth roofs and the gentle grate-like shadows that fall diagonally across the figures, all echo the rectilinear order of the modernist grid. These elements unhinge the formal logic of the grid as announcing painting's self-referential endgame through their interplays with the pictorial forms of Vickers' paintings. They bring into focus the self-referential nature of Vickers' figures, revealing possibilities for new ideas in painting through the most emblematic subject matter displaced by the grid: the nude. The dazzling Miami Beach sun pours across the video screen in a literal shedding of light on this point.

The exterior landscaping elaborates on these ideas. Zen gardens of fine sand contain bare, leafless trees — both upright and fallen. They suggest



the cyclical nature of life, a theme core to Vickers' exploration of new possibilities for the female nude subject after its "death" in postmodernism, and a way of thinking about a rebirthed, reframed art object on a gallery wall where both object and wall are presented together in public space as a form of institutional critique.

Sorry I'm A Lady is produced by OOAI with creative input from Anna Vickers and Michael J. Quiñones.

Jonathan Gonzalez is a Miami based designer and artist. His work includes architecture, art, curation and design. He is the founder of Office GA and of OOAI [Office of Applied Ideas]. His work has been widely exhibited in museums and galleries, including the Institute of Contemporary Art, Miami, Diverse Works, Guccivuitton, Tile Blush, Balice Hertling, Maison & Objet, Design Miami, and with The Miami Dade County Art in Public Spaces. He holds a Master of Architecture from Columbia University's Graduate School of Architecture, Planning, and Preservation. Jonathan grew up in Key West, Florida

Anna Vickers is originally from London and now based in Paris. She has exhibited her work internationally, with recent solo shows at the Galbut Institute in Miami, Olivia Edwards Gallery in New York and Paris, and Tile Blush Gallery in Miami. Her paintings have also been shown in group exhibitions at Triangle Space (Chelsea College of Arts, London), Camberwell Space (London), and at the Pavillon Davioud in the Jardin du Luxembourg, Paris. She holds a PhD from University of the Arts London and a BA from the Slade School of Fine Art, where her 2002 degree show was featured on the front page of The Independent, one of the UK's leading national newspapers. In 2017, she coauthored the book Sorry I'm A Lady with artist Jason Galbut, with a second edition published in 2022.

