

# SFAQ



Tom Marioni



Betti-Sue Hertz, YBCA



Jamie Alexander, Park Life

Wattis Institute - Yerba Buena Center for the Arts - Berkeley Art Museum/Pacific Film Archive - Tom Marioni - Gallery 16 - Park Life - Collectors Corner: Dr. Robert H. Shimshak, Rimma Boshernitsan, Jessica Silverman, Charles Linder - Recology Artist in Residence Program - SF Sunset Report Part 1 - BOOOOOOOOM.com - Flop Box Zine Reviews - February, March, April 2011 Event Calendar- Artist Resource Guide - Bay Area, Los Angeles, New York, Portland, Seattle, Vancouver Space Listings - West Coast Residency Listings

SAN FRANCISCO ARTS QUARTERLY ISSUE.4

Fine art installation  
Delivery, packing and crating  
Secure climate controlled storage  
Domestic and international shipping services  
Collections management



**CONNECT ART INTERNATIONAL**

(T) 415.824.2422 [www.connectartintl.com](http://www.connectartintl.com)

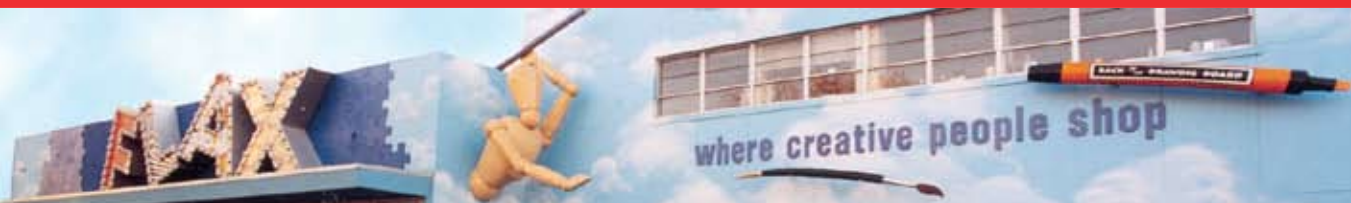
Convenient San Francisco location serving Northern California collectors, galleries, museums, designers, corporations and artists.







**FLAX**  
art & design



### Live Artists

Flax is delighted to present a series of live painting & drawing sessions by local artists. Come experience their process and gain some inspiration every Saturday.

San Francisco's only Independent art store.  
Locally owned since 1938.

Featuring:

- Fine Arts
- Drawing
- America's Largest Paper Selection
- Urban Arts
- Pens & Journals

### Exhibitions

featuring local artists and groups:

- The Imagine Bus Project (February)
- SOMArts (March)
- Mission Artists United (April)

1699 Market Street, San Francisco    Plenty of Free Parking    Mon - Sat, 9:30 a.m. - 7 p.m.    415.552.2355    [www.flaxart.com](http://www.flaxart.com)

Sign up for our e-newsletter at [www.flaxart.com](http://www.flaxart.com)     Like us on Facebook     Follow us on Twitter

megan whitmarsh amy casey alison pebworth jillian mcdonald james benjamin franklin  
jane hambleton sophia cordova

**michael rosenthal**

365 valencia street  
(between 14th and 15th)

415 552 1010

[www.rosenthalgallery.com](http://www.rosenthalgallery.com)



**LIGHT WAVES**  
photographic

### SERVICES

Traditional Type-C Prints up to 48 x 70 inches  
Lightjet Prints up to 48 x 120 inches  
Professional C-41, E-6 and B&W Processing - 4 hour  
Optical & Digital Contact Sheets  
Professional Custom & Economy Film Scanning  
Mounting and Display Services  
Retouching & Image Manipulation

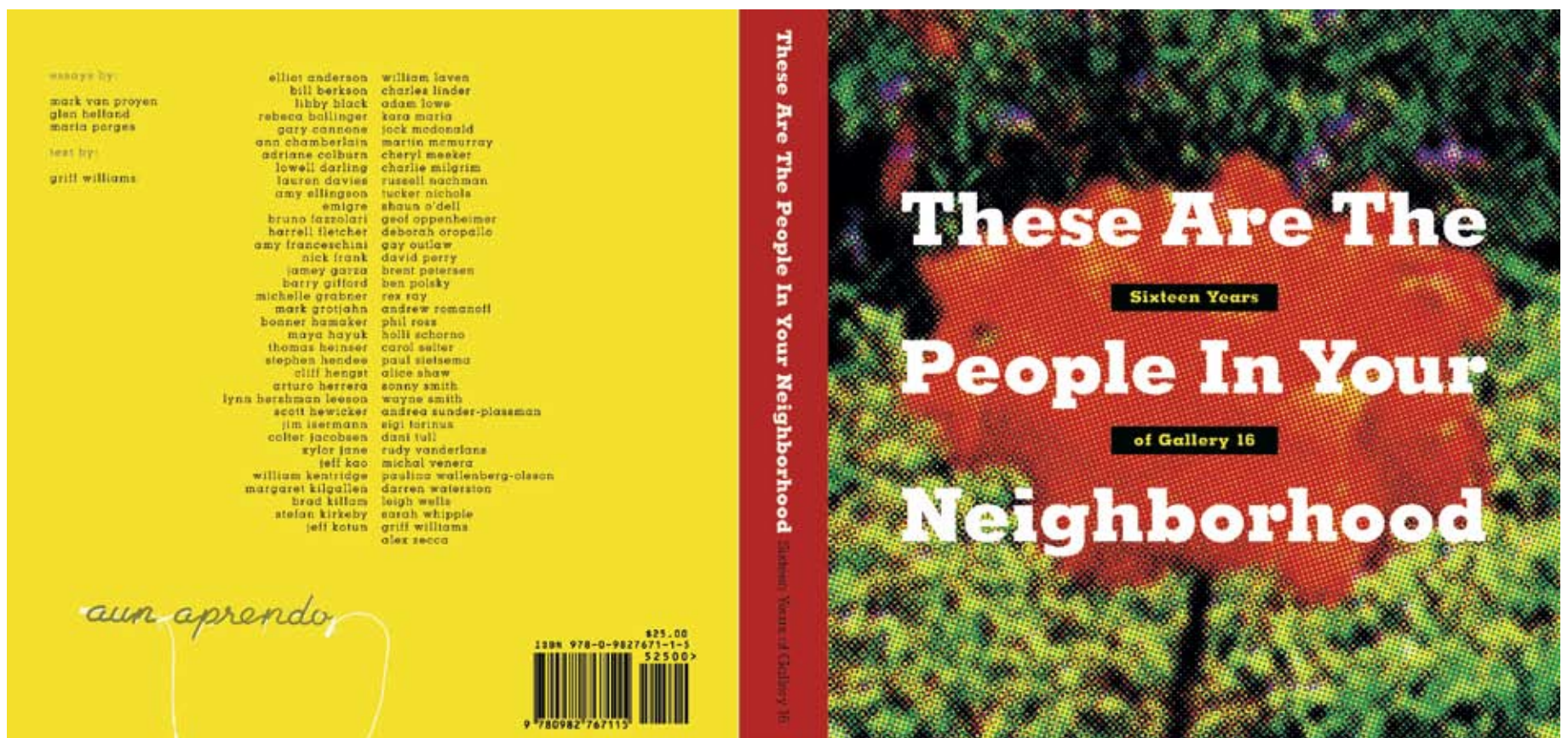
San Francisco - 130 Russ St, CA 94103 (415) 431 9651  
Berkeley - 4810 Telegraph Ave, CA 94609 (510) 704 0190

[www.lightwavesimaging.com](http://www.lightwavesimaging.com)



todd hido

A WORD ON WHY  
WE KEPT THE NAME  
EVEN AFTER WE  
MOVED



JANUARY 21-FEBRUARY 28

AMY ELLINGSON, SHAUN O'DELL,  
INEZ STORER, STEFAN KIRKEBY.

MARCH 4-APRIL 30

DEBORAH OROPALLO

MAY 6-JUNE 30

TUCKER NICHOLS

GALLERY 16  
501 3RD ST  
SF, CA 94103

415 626 7495  
GALLERY16.COM



# SOUTH FIRST FRIDAYS

Anno Domini Gallery  
Art Ark  
Art Glass Center of San Jose  
Higher Fire Clayspace & Gallery  
KALEID Gallery  
MACLA/Movimiento de Arte y Cultura Latino Americana  
Phantom Galleries  
San Jose Jazz Society at Eulipia  
San Jose Museum of Quilts & Textiles  
SLG Art Boutiki & Gallery  
WORKS San José  
Caffé Trieste  
Downtown Yoga Shala  
Good Karma Cafe  
METRO Photo Exhibit  
Psycho Donuts  
South First Billiards & Lounge

An eclectic evening of arts and culture in downtown San Jose's SoFA District on the First Friday of the month.

**7pm - 11pm** free & open to the public! Visit [www.SouthFirstFridays.com](http://www.SouthFirstFridays.com) for full schedule.

441 O Farrell Street  
San Francisco, CA 94103  
[www.evergoldgallery.com](http://www.evergoldgallery.com)  
[evergoldgallery@gmail.com](mailto:evergoldgallery@gmail.com)



**EVER  
GOLD**  
GALLERY

## March Program

### ● March 10-11: *Installation by Andris Kasparovics 6pm*

Through spatial exploration with light and sound, Andris Kasparovics will transform Ever Gold into a synaesthetic environment utilizing technology and natural forces. Andris Kasparovics has worked as a multidisciplinary lighting designer since 1996 in performing arts, television, museums, and live events.

### ● March 16-19: *Ever Gold's Gentlemen's Club 6pm*

Ever Gold Gallery Presents a site specific installation of a Gentleman's Club with one night performance from a variety of artists, performers, and musicians. In the tradition of San Francisco clubs like the Bohemian Club/ Grove and the less secretive Commonwealth Club. The Ever Gold Gentleman's Club will play host to a diverse and distinctive array of speakers, artists, performers, thinkers, musicians, hunters and drunks. Sponsored by Pabst Blue Ribbon.

#### ● March 16: *The Solution to Everything, by Jeremiah Jenkins 6pm*

Bay Area artist, survivalist, and comedian, and good guy...Jeremiah will make a presentation of incites and answers to all your questions, and things you never wanted to know.

#### ● March 17: *Live Music and Special Performances TBA 6pm*

#### ● March 18: *Stag Party with Charles Linder 6pm*

Artist, Collector, avid hunter, aspiring member of the Bohemian Club / Grove, and cash cowboy...Charles Linder presents how to gut and cook a boar, hunt, how to go about becoming a member of one of the most secretive clubs besides the Free Masons, and other delights. Fresh wild pig will be served from a BBQ outside.

#### ● March 19: *An Intimate Evening with Joshua Walters*

Joshua Walters is an internationally acclaimed comedian, poet, educator and performer, whose work has appeared on ABC, MTV2, PBS and NPR. Theater performer for over a decade, Walters incorporates elements of spoken word and beatbox into his shows, in a mash-up of comedy, intimate reflection and unpredictable antics.

### ● March 25th and 26th: *BLACKGOLD by Josh Short and Otto Busch*

Joshua Short and Otto Von Busch are teaming up to form BLACKGOLD. Bring your rags and junk for two nights of transformation, literally. The performance duo is preparing a group reaction-painting session that joins the Dark Satanic Northern European Arts with the American Junk Culture. Otto will be leading a spiritual restoration by blackening your old rags. Josh will be operating his Gold Standard machine, transforming your junk into gold.

TABLE OF CONTENTS.

7-10

**Wattis Institute for Contemporary Arts at CCA**  
Jens Hoffmann  
Director

11-14

**Yerba Buena Center for the Arts**  
Betti-Sue Hertz  
Director of Visual Arts

15-18

**Berkeley Art Museum / Pacific Film Archive**  
Lucinda Barnes  
Chief Curator and Director of Programs and Collections

19-22

**Tom Marioni**  
Beer, Art, and Philosophy

23-26

**Gallery 16**  
Griff Williams  
Owner and Director

27-30

**Park Life**  
Jamie Alexander and Derek Song  
Co-owners

**Collectors Corner**

32

Dr. Robert Harshorn Shimshak - Stark Guide Feature

33

Rimma Boshernitsan

34

Jessica Silverman

35

Charles Linder

37-40

**The Recology Artist In Residence Program**  
Deborah Munk

41-43

**SF Sunset Report**  
Interviews with  
Jeff DenBroeder, John McCambridge Luke Bartels, Barry McGee, Kyle Field, Bad Vibe Bob, and Jeff Canham

44

**Flop Box Zine Review**

45-46

**Boooooooooom(dot)com**  
Jeff Hamada

**Bay Area Event Listings 2011**

47-57

February

59-68

March

69-76

April

78

**Artist Resource Guide**

79-82

**Bay Area Spaces**

85-87

**LA Spaces**

89

**Portland Spaces**

89

**Vancouver Spaces**

90

**Seattle Space**

90

**New York Spaces**

91

**West Coast Residency Listings**

MASTHEAD

Publishers/Founders

Gregory Ito and Andrew McClintock

Editors/Design

Andrew McClintock and Gregory Ito

Copy Editor

Erin Abney

Editorial Assistant

Laura Jones

Editorial Interns

Marina Goncharova  
Charlotte Miller

Contributing Writers

Gabe Scott, John Held Jr., Marianna Stark, Kid Yellow, Austin McManus, Alberto Cuadros

Contributing Photographers

Kid Yellow, Bob Adler, Richard Barnes, Ira Schrank,, Phocasso/J.W. White , ChocoStudio Photography, Alberto Cuadros

Staff Writers

Gregory Ito  
Andrew McClintock

Staff Photographer

Andrew McClintock

Social Media Manager

Melissa Gordon

Advisors

John Sanger, Eric Rodenbeck, Marianna Stark, and Darryl Smith.

Special Thanks

Tina Conway, Bette Okeya, Royce Ito, Leigh Cooper, Sarah Edwards, Paula Anglim, Charles Linder, John Held Jr., Tom Marioni, Maurice Kanbar, John and Jessica Trippe, Tyson Vogel, Jamie Alexander, Griff Williams, Jessica Silverman, Derek Song, Dennis Kernohan, Kid Yellow, Henry Gunderson, Alan Bamberger, everyone who supports us through advertising, and good times

CONTACT

Editors

Andrew McClintock  
andrewm@sfaqonline.com  
Gregory Ito  
greg.i@sfaqonline.com

Advertising

advertising@sfaqonline.com

Listings

listings@sfaqonline.com

General Info

info@sfaqonline.com

San Francisco Arts Quarterly LLC  
441 O Farrell St.  
SF, CA, 94102



# CONTRIBUTORS

• **John Held Jr.**

• John Held, Jr.'s exhibition, *Greetings from Daddaland: Fluxus, Mail Art and Rubber Stamps*, was on display at the Stendhal Gallery, New York, April/May 2010. He curated *American Artistamps*, in Seoul, South Korea, May 2010. John Held, Jr. *Debris from the Cultural Underground*, was presented at Ever Gold Gallery, San Francisco, October 2010. He organized a Mail Art exhibition for the Black Mountain College Museum, Asheville, North Carolina, and published, *Networking Chance*, in *The Journal of Black Mountain College Studies* in October 2010.

• **Marianna Stark**

• Marianna is publisher of the Stark Guide to San Francisco Art, starkguide(dot)com, a board member of SFMOMA's SECA (Society for the Encouragement of Contemporary Art), a member of ArtTable, and the former executive director of the San Francisco Art Dealers Association. Marianna holds a BA in Art History from the University of California at Berkeley, and has over fifteen years of professional experience in the field of specialty retail marketing and merchandising.

• **Gabe Scott**

• Gabe Scott was born and raised in the Bay Area, and after graduating from San Francisco State, has curated for numerous galleries on the West Coast over the last 9 years. His writing has been featured in Juxtapoz, Art Ltd and the SFAQ and his photography has appeared in Juxtapoz, Alarm Magazine and Hi-Fructose. After living most of his adult life in Oakland and San Francisco, he has relocated to Denver, Colorado, where he works with the Robin Rule Gallery. Despite now spending most of his time in Colorado, he maintains close ties with the San Francisco art community.

• **Kid Yellow**

• Kid Yellow is your best friend. Remember when you lost your cat? Kid Yellow found him. Remember when you learned how to ride a bike? Kid Yellow taught you. Remember when your mom took away your Nintendo? Kid Yellow had one at his house. Remember when you smith grinded that rail? Kid Yellow filmed it. Remember when you drank all that beer? Kid Yellow drank it too. Remember when you snorted all that lead paint? Kid Yellow called poison control. Remember when you got hit by that bus, and your face flew off your head and landed on an infants head and they never found your face cause the infant used it as a diaper? This never happened cause Kid Yellow saved your life.

-Henry Gunderson

[www.sfaqonline.com](http://www.sfaqonline.com)

# BREAKING RANKS: HUMAN/NATURE

AT THE HEADLANDS CENTER FOR THE ARTS

JANUARY 23–FEBRUARY 20, 2010  
CURATED BY BRIAN KARL

**OPENING RECEPTION**

SUNDAY, JANUARY 23, 2011, 2–5PM  
MEMBERS' RECEPTION 1PM

**READING & PERFORMANCE**

SUNDAY, FEBRUARY 13, 2–5PM

**GALLERY HOURS**

TUESDAY - FRIDAY + SUNDAY, 12–5PM

**IN THE GALLERY**

DENA AL-ADEEB & SAMA ALSHAIBI  
D-L ALVAREZ  
DONALD FORTESCUE  
DAVID KWAN  
NATHAN LYNCH  
MARTIN MACHADO  
MIKI MASAKO  
MATTHEW T. MULLINS  
JENNA NORTH  
JESSE SCHLESINGER  
REGGIE STUMP  
YOUNGSUK SUH  
ANDY VOGT  
BEN VENOM

**READINGS & PERFORMANCES BY**

ELISE BALDWIN  
ANISSE GROSS  
DENISE LETO  
QILO MATZEN  
JESSE NATHAN  
ALEX NICHOLS  
MATT RUNKLE  
SARAH FRAN WISBY

HEADLANDS  
CENTER FOR THE ARTS

944 FORT BARRY, SAUSALITO, CA 94065  
[WWW.HEADLANDS.ORG](http://WWW.HEADLANDS.ORG)

# Jens Hoffmann

## Director of Wattis Institute for Contemporary Arts

interview **Gabe Scott**



Huck Finn show, 2010

**“...I pay a lot of attention to the installation of the art works and the dramaturgy of the exhibition, the exact flow of a show, the speeds of viewing. Another difference is that the shows are not really about art historical scholarship, they are more creative undertakings that speak about the history and the current realities of our world on a wider level.”**



Moby Dick show, 2009



portrait **Bob Adler**



**By some standards, it is a little unorthodox for a curator or exhibition director to come from a theatre background, as you do. What particularly unique perspectives do you feel that can afford you as opposed to someone with a background in art history or curatorial studies?**

The education in theater has a big influence on my work. I am particularly inspired by Brecht. My school was in East Berlin and many of our teachers like Manfred Karge and Heiner Mueller had worked under or with Brecht. People often say that my shows are very directed and theatrical because I pay a lot of attention to the installation of the art works and the dramaturgy of the exhibition, the exact flow of a show, the speeds of viewing. Another difference is that the shows are not really about art historical scholarship, they are more creative undertakings that speak about the history and the current realities of our world on a wider level. The trilogy of exhibitions based on iconic American novels -- The Wizard of Oz (2008), Moby Dick (2009) and Huckleberry Finn (2010) -- was very much like that. They offered a look at the past to understand the present through the display of historical artifacts and documents alongside contemporary works made in response to the subjects and issues raised by these novels.

**Larry Rinder was the founder of the Wattis Institute, yes? As I understand, at that time it was known as the Institution for Exhibitions and Public Programs. Can you give a brief account of the evolution of this organization?**

Yes, Larry Rinder was the founding director of the Wattis. It was established in 1998 and has since then served as a forum for the presentation and discussion of international contemporary art and curatorial practice. We work very closely with the academic programs at CCA, specially the MFA and the Curatorial programs. Despite its small gallery space of only about 6,000 square feet, it is regarded as one of the leading institutions for the presentation of contemporary art in the United States given the strong shows that have been mounted there and the line up of directors and curators like Larry, Ralph Rugoff and Matthew Higgs. Over the last decade the Wattis has become one of the premiere venues for contemporary art exhibitions worldwide with a history of some of the most groundbreaking exhibitions organized in the United States. The Wattis also runs the pioneering Capp Street Project, founded in San Francisco in 1983, the first visual arts residency in the United States dedicated solely to the creation and presentation of new art installations. Since its inception, Capp Street Project has given more than 100 local, national, and international artists the opportunity to create new work through its residency and public exhibition programs. The Wattis is located

on the San Francisco campus of the California College of the Arts at the bottom of Potrero Hill in a refurbished 160,000 square foot former Greyhound Bus maintenance facility designed in 1951 by Skidmore, Owings and Merrill. The Wattis is named after Phyllis C. Wattis, one of San Francisco's greatest supporters of the arts who died in June 2002 at the age of 97.

**When did you come aboard at Wattis and what organizations were you involved with prior?**

I started working at the Wattis in early 2007. Prior to that I was Director of Exhibitions at the Institute for Contemporary Arts in London where I worked from 2002 till late of 2006. I have worked for a large range of museums in the past, i.e. the Guggenheim Museum, the DIA Art Foundation, and many other museums in Europe in places like Berlin, Rio de Janeiro, Frankfurt, Los Angeles, Helsinki, Cologne and Stockholm. In addition, I co-curated a number of Biennials such as the 1st Berlin Biennial, the 9th Lyon Biennial, I am currently curating the 12th Istanbul Biennial and in 1999 I organized the 6th Caribbean Biennial (a spoof Biennial I co-curated with artist Maurizio Cattelan) which is still one of my favorite projects. In 1997 I co-organized the theater program for Documenta X which marked the final shift from actual theater to the sphere of visual art. Last year I co-curated the 2nd San Juan Triennial, which was a wonderful experience. An exhibition focusing only on artists from the Caribbean and Latin America. I have also done a few exhibitions in Latin America, mostly in Brazil and Mexico. But apart from the exhibition making, which is the focus of my work, I am writing a lot for magazines, I am publishing books, I have been teaching for about 10 years, I am an adjunct faculty member of the Curatorial Program of Goldsmith College, University of London and a guest professor at the Nova Academia di Bella Art in Milan. I am also publishing a journal called The Exhibitionist, the first journal to focus only on Curatorial Practice, which we started last fall.

**How did the Capp Street Project come to fruition when at its point of inception, it preceded the Wattis Institute?**

Capp Street Project was founded in 1983 by Ann Hatch, who also served as its first director. The organization took its name from the house at 65 Capp Street designed by the artist David Ireland. It became part of the Wattis Institute in 1998. The idea was that it would support multidisciplinary work by artists while expanding the dialogue around contemporary art through workshops and lectures. At this point Capp Street Project is a three month residency that we do twice a year and which provides a substantial grant, a budget for materials, and staff support to artists in its exhibition program. A publication usually accompanies the exhibitions. The project provides artists with the time and resources to conceptualize, plan,



Wizard of Oz 2008



and execute new work. Artists are encouraged to continue their experimentation and dialogue with the community throughout the exhibition period.

**How is the Capp Street Project directed or managed in relation to your position at the Institute?**

Capp Street project is fully integrated in the activities of CCA and the Wattis. At the moment we are running a program titled The Magnificent Seven. September 2009 marked the launch of the series. The seven participating international artists will, over a three-year period, be integrated into every aspect of the institution's structure and activities. Each will present a solo exhibition, complete a Capp Street Project artist residency, produce a publication, teach a number of courses as a CCA faculty member, deliver a public lecture, and participate in other aspects of the Wattis's programming. The Magnificent Seven is inspired by John Sturges's 1960 film of the same name, a classic Western in which cowboys band together to defend a Mexican village from bandits. (Its plot is based on Akira Kurosawa's 1954 film The Seven Samurai.) All seven artists participating in The Magnificent Seven are individualists, representing an anti-traditional approach to visual art and culture at large. They are outcasts, misfits, revolutionaries, figures outside the established frames of society. By evoking the iconic film genre of the Western—specifically its depictions of militant groups of cowboys fighting on the side of the disenfranchised—this Wattis Institute project speaks about the mythical American struggle between outsiders and society, rugged individuals and the forces of civilization that want to tame them. With The Magnificent Seven, the Wattis Institute also aims to deepen its relationship with California College of the Arts' academic life, as the artists will be participating in a wide range of programs and teaching in many different disciplines and departments. Scheduled appearances of The Magnificent Seven: Abraham Cruzvillegas, Fall 2009, Renata Lucas, Spring 2010, Paulina Olowska, Fall 2010, Kris Martin, Spring 2011, Harrell Fletcher, Fall 2011, Ryan Gander, Spring 2012 and Tino Sehgal 2009–2012.

**Who do you hope to have as an audience for a publication like the Exhibitionist?**

It is a journal on exhibition making so it has a very small niche audience of curators, curatorial students, art historians, artists. That allows us to have the writing on a very high level. We have a print run of about 15,000 and have almost run out of the first two issues so there seems to be interest in it. It is privately funded and I am not dependent on sales or subscriptions or even advertisement which we also do not do.

**“Lebanon was one of the big discoveries for me. Nigeria has a very active art scene as well, and despite the rampant poverty in many parts of India the art scene there is on steroids at the moment....The way I usually do it is to see three artists on the first day of my trip and ask each one for the names of three other artists, and continue like this for a few days. Usually artists are the best starting point for research.”**

**What are some of the anticipated highlights of your work on the Istanbul Biennial? Given Istanbul is a city straddling contrasting cultures as well as continents, what excites you most about preparing such a significant exhibition in that kind of venue?**

Making an exhibition of this scale and significance is certainly a challenge. The first part of the preparations of the making of this Biennial felt like having a conversation with six or seven people at the same time. You look into the history and the today of the city and country, you explore the history of this particular Biennial, which has been around for 25 years, you try to understand the history and current realities of this particular exhibition format, the Biennial as a large scale international group exhibition, you examine other mayor Biennials made over the last few years and from there you start developing your thoughts. There will be many artists from Latin America which has not happened before in Istanbul and also a lot of work





from the Middle East; there are surprising connections between these two locations. We also look into a few places in Eastern Europe, Africa and South East Asia, like Romania, Hungary, Nigeria and Angola or Vietnam and Cambodia. We wanted to explore the periphery of the periphery if you will. There will be five group exhibitions focusing on very specific topics around which we place about 45 solo presentations. All is held together by an investigation into the relationship between art and politics, something that has been tackled by a lot of curators recently but as we fell in a rather dogmatic way. We will be looking at subjects such as violence, sexual and national identity, abstraction, history with a focus on work that is politically radical and at the same time formally and aesthetically just as progressive. There will also be a larger number of Turkish artists in the exhibition that we asked to all make brand new work. The title of the exhibition is very open and is an homage to the Cuban-American artist Felix Gonzalez Torres and is called Untitled (12th Istanbul Biennial), 2011. Gonzalez Torres was the first artist to use Untitled as a title followed by further explanation in parenthesis.

**How do you manage to find exceptional work that deals with civil war, dictatorships, poor government infrastructure, and severe poverty?**

The question of whether or not a country is democratic is very subjective. Ask anyone in Europe, Latin America, or the Middle East, and they will tell you that during Bush's presidency there did not seem to be much democracy in the United States. My co-curator and I have visited places for research that could be considered undemocratic, for instance China and Vietnam; places with severe poverty, such as Nigeria and India; and places that have the scars of civil war all over their surfaces, like Lebanon. In all of these places we found people who were making exceptional work. Lebanon was one of the big discoveries for me. Nigeria has a very active art scene as well, and despite the rampant poverty in many parts of India the art scene there is on steroids at the moment. Most of the time we know someone inside the scene—an artist, writer, curator, or academic—who introduces us to a few people, and from there it's like a snowball effect. The way I usually do it is to see three artists on the first day of my trip and ask each one for the names of three other artists, and continue like this for a few days. Usually artists are the best starting point for research.

**How do you feel your managing of the substantial challenge this biennial presents will affect your approach to large-scale projects in the future?**

I have always had ambivalent feelings about biennials. I worried that they would not allow the

degree of curatorial precision that I usually aim for in my work. Either the political situation in the particular city is too complex, and there are too many interest groups that need to be catered to, or the project is simply so big that real precision is impossible. But I feel that I am now at a stage of my career where I have enough experience to be able to handle a biennial with 100-plus artists and still be as precise as I would be for a show with 20 artists. How will it affect my work in the future? I realize that a project of this scale is only possible within a very experienced and professional environment. The Istanbul Foundation for Arts and Culture, which organizes the Istanbul Biennial, is by far the most professionally run organization I have ever encountered. It gave me confidence that we could really do something special in Istanbul. I am not so sure if other biennials can offer that type of support to their curators. What I mean to say is, the best intentions are useless without a first-rate team to make them happen.

**What are you looking forward to most with respect to the 2011 Wattis exhibition program?**

We have two exhibitions coming up in September 2011 that I am very excited about. One, *Painting Between the Lines*, will negotiate the territory between visual and textual representation—between the visual arts, specifically painting, and literature. The idea is to bring together a number of contemporary painters with a number of texts from well-known novels of the 20th century that describe paintings. All of the works will be newly made. For example Fred Tomaselli, or Karen Kilimnik, could make a painting based on a description of a painting in a novel by Beckett, Kafka, or Poe. The other exhibition is titled *More American Photographs* after Walker Evans's well-known show and publication at the Museum of Modern Art in New York in 1938. The exhibition will essentially juxtapose photographs of some of the classic Farm Security Administration photographers (such as Dorothea Lange, Ben Shahn, and Walker Evans) with the work of contemporary artists based in the United States who are working in photography. I am sending the contemporary artists on the road to take pictures of America today with the same "instructions" that were given to Evans and his colleagues in the 1930s. The instructions were mostly put together by Roy Stryker, who was in charge of the FSA photography program.



# Betti-Sue Hertz

Director of Visual Arts

Yerba Buena Center for the Arts



portrait/ interview **A. McClintock**





YBCA exterior, Richard Barnes



YBCA interior, Richard Barnes

**So before you became the Director of Visual Arts at YBCA, what were your views of the Bay Area art scene?**

Before moving to San Francisco two years ago I had visited the Bay Area multiple times over many years, starting in college. But I didn't know that much about the art scene, except for well-known artists like Guillermo Gómez-Peña and Enrique Chagoya. I was also familiar with the even older generation of artists such as William T. Wiley, Joan Brown and Robert Arneson, from the Funk period in the 1960s. I had gained some sense of the history of contemporary art in the Bay Area when I was doing research for an exhibition on the history of California art that I organized for the San Diego Museum of Art (SDMA) when I was the curator of contemporary art there. But as far as what was going on more recently, I would say that I learned more about the art scene mostly through the Bay Area Now exhibitions that I had seen.

**Where did you go to school?**

I studied in the PhD program at The Graduate Center, CUNY in New York City. I have an MFA from Hunter College and a BA from Goddard College in Vermont.

**How has the process of being a curator changed from working on community-based projects, like the Longwood Arts Projects in the South Bronx to your experience at the San Diego Museum of Art, and how has it influenced your vision of what you are trying to do here at YBCA?**

That's a really good question, because when I was considering whether or not I wanted to take this position, I thought about how I could merge my interests, experiences, and skills from both my Bronx experience and my San Diego experience, which couldn't have been more opposite. What I have here is the institutional support to create dynamic contemporary art exhibitions in an atmosphere of innovation and experimentation. The galleries are beautiful and I have enough of a budget to support ideas for complex projects. Since we are an independent multi-disciplinary contemporary arts center, I am free to produce cutting edge programs and politically progressive work as well as to mix and match ideas across disciplines. My efforts have been fully embraced by my colleagues, whereas in a more conventional museum, like the one in San Diego, I often felt like I was working against the tide of a much more conventional idea of what art should be, what materials artists should use, and what topics artists should be addressing.

**In which way did aspects of the community around the Bronx's Project affect your shows there and how has it ultimately shaped your curatorial practice.**

When I was running the gallery in the South Bronx, we worked a lot with emerging artists who were new to New York, who had come from different countries around the world, as well as local artists living in the outer boroughs. What I started doing there were exhibitions that I would call "topical," that is, they were about subjects of interest to a broader population than would be familiar with contemporary art. So I organized shows on violence, urbanism and personal style, and ethnic identities—topics that had resonance with local communities, but also with the downtown art scene in Soho and the East Village. This way of conceiving exhibitions has shaped my curatorial practice. I prefer combining social issues, visual culture, and alternative practices with my knowledge of art history to form the underlying principle of an exhibition.

**What are your views on the social impact of creating artistic hubs in certain areas, comparing the Yerba Buena Center a redeveloped blue-collar neighborhood with small community-based projects like the Bronx Projects that works from the existing community?**

When YBCA opened in 1993, two years before SFMOMA moved across the street, it was among the first arts institutions to anchor what has now become San Francisco's flourishing cultural district. At the time it made sense that the visual arts program would focus its energies on artists in the local community. These efforts grew awareness and consciousness of the vitality of the regional art scene. YBCA became an active catalyst for supporting the ecology that includes artists, commercial galleries, non-profit arts organizations, writers, etc. When I arrived here two years ago, I came in with the idea that YBCA needed to re-consider how it could best leverage that position, because San Francisco's ecology had evolved over the subsequent fifteen plus years. The hub of museums and exhibition spaces big and small in the neighborhood around the intersection of Mission Street and Third Street has expanded substantially to include SF Camerawork, the Museum of African Diaspora, the Contemporary Jewish Museum, the Cartoon Museum, SPUR Urban Center as well as commercial galleries like Catherine Clark and Baer Ridgway. This institutional community forms a nexus of activity and magnetism for audiences. With this evolution it only made sense to re-evaluate how YBCA's role as the "heartbeat" of San Francisco could best be sustained. One of the ways that I thought we could be of particular value is to increase our offerings of exhibitions featuring global contemporary art and public art around the building.

**And you've been working with a lot of Latin America-based artists and artists based out of Asia as well.**

Yes, exactly. I want to create a program that is a resource for local artists, art schools and arts organizations such as Southern Exposure, the Chinese Cultural Center and Kala Art Institute as well as the growing list of commercial galleries. In order to do that, I needed to open it up globally. Part of the shift is that we are a bit less artist-centered and more audience oriented, with the caveat that the arts community is a significant core audience for YBCA programs across all of the disciplines. At the same time we are committed to guiding audiences through the sometimes difficult and challenging ideas and strategies circulating in the artworks we present, through wall text, brochures, symposiums and social networking activities.

**So what kind of programming can we expect in 2011?**

In the coming year our major exhibitions are going to be flipping between California and Asia. At the end of February we open a solo show of works by Beijing artist Song Dong titled *Dad and Mom, Don't Worry About Us, We Are All Well*, which includes a very large scale installation called *Waste Not* comprised of over 10,000 objects collected by the artist's mother over the course of more than fifty years. This installation has already been presented in Beijing, Gwangju, Berlin, Newcastle, New York and Vancouver. We will also include eight installations of video-based and photo-based work focused on the artist's personal history and his relationship with his family, especially his father. We are the first venue to exhibit *Waste Not* in the context of other works by the artist. Then in the summer we are very excited to present *Bay Area Now 6*. We have invited 17 artists to participate in this signature exhibition. Preceding the show, we are hosting a series of six artist conversations led by experts in fields where the Bay Area plays a leadership role—environmentalism, futurism, radical identities, community activism, food culture and technology.

**Is that the first time Bay Area Now has had that addition to the programming?**

Yes, this is a newly hatched idea, which comes out of a desire to find ways to encourage dialogue between the arts community and other innovative and creative sectors in the region.



Bay Area Now 4, **Adriane Colburn**, Just Below (sewer to bay), 2005. **Photo**, Ira Schrank,

### **Lets talk a little bit about the process of Bay Area Now, it's brief history, and its importance?**

*Bay Area Now* was started by the founding Chief Curator, Renny Pritikin, who is currently the director of the Nelson Gallery at UC Davis. The first one was in 1997 and it was really fantastic. It very impressively jump-started the careers of several important Bay Area artists. The show has taken place every three years since then. A showcase for emerging artists the selection process had developed some rules over time. For example, in the past you would not be considered if you had already presented work in an earlier edition. We suspended the rules. So some of the artists that are in the show have been in other *Bay Area Nows*. Many of them haven't. I've been lucky enough to serve on several juries and panels of other Bay Area organizations since I arrived in San Francisco, which has given me a very extensive window into the artists working in the region and what they are up to. I juried an exhibition on environmentalism for Kala, participated on a jury for the residency program at the Headlands Center for the Arts, and juried a show of Bay Area artists for the Sanchez Art Center in Pacifica. I also learned about artists through the regular channels of galleries and through colleagues. From these pools I worked with YBCA's other two curators Julio César Morales and Thien Lam, who also brought names to the table to create a list of artists with whom we did studio visits. We visited over 50 artists at their studios. Then, we chose 17 artists to participate in the exhibition, which is probably the smallest number of artists that have been in *Bay Area Now*. With approximately 10,000 square feet of exhibition space, each artist will have enough room to really strut their stuff, with a body of work such as a series of paintings, a new installation, or a media-based work. The audience will be offered an in-depth experience of each artist's vision. We're really excited about that.

### **What is Contemporary Links and is there a similar program you are trying to implement here at YBCA? It seems like already from what we are talking about with the extra programming going on during Bay Area Now that you're into creating this kind of multi-faceted programming which brings in the community....Can we expect more of that here?**

So when you're talking about Contemporary Links you're talking about the program I initiated at SDMA, where I commissioned several artists, one at a time, to create new works based on works in the collection, and that way we were able to build a collection of contemporary art that already linked to works in the historical departments. Artists were pushed to think outside the box and audiences enjoyed seeing the collection through the eyes of a contemporary artist. We also have a project-based and commission-based program at YBCA titled, *Pause*:



Audience as Subject, Part 1: Medium, **Stefan Constantinescu**, Troleibuzul 92, 2009, **Photo** Phocasso/J.V.White

**“I prefer combining social issues, visual culture, and alternative practices with my knowledge of art history to form the underlying principle of an exhibition.”**

*Practice and Exchange*, which Julio runs. While it is not based on a collection, it does follow the model that venues are collaborators with artists, and can bring works to fruition that would not have been otherwise produced. For each *Pause* project the artist is required to make new work, design an audience interactive component and be actively involved in the exhibition design. This has yielded wonderful projects by artists such as Xu Tan, Kamau Amu Patton, and Nina Beier. This spring we will present work by New York-based artist Jennie C. Jones and Los Angeles-based artist Euan Macdonald. We also have special opportunities to develop projects that have a closer connection to the architecture of the space. This spring, through a panel process, we will choose a Bay Area artist to create a new wall work for YBCA's Grand Lobby exterior glass windows that will replace Beatriz Milhazes' brightly colored floral design, the one that is up now that was part of an exhibition of contemporary Brazilian art over a year ago. YBCA presents a very different kind of challenge than what a curator is confronted with at a more conventional museum. This is the first time in my career that I am working in a multi-disciplinary institution. In considering themes and artists I consider the breadth of our natural audience, which includes those who follow dance, experimental theater, music, film and video. So what you'll see in my programming is a very concerted effort to design a visual arts program that may also be of interest to cross-disciplinary audiences. Also, I'm challenged to think about audiences who have different preferences, and who are not necessarily following contemporary visual arts or going to museums.

### **Does YBCA function like other institutions as far as having a collection and expanding it? And if so, what is your role in that?**

We don't have a collection; that is the simple answer. And because we don't have a collection, it means that every time you see works of art in our galleries, we have either borrowed or commissioned it. The pace of rotating exhibitions throughout the year is quite demanding and we do not have the option to put works on display from a vault in the basement, works that I may have developed a long-term relationship with. At YBCA we are almost always presenting works that will be on view once in the history of the institution. This makes for very rigorous work, where the curator needs to keep up with what is going on in the art scene, as well as in the spheres of ideas and current events. It's important to stay informed and then to communicate a vision in collaboration with artists and works of art, for compelling and timely ideas expressed primarily through the senses. We certainly have many opportunities to present lots of programs.



Wallworks, **Amanda Ross-Ho**, VERTICAL PLOT (DARK MATTER COMMUNITY GARDEN WITH BACKWARDS PURPOSE), 2009, **Photo** Ira Schrank, Sixth Street Studio





Wallworks, **Makoto Aida**, Monument for Nothing III, 2009. **Photo**, Ira Schrank



**Renee Green**, Endless Dreams and Time-Based Streams, 2010, **Photo**

# Lucinda Barnes

Chief Curator and Director of  
Programs and Collections at

**B**erkeley **A**rt **M**useum

and

**P**acific **F**ilm **A**rchive



portrait/ interview **A. McClintock**





Peter Selz, Founding Director.



National Guard in front of BAM (under construction), 1969.

### Let's start off with the History of BAM and PFA.

The Berkeley Art Museum and Pacific Film Archive, which is going through some big changes right now, the Museum itself, this building, opened in November of 1970. After several years of planning, Peter Selz, the founding director of the museum, who was brought in from the Museum of Modern Art in New York. Interestingly, the history of this institution and this collection go back to the years just following the founding of the University. The University was founded in 1868, and the first gifts of works of art to the university, and ultimately to us, were made in 1872. Interestingly, the two major gifts that came in through 1872 and 1880, and among them were both classical works of art and contemporary works of art. One of the works that we consider one of our great classical works in the collection is a landscape by Albert Bierstadt of the Yosemite Valley, painted in 1872, it was a contemporary work of art.

### Was that typical of Museums back then?

No it was not. It had a lot to do with the donors at the time, because we didn't have a museum, we didn't have a director of the museum, we didn't have curators or of those structures. It was reflective of new cultural practice in the Bay Area at the time. Bierstadt was very well known across the country, and looking back, it was a great but perhaps unintended model for us. I think one of the strengths of this museum and our practice is that we have great historical masterworks, we are part of the university--the university is our being. So to have these historical and cultural benchmarks as part of the academic experience, and part of the student experience here, and part of the way as we as curators and audience consider contemporary art and also historical art is really important. The way I like to think about it now is this kind of conversation, among different cultures, between past and present and present and past. So in our programming, that comes through. A lot of our programming is based on our relationship with contemporary artistic practice, contemporary film practice, contemporary cultural practice, as well as academic investigations and scholarly work. While we may not always be focusing strictly on contemporary art, we hope that the intellectual approach is always that of new ideas and new ways of thinking, with new voices or with expanded voices. So both historical work and contemporary art are always being approached in a really vital way. Interestingly, we find this with so many of the artists who we are working with, living artists. They, of course, are always working through the process of considering past art, and so are we, as we should be. I like that to think that being that involved in contemporary practice is as a mandate, in a certain way. It is important because we participate in changes in contemporary practice, and that is what is moving us as much as standard art history, or traditional art history. We, of course, follow that, but we are always looking for new ideas and new approaches and new scholarship.

### Let's talk a little bit more about Peter Selz.

We are all very lucky that our institution started under his direction, and he is still here, and incredibly active, writing and thinking and investigating and interrogating. He really is an incredible model, not only in the programming, but in the formation that the collection took. You realize that for about a hundred years, and this is fairly common in institutions, the collection was built just by gifts, with nobody really directing those gifts. And the time that Peter came in, and the time the museum was established...and I do need to say that a big reason this museum exists is because of an incredible gift the artist Hans Hofmann made. And it is not only because he gave us 47 of his own, some of them fresh from the studio, but also in 1963 he gave us \$250,000. That was to ensure that a proper museum was built, not only for his collection, but the other collections as well. So again, this conversation between contemporary art and historical art is really the basis of our work. Peter really shaped the direction of the collection, of how an institution would put together a collection in a vibrant university like ours, without unlimited resources, with focused resources. And also something that would have a kind of breadth in the collection, that would offer something to our community.

### Would you say that the way the museum is laid out, the physical nature of it, adds to that dialogue?

Oh yeah. Because the structure is open, it's a sequential experience. Each of the galleries are distinct and yet the experience of walking progressively from one gallery to another--you can only go in one direction. So we do very consciously think about what that experience is, about what the aggregate experience is, about the cumulative experience is from one gallery to another. It becomes really interesting when you're programming the totality of the building. It's really quite challenging when an exhibition has to stretch over a couple of galleries. You experience the overview of the atrium and go back into the gallery--it's wonderful and it's challenging. Peter curated a number of exhibitions in other spaces before this building opened, and I think the character of our program is very much inspired by our building. A curator always has to work within the building they operate in.

### Who is the architect?

Mario Campi.

### Are there shows curated in the whole space?

Yes, but not usually. It's a practical issue. We have to de-install the entire museum, and then re-install the entire museum. It's long, it's expensive, and it means the museum is shut down for a while, on both ends, which we don't want.

### How many curators are involved with BAM/ PFA?

There aren't that many for the amount of programming we do. It's close to fifteen exhibitions a year, and the film archive has previously produced 400 programs a year, now it's about mid-400's. The film archive has three full-time senior curators, another head of collections. So, that's not a lot of people. In the museum, it's about the same number of curators and about an equivalent number of support staff. It's a really small curatorial staff for the volume of programming we produce.

### I know we already talked a bit about the contemporary programming, but can you elaborate on the mid-career surveys on Ari Marcopolus and Barry McGee?

Both Ari Marcopolus and Barry McGee are mid-career retrospectives, so it falls somewhere in between an emerging artist and a long-gone artist, or a recently gone master like Eva Hesse. That is something that we want to do more of in our program, more mid-career surveys of selected artists, who fit in logically not only with the history of our program, but actually I think one of the things we try to do in all of the exhibitions is not just continue to do what we've done in the past but really try to push in as many ways as possible. These are artists who we're interested in, and are under-recognized in certain ways. Those are all the things you look for when doing exhibitions of living artists, from your community and other communities. It just so happens that Ari and Barry are both from this community. In the case of Eva Hesse, this is another area that we consciously explore in our exhibition programs, and that is work that has connections to our collection. And we have one very major Eva Hesse piece called "Aught", four huge panels, a really exquisite piece. In addition to that, we have an extensive collection of what have formerly been called her test pieces, that came from her studio, and this is where she experimented with materials. New scholarship, that the scholar Briony Fer has done, has really investigated how Eva Hesse worked in her studio, and these processes in her studio that were so central to her practice. This is an exhibition that has been in the works for a long time, almost half of the exhibition is from our collection. We were not able to organize the exhibition, so it was organized brilliantly by the Fruitmarket gallery in Edinburgh. It opened in Edinburgh about a year and a half ago, and it has traveled to London, Barcelona, it's currently in Toronto, and the exhibition will come to us. It's a really important show for us. I think it will be really eye-opening too.

### Let's talk a little bit about your history with the space, and how you came to be head curator here.

I came just about 10 years ago, and my original position was Curator of Collections, so my focus was on the collections. This is a museum program I've known all of my career. I have been



A large crowd inside BAM.



Ari Marcopoulos, Within Arm's Reach 2009.



a curator for many year, mostly in University museums. I am a trained Art Historian, but my practice has almost always been with contemporary art. My first full-time curatorial job was as curator of exhibitions at the art museum at The California State University at Long Beach. I oversaw all the exhibitions, but in particular an exhibition program called “Centric”, which was modeled after the MATRIX program here. I collaborated a lot with the then MATRIX curator, Connie Lewallen. But also, along the way, I’ve done a lot of historical exhibitions. So when I came here, this responsibility for historical work and contemporary work was really kind of perfect for me. Professionally, I’ve gone from kind of being a specialist to a generalist. I think particularly in an educational environment at a university, that is what is so engaging to me—to be involved in new ideas about historical work. I am very interested in keeping our collections really vital, the way in which we approach them vital and lively. So, one exhibition might be contemporary, and another might not. I was co-curator of the Peter Paul Rubens exhibition in 2005, which was not contemporary by any means. We developed the exhibition with two other institutions, because of the Peter Paul Rubens oil sketch in our own collection. So taking the major parts of our collection, and using them as springboards to re-examine scholarship or do new scholarship.

### **What is the programming with MATRIX?**

It is one of the oldest museum programs like this. It started in 1978 by then director Jim Elliott. He had actually invented the Matrix Program at another museum. At the time it was introduced, museums did not have a way to very quickly show contemporary art, to very quickly respond to new art and new thinking. And that was the whole idea of the program, to really break ground, to push what a museum could do. MATRIX been doing that for over 30 years.

### **Why do you think more museums don’t have that immediate dialogue?**

They do. The MATRIX Program has been modeled in almost every major museum in the country. The Contemporary Arts Museum in Houston has a Perspectives series, SF MOMA has a New Work Program, the Saint Louis Art Museum has a Current series. All of these initially came out of this idea of having a program that allows museums to be a little more spontaneous about current practice. So the character of the MATRIX Program has morphed a little bit with every curator that has been here in every phase of the MATRIX Program, and it really should because it should be responsive to changes in artistic practice. You’ll see that many of the exhibitions by Liz Thomas, who is the MATRIX curator now, many of those programs are about a kind of socially engaged practice. It is very reflective of what is happening around the world, it is always meant to be an international program. It’s really exciting and open-ended.

### **Can you please talk a bit about the idea of sustainable collections, and how it seems there are not a lot of sustainable collection practices in big institutions.**

What is on my mind in that area now is how we continue to be adventurous, and forward thinking. Forward thinking often is adventurous, and risk-taking. And how we do that at the same time that we are cautious, and that we are fully aware of how we can care for works of art, how we can provide space for them, conditions for them, physical care. One of the things that is very important to us, is that we collect works of art, that if they are not already directly tied to our program, that they have a shared sensibility. We aren’t collecting arbitrarily, we’re really thinking about future programs, we’re thinking about relationships and about exploring new territory. The tricky part is the materials, and volume of what we are collecting. We’re right in the process for doing a long-term plan for storage, both in our building and off site. And, what are some of the conditions that you need for storage and how do you raise money for that. Another part of that, is how do we continue to make the collections accessible as they grow. All of these things need to be thought about and planned together, and that is a challenge for all institutions.

### **Do you think technology will change this, and that institutions should start having their collections on-line?**

Well, you can. And, I think one of the more important things in this, is that your programming keeps a real vital sensibility and exploration of the collections. They are like a conversation

“We want our exhibitions to both lend understanding and new information, but we also want to create exhibitions that inspire the viewer through contact with the art and the ideas. It’s not that the exhibitions are just directed toward scholars and those who put the exhibition together, but they are meant to generate response, experience, and new ideas.”

too, and it is a close conversation. One of the things that we do quite a lot of, and there is a long history of this here, is we have a very high percentage of exhibitions that are on view at any time that are from our collections. But they are not titled “Collection Exhibitions.”, They are really thought out and they are thematic, like Larry Rinder’s exhibition “Hauntology”. That exhibition came out of a number of different ideas. One of them was we wanted to feature a number of our new acquisitions. Rather than just saying “This is a new acquisitions exhibition,” Larry started thinking about a way to investigate a relationship between the works of art. Many of the new works that we were bringing into the collection were targeted to some degree because of this ongoing dialogue with the collection. To create exhibitions that explore that dialogue are really quite wonderful and important for us to do. We are going to be showing early next year a group of James McNeill Whistler prints, which came to us in a very important gift in the last year. The approach that I took to it, is to look at Whistler’s work, and to also think about work by the Bay Area artist Robert Bechtle, who has for many years looked at Whistler’s work. And we have a great early Bechtle painting in our collection, and have just added two recent works on paper. So, in part this is the way I want people to consider Whistler’s work. I think that’s another thing that’s important about our program. We want our exhibitions to both lend understanding and new information, but we also want to create exhibitions that inspire the viewer through contact with the art and the ideas. It’s not that the exhibitions are just directed toward scholars and those who put the exhibition together, but they are meant to generate response, experience, and new ideas.

An example of this kind of unique experience is the recent screening of the historical film, Voices of Light/The Passion of Joan of Arc by the great Danish filmmaker Carl Theodor Dreyer. It was part of a Dreyer retrospective the PFA created. They presented this particular film at the Paramount Theatre in Oakland with a live orchestra and chorale groups from UC Berkeley. There were over 2000 people in the audience, and almost everyone said it was one of those lifetime experiences—it was an incredible, awe-inspiring experience. This is what we aim for, the highest levels. That is really what we hope we are presenting.

### **How does the MFA program here function with the museum--what is the relationship?**

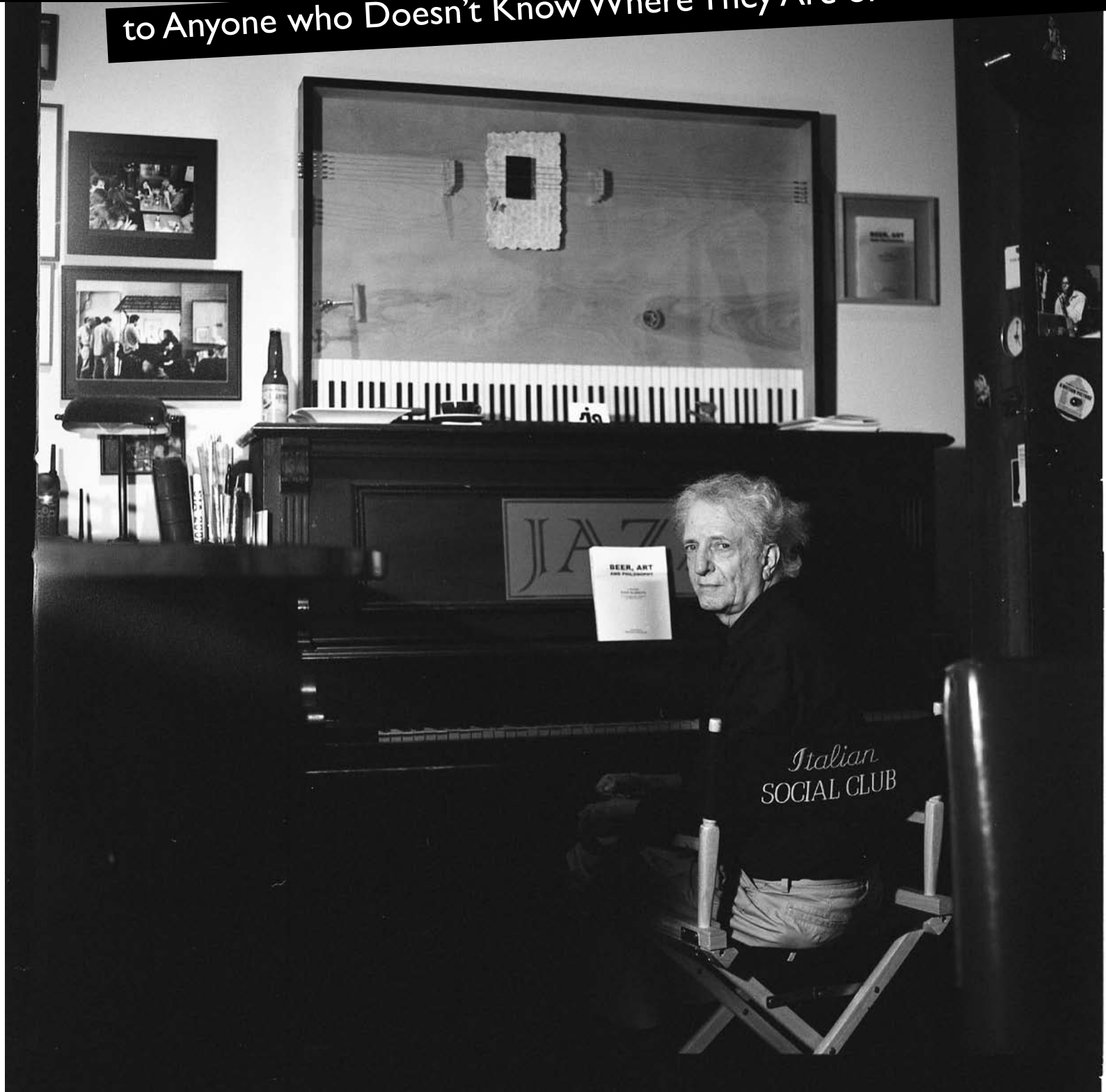
We present the MFA exhibition every year in May. I haven’t overseen it directly, but it is really a wonderful program. In the past several years, the Matrix Curator and a curatorial assistant in the department work with the art faculty and the Masters students all year. They begin talking about and planning the exhibition, working with them in their studios, to give the as much of an opportunity to show the work that they are in the process of doing. They become involved in a professional exhibition as part of their training here. It is handled with the same respect and diligence that every other exhibition in the museum is. It is in one of the main galleries, there is a publication and a celebration. The MFA students are involved in the installation, and so it is an incredible learning experience. You will see every year that the students are terrific, some of them are already showing at galleries at the time.



Botero, The Abu Ghraib Series, 2010.

# Tom Marioni

The Management Reserves the Right to Refuse Service  
to Anyone who Doesn't Know Where They Are or What is Going on.



Written by **John Held Jr.**

portrait **A. McClintock**



**In 1970, Tom Marioni initiated two events, which developed in tandem over the years. The latter was his exhibition, “The Act of Drinking Beer with Friends is the Highest Form of Art,” performed and installed under the pseudonym Allan Fish at the Oakland Museum. Tom later wrote that, “It was an important work for me, because it defined Action rather than Object as art.”**

Earlier that year, Tom had begun The Museum of Conceptual Art to explore a more radical art then could be presented at the Richmond Art Center, where he was still curator. The Museum lasted for fourteen years, until 1984.

In 1973, he began a series of videotape showings at the Museum every Wednesday afternoon. In 1976, an announcement went out reading, “Café Society in Breen’s Café downstairs 2-4 every Wednesday in the saloon of MOCA.” “I wanted to try to recreate the café scene of artists and writers in Paris in the 20s. I thought of Café Society as drunken parties where ideas are born.”

In other writings, he elaborated. “My Café Society became a kind of open house for artists, an artists’ bar, really. In New York, a lot of artists were living in the same neighborhood, SoHo, which had bars where they hung out. But the only way to get an artists’ scene going in San Francisco was to do it in an artificial way, by formalizing it, by inviting people.”

“This is a social artwork for me, another kind of invisible work. When Breen’s closed in ’79, I moved to the bar next door, Jerry & Johnny’s. In 1980, I printed artists’ credit cards and gave one to any artist who asked for it. The artist would show the card to the bartender in order to get free beer.”

“In 1984 I closed MOCA...I changed the name of my meetings to ‘Academy of MOCA.’ My meetings were an academy like in the time of Aristotle, basically a bunch of people hanging out, drinking and having conversations.”

“The Academy of MOCA met at Jerry and Johnny’s for ten years until the ’89 earthquake in San Francisco closed it permanently. I was without a hangout for about six months, but temporary Wednesdays continued first in the House of Shields bar a block away and later at the Capp Street Project, an art space where I had an exhibition. Then I got a new studio. There was no bar downstairs, so I built one in my studio.”

“For two years, 1990-1992, until the Berkeley Art Museum at the University of California bought my archives, I called my Wednesday meetings ‘Archives of MOCA,’ and after that I



Museum of Conceptual Art (MOCA) 1970-1984, founded by Tom Marioni. First floor Breens Cafe.

Occasional Wednesday visitor and former San Francisco’s Poet Laureate, **Jack Hirschman**, ruminates on Tom’s activities in the poem, “The Marioni Line.”

*The flesh is dead, alas, and I’ve read all the books”, which is like where Marioni begins. Visionary colophons! for books, whose contents are filled with the beer-drinking camaraderie of the Society of Independent Art(ist)s or other “conceptions” of the social which he makes manifest as events in an epoch where the Event indeed is where presence is most abundant and space is the dwelling-place of light.*



The Museum of Conceptual Art at the San Francisco Museum of Art 1979 (Free Beer)

switched to calling it ‘Café Wednesday.’ As of 2000 it is called the Society of Independent Artists, SIA, which was the name of the organization that exhibited Duchamp’s famous urinal in 1917.”

The early video exhibition Wednesday’s tended to be “bring your own, serve yourself” affairs. Upon moving to Breen’s, thenceforth to Jerry & Johnny’s and the House of Shields, Wednesday evening patrons were served by the staff of the respective establishments. Breen’s began reserving tables for Café Society members, reminding visitor Hans Haacke of the German custom *stammtisch*, or family tables, whereby drinking establishments reserved seating for special interest groups on particular days.

After the 1989 earthquake precipitated a move to the Crown Point Press building, Joyce Umamoto became the resident bartender, a position she undertook until 1995; first in the space currently occupied by Hawthorn Lane restaurant, and later to Tom’s current studio, where we now gather.

Upon departure of Umamoto as resident bartender, frequent visitors were encouraged to sign up as bartender, allowing them the opportunity to invite three guests. As a result, fresh faces and ideas are infused into the situation. As of November 2007, fifty-one guest bartenders had obtained Graduate Bartender status by volunteering to staff the bar three times. Twenty-seven of the Graduate Bartenders are women.

Critics have commented that Tom’s Wednesday’s hark back to ritual and/or celebration. Tom has stated that it could perhaps be linked to *pagan* ritual. Indeed, portraits of his idols (Duchamp, Brancusi, Cage, et al.) overlook the proceedings. At various times, Tom has compared his weekly art salon to Aristotle’s informal teaching method, a Japanese tea ceremony, and a “site-specific, socially engaged installation.”

At times, these “socially engaged situations” produce situational artworks. Members of the Society have been pressed into the service of communal concerts, films, exhibitions, and... readings.

Jazz fills the background of Society proceedings, and it is through this medium that Tom compares his intentions. “My social art and my performance art are influenced by jazz. The way combo jazz is written traditionally is to start all together, improvise in the middle, and all finish together. In jazz improvisation the musicians have back-and-forth abstract conversation. There is freedom in jazz but there are rules too. As I have said before, I have house rules so I can have control. Art is manipulation. In theater the actor manipulates the audience’s emotions. In concrete action/performance art the artist does not play to the audience; he manipulates material and the audience is witness to it. The guests in the Wednesday events are free agents. They do not have a script to work from...we have a back-and-forth conversation.”



Tom Marioni, From China to Czechoslovakia 1976 (a world map in beer bottles)



Tom Marioni, Free Beer, 1970-1979, collection SFMOMA.

**“I had this romantic idea of the artist scene of Paris in the Twenties, where artists and writers met. So, that was my intention – to create an artist scene originally, and then it became an artist club.”**



Cafe Wednesday 1992, in Toms Studio.

**John Held, Jr.:** I'm in Tom Marioni's studio "water closet." He's got this cartoon from The New Yorker pinned up...two dogs walking down the street, and one of them says, "What I do as an artist is take an ordinary object, say a lamppost, and by urinating on it, transform it into something that is uniquely my own."

That is what Tom Marioni has done over thirty-five years with his weekly gathering of artists. He's transformed it into a work of Art. (*exits to studio*)

What I'd like to do today is go over the rules of the salon. I'm into artistic communities, like Mail Art - a global artistic community. What I see you doing is more localized. Over many years, its undergone refinement, becoming a model of how an artistic community can perpetuate itself over a prolonged period.

I view the House Rules of the Society of Independent Artists as the finetuning of Utopia. I think the rules are indicative of what you've observed over a thirty-five year period, and what it takes to maintain this art community. So, let's go through the rules. I love the first one. Why don't you read it for me?

**Tom Marioni:** Well, I had to make these rules. It started out thirty-seven years ago as a meeting in a bar – a public place. So, it didn't have to have rules. But since 1990, I moved it into my studio, and then it became an artist club, so I had to establish rules so I could keep out the riff-raff. Over time, over the last twenty years, it's been in my studio, and I've made rules, but they've changed over time, because sometimes they don't apply anymore. For instance, one of them was, "No slides of artwork." Well, nobody uses slides anymore, so it's an obsolete rule.

The most important rule then, a more recent one, like in the last five years is, **"The management reserves the right to refuse service to anyone who doesn't know where they are or what is going on."** Sometimes people would bring a guest, sometimes uninvited, and they wouldn't know what was happening, or where they were. I wanted people to know...

**JH:** ...they should be in the moment and know what the moment is composed of.

**TM:** Right. Okay. **"People bring their own drinks, except first-timers who don't know any better."** When it was in a bar, it wasn't an issue because people bought their drinks. Some people from the old days, when it was free beer back in my Museum of Conceptual Art, in 73 and 74, when I showed artist videotapes, and it had "Free Beer" written on the refrigerator, they could help themselves. So, it's been thirty-five years since there's been free beer. But sometimes there's leftovers.

**JH:** You've written elsewhere that beer is a lubricant to social discourse.

**TM:** Social lubricant. I refer to it as an aid to communication. Okay. **"Any carbonated drinks must be opened in the WC room."** Well, the bathroom door has a WC on it. It's English for water closet, and sometimes a bottle that is carbonated, maybe 7-Up, or sparkling water, sprays out all over the place. I'm the janitor, so I don't want to clean it up.

**"No cans except for Tecate beer."** I want only bottles because they are a noble material, and cans are tinny, except for Tecate, which actually tastes better from a tin can than from a bottle, I think. It comes with a slice of lemon.

**JH:** David Ireland used to drink Foster's from the can.

**TM:** Well, sometimes people got away with it (*both laugh*). **"No drinking from beer bottles, except in character."** Well, that's like if a cowboy was here. The cowboy would never drink beer out of a glass.

**"Bartenders can invite up to 3 guests."** That's how new people can get introduced into the scene.

**"Guests do not invite guests without checking with Tom."** That's obvious.

**"No theater people, except famous movie stars."** And the reason for that is that theater people are just too theatrical.

**"No art students except those that can pass as professionals."** That's obvious, too.

**"No touching objects or books on shelves."**

**"No art collectors, except in disguise."** Art collectors might introduce themselves as art collectors, as if that was a profession, and then artists might embarrass themselves in front of others in my studio by kissing up to them. So, I don't want any of that there. They should do that in private. (*Both laugh*).

**"People should sign guest book at bar."** I have many, many guest books that have been filled up over the years. Someday, they'll be in some archive, probably.

**"Hours 5 to 8 PM, except on special occasions."** That means sometimes at 8 o'clock we're really into a great discussion, but it's not always about art.



**“No popcorn unshelled peanuts or cake.”** I don’t want my studio all messed up.

**JH:** You’re the janitor.

**TM:** Yes, I’m the janitor (*laughs*), and I don’t want to change the mood of this into some kind of tea party with cake and candles.

**“Leave the bathroom door closed and the light on.”**

**“The SIA sends out e-mail notices only for SIA business.”** Ok, so that’s all – that’s all clear- those are the house rules now.

**JH:** You mentioned guest bartenders, and after they bartend three times, they get a certificate.

**TM:** Graduation certificate –GB degree, which means Graduate Bartender, and then they can use that degree and two dollars to get a ride on MUNI.

**JH:** I envision this as a mini Utopian Community with it’s own rules, and the rules are in place to lubricate the social interaction of those who attend. But maybe I’m reading too much into it. I’m sure I am. Do you see any theoretical background to this?

**TM:** I’m a romantic, and I wanted to create - back in the seventies - why I started the Museum of Conceptual Art, and why I founded *Vision* magazine that I was editor of, and why I formed a couple of music groups, was to try to create a scene for outsiders like myself. I didn’t go to the Art Institute. I wasn’t born here. I moved here after art school. This was a very closed community in the old days. If you didn’t go to the Art Institute, and your work didn’t have angst and it wasn’t expressionistic, you weren’t accepted. So I wanted to create a scene for outsiders like myself, and I became, in a way, the establishment, because now I’m an elder art statesman in San Francisco.

**JH:** I guess there’s a payoff after thirty-five years of service.

**TM:** I had this romantic idea of the artist scene of Paris in the Twenties, where artists and writers met. So, that was my intention – to create an artist scene originally, and then it became an artist club. That has precedent in New York with the Abstract Expressionists in the fifties at the Cedar Bar. They actually had a club where they met. I think it was in DeKooning’s studio. So that’s the precedent for what I’m doing – working in the tradition of the artist club.



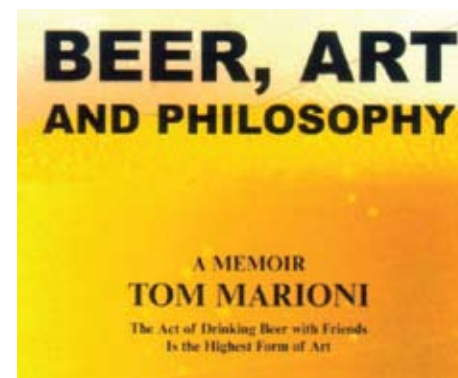
Tom Marioni, One Second Sculpture 1969.



Installation at SFMOMA 2009, (Free Beer) The Art of Participation.



Society of Independent Artists (SIA) 2008, in Toms Studio.



[tommarioni.com](http://tommarioni.com)

**The History of:  
The Act of Drinking Beer with Friends  
is the Highest Form of Art**

- 1970-1984. Tom Marioni opens the Museum of Conceptual Art (MOCA), San Francisco as an excuse for a party.
- 1970. Oakland Museum, CA. the first *The Act of Drinking Beer with Friends is the Highest Form of Art*.
- 1972. Demarco Gallery, Edinburgh, Scotland. Free beer and soccer on TV installation.
- 1973-74. Museum of Conceptual Art. Free beer and video every Wednesday.
- 1976-79. Café Society every Wednesday downstairs from MOCA at Breens Bar.
- 1978. *Now We'll Have a Party*. Performance festival, Vienna, Austria.
- 1979. Breen's closes and Wednesday's become Academy of MOCA, moved next door to Jerry and Johnny's.
- 1979. *Freibier* Installation, Secession Gallery, Vienna, Austria.
- 1979. *The Museum of Conceptual Art* at the San Francisco Museum of Modern Art.
- 1981-82. Artists Credit Cards are issued (aided by a NEA grant) to all artists, upon request, for free beer.
- 1882. *A Social Action*. Intersection Theater, San Francisco.
- 1989. October 17, 5:04 pm earthquake closes Jerry and Johnny's.
- 1990. An artists club is established in my studio, and becomes Café Wednesday.
- 1994. Artists Space, New York City.
- 1995. Café Wednesday moves to front of building.
- 1995. Free Beer in LAMOCA, *Reconsidering the Object of Art, 1965-1975*.
- 1998. *A Social Action 1978*. Austrian Museum of Applied Arts, Vienna, Austria.
- 1999. YI Gallery, Stockholm, Sweden.
- 1999. Café Wednesday becomes The Society of Independent Artists.
- 2000. *Work Ethic*. Baltimore Museum of Art.
- 2004. Yerba Buena Center for the Arts, San Francisco.
- 2005. *Lyon Biennale*, Lyon, France.
- 2006. Tom Marioni retrospective with free beer, Contemporary Arts Center, Cincinnati.
- 2008. *The Art of Participation*, San Francisco Museum of Modern Art.
- 2009. *Solice*, Austrian Cultural Forum, New York City.
- 2010. *Publics and Counterpublics*. CAAC, Seville, Spain.
- 2010. The Hammer Museum, Los Angeles.

# Griff Williams

Director and owner

Gallery 16 and Urban Digital Color

interview **Gregory Ito**



portrait A.McClintock

**Im sitting with Griff Williams in Gallery 16 on another rainy, cold day in San Francisco. Griff, can you talk about your background and your involvement with Gallery 16?**

Well, I am an artist and I came to San Francisco to go to the graduate program at SFAI, this was 1991. And upon getting out of the graduate program there, I decided to start an exhibition program and was really interested in the idea of connecting myself to the community of artists that were living in San Francisco. A lot of the things I was interested in showing, I didn't see being shown in other venues. So, right after I got out of graduate school, I launched Gallery 16 with a partner who started Urban Digital Color in 1993.

**What are the primary goals of Gallery 16?**

Well, I guess they've changed a bit over the years. For a long time I saw it as an extension of an artist's studio because we are involved in so many different activities related to artmaking. I think the fundamental tenet is the idea of giving artists the freedom to use our space, equipment and resources in the way that they want to--the idea of giving artists the freedom to experiment in the space. I've always bristled at the notion that we're strictly a commercial gallery or that we've operated in the service of the marketplace. We really don't. We're not advocating for the benefit of collectors, we're advocating for the authority of the artist. In some ways, I think we've always kind of operated in this kind of chasm between the alternative space and the commercial space; it's kind of a hybrid of these two things.

**Can you tell us about the relationship between Gallery 16 and Digital Urban Color?**

The Gallery and the Fine Art Press have always had a kind of symbiotic relationship. In the early days of our business, like every young alternative space, we found ourselves having a very difficult time making ends meet, strictly by virtue of what we were selling. So we wanted to have a revenue stream that would allow us to have more flexibility and take greater chances in terms of what we were showing. So the Press was really designed to function two ways: One was to be able to act as a resource for artists and photographers around the nation, and also to be able to provide a revenue stream to fund the exhibition program. I mean, it's ebbed and flowed over the years. In the early days, DUC was really critically important to the economic survival of Gallery 16, and nowadays, G16 makes more money than the Press does. So, it has supported itself in different ways over the course of its history.

**So it's the co-existent relationship between DUC and Gallery 16 that enables survival in the current art market today?**

Well, in the early days the printing and editions and publishing that we were doing made up the lion's share of the revenue that we were making. We always kind of thought of it as our version of listener sponsored radio. People that were hiring us to make editions were supporting the artists that we were inviting to present exhibitions at Gallery 16. We didn't advertise it that way necessarily, but we were spending the money that was generated through the printing press on the artists projects and installations that the gallery presented. Nowadays, because



we've been around for 16 years, the art market has grown up around us, the artists that we've shown over the years have increased in value, so, the gallery probably makes the lion's share of our revenue. But it is still important that the businesses function in tandem. Every artist that we invite to participate in the exhibition schedule is invited to publish an edition or a book or a multiple of some kind. So in that way, it's kind of like an artist residency.

**How has the fight surrounding federal funding for the National Endowment for the Arts shaped the model that became Gallery 16?**

Before I went to graduate school, I spent some time in Washington DC lobbying Congress on behalf of artists spaces--like Artist's Space in New York and Highways in Los Angeles. During this period, federal funding for the arts, particularly as it related to the National Endowment for the Arts, was dwindling rapidly, and under attack. This was absolutely true for the arts program for individual artists. So when I finished grad school and was thinking of ways to develop a self-sustaining exhibition space, the idea of creating a non-profit model made no sense to me whatsoever, partly because I felt like the pool of resources that arts organizations had at their disposal was diminishing. The religious right and the conservative Congress at the time wanted to eliminate the National Endowment for the Arts entirely. The NEA has always been a great leveraging device to raise private money. The amount of money that the Federal government spends on arts every year is a paltry sum, but it leverages a great deal of private money. When the leverage is gone, so goes some of the private interest in philanthropic endeavors. I did not want to become a full-time fundraiser, and I certainly thought that the notion of following this traditional non-profit model would make me a full-time fundraiser. I figured that the support of these projects would be better realized if I just funded it myself. So I think the culture wars, this period in the 90s where we were fighting over the value of supporting the visual arts as a country...I think that really helped set the tone for me deciding to go on a more entrepreneurial path with the business.

**You guys talk a lot about the development of technology and the growing relationship between technology and art. How does your programming present this?**

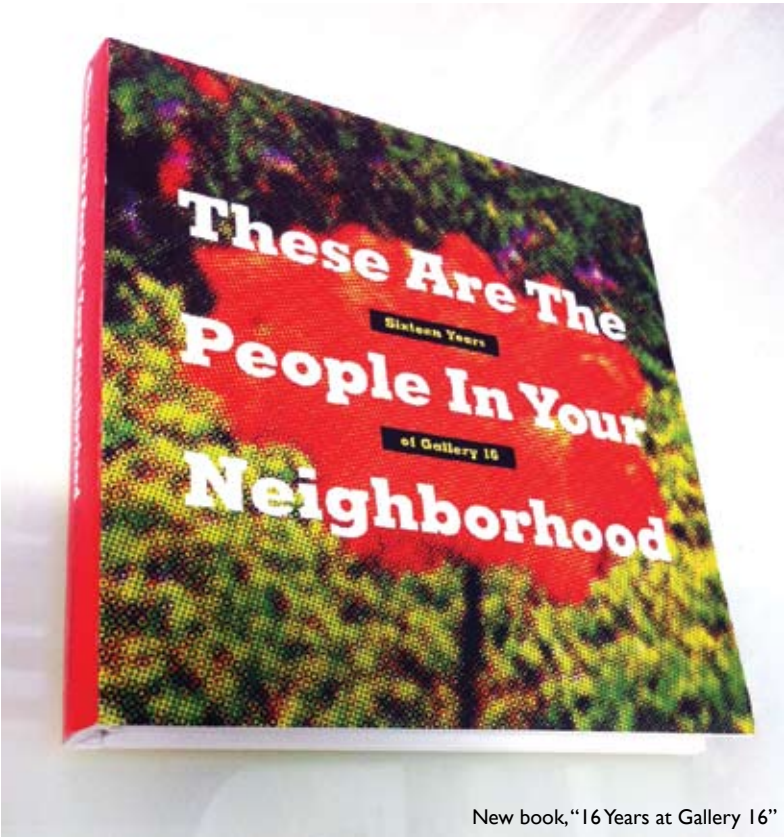
Well I think we talk about it because it was so fundamental to the way we started. Gallery 16 as an exhibition program hasn't ever been primarily invested in work that is made with technology. It has not been a curatorial focus or a specific interest of ours from the standpoint of the artwork that is made. But, rather, it afforded us all these opportunities to exist. In the early 90s when we started, we were amongst only three other places in the country that used the kind of printing technology that we had for artistic purposes. We used it to allow artists to experiment. I think we broke some ground from the standpoint of the kinds of things that were being made with technology at the time. Certainly some of the early shows that we were doing were seminal exhibitions with artists like Lynn Hershman and Rebecca Bollinger. Many of these artists have gone on to do really amazing things with technology as a function, in part, of their studio practice. But, for us, it was both a resource opportunity--a way for us to make money and be self-sustaining--and also to offer the technology to artists to create something new. So it was like the best of both worlds. We had this equipment, and we wanted to use it to produce artwork.

**Are you the primary curator of the space?**

Well, I own it, so yeah, I get to do what I want. But, I've been fortunate to have great staff over the years. Vanessa Blaikie and Troy Peters are totally involved with every aspect of the business. There is constant conversation about the kind of things that we are going to be exhibiting and publishing. It's a community effort around here, but, yes, ultimately the decisions are mine.

**Does Gallery 16 focus on solo shows or group shows?**

Solo shows, primarily. The space has always been run from the perspective of an artist. Right from the beginning, I knew I wanted to create a place that I would want to show in. It was important to me that artists understand our faith in them. That faith extends itself to the question of group shows versus solo shows. We've always felt that it was important to allow artists to do precisely what they want in the space, as a mechanism of support, as opposed to



New book, "16 Years at Gallery 16"

the group show mentality, which is more curatorial driven. I wouldn't say that we are totally anti-curatorial in principle, but we've definitely favored allowing artists to develop bodies of work under their own conditions. In that way, I think it's more supportive of the individual artist, rather than imposing our curatorial conditions upon them.

**Gallery 16 was started in the Mission?**

Potrero Hill. 1616 16th Street. That's where the name came from.

**Now you're in the SOMA South Beach Area. Can you talk about this transition? The difference in communities, and the progression or digression of the artists community in these areas.**

The whole notion of the "arts community" is a funny one. The community of artists is one thing, and that was initially the community I was interested in connecting with. As an artist myself, I wanted to know the other artists that were working here, and have interesting dialogues about what people were up to. But the buying public, the viewing public, that's a very different thing. The people who are going to come to Michelle Grabner's show are not necessarily going to come to Lowell Darlings. We have a show of photographs, and people who collect sculpture don't go to see photography. There isn't one art community. People talk about it like there is, but there isn't. There are a lot of different little communities. We used to be on Potrero Hill with a third floor walk up, squirreled away--you couldn't see us from the street. You really had to know that we were there to even be aware of our existence. It was really a destination, there wasn't much around. CCA hadn't opened their campus up yet, the Center for the Book hadn't opened. Now, we've moved to this corridor between the ballpark and SFMOMA, we're on street level, and very visible. It's fundamentally about more visibility and providing more attention to the artist that we're working with, which was kind of the point all the way through.

**Can you discuss on your thoughts in regards to the city of San Francisco in comparison to cities like Los Angeles and New York?**

In terms of the quality of artwork that's produced, and the artists that live and work in those communities, it's not radically different. There are certainly conceptual differences between the objects that are made in LA, New York and San Francisco. But I think that artists that live in this city make a distinct decision to be here because of the obvious benefits of living in a place like San Francisco. Clearly different from the urban sprawl of Los Angeles, and the density of New York, and the careerism that accentuates both of those places. San Francisco





Margaret Kilgallen, 1997.

is a different kind of community in that way. It's never supported the arts in terms of the marketplace in the same way that places like LA and NY do. But I think it gives artists much more freedom to explore here. It allows for the opportunity to create a life in the arts as opposed to a career in the arts.

#### **When did Gallery 16 start publishing?**

We started publishing just a couple of months after the businesses opened.

#### **What was Gallery 16's first published book?**

Well we always invited artists to create something while they were exhibiting with Gallery 16. So again, it was just a way of experimenting and learning about the technology and the methods of printmaking forms that we were investigating at the time. Every artist that we invite has the opportunity to create something different. So we had to figure out a way to make those things--it was a big learning curve. In the early days, we were making really complicated hand-bound books, and limited editions. Special collections libraries and book collectors were collecting them. The prints, books and multiples we were making were expensive and complicated to produce. Our publishing now is often a response to those early, really expensive and limited production runs. It was disarming to realize that we weren't even able to afford the things we were making. We found ourselves selling artwork to a community of people who could afford it. These people weren't our peers. So we started making books that were much cheaper to own and hopefully would spread the word a little more, in a more populist way. But, to answer your question, I think Ann Chamberlain's "Stain" was our first published book.

#### **So you publish books so that the artist's work can be more obtainable?**

That's one reason. It's definitely more true to the original concept of printmaking. The printing press was designed to communicate with as many people as possible, so our efforts now are more in that spirit for sure.



Stephen Hendee.

**"I think the fundamental tenet is the idea of giving artists the freedom to use our space, equipment and resources in the way that they want to--the idea of giving artists the freedom to experiment in the space."**



Charles Linder



Sonny Smith performs.





Rex Ray

**What are some of the benefits that come with printed material in contrast to the internet and the free forms we see on the web?**

Well, I'm not sure that we aren't watching something disappear before our eyes. The nature of the printed page seems to be really important to certain communities and utterly irrelevant to others. I've got a 15 year-old and he consumes every bit of information that he gets from the media online. He has a very different relationship to the printed book, or printed material in general. I may be simply embracing a kind of nostalgia. I mean, it's truly important to me; I understand that this discrete physical object has a beginning and an end, a tactility, a physicality that has been carefully designed. But, I don't know if it's important to the coming generations. Having said that, I don't think these ideas are mutually exclusive. I think both can and should exist in the world; they represent fundamentally different ways of experiencing information.

**Can you talk about the new book Gallery 16 is publishing?**

We are really excited to be publishing a book about the last 16 years of the gallery. It's called "These Are The People In Your Neighborhood." It's a look at the life of Gallery 16, and there are about 75 artists represented in the book. There are probably another forty artists that didn't get into the book because of space limitations, which is a shame because I would have loved to include them all. There are essays by Maria Porges, Glen Helfand and Mark Van Proyen. I think it is an interesting story of how we've merged these businesses and created a new model for art support. But it's also a rich history of the Bay Area's artist community. There are some amazing artists that we have had the opportunity to work with over the years. And we felt like it was really important, at this point in our history, to look back and honor the artists that we have had had the pleasure to work with.

**Are there any shows that we can look forward to at Gallery 16?**

In January and February we will be presenting recent editions we've produced with Shaun O'Dell, Amy Ellingson, Stefan Kirkeby and Inez Storer. We are going to follow that up with a show of new work by Deborah Oropallo. In May we will present a show with Tucker Nichols, a local superstar. He's becoming a real fan favorite in San Francisco. Throughout the year, we have exhibitions that sprinkle new artists like Jared Sprecher that we're showing for the first time, with artists we have worked with for many years like Rex Ray in September.

**Any shout outs or special thanks?**

I have so many, I wouldn't know where to start. I owe a huge debt to everyone who has made it possible for us to continue. We've made it through some really turbulent times with the support of so many people in this community. San Francisco is an amazing town that way. I don't think we could have made this particular business model work in any other city in the country.



15 year anniversary show, installation view.



Michelle Grabner and Brad Killam.





# Park Life

Owners

Jamie Alexander

and

Derek Song



The back room at Park Life.

Interview **Gregory Ito**

photos **A. McClintock**

**Top:** Jeff Koon's is currently suing Park Life for selling these balloon dogs because of their likeness to his balloon dog sculpture. What a JERK!



**Jamie Alexander and Derek Song began a business venture, which evolved, and grew into a conglomerate of art known as Park Life. It is a space that caught my attention long ago, and is now a perfect candidate for this interview discussing their artistic obsessions. Park Life has become the diamond in the rough, in the cold and foggy Richmond District of San Francisco. The partnership between Jamie Alexander and Derek Song has made Park Life known for what it is today, presenting work from some of the most under-appreciated young emerging artists. The following interviews begin with Jamie Alexander, who is a current board member and chair of the Program Committee of the Headlands Center of the Arts, discussing Park Life's gallery and store as well as his supernatural abilities of collecting great artwork. The second part of this interview with Derek Song is about Park Life's Paper Museum Press, and the experiences of working with artists on publishing their books. Enjoy.**

## Jamie Alexander

### **When and how did Park Life begin?**

Park Life evolved from a desire to pursue some of the real interests I had...things I felt strongly about...contemporary art and the culture and community around it, specifically in the Bay Area. I'd reached a point after working for several years in water resource consulting and the internet where I wanted to do something more fulfilling. I'd always felt a strong connection to contemporary art since I was young through friends and organizations, and also through visiting museums, galleries, and reading about it...and buying work occasionally. But I had no real vision about making a living in that world. About 6 years ago I met Derek Song who shared a lot of similar interests with me, and we started discussing business ideas. He'd been managing a retail store and putting some art shows together...two things I knew little about. He also was interested in publishing books. Park Life sort of grew organically from there...and our aesthetic started taking shape and the retail, publishing and gallery really just took off. I think we both found something we felt passionate about and with the help of a lot of friends we have been gaining momentum ever since.

### **Park Life is in what some people consider a non-art district when compared to the Mission or the SOMA in San Francisco. How did you choose to make Clement and 3rd Streets your home for business?**

We spent months considering neighborhoods all over San Francisco...the Mission, Hayes Valley, Fillmore, Soma, etc. The first, obvious choice would have been the Mission... it's widely considered the center of the arts community in the Bay Area and home to a very strong aesthetic and it's where I live. We ultimately decided that we wanted to take a little risk and try something different. We also wanted to create a destination space...making the idea of a highly trafficked location a little irrelevant. We also wanted to find an area where we actually liked the idea of spending a lot of time. The Inner Richmond was Derek's idea and at first I was a bit skeptical. But I quickly realized there was potential, and that there were special qualities of the neighborhood that I didn't see in other places. It really freed us up to create something new and not rely on any other established ideas. The Inner Richmond really is a diverse and special area and I think commercially it has a lot of potential. Now I can't imagine Park Life being anywhere else.

### **What other kinds of spaces and projects can people find in the Richmond District?**

Other than FrankenMart, who was in the Inner Richmond before us, I'm not familiar with any arts orgs or projects near us. The area is mostly known for the great food, asian markets, bars, and Green Apple Books.

### **Park Life has made a great name for itself due to it's programming, primarily showing emerging artists. Can you explain your ideas behind the choices made in the work that is shown in the gallery space? How do you feel these choices differ from ones taken by other spaces in the Bay Area?**

The Gallery has really been a work in progress since we started in 2006. We basically show work we like by people we respect. We didn't set out with any big plan. We don't represent artists...which I think frees us up to work with some established artists who we are close with...people like Andrew Schoultz, Chris Ballantyne, Thomas Campbell, etc...artists who have select representation. As far as an aesthetic, I guess we have one, but I don't feel tied to it and like the idea of branching out. We just show art and artists we feel a connection to. Something that separates us from traditional gallery spaces is the fact that we don't have to rely on art sales to pay the bills...the retail store covers that so we're more free to experiment in the gallery... i.e. show more emerging artists that don't have established markets.



### **When choosing the items you have for sale in Park Life store, does the curatorial duties of the various items in the store differ from the artwork shown in the gallery?**

There is definitely a link between the products in the store and the artwork we show. Maybe not with everything but overall. We look at the store products as sort of entry level products to the higher priced art and editions. We try to stock the store with unique things that are new and not widely available...it's a lot of work but it keeps us moving forward. And we spend as much if not more time working with artists to create limited edition objects...tees, prints, etc...as we do curating the gallery shows. Selecting the items in the store is a personal thing for me...it's stuff I'd buy and basically my personal aesthetic.

### **Park Life has invited a number of people to curate shows. When did you begin to share the curatorial duties at Park Life? What kinds of experiences have you had working with other curators like yourself?**

I started to let other people I knew curate in 2008...Rich Jacobs, Serena-Mitnik Miller, Dave Kasperzak, Andrew Schoultz...they were some of the first curators in the gallery. I think that idea was me trying to let others help and bring fresh ideas. In the coming year I'm excited about having shows curated by Jessica Brier, Joey Piziali and Vanessa Blaikie, and Austin MacManus.

### **Has Park Life participated in any art fairs? If so what are some of your experiences with them? Do you feel the general public should visit such fairs?**

We participated in the NY Art Book Fair hosted by Printed Matter at PSI in NY in November. That was a really great experience that was a lot of work but completely worth it. I hope to do it again next year. We got a lot of positive feedback and exposure from it. As far as attending art fairs in general, I'm not a big fan...they are a bit overwhelming. But for professional galleries they are essential to sales and courting collectors.

### **Like every other gallery space in today's struggling art market, it is difficult to keep a gallery open for business. How do you feel people can help strengthen the art economy today?**

Running a profitable art gallery is not something that's easy. Especially now and in San Francisco. I have a huge amount of respect for all the independent galleries in town. It's a grind. For us, the retail store pays the bills and allows us to experiment with the gallery. We're lucky enough to sell our share of art and that's great, especially for the artists, but the store is where we make our living. We've really started to step up the production of our own products: artist-designed tees, prints, objects, books, etc. That's a lot of fun and it keeps us busy, and we've found that there is a big market for the stuff we do.

### **This is a question asked by many, and I would like to do the same. What are your thoughts on the artistic community of San Francisco when compared to cities like New York and Los Angeles? Do you feel SF is in anyway a major influence to artists in these cities? And do you think SF will ever be**

**in the spotlight again after riding the wave created by the Mission School movement years ago?**

The Bay Area has always had a very strong arts community...great art schools, teachers, administrators, galleries, curators, non-profits, etc. Where I see deficiencies when compared to LA and NY is in the collector base and maybe the arts coverage. There just isn't the same level of support. Maybe it's a numbers game...LA and NY have relatively large populations but SF is a pretty well-heeled population and you don't see people spending a lot of money on emerging and contemporary art. There is a dedicated and passionate collector base here, but it's not very big. I feel it's growing though. The Bay Area print media is also a bit underwhelming. I think what you guys have started with SFAQ is really great and needed. As far as SF influencing the overall art world, yes, I think definitely so. The Bay Area has always been at the forefront of the arts in America...50s Abstract Expressionist Painters, the Beats, 60s Psych Rock, the Mission School, I'm sure there's another important movement happening right now too. And my feeling about the so-called Mission School of painters that formed in SF during the 90s is that they (Johanson, Kilgallen, McGee and others) literally influenced a generation of artists all over the world and it will be documented as an important part of art history in the years to come.

**What do you feel is the current state of art in San Francisco? We have seen many galleries leave SF like Jack Hanley, and many have closed their doors forever. Is SF a progressive artistic community? Does the work produced by artists in SF stand up to others in the international arena?**

Jack Hanley was an important part of the Bay Area art scene for a long time and will be missed, but I think that SF is the kind of community that keeps moving ahead and will quickly fill that void if it has not already. There are so many smart and interesting artists working throughout the Bay Area today that defy being categorized and put in a scene. I think that when anyone tries to sum up a city's art scene based on a couple of artists or a style it is a disservice to the greater art community. It can be marginalizing. Some of the most influential artists working today, internationally and otherwise, are from or have spent time in the Bay Area. So, yes, it stands up. We do tend to lose artists to NY and LA quite a bit, but I think that's more of a market driven variable. There was a really good discussion of this effect earlier this year on SFMOMA's blog started by Renny Pritikin I think.

**Other than showing work, I have been told that you have quite a collection. How did you begin collecting?**

I've been collecting art for a while and it's a bit of an obsession, but ever since I've had some disposable income I've been buying art. I'm pretty impulsive about it. The first substantial work (for me) I ever bought was probably about 12 years ago...a Barry McGee Bottle...he was the first artist whose work I really felt the need to possess.

**What kinds of artwork do you have? What artists speak to you?**

I'm a big Mission School fan of course. I really like the programs of SF galleries like Ratio 3, Silverman Gallery, Baer Ridgeway, Altman Siegel, Anthony Meier, Jancar Jones, Jack Hanley (rip), Ping Pong gallery, etc. SF has a lot of good galleries.

**What is your role as a collector, and has collecting influenced your curatorial duties at Park Life?**

As a collector I just buy what I like, though lately it's more of a "Do I have the room for that?" question. Space becomes an issue. As far as curating relating to my collecting, sure, I'd love to host a Jules De Balincourt show at Park Life, but I don't think that's going to happen soon. I do like to buy stuff from our gallery shows occasionally... if the artist approves.

**“But I quickly realized there was potential, and that there were special qualities of the neighborhood that I didn't see in other places. It really freed us up to create something new and not rely on any other established ideas.”**

**-Jamie Alexander**







## Derek Song

### **Tell us how Park Life's venture in publishing began.**

Even before there was a Park Life, our first project was a monograph for Andrew Schoultz. It was during the time when Jamie and I were getting the book together that the idea of Park Life first took shape. Since then we have published four titles under the imprint Paper Museum Press.

### **Are there any advantages to publishing books in comparison to the activities of hosting shows in a gallery or collecting work?**

We think the greatest advantage is the opportunity to personally work with artists that we couldn't show in the gallery. For example, we are working on a book with Chris Ballantyne. He is represented by Hostfelt gallery so we can't really work with Chris on a solo show but the book project allows us to collaborate. Publishing really gives us another option to work with artists who in other aspects we couldn't reach.

### **By publishing books of an artist's work, you are working together on something that will be in the public area. What is it like when collaborating with these artists on their books?**

Since all our publishing projects have been monographs, the creative experience has been totally based on each individual artist. Some have been very hands on and others have given us the reigns regarding design, etc. Ultimately, the goal is to have the end product be as close to the artist's vision as possible.

### **Most shows are up for a month and are never repeated, but a book is forever. What are the advantages to printed material? How does print influence the artistic community?**

Like you said, shows are temporal; some that are really strong do influence other artists, which is cool. But a book is tangible and lets the viewer experience the work over and over. Looking back at some of our books, it's neat how they act as markers for an artist's career. You can see what phase they were in and how their work has changed. Print has a huge effect on the artistic community. I'm not going to come off as an expert, but the zine movement that really took off in the 80s allowed anyone with a voice to get his message across. Also, if you visit most artist's studios or homes they have a substantial collection of art books and periodicals. I can't think of an artist that hasn't been influenced by something they have seen in print. Being a visual medium makes sense.

### **Do most of the books you publish feature one artist, or do you also make books that deal with a particular theme or movement?**

Currently we have only done monographs. A couple of years ago we were working on a collection of book covers for one of our favorite publishers but that project didn't come together. I do love monographs but I'm not opposed to branching out into other formats.

### **What upcoming books can we look forward to from Park Life?**

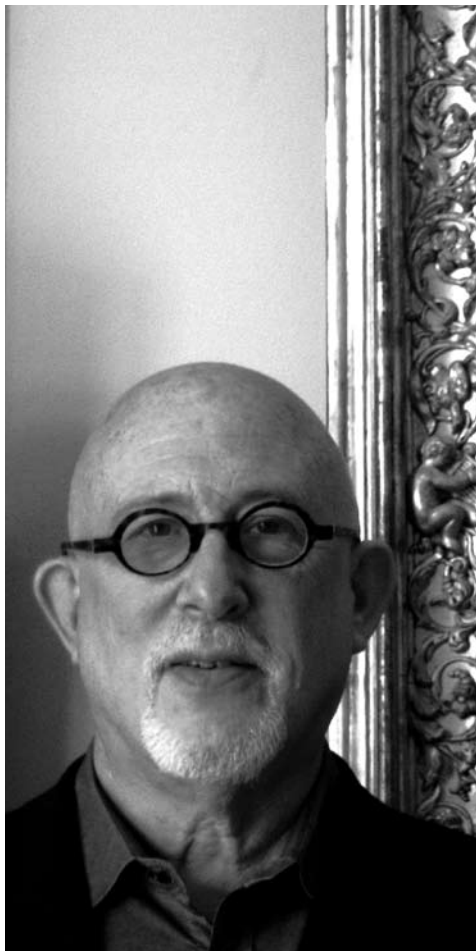
Our next project is with the artist Chris Ballantyne. We are super happy to be working with him as he is one of our favorites. Plus he is really nice so that always helps the process. We are just in the beginning stages, but look for the book to be released in late summer, early fall.

**“It was during the time when Jamie and I were getting the book together that the idea of Park Life first took shape. Since then we have published four titles under the imprint Paper Museum Press.”**

**-Derek Song**

# Collectors Corner

The San Francisco Arts Quarterly is please to present our Collectors Corner which will continue in future issues. In this section we aim to show the world of collecting and the individuals who fill their lives with art. The Collectors Corner will encompass a wide range of art enthusiasts, artists, gallerists, and historians who discuss their collections and the trill and importance of collecting art. We hope to inspire people to be around art and bring art home.



**Dr. Robert  
Harshorn  
Shimshak**



**Rimma  
Boshernitsan**



**Jessica  
Silverman**



**Charles  
Linder**



# Stark Guide Column

By Marianna Stark

thestarkguide(dot)com



Dr. Robert Harshorn Shimshak.

## Dr. Robert Harshorn Shimshak

Chair of the Collections Committee  
BAM / PFA

**Dr. Robert Harshorn Shimshak is a collector of contemporary art and 19th and 20th century photography, and he has served on several art boards, including the San Francisco Art Institute (1989 – 1993), New Langton Arts (1999-2004), and BAM/PFA (1993 – 1999 and again now as chair of the collections committee). He's also an accomplished art editor and writer. He's edited four books on art: three about his good friend photographer Bill Owens, and one about daguerreotypes. By day, Dr. Shimshak is a diagnostic radiologist and a specialist in nuclear medicine. He is chief of nuclear medicine at Alta Bates Hospital in Berkeley and co-director of the department of radiology and vice chief of staff at Sutter Solano Medical in Vallejo.**

### How did you first catch the collecting bug?

I'm a born collector. I started as a kid with postage stamps, coins, baseball cards, comics... My parents were history teachers, and although they didn't go to museums themselves, encouraged me to take an art history class while studying chemistry at college. I loved it, and for a time toyed with the idea changing majors.

### What kind of art did you start out collecting?

I started with historical photography. While in Boston for graduate school I would often visit the flea market for fun and came across an old daguerreotype. I studied the medium and became fascinated by it, and did everything I could to increase my knowledge. Eventually I developed such a strong collection that my holdings were featured in an exhibition at the Legion of Honor in 1986.

### How did you become so involved in the art world?

There used to be a gallery on 16th and Mission in San Francisco run by a guy named Alex Primeaux. Everyone interested in photography used to go there. At first I was going there

for daguerreotypes, but eventually I met collectors interested in contemporary photography, and photographers like Adams, Misrach, Owens, Bernhard, Guttman, Vessel, Callahan, Bullock, Dater and Brett Weston. I became a part of the community. Bill Owens even introduced me to my wife (I met them both on the same night at a SFMOMA event in 1979.) Young photographers introduced me to young artists working in the fine arts, and my interests expanded.

### How has your collection changed/evolved over the years?

It's taken many different turns. My interest in photography led me to photorealism, including the work of Robert Bechtle, Chuck Close and then to Ruscha. Ruscha's work led me to conceptual art. And there is also a thread in the collection related to portraiture that comes from my original interest in daguerreotypes.

### What galleries that have closed over the years do you miss most?

I used to go to Jack Hanley Gallery- I bought early pieces from many Mission School artists who got their start there, including Simon Evans, Chris Johansen, and Tauba Auerbach. Most of all I think I miss New Langton Arts (1975-2009). It was a wonderful institution, one of the oldest nonprofits dedicated to alternative art. I even curated three shows that exhibited there, "In Your Face" (1999), "STORY/LINE" (2004), and "Every Sound you can Imagine" (2009). That final show was an exhibition of musical scores that explained the connection between musical notation and visual art.

### How do you stay up-to-date on everything that's going on?

Whenever I meet new artists whose work I like I ask them who they think is doing good work. When I start hearing the same names over and over again from people involved in all aspects of the art world, I take notice. I buy and read a lot of art books, and I travel frequently to art fairs. I find the fairs most valuable for gathering information- checking in with friends and colleagues about what's new (I do buy but I don't like the "buy now" environment). I follow what the students are doing: I go to the MFA graduation shows and I meet with curatorial students to ask them what they think is interesting. And I pound the pavement visiting a lot of galleries and asking a lot of questions.

### What keeps you collecting?

The people. There is a strong social network of people who are passionate about art, and they are all very interesting! I travel all over and art appreciation creates an instant intimate connection among strangers. Knowing the artist is extremely important to me; sometimes a wonderful friendship develops.



Portrait ChocoStudio Photography

## When did you realize that you wanted to start building an art collection?

Building a collection is something I've always been excited about; I've been fervently passionate about art since studying art history and working with art on a daily basis as an art advisor. It wasn't until I started my own Art Advisory and worked with a few clients who had similar tastes to mine, however, that I realized that I wanted an art collection of my own, which led me to gradually begin to look for myself as well. My husband and I were spectators and admirers more so than collectors in the past few years, but we recently began the acquisition process in late 2009. We're pretty selective about what we collect and strategic about planning – in the year or so that we've been collecting we've acquired 5-6 pieces.

## What was your first piece that you acquired with the intention of starting a collection?

The first piece we acquired was mixed media—a Michael Meyers wood and paper wrapping. Meyers explores geometry, space, and the human process of questioning while playing with the notion of symmetry and completion in his work. The vellum material and ideas represented by Meyers really resonated with my husband, who studied architecture in college.

## What is your favorite piece in your collection?

My husband purchased this painting in New York City in the late 90s by a man named Todd—an abstract representation of a bicycle race. It's very simple, but really symbolizes the type of life my husband and I live. It's one of our favorite pieces.

## Why is it important to collect art and what words of advice do you have for someone looking to begin?

To blankly state that collecting art is important is very subjective. For some, collecting rocks, stamps, or old antiques give them the same feeling I get when I interact with meaningful and inspiring art – whatever medium it may be. What inspires me is understanding the voice of the artist, the personal meaning behind the work, and the dialogue it creates. For someone looking to begin building his or her collection, I say go with your gut and buy the pieces you have a connection with. If it's within your price range and you absolutely love the work and ideas behind the piece, then it will be a rewarding experience. Do a significant amount of research— know who the artist is, their body of work, and their ideas as an artist prior to



Todd, mid 90's.

buying. Build relationships with galleries that represent artists you like...oftentimes, galleries have a lot of interesting information about the artist and their work. In some cases, you may also consider referring to an art advisor, who can help you develop your taste, conduct research, and give you access to their network of existing relationships in the art world.

## In 100 years, where and how would you want to see your collection displayed?

As a young collector, it's hard to gauge how my collection will evolve in 30 years, let alone 100! Of course, as taste and times change, we will be switching pieces in and out. I support the arts and education, so I'd love pieces from my collection to be used for academic purposes. Ideally though, I would love to share the pieces I'm personally connected to with my children—I want them to appreciate and value art in their lives.

## Is there a dream piece or body of artist's work you wish you had right now?

I absolutely adore the photographs of Valead Beshty. His acclaimed series, "The Transparencies," is a favorite of mine. Beshty took photographs during his travels through Europe and the Middle East and then accidentally exposed them through the x-ray machines at the airport. The accident in turn became an exploration in travel and time, and quickly become one of his most characteristic techniques. Because this accident happened in a post 9/11 society, his work also speaks as sociopolitical commentary.

-A. McClintock

**“Do a significant amount of research, know who the artist is, their body of work, and their ideas as an artist prior to buying. Build relationships with galleries that represent artists you like...oftentimes, galleries have a lot of interesting information about the artist and their work.”**





Benjamin F. Perkins, installation view., courtesy of Silverman Gallery.



Ginger Wolfe-Suarez, installation view, 2010. Courtesy Silverman Gallery

## Why is collecting art important and why should more people do it?

Art collecting is really much more than acquiring things, it's really about developing a rich and dynamic relationship to culture—from being involved in an artist's practice and supporting their work, to building and supporting a local art community, connecting gallerists, artists, curators and museums, encouraging a whole, and bringing art to the public. The reach and impact can be incredibly far reaching, and this can all occur even from simply buying a student piece for fifty dollars. For me, these are the aspects that make collecting not only fulfilling but exhilarating. If you think about it, it's really a civic duty!

## What was the first big piece that you purchased with the intent of adding to your collection and what encouraging words would you say to someone who was getting ready to make the jump from the \$500 piece to the \$5,000 and up price range?

One of the first works I bought (that I still love) was a watercolor by a German artist, Lucie Stahl, at the LISTE art fair while I was working at the Frankfurter Kunstverein in 2005. I would say trust your instincts. Making that leap is all about finding that piece that makes it necessary. Finding something you want to live with, look at everyday and discover new things in, something that challenges your perceptions, that enriches your experience—in short something that is indispensable. It may sound strange to think of a piece of art in these terms, but it's like any other pleasure. When you find that piece—do your research, gather as much information about the artist as you can, but ultimately, commit yourself to that piece because you love it.

## Please talk a little about the collecting background that you come from and if there is a connection with the mediums and topics you are interested in with the Fluxus and Dada movements.

I definitely grew up with an appreciation of things like Fluxus, and on some level it has affected and shaped the types of things I am drawn to. I have a weakness for ephemera, unorthodox materials, performance—in short a lot of the things that challenge the classic definition of art and the art object. This is one of the reasons I was initially so invested in independent publications and artists projects, which are so crucial to enriching an artist's practice, but also provide another mode for disseminating art. They're very democratic. On a larger level, I think my exposure to movements like Fluxus has made me invested in pursuing and supporting practices that challenge the status quo, that redefine our parameters. For me that's the best and most exciting function of art, and it can manifest itself in so many ways.

## What are your thoughts on how the Barnes collection has been handled since Dr. Albert Barnes passing, and what do you feel is the best way for large private collections to enter into the public realm?

The Barnes Collection is a difficult question. On one side, it's clearly a public treasure, and on the other it is also a private estate. So there are many factors and logistics that have less to do with art, and more with the laws and conditions placed upon an estate. I think a better example might be the Fischer Collection and SFMOMA. In that case, the transition between private and public came from a decades long relationship that was built on mutual respect and trust. Now SFMOMA has the privilege of exhibiting that astounding collection, and the Fischer's have the privilege of being housed in such a world-class institution. When the arrangement is so symbiotic, it becomes an incredible benefit for the entire public and community.

**“Art collecting is really much more than acquiring things, it's really about developing a rich and dynamic relationship to culture...”**

## How did your time at CCA's graduate curatorial practice program shape your vision for the programming you are currently showing at your gallery?

My tenure at CCA played a very important role. My approach to dealing art has always been through a curatorial perspective. This has been integral to my project as a gallerist, even when I first converted my artist studio into an exhibition place while still a student. Then, I was more interested in mounting engaging shows and full environments, than just selling drawings. This is something that carried over and Silverman Gallery's first incarnation in the Dogpatch was all about these types of collaborations, enlisting artists, curators and other figures to create dynamic and innovative exhibitions; these put younger work in dialogue with other artists, built connections, challenged expectations. Even though I am now a commercial gallerist, this is something that continues to be integral to what I do. And this is something that I try to instill in all of my artists—it's not just about showing works, but creating an entire experience through your artwork.

## What do you feel is missing from the contemporary art scene in SF that would attract more collectors or put it up on more of an international playing field like you have been able to take your gallery to?

I would not say that anything is missing from the contemporary art scene in SF. We have an amazing pool of artists, world class art schools, amazing institutions, and amazing curators who are interested in emerging work and work by local artists, and are really supporting that. There are also many collectors and individuals who are fueling that entire network, and it's amazing to be a part of it. I would simply say that we are a young scene and so we are growing. So what we need is simply encouragement and support across the board, and this can be as simple as just doing some research and checking out some shows on Saturday afternoon. Little gestures like that make a difference, and it is encouraging to know that what you're doing is getting noticed.

## If you were on a deserted island with a properly lit temperature controlled gallery space, what four artists/ pieces would you want to spend a long time with?

If I were on an island and had a gallery I think I would need some interactive pieces for entertainment and artwork with food involved to keep me fed. A few pieces that come to mind are: Julian Hoeber's "Demon Hill," a new work currently installed at the Hammer Museum; a Felix Gonzalez-Torre's "Candy Spills" sculpture; Martha Rosler's "Martha Rosler's Library" and a piece by Rirkrit Tiravanija.

-A. McClintock



Hadrien Dussoix



Self Portrait "me and my pig", Charles Linder.



Nijinsky in drag by John Singer Sargent.



Benjamin F. Perkins

## How has running two galleries over the last 15 years shaped your view of collecting art?

It gave me the experience of getting to know my colleagues' work firsthand and to see where it's coming from. In that regard, my collection mirrors the relationships that I've had with other artists and dealers over that time period. I can walk into a studio or gallery and within five minutes I will know exactly what I want, or whether I want to leave immediately.

## What was the first serious piece that you purchased for your collection and how did it make you feel?

It was a painting by Benjamin F. Perkins that I picked up on a visit to his compound in Fayette, Alabama when I was 22. It's still one of my favorite works and now I own 10 other works by this artist.

## What is your favorite piece in your collection right now?

A new painting I just got in Munich by the Swiss artist, Hadrien Dussoix. Here's a picture of me looking at it.

## You recently had some work stolen. What would you do to the person if you knew who they were?

Luckily, I am not a person who is defined by my possessions, or this one would have really hurt. However, losing the two Barry McGee artworks definitely inspired anonymous rage in me towards the unknown thief. If I ever caught the asshole, I would anesthetize him and then have a tattoo artist replicate the stolen imagery on their forehead.

## How does being an artist affect your judgment and taste when purchasing art?

It has made me very mercurial, flighty and prone to impulsive purchases. However, I've never regretted purchasing a single work of art.

## How often do you go hunting and do you collect animal heads like you collect art work?

Lately, it seems like wild boar hunting is taking over any semblance of a professional life. Yes, I collect boar skulls with a particular eye on the length and curvature of the tusks. I have been making a new series of sculpture by fashioning their ivory into circular forms.

## What is the Bohemian Club/Grove art collection like?

The collection is very dated and real art stopped happening there in the 30s with the onslaught of Modernism. When you step into the Cartoon Room, you effectively enter a time-space continuum where art was once a gentlemanly activity engaged in by the glitterati of society who apparently had a penchant for plein air painting. The best piece in the collection is a drawing of Nijinsky in drag by John Singer Sargent. To appreciate the Club, you need a firm sense of your own opinions about art and enough of an appreciation for history that you don't mind dust. You also need to be able to drink a lot.

-A. McClintock



SILVERMAN

SILVERMAN GALLERY  
804 SUTTER STREET  
SAN FRANCISCO CA 94109  
415 255 9508  
INFO@SILVERMAN-GALLERY.COM  
SILVERMAN-GALLERY.COM

LUKE BUTLER

TAMMY RAE CARLAND

SHANNON FINLEY

DESIREE HOLMAN

MATT LIPPS

CHRISTINA MCPHEE

LUCAS MICHAEL

JOB PISTON

YUVAL PUDIK

CONRAD RUIZ

SUSANNE M WINTERLING

GINGER WOLFE-SUAREZ



Kenneth Rainin  
FOUNDATION



*The San Francisco Arts Quarterly*  
A Free Publication Dedicated to the Artistic Community

**SUPPORT YOUR LOCAL  
ARTS PUBLICATION!**

email: [info@sfaqonline.com](mailto:info@sfaqonline.com)  
web: [www.sfaqonline.com](http://www.sfaqonline.com)

# The Recology

## Artist In Residence Program

with **Deborah Munk**

and artist in residents

**Ferris Plock & Suzanne Husky**



photos/ interview **Kid Yellow**

### **Can you give a brief overview of the program and what it's about?**

The Artist in Residence program at Recology San Francisco is a one of a kind program for Bay Area artists who are given 24-hour access to our facility (the dump), a stipend and studio space for four month intervals while they talk to tour groups about re-use. This is a great opportunity for the artists (and for us) because they are given the chance to develop their art practice and we have the opportunity to talk to visitors about resource conservation and recycling. We accept applications once a year in the summer for residencies that begin the following year. Right now we are scheduled through 2011. At the beginning of each residency, artists are given a shopping cart and access to a well-equipped studio; they basically have free reign to scavenge and work on their proposal for the entirety of the four-month time period. They gather materials in the Public Disposal and Recycling Area, which is where the public can drop off materials for a fee. After they fill up their shopping cart, they weigh what they've collected (so we can keep track of how much they are diverting from the waste stream), then they roll their shopping cart back to the studio. Usually, two artists share the studio and work towards an end of residency exhibition. The actual time they have to work is closer to three months-- there is a two to three week acclimation period in the beginning, and then towards the end, it takes us two weeks to prepare for the art exhibition. The first two weeks can be exhausting both mentally and physically. Pushing a shopping cart around is physically challenging and coming face to face with the amount of materials that get thrown away on a daily basis is overwhelming and shocking. It also takes a while for the artists to learn how to safely maneuver in the midst of forklifts and front loaders and the unfamiliar sounds, noises and strange smells can be disorienting. Our exhibitions are on a Friday night and Saturday afternoon, which is different from a gallery exhibition where the work is usually up for a longer period of time. Our work space doubles as a gallery which makes it a challenge to let the artists work unencumbered while reminding them to keep paint off the floor so it looks clean for their exhibition. The shows are very popular, very well attended and we sometimes have bands and a barbeque, weather permitting. As we all know, it is very expensive to be a working artist in the Bay Area. Hopefully, this residency allows for a short reprieve and gives artists time to concentrate on their work. Over 100 artists, both student and professional, have been in residence since our program started; many of them return years after their residency to scavenge for special projects and we continue to show their work at off-site

exhibitions. As part of the residency agreement, we keep three pieces from each artist and exhibit the work in a variety of off-site locations including galleries, store fronts, offices and government buildings. This helps us promote our mission and the artists. We also have a three-acre sculpture garden that houses over 25 sculptures made by former AIR artists. Jo Hanson, our founder, was an early environmental artist and worked with local kids on street sweeping campaigns in San Francisco in the 1980s. Her sweeping campaign was well received with city officials who held an exhibition at City Hall and later invited her to our facility to see where her sweepings eventually ended up. She was surprised by the amount of useful materials that were thrown away, so she pitched the idea of an art program to our upper management. She was also influenced by what Mierle Ukeles was doing in New York. The timing was perfect because it coincided with San Francisco's implementation of curbside recycling and we are lucky to have a very progressive management team who has supported the program since it was implemented in 1990.

### **Can you tell me about your background in the arts community and how you got involved with this program?**

I was in graduate school at SFSU in the Department of Education and I kind of stumbled into the Art Department and took a class by Mark Johnson called Exhibition and Design. I loved the class; I enjoyed installing, curating, and working closely with artists and I immediately knew this is what I wanted to do. I took a lot of art history classes as an undergrad in Humanities, but the additional hands-on component was very attractive to me. Mark introduced me to curator and writer Diana Fuller and I helped her on a publication titled "Parallels and Intersections, Women Artists in California" which was one of my first major projects working in the arts. And then ironically, I ran into one of my former Ed Tech instructors, Paul Fresina, who had just been hired as director of the Artist in Residence Program at Recology, then Norcal Waste Systems. I was so intrigued by what he was doing and I really wanted to work with him so I asked him if he needed help and he graciously said yes. I often think about that day and how close I came to walking away without saying anything and how different my life would be. I started as a temp the next week; that was eleven years ago. Paul was a wonderful director and an important mentor of mine for many years. I became the director in 2007



and it is very exciting and there is always so much to do. No two days are ever the same; actually, no two hours are the same. I work with very disparate groups of people ranging from school kids, to the guys who work out on the line, from the folks at corporate to the artists working in the studio. We are constantly involved in so many projects and there is never a dull moment.

**How is the artist in residence program funded?**

The program is funded through the San Francisco refuse rates. Recology is the parent company of all of the collecting, disposal and recycling companies in San Francisco (Recology Sunset Scavenger, Recology Golden Gate and Recology San Francisco). Recology San Francisco operates the transfer station, recycling and sorting operations and supporting services, the Tour Program and the Artist in Residence Program. We are a private employee-owned company and we work closely with the San Francisco Department of the Environment with a goal of reaching zero waste. Our programs support that goal.

**San Francisco seems to be ahead of the curve in terms of waste reduction in America. Would you say that this program facilitates other cities to get on board, or have you noticed any similar programs anywhere else?**

San Francisco is ahead of the curve when it comes to recycling and composting. Our landfill diversion rate is 77%, one of the highest in the country, and we attribute this not only to local policies but also to our progressive programs like the compost and recycling programs and the education and art programs. I've received numerous inquiries from individuals and organizations who would like to implement programs like ours but they often hit roadblocks, usually financial. We're a private company, so we can choose which programs are important to fund and what we want to support. Resource conservation and protecting the environment are an essential component of our core values so supporting these programs makes sense. As far as I know, we are the only established residency program at a resource recovery company in the U.S. We are in the process of implementing a similar program in Portland, Oregon and are very excited to get it going.

**The starting point for all of the work being created here is trash or found materials. If there is a general aesthetic produced, where would you say it fits into the fine art community?**

There isn't a general aesthetic here, it's so varied, but much of what is created does fit in the fine art community, especially since more and more galleries are supporting artists who use repurposed materials. Initially, most of the work that came out of the AIR program was sculptural and easily identifiable as "recycled art". Now we support artists who work in a wide range of mediums including photography, video, and installation and it isn't as easy to point to the work and say "that was made from found materials". I want the work to transcend expectations. Artists have been incorporating found materials in their work for a very long time, so what we are doing here isn't entirely new. At our last exhibition with artists Zach Scholz and Val Britton I overheard several comments from visitors who said things like: "Oh my, this could be shown in a downtown gallery". We've been around for a long time and we can't limit the type of work we support to one medium and be considered a viable and respected arts organization. I want to continue to grow the program and stay current while respecting our roots.

**What are some of the most common materials visiting artists tend to use, or are there any that stick out in particular?**

Styrofoam has been a big hit; Dio Mendoza built a Styrofoam tree and then Andy Junge created the Styrofoam Hummer, which is life size and to scale to an actual Hummer. Another material that comes in quite often is wood. Mike Farruggia built office furniture for our corporate headquarters out of reclaimed wood. You would never know it, the pieces are so beautiful. We also salvage tons (literally) of metal, and more paint than we can give away. Many of our artists, including Sirron Norris and our current artist Ferris Plock, found more colors and types of paint than they ever expected to find. Another common item that artists use is lathe, I guess because it also comes in so often. Our other current artist Suzanne Husky is using it to build a porcupine Sleeper Cell on wheels. You have to see it to get how cool it is. And former artist Barbara Holmes used lathe in her geometric wall pieces.

**Does the work being created here ever transcend its context? In other words, would you call the work being created here called Eco-Art?**

I don't think the work is Eco-Art by default just because someone is working with found materials. I think intention is as important as the types of materials an artist uses in his or her practice. Often artists use found materials because they can't afford anything else but they wouldn't consider themselves an environmentalist or an eco-artist. We don't require applicants to work with recycled materials because once they get here, they will. Everything is transformed here..made into something new and hopefully the viewer gains a new perspective on an otherwise familiar object. We hope to change assumptions about what art made out of recycled materials is supposed to look like. I don't necessarily want the work to look like what it's made out of--I hope the work transcends the materials. If someone visits us and says "I can't believe someone made that at the dump", that's great, and if you can tell it is made from a particular material, that's great too. For instance, this piece from The Borroco Series by Ellen Babcock looks like marble and rocks, but it's made out of Styrofoam and paint, and it's shocking when you touch it and expect one thing and find another.

**Bad habits involving consumption and waste might be attributed to a lack of education from an early age. Can you talk about how this program works with children?**

We work closely with the Department of the Environment, and they schedule field trips for San Francisco schools. Each year, they send 45 third to sixth grade classes our way. Most schools in San Francisco have an environmental component in their curriculum and recycling is an important part of their daily activities. It's part of their reduce-reuse-recycle mantra they hear a lot. Their visit reinforces what they are learning in school and hopefully, the kids go home and convince their parents to recycle. We provide another 20 or 30 tours for high school and college students and an additional 100 tours every year for community and public groups; over 5000 people visit the facility annually.



**James Sellier, Sharon Spain, Micah Gibson, and Deborah Munk - Recology staff.**

**Do you feel the artists in residence feel compelled to create work that has something to do with environmental issues?**

In the past, we required potential applicants to have some sort of experience working with found materials, or at the very least, to have an understanding of basic environmental challenges. Now, we accept applications from artists who might not necessarily have prior "re-use" experience. Artists might arrive not knowing very much about recycling, but when they leave, they are well informed and the experience can be the impetus for profound change in their work. David Hevel, for example, purchased all of his art supplies and materials before his residency, but after seeing these very same materials in the PDRA, he had a dramatic shift in perspective. He was depressed for the first few weeks and then he had a breakthrough and he promised never to shop again for materials, although, I think he has had a few slips.

**A common criticism of art practices is it has little practical worth. Do you think this program helps changes this type of thinking?**

Oh, for sure. A lot of people wonder if art is important especially in these tough economic times. Art programs are the first to be cut. But I believe art is an essential part of being human. It is how we express ourselves and how many of us learn. And for Recology, it really is quite a practical way to teach people the importance of recycling. This is especially true for the kids because when they talk to an artist who is making something really cool out of garbage, they get it and it stays with them in ways other techniques might not. So yes, art does have practical purpose because while we are diverting materials from the landfill, at the same time we are creating a teaching tool for kids and adults and reaching them in a non-literal, non-didactic manner.

**What are your thoughts about greenwashing and corporations using “going green” as a method to sell products but not necessarily employing those practices themselves?**

It is very popular to "be green" right now and many companies are taking advantage of this and using greenwashing to basically get people to buy more stuff they don't need. The flip side is that more and more people are paying attention; that's the only reason the companies are changing their image, so hopefully, this will effect real and genuine change in the future. I was shopping recently and saw a reusable bag that read "I'm recycling what are you doing?" The bag itself had a natural looking design, it was a pretty green and blue and on the inside there



was this beautiful picture of a tree, but the bag was made out of virgin plastic, the marketing was genius but there was nothing “green” about the bag. The company is selling the idea of being green, but they aren’t recycling anything. One of our classroom topics is plastic and we encourage kids to use less of it whenever possible. Plastic has many important uses but it has become ubiquitous; we use it for everything. It is a very durable material, and it should be used sparingly especially when it comes to single use items. When I went to see the movie Wall-E, which is all about garbage, the theatres were giving away these little plastic one-time-use toys that lasted for a day before breaking. Perfect example of the gap between the message and the reality of what we should be doing. However, it’s exciting right now because I think a lot of people are trying to do the right thing and make better choices.

**Although Recology focuses on educating the public about recycling and composting, the source of excessive waste produced is a direct result of a consumer based society. Does the task ever feel sisyphian?**

Yes, it does. The only way I can overcome this sense of helplessness is to think about it at the local level, one student at a time, one class at a time, one city at a time, or one less plastic bottle at a time. Because if I look at the big picture, it’s too overwhelming. Just think about what is happening in the Pacific Gyre with the so called Pacific Garbage Patch and all of that plastic debris floating in the middle of our oceans. Now they are finding plastic particles two miles below the surface, and the debris is spread out two times the size of Texas! Who is going to clean it up? And even more challenging, how? The local albatross are eating the plastic particles and their bellies are full of it, and the fish are eating the plastic, and we eat the fish. I sometimes feel like we are pushing a boulder up a hill with a toothpick. We have a lot of problems--water shortages, fossil fuel shortages, food shortages, the list goes on. If I concentrate on this then I’ll feel hopeless. But when we plant a vegetable garden in the back of our studio using our compost and recycled wood and someone from a visiting school does the same thing--then I have hope, and that’s what keeps me going. Some might say this is blind optimism on my part, but we are doing our part to make our community a better place to live.



Ferris Plock and Suzanne Husky at the Recology studios, 2010

### **Any last words?**

I would like to acknowledge Recology’s upper management, my boss and all the other Recology employees who support and promote the program; Also all of the incredible artists, and my co-workers, Micah Gibson, Sharon Spain, Amelia Lang, James Sellier, Jessica Connolly, Jim Growden and Kate Clements; they all work so hard to keep the program running. Together, we accomplish quite a bit; we educate kids and adults, we support the artists, we manage a large art collection, we throw great art shows and we even grow vegetables. I’m very fortunate to work with so many exceptional and talented people. Oh, and our next show with Ferris Plock and Suzanne Husky is going to be very exciting. Visit us on Jan 21 and Jan 22.

**“A lot of people wonder if art is important especially in these tough economic times. Art programs are the first to be cut. But I believe art is an essential part of being human. It is how we express ourselves and how many of us learn. And for Recology, it really is quite a practical way to teach people the importance of recycling.”**

**-Deborah Munk**

## **Ferris Plock**

### **Can you give a brief description about yourself and your art work?**

I am an artist living and working in San Francisco. I have been painting for about 10 years. I collaborate often with my wife, Kelly Tunstall, on all sorts of different projects.

### **What initially got you interested in the residency program at the dump?**

I had been curious about the residency program for a long time before I had applied for it. A few of my friends had completed the residency at the dump and had really enjoyed it. Also, free paint? Free wood and canvas? I have found some very expensive paints and other materials while working at Recology (the dump).

### **What were some of the challenges you faced when you first started creating work at the dump?**

Umm... I collect my art materials in a room with two or three gigantic bulldozers cruising around and picking up equally gigantic piles of discarded materials...

So there’s that as a challenge. There are people blindly throwing full window panes out the back of their trucks, rusty nails, and a million other things to look out for while you are collecting materials for your art show... You definitely have to be on your toes. The first time I walked into Recology’s public disposal facility I had a hard time concentrating on what things I wanted to collect. There is one of everything in that space. There are way too many things for the brain to register and process when there are items stacked from floor to ceiling. No real challenges though... I mean... It is always a challenge for me to work in a new space, with new people. It’s also a roll of the dice with some of the materials... some of the stuff I have picked up has been taken to the dump for a good reason...

### **Has working with found materials always been apart of your process? If not, how would you say the access to the materials has influenced your process?**

It was a huge part of my process when I first moved to the city. Western Addition used to be a gold mine for free materials (people dumping their extra crap out on the street). I still like the idea of being able to pick up something that somebody else thought was trash and convert it into art.

### **Do you think you will continue to use discarded/found materials in the future?**

Heck yes... That is one of the best parts of doing this residency! I get to come back and grab materials for other shows for the rest of my life!

### **What are some of the most interesting things you’ve seen discarded?**

It’s more about the amount of stuff... A huge truck emptied its entire load the other day and it ended up being all food that was one day over its expiration date. Thank God there are no hungry people out there who might want the food... I mean piles upon piles of cheese, bread, pies, cakes, etc... It was insane. So much needless waste.

### **Any last words or thank you’s?**

I want everybody I know to apply to this program. It is incredible that San Francisco has a paid residency program and it needs more awesome artists and more exposure. Get well soon Micah (you faker).





Ferris Plock, 2010



Suzanne Husky, 2010



Suzanne Husky, 2010



Ferris Plock, 2010

## Suzanne Husky

### Can you give a brief description about yourself and your art work?

As an artist, I am concerned with people's intimate relations with plants, animals, and the earth, and how we mingle together in political ways. The exploitation of natural resources, landscape use, and globalization are at the core of my multimedia practice, whether I am working in sculpture, installation, documentary photography, performance, or film. In recent projects, the idealism of historical and contemporary "back to the land" movements and of solitary acts of environmental consciousness have been my main area of focus. The wood piece you saw are Sleeper Cells which are small architectures one might sleep in. My practice has been deeply informed by both my childhood and the eleven years in which I have lived in the Bay Area. My mother was an active participant in the May 1968 strikes. The socialist ideologies of the Mitterrand years and the rural environment in which I grew up molded my upbringing and became important components of my work.

### What initially got you interested in the residency program at the dump?

The residency program at the dump provides time, space, endless materials, a stipend, support, media outreach. Every few days we get to expose our work to children and other folks.

### What were some of the challenges you faced when you first started creating work at the dump?

I knew that when the residency was going to start, I wanted to be in a production mode and I was therefore ready for action. I had made numerous construction drawings and shape drafts, none of which I used but that informed the final shapes I'm working on.

### Has working with found materials always been a part of your process? If not, how would you say the access to the materials has influenced your process?

I have always worked with found and used materials when I sculpt. It was a decision I made during my first year of college after my first and last resin sculpture.

### Do you think you will continue to use discarded/found materials in the future?

Yes.

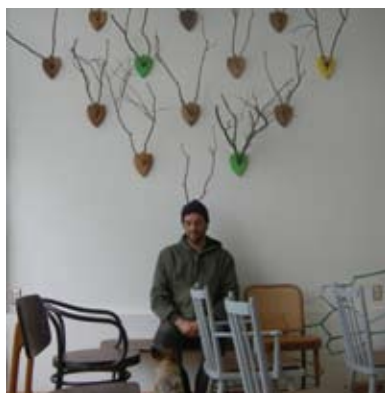
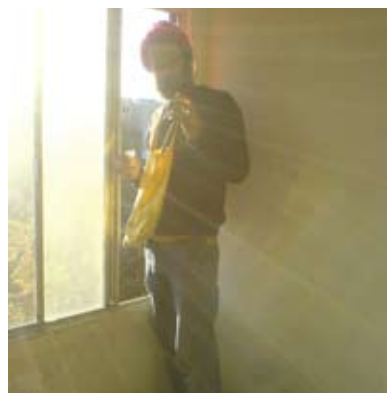
### What are some of the most interesting things you've seen discarded?

Furs of wild animal, meat still wrapped in the plastic containers, leather bags. Interesting no, repulsing yes. If you look at the movie "Earthlings" which I did just when I started the residency, you will be reminded of the fur farm, meat and leather industry. Then, you can grasp what was the lives of those animals. Captivity, mild insanity, violent death, shelf life, closet to fridge life, dump. When the meat is still wrapped, then that death really is useless. That is the worst. Along those lines are the few tons of wood that accompany them each day.



# the **SF** Sunset Report part one

photos / interviews **Alberto Cuadros**





with **Jeff DenBroeder, John McCambridge Luke Bartels, Barry McGee, Kyle Field, Bad Vibe Bob, Alex Kopps, and Jeff Canham**

**Jeff DenBroeder**

**So Jeff, how long have you lived in San Francisco?**  
About 21 years.

**Have you always lived in this neighborhood (mission/ potrero)?**  
For the most part. I moved 6 blocks, from here to 26th, that was 1989.

**Did you surf back then?**  
I did surf, yes, but I never lived by Ocean Beach, I've always driven to the beach.

**You surf Ocean Beach a lot. Why do you think you never want to live over there?**  
The Sunset is horrible.

**What aspects do you think are the worst?**  
There's just no culture.

**What about the pockets of families and stuff?**  
It's good if you're raising a family, it's really nice if you have a really good heating system, and a dehumidifier, and you're raising a family, then it's really nice.

**Sounds good. So you were saying that Sloat St. had kind of a redneck vibe?**  
So I moved here, and I surfed, and I had moved up from Santa Cruz where I went to school, and I would drive out to Ocean Beach from the Mission. Wise (surf shop) was out there on Vicente at the time, and it felt like there was nobody who surfed out there, it didn't have the community feel, like how there is now, where you see people on the street.

**What were the surfers like?**  
Well, I would pull into the Sloat parking lot, and it would be mostly working class guys in big trucks, kind of just angry redneck dudes, with those Oakley blades, Ugg boots, in their big trucks, they'd change into their wetsuits, light up a cigarette while walking down to the water, and flick it as they started to paddle out. I watched a guy do it, it's kind of a stereotype too, but I saw it.

**These are guys who lived in the Sunset?**  
I think so, but there really wasn't much there, a few weird bars. I guess if you live out there, there's people who know each other, but they were so grumpy and angry, it was a really grumpy, angry time.

**John McCambridge**  
owner of Mollusk, artist, designer

**So you mentioned an early surf-related show that happened around the time of the Yerba Buena show that happened at I I I Minna. You wanted to be in it, and a lot of artists that are now a part of the artists associated with Mollusk were in it too, what was it called?**  
I forget what it was even called...

**Kyle Field:** (interrupting) What show at I I I Minna??

I guess it was a show set up by some guy who burned a lot of people.

**Was it all surf related?**  
It was all surf, it was a pretty good show, there were a bunch of people that came up from southern California, I think it may have been around 2003, and it was pretty good, before it was stale.

**Barry McGee** artist

**So you surf at Ocean Beach a lot, or at least when the waves are good for it. Why do you think you choose not to live by the beach instead of somewhere else in San Francisco?**  
Oh, I don't like it down by the beach.

**What about it don't you like?**  
It's foggy, there's a big Asian population.

**You don't like Asians?**  
I don't like Asians, well it's not that I don't like Asians, but I don't like that many Asians, you know?

**Have you ever lived down there?**  
I lived at 44th and Lawton for like six months, it drove me crazy, I hated it.

**What year?**  
It was like '80...no it was like '93, yeah 44th and Lawton.

**Did you think it would be cool because it was by the beach and still in San Francisco and you could surf?**  
No, because most of the time you can't really surf there, it's not really...

**What was the vibe there in the early 90s? JDB said it was grumpy.**  
Yeah, there were some really great boogie boarders, I remember that they were super good, do you know Joe "the post man"?

**Maybe, what does he look like?**  
He's an old Asian boogie boarder that lives out on Lawton, he's Ellie's dad, I'm sure he could tell you a lot.

**Bad Vibe Bob**

**What do you think of Orion's art show at Mollusk?**  
It's funny, I like the giant Sex Wax sculpture.

**What do you think about the George Greenough/David Hockney painting?**  
Oh is that what it is? David Hockney?

**Yeah.**  
That's what I first thought, does he comb his hair like that?

**Who? Orion?**  
Yeah.

**I don't know, Barry told me I should interview Joe "the post man" do you know him?**  
He introduced me to my wife, she was living in the same building and Joe knocked on her door and told her that I wanted to to ask her out, she said yes so I did. He lived in the same building there with his kids.

**Did he grow up in the Sunset?**  
I think he might have.

**And he was a boogie boarder?**  
He was one of the early boogie boarders, plus there's another guy, he shops at other avenues, he's an older guy, Gene is his name.

**Did you guys all surf together?**  
There was no one else to hang out with.

**What years?**  
1988 or '87, it was the late 80s, we were already established by the time of the '89 earthquake.

**When did you move into the neighborhood?**  
'84.

**How did you guys start hanging out?**  
We all lived on Lawton St., we were the odd balls. Everyone surfed at VFW's or Noriega, no one surfed in between Noriega St. and Lincoln, it was no mans land.

**When did you meet Barry?**  
Probably in '83, he had just started college, he was hanging out with my brother; they were scooter rats, Manny Miranda, Barry, and my brother Chris were into Vespa scooters. I had just moved to SF, Barry and Manny came in a van to pick up my brother to go surf and they saw all my boards and we just all started surfing for the next five or more years, all the time.

**You did some art stuff too though right? You curated some art shows, is that something you do, or was it just a few you did? How did that happen?**  
I was working at Yerba Buena when it first opened, one of the first shows I worked on was Barry's. Installing. I worked on a buncha shows there, and in '99, 2000, it was a no-brainer, surf show, there were a couple before that though, arts commission gallery, at Farleys we did a little show.

**So you and a group of people would organize shows or was it just you?**  
Mostly me, a lot of it was handed off to me from Barry, I just kind of ended up being the organizer, I happened into it. I was already working at Yerba Buena, so I had an in to set up the surf show.

**Who was in the show?**  
Russell Crotty, Margarette Kilgallen, Kevin Ancell, Liz Pepin, a lot of early guys, Jim Ganzer, Ned Evans etc. Ancell connected me with a lot of the southern California guys that were not getting a lot of exposure at the time.

**Do you think these initial connections and shows created a context for other shows that would happen later in the decade regarding surfing and art, and even create a context for Mollusk to exist?**  
It was kind of all a branch of these initial shows, Craig Stecyk had a few similar shows, but there had never been a huge epic, Laguna Museum was working really hard around the same time to come up with a show like this, but I trumped them by about three months and they were pissed off. We toured the surf show down to a gallery in Santa Monica in 2001 and Laguna Art Museum came out with their big surf epic in 2002. We were going to tour this show throughout Europe but a lot of the artists ended up showing art in the Laguna Art Museum shows because they thought I had dropped the whole thing when I moved to Hawaii. Then 9/11 happened and the whole thing was over, they didn't want hula dancers holding guns in europe, could you imagine? Anyway, Laguna ended up touring the show around using a similar template to my original, however they made it very surfed out and goofy, I always wanted to leave the surf shit out, like board art, and keep it just art. Not a literal thing. They fucked up the whole idea about art.

**It's kind of a thing now, huh? The surfer art thing.**  
Yeah it's all over the place now, the "Bohemian artist surfer or writer." I've read a bunch of articles about that shit.

**It's a marketable lifestyle thing for sure, maybe as a reaction to the "jock" element of surfing this new genre has become popular.**  
That's the other ugly side of surfing, "jocks." Do you think surfing is inherently jock like?

**It's an active thing.**  
Well I guess it's kind of cool to not surf, like in southern California where there's a lot of surf jocks, so maybe the anti-surfer/ surfer has been created as a result of that.

**Kyle Field**  
musician, artist

**It's crazy in the Sunset when its...sunny-**  
YES

**On the weekends, I think for some people it's the only view they get of the neighborhood, when it's sunny and nice to be out doors.**  
YES, I think they should try coming here on a monday morning when the fog comes back.

**What percentage of the days are sunny do you think?**  
Maybe like 25%, that may be generous too, do you think that's accurate?  
**43**

**Yeah sure, I mean there's those sneaky sunny days when it clears up for, kind of like today, a little bit.**  
This one snuck up on us for sure.

**This one is sneaky. So you've lived in other parts of San Francisco before...**  
YES

**Do you prefer other parts of the city, to live?**  
YES, YES (winks). I think everyone should, I think that's the best way to live.

**Just based on weather or...**  
YES

**There is kind of a beach zone vibe, but that seems to be restricted to just the last couple of blocks of Sunset.**  
RIGHT

**Talking about 50 by 20 blocks that make up the Sunset District, what percentage of that makes up the "Outer Sunset neighborhood" that people refer to when calling it a destination?**  
I think the last three blocks.

**I got to get cash back real quick.**  
Me too, banana town.

**Cash back banana.**  
Seven elevens.

**Luke Bartels** carpenter, designer  
**Alex Kopps** artist

**So you guys both surf and spend just about the same amount of time at Ocean Beach except Luke lives there and Alex, you don't.**  
I live there because my house is there.

**So would you rather live somewhere else?**  
No, no I like it there a lot, I work and live in the sunset, I met my wife in the neighborhood, and for some reason she wanted to stay there as well so...

**Do you think it's weird that you like it out there but a majority of people really don't-**

**Alex Kopps:** YES, I think it's WEIRD.

**Luke Bartels:** A lot of people do like the sunset too, there's two types of people in this world... no there's three: people who like the sunset, people who don't, and people who don't care either way

(both laughing).

**Someone was telling me earlier that they felt that there was a lack of culture in the Sunset. Do you feel that?**  
I think there's a strong sense of community, which in many ways is a culture. I think people (in the Sunset) generally cross town to get a larger variety of what might be deemed culture, but I think there's a unique sense of community that you only get in a few neighborhoods around the city, and the Sunset is one of those, especially the Outer Sunset. You go out on the street and see people you know, you don't have to pick a destination to find that community, that to me counts as culture.

**There's kind of a growing group of people who make art or have a craft-**  
Yeah, but I think that's always been there. I think there's certainly an influx of the young entrepreneurial spirit there, in the arts, but I think artists have always been attracted to that stretch near the water, the funk houses, etc.

**Similar to Venice Beach in the late 50s?**  
Something like that, and the "good" weather in the sunset kept it at bay, but I think there's always been garages filled with artists doing funky stuff out there in the sunset.



## Zine Reviews

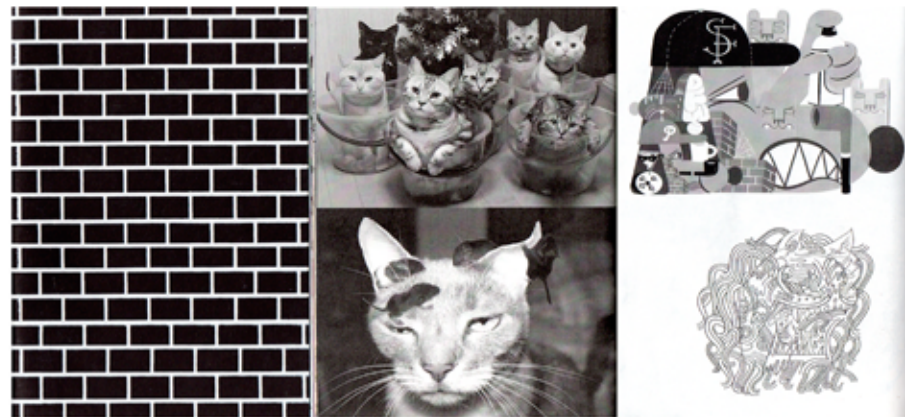


### Them Things / The New Dark Age

William Eadon, Erik Brunetti, SCRMN, Mark Maggiori, Château-vacant, Corey Smith, Felicity Byrne, Todd Tourso, Jacob Rolfe, Harper Smith, Miktor & Molf, Bob Tark, and Bill McRight

The Internet's wide variety of blogging platforms has opened the doors for people to share or "curate" their interests, whether found images, visual inspiration, videos, links, famous quotes, or what they just ate. The amount of content is overwhelming and continually growing. You could spend the rest of your life investigating the labyrinth of information. When I stumbled on Them Things, it was apparent that creator Justin Blyth has spent an immense amount of time scouring the Internet and compiling a Greatest Hits of images from across the globe. Using his site as an inspiration platform, it's nice to see a printed version of his collection. A compilation of thirteen artists's work, The New Dark Age is a visual assault of dark, noir, and cultish imagery, curated by someone who has immersed himself in the genre.

<http://www.them-things.com/>



### D.F.W.

Isaac T Lin w/ Barry McGee, Andrew Jeffrey Wright, Alex Lukas, Jason Silen and Henry Lin

Not so surprising, a recent trip to the bookstore revealed the vast amount of humorous animal books on the market, the subject of cats being the most published genre, with such titles as Wet Cats, Glamourpuss, Stuff on My Cat, Bad Cat, Cat Gone Bad, and more. So why not dedicate a large portion of an illustration/photography zine to similar found photographs of cats? It's obvious that Isaac T. Lin has a soft spot for the furry feline but is equally fond of Man's Best Friend. Cats and dogs grace the pages spray painted, flashing the peace sign and wearing shades. Extra bonus: a nicely screen printed collaboration with Barry McGee on the inside.

<http://www.flickr.com/people/icesack/>



### If You Don't Know Where You're Going, You'll Probably End Up Somewhere Else

Brandon Chuesy

Zine Reviews by Austin McManus. To submit a zine for review please email: [info@theflopbox.com](mailto:info@theflopbox.com) or visit [www.theflopbox.com](http://www.theflopbox.com).

While most zine editions are scarce, some can even be as modest as 1/1. Similar to a scrapbook or diary, the contents between this hand-painted and collaged cover are personally intimate: original Polaroids, collages, paintings, illustrations, hand-written letters, stickers, and found objects. Knowing that only a handful of people will lay eyes on such a well-crafted piece of work, I feel obligated to share its existence. Securing a spot on the mantle display, I am grateful to have been the recipient of such a rare zine.

Call Brandon: 415.305.3244

**THE FLOPBOX!**  
**THE FLOPBOX!**  
**THE FLOPBOX!**  
[WWW.THEFLOPBOX.COM](http://WWW.THEFLOPBOX.COM)



# Jeff Hamada

# BOOOOOOOM(dot)com



Jeff Hamada - Founder



Patrick Kyle



Jerome Meynen



Wang Shugang



Winnie Truong



Sonja Vordermaier



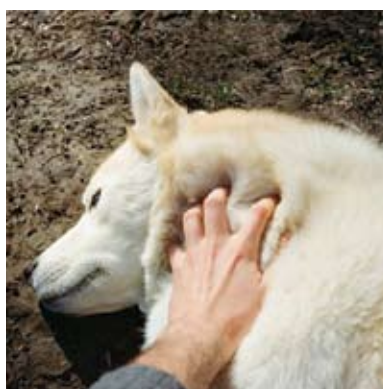
Olaf Bruening



James Nizam



Tobias Putrih



Dan Allegretto



Amanda Nedham



Allison Diaz



Geoffrey Cottenceau



Fumi Mini Nakamura



Damien Correll



Haung Qingjun & Maonjie



**Do people ever complain that they forget how many “o’s” are in Boooooooooom(dot)com?**

Yes, and I take pride in the fact that my URL choice is ruining lives. For the record, there are seven o’s. I’ve also incorporated Boooooooooom as an actual company and I can tell it especially annoys the people at the bank when they have to read handwritten checks. I actually thought of the logo for the site first, so the fact that there are seven o’s is only because that’s how many it takes to make it a 3x3 square. It also seemed like a name that was stupid enough to make people click on it out of curiosity.

**When did you start the website and what were your first intentions with it?**

I started Boooooooooom three years ago, in 2008. It wasn’t called Boooooooooom initially; it was just a free wordpress blog. At the time, I didn’t think it would be anything more than a place to share things with my friends. I guess it still is, but I wasn’t trying to turn it into the full-time job that it is now. The site gained a small following mostly through word-of-mouth and about six months into it I started to take it a little more seriously. Early on I was really inspired by Miranda July’s “Learning to Love You More” project and started introducing collaborative projects on the site. I realized that I actually enjoyed running projects more than collecting and posting images. I also noticed there weren’t too many blogs really making an effort to find other ways of interacting with their audiences. I wanted to use Boooooooooom to form real relationships with people.

**Boooooooooom is now one of the most (if not the most) viewed art related website around and you have managed to keep it so open and diverse, showing work from highly conceptual museum quality large scale installations to young photographers from impoverished countries to contemporary Vancouver based art. Do you find it hard to stay away from specific trends/ styles as most art websites do?**

I’m primarily thinking about my audience as opposed to what is and isn’t trendy. I went to art school but I felt like an outsider there and I wanted to make Boooooooooom really inclusive. I hope that it is as engaging for those people who went to art school as it is for those who didn’t. I want Boooooooooom to be an encouragement machine gun; I want to pump people full of positive vibes. If I post your work I want you to be encouraged by it and be inspired to go out and make more. A few magazine articles have labeled me a “taste-maker” and I don’t really like that pressure. I’m not trying to impress anyone with my ability to discover new artists. Any teenager with a computer could do what I’m doing, and many are! I also don’t want to paint myself into a corner where I have to be the first art blog to post some really big news story. I like that I can post artwork from a decade ago on Boooooooooom and it’s ok. If I didn’t have that freedom I think working on the site would become a chore. The minute Boooooooooom isn’t fun for me anymore I will end it or turn it into something else. So while I’m not concerned with hyped up artists or trends, I do think there are things that will fit on the site and things that won’t. I am still the only one hand-picking the content but I feel like it’s largely informed by the people who have been reading the site for the past couple years. Reading their daily comments and interacting with them on the various projects, I feel like I really know the readers (many of whom I consider friends now) and know what kind of things will excite them.

**It’s really nice to see that you aren’t including any “street and stencil art.” Do you feel this style has become a self serving hype based off principles that aren’t even included in the work anymore?**

I have absolutely no interest in a specific type of street art. I don’t even know what to call it... territorial street art? I’m not inspired by someone’s name spray painted really big on a wall or the same image wheat pasted in a bunch of different cities. I was actually kind of disgusted by the amount of BNE stickers I saw around Tokyo (if you’ve been there you know what I’m talking about). I just found it annoying. But that’s just me; I’ve just never been connected to the graffiti/stencil scene. I didn’t run around throwing up tags or sneak into train yards as a kid. I would feel ignorant making some sort of blanket statement about street art when I am just a guy with a blog, so I just choose to spend my time celebrating the things I like instead of

whining about the things I don’t. That being said, some of my favorite artists are street artists: BLU, JR, Os Gemeos. I feel like they are focused on another type of street art altogether. I do post about that kind of work every now and then. Perhaps the main reason street art is not a focus of Boooooooooom is because Wooster Collective does it best.

**I hear you have 4,000 submission emails in your inbox. When you aren’t working on the site do you still have time for your own art practice?**

I haven’t had a lot of time for any work outside of Boooooooooom lately, but my goal for this upcoming year is to spend a lot more of my time on my own work. I am really interested in kid’s books and kid-friendly things and will be working on a couple things that won’t necessarily be for kids but will be things for people of any age to enjoy. I’ve been especially inspired by Yo Gabba Gabba and Anorak Magazine.

**What younger art movement do you find the most inspiring?**

The Flickr Pool movement. I’m going to pretend that this is a movement, but I really do see a whole generation of photographers gaining notoriety at an exponential rate largely due to exposure from groups on Flickr.

**I hear so many great things about the arts up in Vancouver. Can you talk a little about what’s going on up there?**

I think Vancouver is still a really tough city to live in if you’re trying to live off of your art. People haven’t been walking into art openings and buying art maybe the way they do in San Francisco (I’m not sure how it is for you), but things are changing. Friends of mine started The Cheaper Show, an event that has become the largest single-night cultural event in Western Canada. Artwork is priced at \$200 and people line up around a whole city block to get in and buy work from local and international contemporary artists. When the doors open there is an art-buying frenzy unlike anything I’ve ever seen before. This year was the 9th Cheaper Show and it was so successful that the team is headed to Toronto to host an even bigger one there next year.

**Please talk about Canada’s government-based art programs and how, unlike the US, there is money for artists...not to mention the free health care and other state run benefits for Canadian citizens.**

Well the BC government is actually doing considerable cuts to the arts here, and so we aren’t on par with all the other provinces in Canada, so it’s not entirely an artist’s paradise. There are some amazing things though, The National Film Board of Canada for one. There is government money there to help Canadians produce work, and not just produce the work but also help promote it and things like that. I think that’s pretty unheard of in other countries.

**How do you want to see Boooooooooom grow in the next few years?**

In February I will be working on a project in Hawaii and I’d love to travel around and host projects all over the world. Eventually I’d love to have a physical space for Boooooooooom here in Vancouver where I could host events and house on-going creative projects. I’d love to bring speakers into Vancouver and have a conference similar to TED but specific to the creative community. There would be a twist to it but I don’t want to reveal the whole idea at this point. I’ve got a lot planned for 2011; I want to get in over my head and be anxious about things. I need to make sure I’m still doing things I’ve never done before. If I don’t fail at least a few times next year it will mean I didn’t try hard enough.

-A. McClintock

# FEB.2011 Calendar

FEBRUARY

1  
TUE

- 871 Fine Art
- + ArtHaus
- ArtPeople Gallery
- + Aurobora Press
- + Brian Gross Fine Art
- + CBD Gallery
- + CCA WATTIS
- + Cantor Arts Center Stanford
- + Contemporary Jewish Museum
- + Eleanor Harwood Gallery
- + Kala Gallery
- + Marin Civic Center
- SANDRA LEE GALLERY
- + SFMOMA
- + Thrillpeddler's Hypnrodrome Theatre
- + Traywick Contemporary
- + UC Berkeley Art Museum
- + Yerba Buena Center for the Arts

2  
WED

- Andrea Schwartz Gallery
- City Art Cooperative Gallery
- Gallery Bergelli
- Herbst Theatre
- de Young

3  
THU

- 111 Minna Gallery
- ArtPeople Gallery
- Corden|Potts Gallery
- Dolby Chadwick Gallery
- Ever Gold Gallery
- Gregory Lind Gallery
- Kokoro Studio
- LEGION OF HONOR
- McLoughlin Gallery
- Mercury 20 Gallery
- Museum of Craft and Folk Art
- ROXIE THEATER
- The Marsh
- The Swell Gallery
- XANADU GALLERY
- Yerba Buena Center for the Arts

4  
FRI

- Chandra Cerrito Contemporary
- City Art Cooperative Gallery
- Fivepoints Arthouse
- Gallery 28
- Mercury 20 Gallery
- Museum of Craft and Folk Art
- OZ Gallery
- Royal NoneSuch Gallery
- SOMArts Cultural Center
- de Young

5  
SAT

- Arc Studios and Gallery
- Baer Ridgway Exhibitions
- CCA WATTIS
- Corden|Potts Gallery
- Crown Point Press
- Hosfelt Gallery
- Kala Art Institute Gallery
- Kala Art Institute Studios
- LEGION OF HONOR
- Marx & Zavattero
- SOAP Gallery
- YBCA
- de Young

6  
SUN

- LEGION OF HONOR
- Southern Exposure
- XANADU GALLERY

8  
TUE

- George Lawson Gallery

9  
WED

- San Francisco Art Institute
- San Francisco Art Institute Walter McBean Galleries
- de Young

10  
THU

- Herbst Theatre
- LEGION OF HONOR
- Park Life
- SANDRA LEE GALLERY
- Southern Exposure
- a.Muse Gallery
- de Young

11  
FRI

- Root Division
- San Francisco Art Institute
- The Swell Gallery
- de Young

12  
SAT

- Baer Ridgway Exhibitions
- Electric Works
- Haines Gallery
- Hosfelt Gallery
- HungryMan Gallery
- Jancar Jones Gallery
- LEGION OF HONOR
- Marx & Zavattero
- Modern Eden Gallery
- Root Division
- de Young

13  
SUN

- Fivepoints Arthouse
- LEGION OF HONOR
- The Marsh
- WE Artspace

14  
MON

- CCA San Francisco Campus

15  
TUE

- CCA San Francisco Campus

16  
WED

- CCA Oakland Campus
- Creatively Explored
- SOMArts Cultural Center
- Southern Exposure
- de Young

17  
THU

- Fivepoints Arthouse
- LEGION OF HONOR
- ROXIE THEATER
- The Swell Gallery

18  
FRI

- Electric Works
- Jancar Jones Gallery
- Park Life
- San Francisco Art Institute
- de Young

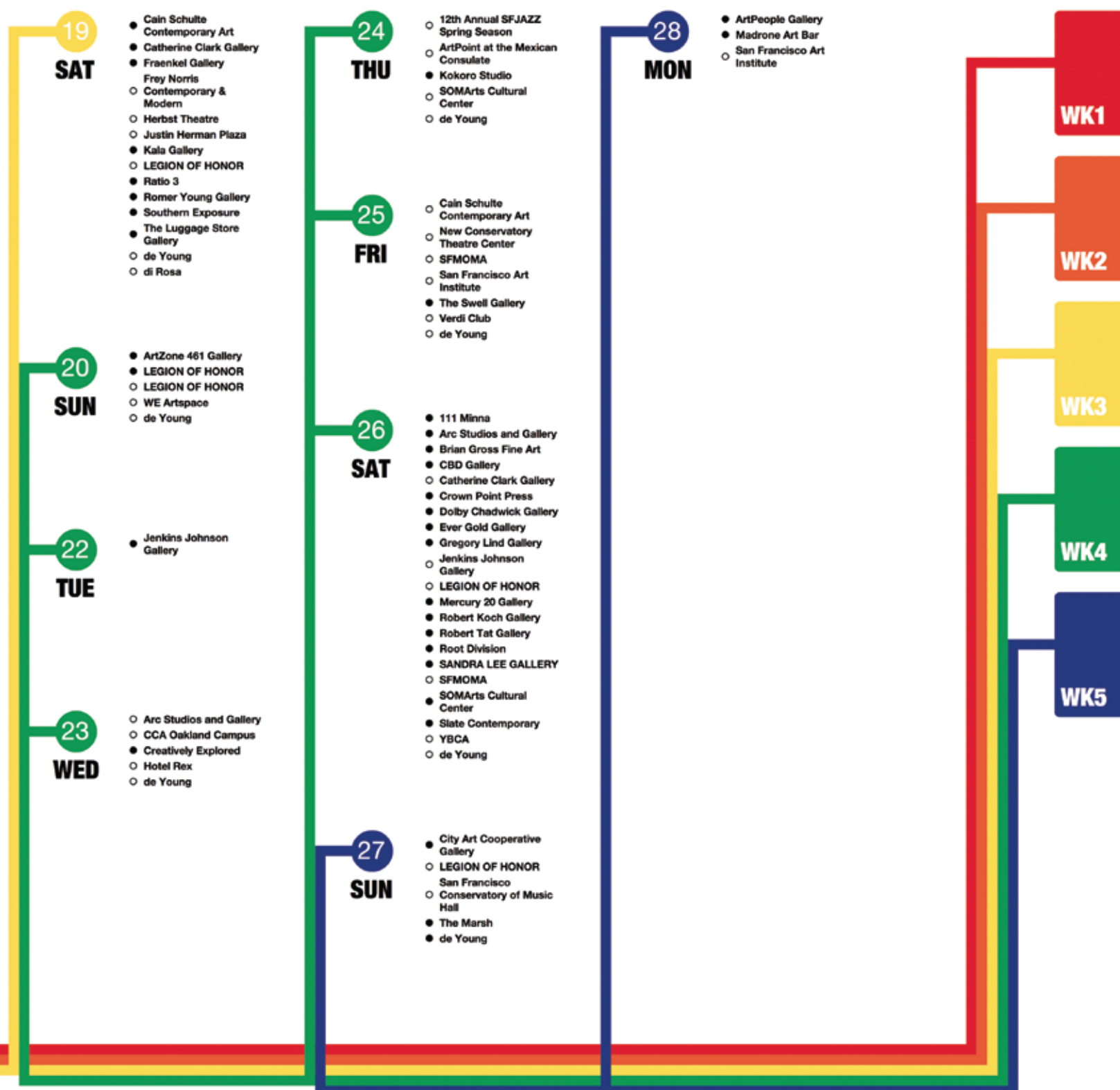
## LEGEND

○ : Event-Open    ● : Event-Close    + : Ongoing

[www.sfaqonline.com](http://www.sfaqonline.com)  
[info@sfaqonline.com](mailto:info@sfaqonline.com)



# **SFAQ**



# Ongoing Exhibitions

## ArtHaus

411 Brannan Street  
San Francisco, CA 94107  
**-Suzanne Benton: World Pieces**  
End: March 30, 2010  
**-Monoprints with Cine Colle**  
End: March 30, 2010

Hours: Tue-Fri 11am-6pm, Sat 12-5pm  
(415) 977-0223  
james@arthaus-sf.com  
www.arthaus-sf.com

## Aurobora Press

370 Brannan Street  
San Francisco, CA 94107  
**-On Edge**  
End: March 12, 2011

Hard-Edge Compositions by Jay Davis, Pat Lipsky, Steve Roden, Stephen Westfall & others  
Hours: Tue-Sat 10-5pm  
(415) 546-7880

monotype@aurobora.com

## Brian Gross Fine Art

1 Post Street  
San Francisco, CA 94108  
**-Doron Fishman: Ink on Paper**  
End: April 1, 2011

Hours: Mon-Fri 8am-6pm  
(415) 788-1050  
gallery@briangrossfineart.com  
www.briangrossfineart.com

## Cantor Arts Center Stanford

328 Lomita Dr  
Stanford, CA 94305  
**-Longing for Sea-Change**  
End: June 26, 2011

Gallery for African Art  
**-Collection Highlights from Europe 1500-1800: Ancient Greece and Rome**

Gallery for Early European Art  
**-Living Traditions: Art of the Americas**

Rehmus Family Gathering  
(650) 723-4177  
museum.stanford.edu

## CBD Gallery

134A Golden Gate Avenue  
between Leavenworth and Jones  
San Francisco, CA  
**-TALL Tenderloin Art Lending Library**

The tenderloin Art Lending library or TALL, is a project that loans original art by local artists, to Tenderloin residents and others, to take home for display. Upon return another piece of art may be borrowed FREE – OF CHARGE

Hours: Fri-Saturday 12am-3pm  
(415) 756-2325  
tenderloinartlendinglibrary@gmail.com

## CCA WATTIS INSTITUTE

1111 Eighth Street  
San Francisco, CA 94107  
The Mary Augustine Gallery  
**-Americana: 50 States, 50 Months, 50 Exhibitions**

End: May 31, 2012

## -Tino Sehgal

(415) 551-9210

www.wattis.org

## Contemporary Jewish Museum

736 Mission Street  
between Third Street and Fourth Street  
San Francisco, CA 94116  
**-StoryCorps StoryBooth**  
Ongoing

The StoryCorps Outpost at the Contemporary Jewish Museum will be extended for another year! StoryCorps is an oral history project that brings together people from all walks of life by providing an intimate space where participants can tell their stories in the form of a recorded interview.

**-Curious George Saves the Day: The Art of Margaret and H.A. Rey**

End: March 13, 2011

Curious George, the impish monkey protagonist of many adventures, may never have seen the light of day if it were not for the determination and courage of his creators, the illustrator

H.A. Rey and his wife, author and artist Margaret Rey. The exhibition features nearly 80 original drawings of the beloved monkey and other characters, a look at the Reys' escape from Nazi Europe, and more.

**-Reclaimed: Paintings from the Collection of Jacques Goudstikker**  
End: March 29, 2011

Rarely-seen Old Master paintings reveal the legacy of a preeminent Jewish art dealer whose vast collection was looted by the Nazis. Discover a dramatic story of great art, injustice and reclamation. Included are works by Salomon Jacobsz van Ruysdael, Ferdinand Bol, and Lorenzo Baldissera Tiepolo.

**-Black Sabbath: The Secret Musical History of Black-Jewish Relations**  
End: March 22, 2011

Yiddish jive!! Sit down and relax or sing along and dance. Black Sabbath, based on the 2010 compilation by the Idelsohn Society of Musical Preservation, is a musical experience where the visitor is immersed in the sounds of a unique slice of recording history. This exhibition explores the Black-Jewish musical encounter; a secret history of the many Black responses to Jewish music, life, and culture. We learn how Black artists treated Jewish music as a resource for African-American identity, history, and politics, whether it was Johnny Mathis singing "Kol Nidre," Cab Calloway experimenting with Yiddish, or Aretha Franklin doing a 60s take on "Swanee."

Hours: Mon-Tue Fri-Sun 11am-5pm, Thur 1-8pm  
(415) 655-7800

info@thecjm.org

www.thecjm.org

## Eleanor Harwood Gallery

1295 Alabama Street  
San Francisco, CA 94110

## -Laura Paulini

End: March 5, 2011

(415) 282-4248

www.eleanorharwood.com

## Kala Gallery

2100 Milvia Street  
Berkeley CA 94704

## -Emily Payne: Book Works Installation

As a sculptor and painter, I work with many different kinds of materials including gouache paint, ink, book parts, shoe parts, rag paper, pins and wire. The book sculptures presented in the exhibition originate in my experimentation with disassembling discarded and used books (purchased at local public library book sales) and mining them for their parts.

(510) 549-2977

kala@kala.org

www.kala.org

## Marin Civic Center

3501 Civic Center Drive  
San Rafael, CA

## -Marin Arts Members' Exhibit

End: May 6, 2011

1st and 3rd Floor Galleries

This annual exhibit event showcases the talents of Marin Arts members.

Hours: Mon-Fri, 9-5pm except holidays

(415) 666-2442

argo@marinarts.org

www.marinarts.org

## SFMOMA

151 Third Street  
San Francisco, CA 94103

## -Exposed: Voyeurism, Surveillance and the Camera

End: April 17, 2011

Co-organized by SFMOMA and Tate Modern, Exposed gathers more than two hundred pictures that together form a timely inquiry into the ways in which artists and everyday people alike have probed the camera's powerful voyeuristic capacity. Moving beyond typical notions of voyeurism and surveillance as strictly predatory or erotic, the exhibition addresses these concepts in their broadest sense—in both

historical and contemporary contexts—investigating how new technologies, urban planning, global intelligence, celebrity culture, and an evolving media environment have fueled a growing interest in the subject.

**-How Wine Became Modern: Design + Wine 1976 to Now**  
End: April 17, 2011

Organized by Henry Urbach, SFMOMA's Helen Hilton Raiser Curator of Architecture and Design, this exhibition explores the relationship between design, architecture, and wine in contemporary culture. How Wine Became Modern looks at the material and visual culture of wine over the past three decades and offers a fresh way of understanding the contemporary culture of wine and the role that architecture and design have played in its transformation. It marks the first time that modern, global wine culture has been considered as an integrated, expansive, and rich set of cultural phenomena. The presentation will combine original artifacts and commissioned artworks with multimedia presentations to engage multiple senses, including smell, as well as aerial photographs of wine-growing regions, winery architecture, wine labels, and glassware.

## -Bill Fontana: Sonic Shadows

End: October 16, 2011

As part of SFMOMA's 75th anniversary, the museum will commission a new site-specific sound sculpture by San Francisco-based sound artist Bill Fontana. The work, entitled Sonic Shadows, will transform the museum's fifth-floor turret bridge and skylight into musical instruments, creating an acoustic translation of the visual space. Fontana's concept has evolved from his recent investigations into how architectural structures generate sound in response to their surroundings. SFMOMA's commission will be the artist's first truly kinetic and interactive sound sculpture.

## -The More Things Change

End: October 16, 2011

The More Things Change sketches the collective mood of the last 10 years, creating a thematic and psychological portrait of the decade. Drawn entirely from SFMOMA's collection, this exhibition examines such themes as fragmentation, fragility, systemic collapse, sudden shifts, entropy, metamorphosis, mutation, materiality, and reconfiguration. Comprised of work from all media made since 2000, The More Things Change is jointly organized by SFMOMA's four curatorial departments—painting and sculpture, media arts, photography, and architecture and design. An artist will be commissioned to design a production studio in the overlook gallery that will examine the transformation of the publishing industry over the last decade—an industry that is rapidly coming to terms with the eminence of the internet

www.sfmoma.org

## Thrillpeddlers' Hypnodrome Theatre

575 10th Street  
San Francisco, CA

## -Pearls Over Shanghai

End: April 9, 2011

PEARLS OVER SHANGHAI is a comic mock-operetta about white slavery, opium dens, and miscegenation set in colorful 1937 Shanghai. Originally performed by The Cockettes in 1971, it is an original musical by Link Martin (book/lyrics) and Scrumbly Koldewyn (music), directed by Russell Blackwood. Now running almost 2 years.

(800) 838-3006

helman@sbcglobal.net

http://thrillpeddlers.com

## Traywick Contemporary

895 Colusa Ave  
Berkeley, CA 94707

## -Amy Kaufman: Recent Work

End: March 5, 2011

Recent works by Bay Area artist Amy Kaufman.

Hours: Thur-Sat 10am-4pm

(510) 527-1214

artprojects@traywick.com

www.traywick.com

## UC Berkeley Art Museum

2625 Durant Avenue  
Berkeley, CA 94720

## -EMILY ROYSDON: IF I DON'T MOVE CAN YOU HEAR ME?

End: March 6, 2011

Matrix 235

Artist and writer Emily Roysdon produces projects at the intersection of social, political, and aesthetic space. Roysdon has paired videos that she recently produced in Stockholm with pieces made in Berkeley; these works are part of Roysdon's evolving vocabulary around movement, choreography, collectivity, and abstraction. For videos produced in Stockholm, Roysdon used Sergels Torg, a public square planned as the location for all political speech in the city, as a site to think through the complexities of public space, vernacular movement, and regulation. This joins a new body of work, photographs and videos produced improvisationally largely on-site in Berkeley, that engages with the limits, framing, and representation of movement. Still images are silkscreened with a vocabulary of bodily gestures, creating experimental scores for performance that layer time and implied action in physical space.

(510) 642-0365

http://bampfa.berkeley.edu/press/release/TXT0277

## Yerba Buena Center for the Arts

701 Mission Street  
San Francisco, CA 94103

## -Lauren DiCioccio: Remember the Times

End: March 27, 2010

Viewing Corridor

With the use of delicate materials, Lauren DiCioccio creates soft sculptures of objects disappearing from the everyday, for better or worse. Replicas of newspapers, currency, and plastic bags and bottles are formed out of dainty fabrics tediously hand-embroidered with thread. These mundane objects are made precious both to convey a sense of nostalgia and to underline the ugliness of waste by invoking the opposite attribute.

**-Volume 14: Middle East, compiled by ASPECT: The Chronicle of New Media Art**  
End: March 27, 2011

CrossFade Video Lounge

For the CrossFade Video Lounge from January 13 through March 27, 2011, YBCA presents a compilation of nine videos that focus on the Middle East, each accompanied by a brief commentary. They comprise Volume 14 of ASPECT: The Chronicle of New Media Art, a magazine in a DVD format. Volume 14: Middle East explores a region so culturally conflicted that the very term "Middle East" is disputed as a hold-over from colonialism.

www.ybca.org

(415) 978-2787

# Tue.Feb.1

## 871 Fine Arts

20 Hawthorne Street  
San Francisco, CA 94105

## -The Ephemeral World of Wallace Berman and His Circle

Opening Reception: February 1, 2011, 5:30-7:30pm

End: April 16, 2011

This exhibition will consist of posters, mailings, books, photographs, announcement cards, letters, etc. by Bob Alexander, Wallace Berman, Bruce Conner, George Herms, Jess, Dean Stockwell, Russ Tamblin and Ben Talbert.

(415) 543-5155

f871@earthlink.net

## ArtPeople Gallery

50 Post St. #41



San Francisco, CA 94104  
**-GINGER GILMOUR'S A MESSENGER OF BEAUTY**  
Begin: February 1, 2011  
Opening Reception: February 3, 2011 4-7pm  
End: February 28, 2011  
The Crocker Galleria

I walk in the steps of those who have gone before me.... I seek the eternal message of Beauty (415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**SANDRA LEE GALLERY**  
251 Post St., Suite 310  
San Francisco, CA 94108  
**-Love and Compassion: Series of Paintings by Sunnyo Lee and Dong Phan**  
Begin: February 1, 2011  
Opening Reception: February 10, 2011 5:30-7:30pm  
End: February 26, 2011

In anticipation of the month of love, the gallery will be alive with the red and gold of passion. Collaborating over the past several years, Phan and Lee show not only a mastery of their skill, but a compassion for life that radiates from these works. The opening reception will include San Francisco poets reciting their poetry. (415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com

## Wed.Feb.2

**Andrea Schwartz Gallery**  
525 2nd Street  
San Francisco, CA 94107  
**-Alex Couwenberg: New Paintings**  
Opening Reception: February 2, 2011 5:30-7:30PM  
End: March 11, 2011  
A solo exhibition of new paintings by Alex Couwenberg  
Hours: Mon-Fri 9am-5pm, Sat 1-5pm  
(415) 495-2090  
jennifer@asgallery.com  
www.asgallery.com  
**City Art Cooperative Gallery**  
828 Valencia Street  
San Francisco, CA 94110  
**-Unmentionables**  
Begin: February 2, 2011  
Opening Reception: February 4, 2011 7-10pm  
End: February 27, 2011

City Art inaugurates a new these show for its rear gallery. Artists have been invited to interpret the theme "Unmentionables" as narrowly or broadly as they wish; from undies to the taboo. Numerous media are included.  
Hours: Wed-Sun 12-9pm  
(415) 970-9900  
cityartsf@gmail.com  
www.cityartgallery.org  
**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
Kimball Education Gallery  
**-Alaagy: Dance "N" Rhythm**  
Begin: February 2, 2011  
End: February 27, 2011

The de Young's Artist Studio hosts Alaagy: Dance "N" Rhythm as he presents a collection of paintings, textiles, video installation and collage. The collage will be created using mixed media showing dance and music of Northern Ghana. Visitor participation is encouraged. The Artist Studio is presented by Cultural Encounters at the deYoung.  
**-Art After School: 8th Grade session 2**  
Date: February 2, 2011  
Time: 4-5:30pm

After-school classes for children offer an in-depth exploration of world cultures through the de Young's extensive collections. Classes are free; reservations are required. Classes meet twice. To enroll, send child's name and grade, and parent's name, address, phone number and

e-mail address.  
publicprograms@famsf.org  
(415) 750-7694  
**Gallery Bergelli**  
483 Magnolia Avenue  
Larkspur, CA 94939  
**-Winter Group Show**  
End: February 2, 2011  
Gallery Bergelli presents Winter Group Show, an exhibition of paintings by Phoebe Brunner, Linda Cosgrove, James Leonard, GR Martin, John McNamara, Daniel Tousignant. The work is on view from December 17, 2010 through February 2, 2011. This will be the first showing of paintings by Linda Cosgrove and Phoebe Brunner at Gallery Bergelli.  
Hours: Thur-Fri 10am-4pm, Sat-Sun 11am-4pm  
(415) 945-9454  
gallery@bergelli.com  
www.bergelli.com  
**Herbst Theater**  
401 Van Ness Avenue at McAllister  
San Francisco, CA  
**-Till Felner: Piano**  
Date: February 2, 2011  
Time: 8pm, 10pm

The New York Times calls him a "Thoughtful. Honest. Sensitive" artist, whose "approach to performing is like a gift to audiences." This internationally renowned keyboard master makes his San Francisco debut in a program which includes the US premiere of Half of One, Six Dozen of the Other by child prodigy, brilliant 18-year-old composer/pianist Kit  
(415) 392-2545  
sfperformances.org

## Thu.Feb.3

**111 Minna Gallery**  
111 Minna Street  
San Francisco, CA 94105  
**-FRESH AIR**  
Opening Reception: February 3, 2011 5-Late  
End: February 26, 2011  
A breath of fresh air featuring the contemporary works of William Edwards, Ian Robert Mullan and Mike Kimball. A very different exhibition for 111 Minna, setting the stage for change in the new year, comprised of dynamic works incorporating ceramics, wood and resin.  
Hours: Wed- Sat 12-5pm  
(415) 974-1719  
art@111minnagallery.com  
111minnagallery.com  
**ArtPeople Gallery**  
50 Post St. #41  
San Francisco, CA 94104  
**-GINGER GILMOUR'S A MESSENGER OF BEAUTY**  
Opening Reception: February 3, 2011 4-7pm  
End: February 28, 2011  
The Crocker Galleria

I walk in the steps of those who have gone before me.... I seek the eternal message of Beauty (415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Corden|Potts Gallery**  
49 Geary Street, Suite 410  
San Francisco, CA 94108  
**-Camille Seaman: The Last Iceberg**  
Begin: February 3, 2011  
Opening Reception, February 5, 2011 2-5pm  
End: April 2, 2011  
Award-winning photographer and 2011 TED Fellow Camille Seaman's majestic portraits of icebergs in the two polar regions on view Tuesdays through Saturdays, 11 am until 5:30 pm, until 7:30 the first Thursday of each month. (415) 781-0110  
info@cordenpottsgallery.com  
www.cordenpottsgallery.com  
**Dolby Chadwick Gallery**  
210 Post Street, Suite 205  
San Francisco, CA 94108  
**-Big Noise: new work by Katina Huston**

Begin: February 3, 2011  
End: February 26, 2011  
Dolby Chadwick Gallery is pleased to announce "Big Noise," an exhibition of new work by Katina Huston. Known for her ink-on-mylar drawings, Huston exchanges her customary bicycle wheels in favor of a new ensemble of artifacts: musical instruments. While her object of focus may have changed, Huston's process remains the same.  
(415) 956.3560  
info@dolbychadwickgallery.com  
http://www.dolbychadwickgallery.com  
**Ever Gold Gallery**  
441 O'Farrell St  
San Francisco, CA 94102  
**-In the Kingdom of Charisma**  
Opening Reception: February 3, 2011 6-9pm  
Closing Reception: February 26, 2011 6-9pm

Ever Gold Gallery is pleased to announce the start of our biyearly residence program. We will be closed from January 8th- February 2nd for a site specific solo installation by SFAI alumni and 2011 Headlands Center for the Arts Residency winner, Chris Ritson. A celebration of our anxieties pertaining to the body, identity, and nature: "In the Kingdom of Charisma" is a multimedia exhibit created during a three week long residency at Ever Gold Gallery. By growing crystals and organisms alongside intricate media collages, the resulting installation, video, images and sculptures of Chris Ritson embody the nuances of how we construct an individual identity, distinct from the vast cosmology that animates our lives.  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Gregory Lind Gallery**  
49 Geary Street, Fifth Floor  
San Francisco, CA 94108  
**-Richard Baker & Tom Burckhardt**  
Opening Reception: February 3, 2011 5:30-7:30PM  
End: February 26, 2011

Gregory Lind Gallery Gallery is please to present a two person exhibition featuring works on paper by Richard Baker and paintings by Tom Burckhardt. Both artists employ book covers as the basis for their works, but to very different ends.  
Hours: Tue-Sat 11am-5:30pm  
(415) 296-9661  
gregorylindgallery.com  
**Kokoro Studio**  
682 Geary St  
San Francisco, CA 94102  
**-Solo show by Ignacio Murua**  
Opening Reception: February 3, 2011 7-10pm  
END: February 24, 2011

From Chile via Brooklyn, international artist Ignacio Murua takes advantage of the malleable quality of printed ink to obscure and distort the female form. The body that is digitally perfected is presently manually degraded as Murua comments on women and social issues, such as age, visibility, friendship, competition, and isolation.  
(415) 400-4110  
info@kokorostudio.us  
kokorostudio.us  
**LEGION OF HONOR**  
100 34th Ave  
San Francisco, CA 94121  
**-High Renaissance and Mannerism**  
Date: February 3, 2011  
Time: 10am  
**-The Origin and the Legacy of Ancient Art: How Antiquity Reinvents Itself**  
Date: February 3, 2011  
Time: 1pm

Art history lecture titled The Origin and the Legacy of Ancient Art: How Antiquity Reinvents Itself by Dr. Renée Dreyfus, curator of ancient art at the Fine Arts Museums of San Francisco. (415) 750-3600  
legionofhonorfamsf.org/  
**McLoughlin Gallery**

49 Geary Street, Suite 200  
San Francisco, CA 94108  
**-Jan Peter Van Opheusden**  
Begin: February 3, 2011  
End: March 12, 2011  
First Solo exhibition in San Francisco for Jan Peter Van Opheusden. A native artist of the Netherlands, he studied art at the Design Academy Eindhoven. His art style is profoundly related to impressionism. Rich colors and traces of rapid, brush movements can be seen in his paintings.  
Hours: Tue-Sat 10:30am-6pm  
(415) 658-1641  
info@mngart.com  
www.mngart.com  
**Mercury 20 Gallery**  
475 25th St.  
between Broadway & Telegraph  
Oakland, CA  
**-Deep Roots paintings by Joan Weiss**  
Begin: February 3, 2011  
Opening Reception: February 4, 2011 6-9pm  
End: February 26, 2011  
**-The Fabric of Night photography by Peter Honig**  
Begin: February 3, 2011  
Opening Reception: February 4, 2011 6-9pm  
End: February 26, 2011  
**-Group Show with Eric Bohr, Maya Kabat, Jill McLennan**  
Begin: February 3, 2011  
Opening Reception: February 4, 2011 6-9pm  
End: February 26, 2011  
Hours: Thu-Sat 12-6pm  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com

**Museum of Craft and Folk Art**  
51 Yerba Buena Lane  
San Francisco, CA 94103  
**-Craft Bar: Love Corita and Opening Reception**  
Date: February 3, 2011  
Time: 6-8pm  
CRAFT BAR and the opening reception converge in a Corita-themed valentine project and opening celebration. Corita imagery is used the make stationary and envelopes. Processes may include rubber stamper, Gocco printing, embossing and letterpress printing. Guests create valentines to take with them!  
Hours: Wed-Sat 11am-6pm  
www.mofca.org  
**ROXIE THEATER**  
3117 16TH Street  
San Francisco, CA  
**-SF Independent Film Festival (Indiefest) 2011**  
Begin: February 3, 2011  
End: February 17, 2011  
The 13th Annual SF Independent Film Festival (IndieFest), featuring the finest in independent films and videos, unspools February 3-17 at the Roxie Theater. General admission \$10 advance/\$11 at door. Passes and vouchers available. Also, new music at the Winter Music Festival Feb 10-13 at Cellspace, 2050 Bryant.  
(415) 820-3907  
www.sfindie.com

**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
**-Society of 23 Prize**  
Opening Reception: February 3, 2011 7-9pm  
End: February 11, 2011  
The Swell Gallery will be home to the annual Society of 23 Prize: the highly esteemed recognition of the Prize provides the ten nominees and the subsequent winner with a sudden burst of public fame. Work in painting, drawing, photography, sculpture, installation, video and performance. Curated by Jeffrey Songo.  
Hours: Mon-Fri 9am-5pm  
swellgallerysfai@gmail.com  
http://www.swellgallerysfai.com/  
**The Marsh**  
1062 Valencia St. at 22nd

San Francisco, CA

**-Holly Hughes: *The Dog And Pony Show***

Begin: February 3, 2011

End: February 27, 2011

2010 Guggenheim recipient Holly Hughes' new solo comedy. A blend of autobiography, animal behavior and bald faced lies. This is a loving tribute to man's best friend—and to the the humans who become so attached to them. A poetic/comic meditation, in the key of canine, on one woman's midlife crisis.

**-Sara Felder: *Out Of Sight***

Begin: February 3, 2011

End: February 13, 2011

Solo theater artist and trickster, Sara Felder, invites you into the story of a nearly-blind mother and her lesbian daughter who try to "see" each other as they navigate their different perspectives on Israel. Blending circus tricks, shadow puppets and a Jewish queer sensibility, Felder sets out to balance family loyalty, social justice and lemons.

(415) 641-0235

marsh@themarsh.org

http://themarsh.org

**XANADU GALLERY**

140 Maiden Lane

San Francisco, CA

**-ARTS OF PACIFIC ASIA**

Begin: February 3, 2011

End: February 6, 2011

International exhibition of fine Asian art and antiques to be held at Fort Mason, Pavilion Building.

Hours: Fri-Sat 11am-7pm, Sun 11am-5pm

(415) 392-9999

MVARGAS@XANADUGALLERY.US

WWW.XANADUGALLERY.US

**Yerba Buena Center for the Arts**

701 Mission Street

San Francisco, CA 94103

**-Jess Curtis/Gravity: *Dances for Non/Fictional Bodies***

Date: February 3, 2011

Time: 8pm

Dances for Non/Fictional Bodies is a performance-based project examining the role(s) of imagined societal ideals as a kind of "fictional body" that disables individuals in terms of our ability to see others and to be seen as beautiful, empowered, and autonomous. The piece challenges our widely-held ideals of beauty based on socially imagined perfections of form that rarely exist in actual bodies and alternately celebrates the unique beauty in the idiosyncrasy of each individual performer.

www.ybca.org

(415) 978-2787

## Fri.Feb.4

**Chandra Cerrito Contemporary**

480 23rd Street

Oakland, CA 94612

**-Dianne Romaine: *Flux and Sabine Reckewell: *Linearis****

Opening Reception: February 4, 2011 6-9pm

Closing Reception: March 19, 2011 5pm

Flux is an ongoing series of over one hundred acrylic paintings on canvas created since 2005 by the minimalist and process-driven artist Dianne Romaine. Originally trained in textile-based artworks, Sabine Reckewell re-creates "three-dimensional room-size drawings" - installations with string, ribbon, wire and tape originally made between 1979 and 1981.

Hours: Fri 2-6pm, Sat 1-5pm, and by appointment (510) 260-7494

chandra@chandraceritto.com

www.chandracerittocontemporary.com

**City Art Cooperative Gallery**

828 Valencia Street

San Francisco, CA 94110

**-Unmentionables**

Opening Reception: February 4, 2011 7-10pm

End: February 27, 2011

City Art inaugurates a new these show for its rear gallery. Artists have been invited to interpret the theme "Unmentionables" as narrowly or broadly as they wish; from undies to the taboo. Numerous media are included.

Hours: Wed-Sun 12-9pm

(415) 970-9900

cityartsf@gmail.com

www.cityartgallery.org

**de Young**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Friday Nights at the de Young**

Date: February 4, 2011

Time: 5-8:45pm

Cultural Encounters presents Friday Nights at the de Young. Celebrate Black History Month with public program hosted in partnerships with the African American Art and Culture Complex. Museum admission is not required for most programs. Wilsey Court, 6-8:45 pm: Events include live music, dance performances by Thumpity Thump, live artist demonstrations and art making activities. American Galleries, 7:15 pm: Join docent Sharon Walton on a journey through the galleries as she focuses on artistic contributions made by African American artists such as Jacob Lawrence, Aaron Douglas, Henry Osawa Tanner, Joshua Johnson and Elizabeth Catlett. Kimball Education Gallery/Artist Studio, 6-8:45 pm: Meet artist-in-residence Alaagy and help create a huge collage that celebrates dance and music of Northern Ghana. publicprograms@famsf.org (415) 750-7694

**Fivepoints Arthouse**

72 Tehama Street

San Francisco, CA 94105

**-Aesthetic Anarchy**

Opening Reception: February 4, 2011 7pm

End: February 13, 2011

Traditionally, galleries, critics, and curators are empowered to decide what merits the attention of the viewer. In Aesthetic Anarchy the whole process is turned over to the artist. Participating artists will bring in their work and be required to make decisions about what gets displayed and how, challenging the tradition of aesthetic arbitration by creating a system in which the gallery removes its curatorial authority.

info@fivepointsarthouse.com

**Gallery 28**

1228 Grant Ave

San Francisco, CA 94133

**-February Exhibition**

Opening Reception: February 4, 2011 6-9pm

Jewelry collection designed by Mary Ann Kratz; Fine art photography by Ethel Jimenez

Hours: Wed-Sat 12-6pm, Sun 12-4pm

(415) 433-1228

www.gallery-28.com

**Mercury 20 Gallery**

475 25th St.

between Broadway & Telegraph

Oakland, CA

**-Deep Roots paintings by Joan Weiss**

Opening Reception: February 4, 2011 6-9pm

End: February 26, 2011

**-The Fabric of Night photography by Peter Honig**

Opening Reception: February 4, 2011 6-9pm

End: February 26, 2011

**-Group Show with Eric Bohr, Maya Kabat, Jill McLennan**

Opening Reception: February 4, 2011 6-9pm

End: February 26, 2011

Hours: Thu-Sat 12-6pm

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

**Museum of Craft and Folk Art**

51 Yerba Buena Lane

San Francisco, CA 94103

**-E is for Everyone: Celebrating Sister Corita**

Begin: February 4, 2011

End: June 5, 2011

E is for Everyone: Celebrating Sister Corita presents a vibrant selection of work by the legendary West Coast Pop artist and charismatic teacher Sister Corita Kent to mark the 25th anniversary of her life and influence. This exhibition features projects with the Eames Office and Creative Growth, Oakland.

Hours: Wed-Sat 11am-6pm

www.mofca.org

**OZ Gallery**

3224 22nd Street

San Francisco, CA

**-Love in the Time of Adderall**

Date: February 4, 2011

Time: 8pm

A group art show loosely based on San Francisco style romance, featuring: Lisa Cueva, Ivan Camilo Lopez, Jessy Gauman, Jennee Crane, Kari Devereaux, and Chris Love.

(415) 970-9747

yasha@ouncellc.com

**Royal NoneSuch Gallery**

4231 Telegraph Avenue

Oakland, CA 94609

**-Take Up Room on the Floor**

Opening Reception: February 4, 2011 7-9pm

Closing Reception: March 5, 2011 7-9pm

Take Up Room on the Floor will include an original work by Hannah Ireland, a participatory event, and YouTube clips from artists and contemporary performers responding to ideas of spatial occupation. Curated by Dena Beard in collaboration with artist Hannah Ireland.

(415) 690-3041

www.royalonesuchgallery.com

royalonesuchgallery@gmail.com

**Slate Contemporary**

4770 Telegraph Ave

Oakland, CA 94609

**-Intermission**

Opening Reception: February 4, 2011 6pm

Closing Reception: February 26, 2011 4pm

Exhibition of abstract paintings by Card Lefkowitz, Anne Subercaseaux, Joanne Fox, David Aiperspach, and Victor Cohen Stuart.

Hours: Fri-Sat 12-5pm, Tue-Thur by Appt

(510) 652-4085

info@slateartanddesign.com

www.slateartanddesign.com

**SOMArts Cultural Center**

934 Brannan St.

San Francisco, CA 94103

**-A Sensory Feast Exhibition**

Opening Reception: February 4, 2011 6-9pm

End: February 26, 2011

A Sensory Feast, curated by Ellen Oh and Sita Bamuk of Kearny St. Workshops presents artists using smell, taste, or food as central elements in their practice. Featuring: Sita Bhaumik, Brandon Bigelow, Jean Chen, Kira Greene, Yosh Han, Amy Ho, Arthur Huang, Annie Koh, and the Bitter Melon Council.

Hours: Tue-Fri 12-7pm, Sat 12-5pm

(415) 863-1414

gallery@somarts.org

www.somarts.org

## Sat.Feb.5

**Arc Studios & Gallery**

1246 Folsom Street

San Francisco, CA 94103

**-The Guerrilla Show Bay Area Juried Exhibition & Off-The-Wall Sale**

Opening Reception: February 5, 2011 6-10pm

End: February 26, 2011

Using an unconventional approach, "The Guerrilla Show" is a pop-up exhibition of affordable artwork by Bay Area and Northern California artists where affordable artwork will be sold off the wall during the event. This is a great opportunity to add local artists to your art collection. (415) 298-7969 arcsf@gmail.com

www.arc-sf.com

**Baer Ridgway Exhibitions**

172 Minna Street

San Francisco, CA 94105

**-Chris Taggart: *New Work***

End: February 5, 2011

(415) 777-1366

info@baerridgway.com

www.baerridgway.com

**CCA WATTIS INSTITUTE**

1111 Eighth Street

San Francisco, CA 94107

**-The Way Beyond Art: *Wide White Space***

End: February 5, 2011

(415) 551-9210

www.wattis.org

**Corden|Potts Gallery**

49 Geary Street, Suite 410

San Francisco, CA 94108

**-Camille Seaman: *The Last Iceberg***

Opening Reception, February 5, 2011 2-5pm

End: April 2, 2011

Award-winning photographer and 2011 TED Fellow Camille Seaman's majestic portraits of icebergs in the two polar regions on view Tuesdays through Saturdays, 11 am until 5:30 pm, until 7:30 the first Thursday of each month. (415) 781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

**Crown Point Press**

20 Hawthorne Street

San Francisco, CA 94105-3987

**-HARD EDGES FOR HARD TIMES**

End: February 5, 2011

Crown Point Press is pleased to announce Hard Edges for Hard Times. Tom Marioni, who curated the show, describes it in this way: "In economic hard times we see a lot of art about theory and philosophy, and in economic good times we see more art that's about money. This exhibition begins with prints from the hard times of the 1970s, and continues with more recent hard-edge works from artists in various parts of the world. The show was germinated by a look backward at art created at Crown Point Press thirty to forty years ago."

(415) 495-4220

www.crownpoint.com

**de Young**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

Kimball Education Gallery

**-Children's Workshops**

Date: February 5, 2011

Time: 10:30am-12pm

Children's Workshops: Doing and Viewing Art and Big Kids/Little Kids present contemporary sculpture. Tours of current exhibitions are followed by studio workshops taught by professional artist-teachers. Programs are appropriate for children ages 4 through 12. An adult must accompany children under the age of eight years old. Programs are free after museum admission. Register 15 minutes before class. Space is limited. No late admittance.

publicprograms@famsf.org

elewmorris@famsf.org.

(415) 750-3658

**Hosfelt Gallery**

430 Clementina Street

San Francisco, CA 94103

**-EINFLUSS: 8 from Düsseldorf - Introducing the Next Wave from Germany**

End: February 5, 2011

infosf@hosfeltgallery.com

hosfeltgallery.com

(415) 495-5454

**Kala Art Institute Gallery**

2990 San Pablo Ave.

Berkeley CA 94702

**-Codex Book Fair: *The Mobile Printshop***

Date: February 5, 2011

Time: 9am-12pm

Instructor: Till Verclas

Bring small, pre-etched copper plates (roughly postcard size). Any technique is allowed. If you do not have any, just bring the plate and an idea for what you want to draw on it. Till will demonstrate inking, wiping, and how to pour liquid



plaster on it. There are a lot of little tricks to achieve the best results. The plaster will show every detail from your plate, even scratches. There also will be some helpful hints, such as what to do with the plaster afterwards. Registration Fee: \$150

**-When poetry meets contemporary art, or: how the text is getting a shape**  
Date: February 5, 2011  
Time: 9am-12pm

Instructor: Johannes Strugala, Despalles editions  
Lecture-workshop with images and open discussion about Despalles' artist's books: examples of their concept, technique and construction; the liberation of typography as a visual art; the variable aspects of the double-page as the basis of the book when its form is the codex. Registration Fee: \$150

**-Matagalpa Transfer - 12 Years of A Graphic and Printshop Project in Nicaragua, Bringing Know-how and getting Impressions**  
Date: February 5, 2011  
Time: 1-4pm

Instructor: Eckhard Froeschlin

This seminar will explore the short history and the artistic development of the TALLERCON-TIL group in Matagalpa/Nicaragua, established in 1998. Coming directly from Nicaragua, Eckhard Froeschlin will have some examples of graphic and book art in Matagalpa to show, photographs from workshops there and four artists' books that refer directly to Nicaragua, to travels there and to Nicaraguan poetry. BORDERS & COLLABORATIONS, the CODEX Symposium theme, also offers a base for this workshop, which is to encourage artists to get into intercultural and intercontinental relations. Registration Fee: \$150

**-Holistic Book Design**  
Date: February 5, 2011  
Time: 1-4pm

Instructor: Marshall Weber

Holistic Book Design will assist in the appraising, cataloging, critiquing, creative appreciation and designing of both mainstream and artists books. It provides a succinct vocabulary for analyzing the aesthetic, conceptual and material achievements of the contemporary artist book genre and expands the two dimensional visual model of book design into a three dimensional sensory model that considers and highlights the relationship of the entire human body to the book form rather than just the eyes and intellect. It examines the visceral nature of book design and function and focuses on complete system functionality as opposed to component design or material and craft design structures. The workshop uses specific artist books to demonstrate specific design characteristics; both the presenter and workshop participants will handle artists book during the workshop. Registration Fee: \$150

<http://www.kala.org>  
**Kala Art Institute Studios**  
1060 Heinz Ave.  
Berkeley CA 94710

**-Paperworks: paper is more than a surface**  
Date: February 5, 2011  
Time: 9am-12pm

Instructor: Denise Lapointe, Papeterie Saint-Armand

Denise Lapointe of the Papeterie Saint-Armand will bring a portfolio of prints and books using paper in unusual ways. A set of St.Armand paper samples will be given to each participant. We then will fold, weave or knit humid (not dripping wet) pulp and run it in an etching press to create a bond between the fibres. This can be done over an embossing plate, an inked image or an existing waterprof print on tissue paper which will melt into the humid background. Denise's background in printmaking has made her a helpful part of the Papeterie Saint-Armand since 1992. The mill founded by David Carruthers in 1979 makes a wide range of pa-

pers quite a few can be seen on the tables of the CODEX exhibitors. Registration Fee: \$150  
**-Coptic Book Binding**  
Date: February 5, 2011  
Time: 1-4pm

Instructor: Sabine Golde

The Coptic binding style is one of the oldest bookbinding techniques. It comes from Agypth, more than 2000 years ago. The books made without glue and they are very good to open. This technique can be used with covers of binders board, but also with wood, plexiglas, metal, and other rigid materials. Registration Fee: \$150

**-Mezzotint**  
Date: February 5, 2011  
Time: 1-4pm

Instructor: Judith Rothchild

A brief introduction to the process by professional mezzotint artist Judith Rothchild. With the aid of plates and a series of proofs, students will be introduced to the tools and shown how to rock a plate and bring up the image. Using examples of her prints and books, Judith will show the opportunities that this technique offers. The process is slow and the workshop brief, but the students will have the opportunity to use the tools and experiment on plates which will be printed at the end of the workshop. Registration Fee: \$150

<http://www.kala.org>

**LEGION OF HONOR**

100 34th Ave

San Francisco, CA 94121

**-Pulp Fashion: The Art of Isabelle de Borchgrave**  
Begin: February 5, 2011  
End: June 5, 2011

Belgian artist Isabelle de Borchgrave is a painter by training, but textile and costume are her muses. Working in collaboration with leading costume historians and young fashion designers, de Borchgrave crafts a world of splendor from the simplest rag paper. Painting and manipulating the paper, she forms trompe l'oeil masterpieces of elaborate dresses inspired by rich depictions in early European painting or by iconic costumes in museum collections around the world. The Legion of Honor is the first American museum to dedicate an entire exhibition to the work of de Borchgrave.

**-Organ Concert**  
Date: February 5, 2011  
Time: 4pm

(415) 750-3600

[legionofhonor.famsf.org/](http://legionofhonor.famsf.org/)

**Marx & Zavattero**

77 Geary Street, 2nd Floor

San Francisco, CA 94108

**-FABRICATIONS**

End: February 5, 2011

A group drawing exhibition featuring work by Libby Black, Jennifer Celio, Serena Cole, Melissa Manfull, and Taravat Talepasand. Marx & Zavattero is proud to launch 2011 with Fabrications, a work on paper exhibition that focuses on five women artists hailing from the Bay Area and Los Angeles who depict reality at odds with imagined states of being. Utilizing majestic iterations of critiques on society, fashion, and environmental alteration & decay, each artist's work makes use of decisive marks to graft the external world into something less tangible. Intimate and mysterious, the work in Fabrications promises to establish conditions of suspended animation and fantasy.

(415) 627-9111

[info@marxzav.com](mailto:info@marxzav.com)

[www.marxzav.com](http://www.marxzav.com)

**SOAP Gallery**

3180 Mission Street

San Francisco, CA 94110

**-Wasteland**

Opening Reception: February 5, 2011  
6-9pm  
End: March 5, 2011

Group Show curated by Matt Cella. Artists from the Bay Area and beyond channel the

basement dens, emo-bedrooms, and TV hangouts of adolescent suburbia.

Hours: Mon-Thur 10-1pm, or by appt

(415) 920-9199

[riversoap.com/soap-gallery](http://riversoap.com/soap-gallery)

[sfsoapgallery@yahoo.com](mailto:sfsoapgallery@yahoo.com)

**YBCA**

701 Mission Street

San Francisco, CA 94103

**-Jess Curtis/Gravity: Dances for Non/Fictional Bodies**

Date: February 5, 2011

Time: 8pm

Dances for Non/Fictional Bodies is a performance-based project examining the role(s) of imagined societal ideals as a kind of "fictional body" that disables individuals in terms of our ability to see others and to be seen as beautiful, empowered, and autonomous. The piece challenges our widely-held ideals of beauty based on socially imagined perfections of form that rarely exist in actual bodies and alternately celebrates the unique beauty in the idiosyncrasy of each individual performer.

[www.ybca.org](http://www.ybca.org)

(415) 978-2787

## Sun.Feb.6

**LEGION OF HONOR**

100 34th Ave

San Francisco, CA 94121

**-Chamber Music Series**

Date: February 6, 2011

Time: 12-2pm

The second season of the Chamber Music Series is presented in partnership with San Francisco Friends of Chamber Music and Classical Revolution. Live music by New Esterházy Quartet. Free after Museum admission.

**-Organ Concert**

Date: February 6, 2011

Time: 4pm

**-Chamber Music Series**

Date: February 6, 2011

Time: 12-2pm

The second season of the Chamber Music Series is presented in partnership with San Francisco Friends of Chamber Music and Classical Revolution. Live music by Revolution Quartet. Free after museum admission.

[www.legionofhonor.org](http://www.legionofhonor.org)

**Southern Exposure**

3030 20th Street

San Francisco, CA 94110

**-Tax Time for Artists: With the California Lawyers for the Arts (CLA)**

Date: February 6, 2011

Time: 1:00-5:00pm

Admission: \$30 for CLA or SoEx members/ \$40 for non-members/ \$20 students/seniors. Registration required. This half-day seminar on income tax essentials for artists will cover topics such as record keeping, form 1040, Schedule C, self-employment schedules, deductions, hobby losses, home offices and more. The tax workbook, "The Art of Deduction," is included with the admission fee.

[www.calawyersforthearts.org](http://www.calawyersforthearts.org)

[www.soex.org](http://www.soex.org)

415-775-7200 x107

**XANADU GALLERY**

140 Maiden Lane

San Francisco, CA

-ARTS OF PACIFIC ASIA

End: February 6, 2011

International exhibition of fine Asian art and antiquities to be held at Fort Mason, Pavilion Building.

Hours: Fri-Sat 11am-7pm, Sun 11am-5pm

(415) 392-9999

[MVARGAS@XANADUGALLERY.US](mailto:MVARGAS@XANADUGALLERY.US)

[WWW.XANADUGALLERY.US](http://WWW.XANADUGALLERY.US)

## Tue.Feb.8

**George Lawson Gallery**

49 Geary, Suite 238

San Francisco, CA 94108

**-Tama Hochbaum: Train Ride**

Open: February 8, 2011

End: March 12, 2011

Recent photographs

**-Ward Schumaker**

Open: February 8, 2011

End: March 12, 2011

Selections from the composer series. Recent paintings.

Hours: Tue-Sat 11-5:30pm

(415) 772-0977

[george@georgelawsongallery.com](mailto:george@georgelawsongallery.com)

[www.georgelawsongallery.com](http://www.georgelawsongallery.com)

## Wed.Feb.9

**Arc Studios & Gallery**

1246 Folsom Street

San Francisco, CA 94103

**-ORGANIZATION: Developing Your Body of Work lecture by San Francisco Artist Network**

Date: February 9, 2011

Time: 7-9pm

Lecture on professional development for artists - developing themes, creating series, titles, pricing, framing, managing your inventory, with Stephen C. Wagner - \$20 at the door

(415) 518-6485

[Stephen5W@sbcglobal.net](mailto:Stephen5W@sbcglobal.net)

[www.SFArtistNetwork.net](http://www.SFArtistNetwork.net)

**de Young**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Art After School: 1st Grade session I**

Date: February 9, 2011

Time: 4-5:30pm

After-school classes for children offer an in-depth exploration of world cultures through the deYoung's extensive collections. Classes are free; reservations are required. Classes meet twice. To enroll, send child's name and grade, and parent's name, address, phone number and e-mail address to [elewmorris@famsf.org](mailto:elewmorris@famsf.org). [publicprograms@famsf.org](mailto:publicprograms@famsf.org)

(415) 750-7694

**San Francisco Art Institute**

800 Chestnut Street

San Francisco, CA

Lecture Hall

San Francisco, CA 94133

**-Teresa Margolles and Cuauhtémoc Medina, in conversation**

Date: February 9, 2011

Time: 7:30 pm

The work of Mexican artist Teresa Margolles revolves around perhaps the last great taboo of our time: death. She is not interested in folklore and ritual, but in the palpable reality of the corpse. Margolles is featured in Phase 2 of Disponible—a kind of Mexican Show at SFAl's Walter and McBean Galleries, Feb. 10-March 26. Cuauhtémoc Medina is an art critic, curator, and historian who lives and works in Mexico City.

[www.sfai.edu](http://www.sfai.edu)

**San Francisco Art Institute Walter and McBean Galleries**

800 Chestnut St.

San Francisco, CA 94133

**-Disponible: A kind of Mexican show, Phase 2**  
Opening Reception: February 9, 2011  
5:30-7:30

End: March 26, 2011

This exhibition takes its name from empty billboards reading "Disponible" that are seen across Mexican cities. Meaning both available and potentially changeable or disposable, the word "disponible" reflects the reality of Mexican society in transition from post-colonial revolution to its current negotiation with globalization. Artists: Arturo Hernández Alcazar; Natalia Almada; Teresa Margolles.

Hours: Tue-Sat 11am-6pm

(415) 749-4563

[exhibitions@sfai.edu](mailto:exhibitions@sfai.edu)

[www.sfai.edu](http://www.sfai.edu)



# Thu.Feb.10

## a.Muse Gallery

614 Alabama St.  
San Francisco, CA 94110

**-For Life: A Collection of Paintings by Trinh Mai to benefit the Angkor Hospital for Children**

Opening Reception: February 10, 2011  
6:30-8:30pm  
End: April 2, 2011

Exhibition includes work from "Relearning the Language of the Birds," which pays homage to the natural world and the messages it brings forth to awaken the human Spirit. Inspired by daily observations of all things living, Mai's work illustrates the profound nature she has found in the simplicities of Life.

(415) 279-6281  
info@yourmusegallery.com  
www.yourmusegallery.com

## de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

**-Mini-symposium titled Questions of Provenance.**

Date: February 10, 2011  
Time: 10am-12:30pm

(415) 750-3642  
deyoung.famsf.org

## Herbst Theater

401 Van Ness Avenue at McAllister  
San Francisco, CA

**-Daniel Hope: Violin**

Date: February 10, 2011  
Time: 8pm, 10pm

"British violinist Daniel Hope resists categorization," raves the New York Times. Hope has a remarkable partner in Jeffrey Kahane, celebrated pianist, Music Director of the Los Angeles Chamber Orchestra. The duo's energetic program showcases their unique interpretations of new and classic works.

(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

## LEGION OF HONOR

100 34th Ave  
San Francisco, CA 94121

**-Italian Baroque Art**

Date: February 10, 2011  
Time: 10am

Art history lecture.  
www.legionofhonor.org

## Park Life

220 Clement Street  
San Francisco, CA 94118-2408

**-Bitches Brew**

End: February 10, 2011

Aiyana Udesen, Hellen Jo, Kelly Tunstall, Marci Washington, Rebecca Ebeling  
(415) 386-7275

www.parklifestore.com

## SANDRA LEE GALLERY

251 Post St., Suite 310  
San Francisco, CA 94108

**-Love and Compassion: Series of Paintings by Sunnyo Lee and Dong Phan**

Opening Reception: February 10, 2011  
5:30-7:30pm  
End: February 26, 2011

In anticipation of the month of love, the gallery will be alive with the red and gold of passion. Collaborating over the past several years, Phan and Lee show not only a mastery of their skill, but a compassion for life that radiates from these works. The opening reception will include San Francisco poets reciting their poetry.

(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com

## Southern Exposure

3030 20th Street  
San Francisco, CA 94110

**-Uncertainty of the Expanded Field: A Talk and Discussion on West Coast Sculptural Production Led by Ginger Wolfe-Suarez**

Date: February 10, 2011  
Time: 7:00-9:00pm

In conjunction with her solo show at SoEx, Ginger Wolfe-Suarez speaks about the histori-

cal conditions of sculptural production on the West Coast, interweaving a transgression of theory and practice. Afterwards, a lively Q&A with a panel of artists and historians encourages engagement in questions surrounding contemporary sculptural practices.

415-863-2141  
www.soex.org

# Fri.Feb.11

## de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

**-Friday Nights at the de Young**

Date: February 11, 2011  
Time: 5-8:45pm

Cultural Encounters presents Friday Nights at the de Young. The public programs department at the de Young launches an iPhone app titled DYinterpretations: A Journey through the de Young with Filmmaker-in-Residence Lise Swenson. Receive free general admission to the permanent collection during Friday Nights at the de Young on February 11 with your purchase of DYinterpretations. Museum admission is not required for most programs.

publicprograms@famsf.org  
(415) 750-7694

## Root Division

3175 17th St.  
San Francisco, CA 94110

**-Liminal Takes**

Begin: February 11, 2011

Opening Reception: February 12, 2011  
7-10pm

End: February 26, 2011

Curated by Frida Cano - Fundacion/Coleccion Jumex and FONCA scholar: Liminal Takes presents the work of fifteen Latino-based or -born artists in an "in-between" state, a middle point in which the products do not pertain to one specific place or market demand but yet function within their own creative logic and worth.

(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org

## San Francisco Art Institute

800 Chestnut Street  
San Francisco, CA

Lecture Hall

San Francisco, CA 94133

**-Jeremy Morgan: Imaginal Geographies/Space, Place, and Time**

Date: February 11, 2011  
Time: 4:30 pm

Jeremy Morgan is an associate professor at SFAI. He works primarily as a painter and has been involved in reconsidering aspects of both Euro-American and Asian landscape traditions. He also speculates upon qualities of abstraction in relation to the sublime and spiritual, locating his work within these various trajectories of inquiry.

www.sfai.edu

## The Swell Gallery

SFAI Graduate Center  
615 22nd St.

San Francisco, CA 94107

**-Society of 23 Prize**

End: February 11, 2011

The Swell Gallery will be home to the annual Society of 23 Prize: the highly esteemed recognition of the Prize provides the ten nominees and the subsequent winner with a sudden burst of public fame. Work in painting, drawing, photography, sculpture, installation, video and performance. Curated by Jeffrey Songo.

Hours: Mon-Fri 9am-5pm  
swellgallerysfai@gmail.com  
http://www.swellgallerysfai.com/

# Sat.Feb.12

## Baer Ridgway Exhibitions

172 Minna Street  
San Francisco, CA 94105

## -Sean McFarland: New Photographs

Opening Reception: February 12, 2011  
4-7pm

End: April 30, 2011

Info@baerridgway.com

www.baerridgway.com

(415) 777-1366

## de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

**-Textile Arts Council lecture titled The Worldwide History of Dress.**

Date: February 12, 2011

Time: 10am

**-Children's Workshops**

Date: February 12, 2011

Time: 10:30 am-3:30

Children's Workshops: Doing and Viewing Art and Big Kids/Little Kids present contemporary sculpture. Tours of current exhibitions are followed by studio workshops taught by professional artist-teachers. Programs are appropriate for children ages 4 through 12. An adult must accompany children under the age of eight years old. Programs are free after museum admission. Register 15 minutes before class. Space is limited. No late admittance. For a schedule and information e-mail elewmorris@famsf.org.

(415) 750-3642  
deyoung.famsf.org

## Electric Works

130 8th Street

San Francisco, CA 94103

**-Geoff Chadsey: shift, return**

End: February 12, 2011

In the Main Gallery

**-Sandra Ono**

End: February 12, 2011

Project Space

(415) 626-5496

www.sfelectricworks.com

## Haines Gallery

49 Geary Street, Fifth Floor  
San Francisco, CA 94108

**-THE OLD BOYS' CLUB: La Destitution de la Jeune Fille (The Deposition of the Young Girl)**

End: February 12, 2011

In their second exhibition at Haines Gallery, The Old Boys' Club (the new moniker for mixed-media artist Katya Bonnenfant) exhibits gauche drawings and sculptures from their recent project La Destitution de la Jeune Fille. Works in the exhibition correspond directly to Bonnenfant's exhibition by the same name at Yerba Buena Center for the Arts.

**-Terra Firma: Paintings by Max Cole**

End: February 12, 2011

Haines Gallery is pleased to announce its eighth exhibition for New York artist Max Cole. Having refined her practice over a period of four decades, Cole has earned a reputation as a premier practitioner of reductive painting with a consistently and highly recognizable aesthetic. Employing a subtle palette of black, white, and shades of grey, this new body of work includes a selection of gem-like small-scale pieces as yet unseen here in San Francisco.

(415) 397-8115

www.hainesgallery.com

## Hosfelt Gallery

430 Clementina Street  
San Francisco, CA 94103

**-Julie Chang: Silk Road Style, Orange County Chic**

Opening Reception: February 12, 2011  
4-6pm

End: March 26, 2011

**-Crystal Liu: what sparkles...**

Opening Reception: February 12, 2011  
4-6pm

End: March 26, 2011

infosf@hosfeltgallery.com

hosfeltgallery.com

(415) 495-5454

## HungryMan Gallery

485 14th Street  
San Francisco, CA 94103

**-Heidi Norton: Sculptures and Photographs**

Opening Reception: February 12, 2011,  
7-10pm

Closing Reception: March 20, 2011, 6-9pm

Hours: Wed 6-9pm, Sat - Sun 12-5pm

hungrymangallery@gmail.com

www.hungrymangallery.com

## Jancar Jones Gallery

965 Mission, Suite 120  
San Francisco, CA 94103

**-Amy Yao, Cameron Soren, Paul Cowan**

End: February 12, 2011

(415) 281-3770

www.jancarjones.com

## LEGION OF HONOR

100 34th Ave  
San Francisco, CA 94121

**-Organ Concert**

Date: February 12, 2011

Time: 4pm

www.legionofhonor.org

## Marx & Zavattero

77 Geary Street, 2nd Floor  
San Francisco, CA 94108

**-William Swanson**

Begin: February 12, 2011

End: March 19, 2011

(415) 627-9111

info@marxzav.com

www.marxzav.com

## Modern Eden Gallery

403 Francisco Street at Powell  
San Francisco, 94133

**-Menagerie Art Show and Benefit for the SF-SPCA**

Opening Reception: February 12, 2011  
7-10pm

End: March 6, 2011

Modern Eden is pleased to announce their partnership with the SF SPCA for the month of February. "Menagerie", an exhibition featuring the work of many prominent San Francisco Bay artists of both established and emerging careers working in assorted mediums. The exhibition features works by Eric Bailey, Ryan Jones, Alison Kendall, Robert Bowen, Leilani Bustamante, Grant Gilliland, Aplphonzo Solorzano, Sheri DeBow, Kim Larson, Leon Loucheur, Chamber Made, and Bradley Platz. The opening reception for Menagerie will be held at Modern Eden on Saturday, February 12 from 7-10pm. The exhibition will be on display through March 06, 2011 and is free and open to the public.

www.moderneden.com

## Root Division

3175 17th St.

San Francisco, CA

**-Liminal Takes**

Opening Reception: February 12, 2011  
7-10pm

End: February 26, 2011

Curated by Frida Cano - Fundacion/Coleccion Jumex and FONCA scholar: Liminal Takes presents the work of fifteen Latino-based or -born artists in an "in-between" state, a middle point in which the products do not pertain to one specific place or market demand but yet function within their own creative logic and worth.

(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org

# Sun.Feb.13

## Fivepoints Arthouse

72 Tehama Street  
San Francisco, CA 94105

**-Aesthetic Anarchy**

End: February 13, 2011

Traditionally, galleries, critics, and curators are empowered to decide what merits the attention of the viewer. In Aesthetic Anarchy the whole process is turned over to the artist. Participating artists will bring in their work and be required to make decisions about what gets displayed and how, challenging the tradition of aesthetic arbitration by creating a system in which the gallery removes its curatorial authority.

info@fivepointsarthouse.com

## LEGION OF HONOR

100 34th Ave  
San Francisco, CA 94121

**-Organ Concert**



Date: February 13, 2011  
Time: 4pm  
www.legionofhonor.org  
**The Marsh**  
1062 Valencia St. at 22nd  
San Francisco, CA  
**-Sara Felder's "Out Of Sight"**  
End: February 13, 2011  
Solo theater artist and trickster; Sara Felder; invites you into the story of a nearly-blind mother and her lesbian daughter who try to "see" each other as they navigate their different perspectives on Israel. Blending circus tricks, shadow puppets and a Jewish queer sensibility, Felder sets out to balance family loyalty, social justice and lemons.  
(415) 641-0235  
marsh@themarsh.org  
http://themarsh.org  
**WE Artspace**  
768 40th Street  
Oakland, CA 94609  
**-Kit Rosenberg and Ruth Hodges: Altered State**  
End: Feb 13, 2011  
Hours: Fri-Sat 12-3pm and by appt  
info@weartspace.com  
www.weartspace.com

# Mon.Feb.14

**CCA San Francisco Campus**  
1111 Eighth Street  
San Francisco, CA  
Timken Lecture Hall  
**-LECTURE BY PRESTON SCOTT COHEN**  
Date: February 14, 2011  
Time: 7pm  
Presented as part of CCA's Architecture Lecture Series. The architecture of Preston Scott Cohen is recognized for its exceptional combination of geometric and typological forms as well as its new approach to integrating buildings with their environments. His firm, located in Cambridge, Massachusetts, works on projects of diverse scales and types, including houses, educational facilities, cultural institutions, and urban designs for private owners, institutions, government agencies, and corporations.  
(415) 703-9562  
architecture@cca.edu  
http://www.cca.edu/calendar/2011/lecture-preston-scott-cohen

# Tue.Feb.15

**CCA San Francisco Campus**  
1111 Eighth Street  
San Francisco, CA  
Wattis Institute  
**-THE MAGNIFICENT SEVEN: KRIS MARTIN**  
Begin: February 15, 2011  
Reception: March 22, 2011 6-8 pm  
End: April 9, 2011  
Kris Martin is the spring Capp Street Project artist in residence and one of the seven artists featured in the Wattis Institute's Magnificent Seven program.  
**-101 Collection: Route 2**  
Opening Reception: February 15, 2011  
End: April 9, 2011  
(415) 551-9210  
wattis@cca.edu  
http://www.cca.edu/calendar/2011/magnificent-seven-kris-martin

# Wed.Feb.16

**CCA Oakland Campus**  
5212 Broadway  
Oakland, CA  
Treadwell Ceramic Arts Center  
**-LECTURE BY JOHN ROLOFF**  
Date: February 16, 2011  
Time: 7:15pm  
Presented as part of CCA's Ceramics Lecture Series. John Roloff is a visual artist who works

conceptually with site, process, and natural systems. He is known primarily for his outdoor kiln/furnace projects of the late 1970s to the early 1990s as well as other large-scale environmental and gallery installations investigating geologic and natural phenomena. Based on a background in science, his work engages poetic and site-specific relationships among material, concept, and performance in the domains of geology, ecology, architecture, ceramics, industry, mining, metabolic systems, and history.  
(510) 865-7704  
agonzalez@cca.edu  
http://www.cca.edu/calendar/2011/lecture-john-roloff  
**Creativity Explored**  
3245 16th Street  
San Francisco CA 94103  
**-CE Conversations**  
Date: February 16, 2011  
Time: 11am-12pm  
CE Conversations is an ongoing series of discussions between Creativity Explored staff and people interested in learning more about the artists, the organization, and our work. Come meet some of Creativity Explored's studio artists and teaching staff, and to learn more about our organization. Questions and comments are welcome!  
(415) 863-2108  
www.creativityexplored.org  
info@creativityexplored.org  
**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
**-Art After School: 1st Grade session 2**  
Date: February 16, 2011  
Time: 4-5:30pm  
After-school classes for children offer an in-depth exploration of world cultures through the deYoung's extensive collections. Classes are free; reservations are required. Classes meet twice. To enroll, send child's name and grade, and parent's name, address, phone number and e-mail address to elewmorris@famsf.org.  
publicprograms@famsf.org  
(415) 750-7694  
**SOMArts Cultural Center**  
934 Brannan St.  
San Francisco, CA 94103  
**-Is Bitter Better? part of A Sensory Feast**  
Date: February 16, 2011  
Time: 7-9pm  
The National Bitter Melon Council (NBMC) celebrates the health, social, culinary, and creative possibilities of this under-appreciated vegetable. With recent projects at YBCA and LACMA, NBMC advocates the acceptance of Bitter Melon across cultures and cuisines, and believes that Bitter Melon creates an alternative basis for community – that of bitterness!  
Hours: Tue-Fri 12-7pm, Sat 12-5pm  
(415) 863-1414  
gallery@somarts.org  
www.somarts.org  
**Southern Exposure**  
3030 20th Street  
San Francisco, CA 94110  
**-Criers Wanted!: Cries of San Francisco Information Session with Allison Smith**  
Date: February 16, 2011  
Time: 7:00-9:00pm  
Do you have things to say and sell? Join artist Allison Smith and Southern Exposure to find out more about Smith's project, The Cries of San Francisco. Hear the cries that inspired this project and find out more about participating in the large-scale public performance on Market Street.  
415-863-2141  
www.soex.org

# Thu.Feb.17

**Fivepoints Arthouse**  
72 Tehama Street  
San Francisco, CA 94105  
**-Drawing Conclusions**

Opening Reception: February 17, 2011 7pm  
Unveiling Reception: March 11, 2011  
End: March 12, 2011  
Drawing Conclusions is a unique event where, over the period of two weeks, invited artists will create drawings directly onto the gallery walls. The process of which will endure a greater focus than the completed works, which will be painted over at the conclusion of the show's closing reception on March 12th.  
info@fivepointsarthouse.com  
**LEGION OF HONOR**  
100 34th Ave  
San Francisco, CA 94121  
**-Dutch and Flemish Baroque Art**  
Date: February 17, 2011  
Time: 10am  
Art history lecture.  
**-Olmec: Colossal Masterworks of Ancient Mexico**  
Date: February 17, 2011  
Time: 1pm  
Art history lecture titled Olmec: Colossal Masterworks of Ancient Mexico by Virginia M. Fields, curator at LACMA.  
www.legionofhonor.org  
**ROXIE THEATER**  
3117 16TH Street  
San Francisco, CA  
**-SF Independent Film Festival (Indiefest) 2011**  
End: February 17, 2011  
The 13th Annual SF Independent Film Festival (IndieFest), featuring the finest in independent films and videos, unspools February 3-17 at the Roxie Theater: General admission \$10 advance/\$11 at door. Passes and vouchers available. Also, new music at the Winter Music Festival Feb 10-13 at Cellspace, 2050 Bryant.  
(415) 820-3907  
www.sfindie.com  
**The Swell Gallery**  
SFAl Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
**-No Eye So Vile: Studies of Abjection**  
Opening Reception: February 17, 2011, 7-9pm  
End: February 25, 2011  
What is abject, the jettisoned object, is radically excluded and draws (us) toward the place where meaning collapses. This exhibition of New Genres work by Lee Hunter, Carrie-Sinclair Katz, Spencer Rabin, Kate Lee Short, & Kenneth Thomas displays objects situated outside the symbolic order.  
Hours: Mon-Fri 9am-5pm  
swellgallerysfai@gmail.com  
http://www.swellgallerysfai.com/

# Fri.Feb.18

**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
**-Friday Nights at the de Young**  
Date: February 18, 2011  
Time: 5-8:45pm  
Cultural Encounters presents Friday Nights at the deYoung. In honor of Olmec: Colossal Masterworks of Ancient Mexico opening at the de Young, there will be a welcome acknowledgements by indigenous community leaders Ann Marie Sayers and Don Pasqual. Wilsey Court, 6:30-8:30 pm: Events include live music by Orchestra La Moderna Tradición celebrating Danzón. Hands-on art making is available for the entire family. Museum artists will teach visitors how to make their own instruments out of recycled materials. Kimball Education Gallery/Artist Studio, 6-8:45 pm: Meet artist-in-residence Alaagy and help create a huge collage that celebrates dance and music of Northern Ghana.  
publicprograms@famsf.org  
(415) 750-7694  
**Electric Works**  
130 8th Street

San Francisco, CA 94103  
**-Candace Gaudiani: Proscenium**  
Begin: February 18, 2011  
End: March 26, 2011  
In the Main Gallery  
**-Scott Kildall: Future Memories**  
Begin: February 18, 2011  
End: March 26, 2011  
In the Project Space  
(415) 626-5496  
www.sfelectricworks.com  
**Jancar Jones Gallery**  
965 Mission, Suite 120  
San Francisco, CA 94103  
**-Orion Shepherd**  
Opening Reception: February 18, 2011 6-9pm  
End: March 19, 2011  
(415) 281-3770  
www.jancarjones.com  
**Park Life**  
220 Clement Street  
San Francisco, CA 94118-2408  
**-Thomas Campbell And Kyle Field - Installation**  
Opening Reception: February 18, 2011 7-10pm  
End: March 20, 2011  
Music performance TBA, Screen Printing workshop TBA, Artist Talk TBA  
(415) 386-7275  
www.parklifestore.com  
**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Taiyana Pimentel: Sensitive Negotiations**  
Date: February 18, 2011  
Time: 4:30 pm  
Taiyana Pimentel lives and works in Mexico City, where she is an independent curator and the director of Sala de Arte Público Siqueiros. Her curatorial projects during the mid 1990s to early 2000s, while at Museo Tamayo de Arte Contemporáneo, helped shape the Mexico City art scene.  
www.sfai.edu

# Sat.Feb.19

**Catharine Clark Gallery**  
150 Minna Street, Ground Floor  
San Francisco, CA 94105  
**-Jonathan Solo: Shadow**  
End: February 19, 2011  
**-Solo Exhibition: Kambui Olujimi: Love to Lose**  
End: February 19, 2011  
(415) 399-1439  
info@cclarkgallery.com  
www.cclarkgallery.com  
**Cain Schulte Contemporary Art**  
251 Post Street Suite 210  
San Francisco, CA 94108  
**-Lars Theuerkauff: One**  
End: February 19, 2011  
Berlin artist Lars Theuerkauff presents his first solo show in the US. Acrylic paintings.  
Hours: Tue-Sat 11-5pm  
(415) 543-1550  
info@cainschulte.com  
www.cainschulte.com  
**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
**-Olmec: Colossal Masterworks of Ancient Mexico**  
Begin: February 19 2011  
End: May 8, 2011  
Considered the "mother culture" of Mesoamerica and recognized as America's oldest civilization, the people known today as the Olmec developed an iconic and sophisticated artistic style as early as the second millennium BC. The Olmec are best known for the creation of colossal heads carved from giant boulders that have fascinated the public and archaeologists alike since they were discovered in the mid-19th century. The monumental heads remain among ancient America's most awe-inspiring and beautiful masterpieces today.  
**-Symposium**  
Date: February 19, 2011

Time: 10am–5pm

Symposium titled Olmec: Colossal Masterworks of Ancient Mexico. Tickets are \$5 for FAMSf members and college students and \$8 for general admission. 10 am–12 pm: Olmec Past and Present: 2 Distinguished Museum Directors from Mexico Reflect by Diana Magaloni and Sara Ladrón. 1:30–4 pm: Down and Dirty: 4 Archeologists in the Field by noted Olmec authorities including Ann Cyphers (San Lorenzo), Christopher Pool (Tres Zapotes), Richard Grove (Chalcatzingo) and Susan Gillespie (La Venta)

**-Rupert Garcia: The Magnolia Editions Project 1991–2011**

Begin: February 19, 2011

End: July 17, 2011

Renowned Bay Area artist Rupert Garcia is committed to creating artwork not only as a means of achieving aesthetic ends, but also as a viable way of addressing social and political concerns. Through his bold silkscreens and layered pastels and paintings, Garcia catalyzes discussion and debate with a broad audience about the pressing issues that have faced the late 20th and early 21st centuries. His recent editions elaborate on his political concerns, as well as exploring his interest in challenging notions of folk and high art.

(415) 750-3642

deyoung.famsf.org

**di Rosa**

5200 Sonoma Hwy

Napa CA 94559

**-Enrique Chagoya: Surviving Paradise/Sobreviviendo el Paraíso**

Opening Reception: February 19, 2011 6–9pm

End: April 16, 2011

Enrique Chagoya: Surviving Paradise/Sobreviviendo el Paraíso features new and significant recent work by the artist highlighting cross-border themes that he has explored throughout his artistic career: immigration, colonization, political struggle, economics and cultural imposition.

Hours: Wed-Sat 9:30am–3:00pm

(707) 226-5991

ann@dirosaart.org

www.dirosaart.org

**Fraenkel Gallery**

49 Geary Street, 4th Floor

San Francisco, CA 94108

**-Katy Grannan: Boulevard**

End: February 19, 2011

Fraenkel Gallery is pleased to present BOULEVARD, new color photographs by Katy Grannan. For the past three years, Katy Grannan has roamed the streets of Los Angeles and San Francisco, photographing strangers. The timeless characters who populate Grannan's Boulevards are a compendium of street types rendered with mesmerizing intensity. BOULEVARD is accompanied by an illustrated catalog published by Fraenkel Gallery and Salon 94, New York.

(415) 981-2661

omulvey@fraenkelgallery.com

www.fraenkelgallery.com

**Frey Norris Contemporary & Modern**

161 Jessie Street at New Montgomery

San Francisco, CA

**-PANGEA: Art in the Forefront of Cultural Convergence**

Begin: February 19, 2011

End: March 26, 2011

Art at the Forefront of Cultural Convergence marks the inaugural contemporary exhibition in Frey Norris's new Jessie Street galleries. Eight artists have made paintings, works on paper, sculpture and videos specifically for this debut, designed to highlight the versatility and sightlines of the Gensler-designed space.

**-EXULTATION: Sex, Death, and Madness in Eight Surreal Masterworks**

Begin: February 19, 2011

End: March 26, 2011

The eight artists in the gallery's Modern exhibition, Exultation, demonstrated what would have been expansive worldviews for their times, insatiable curiosity, intense introspection, an unrelenting pursuit of the ecstatic, a romance with madness, unrestrained libido and a preoccupation even with death.

(415) 346-7812

melissa@freynorris.com

www.freynorris.com

**Herbst Theater**

401 Van Ness Avenue at McAllister

San Francisco, CA

**-Alexander String Quartet with Robert Greenberg Lecurer**

Date: February 19, 2011

Time: 10am, 12pm

Béla Bartók's six string quartets must be considered one of the two most important sets composed during the 20th century. Join us for what promises to be an unforgettable survey of the complete string quartets of Béla Bartók and those of his friend and Hungarian compatriot Zoltán Kodály.

**-Hilary Hahn: Violin**

Date: February 19, 2011

Time: 8pm, 10pm

In addition to the works in this program, Hilary Hahn's varied and electrifying repertoire includes concertos written for her by Edgar Meyer and Pulitzer Prize-winner Jennifer Higdon. Join us for this "new breed of super-violinist: smart, technically brilliant, fearless, energetic, sexy, gorgeous." (Los Angeles Times)

(415) 392-2545

tickets@sfperformances.org

Sfperformances.org

**Justin Herman Plaza**

Foot of Market at the Embarcadero (behind the Hyatt Regency Hotel)

San Francisco, CA

**-2011 Chinese New Year Treasure Hunt**

Date: February 19, 2011

Time: 4:30pm, 3:30 check-in

The Chinese New Year Treasure Hunt is the largest and most popular urban sleuthing adventure in America. The Hunt is played on the streets of Chinatown, North Beach, and Telegraph Hill on the night of the annual Chinese New Year Parade. Tickets \$30-40/adults, \$10 for kids.

(415) 564-9400

www.sftreasurehunts.com

**Kala Gallery**

2990 San Pablo Ave.

Berkeley, CA 94702

**-Fresh Work**

End: February 19, 2011

More than seventy artists affiliated with Kala Art Institute will be exhibiting their work at the Kala Gallery from December 9, 2010 through February 19, 2011. Kala Gallery will present a diverse array of prints, photography, digital media works and mixed media combinations.

(510) 549-2977

kala@kala.org

www.kala.org

**LEGION OF HONOR**

100 34th Ave

San Francisco, CA 94121

**-Organ Concert**

Date: February 19, 2011

Time: 4pm

www.legionofhonor.org

**The Luggage Store Gallery**

1007 Market Street

San Francisco CA 94103

**-Cusp: Kevin Jerome Everson and Akosua Adoma Owusu**

End: February 19, 2011

Through means that are purely visual,, this exhibition seeks to explore the relationships between the work of Everson and Owusu who initially came into contact with each other as teacher and student. The exhibition will reveal the correspondences between Owusu's and Everson's works, which exist on the cusp between reality and fiction and the displacement

between America and Africa. Curated by Arnold Kemp

Hours: Wed-Sat 12-5pm

(415) 255-5971

www.luggagestoregallery.org

**Ratio 3**

1447 Stevenson Street

San Francisco, CA 94103

**-Mrzyk & Moriceau: The Man With The Golden Gun**

End: February 19, 2011

(415) 821-3371

gallery@ratio3.org

http://www.ratio3.org

**Romer Young Gallery**

1240 22nd St.

San Francisco, CA 94107

**-Progression Minus Progress**

End: February 19, 2011

Curated by Sarah Lehrer Graiwer. Featuring work by: DIANNA MOLZAN, PIERO GOLIA, BRIAN KENNON, D'ETTE NOGLE, ERIKA VOGT, LISA WILLIAMSON

(415) 550-7483

www.romeryounggallery.com

**Southern Exposure**

3030 20th Street

San Francisco, CA 94110

**-Universal Remote by Jaime Cortez**

End: February 19, 2011

Jamie Cortez's exhibition is a meditation on the absence of Michael Jackson.

**-every stone tethered to sleep/ every presence wedded to stone by Kenneth Lo**

End: February 19, 2011

Kenneth Lo turns his probing wit to a subject with gravitas – death and the life examined.

**-Both are True by Ginger Wolfe-Suarez**

End: February 19, 2011

Ginger Wolfe-Suarez treads in memories, deconstructing experiences into forms that are pared back just enough to feel as if they are ours.

(415)-863-2141

www.soex.org

## Sun.Feb.20

**ArtZone 461 Gallery**

461 Valencia Street

between 15th & 16th Streets

San Francisco, CA 94103

**-Randy Beckelheimer: Wider Views of Urban San Francisco**

End: February 20, 2011

Small Works, small prices up to 20" in either dimension

Hours: 12-6pm Wed-Sun and by appointment

info@artzone461.com

(415) 441-8680

http://artzone461.com

**de Young**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Contemporary Conceptual: Mexican Art**

Date: February 20, 2011

Time: 1–4pm

Panel discussion and film event titled Contemporary Mexico. Free admission. No reservations needed. This event is being held in partnership with San Francisco State University. 1 pm: Panel discussion titled Contemporary Conceptual: Mexican Art featuring artists and curators including Julio Cesar Morales and Raul Cardénas. 3 pm: Mexican avant-garde historic and contemporary film collection titled Soy Mexico! and discussion featuring SFSU professor Tarek Elhaik and filmmaker Jesse Lerner.

publicprograms@famsf.org

(415) 750-7694

**LEGION OF HONOR**

100 34th Ave

San Francisco, CA 94121

Logan Gallery

**-Thirty-Six Aspects of Mount Fuji in Japanese Illustrated Books from the Arthur Tress Collection**

End: February 20, 2011

Noted photographer Arthur Tress began col-

lecting Japanese books in the fall of 1965 when he was a student at the Zen study center associated with the Shikoku-ji temple in Kyoto. In the 45 years since that first discovery, Tress continued to collect books and now has a comprehensive collection numbering several hundred volumes. He has selected a small group from his collection for this first of a two-part exhibition of illustrated books on the subject of Fuji, the iconic mountain that is the enduring symbol of Japan. The Tress collection exhibition brings together books dating from the late 1600s through the 1800s that show Fuji viewed from various vantage points, at different times of year and during all four seasons.

**-The Treasures of Spode**

Date: February 20, 2011

Time: 10am

San Francisco Ceramic Circle presents a lecture titled The Treasures of Spode.

**-Utilitarian Pottery or Modern Art: Mocha and Related Dippwares, 1780–1840**

Date: February 20, 2011

Time: 8pm

American Decorative Arts Forum

(415) 750-3600

legionofhonor.famsf.org/

**WE Artspace**

768 40th Street

Oakland, CA 94609

**-Karen Thomas Solo Show**

Opening Reception: February 20, 2011, 2–5pm

End: March 27, 2011

Hours: Fri-Sat 12–3pm and by appt

info@weartspace.com

www.weartspace.com

## Tue.Feb.22

**Jenkins Johnson Gallery**

464 Sutter Street

San Francisco, CA, 94108

**-T\_XT\_RT**

End: February 22, 2011

This exhibition will examine the relationship between text and art. Focusing on visual artwork which incorporates text, the exhibition will also be accompanied by a reading at the gallery by prominent Bay Area writers and poets including Adam Fagin, Kevin Killian, Burt Ritchie, Cooley Windsor, among others. Visual artists include Jeremy Bert, Samantha Boudrot, Brian Dettmer, Tim Etchells, Ariel Goldberg, Cody Hoyt, Glenn Ligon, Jack Pierson, Jessica Rankin, Burt Ritchie, among others.

Hours: Tue–Fri 10am–6pm, Sat 10am–5pm

(415) 677-0770

www.jenkinsjohnsongallery.com

sf@jenkinsjohnsongallery.com

## Wed.Feb.23

**Arc Studios & Gallery**

1246 Folsom Street

San Francisco, CA 94103

**-GOING TO PRESS: Contacting Art Writers & Critics lecture by San Francisco Artist Network**

Date: February 23, 2011

Time: 7–9pm

Lecture on professional development for artists - Communication between artists and art writers/critics, the importance of press releases & press kits, how to contact art critics directly, with GUEST SPEAKER: Jennifer Modenessi, Staff Writer for "Oakland Tribune," "San Jose Mercury News," & "Contra Costa Times," \$20 at door

(415) 518-6485

Stephen5W@sbcglobal.net

www.SFArtistNetwork.net

**CCA Oakland campus**

5212 Broadway

Oakland, CA

Nahl Hall

**-JIM MELCHERT IN CONVERSATION WITH**



MARIA PORGES

Date: February 23, 2011  
Time: 7pm

Presented as part of CCA's Design and Craft Lecture Series, James Melchert has been an integral part of the Bay Area's artistic evolution over the last five decades. He has worked in a variety of media, including drawing and film, but he is perhaps best known as a ceramist with a long involvement in Conceptual art. His current process focuses on ceramic tiles: breaking them, drawing on them, reassembling them, and painting the new constructions with glaze.

(415) 703-9563  
designandcraft@cca.edu  
http://www.cca.edu/calendar/2011/jim-melchert-conversation-maria-porges

Creativity Explored

3245 16th Street  
San Francisco CA 94103  
-Black and White and Read All Over  
End: February 23, 2011

Black and White and Read All Over presents news-related art, imaginative compositions created by using black, white, red, and, the daily news as background and inspiration.  
(415) 863-2108  
www.creativityexplored.org  
info@creativityexplored.org

de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
-Art After School: 2nd Grade (session 1)  
Date: February 23, 2011  
Time: 4-5:30pm

After-school classes for children offer an in-depth exploration of world cultures through the de Young's extensive collections. Classes are free; reservations are required. Classes meet twice. To enroll, send child's name and grade, and parent's name, address, phone number and e-mail address to elewmorris@famsf.org.  
publicprograms@famsf.org  
(415) 750-7694  
**Hotel Rex**  
562 Sutter Street  
San Francisco, CA  
-Vijay Iyer: Piano  
Date: February 23, 2011  
Time: 6:30pm, 8pm  
Introducing our newest resident artist: Named 2010 Musician of the Year by Jazz Journalists Association, Vijay Iyer is a prolific musician whose thoughtful explorations connect the jazz idiom with the diversity of mainstream pop, hip hop, funk and spoken word.  
(415) 392-2545  
tickets@sperformances.org  
sfperformances.org

Thu.Feb.24

12th Annual SFJAZZ Spring Season  
Various Locations  
Begin: February 24, 2010  
End: June 25, 2010

Over 40 concerts at various venues in San Francisco and oakland.  
boxoffice@sfjazz.org  
www.sfjazz.org  
**ArtPoint at the Mexican Consulate**  
532 Folsom St  
Between 1st and 2nd St  
San Francisco, CA 94105  
-The Evolution of Mexican Art: From Olmec to Today  
Date: February 24, 2011  
Time: 6-9pm

Corresponding with the Golden Age of Greece and Zhou Dynasty of China, the Olmec civilization of Mexico is renowned for creating colossal stone heads carved from boulders (on view at the de Young Museum). Join ArtPoint for a tequila tasting and panel discussion, examining these and other awe-inspiring masterworks of the Ancient Americas. Advance tickets: \$15 ArtPoint Member / \$20 Non-Member  
At the door: \$20 ArtPoint Member / \$25 Non-

Members  
CCottini@famsf.org  
http://artpoint.org  
(415) 750-7648  
**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
-Classicism and Naturalism in 17th-Century French Art  
Date: February 24, 2011  
Time: 10am

Art history lecture titled Classicism and Naturalism in 17th-Century French Art.  
publicprograms@famsf.org  
(415) 750-7694  
**Kokoro Studio**  
682 Geary St  
San Francisco, CA 94102  
-Solo show by Ignacio Murua  
End: February 24, 2011

From Chile via Brooklyn, international artist Ignacio Murua takes advantage of the malleable quality of printed ink to obscure and distort the female form. The body that is digitally perfected is presently manually degraded as Murua comments on women and social issues, such as age, visibility, friendship, competition, and isolation.  
(415) 400-4110  
info@kokorostudio.us  
kokorostudio.us  
**SOMArts Cultural Center**  
934 Brannan St.  
San Francisco, CA 94103  
-A Sensory Feast Panel Discussion and Closing Reception  
Date: February 24th, 2011  
Time: 5-7pm

A Sensory Feast, curated by Ellen Oh and Sita Bamuk of Kearny St. Workshops presents artists using smell, taste and food as central elements in their artistic practice. This event consists of a panel discussion at 5:30 with the exhibition's artists and curators. Reception to follow.  
Hours: Tue-Fri 12-7pm, Sat 12-5pm  
gallery@somarts.org  
www.somarts.org  
(415) 863-1414

Fri.Feb.25

**Cain Schulte Contemporary Art**  
251 Post Street Suite 210  
San Francisco, CA 94108  
-Franco & Eva Mattes aka  
010010110101101.org  
Opening Reception: February 25, 2011 5:30pm  
Closing Reception: April 2, 2011 5pm  
Video performance and installation. NY based artist-provocateurs, pioneers of the net art movement. West coast debut.

Hours: Tue-Sat 11-5pm  
(415) 543-1550  
info@cainschulte.com  
www.cainschulte.com  
**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
-Friday Nights at the de Young  
Date: February 25, 2011  
Time: 5-8:45pm

Cultural Encounters presents Friday Nights at the de Young. Celebrate chocolate and other culinary gems of the Americas. No museum admission required for most programs. Wilsey Court, 6:30-8:30 pm: Enjoy live marimba music featuring Ana Nitmar and Mi Bella Guatemala. Piazzoni Murals Room, 6-8:45 pm: Activities include learning about cacao beans with Evelyn Orantes, painting demonstrations by Joaquin Newman and chocolate recipes with Victor Zabalza. de Young Café, 6 pm-8 pm: Special chocolate treats available for purchase. Kimball Gallery/Artist Studio, 6-8:30 pm: Closing reception of Alaagy's February residency. Celebrate the completion of the public collage project. Refreshments served while they last.  
publicprograms@famsf.org  
(415) 750-7694

**New Conservatory Theatre Center**  
25 Van Ness Ave.  
San Francisco, CA 94102  
-Regrets Only by Paul Rudnick  
Begin: February 25 2011  
End: April 3, 2011

Wed - Sat @ 8pm and Sundays at 2pm . This comedy of Manhattan manners explores the latest topics in marriage, friendships, and squandered riches. The setting: a Park Avenue penthouse. The players: a powerhouse attorney, his deliriously social wife, and their closest friend, one of the world's most staggeringly successful gay fashion designers.  
(415) 861.8972  
boxoffice@nctcsf.org  
www.nctcsf.org  
**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
-Leonardogillesfleur: Made in Argentina  
Date: February 25, 2011  
Time: 4:30 pm

Leonardogillesfleur was born in 1999 through a performance called One Artist Statement, during which both artists, Leonardo Giacomuzzo and Gilles-fleur Boutry, merged into one single artistic identity. Leonardogillesfleur questions the use of the medium itself, framing video as sculpture or photography and object as performance, and turning psychological narratives into physical experiences.  
www.sfai.edu  
**SFMOMA**  
151 Third Street  
San Francisco, CA 94103  
-New Work: Anna Parkina  
Begin: February 25, 2011  
End: May 22, 2011

Anna Parkina is a Russian artist whose work evokes the forms and imagery of Russian Constructivism, particularly the photo collages of Aleksander Rodchenko and the abstract compositions of Liubov Popova, but her approach to this history is complex. Rather than attempting to generate forms that would serve to propel society forward, she employs the imagery of mass culture to reflect upon the changes that have developed in Moscow since the collapse of the Soviet Union. Her works effectively render a society in flux, in which careers, fortunes, and worlds are made and destroyed every day. Parkina's visual vocabulary is a mix of images of photography, drawing, and text. What is compelling about Parkina's reuse of these techniques is how prescient these forms of pictorial manipulation seem in our era of digital media. Parkina's work seems to find the meaning behind the message and take it drastically out of context to produce a real world with the qualities of the surreal.

-Paradesign  
Begin: February 25, 2011  
End: June 11, 2011

Paradesign gathers more than 100 objects from SFMOMA's architecture and design collection that call into question the norms, habits, and conventions of design. The prefix "para" (whose meanings include "beyond" and "abnormal") has not been applied to design, yet it marks a central focus of the museum's architecture and design collection—a focus that distinguishes it from other museum collections worldwide. The exhibition presents works of various media (installation, video, photography, furniture, and small objects), including Ron Arad's At Your Own Risk chair, which smacks the sitter from behind; Elizabeth Diller and Ricardo Scofidio's His/Hers bath towels, which have been embroidered with cheeky aphorisms; and An Te Liu's massive Cloud, a sculpture made of 40 mechanical air purifiers. Contained within ParaDesign is a mini-exhibition, the first museum retrospective of recently deceased designer and conceptual artist Tobias Wong (1974-2010).

Across the range of extraordinary objects he made, Wong established his legacy as a fearless provocateur, determined to expose, with cunning and wit, the excesses of consumer culture, the cult of celebrity, and other qualities of life and design in our times.  
-Paul Klee at SFMOMA  
Begin: February 25, 2010  
Paul Klee (1879-1940) has long been revered as one of the most original and inventive modern artists. Born in Switzerland, Klee made his name in Germany, where he was associated with the Blaue Reiter group and became an influential instructor in the Bauhaus before being denounced as a "degenerate artist" by the Nazis in 1937. This exhibition presents a diverse array of works made between the two World Wars.  
-Selected Histories: 20-Century Art from the SFMOMA Collection  
Begin: February 25, 2011

This new installation of works from SFMOMA's collection is conceived as a series of chapters that illuminate key moments and themes in 20th-century art. Each gallery examines a particular subject, such as still lifes and interiors; movement, such as Surrealism; or geographic region, such as Latin America. By presenting a range of conversations among varied works, the exhibition explores the many narratives the museum's collection can suggest about the history of modern art.  
www.sfmoma.org  
**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
-No Eye So Vile: Studies of Abjection  
End: February 25, 2011

What is abject, the jettisoned object, is radically excluded and draws (us) toward the place where meaning collapses. This exhibition of New Genres work by Lee Hunter, Carrie-Sinclair Katz, Spencer Rabin, Kate Lee Short, & Kenneth Thomas displays objects situated outside the symbolic order.  
Hours: Mon-Fri 9am-5pm  
swellgallerysfai@gmail.com  
http://www.swellgallerysfai.com/

**Verdi Club**  
2424 Mariposa  
between Potrero & Hampshire 17th & 18th  
San Francisco, CA  
-Southern Exposure's 11th Annual Monster Drawing Rally: A Live Drawing Event and Fundraiser  
Date: February 25, 2011  
Time: 6:00-11:00pm

Donation: \$10 & up: The Monster Drawing Rally is a live drawing event and fundraiser featuring over 100 artists. The event provides a unique opportunity to watch a drawing come to life, and to purchase a work of art minutes after its completion. Proceeds support Southern Exposure's Exhibitions and Artists in Education Programs.  
415-863-2141  
www.soex.org

Sat.Feb.26

111 Minna Gallery  
111 Minna Street  
San Francisco, CA 94105  
-FRESH AIR  
End: February 26, 2011

A breath of fresh air featuring the contemporary works of William Edwards, Ian Robert Mullan and Mike Kimball. A very different exhibition for 111 Minna, setting the stage for change in the new year, comprised of dynamic works incorporating ceramics, wood and resin.  
Hours: Wed- Sat 12-5pm  
(415) 974-1719  
art@111minnagallery.com



111minnagallery.com

### Arc Studios & Gallery

1246 Folsom Street  
San Francisco, CA 94103  
**-The Guerrilla Show Bay Area Juried Exhibition & Off-The-Wall Sale**  
End: February 26, 2011

Using an unconventional approach, "The Guerrilla Show" is a pop-up exhibition of affordable artwork by Bay Area and Northern California artists where affordable artwork will be sold off the wall during the event. This is a great opportunity to add local artists to your art collection.  
(415) 298-7969  
arcsf@gmail.com  
www.arc-sf.com

### Brian Gross Fine Art

49 Geary Street, 5th Floor  
San Francisco, CA 94108  
**-Marco Casentini: Recent Paintings**  
End: February 26, 2011

Italian painter, Marco Casentini, opens a show of recent paintings at Brian Gross Fine Art on Thursday, January 6, with a reception for the artist from 5:30-7:30pm. The exhibition will feature Casentini's signature geometric abstractions, composed of overlapping rectangular shapes in intense, saturated colors. The exhibition continues through February 26.  
Hours: Tue-Fri 11-5:30pm, Sat 11-5pm  
(415) 788-1050

gallery@briangrossfineart.com

www.briangrossfineart.com

### Catharine Clark Gallery

150 Minna Street, Ground Floor  
San Francisco, CA 94105  
**-Solo Exhibition: Leonardogillesfleur**  
Begin: February 26, 2011  
End: April 2, 2011

(415) 399-1439

info@cclarkgallery.com

www.cclarkgallery.com

### Crown Point Press

20 Hawthorne Street  
San Francisco, CA 94105  
**-New etchings by Laura Owens**  
End: February 26, 2011

(415) 974-6273

gallery@crownpoin.com

www.crownpoin.com

### CBD Gallery

134A Golden Gate Avenue  
between Leavenworth and Jones  
San Francisco, CA

### -Woman Hood II

Closing Reception: February 26, 2011 12-3pm

Woman Hood II features the work of women artists living or working in the Tenderloin. In particular, Woman Hood focuses on the vitality of women's vision as an incubator for change in the TL. Curator Rick Darnell

Hours: Fri-Sat 12-3pm

(415) 756-2325

tenderloincommunityartprojects@gmail.com

### de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

### -Children's Workshops

Date: February 26, 2011

Time: 10:30-3:30pm

Children's Workshops: Doing and Viewing Art and Big Kids/Little Kids present contemporary sculpture. Tours of current exhibitions are followed by studio workshops taught by professional artist-teachers. Programs are appropriate for children ages 4 through 12. An adult must accompany children under the age of eight years old. Programs are free after museum admission. Register 15 minutes before class. Space is limited.

publicprograms@famsf.org

(415) 750-7694

### Dolby Chadwick Gallery

210 Post Street, Suite 205  
San Francisco, CA 94108  
**-Big Noise: new work by Katina Huston**  
End: February 26, 2011

Dolby Chadwick Gallery is pleased to announce "Big Noise," an exhibition of new work by Katina Huston. Known for her ink-on-mylar

drawings, Huston exchanges her customary bicycle wheels in favor of a new ensemble of artifacts: musical instruments. While her object of focus may have changed, Huston's process remains the same.

(415) 956-3560

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

### Ever Gold Gallery

441 O'Farrell St  
San Francisco, CA 94102  
**-In the Kingdom of Charisma**  
Closing Reception: February 26, 2011 6-9pm

Ever Gold Gallery is pleased to announce the start of our biyearly residence program. We will be closed from January 8th- February 2nd for a site specific solo installation by SFAI alumni and 2011 Headlands Center for the Arts Residency winner, Chris Ritson. A celebration of our anxieties pertaining to the body, identity, and nature: "In the Kingdom of Charisma" is a multimedia exhibit created during a three week long residency at Ever Gold Gallery. By growing crystals and organisms alongside intricate media collages, the resulting installation, video, images and sculptures of Chris Ritson embody the nuances of how we construct an individual identity, distinct from the vast cosmology that animates our lives.

evergoldgallery@gmail.com

www.evergoldgallery.com

### Gregory Lind Gallery

49 Geary Street, Fifth Floor  
San Francisco, CA 94108  
**-Richard Baker & Tom Burckhardt**  
End: February 26, 2011

Gregory Lind Gallery is please to present a two person exhibition featuring works on paper by Richard Baker and paintings by Tom Burckhardt. Both artists employ book covers as the basis for their works, but to very different ends.

Hours: Tue-Sat 11am-5:30PM

(415) 296-9661

gregorylindgallery.com

### Jenkins Johnson Gallery

464 Sutter Street  
San Francisco, CA, 94108

### -Z.Z. WEI: NEW WORKS

Begin: February 26, 2011  
Opening Reception: March 3, 2011 5:30-7:30pm  
End: April 2, 2011

Hours: Tue-Fri 10am-6pm, Sat 10am-5pm

(415) 677-0770

www.jenkinsjohnsongallery.com

sf@jenkinsjohnsongallery.com

### LEGION OF HONOR

100 34th Ave  
San Francisco, CA 94121

### -Organ Concert

Date: February 26, 2011

Time: 4pm

### -The Art of South Italian Vases

Date: February 26, 2011

Time: 2pm

AAC lecture titled The Art of South Italian Vases by Keely Heuer.

www.legionofhonor.org

### Mercury 20 Gallery

475 25th St.  
between Broadway & Telegraph  
Oakland, CA

### -Deep Roots paintings by Joan Weiss

End: February 26, 2011

### -The Fabric of Night photography by Peter Honig

End: February 26, 2011

### -Group Show with Eric Bohr, Maya Kabat, Jill McLennan

End: February 26, 2011

Hours: Thu-Sat 12-6pm

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

### Robert Koch Gallery

49 Geary Street, 5th Floor  
San Francisco, CA 94108

### -Michael Wolf: Metropolis

End: February 26, 2011

Robert Koch Gallery is pleased to present an exhibition of new work by renowned photographer Michael Wolf. Two new series, /Paris Street Views/ and /Tokyo Compression/, expand upon the dominant themes of Wolf's previous work: the layers of city life and the juxtaposition of private and public spaces. Wolf continues his examination of the urban landscape, eliminating the camera in favor of manipulating Google street views of Paris, and returning to the camera to capture the crush of the Tokyo subway. Paris Street Views. Tokyo Compression. Architecture of Density  
(415) 421-0122  
info@kochgallery.com  
www.kochgallery.com  
**Robert Tat Gallery**  
49 Geary Street, Suite 211  
San Francisco, CA 94108  
**-Reprise: Favorite Photographs**  
End: February 26, 2011

A selection of the most popular images from past exhibitions and the Gallery collection. Featuring works by: Imogen Cunningham, Robert Doisneau, Judy Dater, Aaron Siskind, Helen Levitt, Bill Heick, Michael Kenna, Gerald Ratto, Lucien Clergue, Rebecca Martinez, James Bidgood, George Platt Lynes, Mole & Thomas, Karl Struss, Oliver Gagliani and others.

Hours: Tue-Sat 11:00- 5:30, and by appointment

(415) 781-1122

info@roberttat.com

www.roberttat.com

### Root Division

3175 17th St.  
San Francisco, CA

### -Liminal Takes

End: February 26, 2011

Curated by Frida Cano - Fundacion/Coleccion Jumex and FONCA scholar: Liminal Takes presents the work of fifteen Latino-based or -born artists in an "in-between" state, a middle point in which the products do not pertain to one specific place or market demand but yet function within their own creative logic and worth.  
(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org

### SANDRA LEE GALLERY

251 Post St., Suite 310  
San Francisco, CA 94108

### -Love and Compassion: Series of Paintings by Sunnyo Lee and Dong Phan

End: February 26, 2011

In anticipation of the month of love, the gallery will be alive with the red and gold of passion. Collaborating over the past several years, Phan and Lee show not only a mastery of their skill, but a compassion for life that radiates from these works. The opening reception will include San Francisco poets reciting their poetry.

(415) 291-8000

art@sandraleegallery.com

www.sandraleegallery.com

### SFMOMA

151 Third Street  
San Francisco, CA 94103

### -Helios: Eadweard Muybridge in a Time of Change

Begin: February 26, 2011

End: June 7, 2011

Best known for his revolutionary studies of human and animal locomotion, Eadweard Muybridge (1830-1904) was also an accomplished landscape photographer, a pioneering documentarian, and a restlessly inventive entrepreneur. This retrospective is the first to examine the full scope of Muybridge's vision and his pivotal role in the creative transformation of 19th-century culture. The British-born Muybridge began his artistic career in the 1860s in California, then as now a fertile ground for innovation. He captured images of the Western frontier and the rapid growth of San Francisco, the building of the railroads, the Modoc War, and the development of Central America, and

he created some of the first motion pictures. Bringing together hundreds of photographs and other objects made between 1858 and 1893, the exhibition offers a panoramic view of Muybridge's work within the landscape of his times. Catalogue.

### -Picturing Modernity

Begin: February 26, 2011

End: June 7, 2011

See the American West through the lens of 19th-century photography in this selection of works from the Sack Photographic Trust.

www.sfmoma.org

### Slate Contemporary

4770 Telegraph Ave

Oakland, CA 94609

### -Intermission

Closing Reception: February 26, 2011 4pm

Exhibition of abstract paintings by Card Lefkowitz, Anne Subercaseaux, Joanne Fox, David Aipperspach, and Victor Cohen Stuart.

Hours: Fri-Sat 12-5pm, Tue-Thur by Appt

(510) 652-4085

info@slateartanddesign.com

www.slateartanddesign.com

### SOMArts Cultural Center

934 Brannan St.  
San Francisco, CA 94103

### -A Sensory Feast Exhibition

End: February 26, 2011

A Sensory Feast, curated by Ellen Oh and Sita Bamuk of Kearny St. Workshops presents artists using smell, taste, or food as central elements in their practice. Featuring: Sita Bhaumik, Brandon Bigelow, Jean Chen, Kira Greene, Yosh Han, Amy Ho, Arthur Huang, Annie Koh, and the Bitter Melon Council.

Hours: Tue-Fri 12-7pm, Sat 12-5pm

gallery@somarts.org

www.somarts.org

(415) 863-1414

### YBCA

701 Mission Street  
San Francisco, CA 94103

### -Song Dong: Dad and Mom, Don't Worry About Us, We are all Well

Begin: February 26, 2011

End: June 12, 2011

YBCA hosts a presentation of Waste Not, Song Dong's large-scale installation comprised of items that his mother and grandmother collected over a period of five decades. It follows the Chinese concept of wu jin qu yong or "waste not," as a prerequisite for survival. The project evolved out of a family necessity and the artist's mother's grief after the death of her husband.

(415) 978-2787

www.ybca.org

## Sun.Feb.27

### City Art Cooperative Gallery

828 Valencia Street  
San Francisco, CA 94110

### -Unmentionables

End: February 27, 2011

City Art inaugurates a new these show for its rear gallery. Artists have been invited to interpret the theme "Unmentionables" as narrowly or broadly as they wish; from undies to the taboo. Numerous media are included.

Hours: Wed-Sun 12-9pm

(415) 970-9900

cityartsf@gmail.com

www.cityartgallery.org

### de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

Kimball Education Gallery

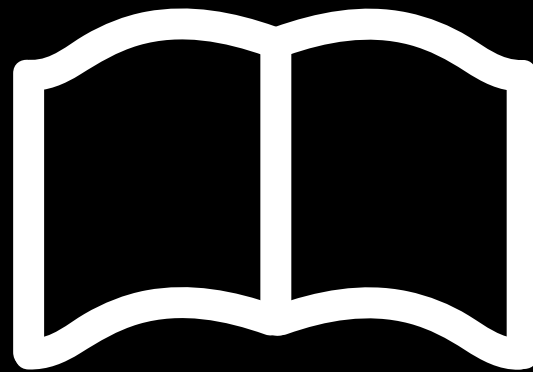
### -Alaagy: Dance "N" Rhythm

End: February 27, 2011

The de Young's Artist Studio hosts Alaagy: Dance "N" Rhythm as he presents a collection of paintings, textiles, video installation and collage. The collage will be created using mixed media showing dance and music of Northern Ghana. Visitor participation is encouraged. The Artist Studio is presented by Cultural Encoun-

**Continued on page 77**





# ***EVENT LISTINGS SUBMISSIONS***

Send us your event information to be printed in our next issue covering the months **May, June, and July 2011**. Our event listings submission process is free and easy. Send us your event information using the format below to [listings@sfaqonline.com](mailto:listings@sfaqonline.com). There is no limit to the number of events you can submit.

## ***SUBMISSION FORMAT:***

- **Name of Venue**
- **Address**
- **Title of Event**
- **Opening Reception date/time**
- **Closing Reception date/time**
- **Description 50 word max**
- **Contact web.email.phone**

***email: [listings@sfaqonline.com](mailto:listings@sfaqonline.com)***

***DEADLINE: March.20.2011***

Visit our website: [www.sfaqonline.com](http://www.sfaqonline.com)

# MAR.2011 Calendar

M  
A  
R  
C  
H

1  
TUE

- + 12th Annual SFJAZZ Spring Season
- ArtPeople Gallery
- + Brian Gross Fine Art
- + CBD Gallery
- + CCA WATTIS
- + Cain Schulte Contemporary Art
- + Cantor Arts Center Stanford
- + Catherine Clark Gallery
- + Corden/Potts Gallery
- + Kala Gallery
- + LEGION OF HONOR
- + Marin Civic Center
- + Museum of Craft and Folk Art
- + New Conservatory Theatre Center
- + Royal NoneSuch Gallery
- SANDRA LEE GALLERY
- + SFMOMA
- + Thrillpeddler's Hypnodrome Theatre
- + YBCA
- + a.Muse Gallery
- + de Young

2  
WED

- Dolby Chadwick Gallery

3  
THU

- 111 Minna
- ArtPeople Gallery
- Braunstein/Quay Gallery
- Brian Gross Fine Art
- Creatively Explored
- Jenkins Johnson Gallery
- Kokoro Studio
- Marx & Zavattero
- Mercury 20 Gallery
- The San Francisco Orchid Society
- The Swell Gallery
- Z Space @ Theater Artaud

4  
FRI

- City Art Cooperative Gallery
- Crown Point Press
- Gallery 28
- Kala Art Institute
- Mercury 20 Gallery
- Romer Young Gallery
- San Francisco Art Institute
- Slate Contemporary
- YBCA Novellus Theater

5  
SAT

- Arc Studios and Gallery
- Braunstein/Quay Gallery
- CBD Gallery
- Eleanor Harwood Gallery
- MKSF Gallery
- Royal NoneSuch Gallery
- SOAP Gallery
- SOMArts Cultural Center
- Traywick Contemporary
- YBCA Novellus Theater

6  
SUN

- Berkeley Art Museum
- Marx & Zavattero
- Modern Eden Gallery
- The San Francisco Orchid Society
- Z Space @ Theater Artaud

7  
MON

- San Francisco Art Institute

8  
TUE

- Herbst Theatre

9  
WED

- Arc Studios and Gallery
- Hotel Rex
- Root Division

10  
THU

- Camera 12 Cinemas
- Castro Theatre
- Ever Gold Gallery
- Madrone Art Bar
- Pacific Film Archive
- Sundance Kabuki Cinemas
- VIZ Cinemas
- Yerba Buena Center for the Arts

11  
FRI

- Andrea Schwartz Gallery
- Ever Gold Gallery
- Fivepoints Arthouse
- Novellus Theater at YBCA
- Ratio 3
- SANDRA LEE GALLERY
- Southern Exposure
- The Swell Gallery
- YBCA

12  
SAT

- Aurobora Press
- Eleanor Harwood Gallery
- Fivepoints Arthouse
- George Lawson Gallery
- Herbst Theatre
- McLoughlin Gallery
- Modern Eden Gallery
- Root Division
- SOAP Gallery
- YBCA

13  
SUN

- Cantor Arts Center Stanford
- Contemporary Jewish Museum
- SOMArts Cultural Center
- Traywick Contemporary

14  
MON

- CCA San Francisco Campus

15  
TUE

- ArtPeople Gallery
- ArtPeople Gallery
- Ever Gold Gallery

16  
WED

- Andrea Schwartz Gallery

17  
THU

- Ever Gold Gallery
- George Lawson Gallery

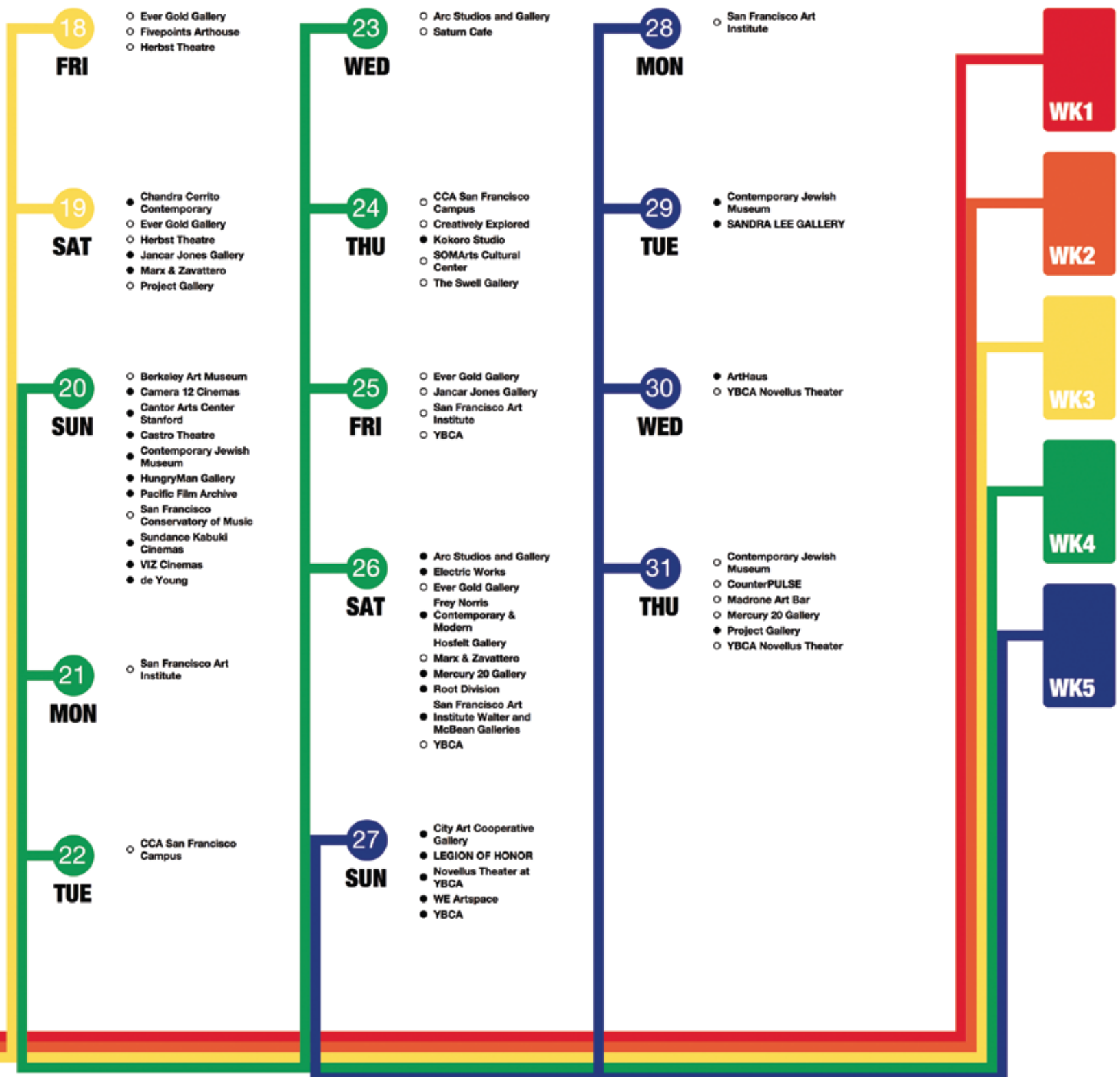
## LEGEND

○ : Event-Open   ● : Event-Close   + : Ongoing

[www.sfaqonline.com](http://www.sfaqonline.com)  
[info@sfaqonline.com](mailto:info@sfaqonline.com)



# **SFAQ**



# Ongoing Exhibitions

## 12th Annual SFJAZZ Spring Season

Various Locations  
End: June 25, 2010

Over 40 concerts at various venues in San Francisco and Oakland.

boxoffice@sfjazz.org  
www.sfjazz.org

### a.Muse Gallery

614 Alabama St.  
San Francisco, CA 94110

**-For Life: A Collection of Paintings by Trinh Mai to benefit the Angkor Hospital for Children**

End: April 2, 2011

Exhibition includes work from "Relearning the Language of the Birds," which pays homage to the natural world and the messages it brings forth to awaken the human Spirit. Inspired by daily observations of all things living, Mai's work illustrates the profound nature she has found in the simplicities of Life.

(415) 279-6281  
info@yourmusegallery.com  
www.yourmusegallery.com

### Brian Gross Fine Art

1 Post Street  
San Francisco, CA 94108

**-Doron Fishman: Ink on Paper**

End: April 1, 2011

Hours: Mon-Fri 8am-6pm  
(415) 788-1050

gallery@briangrossfineart.com  
www.briangrossfineart.com

### Cain Schulte Contemporary Art

251 Post Street Suite 210  
San Francisco, CA 94108

**-Franco & Eva Mattes aka 010010110101101.org**

Closing Reception: April 2, 2011 5pm

Video performance and installation. NY based artist-provocateurs, pioneers of the net art movement. West coast debut.

Hours: Tue-Sat 11-5pm  
(415) 543-1550

info@cainschulte.com  
www.cainschulte.com

### Cantor Arts Center Stanford

328 Lomita Dr  
Stanford, CA 94305

**-Longing for Sea-Change**

End: June 26, 2011

Gallery for African Art

**-Collection Highlights from Europe 1500-1800: Ancient Greece and Rome**

Gallery for Early European Art

**-Living Traditions: Art of the Americas**

Rehmus Family Gathering  
(650) 723-4177

museum.stanford.edu

### Catharine Clark Gallery

150 Minna Street, Ground Floor  
San Francisco, CA 94105

**-Solo Exhibition: leonardogillesfleur**

End: April 2, 2011

(415) 399-1439

info@cclarkgallery.com

www.cclarkgallery.com

### CBD Gallery

134A Golden Gate Avenue  
between Leavenworth and Jones  
San Francisco, CA

**-TALL Tenderloin Art Lending Library**

The tenderloin Art Lending library or TALL, is a project that loans original art by local artists, to Tenderloin residents and others, to take home for display. Upon return another piece of art may be borrowed FREE – OF CHARGE

Hours: Fri-Saturday 12am-3pm

(415) 756-2325

tenderloinartlendinglibrary@gmail.com

### CCA WATTIS INSTITUTE

1111 Eighth Street  
San Francisco, CA 94107

The Mary Augustine Gallery

**-Americana: 50 States, 50 Months, 50 Exhibitions**

End: May 31, 2012

**-Tino Sehgal**

(415) 551-9210

www.wattis.org

### Corden|Potts Gallery

49 Geary Street, Suite 410  
San Francisco, CA 94108

**-Camille Seaman: The Last Iceberg**

End: April 2, 2011

Award-winning photographer and 2011 TED Fellow Camille Seaman's majestic portraits of icebergs in the two polar regions on view Tuesdays through Saturdays, 11 am until 5:30 pm, until 7:30 the first Thursday of each month.

(415) 781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

### de Young

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

**-Olmec: Colossal Masterworks of Ancient Mexico**

End: May 8, 2011

Considered the "mother culture" of Meso-america and recognized as America's oldest civilization, the people known today as the Olmec developed an iconic and sophisticated artistic style as early as the second millennium BC. The Olmec are best known for the creation of colossal heads carved from giant boulders that have fascinated the public and archaeologists alike since they were discovered in the mid-19th century. The monumental heads remain among ancient America's most awe-inspiring and beautiful masterpieces today.

**-Rupert Garcia: The Magnolia Editions Project 1991-2011**

End: July 17, 2011

Renowned Bay Area artist Rupert Garcia is committed to creating artwork not only as a means of achieving aesthetic ends, but also as a viable way of addressing social and political concerns. Through his bold silkscreens and layered pastels and paintings, Garcia catalyzes discussion and debate with a broad audience about the pressing issues that have faced the late 20th and early 21st centuries. His recent editions elaborate on his political concerns, as well as exploring his interest in challenging notions of folk and high art.

(415) 750-3642

deryoung.famsf.org

### Kala Gallery

2100 Milvia Street

Berkeley CA 94704

**-Emily Payne: Book Works Installation**

As a sculptor and painter, I work with many different kinds of materials including gouache paint, ink, book parts, shoe parts, rag paper, pins and wire. The book sculptures presented in the exhibition originate in my experimentation with disassembling discarded and used books (purchased at local public library book sales) and mining them for their parts.

(510) 549-2977

kala@kala.org

www.kala.org

### LEGION OF HONOR

100 34th Ave

San Francisco, CA 94121

**-Pulp Fashion: The Art of Isabelle de Borchgrave**

End: June 5, 2011

Belgian artist Isabelle de Borchgrave is a painter by training, but textile and costume are her muses. Working in collaboration with leading costume historians and young fashion designers, de Borchgrave crafts a world of splendor from the simplest rag paper. Painting and manipulating the paper, she forms trompe l'oeil masterpieces of elaborate dresses inspired by rich depictions in early European painting or by iconic costumes in museum collections around the world. The Legion of Honor is the first American museum to dedicate an entire exhibition to the work of de Borchgrave.

(415) 750-3600

legionofhonor:famsf.org/

### Marin Civic Center

3501 Civic Center Drive  
San Rafael, CA

**-Marin Arts Members' Exhibit**

End: May 6, 2011

1st and 3rd Floor Galleries

This annual exhibit event showcases the talents of Marin Arts members.

Hours: Mon-Fri, 9-5pm except holidays  
(415) 666-2442

argo@marinarts.org

www.marinarts.org

### Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

**-E is for Everyone: Celebrating Sister Corita**

End: June 5, 2011

E is for Everyone: Celebrating Sister Corita presents a vibrant selection of work by the legendary West Coast Pop artist and charismatic teacher Sister Corita Kent to mark the 25th anniversary of her life and influence. This exhibition features projects with the Eames Office and Creative Growth, Oakland.

Hours: Wed-Sat 11am-6pm

www.mofca.org

### New Conservatory Theatre Center

25 Van Ness Ave.

San Francisco, CA 94102

**-Regrets Only by Paul Rudnick**

End: April 3, 2011

Wed – Sat @ 8pm and Sundays at 2pm . This comedy of Manhattan manners explores the latest topics in marriage, friendships, and squandered riches. The setting: a Park Avenue penthouse. The players: a powerhouse attorney, his deliriously social wife, and their closest friend, one of the world's most staggeringly successful gay fashion designers.

(415) 861.8972

boxoffice@nctcsf.org

www.nctcsf.org

### Royal NoneSuch Gallery

4231 Telegraph Avenue

Oakland, CA 94609

**-21 Projects x 21 Days x 21 Hours**

21 Projects x 21 days x 21 Hours is a community based social experiment where 21 projects take place over the course of a 21 days, and each project is one hour. Drawing on the talents and knowledge of the local community, 21 Projects was created with the intention of providing a platform for people to exchange resources and ideas in a gallery environment.

(415) 690-3041

www.royalonesuchgallery.com

royalonesuchgallery@gmail.com

### SFMOMA

151 Third Street

San Francisco, CA 94103

**-Exposed: Voyeurism, Surveillance and the Camera**

End: April 17, 2011

Co-organized by SFMOMA and Tate Modern, Exposed gathers more than two hundred pictures that together form a timely inquiry into the ways in which artists and everyday people alike have probed the camera's powerful voyeuristic capacity. Moving beyond typical notions of voyeurism and surveillance as strictly predatory or erotic, the exhibition addresses these concepts in their broadest sense—in both historical and contemporary contexts—investigating how new technologies, urban planning, global intelligence, celebrity culture, and an evolving media environment have fueled a growing interest in the subject.

**-How Wine Became Modern: Design + Wine 1976 to Now**

End: April 17, 2011

Organized by Henry Urbach, SFMOMA's Helen Hilton Raiser Curator of Architecture and Design, this exhibition explores the relationship between design, architecture, and wine in contemporary culture. How Wine Became Modern looks at the material and visual culture of wine over the past three decades and offers a fresh way of understanding the contemporary

culture of wine and the role that architecture and design have played in its transformation. It marks the first time that modern, global wine culture has been considered as an integrated, expansive, and rich set of cultural phenomena. The presentation will combine original artifacts and commissioned artworks with multimedia presentations to engage multiple senses, including smell, as well as aerial photographs of wine-growing regions, winery architecture, wine labels, and glassware.

**-Bill Fontana: Sonic Shadows**

End: October 16, 2011

As part of SFMOMA's 75th anniversary, the museum will commission a new site-specific sound sculpture by San Francisco-based sound artist Bill Fontana. The work, entitled Sonic Shadows, will transform the museum's fifth-floor turret bridge and skylight into musical instruments, creating an acoustic translation of the visual space. Fontana's concept has evolved from his recent investigations into how architectural structures generate sound in response to their surroundings. SFMOMA's commission will be the artist's first truly kinetic and interactive sound sculpture.

**-The More Things Change**

End: October 16, 2011

The More Things Change sketches the collective mood of the last 10 years, creating a thematic and psychological portrait of the decade. Drawn entirely from SFMOMA's collection, this exhibition examines such themes as fragmentation, fragility, systemic collapse, sudden shifts, entropy, metamorphosis, mutation, materiality, and reconfiguration. Comprised of work from all media made since 2000, The More Things Change is jointly organized by SFMOMA's four curatorial departments—painting and sculpture, media arts, photography, and architecture and design. An artist will be commissioned to design a production studio in the overlook gallery that will examine the transformation of the publishing industry over the last decade—an industry that is rapidly coming to terms with the eminence of the internet

**-New Work: Anna Parkina**

End: May 22, 2011

Anna Parkina is a Russian artist whose work evokes the forms and imagery of Russian Constructivism, particularly the photo collages of Aleksander Rodchenko and the abstract compositions of Liubov Popova, but her approach to this history is complex. Rather than attempting to generate forms that would serve to propel society forward, she employs the imagery of mass culture to reflect upon the changes that have developed in Moscow since the collapse of the Soviet Union. Her works effectively render a society in flux, in which careers, fortunes, and worlds are made and destroyed every day. Parkina's visual vocabulary is a mix of images of photography, drawing, and text. What is compelling about Parkina's reuse of these techniques is how prescient these forms of pictorial manipulation seem in our era of digital media. Parkina's work seems to find the meaning behind the message and take it drastically out of context to produce a real world with the qualities of the surreal.

**-Paradesign**

End: June 11, 2011

Paradesign gathers more than 100 objects from SFMOMA's architecture and design collection that call into question the norms, habits, and conventions of design. The prefix "para" (whose meanings include "beyond" and "abnormal") has not been applied to design, yet it marks a central focus of the museum's architecture and design collection—a focus that distinguishes it from other museum collections worldwide. The exhibition presents works of various media (installation, video, photography, furniture,



and small objects), including Ron Arad's At Your Own Risk chair, which smacks the sitter from behind; Elizabeth Diller and Ricardo Scofidio's His/Hers bath towels, which have been embroidered with cheeky aphorisms; and An Te Liu's massive Cloud, a sculpture made of 40 mechanical air purifiers. Contained within ParaDesign is a mini-exhibition, the first museum retrospective of recently deceased designer and conceptual artist Tobias Wong (1974–2010). Across the range of extraordinary objects he made, Wong established his legacy as a fearless provocateur, determined to expose, with cunning and wit, the excesses of consumer culture, the cult of celebrity, and other qualities of life and design in our times.

**-Helios: Eadweard Muybridge in a Time of Change**  
End: June 7, 2011

Best known for his revolutionary studies of human and animal locomotion, Eadweard Muybridge (1830–1904) was also an accomplished landscape photographer, a pioneering documentarian, and a restlessly inventive entrepreneur. This retrospective is the first to examine the full scope of Muybridge's vision and his pivotal role in the creative transformation of 19th-century culture. The British-born Muybridge began his artistic career in the 1860s in California, then as now a fertile ground for innovation. He captured images of the Western frontier and the rapid growth of San Francisco, the building of the railroads, the Modoc War, and the development of Central America, and he created some of the first motion pictures. Bringing together hundreds of photographs and other objects made between 1858 and 1893, the exhibition offers a panoramic view of Muybridge's work within the landscape of his times. Catalogue.

**-Picturing Modernity**  
End: June 7, 2011

See the American West through the lens of 19th-century photography in this selection of works from the Sack Photographic Trust.

**Thrillpeddlers' Hypnodrome Theatre**

575 10th Street  
San Francisco, CA  
**-Pearls Over Shanghai**  
End: April 9, 2011

PEARLS OVER SHANGHAI is a comic mock-operetta about white slavery, opium dens, and miscegenation set in colorful 1937 Shanghai. Originally performed by The Cockettes in 1971, it is an original musical by Link Martin (book/lyrics) and Scrumbly Koldewyn (music), directed by Russell Blackwood. Now running almost 2 years.

(800) 838-3006  
helman@sbcglobal.net  
http://thrillpeddlers.com

**YBCA**  
701 Mission Street  
San Francisco, CA 94103

**-Song Dong: Dad and Mom, Don't Worry About Us, We are all Well**  
End: June 12, 2011

YBCA hosts a presentation of Waste Not, Song Dong's large-scale installation comprised of items that his mother and grandmother collected over a period of five decades. It follows the Chinese concept of wu jin qu yong or "waste not," as a prerequisite for survival. The project evolved out of a family necessity and the artist's mother's grief after the death of her husband. (415) 978-2787  
www.ybca.org

## Tue. Mar. 1

**ArtPeople Gallery**  
50 Post St., #41  
San Francisco, CA 94104

**-KAREN MASON'S BRILLIANT BIRDS & BOTANICALS**

Begin: March 1, 2011  
Opening Reception: March 3, 2011 4-7pm  
End: March 15, 2011

The Crocker Galleria

Karen Mason's latest series of oil paintings invite the viewer to step into embracing environments of radiance and lush tropics filled with birds and botanicals. She captures both the comical and graceful aspects of birds, in small detail paintings and large multi-panel pieces.

(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**SANDRA LEE GALLERY**

251 Post St., Suite 310  
San Francisco, CA 94108

**-Jeremy Morgan: Solo Exhibition**

Begin: March 1, 2011  
Opening Reception: March 11, 2011 5:30-7:30pm  
End: March 29, 2011

(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com

## Wed. Mar. 2

**Dolby Chadwick Gallery**

210 Post Street, Suite 205  
San Francisco, CA 94108

**-Heads**

Begin: March 2, 2011  
End: April 30, 2011

Co-curated by Peter Selz, editor at Art in America and former curator of the MOMA, and Lisa Dolby Chadwick, "Heads" brings together work that manifests the show's title in diverse ways. Artists exhibiting include Stephen DeStaeble, Edwige Fouvry, Sherie Franssen, Lucian Freud, Ann Gale, Patrick Graham, Gottfried Helnwein, Alex Kanevsky, Nathan Oliveira and Irving Petlin.

(415) 956-3560  
info@dolbychadwickgallery.com  
http://www.dolbychadwickgallery.com

## Thu. Mar. 3

**111 Minna Gallery**

111 Minna Street  
San Francisco, CA 94105

**-MOMENT**

Opening Reception: March 3, 2011 5-late  
End: April 2, 2011

Mars One, Mike Giant, Erin Eisenhower, Skinner, Merkley???, Pakala Biehn, Nate Van Dyke, NoMe Edonna, Kelly Allen, Henry Lewis, David Choong Lee, Hannah Stouffer, Adam 100, Romanowski, Charmaine Olivia, John Wentz & Micah LeBrun in collaboration with Kelly Nicolaisen & guest, Robert Vo, will amaze you. Not to be missed!

Hours: Wed- Sat 12-5pm  
(415) 974-1719  
art@111minnagallery.com

111minnagallery.com

**ArtPeople Gallery**

50 Post St., #41  
San Francisco, CA 94104

**-KAREN MASON'S BRILLIANT BIRDS & BOTANICALS**

Opening Reception: March 3, 2011 4-7pm  
End: March 15, 2011

The Crocker Galleria

Karen Mason's latest series of oil paintings invite the viewer to step into embracing environments of radiance and lush tropics filled with birds and botanicals. She captures both the comical and graceful aspects of birds, in small detail paintings and large multi-panel pieces.

(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Braunstein/Quay Gallery**  
430 Clementina Street  
San Francisco, CA 94103

**-Michael McConnell: Tethered**

Begin: March 3, 2011  
Opening Reception: March 5, 2011 3-5pm  
End: April 2, 2011

In his exhibition Tethered, Michael McConnell metaphorically explores the innocence and vulnerability associated with childhood. "Making art is how I navigate the world and make sense of my literally forgotten childhood writes McConnell. By observing my anxieties and awkwardness, I create visual narratives that examine loneliness, responsibility, and choice." These stories reside in a space between memory and nostalgia and focus on the tension that occurs as youth passes into maturity. The drawings and paintings blur the line between observation and imagination. The sculptures composed of discarded stuffed animals sewn over taxidermy forms observe how childhood and adulthood encircle one another.

(415) 278-9850  
bquayg@pacbell.net  
braunsteinquay.com

**Brian Gross Fine Art**

49 Geary, Suite 509  
San Francisco CA 94104

**-Linda Fleming**

Begin: March 3, 2011

Brian Gross Fine Art is pleased to announce an exhibition of recent work by Bay Area Artist Linda Fleming.

Hours: Tue-Fri 11-5:30pm, Sat 11-5pm

(415) 788-1050  
gallery@briangrossfineart.com  
www.briangrossfineart.com

**Creativity Explored**

3245 16th Street  
San Francisco CA 94103

**-The Masters**

Opening Reception: March 3, 2011 7-9pm  
End: April 20, 2011

Coping the "Masters" has traditionally been part of the training to become a fine artist. At Creativity Explored, this process is used to assist studio artists in learning observation techniques and to practice working with form, line, shape, and color: From Lascaux to Leonardo da Vinci, see famous artworks uniquely appropriated by studio artists.

(415) 863-2108  
www.creativityexplored.org  
info@creativityexplored.org

**Jenkins Johnson Gallery**

464 Sutter Street  
San Francisco, CA, 94108

**-Z.Z.WEI: NEW WORKS**

Opening Reception: March 3, 2011 5:30-7:30pm

End: April 2, 2011

Hours: Tue-Fri 10am-6pm, Sat 10am-5pm

(415) 677-0770  
www.jenkinsjohnsongallery.com  
sf@jenkinsjohnsongallery.com

**Kokoro Studio**

682 Geary St  
San Francisco, CA 94102

**-Solo show by Yukako Ezoe**

Opening Reception: March 3, 2011 7-10pm

End: March 24, 2011

Japanese-American artist Yukako Ezoe mixes cultures and media to narrate a world of romantic, dream-like imagination, whether on the side of a building or a pair of shoes. Ezoe's solo show will include collage, embroidery, and painting that investigate history and mythology through stylistic references in the creation of fictional landscapes and invented personalities.

(415) 400-4110  
info@kokorostudio.us

**Marx & Zavattero**

77 Geary Street, 2nd Floor  
San Francisco, CA 94108

**-VOLTA New York**

Begin: March 3, 2011  
End: March 6, 2011

Presenting a solo project by Bradley Castellanos

(415) 627-9111

info@marxzav.com

www.marxzav.com

**Mercury 20 Gallery**

475 25th St.

between Broadway & Telegraph

Oakland, CA

**-Multimedia work by P.K. Frizzell & Mary**

**Curtis Ratcliff**

Begin: March 3, 2011

Opening Reception: March 4, 2011

End: March 26, 2011

**-Group show curated by students in Michelle**

**Pred's "Professional Practices" class at CCA**

Begin: March 3, 2011

Opening Reception: March 4, 2011

End: March 26, 2011

Hours: Thu-Sat 12-6pm

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

**The San Francisco Orchid Society**

San Francisco, CA

**-Natural Wonders: 59th Annual Pacific Or-**

**chid Exposition**

Begin: March 3, 2011

End: March 6, 2011

Fort Mason Center

The Pacific Orchid Exposition (POE) is the largest orchid show in the country and is aptly named for the extraordinary, lush displays of organic beauty that are showcased every year. The event boasts more than 150,000 orchid flowers from all over the world and offers educational exhibits from local, national and international orchid growers. Because of its diverse microclimate, the Bay Area is widely acknowledged as one of the best orchid growing regions and is home to an array of exotic species.

(415) 665-2468

www.orchidsanfrancisco.org

**The Swell Gallery**

SFAI Graduate Center

615 22nd St.

San Francisco, CA 94107

**-Spidey Meets Barbie**

Opening Reception: March 3, 2011, 7-9pm

End: March 11, 2011

Artists Laura H. Kim and Pallavi Govindnathan address a cross-cultural language of identity and religious imposition on traditional values and norms through the icons of Barbie and Spiderman. In this exhibition, dialogues revolve around Western fashion idealism, Western fear of Islam, and Islamic discrimination against women.

Hours: Mon-Fri 9am-5pm

swellgallerysfai@gmail.com

http://www.swellgallerysfai.com/

**Z Space @ Theater Artaud**

450 Florida Street

San Francisco, CA

**-Hope Mohr Dance Fourth Home Season**

Begin: March 3, 2011, 8pm

End: March 6, 2011, 10pm

Hope Mohr Dance, one of the leading new modern dance companies in the Bay Area, presents its fourth home season featuring the world premiere of a performance project involving war veterans as well as a new work by the New York-based Liz Gering Dance Company.

(415) 626-0453

www.hopemohr.org

## Fri. Mar. 4

**City Art Cooperative Gallery**

828 Valencia St

San Francisco, CA 94114

**-Group show by member artists**

Opening Reception: March 4, 2011 7-10pm

End: March 27, 2011

New work by more than two dozen, including photography, oil paintings, digital imagery, sculpture, jewelry and mixed media.

**-Rural/Urban theme show**

Opening Reception: Marvh 4, 2011 7-10pm

End: April 30, 2011

City Art introduces a new theme show for its backroom gallery: Rural Urban. Artists working in many media have been invited to interpret the theme as broadly as they wish.

2011



Hours: Wed-Sun 12-19pm  
(415) 970-9900  
cityartsf@gmail.com  
cityartgallery.org  
**Crown Point Press**  
20 Hawthorne Street  
San Francisco, CA 94105  
**-Spring Group Show**  
Begin: March 4, 2011  
End: April 30, 2011  
(415) 974-6273  
gallery@crownpoint.com  
www.crownpoint.com

**Gallery 28**  
1228 Grant Ave  
San Francisco, CA 94133

**-Vinyl Transformations**  
Opening Reception: March 4, 2011 6-9pm  
Vinyl Transformations benefit for North Beach Citizens Local Non-Profit changing the face of North Beach one citizen at a time.

Hours: Wed-Sat 12-6pm, Sun 12-4pm  
(415) 433-1228  
www.gallery-28.com

**Kala Art Institute**

2990 San Pablo Avenue  
Berkeley, CA 94702

**-Sonya Rapoport Retrospective**  
Opening Reception: March 4, 2011 6-8pm  
End: April 9, 2011

Gallery  
Retrospective by Sonya Rapoport, a seminal media arts figure, curated by critic Terri Cohn with an exhibition catalog. This show will possibly coincide with proposed exhibitions at Mills and UC Berkeley. There will be a talk associated with the exhibition although the date has not been established.

**-Student Exhibition: Hear Us, See Us: Visions Across Curriculms**

Opening Reception: March 4, 2011 6-8pm  
End: April 2, 2011

Kala Community Classroom

In partnership with the Arts and Humanities Academy at Berkeley High, Kala's Artists-in-Schools Program leads intensive curriculum-driven workshops at each grade level (9-12). The student artists/scholars will present work that investigates immigrant voices, HIV prevention, First Amendment rights in relation to artists, and ways of mapping our local communities.

Hours: Tue-Fri, 12-5:30pm, Sat 12-4:30pm  
(510) 841-7000

http://www.kala.org

**Mercury 20 Gallery**

475 25th St.  
between Broadway & Telegraph  
Oakland, CA

**-Multimedia work by P.K. Frizzell & Mary Curtis Ratcliff**

Opening Reception: March 4, 2011  
End: March 26, 2011

**-Group show curated by students in Michelle Pred's "Professional Practices" class at CCA**

Opening Reception: March 4, 2011  
End: March 26, 2011

Hours: Thu-Sat 12-6pm  
(510) 701-4620

mercurytwenty@gmail.com  
www.mercurytwenty.com

**Romer Young Gallery**

1240 22nd St.  
San Francisco, CA 94107

**-Jet Travel**

Opening Reception: March 4, 2011 6-9pm  
End: April 2, 2011

Romer Young Gallery is pleased to present its first solo exhibition with conceptual artist Pablo Guardiola.

(415) 550-7483

www.romeryounggallery.com

**San Francisco Art Institute**

800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133

**-Stephanie Syjuco: Dude, Where's My Agency Within The Capitalist System? On Bastard Objects and Diverted Production Channels**

Date: March 4, 2011  
Time: 4:30 pm

Stephanie Syjuco uses bootlegging, reappropriation, and fictional fabrications to address issues

of cultural biography, labor, and economic globalization. Working primarily in sculpture and installation, she leverages open-source systems, shareware logic, and flows of capital, creating frictions between high ideals and everyday materials. Her alternative vending outlet "Shadow-shop" is at SFMOMA through April 28.

www.sfai.edu

**Slate Contemporary**

4770 Telegraph Ave  
Oakland, CA 94609

**-Hiroko To: Blue**

Begin: March 4, 2011  
End: April 15, 2011

Exhibition of abstract photography by Japanese artist Hiroko To.

Hours: Fri-Sat 12-5pm, Tue-Thur by Appt  
(510) 652-4085

info@slateartanddesign.com  
www.slateartanddesign.com

**YBCA Novellus Theater**

700 Howard at Third St  
San Francisco, CA

**-Stephen Petronio: Dance**

Date: March 4, 2011  
Time: 8pm, 10pm

Dance doesn't get more physical than I Drink the Air Before Me, the centerpiece of the Stephen Petronio Company's 25th anniversary season. Inspired by "the whirling, thrilling forces of nature," this piece is a brilliant platform for this pioneering choreographer's "ability to set dancers in motion at kinetic, lightning-quick speed."

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

## Sat. Mar. 5

**Arc Studios & Gallery**

1246 Folsom Street  
San Francisco, CA 94103

**-FOTO: Pushing Boundaries National Juried Exhibition**

Opening Reception: March 5, 2011 7-10pm  
End: March 26, 2011

FOTO: Pushing Boundaries is a survey of photographic media today in the United States exploring photography that pushes the boundaries of the medium through unusual and challenging imagery, and employs creative use of either traditional darkroom processes or non-traditional processes, with juror, Ada Takahashi of Robert Koch Gallery.

(415) 298-7969

arcsf@gmail.com

www.arc-sf.com

**Braunstein/Quay Gallery**

430 Clementina Street  
San Francisco, CA 94103

**-Michael McConnell: Tethered**

Opening Reception: March 5, 2011 3-5pm  
End: April 2, 2011

In his exhibition Tethered, Michael McConnell metaphorically explores the innocence and vulnerability associated with childhood. "Making art is how I navigate the world and make sense of my literally forgotten childhood writes McConnell. By observing my anxieties and awkwardness, I create visual narratives that examine loneliness, responsibility, and choice." These stories reside in a space between memory and nostalgia and focus on the tension that occurs as youth passes into maturity. The drawings and paintings blur the line between observation and imagination. The sculptures composed of discarded stuffed animals sewn over taxidermy forms observe how childhood and adulthood encircle one another.

(415) 278-9850

bquayg@pacbell.net

braunsteinquay.com

**CBD Gallery**

134A Golden Gate Avenue  
between Leavenworth and Jones  
San Francisco, CA

**-Uncharted Territories**

Opening Reception: March 5, 2011 12-3pm

End: May 28, 2011 12-3pm

Uncharted Territories will feature blueprints for the inner workings of new civilizations. Maps of imagined cities, countries, worlds, and even entire solar systems will expose created landscapes that await the occupancy of a post-apocalyptic society. Curator Nirmala Nataraj  
Hours: Fri-Sat 12-3pm  
(415) 756-2325

tenderloincommunityartprojects@gmail.com

**Eleanor Harwood Gallery**

1295 Alabama Street  
San Francisco, CA 94110

**-Laura Paulini**

End: March 5, 2011

(415) 282-4248

www.eleanorharwood.com

**MKSF GALLERY**

1246 Folsom St. suite 202  
between 9th and 8th sts.  
San Francisco, CA 94104

**-Lino Line-up**

Opening Reception: March 5, 2011 7-10pm  
MKSF Gallery presents linoleum block prints on paper by 12 well-known Bay area printmakers.

(415) 516-1913

MKSF-gallery@gmail.com

www.MKSF-gallery.com

**Royal NoneSuch Gallery**

4231 Telegraph Avenue  
Oakland, CA 94609

**-Take Up Room on the Floor**

Closing Reception: March 5, 2011 7-9pm  
Take Up Room on the Floor will include an original work by Hannah Ireland, a participatory event, and YouTube clips from artists and contemporary performers responding to ideas of spatial occupation. Curated by Dena Beard in collaboration with artist Hannah Ireland.

(415) 690-3041

www.royalonesuchgallery.com

royalonesuchgallery@gmail.com

**SOAP Gallery**

3180 Mission Street  
San Francisco, CA 94110

**-Wasteland**

End: March 5, 2011

Group Show curated by Matt Cella. Artists from the Bay Area and beyond channel the basement dens, emo-bedrooms, and TV hang-outs of adolescent suburbia.

Hours: Mon-Thur 10-1pm, or by appt

(415) 920-9199

riversoap.com/soap-gallery

sfoapgallery@yahoo.com

**SOMArts Cultural Center**

934 Brannan St.  
San Francisco, CA 94103

**-Breathed... Unsaid...**

Date: March 5, 2011

Time: 6-9pm

This exhibition, Breathed... Unsaid..., a group exhibition curated by Katya Min and Lumina Arts brings together ten Bay Area transnational/diaspora artists to explore the unarticulated spaces experienced while living in multiple and at times disparate cultural realms.

Hours: Tue-Fri 12-7pm, Sat 12-5:pm

(415) 863-1414

gallery@somarts.org

www.somarts.org

**Traywick Contemporary**

895 Colusa Ave  
Berkeley, CA 94707

**-Amy Kaufman: Recent Work**

End: March 5, 2011

Recent works by Bay Area artist Amy Kaufman.

Hours: Thur-Sat 10am-4pm

(510) 527-1214

artprojects@traywick.com

www.traywick.com

**YBCA Novellus Theater**

700 Howard at Third St  
San Francisco, CA

**-Family Matinee: Stephen Petronio**

Date: March 5, 2011

Time: 2pm, 3pm

Stephen Petronio makes bold moves, using the

whole canvas of the stage with creative sets, costumes, music and dancers. Full of his trademark "raw New York energy," Stephen's productions are a feast for the eyes.

**-Stephen Petronio: Dance**

Date: March 5, 2011

Time: 8pm, 10pm

Dance doesn't get more physical than I Drink the Air Before Me, the centerpiece of the Stephen Petronio Company's 25th anniversary season. Inspired by "the whirling, thrilling forces of nature," this piece is a brilliant platform for this pioneering choreographer's "ability to set dancers in motion at kinetic, lightning-quick speed."

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

## Sun. Mar. 6

**Berkeley Art Museum**

2625 Durant Avenue

Berkeley, CA 94720

**-EMILY ROYSDON: IF I DON'T MOVE CAN YOU HEAR ME?**

End: March 6, 2011

Artist and writer Emily Roysdon produces projects at the intersection of social, political, and aesthetic space. Roysdon has paired videos that she recently produced in Stockholm with pieces made in Berkeley; these works are part of Roysdon's evolving vocabulary around movement, choreography, collectivity, and abstraction. For videos produced in Stockholm, Roysdon used Sergels Torg, a public square planned as the location for all political speech in the city, as a site to think through the complexities of public space, vernacular movement, and regulation. This joins a new body of work, photographs and videos produced improvisationally largely on-site in Berkeley, that engages with the limits, framing, and representation of movement. Still images are silkscreened with a vocabulary of bodily gestures, creating experimental scores for performance that layer time and implied action in physical space.

(510) 642-0365

http://bampfa.berkeley.edu/press/release/TXT0277

**Marx & Zavattero**

77 Geary Street, 2nd Floor

San Francisco, CA 94108

**-VOLTA New York**

End: March 6, 2011

Presenting a solo project by Bradley Castellanos

(415) 627-9111

info@marxzav.com

www.marxzav.com

**Modern Eden Gallery**

403 Francisco Street at Powell

San Francisco, 94133

**-Menagerie Art Show and Benefit for the SF-SPCA**

End: March 6, 2011

Modern Eden is pleased to announce their partnership with the SF SPCA for the month of February: "Menagerie", an exhibition featuring the work of many prominent San Francisco Bay artists of both established and emerging careers working in assorted mediums. The exhibition features works by Eric Bailey, Ryan Jones, Alison Kendall, Robert Bowen, Leilani Bustamante, Grant Gilliland, Aplphonzo Solorzano, Sheri DeBow, Kim Larson, Leon Loucheur, Chamber Made, and Bradley Platz. The opening reception for Menagerie will be held at Modern Eden on Saturday, February 12 from 7-10pm. The exhibition will be on display through March 06, 2011 and is free and open to the public.

www.moderneden.com

**The San Francisco Orchid Society**

San Francisco, CA

**-Natural Wonders: 59th Annual Pacific Orchid Exposition**

End: March 6, 2011



Fort Mason Center  
The Pacific Orchid Exposition (POE) is the largest orchid show in the country and is aptly named for the extraordinary, lush displays of organic beauty that are showcased every year. The event boasts more than 150,000 orchid flowers from all over the world and offers educational exhibits from local, national and international orchid growers. Because of its diverse microclimate, the Bay Area is widely acknowledged as one of the best orchid growing regions and is home to an array of exotic species. (415) 665-2468  
www.orchidsanfrancisco.org  
**Z Space @ Theater Artaud**  
450 Florida Street  
San Francisco, CA  
**-Hope Mohr Dance Fourth Home Season**  
End: March 6, 2011, 10pm  
Hope Mohr Dance, one of the leading new modern dance companies in the Bay Area, presents its fourth home season featuring the world premiere of a performance project involving war veterans as well as a new work by the New York-based Liz Gerring Dance Company. (415) 626-0453  
www.hopemohr.org

## Mon.Mar.7

**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Lucy + Jorge Orta**  
Date: March 7, 2011  
Time: 7:30 pm  
Lucy + Jorge Orta have been collaborating since 1991, exploring crucial contemporary themes such as ritual, social connections, sustainability, and ethics. Working in Paris, they assemble artwork and installations with a team of curators, artists, architects, designers, and craftsmen using techniques of sculpture, couture, painting, printing, and light projections. They are Ann Chamberlain Distinguished Fellows in Interdisciplinary Studies.  
www.sfaiedu

## Tue.Mar.8

**Herbst Theater**  
401 Van Ness Avenue at McAllister  
San Francisco, CA  
**-Pacifica Quartet**  
Date: March 8, 2011  
Time: 8pm, 10pm  
While many groups dabble in the modern idiom, few leap as fearlessly as the Pacifica Quartet. The Telegraph (UK) calls Widmann a “truly a marvelous player” and his quartet writing “masterly.” The Pacifica performs Widmann’s Quartet No. 2, and is joined by the composer/clarinetist for Brahms Quintet in B minor. (415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

## Wed.Mar.9

**Arc Studios & Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
**-PRESENTATION: Preparing Your Marketing Materials lecture by San Francisco Artist Network**  
Date: March 9, 2011  
Time: 7-9pm  
Lecture on professional development for artists - Written materials including artist statement, resume, bio & exhibit history, documentation of your artwork, formats for your packet, portfolio, or website, with Stephen C. Wagner, \$20

at door  
(415) 518-6485  
Stephen5W@sbcglobal.net  
www.SFArtistNetwork.net  
**Hotel Rex**  
562 Sutter St  
San Francisco, CA  
**-Peter and Zoltan Katona**  
Date: March 9, 2011  
Time: 6:30pm, 8pm  
Our resident artists return for another wide-ranging guitar Salon. Peter and Zoltan Katona travel past the classical repertoire into pop and tango arrangements, extending the guitar’s percussive as well as melodic expression. (415) 392-2545  
tickets@sfperformances.org  
sfperformances.org  
**Root Division**  
3175 17th St.  
San Francisco, CA 94110  
**-Manufactured Organic**  
Begin: March 9, 2011  
Opening Reception: March 12, 2011 7-10pm  
End: March 26, 2011  
Curated by Marisa McCarthy, Ryan Jones, & Kate Stirr. A three-tiered show examining the ecological impact of contemporary art practices, specifically pertaining to the issue of waste. (415) 863-7668  
events@rootdivision.org  
www.rootdivision.org

## Thu.Mar.10

**Camera 12 Cinemas**  
288 S. 2nd Street  
San Jose, CA  
**-29th San Francisco International Asian American Film Festival**  
Begin: March 10, 2011  
End: March 20, 2011  
29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American  
www.asianamericanmedia.org  
(415) 8673-0814  
**Castro Theatre**  
429 Castro Street  
San Francisco, CA  
**-29th San Francisco International Asian American Film Festival**  
Begin: March 10, 2011  
End: March 20, 2011  
29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American  
www.asianamericanmedia.org  
(415) 8673-0814

**Ever Gold Gallery**  
**441 O’Farrell St**  
San Francisco, CA 94102  
**-Andris Kasparovics**  
Date: March 10, 2011  
Through spatial exploration with light and sound, Andris Kasparovics will transform Ever Gold into a synaesthetic environment utilizing technology and natural forces. Andris Kasparovics has worked as a multidisciplinary lighting designer since 1996 in performing arts, television, museums, and live events.  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Madrone Art Bar**  
500 Divisadero St.  
San Francisco, CA  
**-The Art of Comedians and Satirists**  
Opening Reception: March 10, 2011 6-9pm  
End: April 30, 2011

info@michaelkrouse.com  
www.madroneartbar.com  
**Pacific Film Archive**  
2575 Bancroft Way  
Berkeley, CA  
**-29th San Francisco International Asian American Film Festival**  
Begin: March 10, 2011  
End: March 20, 2011  
29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American  
www.asianamericanmedia.org  
(415) 8673-0814  
**Sundance Kabuki Cinemas**  
1881 Post Street  
San Francisco, CA  
**-29th San Francisco International Asian American Film Festival**  
Begin: March 10, 2011  
End: March 20, 2011  
29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American  
www.asianamericanmedia.org  
(415) 8673-0814  
**VIZ Cinemas**  
1746 Post Street  
San Francisco, CA  
**-29th San Francisco International Asian American Film Festival**  
Begin: March 10, 2011  
End: March 20, 2011  
29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American  
www.asianamericanmedia.org  
(415) 8673-0814  
**Yerba Buena Center for the Arts**  
701 Mission Street  
San Francisco, CA 94103  
**-José Navarrete and Violeta Luna: ATACUA-LO (The Ceasing of Water)**  
Date: March 10, 2011  
Time: 8pm  
San Francisco-based performance artist Violeta Luna and dancer/choreographer José Navarrete address pressing ecological issues around water rights and shortages in the premiere of their first collaborative piece, Atlacualo (The Ceasing of Water). (415) 978-2787  
www.ybca.org

## Fri.Mar.11

**Andrea Schwartz Gallery**  
525 2nd Street  
San Francisco, CA 94107  
**-Alex Couwenberg: New Paintings**  
End: March 11, 2011  
A solo exhibition of new paintings by Alex Couwenberg  
Hours: Mon-Fri 9am-5pm, Sat 1-5pm  
jennifer@asgallery.com  
www.asgallery.com  
(415) 495-2090  
**Ever Gold Gallery**  
441 O’Farrell St  
San Francisco, CA 94102  
**-Andris Kasparovics**  
Date: March 11, 2011  
Through spatial exploration with light and sound, Andris Kasparovics will transform Ever

Gold into a synaesthetic environment utilizing technology and natural forces. Andris Kasparovics has worked as a multidisciplinary lighting designer since 1996 in performing arts, television, museums, and live events.  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Fivepoints Arthouse**  
72 Tehama Street  
San Francisco, CA 94105  
**-Drawing Conclusions**  
Unveiling Reception: March 11, 2011  
End: March 12, 2011  
Drawing Conclusions is a unique event where, over the period of two weeks, invited artists will create drawings directly onto the gallery walls. The process of which will endure a greater focus than the completed works, which will be painted over at the conclusion of the show’s closing reception on March 12th.  
info@fivepointsarthouse.com  
**Novellus Theater at YBCA**  
700 Howard Street  
San Francisco, CA  
**-ODC/Dance Downtown: A Force at Forty**  
Begin: March 11, 2011 8pm  
End: March 27, 2011 10pm  
A force at 40, ODC/Dance celebrates four decades of smart, exuberant, fearless dance with a special anniversary home season at Yerba Buena Center for the Arts March 11-27, 2011. ODC Dance/Downtown will feature new works from ODC’s three award-winning female choreographers and four major remounts of dynamic repertory favorites. (415) 978-ARTS (2787)  
www.odcdance.org  
**Ratio 3**  
1447 Stevenson Street  
San Francisco, CA 94103  
**-Margaret Kilgallen**  
Begin: March 11, 2011  
End: April 23, 2011  
(415) 821-3371  
gallery@ratio3.org  
http://www.ratio3.org  
**SANDRA LEE GALLERY**  
251 Post St., Suite 310  
San Francisco, CA 94108  
**-Jeremy Morgan: Solo Exhibition**  
Opening Reception: March 11, 2011 5:30-7:30pm  
End: March 29, 2011  
(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com  
**Southern Exposure**  
3030 20th Street  
San Francisco, CA 94110  
**-On the Ground: A group exhibition curated by Weston Teruya**  
Opening Reception: March 11, 2011 7:00–9:00pm  
End: April 23, 2011  
On the Ground presents work arising from an artist’s relationship to particular localities, from San Francisco to the North coast of Egypt. The artists build from the specific codes and nuances of each site, creating their own narratives and gestures that begin to reveal or re-imagine their communities.  
415-863-2141  
www.soex.org  
**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
**-Spidey Meets Barbie**  
End: March 11, 2011  
Artists Laura H. Kim and Pallavi Govindnathan address a cross-cultural language of identity and religious imposition on traditional values and norms through the icons of Barbie and Spiderman. In this exhibition, dialogues revolve around Western fashion idealism, Western fear of Islam, and Islamic discrimination against women.  
Hours: Mon-Fri 9am-5pm  
swellgallerysfai@gmail.com  
http://www.swellgallerysfai.com/  
**YBCA**  
701 Mission Street



San Francisco, CA 94103  
**-José Navarrete and Violeta Luna: ATLACUALO (The Ceasing of Water)**  
Date: March 11, 2011  
Time: 8pm  
San Francisco-based performance artist Violeta Luna and dancer/choreographer José Navarrete address pressing ecological issues around water rights and shortages in the premiere of their first collaborative piece, Atlacualo (The Ceasing of Water).  
(415) 978-2787  
www.ybca.org

Sat.Mar12

**Aurobora Press**  
370 Brannan Street  
San Francisco, CA 94107  
**-On Edge**  
End: March 12, 2011  
Hard-Edge Compositions by Jay Davis, Pat Lipsky, Steve Roden, Stephen Westfall & others  
Hours: Tue-Sat 10-5pm  
(415) 546-7880  
monotype@aurobora.com  
**Eleanor Harwood Gallery**  
1295 Alabama Street  
San Francisco, CA 94110  
**-David Stein**  
Begin: March 12, 2011  
End: April 9, 2011  
(415) 282-4248  
www.eleanorharwood.com  
**Fivepoints Arthouse**  
72 Tehama Street  
San Francisco, CA 94105  
**-Drawing Conclusions**  
End: March 12, 2011  
Drawing Conclusions is a unique event where, over the period of two weeks, invited artists will create drawings directly onto the gallery walls. The process of which will endure a greater focus than the completed works, which will be painted over at the conclusion of the show's closing reception on March 12th.  
info@fivepointsarthouse.com  
**George Lawson Gallery**  
49 Geary, Suite 238  
San Francisco, CA 94108  
**-Tama Hochbaum: Train Ride**  
End: March 12, 2011  
Recent photographs  
**-Ward Schumaker**  
End: March 12, 2011  
Selections from the composer series. Recent paintings.  
Hours: Tue-Sat 11-5:30pm  
(415) 772-0977  
george@georgelawsongallery.com  
www.georgelawsongallery.com  
**Herbst Theater**  
401 Van Ness Avenue at McAllister  
San Francisco, CA  
**-Alexander String Quartet with Robert Greenberg: Lecturer**  
Date: March 12, 2011  
Time: 10am, 12 PM  
Béla Bartók's six string quartets must be considered one of the two most important sets composed during the 20th century. Join us for what promises to be an unforgettable survey of the complete string quartets of Béla Bartók and those of his friend and Hungarian compatriot Zoltán Kodály.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org  
**McLoughlin Gallery**  
49 Geary Street, Suite 200  
San Francisco, CA 94108  
**-Jan Peter Van Opheusden**  
End: March 12, 2011  
First Solo exhibition in San Francisco for Jan Peter Van Opheusden. A native artist of the Netherlands, he studied art at the Design Academy Eindhoven. His art style is profoundly related to impressionism. Rich colors and traces of rapid, brush movements can be seen in his paintings.

Hours: Tue-Sat 10:30am-6pm  
(415) 658-1641  
info@mgart.com  
www.mgart.com  
**Modern Eden Gallery**  
403 Francisco Street at Powell  
San Francisco, 94133  
**-Deborah Jang + Mark Friday Art Exhibition**  
Opening Reception: March 12, 2011 7-10pm  
End: April 10, 2011  
Modern Eden is pleased to announce the art exhibition of sculptors Deborah Jang and Mark Friday. Featuring new individual and collaborative works. The opening reception will be held at Modern Eden on Saturday, March 12 from 7-10pm. The exhibition will be on display through April 10, 2011 and is free and open to the public.  
www.moderneden.com  
**Root Division**  
3175 17th St.  
San Francisco, CA 94110  
**-Manufactured Organic**  
Opening Reception: March 12, 2011 7-10pm  
End: March 26, 2011  
Curated by Marisa McCarthy, Ryan Jones, & Kate Stirr: A three-tiered show examining the ecological impact of contemporary art practices, specifically pertaining to the issue of waste.  
(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org  
**SOAP Gallery**  
3180 Mission Street  
San Francisco, CA 94110  
**-The TEXT Show**  
Opening Reception: March 12, 2011 6-9pm  
End: April 16, 2011  
Group Show curated by Lisa Mendelson. A group exhibit of language symbolism scrambled eggs tongue idiom esperanto lingo. Conversation twang printed matter.  
Hours: Mon-Thur 10-1pm, or by appt  
(415) 920-9199  
riversoap.com/soap-gallery  
sfoapgallery@yahoo.com  
**YBCA**  
701 Mission Street  
San Francisco, CA 94103  
**-José Navarrete and Violeta Luna: ATLACUALO (The Ceasing of Water)**  
Date: March 12, 2011  
Time: 8pm  
San Francisco-based performance artist Violeta Luna and dancer/choreographer José Navarrete address pressing ecological issues around water rights and shortages in the premiere of their first collaborative piece, Atlacualo (The Ceasing of Water).  
(415) 978-2787  
www.ybca.org

Sun.Mar13

**Cantor Arts Center Stanford**  
328 Lomita Dr  
Stanford, CA 94305  
**-Out of The Wild**  
End: March 13, 2011  
Rowland K. Rebele Gallery  
(650) 723-4177  
museum.stanford.edu  
**Contemporary Jewish Museum**  
736 Mission Street  
between Third Street and Fourth Street  
San Francisco, CA 94116  
**-Curious George Saves the Day: The Art of Margret and H.A. Rey**  
End: March 13, 2011  
Curious George, the impish monkey protagonist of many adventures, may never have seen the light of day if it were not for the determination and courage of his creators, the illustrator H.A. Rey and his wife, author and artist Margret Rey. The exhibition features nearly 80 original drawings of the beloved monkey and other

characters, a look at the Reys' escape from Nazi Europe, and more.  
Hours: Mon-Tue Fri-Sun 11am-5pm, Thur 1-8pm  
(415) 655-7800  
info@thecjm.org  
www.thecjm.org  
**SOMArts Cultural Center**  
934 Brannan St.  
San Francisco, CA 94103  
**-Breathed... Unsaid... Film Fest**  
Date: March 13th, 2011  
Time: 12-8pm  
Katya Min and Lumina Arts present a local film maker fest featuring the full length films City of Borders by Yun Suh, Crepe Covered Sidewalks by Renee Wilson, as well as a third film to be announced later by Peter Bratt.  
Hours: Tue-Fri 12-7pm, Sat 12-5pm  
(415) 863-1414  
gallery@somarts.org  
www.somarts.org  
**Traywick Contemporary**  
895 Colusa Ave.  
Bekerley, CA 94707  
**-Nancy Mintz & Charma Strasser MacColl**  
Begin: March 13, 2011  
End: May 7, 2011  
Recent work from Nancy Mintz and Charma Strasser MacColl  
Hours: Thur-Sat 10am-4pm  
(510) 527-1214  
artprojects@traywick.com  
www.traywick.com

Mon.Mar14

**CCA San Francisco campus**  
1111 Eighth Street  
San Francisco, CA  
Timken Lecture Hall  
**-LECTURE BY CRAIG DYKERS, SNØHETTA**  
Date: March 14, 2011  
Time: 7pm  
Presented as part of CCA's Architecture Lecture Series. Craig Dykers cofounded the architecture and design firm Snøhetta in 1989, and in that same year the firm won the international competition to design the Bibliotheca Alexandrina in Egypt. Snøhetta established a New York office in 2004, the year it was awarded the commission for the National September 11 Memorial Museum and Pavilion at the World Trade Center. The firm is best known in San Francisco as the designers of the new SFMO-MA building expansion.  
(415) 703-9562  
architecture@cca.edu  
http://www.cca.edu/calendar/2011/lecture-craig-dykers-snohetta

Tue.Mar15

**ArtPeople Gallery**  
50 Post St., #41  
San Francisco, CA 94104  
**-KAREN MASON'S BRILLIANT BIRDS & BOTANICALS**  
End: March 15, 2011  
The Crocker Galleria  
Karen Mason's latest series of oil paintings invite the viewer to step into embracing environments of radiance and lush tropics filled with birds and botanicals. She captures both the comical and graceful aspects of birds, in small detail paintings and large multi-panel pieces.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net

Wed.Mar16

**Andrea Schwartz Gallery**  
525 2nd Street  
San Francisco, CA 94107

**-Tracy Krumm and John Bonick**  
Opening Reception: March 16, 2011 5:30-7:30PM  
End: April 29, 2011  
A two person exhibition of new work by Tracy Krumm and John Bonick.  
Hours: Mon-Fri 9am-5pm, Sat 1-5pm  
jennifer@asgallery.com  
www.asgallery.com  
(415) 495-2090  
**ArtPeople Gallery**  
50 Post St., #41  
San Francisco, CA 94104  
**-FENG SHUI AND INTERIOR DESIGN AT ARTPEOPLE GALLERY**  
Date: March 16, 2011  
Time: 6-8pm  
The Crocker Galleria  
Join us for the third installment of our Interior Designers' program! A Feng Shui specialist will demonstrate how to harmonize your living space arrangements with the patterns of yin and yang and the flow of energy, also known as Qi.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Ever Gold Gallery**  
441 O'Farrell St  
San Francisco, CA 94102  
**-Ever Gold Gentleman's Club**  
Begin: March 16, 2011  
End: March 19, 2011  
Ever Gold Gallery Presents a site specific installation of a Gentleman's Club with one night performances from a variety of artists, performers, and musicians. In the tradition of San Francisco clubs like the Bohemian Club/ Grove and the less secretive Commonwealth Club. The Ever Gold Gentleman's Club will play host to a diverse and distinctive array of speakers, artists, performers, thinkers, musicians, hunters and drunks. Mixed with the belief that in order to make an arts community stronger, or exist at all - Ever Gold offers a space for artists across all mediums to come together in the spirit of Paris in the 1920's, SOHO in the 1960's, Berlin in the 1990's, to create an environment that provides a safe place for the exchange of ideas and vices without the influence of conservatives or squares.  
**-The Solution to Everything, by Jeremiah Jenkins.**  
Date: March 16, 2011  
Time: 6pm  
Bay Area artist, survivalist, and comedian, and good guy... Jeremiah will make a presentation of incites and answers to all your questions, and things you never wanted to know.  
evergoldgallery@gmail.com  
www.evergoldgallery.com

Thu.Mar17

**Ever Gold Gallery**  
441 O'Farrell St  
San Francisco, CA 94102  
**-Live Music and Special Performances TBA.**  
Date: March 17, 2011  
Time: 6pm  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**George Lawson Gallery**  
49 Geary, Suite 238  
San Francisco, CA 94108  
**-Marie Thibeault**  
Open: March 17, 2011  
End: April 16, 2011  
Recent paintings  
**-Susan Mikula: American Vale**  
Open: March 17, 2011  
End: April 16, 2011  
Recent photographs  
Hours: Tue-Sat 11-5:30pm  
(415) 772-0977  
george@georgelawsongallery.com  
www.georgelawsongallery.com



# Fri.Mar.18

**Ever Gold Gallery**  
441 O'Farrell St  
San Francisco, CA 94102  
**Stag Party with Charles Linder**  
Date: March 18, 2011  
Time: 6pm

Artist, Collector, avid hunter, aspiring member of the Bohemian Club / Grove, and cash cow-boy... Charles Linder presents how to gut and cook a boar; hunt, how to go about becoming a member of one of the most secretive clubs besides the Free Masons, and other delights . Fresh wild pig will be served from a BBQ outside.

charleslinder.com  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Fivepoints Arthouse**  
72 Tehama Street  
San Francisco, CA 94105

**-Out in Public**  
Opening Reception: March 18, 2011 7pm  
End: April 16, 2011

Out in Public, is a multimedia exhibition that utilizes drawing, photography, installation, video and sound as elements that explore human interactions in public spaces. Curated by Tina Dillman of We ArtSpace.  
info@fivepointsarthouse.com

**Herbst Theater**  
401 Van Ness Avenue at McAllister  
San Francisco, CA  
**-Christopher Maltman: Baritone**  
Date: March 18, 2011  
Time: 8pm, 10pm

Critics are not shy in their praise of English baritone Christopher Maltman, who makes his third appearance with SF Performances. According to The Philadelphia Inquirer, Maltman "may have the world's most perfect baritone voice." For this recital, Maltman is joined by Malcolm Martineau, one of the world's most celebrated accompanists.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

# Sat.Mar.19

**Chandra Cerrito Contemporary**  
480 23rd Street  
Oakland, CA 94612  
**-Dianne Romaine: Flux and Sabine Reckewell: Linearis**  
Closing Reception: March 19, 2011 5pm

Flux is an ongoing series of over one hundred acrylic paintings on canvas created since 2005 by the minimalist and process-driven artist Dianne Romaine. Originally trained in textile-based artworks, Sabine Reckewell re-creates "three-dimensional room-size drawings" - installations with string, ribbon, wire and tape originally made between 1979 and 1981.

Hours: Fri 2-6pm, Sat 1-5pm, and by appointment  
(510) 260-7494  
chandra@chandraceritto.com  
www.chandracerittocontemporary.com

**Ever Gold Gallery**  
441 O'Farrell St  
San Francisco, CA 94102  
**-Ever Gold Gentleman's Club**  
End: March 19, 2011

Ever Gold Gallery Presents a site specific installation of a Gentleman's Club with one night performances from a variety of artists, performers, and musicians. In the tradition of San Francisco clubs like the Bohemian Club/ Grove and the less secretive Commonwealth Club. The Ever Gold Gentleman's Club will play host to a diverse and distinctive array of speakers, artists, performers, thinkers, musicians, hunters and drunks. Mixed with the belief that in order to make an arts community stronger, or exist at

all - Ever Gold offers a space for artists across all mediums to come together in the spirit of Paris in the 1920's, SOHO in the 1960's, Berlin in the 1990's, to create an environment that provides a safe place for the exchange of ideas and vices without the influence of conservatives or squares.

**-An intimate evening with Joshua Walters**  
Date: March 19, 2011  
Time: 6pm

Joshua Walters is an internationally acclaimed comedian, poet, educator and performer, whose work has appeared on ABC, MTV2, PBS and NPR. Theater performer for over a decade, Walters incorporates elements of spoken word and beatbox into his shows, in a mash-up of comedy, intimate reflection and unpredictable antics. In the last two years, Walters has performed at theaters and universities throughout North America, Europe and the Middle East.

thejoshuawalters.com  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Herbst Theater**  
401 Van Ness Avenue at McAllister  
San Francisco, CA

**-Duo Melis**  
Date: March 19, 2011  
Time: 8pm, 10pm

With their precise musical unity and intertwined emotions, Duo Melis could easily be mistaken for a solo artist. But they are, in fact, a pair: Susana Prieto and Alexis Muzurakis, from Spain and Greece respectively. And to hear them play is to witness the true melding of minds and instruments.

(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

**Jancar Jones Gallery**  
965 Mission, Suite 120  
San Francisco, CA 94103

**-Orion Shepherd**  
End: March 19, 2011  
(415) 281-3770

www.jancarjones.com  
**Marx & Zavattero**  
77 Geary Street, 2nd Floor  
San Francisco, CA 94108

**-William Swanson**  
End: March 19, 2011  
(415) 627-9111

info@marxzav.com  
www.marxzav.com  
**Project Gallery**  
1246 Folsom St. between 9th and 8th  
San Francisco, CA 94104

**-Panamax: The industrial image**  
Opening Reception: March 19, 2011 7-10pm  
End: March 31, 2011

MKSF Gallery in conjunction with Three Fish Studios present paintings by San Francisco artists Mike Kimball and Eric Rewitzer. Kimball and Rewitzer, artists who share an interest in the depiction of the urban and industrial landscape, will present new, large-scale works focusing on the container shipping industry.

Hours: 11am-3pm, by appointment  
(415) 516-1913  
MKSF-gallery@gmail.com  
www.MKSF-gallery.com

# Sun.Mar.20

**Berkeley Art Museum**  
2625 Durant Avenue  
Berkeley, CA 94720

**-Jill Magid: MATRIX 237**  
Opening Reception: March 20, 2011 3-5pm  
End: June 5, 2011

Jill Magid's work involves immersing herself in systems of authority, building relationships with agents in those institutions in order to explore issues of vulnerability, observation, and trust. Her work varies in tangible form —video, photographs, installations, printed text, books

— yet most have some connection to the documentation of her process. In many cases, the documents available after the fact were instrumental to bringing her work into fruition. For her MATRIX exhibition, Magid will present a new series of work, co-commissioned with Arthouse in Austin, Texas.

(510) 642-0365  
http://bampfa.berkeley.edu  
**Camera 12 Cinemas**  
288 S. 2nd Street  
San Jose, CA

**-29th San Francisco International Asian American Film Festival**  
End: March 20, 2011

29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American

can  
www.asianamericanmedia.org  
(415) 8673-0814  
**Cantor Arts Center Stanford**  
328 Lomita Dr  
Stanford, CA 94305

**-Vodoun/Vodounon: Portraits of Initiates**  
End: March 20, 2011

Ruth Levison Halperin Gallery  
(650) 723-4177  
museum.stanford.edu

**Castro Theatre**  
429 Castro Street  
San Francisco, CA

**-29th San Francisco International Asian American Film Festival**  
End: March 20, 2011

29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American

can  
www.asianamericanmedia.org  
(415) 8673-0814

**de Young**  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118

Fisher Family Gallery  
**-Developed and Undeveloped: Photographic Landscapes**  
End: March 20, 2011

Developed and Undeveloped: Photographic Landscapes, installed in the de Young's gallery for rotating photography exhibitions, features a diverse selection of 35 photographs of the 19th, 20th, and 21st centuries. From the pristine western views of Ansel Adams to the scarred quarries of Edward Burtynsky, the exhibition presents a variety of approaches to framing the landscape, with scenes of unspoiled wilderness contrasted with sites bearing evidence of human intervention. Drawing from the collections of the Achenbach Foundation for Graphic Arts, the Paul Sack Trust, and Charles and Diane Frankel, the exhibition also includes works by Mathew Brady, Carleton Watkins, Robert Adams, Shi Guorui and Michael Light.

(415) 750-3642  
deyoung.famsf.org  
**HungryMan Gallery**  
485 14th Street  
San Francisco, CA 94103

**-Heidi Norton: Sculptures and Photographs**  
Closing Reception: March 20, 2011, 6-9pm

Hours: Wed 6-9pm, Sat - Sun 12-5pm  
hungrymangallery@gmail.com  
www.hungrymangallery.com

**Pacific Film Archive**  
2575 Bancroft Way  
Berkeley, CA

**-29th San Francisco International Asian American Film Festival**  
End: March 20, 2011

29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American

can  
www.asianamericanmedia.org  
(415) 8673-0814

**San Francisco Conservatory of Music**  
50 Oak St.  
San Francisco, CA

**-Julie Albers: Cello**  
Date: March 20, 2011  
Time: 2pm, 4pm

At the age of four, Julie Albers put down the violin and picked up the cello. Her major orchestral debut was quickly followed by breathless reviews: "her flawless playing included a virtuosic cadenza to the first movement...and a glimpse of heaven in the second."

(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org  
**Sundance Kabuki Cinemas**  
1881 Post Street  
San Francisco, CA

**-29th San Francisco International Asian American Film Festival**  
End: March 20, 2011

29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American

can  
www.asianamericanmedia.org  
(415) 8673-0814

**VIZ Cinemas**  
1746 Post Street  
San Francisco, CA

**-29th San Francisco International Asian American Film Festival**  
End: March 20, 2011

29th SF International Asian American Film Festival will spotlight work from South Asia, Iran and Vietnam. The largest festival of its kind in North America ventures into new territory, incorporating music and interactive platforms, gaming, free outdoor events, workshops and panels with the best in Asian and Asian American  
can  
www.asianamericanmedia.org  
(415) 8673-0814

# Mon.Mar.21

**San Francisco Art Institute**

800 Chestnut Street  
San Francisco, CA  
Lecture Hall  
San Francisco, CA 94133

**-Sze Tsung Leong**  
Date: March 21, 2011  
Time: 7:30 pm

Sze Tsung Leong's photographs capture shifting global landscapes through expansive, detailed views of Mexico City, Cairo, Banaras, Lisbon, Isle of Skye, Tokyo, Inner Mongolia, and many other locations. His work is in the permanent collections of the Museum of Modern Art, New York and the Yale University Art Gallery, among others.  
www.sfai.edu

# Tue.Mar.22

**CCA San Francisco Campus**

1111 Eighth Street  
San Francisco, CA  
Wattis Institute  
**-THE MAGNIFICENT SEVEN: KRIS MARTIN**  
Reception: March 22, 2011 6-8 pm

2011



End: April 9, 2011

Kris Martin is the spring Capp Street Project artist in residence and

one of the seven artists featured in the Wattis Institute's Magnificent Seven program.

(415) 551-9210

wattis@cca.edu

http://www.cca.edu/calendar/2011/magnificent-sev-en-kris-martin

### Contemporary Jewish Museum

736 Mission Street

between Third Street and Fourth Street

San Francisco, CA 94116

**-Black Sabbath: The Secret Musical History of Black-Jewish Relations**

End: March 22, 2011

Yiddish jive!! Sit down and relax or sing along and dance. Black Sabbath, based on the 2010 compilation by the Idelsohn Society of Musical Preservation, is a musical experience where the visitor is immersed in the sounds of a unique slice of recording history. This exhibition explores the Black-Jewish musical encounter; a secret history of the many Black responses to Jewish music, life, and culture. We learn how Black artists treated Jewish music as a resource for African-American identity, history, and politics, whether it was Johnny Mathis singing "Kol Nidre," Cab Calloway experimenting with Yiddish, or Aretha Franklin doing a 60s take on "Swanee."

Hours: Mon-Tue Fri-Sun 11am-5pm, Thur 1-8pm

(415) 655-7800

info@thecjm.org

www.thecjm.org

## Wed.Mar.23

### Arc Studios & Gallery

1246 Folsom Street

San Francisco, CA 94103

**-RISE ABOVE THE CROWD: Presenting Yourself as a Professional Artist panel discussion by San Francisco Artist Network**

Date: March 23, 2011

Time: 7-9pm

Panel discussion on professional development for artists - Insight from local art gallery directors & owners on what galleries are looking for and how to approach them, \$20 at door

(415) 518-6485

Stephen5W@sbcglobal.net

www.SFArtistNetwork.net

### Saturn Cafe

2175 Allston Way

Berkeley, CA 94704

**-Community Night Fundraiser for Camp Kala**

Opening Reception: March 4, 2011 6-8pm

Date: March 23, 2011

Time: 11am-11pm

Join Kala Art Institute in supporting our Youth Summer Arts Program, Camp Kala. Dine at Berkeley's Saturn Cafe on Wednesday, March 23. When you mention Kala Art Institute, 10% of proceeds will be donated to the Camp Kala financial assistance fund.

(510) 841-7000

http://www.kala.org

## Wed.Mar.24

### CCA San Francisco Campus

1111 Eighth Street

San Francisco, CA

Timken Lecture Hall

**-LECTURE BY KRIS MARTIN**

Date: March 24, 2011

Time: 7pm

Presented by the CCA Wattis Institute for Contemporary Arts. Kris Martin is the spring Capp Street Project artist in residence and one of the seven artists featured in the Wattis Institute's Magnificent Seven program. He is based in Belgium and one of the most celebrated artists of his generation working in Europe today.

His practice centers almost entirely on the fragility of the human condition—the proximity of a life lived close to death. Martin's work often draws attention to temporality and, in the centuries-long tradition of the memento mori, reminds us of death's inevitability. Rather than being ominous or morbid, however, it encourages a spirit of appreciating existence and reflects the fragility of life with

poignant simplicity.

(415) 703-9521

wattis@cca.edu

http://www.cca.edu/calendar/2011/lecture-kris-martin

### Creativity Explored

3245 16th Street

San Francisco CA 94103

**-CE Conversations**

Date: March 24, 2011

Time: 5:30-6:30 pm

CE Conversations is an ongoing series of discussions between Creativity Explored staff and people interested in learning more about the artists, the organization, and our work. Come meet some of Creativity Explored's studio artists and teaching staff, and to learn more about our organization. Questions and comments are welcome!

(415) 863-2108

www.creativityexplored.org

info@creativityexplored.org

### Kokoro Studio

682 Geary St

San Francisco, CA 94102

**-Solo show by Yukako Ezoe**

End: March 24, 2011

Japanese-American artist Yukako Ezoe mixes cultures and media to narrate a world of romantic, dream-like imagination, whether on the side of a building or a pair of shoes. Ezoe's solo show will include collage, embroidery, and painting that investigate history and mythology through stylistic references in the creation of fictional landscapes and invented personalities.

(415) 400-4110

info@kokorostudio.us

kokorostudio.us

### SOMArts Cultural Center

934 Brannan St.

San Francisco, CA 94103

**-Breathed... Unsaid... Artist Talk and Closing Reception**

Date: March 24, 2011

Time: 6-8pm

Closing reception and artist talk for Breathed... Unsaid..., a group exhibition curated by Katya Min and Lumina Arts bringing together ten Bay Area transnational/diaspora artists to explore the unarticulated spaces experienced while living in multiple and at times disparate cultural realms.

**-Breathed... Unsaid... Poetry and Spoken Word Performance**

Date: March 24, 2011

Time: 6-8pm

This event, curated as part of the exhibition Breathed... Unsaid... by Katya Min of Lumina Arts, features poetry by Joel B. Tan, one of the Sisters of Perpetual Indulgence, as well as spoken word performance by Pireeni, with musical accompaniment Colm Ó Riain.

Hours: Tue-Fri 12-7pm, Sat 12-5pm

(415) 863-1414

gallery@somarts.org

www.somarts.org

### The Swell Gallery

SFAI Graduate Center

615 22nd St.

San Francisco, CA 94107

**-(Un)set**

Opening Reception: March 24, 2011 7-9pm

End: April 1, 2011

I could tell you what's happening, but I don't know if it would really tell you what's happening. (Un)set: convergent concepts, complementary mediums, aggregated constructions, undetermined experiences. New work by Jon Kuzmich (drawing/painting), Sandra Osborne

(sculpture) and Ryan Wylie (video).

Hours: Mon-Fri 9am-5pm

swellgallerysfai@gmail.com

http://www.swellgallerysfai.com/

## Thu.Mar.25

### Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

**-BLACKGOLD**

Date: March 25, 2011

Time: 6pm

Joshua Short and Otto Von Busch are teaming up to form BLACKGOLD. Bring your rags and junk for two nights of transformation, literally. The performance duo is preparing a group reaction-painting session that joins the Dark Satanic Northern European Arts with the American Junk Culture. Otto will be leading a spiritual restoration by blackening your old rags. Josh will be operating his Gold Standard machine, transforming your junk into gold.

evergoldgallery@gmail.com

www.evergoldgallery.com

### Jancar Jones Gallery

965 Mission, Suite 120

San Francisco, CA 94103

**-Nancy White**

Opening Reception: March 25, 2011

6-9pm

End: April 23, 2011

(415) 281-3770

www.jancarjones.com

### San Francisco Art Institute

800 Chestnut Street, Lecture Hall

San Francisco, CA 94133

**-Lise Patt & Deborah Cullen: Collective Camouflage: the Non-profit Organization as a Tactical Artist Medium**

Date: March 25, 2011

Time: 4:30 pm

Lise Patt and Deborah Cullen are the Director and Board President, respectively, of the Institute of Cultural Inquiry (ICI), a visual think tank based in Los Angeles. With projects like Traumbagger (Dream Dredger), The Manual of Lost Ideas, and Searching for Sebald, the ICI has sought to educate the public about visual methods used to describe and discuss cultural phenomena.

www.sfai.edu

### YBCA

701 Mission Street

San Francisco, CA 94103

**-Meg Stuart: Auf den Tisch!! At the Table!**

Date: March 25, 2011

Time: 8pm

Auf den Tisch! (which means "to put things on the table") is an improvisation project by internationally acclaimed dancer/choreographer Meg Stuart. The setup is a large table with four microphones that the audience and performers sit around. As the performers begin to improvise—singing, playing, dancing, talking, sometimes "on stage" (on the table) and sometimes not—the lines between performers and audiences begin to blur.

(415) 978-2787

www.ybca.org

## Fri.Mar.26

### Arc Studios & Gallery

1246 Folsom Street

San Francisco, CA 94103

**-FOTO: Pushing Boundaries National Juried Exhibition**

End: March 26, 2011

FOTO: Pushing Boundaries is a survey of photographic media today in the United States exploring photography that pushes the boundaries of the medium through unusual and challenging imagery, and employs creative use of either traditional darkroom processes or non-traditional processes, with juror, Ada Takahashi

of Robert Koch Gallery.

(415) 298-7969

arcsf@gmail.com

www.arc-sf.com

### Electric Works

130 8th Street

San Francisco, CA 94103

**-Candace Gaudiani: Proscenium**

End: March 26, 2011

In the Main Gallery

**-Scott Kildall: Future Memories**

End: March 26, 2011

In the Project Space

(415) 626-5496

www.sfelectricworks.com

### Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

**-BLACKGOLD**

Date: March 26, 2011

Time: 6pm

Joshua Short and Otto Von Busch are teaming up to form BLACKGOLD. Bring your rags and junk for two nights of transformation, literally. The performance duo is preparing a group reaction-painting session that joins the Dark Satanic Northern European Arts with the American Junk Culture. Otto will be leading a spiritual restoration by blackening your old rags. Josh will be operating his Gold Standard machine, transforming your junk into gold.

evergoldgallery@gmail.com

www.evergoldgallery.com

### Frey Norris Contemporary & Modern

161 Jessie Street at New Montgomery

San Francisco, CA

**-PANGEA: Art in the Forefront of Cultural Convergence**

End: March 26, 2011

Art at the Forefront of Cultural Convergence marks the inaugural contemporary exhibition in Frey Norris' new Jessie Street galleries. Eight artists have made paintings, works on paper, sculpture and videos specifically for this debut, designed to highlight the versatility and sightlines of the Gensler-designed space.

**-EXULTATION: Sex, Death, and Madness in Eight Surreal Masterworks**

End: March 26, 2011

The eight artists in the gallery's Modern exhibition, Exultation, demonstrated what would have been expansive worldviews for their times, insatiable curiosity, intense introspection, an unrelenting pursuit of the ecstatic, a romance with madness, unrestrained libido and a preoccupation even with death.

(415) 346-7812

melissa@freynorris.com

www.freynorris.com

### Hosfelt Gallery

430 Clementina Street

San Francisco, CA 94103

**-Julie Chang: Silk Road Style, Orange County Chic**

End: March 26, 2011

**-Crystal Liu: what sparkles...**

End: March 26, 2011

infosf@hosfeltgallery.com

hosfeltgallery.com

(415) 495-5454

### Marx & Zavattero

77 Geary Street, 2nd Floor

San Francisco, CA 94108

**-Davis & Davis**

Begin: March 26, 2011

End: April 23, 2011

(415) 627-9111

info@marxzav.com

www.marxzav.com

### Mercury 20 Gallery

475 25th St.

between Broadway & Telegraph

Oakland, CA

**-Multimedia work by P.K. Frizzell & Mary Curtis Ratcliff**

End: March 26, 2011

**-Group show curated by students in Michelle Pred's "Professional Practices" class at CCA**

End: March 26, 2011

Hours: Thu-Sat 12-6pm

(510) 701-4620



mercurytwenty@gmail.com  
www.mercurytwenty.com  
**Root Division**  
3175 17th St.  
San Francisco, CA 94110  
**-Manufactured Organic**  
End: March 26, 2011  
Curated by Marisa McCarthy, Ryan Jones, & Kate Stirr: A three-tiered show examining the ecological impact of contemporary art practices, specifically pertaining to the issue of waste.  
(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org  
**San Francisco Art Institute Walter and McBean Galleries**  
800 Chestnut St.  
San Francisco, CA 94133  
**-Disponible: A kind of Mexican show, Phase 2**  
End: March 26, 2011

This exhibition takes its name from empty billboards reading “Disponible” that are seen across Mexican cities. Meaning both available and potentially changeable or disposable, the word “disponible” reflects the reality of Mexican society in transition from post-colonial revolution to its current negotiation with globalization. Artists: Arturo Hernández Alcazar, Natalia Almada, Teresa Margolles.  
Hours: Tue-Sat 11am-6pm  
(415) 749-4563  
exhibitions@sfaiedu  
www.sfaiedu  
**YBCA**  
701 Mission Street  
San Francisco, CA 94103  
**-Meg Stuart: Auf den Tisch!!/At the Table!**  
Date: March 26, 2011  
Time: 8pm  
Auf den Tisch! (which means “to put things on the table”) is an improvisation project by internationally acclaimed dancer/choreographer Meg Stuart. The setup is a large table with four microphones that the audience and performers sit around. As the performers begin to improvise—singing, playing, dancing, talking, sometimes “on stage” (on the table) and sometimes not—the lines between performers and audiences begin to blur.  
(415) 978-2787  
www.ybca.org

## Sat.Mar.27

**City Art Cooperative Gallery**  
828 Valencia St  
San Francisco, CA 94114  
**-Group show by member artists**  
End: March 27, 2011  
New work by more than two dozen, including photography, oil paintings, digital imagery, sculpture, jewelry and mixed media.  
Hours: Wed-Sun 12-19pm  
(415) 970-9900  
cityartsf@gmail.com  
cityartgallery.org  
**LEGION OF HONOR**  
100 34th Ave  
San Francisco, CA 94121  
**-Arthur Szyk: Miniature Paintings and Modern Illuminations**  
End: March 27, 2011

Arthur Szyk is best remembered for his diverse work as an artist and illustrator; from pochoir illustrations for traditional Jewish and Polish folktales and religious texts to watercolor designs for political cartoons that were regularly featured on the cover of Collier's magazine throughout the 1930s and '40s. Szyk's Polish and Jewish heritage remained central, and his attention to detail betrayed considerable historical research into his craft. His work recalls the intricate illumination present in medieval manuscripts, Near-Eastern miniature paintings, and traditional Polish and Jewish folk arts.  
(415) 750-3600  
legionofhonor.famsf.org/

**Novellus Theater at YBCA**  
700 Howard Street  
San Francisco, CA  
**-ODC/Dance Downtown: A Force at Forty**  
End: March 27, 2011 10pm  
A force at 40, ODC/Dance celebrates four decades of smart, exuberant, fearless dance with a special anniversary home season at Yerba Buena Center for the Arts March 11-27, 2011. ODC Dance/Downtown will feature new works from ODC's three award-winning female choreographers and four major remounts of dynamic repertory favorites.  
(415) 978-ART5 (2787)  
www.odcdance.org  
**WE Artspace**  
768 40th Street  
Oakland, CA 94609  
**-Karen Thomas Solo Show**  
End: March 27, 2011  
Hours: Fri-Sat 12-3pm and by appt  
info@weartspace.com  
www.weartspace.com

**YBCA**  
Viewing Corridor  
701 Mission Street  
San Francisco, CA 94103  
**-Lauren DiCioccio: Remember the Times**  
End: March 27, 2010  
With the use of delicate materials, Lauren DiCioccio creates soft sculptures of objects disappearing from the everyday, for better or worse. Replicas of newspapers, currency, and plastic bags and bottles are formed out of dainty fabrics tediously hand-embroidered with thread. These mundane objects are made precious both to convey a sense of nostalgia and to underline the ugliness of waste by invoking the opposite attribute.  
**-Volume 14: Middle East, compiled by ASPECT: The Chronicle of New Media Art**  
End: March 27, 2011  
CrossFade Video Lounge  
For the CrossFade Video Lounge from January 13 through March 27, 2011, YBCA presents a compilation of nine videos that focus on the Middle East, each accompanied by a brief commentary. They comprise Volume 14 of ASPECT: The Chronicle of New Media Art, a magazine in a DVD format. Volume 14: Middle East explores a region so culturally conflicted that the very term “Middle East” is disputed as a hold-over from colonialism.  
(415) 978-2787  
www.ybca.org

## Sun.Mar.28

**San Francisco Art Institute**  
800 Chestnut Street  
San Francisco, CA  
Lecture Hall  
San Francisco, CA 94133  
**-Gottfried Helnwein**  
Date: March 28, 2011  
Time: 7:30 pm  
Gottfried Helnwein is known for his radical use of the portrait and self-portrait. His photography, paintings, and monumental installations address themes of inhumanity and violence with probing psychological intensity, drawing from his upbringing in post-World War II Vienna. Gottfried Helnwein: Inferno of the Innocents, is on view at the Crocker Art Museum, Sacramento, Jan. 29 through April 24, 2011. He is a Winifred Johnson Clive Foundation Distinguished Visiting Fellow for Interdisciplinary Painting Practices.  
www.sfaiedu

## Mon.Mar.29

**Contemporary Jewish Museum**  
736 Mission Street  
between Third Street and Fourth Street  
San Francisco, CA 94116

**-Reclaimed: Paintings from the Collection of Jacques Goudstikker**  
End: March 29, 2011  
Rarely-seen Old Master paintings reveal the legacy of a preeminent Jewish art dealer whose vast collection was looted by the Nazis. Discover a dramatic story of great art, injustice and reclamation. Included are works by Salomon Jacobsz van Ruysdael, Ferdinand Bol, and Lorenzo Baldissera Tiepolo.  
Hours: Mon-Tue Fri-Sun 11am-5pm, Thur 1-8pm  
(415) 655-7800  
info@thecjm.org  
www.thecjm.org  
**SANDRA LEE GALLERY**  
251 Post St., Suite 310  
San Francisco, CA 94108  
**-Jeremy Morgan: Solo Exhibition**  
End: March 29, 2011  
(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com

## Tue.Mar.30

**ArtHaus**  
411 Brannan Street  
San Francisco, CA 94107  
**-Suzanne Benton: World Pieces**  
End: March 30, 2011  
**-Monoprints with Cine Colle**  
End: March 30, 2011  
Hours: Tue-Fri 11am-6pm, Sat 12-5pm  
(415) 977-0223  
james@arthaus-sf.com  
www.arthaus-sf.com  
**YBCA Novellus Theater**  
700 Howard at Third St  
San Francisco, CA  
**-Paul Taylor Dance Company**  
Date: March 30, 2011  
Time: 8pm, 10pm  
The Paul Taylor Dance Company returns with a program of early favorites like Orbs, and the Bay Area premiere of the sleek Brief Encounters, about which the New York Times said: “the dancers, beautifully adult and near naked... passed through transient scenes of sexual desire, emotional perplexity and more.”  
(415) 392-2545  
tickets@sperformances.org  
sperformances.org

## Wed.Mar.31

**Contemporary Jewish Museum**  
736 Mission Street  
between Third Street and Fourth Street  
San Francisco, CA 94116  
**-Charlotte Salomon: Life? or Theater?**  
Begin: March 31, 2011  
End: July 31, 2011  
Charlotte Salomon was a young Jewish artist from Berlin, who worked feverishly between 1940 and 1942 to produce approximately 800 paintings before she was arrested by the Nazis in 1943, transported to Auschwitz, and killed at the age of 26. In just two years, Salomon painted her astounding body of work, which she titled Life? or Theater?, chronicling the history of her short and tragic life captured in powerfully drawn and expressively colored pictures.  
**-Are We There Yet?**  
Begin: March 31, 2011  
End: July 31, 2011

Search and questioning are at the core of Jewish cultural and spiritual identity from the Talmud to the Seder table. Bay Area artists Ken Goldberg and Gil Gershoni celebrate and reflect on this ancient and enduring inquisitive impulse in a new media installation at the Contemporary Jewish Museum. Are We There Yet? is a sound environment that reacts to visitors' movements through space to pose questions from a variety

of sources including the Torah, literature, popular culture and from the public itself. A state-of-the-art computer vision and sound system capable of detecting and monitoring each individual in the gallery ensures that every visitor experiences a unique and personal journey of play, poetry and contemplation.  
Hours: Mon-Tue Fri-Sun 11am-5pm, Thur 1-8pm  
(415) 655-7800  
info@thecjm.org  
www.thecjm.org  
**CounterPULSE**  
1310 Mission Street @ 9th  
San Francisco, CA 94103  
**-CounterPULSE Artists in Residence Dandelion Dancetheater premiere “Don’t Suck! Cycle II”**  
Begin: March 31, 2011 8pm  
End: April 3, 2011 7pm  
“Don’t Suck!” confronts the ins and outs of competition in the form of a live reality TV show for experimental dance/theater. Directed by Eric Kupers, the work will pit members of the interdisciplinary Dandelion Dancetheater against each other to be judged on the spot each performance, as well as placing Kupers in a “do or die” competition with his own artistic weaknesses.  
**-CounterPULSE Artist in Residence Kegan Marling premieres “boy”**  
Begin: March 31, 2011 8pm  
End: April 3, 2011 7pm  
Grown up. It's what we become once we take on a certain degree of social responsibility - for a partner (marriage), a child (parenthood) or a community (military duty). But for many queer youth, there can be many obstacles to obtaining this cultural acceptance. “Boy” imagines some of the unique paths to community acceptance navigated by gay men, and some of the traps and treasures of a queer community which frequently elevates youth and which is uncertain of a need for “adulthood.”  
Hours: Tue-Fri 12-6pm  
(415) 626-2060  
shamsher@counterpulse.org  
www.counterpulse.org  
**Madrone Art Bar**  
500 Divisadero St.  
San Francisco, CA  
**-Alphonzo Solorzano Closing Party**  
Date: March 31, 2011  
Time: 6-9pm  
Window Installation  
info@michaelkrouse.com  
www.madroneartbar.com  
**Mercury 20 Gallery**  
475 25th St.  
between Broadway & Telegraph  
Oakland, CA  
**-Paintings by Margaret Chavigny & Terryl Dunn**  
Begin: March 31, 2011  
Opening Reception: April 1, 2011  
End: April 30, 2011  
**-Group Show with Julie Alvarado, Mary V. Marsh & Chela Fielding**  
Begin: March 31, 2011  
Opening Reception: April 1, 2011  
End: April 30, 2011  
Hours: Thu-Sat 12-6pm  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com  
**Project Gallery**  
1246 Folsom St. between 9th and 8th  
San Francisco, CA 94104  
**-Panamax: The industrial image**  
End: March 31, 2011  
MKSF Gallery in conjunction with Three Fish Studios present paintings by San Francisco artists Mike Kimball and Eric Rewitzer. Kimball and Rewitzer, artists who share an interest in the depiction of the urban and industrial landscape, will present new, large-scale works focusing on the container shipping industry.  
Hours: 11am-3pm, by appointment  
(415) 516-1913  
MKSF-gallery@gmail.com

**Continued on page 77**

# APR.2011 Calendar

APRIL

1  
FRI

- + 12th Annual SFJAZZ Spring Season
- Arc Studios and Gallery
- ArtPeople Gallery
- + Berkeley Art Museum
- Brian Gross Fine Art
- CBD Gallery
- CCA Oakland campus
- + CCA WATTIS
- + Cantor Arts Center Stanford
- Chandra Cerrito Contemporary
- + Contemporary Jewish Museum
- Electric Works
- Gallery 28
- + Kala Gallery
- LEGION OF HONOR
- Madrone Art Bar
- + Marin Arts Council
- Mercury 20 Gallery
- Museum of Craft and Folk Art
- + Royal NoneSuch Gallery
- SANDRA LEE GALLERY
- SFMOMA
- San Francisco Art Institute
- The Swell Gallery
- + Traywick Contemporary
- + YBCA
- YBCA Novellus Theater
- + de Young

2  
SAT

- 111 Minna
- Arc Studios and Gallery
- Braunstein/Quay Gallery
- Cain Schulte Contemporary Art
- Catherine Clark Gallery
- Corden|Potts Gallery
- Frey Norris
- Contemporary & Modern
- Jenkins Johnson Gallery
- Kala Art Institute
- Romer Young Gallery
- YBCA Novellus Theater
- a.Muse Gallery

3  
SUN

- Arc Studios and Gallery
- CCA Oakland campus
- CounterPULSE
- Herbst Theatre
- New Conservatory Theatre Center
- WE Artspace
- YBCA Novellus Theater

4  
MON

- CCA San Francisco Campus

6  
WED

- Root Division
- San Francisco Art Institute

7  
THU

- 111 Minna Gallery
- ArtPeople Gallery
- Braunstein/Quay Gallery
- Cain Schulte Contemporary Art
- Davies Symphony Hall
- Ever Gold Gallery
- Jenkins Johnson Gallery
- Kokoro Studio
- The Swell Gallery
- YBCA

8  
FRI

- SANDRA LEE GALLERY
- SOMArts Cultural Center
- San Francisco Art Institute
- YBCA

9  
SAT

- Braunstein/Quay Gallery
- CCA San Francisco Campus
- Catherine Clark Gallery
- Eleanor Harwood Gallery
- Herbst Theatre
- HungryMan Gallery
- Kala Art Institute
- Root Division
- Thrillpeddler's Hypnodrome Theatre
- YBCA

10  
SUN

- Modern Eden Gallery

11  
MON

- CCA San Francisco Campus

13  
WED

- Arc Studios and Gallery
- Hotel Rex

14  
THU

- CounterPULSE
- Madrone Art Bar
- Root Division
- San Francisco Art Institute and McBean Galleries

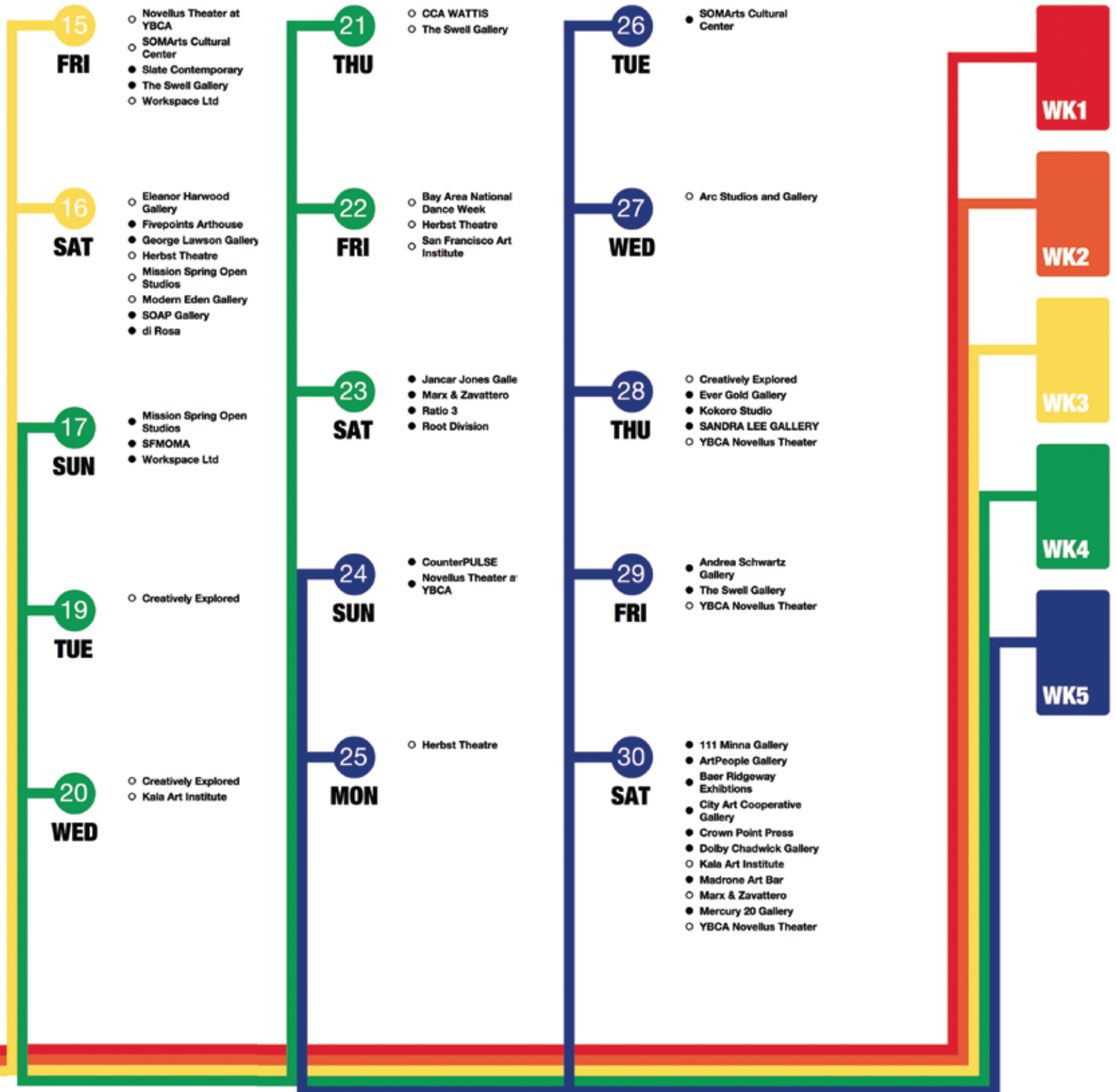
## LEGEND

○ : Event-Open    ● : Event-Close    + : Ongoing

[www.sfaqonline.com](http://www.sfaqonline.com)  
[info@sfaqonline.com](mailto:info@sfaqonline.com)



# 



# Ongoing Exhibitions

## 12th Annual SFJAZZ Spring Season

Various Locations  
End: June 25, 2010

Over 40 concerts at various venues in San Francisco and oakland.  
boxoffice@sfjazz.org  
www.sjfazz.org

### Berkeley Art Museum

2625 Durant Avenue  
Berkeley, CA 94720

**-Jill Magid: MATRIX 237**  
End: June 5, 2011

Jill Magid's work involves immersing herself in systems of authority, building relationships with agents in those institutions in order to explore issues of vulnerability, observation, and trust. Her work varies in tangible form—video, photographs, installations, printed text, books—yet most have some connection to the documentation of her process. In many cases, the documents available after the fact were instrumental to bringing her work into fruition. For her MATRIX exhibition, Magid will present a new series of work, co-commissioned with Arthouse in Austin, Texas.

(510) 642-0365

http://bampfa.berkeley.edu

### Cantor Arts Center Stanford

328 Lomita Dr  
Stanford, CA 94305

**-Longing for Sea-Change**  
End: June 26, 2011

Gallery for African Art

**-Collection Highlights from Europe 1500-1800: Ancient Greece and Rome**

Gallery for Early European Art

**-Living Traditions: Art of the Americas**

Rehms Family Gathering

(650) 723-4177

museum.stanford.edu

### CBD Gallery

134A Golden Gate Avenue between Leavenworth and Jones  
San Francisco, CA

**-TALL Tenderloin Art Lending Library**

The tenderloin Art Lending library or TALL, is a project that loans original art by local artists, to Tenderloin residents and others, to take home for display. Upon return another piece of art may be borrowed FREE OF CHARGE

**-Uncharted Territories**

End: May 28, 2011 12-3pm

Uncharted Territories will feature blueprints for the inner workings of new civilizations. Maps of imagined cities, countries, worlds, and even entire solar systems will expose created landscapes that await the occupancy of a post-apocalyptic society. Curator Nirmala Nataraj  
Hours: Fri-Sat 12-3pm  
(415) 756-2325

tenderloincommunityartprojects@gmail.com

### CCA WATTIS INSTITUTE

1111 Eighth Street

San Francisco, CA 94107

The Mary Augustine Gallery

**-Americana: 50 States, 50 Months, 50 Exhibitions**

End: May 31, 2012

**-Tino Sehgal**

(415) 551-9210

www.wattis.org

### Contemporary Jewish Museum

736 Mission Street  
between Third Street and Fourth Street  
San Francisco, CA 94116

**-Charlotte Salomon: Life? or Theater?**

End: July 31, 2011

Charlotte Salomon was a young Jewish artist from Berlin, who worked feverishly between 1940 and 1942 to produce approximately 800 paintings before she was arrested by the Nazis in 1943, transported to Auschwitz, and killed at the age of 26. In just two years, Salomon painted her astounding body of work, which she

titled Life? or Theater?, chronicling the history of her short and tragic life captured in powerfully drawn and expressively colored pictures.

**-Are We There Yet?**

End: July 31, 2011

Search and questioning are at the core of Jewish cultural and spiritual identity from the Talmud to the Seder table. Bay Area artists Ken Goldberg and Gil Gershoni celebrate and reflect on this ancient and enduring inquisitive impulse in a new media installation at the Contemporary Jewish Museum. Are We There Yet? is a sound environment that reacts to visitors' movements through space to pose questions from a variety of sources including the Torah, literature, popular culture and from the public itself. A state-of-the-art computer vision and sound system capable of detecting and monitoring each individual in the gallery ensures that every visitor experiences a unique and personal journey of play, poetry and contemplation.

**-StoryCorps StoryBooth**

Ongoing

The StoryCorps Outpost at the Contemporary Jewish Museum will be extended for another year! StoryCorps is an oral history project that brings together people from all walks of life by providing an intimate space where participants can tell their stories in the form of a recorded interview.

Hours: Mon-Tue Fri-Sun 11am-5pm, Thur 1-8pm

(415) 655-7800

info@thecjm.org

www.thecjm.org

### de Young

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Olmec: Colossal Masterworks of Ancient Mexico**

End: May 8, 2011

Considered the "mother culture" of Mesoamerica and recognized as America's oldest civilization, the people known today as the Olmec developed an iconic and sophisticated artistic style as early as the second millennium BC. The Olmec are best known for the creation of colossal heads carved from giant boulders that have fascinated the public and archaeologists alike since they were discovered in the mid-19th century. The monumental heads remain among ancient America's most awe-inspiring and beautiful masterpieces today.

**-Rupert Garcia: The Magnolia Editions Project 1991-2011**

End: July 17, 2011

Renowned Bay Area artist Rupert Garcia is committed to creating artwork not only as a means of achieving aesthetic ends, but also as a viable way of addressing social and political concerns. Through his bold silkscreens and layered pastels and paintings, Garcia catalyzes discussion and debate with a broad audience about the pressing issues that have faced the late 20th and early 21st centuries. His recent editions elaborate on his political concerns, as well as exploring his interest in challenging notions of folk and high art.

(415) 750-3642

deyoung.famsf.org

### Kala Gallery

2100 Milvia Street

Berkeley CA 94704

**-Emily Payne: Book Works Installation**

As a sculptor and painter, I work with many different kinds of materials including gouache paint, ink, book parts, shoe parts, rag paper, pins and wire. The book sculptures presented in the exhibition originate in my experimentation with disassembling discarded and used books (purchased at local public library book sales) and mining them for their parts.

(510) 549-2977

kala@kala.org

www.kala.org

### Marin Arts Council

Marin Civic Center  
3501 Civic Center Drive  
San Rafael, CA

**-Marin Arts Members' Exhibit**

End: May 6, 2011

1st and 3rd Floor Galleries

This annual exhibit event showcases the talents of Marin Arts members.

Hours: Mon-Fri, 9-5pm except holidays

(415) 666-2442

argo@marinarts.org

www.marinarts.org

### LEGION OF HONOR

100 34th Ave

San Francisco, CA 94121

**-Pulp Fashion: The Art of Isabelle de Borchgrave**

End: June 5, 2011

Belgian artist Isabelle de Borchgrave is a painter by training, but textile and costume are her muses. Working in collaboration with leading costume historians and young fashion designers, de Borchgrave crafts a world of splendor from the simplest rag paper. Painting and manipulating the paper, she forms trompe l'oeil masterpieces of elaborate dresses inspired by rich depictions in early European painting or by iconic costumes in museum collections around the world. The Legion of Honor is the first American museum to dedicate an entire exhibition to the work of de Borchgrave.

(415) 750-3600

legionofhonor.famsf.org/

### Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

**-E is for Everyone: Celebrating Sister Corita**

End: June 5, 2011

E is for Everyone: Celebrating Sister Corita presents a vibrant selection of work by the legendary West Coast Pop artist and charismatic teacher Sister Corita Kent to mark the 25th anniversary of her life and influence. This exhibition features projects with the Eames Office and Creative Growth, Oakland.

Hours: Wed-Sat 11am-6pm

www.mofca.org

### Royal NoneSuch Gallery

4231 Telegraph Avenue

Oakland, CA 94609

**-21 Projects x 21 Days x 21 Hours**

21 Projects x 21 days x 21 Hours is a community based social experiment where 21 projects take place over the course of a 21 days, and each project is one hour. Drawing on the talents and knowledge of the local community, 21 Projects was created with the intention of providing a platform for people to exchange resources and ideas in a gallery environment.

(415) 690-3041

www.royalonesuchgallery.com

royalonesuchgallery@gmail.com

### SFMOMA

151 Third Street

San Francisco, CA 94103

**-Bill Fontana: Sonic Shadows**

End: October 16, 2011

As part of SFMOMA's 75th anniversary, the museum will commission a new site-specific sound sculpture by San Francisco-based sound artist Bill Fontana. The work, entitled Sonic Shadows, will transform the museum's fifth-floor turret bridge and skylight into musical instruments, creating an acoustic translation of the visual space. Fontana's concept has evolved from his recent investigations into how architectural structures generate sound in response to their surroundings. SFMOMA's commission will be the artist's first truly kinetic and interactive sound sculpture.

**-The More Things Change**

End: October 16, 2011

The More Things Change sketches the collective mood of the last 10 years, creating a thematic and psychological portrait of the decade. Drawn entirely from SFMOMA's collection, this exhibition examines such themes as fragmen-

tation, fragility, systemic collapse, sudden shifts, entropy, metamorphosis, mutation, materiality, and reconfiguration. Comprised of work from all media made since 2000, The More Things Change is jointly organized by SFMOMA's four curatorial departments—painting and sculpture, media arts, photography, and architecture and design. An artist will be commissioned to design a production studio in the overlook gallery that will examine the transformation of the publishing industry over the last decade—an industry that is rapidly coming to terms with the eminence of the internet

**-New Work: Anna Parkina**

End: May 22, 2011

Anna Parkina is a Russian artist whose work evokes the forms and imagery of Russian Constructivism, particularly the photo collages of Aleksander Rodchenko and the abstract compositions of Liubov Popova, but her approach to this history is complex. Rather than attempting to generate forms that would serve to propel society forward, she employs the imagery of mass culture to reflect upon the changes that have developed in Moscow since the collapse of the Soviet Union. Her works effectively render a society in flux, in which careers, fortunes, and worlds are made and destroyed every day. Parkina's visual vocabulary is a mix of images of photography, drawing, and text. What is compelling about Parkina's reuse of these techniques is how prescient these forms of pictorial manipulation seem in our era of digital media. Parkina's work seems to find the meaning behind the message and take it drastically out of context to produce a real world with the qualities of the surreal.

**-Paradesign**

End: June 11, 2011

Paradesign gathers more than 100 objects from SFMOMA's architecture and design collection that call into question the norms, habits, and conventions of design. The prefix "para" (whose meanings include "beyond" and "abnormal") has not been applied to design, yet it marks a central focus of the museum's architecture and design collection—a focus that distinguishes it from other museum collections worldwide. The exhibition presents works of various media (installation, video, photography, furniture, and small objects), including Ron Arad's At Your Own Risk chair, which smacks the sitter from behind; Elizabeth Diller and Ricardo Scofidio's His/Hers bath towels, which have been embroidered with cheeky aphorisms; and An Te Liu's massive Cloud, a sculpture made of 40 mechanical air purifiers. Contained within ParaDesign is a mini-exhibition, the first museum retrospective of recently deceased designer and conceptual artist Tobias Wong (1974–2010). Across the range of extraordinary objects he made, Wong established his legacy as a fearless provocateur, determined to expose, with cunning and wit, the excesses of consumer culture, the cult of celebrity, and other qualities of life and design in our times.

**-Helios: Eadweard Muybridge in a Time of Change**

End: June 7, 2011

Best known for his revolutionary studies of human and animal locomotion, Eadweard Muybridge (1830–1904) was also an accomplished landscape photographer; a pioneering documentarian, and a restlessly inventive entrepreneur. This retrospective is the first to examine the full scope of Muybridge's vision and his pivotal role in the creative transformation of 19th-century culture. The British-born Muybridge began his artistic career in the 1860s in California, then as now a fertile ground for innovation. He captured images of the Western frontier and the rapid growth of San Francisco, the building of the railroads, the Modoc War,



and the development of Central America, and he created some of the first motion pictures. Bringing together hundreds of photographs and other objects made between 1858 and 1893, the exhibition offers a panoramic view of Muy-bridge's work within the landscape of his times. Catalogue.

**-Picturing Modernity**  
End: June 7, 2011

See the American West through the lens of 19th-century photography in this selection of works from the Sack Photographic Trust. [www.sfmoma.org](http://www.sfmoma.org)

**Traywick Contemporary**  
895 Colusa Ave.  
Bekerley, CA 94707  
**-Nancy Mintz & Charma Strasser MacColl**  
End: May 7, 2011

Recent work from Nancy Mintz and Charma Strasser MacColl  
Hours: Thur-Sat 10am-4pm  
(510) 527-1214  
[artprojects@traywick.com](mailto:artprojects@traywick.com)  
[www.traywick.com](http://www.traywick.com)

**YBCA**  
701 Mission Street  
San Francisco, CA 94103  
**-Song Dong: Dad and Mom, Don't Worry About Us, We are all Well**  
End: June 12, 2011

YBCA hosts a presentation ofWaste Not, Song Dong's large-scale installation comprised of items that his mother and grandmother collected over a period of five decades. It follows the Chinese concept of wu jin qu yong or "waste not," as a prerequisite for survival. The project evolved out of a family necessity and the artist's mother's grief after the death of her husband.  
(415) 978-2787  
[www.ybca.org](http://www.ybca.org)

# Fri.Apr.1

**Arc Studios & Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
**-SOMA Open Studios Reception at Arc Studios**  
Opening Reception: April 1, 2011 6-10pm  
View artwork by 19 artists working and exhibiting in San Francisco's diverse South of Market neighborhood at Arc Studios & Gallery during Spring SOMA Open Studios.  
(415) 298-7969  
[arcsf@gmail.com](mailto:arcsf@gmail.com)  
[www.arc-sf.com](http://www.arc-sf.com)

**ArtPeople Gallery**  
50 Post St., #41  
San Francisco, CA 94104  
**-SPECIAL EVENING WITH HESSAM ABRISHAMI**  
Begin: April 1, 2011  
Opening Reception: April 7, 2011 4-7pm  
End: April 30, 2011

The Crocker Galleria  
Hessam Abrishami draws us into a world filled with images of light, color, music and love. Through his quick brushstrokes, full of emotion and passion, the essence of a figure or a scene is captured in a moment revealing the essences of emotion and the expressions of love.  
(415) 956-3650  
[info@artpeople.net](mailto:info@artpeople.net)  
[www.artpeople.net](http://www.artpeople.net)

**Brian Gross Fine Art**  
1 Post Street  
San Francisco, CA 94108  
**-Doron Fishman: Ink on Paper**  
End: April 1, 2011

Brian Gross Fine Art at One Post is pleased to announce Ink on paper, an exhibition of recent work on paper by Bay Area artist Doron Fishman.  
Hours: Mon-Fri 8am-6pm  
(415) 788-1050  
[gallery@briangrossfineart.com](mailto:gallery@briangrossfineart.com)  
[www.briangrossfineart.com](http://www.briangrossfineart.com)

**CCA Oakland campus**

5212 Broadway  
Oakland, CA  
CCA San Francisco Campus  
1111 Eighth Street  
San Francisco, CA  
**-CRAFT FORWARD SYMPOSIUM**  
Begin: April 1, 2011  
End: April 3, 2011

Craft Forward examines the multifaceted practices that both distinguish and blur the historically charged boundaries between craft, art, design, architecture and writing. The symposium brings together a diverse group of makers and thinkers to explore the ethos of craft and its resurgence in the 21st century. Events take place on both the San Francisco and Oakland campuses.  
(510) 594-3656  
[www.cca.edu/craftforward](http://www.cca.edu/craftforward)

**Chandra Cerrito Contemporary**  
480 23rd Street  
Oakland, CA 94612  
**-Domicile Tendencies**  
Opening Reception: April 1, 2011 6-9pm  
Closing Reception: May 21, 2011 5pm  
Group show featuring artworks referencing personal living space.

Hours: Fri 2-6pm, Sat 1-5pm, and by appointment  
(510) 260-7494  
[chandra@chandracerrito.com](mailto:chandra@chandracerrito.com)  
[www.chandracerritocontemporary.com](http://www.chandracerritocontemporary.com)

**Electric Works**  
130 8th Street  
San Francisco, CA 94103  
**-Hughen/Starkweather**  
Begin: April 1, 2011  
End: May 6, 2011

In the Main Gallery  
(415) 626-5496  
[www.sfelectricworks.com](http://www.sfelectricworks.com)

**Gallery 28**  
1228 Grant Ave  
San Francisco, CA 94133  
**-April Exhibition**  
Opening Reception: April 1, 2011 6-9pm

Mary Ann Kratz - Jewelry Designer, Ethel Jimenez - Fine Art Photographer  
Hours: Wed-Sat 12-6pm, Sun 12-4pm  
(415) 433-1228  
[www.gallery-28.com](http://www.gallery-28.com)

**Madrone Art Bar**  
500 Divisadero St.  
San Francisco, CA  
**-Dan Dion**  
Date: April 1, 2011

Dan Dion is the world's premier portrait photographer of comedians. He has exhibited in solo shows in New York, Hollywood, Montreal, Edinburgh, Sydney, and San Francisco and is the house photographer of the legendary Fillmore Auditorium. His intimate portraits will change the way you look at comedians the the art of comedy.  
[info@michaelkrouse.com](mailto:info@michaelkrouse.com)  
[www.madroneartbar.com](http://www.madroneartbar.com)

**Mercury 20 Gallery**  
475 25th St.  
between Broadway & Telegraph  
Oakland, CA  
**-Paintings by Margaret Chavigny & Terry Dunn**  
Begin: March 31, 2011  
Opening Reception: April 1, 2011  
End: April 30, 2011

**-Group Show with Julie Alvarado, Mary V. Marsh & Chela Fielding**  
Begin: March 31, 2011  
Opening Reception: April 1, 2011  
End: April 30, 2011

Hours: Thu-Sat 12-6pm  
(510) 701-4620  
[mercurytwenty@gmail.com](mailto:mercurytwenty@gmail.com)  
[www.mercurytwenty.com](http://www.mercurytwenty.com)

**San Francisco Art Institute**  
800 Chestnut Street  
San Francisco, CA  
Lecture Hall  
San Francisco, CA 94133  
**-Mika Rottenberg: Cheese, Squeeze, Sneeze, Dough and Tropical Breeze**  
Date: April 1, 2011

Time: 4:30 pm  
Video artist Mika Rottenberg was born in Buenos Aires in 1976, and has exhibited in venues including SFMOMA; the Tate Modern, London; and Guggenheim Museum (Bilbao and New York). Her newest work, Squeeze, explores how labor and modes of production intersect with food, objects, and desire.  
[www.sfaiedu](http://www.sfaiedu)

**SANDRA LEE GALLERY**  
251 Post St., Suite 310  
San Francisco, CA 94108  
**-Chiyomi Longo: Solo Exhibiton of Recent Work**  
Begin: April 1, 2011  
Opening Reception: April 8, 2011 5:30-7:30pm  
End: April 28, 2011  
(415) 291-8000  
[art@sandraleegallery.com](mailto:art@sandraleegallery.com)  
[www.sandraleegallery.com](http://www.sandraleegallery.com)

**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
**-(Un)set**  
End: April 1, 2011

I could tell you what's happening, but I don't know if it would really tell you what's happening. (Un)set: convergent concepts, complementary mediums, aggregated constructions, undetermined experiences. New work by Jon Kuzmich (drawing/painting), Sandra Osborne (sculpture) and Ryan Wylie (video).  
Hours: Mon-Fri 9am-5pm  
[swellgallerysfai@gmail.com](mailto:swellgallerysfai@gmail.com)  
<http://www.swellgallerysfai.com/>

**YBCA Novellus Theater**  
700 Howard at Third St  
San Francisco, CA  
**-Paul Taylor Dance Company**  
Date: April 1, 2011  
Time: 8pm, 10pm

The Paul Taylor Dance Company returns with a program of early favorites like Orbs, and the Bay Area premiere of the sleek Brief Encounters, about which the New York Times said: "the dancers, beautifully adult and near naked... passed through transient scenes of sexual desire, emotional perplexity and more."  
(415) 392-2545  
[tickets@sperformances.org](mailto:tickets@sperformances.org)  
[sperformances.org](http://sperformances.org)

# Sat.Apr.2

**111 Minna Gallery**  
111 Minna Street  
San Francisco, CA 94105  
**-MOMENT**  
End: April 2, 2011

Mars One, Mike Giant, Erin Eisenhower, Skinner, Merkey???, Pakala Biehn, Nate Van Dyke, NoMe Edonna, Kelly Allen, Henry Lewis, David Choong Lee, Hannah Stouffer, Adam5100, Romanowski, Charmaine Olivia, John Wentz & Micah LeBrun in collaboration with Kelly Nicolaisen & guest, Robert Vo, will amaze you. Not to be missed!  
Hours: Wed- Sat 12-5pm  
(415) 974-1719  
[art@111minnagallery.com](mailto:art@111minnagallery.com)  
[111minnagallery.com](http://111minnagallery.com)

**a.Muse Gallery**  
614 Alabama St.  
San Francisco, CA 94110  
**-For Life: A Collection of Paintings by Trinh Mai to benefit the Angkor Hospital for Children**  
End: April 2, 2011

Exhibition includes work from "Relearning the Language of the Birds," which pays homage to the natural world and the messages it brings forth to awaken the human Spirit. Inspired by daily observations of all things living, Mai's work illustrates the profound nature she has found in the simplicities of Life.  
(415) 279-6281  
[info@yourmusegallery.com](mailto:info@yourmusegallery.com)

[www.yourmusegallery.com](http://www.yourmusegallery.com)

**Arc Studios & Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
**-SOMA Open Studios at Arc Studios**  
Begin: April 2, 2011 12-5pm  
End: April 3, 2011 12-5pm  
View artwork by 19 artists working and exhibiting in San Francisco's diverse South of Market neighborhood at Arc Studios & Gallery during Spring SOMA Open Studios.  
(415) 298-7969  
[arcsf@gmail.com](mailto:arcsf@gmail.com)  
[www.arc-sf.com](http://www.arc-sf.com)

**Braunstein/Quay Gallery**  
430 Clementina Street  
San Francisco, CA 94103  
**-Michael McConnell:Tethered**  
Begin: March 3, 2011  
End: April 2, 2011

In his exhibition Tethered, Michael McConnell metaphorically expolores the innocence and vulnerability associated with childhood. "Making art is how I navigate the world and make sense of my literally forgotten childhood writes McConnell. By observing my anxieties and awkwardness, I create visual narratives that examine loneliness, responsibility, and choice." These stories reside in a space between memory and nostalgia and focus on the tension that occurs as youth passes into maturity. The drawings and paintings blur the line between observation and imagination. The sculptures composed of discarded stuffed animals sewn over taxidermy forms observe how childhood and adulthood encircle one another.  
(415) 278-9850  
[bquayg@pacbell.net](mailto:bquayg@pacbell.net)  
[braunsteinquay.com](http://braunsteinquay.com)

**Cain Schulte Contemporary Art**  
251 Post Street Suite 210  
San Francisco, CA 94108  
**-Franco & Eva Mattes**  
**aka 010010110101101.org**  
Closing Reception: April 2, 2011 5pm

Video performance and installation. NY based artist-provocateurs, pioneers of the net art movement. West coast debut.  
Hours: Tue-Sat 11-5pm  
(415)543-1550  
[info@cainschulte.com](mailto:info@cainschulte.com)  
[www.cainschulte.com](http://www.cainschulte.com)

**Catharine Clark Gallery**  
150 Minna Street, Ground Floor  
San Francisco, CA 94105  
**-Solo Exhibition: leonardogillesfleur**  
End: April 2, 2011  
(415) 399-1439  
[info@cclarkgallery.com](mailto:info@cclarkgallery.com)  
[www.cclarkgallery.com](http://www.cclarkgallery.com)

**Corden|Potts Gallery**  
49 Geary Street, Suite 410  
San Francisco, CA 94108  
**-Camille Seaman:The Last Iceberg**  
End: April 2, 2011

Award-winning photographer and 2011 TED Fellow Camille Seaman's majestic portraits of icebergs in the two polar regions on view Tuesdays through Saturdays, 11 am until 5:30 pm, until 7:30 the first Thursday of each month.  
(415) 781-0110  
[info@cordenpottsgallery.com](mailto:info@cordenpottsgallery.com)  
[www.cordenpottsgallery.com](http://www.cordenpottsgallery.com)

**Frey Norris Contemporary & Modern**  
161 Jessie Street at New Montgomery  
San Francisco, CA  
**-Speed of Life: Julio Cesar Morales**  
Begin: April 2, 2011  
End: May 28, 2011

Speed of Life is a multi-media exhibition that references the larger sociological phenomenon in which immigrant economic strategies come to infiltrate urban landscapes. The adaptive nature of immigrants is seen the world round and throughout time, but Morales focuses on the ingenuity and entrepreneurial spirit of the Latin American immigrant labor force in California.  
(415) 346-7812  
[melissa@freynorris.com](mailto:melissa@freynorris.com)

www.freynorris.com

### Jenkins Johnson Gallery

464 Sutter Street  
San Francisco, CA, 94108

#### -Z.Z. WEI: NEW WORKS

End: April 2, 2011

Hours: Tue–Fri 10am–6pm, Sat 10am–5pm  
(415) 677-0770

www.jenkinsjohnsongallery.com

sf@jenkinsjohnsongallery.com

### Kala Art Institute

2990 San Pablo Avenue  
Berkeley, CA 94702

#### -Student Exhibition: Hear Us, See Us: Visions Across Curriculums

End: April 2, 2011

Kala Community Classroom

In partnership with the Arts and Humanities Academy at Berkeley High, Kala's Artists-in-Schools Program leads intensive curriculum-driven workshops at each grade level (9–12). The student artists/scholars will present work that investigates immigrant voices, HIV prevention, First Amendment rights in relation to artists, and ways of mapping our local communities.

Hours: Tue–Fri, 12–5:30pm, Sat 12–4:30pm  
(510) 841-7000

http://www.kala.org

### Romer Young Gallery

1240 22nd St.  
San Francisco, CA 94107

#### -Jet Travel

End: April 2

Romer Young Gallery is pleased to present its first solo exhibition with conceptual artist Pablo Guardiola.

(415) 550-7483

www.romeryounggallery.com

### YBCA Novellus Theater

700 Howard at Third St  
San Francisco, CA

#### -Family Matinee: Paul Taylor Dance Company

Date: April 2, 2011

Time: 2pm, 3pm

A dancemaker for the ages, Paul Taylor has changed the world of dance with his keen observation of movements found in everyday life. His dances are funny, passionate, tragic, lively, graceful—true reflections of how people move all around us.

#### -Paul Taylor Dance Company

Date: April 2, 2011

Time: 8pm, 10pm

The Paul Taylor Dance Company returns with a program of early favorites like Orbs, and the Bay Area premiere of the sleek Brief Encounters, about which the New York Times said: "the dancers, beautifully adult and near naked... passed through transient scenes of sexual desire, emotional perplexity and more."

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

## Sun. Apr. 3

### Arc Studios & Gallery

1246 Folsom Street  
San Francisco, CA 94103

#### -SOMA Open Studios at Arc Studios

End: April 3, 2011 12–5pm

View artwork by 19 artists working and exhibiting in San Francisco's diverse South of Market neighborhood at Arc Studios & Gallery during Spring SOMA Open Studios.

(415) 298-7969

arcstf@gmail.com

www.arc-sf.com

### CCA Oakland campus

5212 Broadway  
Oakland, CA  
CCA San Francisco Campus  
1111 Eighth Street  
San Francisco, CA

#### -CRAFT FORWARD SYMPOSIUM

End: April 3, 2011

Craft Forward examines the multifaceted practices that both distinguish and blur the

historically charged boundaries between craft, art, design, architecture and writing. The symposium brings together a diverse group of makers and thinkers to explore the ethos of craft and its resurgence in the 21st century. Events take place on both the San Francisco and Oakland campuses.

(510) 594-3656

www.cca.edu/craftforward

### CounterPULSE

1310 Mission Street @ 9th  
San Francisco, CA 94103

#### -CounterPULSE Artists in Residence Dandelion Dancetheater premiere "Don't Suck! Cycle II"

End: April 3, 2011 7pm

"Don't Suck!" confronts the ins and outs of competition in the form of a live reality TV show for experimental dance/theater. Directed by Eric Kupers, the work will pit members of the interdisciplinary Dandelion Dancetheater against each other to be judged on the spot each performance, as well as placing Kupers in a "do or die" competition with his own artistic weaknesses.

#### -CounterPULSE Artist in Residence Kegan Marling premieres "boy"

End: April 3, 2011 7pm

Grown up. It's what we become once we take on a certain degree of social responsibility - for a partner (marriage), a child (parenthood) or a community (military duty). But for many queer youth, there can be many obstacles to obtaining this cultural acceptance. "Boy" imagines some of the unique paths to community acceptance navigated by gay men, and some of the traps and treasures of a queer community which frequently elevates youth and which is uncertain of a need for "adulthood."

Hours: Tue–Fri 12–6pm

(415) 626-2060

shamsher@counterpulse.org

www.counterpulse.org

### Herbst Theater

401 Van Ness Avenue at McAllister  
San Francisco, CA

#### -Pavel Haas Quartet

Date: April 3, 2011

Time: 8pm, 10pm

The Pavel Haas Quartet takes its name from composer Pavel Haas, who distilled Gypsy, Jewish and folk motifs into a quintessentially Czech form, and died in Auschwitz in 1944. The group is passionately committed to the Czech repertoire, imbuing the music with a blend of youthful ferocity and emotional intensity.

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

### New Conservatory Theatre Center

25 Van Ness Ave.

San Francisco, CA 94102

#### -Regrets Only by Paul Rudnick

End: April 3, 2011

Wed – Sat @ 8pm and Sundays at 2pm . This comedy of Manhattan manners explores the latest topics in marriage, friendships, and squandered riches. The setting: a Park Avenue penthouse. The players: a powerhouse attorney, his deliriously social wife, and their closest friend, one of the world's most staggeringly successful gay fashion designers.

(415) 861.8972

boxoffice@nctcsf.org

www.nctcsf.org

### WE Artspace

768 40th Street  
Oakland, CA 94609

#### -Erik Parra Solo Show

Opening Reception: April 3, 2011, 2–5pm  
End: May 15, 2011

Hours: Fri–Sat 12–3pm and by appt

info@weartspace.com

www.weartspace.com

### YBCA Novellus Theater

700 Howard at Third St  
San Francisco, CA

#### -Paul Taylor Dance Company

Date: April 3, 2011

Time: 2pm, 4pm

The Paul Taylor Dance Company returns with a program of early favorites like Orbs, and the Bay Area premiere of the sleek Brief Encounters, about which the New York Times said: "the dancers, beautifully adult and near naked... passed through transient scenes of sexual desire, emotional perplexity and more."

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

## Mon. Apr. 4

### CCA San Francisco campus

1111 Eighth Street  
San Francisco, CA

Timken Lecture Hall

#### -LECTURE BY SANFORD KWINTER, HARVARD UNIVERSITY

Date: April 4, 2011

Time: 7pm

Presented as part of CCA's Architecture Lecture Series. Sanford Kwinter is a professor of architectural theory and criticism at the Harvard Graduate School of Design. He earned his PhD from Columbia University. He has taught at MIT, Columbia University, and Rice University. He is also a writer and editor. He cofounded and edited the journal Zone and Zone Books for 20 years. He has written widely on philosophical issues of design, architecture, and urbanism and was an editorial member of the ANY conferences and publications as well as of Assemblage.

(415) 703-9562

architecture@cca.edu

http://www.cca.edu/calendar/2011/lecture-sanford-kwinter-harvard-university

## Wed. Apr. 6

### Root Division

3175 17th St.

San Francisco, CA 94110

#### -Taste 2011

Begin: April 6, 2011

Opening Reception: April 9, 2011 7–10pm

TASTE EVENT: April 14, 2011

End: April 23, 2011

TASTE is an annual exhibit and ticketed event about food & food-related ideas that focuses on a different theme each year.

(415) 863-7668

events@rootdivision.org

www.rootdivision.org

### San Francisco Art Institute

800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133

#### -Christine Van Assche

Date: April 6, 2011

Time: 7:30 pm

Christine Van Assche is the Media Arts Curator at the Centre Georges Pompidou in Paris, France. She has curated exhibitions and produced new works with such media artists as Gary Hill, Tony Oursler, Joan Loeb, Nam June Paik, Marcel Odenbach, Joan Loge and Thierry Kuntzell.

www.sfai.edu

## Thu. Apr. 7

### 111 Minna Gallery

111 Minna Street

San Francisco, CA 94105

#### -ART ALMIGHTY

Opening Reception: April 7, 2011 5–late

End: April 30, 2011

An extremely special group exhibition presented by Last Gasp featuring premium grade art work by creative pioneers. The place to be and the place to see. Artists to be announced at 111minnagallery.com.

Hours: Wed– Sat 12–5pm

(415) 974-1719

art@111minnagallery.com

111minnagallery.com

### ArtPeople Gallery

50 Post St., #41

San Francisco, CA 94104

#### -SPECIAL EVENING WITH HESSAM ABRISHAMI

Opening Reception: April 7, 2011 4–7pm

End: April 30, 2011

The Crocker Galleria

Hessam Abrishami draws us into a world filled with images of light, color, music and love. Through his quick brushstrokes, full of emotion and passion, the essence of a figure or a scene is captured in a moment revealing the essences of emotion and the expressions of love.

(415) 956-3650

info@artpeople.net

www.artpeople.net

### Braunstein/Quay Gallery

430 Clementina Street  
San Francisco, CA 94103

#### -Jane Rosen

Begin: April 7, 2011

Opening Reception: April 9, 2011 3–5pm

End: May 7, 2011

(415) 278-9850

bquayg@pacbell.net

braunsteinquay.com

### Cain Schulte Contemporary Art

251 Post Street Suite 210  
San Francisco, CA 94108

#### -Shawn Smith & Jessica Drenk

Opening Reception: April 7, 2011 5:30pm

Closing Reception: May 7, 2011 5pm

Mixed media sculptures

Hours: Tue–Sat 11–5pm

(415) 543-1550

info@cainschulte.com

www.cainschulte.com

### Davies Symphony Hall

201 Van Ness Avenue  
San Francisco, CA

#### -Silk Road Ensemble

Date: April 7, 2011

Time: 8pm, 10pm

Yo-Yo Ma brings the world to Davies Symphony Hall in the form of the Silk Road Ensemble, a collective of renowned performers and composers from more than 20 countries that draws on a wide-ranging global repertoire, and aims to "maintain the integrity of art rooted in authentic tradition."

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

### Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

#### -Guy Overfelt

Opening Reception: April 7, 2011 6–9pm

Closing Reception: April 28, 2011 6–9pm

Ever Gold is pleased to announced solo show featuring guy overfelt curated by Tony Labat. Guy Overfelt recently has been shown in Oakland Art Museum in 2010, known for his unrelenting love for his Trans Am American muscle car. Guy is known for his large scale inflatables, tire skid drawings, and burnout performances. Tony Labat is a San Francisco artist and new genres professor at the San Francisco Art Institute. "Given his long history of urban-relations with his interventions and investigations, it was with the location/site and enveloping surroundings in mind that I thought of Guy Overfelt when approached about curating a project for Ever Gold Gallery" -Tony Labat

evergoldgallery@gmail.com

www.evergoldgallery.com

### Jenkins Johnson Gallery

464 Sutter Street

San Francisco, CA, 94108

#### -CLICHÉ-VERRE IN THE DIGITAL AGE

Opening Reception: April 7, 2011 5:30–7:30pm

End: May 3, 2011

A group exhibition of contemporary artists working in cliché-verre.

Hours: Tue–Fri 10am–6pm, Sat 10am–5pm

(415) 677-0770



www.jenkinsjohnsongallery.com  
sf@jenkinsjohnsongallery.com  
**Kokoro Studio**  
682 Geary St  
San Francisco, CA 94102  
**-Solo show by Catrine Bodum**  
Opening Reception: April 7, 2011 7–10pm  
End: April 28, 2011

Scandinavian artist Catrine Bodum amplifies artistic queries to questions of human nature. Using painting as a springboard, Bodum investigates ideas of being finished, standing alone, artificiality, and authenticity. Her oils on canvas bear the appearance of spontaneity and the deliberation of a thoughtful mind, producing colors and shapes that reference more than their own abstract forms.  
(415) 400-4110  
info@kokorostudio.us  
kokorostudio.us

**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
**-Chromophilia: Parsing the Visual Spectrum**  
Opening Reception: April 7, 2011, 7-9pm  
End: April 15, 2011

Curated by co-chair of SFAI graduate studies, Claire Daigle, this group show offers a cross-cultural examination of color in a variety of media. Work investigates engagement with color, from the purely subjective experience to the culturally constructed as well as the objectives (cultural, political, and emotional) that have been placed on color.

Hours: Mon-Fri 9am-5pm  
swellgalleriesfai@gmail.com  
http://www.swellgalleriesfai.com/

**YBCA**  
701 Mission Street  
San Francisco, CA 94103  
**-Lemi Ponifasio/MAU: Tempest: Without A Body**  
Date: April 7, 2011  
Time: 8pm  
Novellus Theater

One of the most distinctive choreographers in the world today, Lemi Ponifasio is a fearless creative force whose work provokes attention and debate wherever it is experienced. His work is an extraordinary visceral kaleidoscope of ideas and influences that touches on the tensions and politics of race, tradition, mythology, urban consumerism and environmental awareness.

(415) 978-2787

www.ybca.org

## Fri.Apr.8

### San Francisco Art Institute

800 Chestnut Street  
San Francisco, CA  
Lecture Hall  
San Francisco, CA 94133  
**-Chris Kraus:Where Art Belongs**  
Date: April 8, 2011  
Time: 4:30 pm

Chris Kraus is a writer and art critic who mostly resides in LA. She is the author of I Love Dick; Torpor; Video Green: Los Angeles Art and the Triumph of Nothingness; and LA Artland. Her forthcoming work includes the novel Summer of Hate and Where Art Belongs, a book of linked essays.

www.sfai.edu

### SANDRA LEE GALLERY

251 Post St., Suite 310  
San Francisco, CA 94108  
**-Chiyomi Longo: Solo Exhibiton of Recent Work**  
Opening Reception: April 8, 2011 5:30-7:30pm  
End: April 28, 2011  
(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com

### SOMArts Cultural Center

934 Brannan St.  
San Francisco, CA 94103

### -Spread

Opening Reception: April 8, 2011 6-9pm  
End: April 26, 2011

Spread is an inter-generational exhibition by Off-Space curators Elyse Hochstead, Emmanuelle Namont-Kouznetsov and Kathrine Worel. investigating seminal works from local artistic masters, past under-represented works by the same artists and new work by torch bearing artists following in these masters' footprints.  
Hours: Tue-Fri 12-7pm, Sat 12-5pm  
gallery@somarts.org  
www.somarts.org  
(415) 863-1414

### YBCA

701 Mission Street  
San Francisco, CA 94103  
**-Lemi Ponifasio/MAU: Tempest: Without A Body**  
Date: April 8, 2011  
Time: 8pm  
Novellus Theater

One of the most distinctive choreographers in the world today, Lemi Ponifasio is a fearless creative force whose work provokes attention and debate wherever it is experienced. His work is an extraordinary visceral kaleidoscope of ideas and influences that touches on the tensions and politics of race, tradition, mythology, urban consumerism and environmental awareness.

### -Euan Macdonald

Begin: April 8, 2011  
End: June 12, 2011  
Gallery 3

Euan McDonald's work in video, drawing and installation springs directly from his interest in the dynamics of change and the effects of time and chance on pictorial and social conditions. Believing that images are inherently deceptive and that all things all connected within a single network of relationships based on illusions, his work questions the real meaning of things.

(415) 978-2787  
www.ybca.org

## Sat.Apr.9

### Braunstein/Quay Gallery

430 Clementina Street  
San Francisco, CA 94103  
**-Jane Rosen**  
Opening Reception: April 9, 2011 3-5pm  
End: May 7, 2011  
(415) 278-9850  
bquayg@pacbell.net  
braunsteinquay.com

### Catharine Clark Gallery

150 Minna Street, Ground Floor  
San Francisco, CA 94105  
**-Solo Exhibition: Sandow Birk: American Qur'an**  
Begin: April 9, 2011  
End: May 21, 2011  
**-Solo Exhibition: Al Farrow: Reliquaries**  
Begin: April 9, 2011  
End: May 21, 2011  
(415) 399-1439  
info@cclarkgallery.com  
www.cclarkgallery.com

### CCA San Francisco Campus

1111 Eighth Street  
San Francisco, CA  
Wattis Institute  
**-THE MAGNIFICENT SEVEN: KRIS MARTIN**  
End: April 9, 2011

Kris Martin is the spring Capp Street Project artist in residence and one of the seven artists featured in the Wattis Institute's Magnificent Seven program.

### -101 Collection: Route 2

Opening Reception: February 15, 2011  
End: April 9, 2011  
(415) 551-9210  
wattis@cca.edu  
http://www.cca.edu/calendar/2011/magnificent-seven-kris-martin

### Eleanor Harwood Gallery

1295 Alabama Street  
San Francisco, CA 94110

### -David Stein

End: April 9, 2011  
(415) 282-4248  
www.eleanorharwood.com  
**Herbst Theater**  
401 Van Ness Avenue at McAllister  
San Francisco, CA  
**-Dubravka Tomsic: Piano**  
Date: April 9, 2011  
Time: 8pm

Dubravka Tomsic, the only protégé of the legendary Artur Rubinstein, is particularly beloved by Bay Area piano connoisseurs. Among many triumphant appearances, her 1995 San Francisco Performances debut is etched in local lore for a wildly enthusiastic response. With Beethoven and Chopin included in her current program, expect astonishing playing.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

### HungryMan Gallery

485 14th Street  
San Francisco, CA 94103  
**-Joel Dean and Alex Heilbron**  
Opening Reception: April 9, 2011 7-10pm  
Closing Reception: May 22, 2011 6-9pm  
Hours: Wed 6-9pm, Sat - Sun 12-5pm  
hungrymangallery@gmail.com  
www.hungrymangallery.com

### Kala Art Institute

2990 San Pablo Avenue  
Berkeley, CA 94702  
End: April 9, 2011  
**-Sonya Rapoport Retrospective**  
Gallery

Retrospective by Sonya Rapoport, a seminal media arts figure, curated by critic Terri Cohn with an exhibition catalog. This show will possibly coincide with proposed exhibitions at Mills and UC Berkeley. There will be a talk associated with the exhibition although the date has not been established.

(510) 841-7000

http://www.kala.org

### Root Division

3175 17th St.  
San Francisco, CA 94110  
**-Taste 2011**  
Opening Reception: April 9, 2011 7-10pm  
TASTE EVENT: April 14, 2011  
End: April 23, 2011

TASTE is an annual exhibit and ticketed event about food & food-related ideas that focuses on a different theme each year.

(415) 863-7668

events@rootdivision.org

www.rootdivision.org

### Thrillpeddlers' Hypnodrome Theatre

575 10th Street  
San Francisco, CA  
**-Pearls Over Shanghai**  
End: April 9, 2011

PEARLS OVER SHANGHAI is a comic mock-operetta about white slavery, opium dens, and miscegenation set in colorful 1937 Shanghai. Originally performed by The Cockettes in 1971, it is an original musical by Link Martin (book/lyrics) and Scrumbly Koldewyn (music), directed by Russell Blackwood. Now running almost 2 years.

(800) 838-3006

helman@sbcglobal.net

http://thrillpeddlers.com

### YBCA

701 Mission Street  
San Francisco, CA 94103  
**-Lemi Ponifasio/MAU: Tempest: Without A Body**  
Date: April 9, 2011  
Time: 8pm  
Novellus Theater

One of the most distinctive choreographers in the world today, Lemi Ponifasio is a fearless creative force whose work provokes attention and debate wherever it is experienced. His work is an extraordinary visceral kaleidoscope of ideas and influences that touches on the tensions and politics of race, tradition, mythology, urban con-

sumerism and environmental awareness.  
(415) 978-2787  
www.ybca.org

## Sun.Apr.10

### Modern Eden Gallery

403 Francisco Street at Powell  
San Francisco, 94133  
**-Deborah Jang + Mark Friday Art Exhibition**  
End: April 10, 2011

Modern Eden is pleased to announce the art exhibition of sculptors Deborah Jang and Mark Friday. Featuring new individual and collaborative works. The opening reception will be held at Modern Eden on Saturday, March 12 from 7-10pm. The exhibition will be on display through April 10, 2011 and is free and open to the public.  
www.moderneden.com

## Mon.Apr.11

### CCA San Francisco Campus

1111 Eighth Street  
San Francisco, CA  
Timken Lecture Hall  
**-LECTURE BY LINDY ROY, ROY DESIGN**  
Date: April 11, 2011  
Time: 7pm

Presented as part of CCA's Architecture Lecture Series. After receiving her MARCH from Columbia University, Lindy Roy worked for 18 different architecture firms over the following 10 years. Finally in 2000 she founded ROY Co. in Manhattan's meatpacking district. Recognized by critics and museum curators for its research-driven architecture, the studio applies its innovative design approach to commercial, residential, and hotel projects. Roy's major projects have included the headquarters for Vitra USA, L'Oreal's Living Labs, an extreme heli-ski hotel in Alaska, the Okavango Delta Spa in Botswana, and the High Line 519, an 11-story condo building in Chelsea, New York, that is currently under construction.  
(415) 703-9562  
architecture@cca.edu  
http://www.cca.edu/calendar/2011/lecture-lindy-roy-roy-design

## Wed.Apr.13

### Arc Studios & Gallery

1246 Folsom Street  
San Francisco, CA 94103  
**-COMMUNICATION: Writing Your Artist Statement lecture by San Francisco Artist Network**

Opening Reception: April 13, 2011 7-9pm  
Lecture on professional development for artists - An intensive session on writing an impressive & effective Artist Statement, with practice exercises and examples, with Stephen C. Wagner  
Hours: For events & by appointment  
(415) 518-6485

Stephen5W@sbcglobal.net

www.SFArtistNetwork.net

### Hotel Rex

562 Sutter  
San Francisco, CA  
**-Katie Kadar Rauch**  
Date: April 13, 2011  
Time: 6:30pm, 8pm

Before joining the San Francisco Symphony as assistant principal viola, Bay Area native Katie Kadar Rauch was a member of the award-winning Janaki String Trio. This program of works by Schumann and Hindemith brings the rich, melodic voice of the viola to the fore.

(415) 392-2545  
tickets@sfperformances.org  
Sfperformances.org

2011



# Thu. Apr. 14

## CounterPULSE

1310 Mission Street @ 9th  
San Francisco, CA 94103

**-CounterPULSE Artist in Residence Amara Tabor Smith premieres "Our Daily Bread"**

Begin: April 14, 2011 8pm  
End: April 24, 2011 8pm

"Our Daily Bread" is an interactive dance/video/text/meal collage that celebrates food, illuminates difference in cultural identity, and advocates for well being in our food traditions and eating practices. This collaboration will delve into the folklore and stories surrounding our food traditions and examine how these traditions are impacted by industrialized agriculture, fast food culture and our global food crisis.

Hours: Tue-Fri 12-6pm

(415) 626-2060

shamsher@counterpulse.org

www.counterpulse.org

## Madrone Art Bar

500 Divisadero St.  
San Francisco, CA

**-Divisadero Art Walk**

Date: April 14, 2011

Time: 6-9pm

Window Installation by Ian Treasure

info@michaelkrouse.com

www.madroneartbar.com

## Root Division

3175 17th St.

San Francisco, CA 94110

**-Taste 2011**

TASTE EVENT: April 14, 2011

End: April 23, 2011

TASTE is an annual exhibit and ticketed event about food & food-related ideas

that focuses on a different theme each year.

(415) 863-7668

events@rootdivision.org

www.rootdivision.org

## San Francisco Art Institute

800 Chestnut Street

San Francisco, CA

Lecture Hall

San Francisco, CA 94133

**-Shahzia Sikander**

Date: April 14, 2010

Time: 7:30 pm

Trained in Indo-Persian miniature painting, Shahzia Sikander has pioneered an experimental approach to the anachronistic genre. Her work often critiques and deconstructs the traditional imagery of India and Pakistan, and encompasses drawings, paintings, and video. Sikander's lecture follows the opening reception (5:30-7:30 pm) of her exhibition in SFAI's Walter and McBean Galleries, running April 15-June 25.

www.sfai.edu

## San Francisco Art Institute Walter and McBean Galleries

800 Chestnut St.

San Francisco, CA 94133

**-Shahzia Sikander**

Opening Reception: April 14, 2011 5:30-7:30pm

End: June 25, 2011

Pakistani artist Shahzia Sikander has been instrumental in the rediscovery, re-infusion, and re-contextualization of Indo-Persian miniature painting, pioneering an experimental approach to the anachronistic genre. Encompassing painting, drawing, animation, installation, video and film, Sikander's work radically rearticulates the miniaturist tradition by inserting new dialogue that is often subversive and polemical.

Hours: Tue-Sat 11am-6pm

(415) 749-4563

exhibitions@sfa.edu

www.sfai.edu

# Fri. Apr. 15

Novellus Theater at YBCA  
700 Howard Street  
San Francisco, CA

## -Alonzo King LINES Ballet Spring Season

Begin: April 15, 2011, 8pm

End: April 24, 2011, 10pm

For their 2011 spring season Alonzo King Lines Ballet premieres an exciting collaboration with celebrated Bay Area-based architect, Christopher Haas who collaborated with the Pritzker Prize-winning Swiss architects Herzog & de Meuron on their design for the de Young Museum in San Francisco.

(415) 978-ARTS (2787)

www.linesballet.org

## Slate Contemporary

4770 Telegraph Ave

Oakland, CA 94609

**-Hiroko To: Blue**

End: April 15, 2011

Exhibition of abstract photography by Japanese artist Hiroko To.

Hours: Fri-Sat 12-5pm, Tue-Thur by Appt

(510) 652-4085

info@slateartanddesign.com

www.slateartanddesign.com

## SOMArts Cultural Center

934 Brannan St.

San Francisco, CA 94103

**-Spread Artist Panel Discussion**

Date: April 15, 2011

Time: 7-9pm

Spread is an inter-generational exhibition by Off-Space curators Elyse Hochstead, Emmanuelle Namont-Kouznetsov and Kathrine Worel, investigating seminal works from local artistic masters, past under-represented works by the same artists and new work by torch bearing artists following in these masters' footprints.

Hours: Tue-Fri 12-7pm, Sat 12-5pm

gallery@somarts.org

www.somarts.org

(415) 863-1414

## The Swell Gallery

SFAI Graduate Center

615 22nd St.

San Francisco, CA 94107

**-Chromophila: Parsing the Visual Spectrum**

End: April 15, 2011

Curated by co-chair of SFAI graduate studies, Claire Daigle, this group show offers a cross-cultural examination of color in a variety of media. Work investigates engagement with color, from the purely subjective experience to the culturally constructed as well as the objectives (cultural, political, and emotional) that have been placed on color.

Hours: Mon-Fri 9am-5pm

swellgalleriesfai@gmail.com

http://www.swellgalleriesfai.com/

## Workspace Ltd

2150 Folsom Street

San Francisco, CA

**-Spring Open Studio Opening Reception**

Begin: April 15, 2011 7-10pm

End: April 17, 2011 11-6pm

Kick off the weekend of Mission District Open Studios with a Workspace Ltd group show (and live entertainment) in our 2,500 sq foot gallery. Wander the art-filled halls and visit the many open studios.

cornett@pobox.com

http://www.workspacelimited.org/

# Sat. Apr. 16

## di Rosa

5200 Sonoma Hwy

Napa CA 94559

**-Enrique Chagoya: Surviving Paradise/Sobreviviendo el Paraíso**

End: April 16, 2011

Enrique Chagoya: Surviving Paradise/Sobreviviendo el Paraíso features new and significant recent work by the artist highlighting cross-border themes that he has explored throughout his artistic career: immigration, colonization, political struggle, economics and cultural imposition.

Hours: Wed-Sat 9:30am-3:00pm

(707) 226-5991

ann@dirosaaart.org

www.dirosaaart.org

## Eleanor Harwood Gallery

1295 Alabama Street

San Francisco, CA 94110

**-Zoe Crosher**

Begin: April 16, 2011

End: May 28, 2011

(415) 282-4248

www.eleanorharwood.com

## Fivepoints Arthouse

72 Tehama Street

San Francisco, CA 94105

**-Out in Public**

End: April 16, 2011

Out in Public, is a multimedia exhibition that utilizes drawing, photography, installation, video and sound as elements that explore human interactions in public spaces. Curated by Tina Dillman of We ArtSpace.

info@fivepointsarthouse.com

## George Lawson Gallery

49 Geary, Suite 238

San Francisco, CA 94108

**-Marie Thibeault**

End: April 16, 2011

Recent paintings

**-Susan Mikula: American Vale**

End: April 16, 2011

Recent photographs

Hours: Tue-Sat 11-5:30pm

(415) 772-0977

george@georgelawsongallery.com

www.georgelawsongallery.com

## Herbst Theater

401 Van Ness Avenue at McAllister

San Francisco, CA

**-Tetzlaff Quartet**

Date: April 16, 2011

Time: 8pm, 10pm

Christian Tetzlaff is one of the most important violinists of his generation. Much admired by local and worldwide audiences as a soloist of unforgettable power, his eponymous quartet, rapidly gaining a reputation as one of the world's most fascinating chamber ensembles, makes its San Francisco debut with this performance.

(415) 392-2545

tickets@sfperformances.org

sfperformances.org

## Mission Spring Open Studios

Many venues in the Mission District, San Francisco

**-Art is the Mission!**

Begin: April 16, 2011

End: April 17, 2011

Did you know that The Mission has more artists than any other neighborhood in the Bay Area? Come visit hundreds of painters, sculptors,

photographers and jewelers who are opening their studios this weekend. Preview and printable map: www.missionartistsunited.org/

Hours: 11am-6pm

http://www.missionartistsunited.org/

## Modern Eden Gallery

403 Francisco Street at Powell

San Francisco, CA 94133

**-The Art of James Stimson**

Opening Reception: April 16, 2011 7-10pm

End: May 8, 2011

Modern Eden is pleased to announce the exhibition of the art of James Stimson. Stimson is the illustrator and writer of 13 o'clock and has worked on various film and other medium. His unique spooky style captivates adults and children alike while transporting us into other worlds of imagination and delight. The opening reception will be held at Modern Eden on Saturday, April 16 from 7-10pm. The exhibition will be on display through May 08, 2011 and is free and open to the public.

www.moderneden.com

## SOAP Gallery

3180 Mission Street

San Francisco, CA 94110

**-The TEXT Show**

End: April 16, 2011

Group Show curated by Lisa Mendelson. A group exhibit of language symbolism scrambled eggs tongue idiom esperanto lingo. Conversa-

tion twang printed matter.

Hours: Mon-Thur 10-1pm, or by appt

(415) 920-9199

riversoap.com/soap-gallery

sfoapgallery@yahoo.com

# Sun. Apr. 17

## Mission Spring Open Studios

Many venues in the Mission District, San Francisco

**-Art is the Mission!**

End: April 17, 2011

Did you know that The Mission has more artists than any other neighborhood in the Bay Area? Come visit hundreds of painters, sculptors, photographers and jewelers who are opening their studios this weekend. Preview and printable map: www.missionartistsunited.org/

Hours: 11am-6pm

http://www.missionartistsunited.org/

## SFMOMA

151 Third Street

San Francisco, CA 94103

**-Exposed: Voyeurism, Surveillance and the Camera**

End: April 17, 2011

Co-organized by SFMOMA and Tate Modern, Exposed gathers more than two hundred pictures that together form a timely inquiry into the ways in which artists and everyday people alike have probed the camera's powerful voyeuristic capacity. Moving beyond typical notions of voyeurism and surveillance as strictly predatory or erotic, the exhibition addresses these concepts in their broadest sense—in both historical and contemporary contexts—investigating how new technologies, urban planning, global intelligence, celebrity culture, and an evolving media environment have fueled a growing interest in the subject.

**-How Wine Became Modern: Design + Wine 1976 to Now**

End: April 17, 2011

Organized by Henry Urbach, SFMOMA's Helen Hilton Raiser Curator of Architecture and Design, this exhibition explores the relationship between design, architecture, and wine in contemporary culture. How Wine Became Modern looks at the material and visual culture of wine over the past three decades and offers a fresh way of understanding the contemporary culture of wine and the role that architecture and design have played in its transformation. It marks the first time that modern, global wine culture has been considered as an integrated, expansive, and rich set of cultural phenomena. The presentation will combine original artifacts and commissioned artworks with multimedia presentations to engage multiple senses, including smell, as well as aerial photographs of wine-growing regions, winery architecture, wine labels, and glassware.

www.sfmoma.org

## Workspace Ltd

2150 Folsom Street

San Francisco, CA

**-Spring Open Studio Opening Reception**

End: April 17, 2011 11-6pm

Kick off the weekend of Mission District Open Studios with a Workspace Ltd group show (and live entertainment) in our 2,500 sq foot gallery. Wander the art-filled halls and visit the many open studios.

cornett@pobox.com

http://www.workspacelimited.org/

# Mon. Apr. 19

## Creativity Explored

3245 16th Street

San Francisco CA 94103

**-CE Conversations**

Date: April 19, 2011



Time: 2-3pm  
CE Conversations is an ongoing series of discussions between Creativity Explored staff and people interested in learning more about the artists, the organization, and our work. Come meet some of Creativity Explored’s studio artists and teaching staff, and to learn more about our organization. Questions and comments are welcome!  
(415) 863-2108  
www.creativityexplored.org  
info@creativityexplored.org

## Tue.Apr.20

**Creativity Explored**  
3245 16th Street  
San Francisco CA 94103  
**-The Masters**  
End: April 20, 2011  
Coping the “Masters” has traditionally been part of the training to become a fine artist. At Creativity Explored, this process is used to assist studio artists in learning observation techniques and to practice working with form, line, shape, and color. From Lascaux to Leonardo da Vinci, see famous artworks uniquely appropriated by studio artists.  
(415) 863-2108  
www.creativityexplored.org  
info@creativityexplored.org  
**Kala Art Institute**  
1060 Heinz Avenue  
Berkeley, CA 94710-2719  
**-Kalafornia: The State of the Art**  
Preview Party: April 20, 2011 5-7pm  
Auction: April 30, 2011 6:30-10:00pm  
An Exhibition and Auction to benefit Kala Art Institute  
http://kala.org

## Wed.Apr.21

**CCA WATTIS INSTITUTE**  
1111 Eighth Street  
San Francisco, CA 94107  
**-MA Curatorial Practice Program Thesis Exhibition**  
Opening Reception: April 21, 2011  
End: July 2, 2011  
(415) 551-9210  
www.wattis.org  
**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107  
**-Mondo Tondo**  
Opening Reception: April 21, 2011, 7-9pm  
End: April 29, 2011  
An exhibition of over 10 painters working in the round. The participating artists will show work representative of each painter’s ongoing inquiries.  
Hours: Mon-Fri 9am-5pm  
swellgallerysfai@gmail.com  
http://www.swellgallerysfai.com/

## Thu.Apr.22

**Bay Area National Dance Week**  
Multiple venues around the Bay  
Begin: April 22, 2011  
End: May 1, 2011  
Bay Area National Dance Week (BANDW), one of the nation’s largest celebrations of free dance, celebrates its thirteenth year with over 400 dance events throughout the Bay Area. From April 22 to May 1, 2011, dance companies throw open their doors and present over 350 free dance events throughout San Francisco, the North Bay, South Bay and East Bay.  
(415) 920-9181  
www.bayareandw.org  
**Herbst Theater**  
401 Van Ness Avenue at McAllister

San Francisco, CA  
**-David Russell: Guitar**  
Date: April 22, 2011  
Time: 8pm, 10pm  
David Russell’s playing leaves a powerful impression. Celebrated around the world, he is truly beloved in his adopted homeland, and recently became an honorary member of the “Amigos de la Guitarra de Valencia,” the oldest guitar society in Spain.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org  
**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Bennett Simpson, “What Blues?”**  
Date: April 22, 2011  
Time: 4:30 pm  
Bennett Simpson is Curator at The Museum of Contemporary Art, Los Angeles, where he has organized MOCA Focus: Lisa Lapinski; Dan Graham: Beyond; and the forthcoming William Leavitt. Blues, an exhibition exploring relationships between race, music, and contemporary art, will open at MOCA in 2012.  
www.sfai.edu

## Fri.Apr.23

**Jancar Jones Gallery**  
965 Mission, Suite 120  
San Francisco, CA 94103  
**-Nancy White**  
End: April 23, 2011  
(415) 281-3770  
www.jancarjones.com  
**Marx & Zavattero**  
77 Geary Street, 2nd Floor  
San Francisco, CA 94108  
**-Davis & Davis**  
End: April 23, 2011  
(415) 627-9111  
info@marxzav.com  
www.marxzav.com  
**Ratio 3**  
1447 Stevenson Street  
San Francisco, CA 94103  
**-Margaret Kilgallen**  
End: April 23, 2011  
(415) 821-3371  
gallery@ratio3.org  
http://www.ratio3.org  
**Root Division**  
3175 17th St.  
San Francisco, CA 94110  
**-Taste 2011**  
End: April 23, 2011  
TASTE is an annual exhibit and ticketed event about food & food-related ideas that focuses on a different theme each year.  
(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org

## Sat.Apr.24

**CounterPULSE**  
1310 Mission Street @ 9th  
San Francisco, CA 94103  
**-CounterPULSE Artist in Residence Amara Tabor Smith premieres “Our Daily Bread”**  
End: April 24, 2011 8pm  
“Our Daily Bread” is an interactive dance/video/text/meal collage that celebrates food, illuminates difference in cultural identity, and advocates for well being in our food traditions and eating practices. This collaboration will delve into the folklore and stories surrounding our food traditions and examine how these traditions are impacted by industrialized agriculture, fast food culture and our global food crisis.  
Hours: Tue-Fri 12-6pm  
(415) 626-2060  
shamsher@counterpulse.org  
www.counterpulse.org  
**Novellus Theater at YBCA**  
700 Howard Street

San Francisco, CA  
**-Alonzo King LINES Ballet Spring Season**  
End: April 24, 2011, 10pm  
For their 2011 spring season Alonzo King Lines Ballet premieres an exciting collaboration with celebrated Bay Area-based architect, Christopher Haas who collaborated with the Pritzker Prize-winning Swiss architects Herzog & de Meuron on their design for the de Young Museum in San Francisco.  
(415) 978-ARTS (2787)  
www.linesballet.org

## Sun.Apr.25

**Herbst Theater**  
401 Van Ness Avenue at McAllister  
**-Glass Minimalism: Lecture by Robert Greenberg**  
Date: April 25, 2011  
Time: 7:30pm, 8:30pm  
Join SF Performances Music-Historian-in-Residence Robert Greenberg for a lecture about Philip Glass and the influence of the minimalist movement on music.tickets@sfperformances.org  
sfperformances.org  
(415) 392-2545

## Mon.Apr.26

**SOMArts Cultural Center**  
934 Brannan St.  
San Francisco, CA 94103  
**-Spread**  
End: April 26, 2011  
Spread is an inter-generational exhibition by Off-Space curators Elyse Hochstead, Emmanuelle Namont-Kouznetsov and Kathrine Worel. Investigating seminal works from local artistic masters, past under-represented works by the same artists and new work by torch bearing artists following in these masters’ footprints.  
Hours: Tue-Fri 12-7pm, Sat 12-5pm  
gallery@somarts.org  
www.somarts.org  
(415) 863-1414

## Tue.Apr.27

**Arc Studios & Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
**-THE JURY IS IN: Entering Juried Art Shows lecture by San Francisco Artist Network**  
Date: April 27, 2011  
Time: 7-9pm  
Lecture on professional development for artists - Learn about juried shows, how to decide which ones to enter; tips to give you an advantage, how to manage your entries, with GUEST SPEAKER: Priscilla Otani of the Women’s Caucus for Art - \$20 at door  
(415) 518-6485  
Stephen5W@sbcglobal.net  
www.SFArtistNetwork.net

## Wed.Apr.28

**Creativity Explored**  
3245 16th Street  
San Francisco CA 94103  
**-John Patrick McKenzie**  
Opening Reception: April 28, 2011 7-9pm  
End: June 15, 2011  
John Patrick McKenzie’s first one-person show at Creativity Explored is timed to coincide with the presentation of his work in the Create exhibition on view at the Berkeley Art Museum, May 11 –September 25, 2011. McKenzie is known internationally for his signature work composed of linear blocks of writing rendered

in characteristic, highly stylized looping calligraphic hand, as well as for his wryly humorous and sometimes existential commentary.  
(415) 863-2108  
www.creativityexplored.org  
info@creativityexplored.org  
**Ever Gold Gallery**  
441 O’Farrell St  
San Francisco, CA 94102  
**-Guy Overfelt**  
Closing Reception: April 28, 2011 6-9pm  
Ever Gold Is pleased to announced solo show featuring guy overfelt curated by Tony Labat. Guy Overfelt recently has been shown in Oakland Art Museum in 2010, known for his unrelenting love for his Trans Am American muscle car. Guy is known for his large scale inflatables, tire skid drawings, and burnout performances. Tony Labat is a San Francisco artist and new genres professor at the San Francisco Art Institute. “Given his long history of urban-relations with his interventions and investigations, it was with the location/site and enveloping surroundings in mind that I thought of Guy Overfelt when approached about curating a project for Ever Gold Gallery” -Tony Labat  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Kokoro Studio**  
682 Geary St  
San Francisco, CA 94102  
**-Solo show by Catrine Bodum**  
End: April 28, 2011  
Scandinavian artist Catrine Bodum amplifies artistic queries to questions of human nature. Using painting as a springboard, Bodum investigates ideas of being finished, standing alone, artificiality, and authenticity. Her oils on canvas bear the appearance of spontaneity and the deliberation of a thoughtful mind, producing colors and shapes that reference more than their own abstract forms.  
(415) 400-4110  
info@kokorostudio.us  
kokorostudio.us  
**SANDRA LEE GALLERY**  
251 Post St., Suite 310  
San Francisco, CA 94108  
**-Chiyomi Longo: Solo Exhibiton of Recent Work**  
End: April 28, 2011  
(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com  
**YBCA Novellus Theater**  
700 Howard at Third St  
San Francisco, CA  
**-Lucinda Childs: Dance**  
Date: April 28, 2011  
Time: 8pm, 10pm  
Lucinda Childs, Philip Glass and visual artist Sol LeWitt provide audiences with a once-in-a-lifetime chance to view a revival and an original by recreating their stunning 1979 collaboration. A symbol of the minimalist movement, Dance emerged from one of the most prolific periods in the New York art scene.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

## Thu.Apr.29

**Andrea Schwartz Gallery**  
525 2nd Street  
San Francisco, CA 94107  
**-Tracy Krumm and John Bonick**  
End: April 29, 2011  
A two person exhibition of new work by Tracy Krumm and John Bonick.  
Hours: Mon-Fri 9am-5pm, Sat 1-5pm  
jennifer@asgallery.com  
www.asgallery.com  
(415) 495-2090  
**The Swell Gallery**  
SFAI Graduate Center  
615 22nd St.  
San Francisco, CA 94107

Feb continued

ters at the de Young.  
publicprograms@famsf.org  
(415) 750-7694  
**LEGION OF HONOR**  
100 34th Ave  
San Francisco, CA 94121  
**-Organ Concert**  
Date: February 27, 2011  
Time: 4pm  
www.legionofhonor.org  
**San Francisco Conservatory of Music Hall**  
50 Oak Street  
San Francisco, CA  
**-Jenny Lin: Piano**  
Date: February 27, 2011  
Time: 2pm, 4pm  
Still early in her career, radiant pianist Jenny Lin has inspired an enviable array of accolades. Jenny Lin is deeply committed to contempo-

rary music, with recent programs ranging from early Soviet music to women composers of the 20th century. Expect a masterful performance of works by Bach and Shostakovich.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org  
**The Marsh**  
1062 Valencia St. at 22nd  
San Francisco, CA  
**-Holly Hughes: The Dog And Pony Show**  
End: February 27, 2011  
2010 Guggenheim recipient Holly Hughes' new solo comedy. A blend of autobiography, animal behavior and bald faced lies. This is a loving tribute to man's best friend—and to the humans who become so attached to them. A poetic/comic meditation, in the key of canine, on one woman's midlife crisis.  
(415) 641-0235  
marsh@themarsh.org  
http://themarsh.org

Mon.Feb.28

**ArtPeople Gallery**  
50 Post St., #41  
San Francisco, CA 94104  
**-GINGER GILMOUR'S A MESSENGER OF BEAUTY**  
End: February 28, 2011  
The Crocker Galleria  
I walk in the steps of those who have gone before me.... I seek the eternal message of Beauty  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Madrone Art Bar**  
500 Divisadero St.  
San Francisco, CA  
**-Cliff Hengst**  
Closing Reception: February 28, 2011  
6pm-12am  
info@michaeltkrouse.com  
www.madroneartbar.com  
**San Francisco Art Institute**

800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Elliott Hundley**  
Date: February 28, 2011  
Time: 7:30 pm  
Elliott Hundley has re-imagined the aesthetics of assemblage, creating intricate, fragmented tableaux. His works are an investigation into material process and the resulting formal tension. Hundley's own personal and symbolic worlds combine with contemporary and ancient cultural references to weave an epic visual narrative. He is a Winifred Johnson Clive Foundation Distinguished Visiting Fellow for Interdisciplinary Painting Practices.  
www.sfaieu

Mar continued

www.MKSF-gallery.com  
**YBCA Novellus Theater**  
700 Howard at Third St  
San Francisco, CA  
**-Paul Taylor Dance Company**

Date: March 31, 2011  
Time: 8pm, 10pm  
The Paul Taylor Dance Company returns with a program of early favorites like Orbs, and the Bay Area premiere of the sleek Brief Encounters, about which the New York Times said: 'the

dancers, beautifully adult and near naked... passed through transient scenes of sexual desire, emotional perplexity and more."  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

Apr continued

**-Mondo Tondo**  
End: April 29, 2011  
An exhibition of over 10 painters working in the round. The participating artists will show work representative of each painter's ongoing inquiries.  
Hours: Mon-Fri 9am-5pm  
swellgalleriesfai@gmail.com  
http://www.swellgalleriesfai.com/  
**YBCA Novellus Theater**  
700 Howard at Third St  
San Francisco, CA  
**-Lucinda Childs: Dance**  
Date: April 29, 2011  
Time: 8pm, 10pm  
Lucinda Childs, Philip Glass and visual artist Sol LeWitt provide audiences with a once-in-a-lifetime chance to view a revival and an original by recreating their stunning 1979 collaboration. A symbol of the minimalist movement, Dance emerged from one of the most prolific periods in the New York art scene.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org

the place to see. Artists to be announced at 111minnagallery.com.  
Hours: Wed- Sat 12-5pm  
(415) 974-1719  
art@111minnagallery.com  
111minnagallery.com  
**ArtPeople Gallery**  
50 Post St., #41  
San Francisco, CA 94104  
**-SPECIAL EVENING WITH HESSAM ABRISHAMI**  
End: April 30, 2011  
The Crocker Galleria  
Hessam Abrishami draws us into a world filled with images of light, color, music and love. Through his quick brushstrokes, full of emotion and passion, the essence of a figure or a scene is captured in a moment revealing the essences of emotion and the expressions of love.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Baer Ridgway Exhibitions**  
172 Minna Street  
San Francisco, CA 94105  
**-Sean McFarland: New Photographs**  
End: April 30, 2011  
Info@baeridgway.com  
www.baeridgway.com  
(415) 777-1366  
**City Art Cooperative Gallery**  
828 Valencia St  
San Francisco, CA 94114  
**-Rural/Urban theme show**  
End: April 30, 2011  
City Art introduces a new theme show for its backroom gallery: Rural Urban. Artists working in many media have been invited to interpret the theme as broadly as they wish.  
Hours: Wed-Sun 12-19pm  
(415) 970-9900

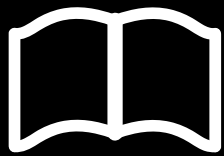
cityartsf@gmail.com  
cityartgallery.org  
**Crown Point Press**  
20 Hawthorne Street  
San Francisco, CA 94105  
**-Spring Group Show**  
End: April 30, 2011  
(415) 974-6273  
gallery@crownpoin.com  
www.crownpoin.com  
**Dolby Chadwick Gallery**  
210 Post Street, Suite 205  
San Francisco, CA 94108  
**-Heads**  
End: April 30, 2011  
Co-curated by Peter Selz, editor at Art in America and former curator of the MOMA, and Lisa Dolby Chadwick, "Heads" brings together work that manifests the show's title in diverse ways. Artists exhibiting include Stephen DeStaebler, Edwige Fouvry, Sherie' Franssen, Luciano Freud, Ann Gale, Patrick Graham, Gottfried Helnwein, Alex Kanevsky, Nathan Oliveira and Irving Petlin.  
(415) 956-3560  
info@dolbychadwickgallery.com  
http://www.dolbychadwickgallery.com  
**Kala Art Institute**  
1060 Heinz Avenue  
Berkeley, CA 94710-2719  
**-Kalaforia: The State of the Art**  
Auction: April 30, 2011 6:30-10:00pm  
An Exhibition and Auction to benefit Kala Art Institute  
http://kala.org  
**Madrone Art Bar**  
500 Divisadero St.  
San Francisco, CA  
**-The Art of Comedians and Satirists**  
End: April 30, 2011  
info@michaeltkrouse.com  
www.madroneartbar.com

**Marx & Zavattero**  
77 Geary Street, 2nd Floor  
San Francisco, CA 94108  
**-Matt Gil**  
Begin: April 30, 2011  
End: June 4, 2011  
(415) 627-9111  
info@marxzav.com  
www.marxzav.com  
**Mercury 20 Gallery**  
475 25th St.  
between Broadway & Telegraph  
Oakland, CA  
**-Paintings by Margaret Chavigny & Terryl Dunn**  
End: April 30, 2011  
**-Group Show with Julie Alvarado, Mary V. Marsh & Chela Fielding**  
End: April 30, 2011  
Hours: Thu-Sat 12-6pm  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com  
**YBCA Novellus Theater**  
700 Howard at Third St  
San Francisco, CA  
**-Lucinda Childs: Dance**  
Date: April 30, 2011  
Time: 8pm, 10pm  
Lucinda Childs, Philip Glass and visual artist Sol LeWitt provide audiences with a once-in-a-lifetime chance to view a revival and an original by recreating their stunning 1979 collaboration. A symbol of the minimalist movement, Dance emerged from one of the most prolific periods in the New York art scene.  
(415) 392-2545  
tickets@sfperformances.org  
sfperformances.org  
sfperformances.org

Submit your events to SFAQ Event Listings  
visit: [www.sfaqonline](http://www.sfaqonline)







# Bay Area Artist Resource Guide

## Artist Supplies

### IAM

1000 Howard Street  
San Francisco, CA  
(415) 861-5089

[www.iamsf.com](http://www.iamsf.com)

### Arch Drafting Supply

99 Missouri St.  
San Francisco, CA  
(415) 433-2724

[www.archsupplies.com](http://www.archsupplies.com)

### Artist & Craftsman Supply

990 Columbus Ave.  
San Francisco  
(415) 931-1900

[www.artistcraftsman.com](http://www.artistcraftsman.com)

2573 Shattuck Ave.  
Berkeley, CA

(510) 704-4040

[www.artistcraftsman.com](http://www.artistcraftsman.com)

### Blick Art Materials

979 Market St.  
San Francisco, CA

(415) 441-6075

[www.dickblick.com](http://www.dickblick.com)

5301 Broadway  
Oakland, CA

(510) 658-2787

[www.dickblick.com](http://www.dickblick.com)

811 University Avenue  
Berkeley, CA

(510) 486-2600

[www.dickblick.com](http://www.dickblick.com)

[www.dickblick.com](http://www.dickblick.com)

### The Caning Shop

926 Gilman St. at 8th St  
Berkeley, CA

(510) 527-5010

[www.caning.com](http://www.caning.com)

### East Bay Depot for Creative Reuse

4695 Telegraph Avenue  
Oakland, CA

(510) 547-6470

[www.creativereuse.org](http://www.creativereuse.org)

### Fabric Outlet

2190 Mission Street  
San Francisco, CA

(415) 552-4525

[www.fabricoutletsf.com](http://www.fabricoutletsf.com)

### Flax Art and Design

1699 Market St.  
San Francisco, CA

(415) 552-2355

[www.flaxart.com](http://www.flaxart.com)

### Hobby Co of San Francisco

5150 Geary Boulevard  
San Francisco, CA

(415) 386-2802

[www.hobbycosf.com](http://www.hobbycosf.com)

### Ink Stone

2302 Bowditch Street

Berkeley, CA

(510) 843-1162

[www.theinkstone.com](http://www.theinkstone.com)

### Jo-Ann Fabric and Craft Store

300 El Cerrito Plaza  
El Cerrito, CA

(510) 525-2898

[www.joann.com](http://www.joann.com)

### Michaels

3991 Hollis Street  
Emeryville, CA

(510) 658-4830

[www.michaels.com](http://www.michaels.com)

### Mendels Art Supply

1556 Haight Street  
San Francisco, CA

(415) 621-1287

[www.mendels.com](http://www.mendels.com)

### Paper Tree

1743 Buchanan Street  
San Francisco, CA

(415) 921-7100

[www.paper-tree.com](http://www.paper-tree.com)

### Regina's Lace & Craft

3073 International Boulevard  
Oakland, CA

(510) 536-0438

### Scrap

801 Toland Street  
San Francisco, CA

(415) 647-1746

[www.scrap-sf.org](http://www.scrap-sf.org)

### Sinopia Pigments & Materials

1340 Bryant Street  
San Francisco, CA

(415) 824-3180

[www.sinopia.com](http://www.sinopia.com)

### Tap Plastics

154 South Van Ness Avenue  
San Francisco, CA 94103

(415) 864-7360

[www.tapplastics.com](http://www.tapplastics.com)

### University Art

128 Spear Street  
San Francisco, CA

(415) 974-1444

[www.universityart.com](http://www.universityart.com)

### Urban Fauna Studio

1311 16th Avenue  
San Francisco, CA

(415) 664-1267

[www.urbanfaunastudio.com](http://www.urbanfaunastudio.com)

### Urban Ore, Inc

900 Murray Street  
Berkeley, CA

(510) 841-7283

[www.urbanore.com](http://www.urbanore.com)

### Utrecht Art Supply

149 Montgomery Street  
San Francisco, CA

(415) 777-6920

[www.utrechtart.com](http://www.utrechtart.com)

1909 University Ave  
Berkeley, CA

(510) 649-0808

[www.utrechtart.com](http://www.utrechtart.com)

## Photo Equipment

### Adolph Gasser

181 2nd St.  
San Francisco, CA 94105

(415) 495-3852

### Calumet Photographic

2001 Bryant Street  
San Francisco, CA 94110

(415) 643-9275

[www.calumetphoto.com](http://www.calumetphoto.com)

### Gama Black and White

130A Russ St  
San Francisco, CA 94103

(415) 864-1409

[www.gammasf.com](http://www.gammasf.com)

### Just Film

130 Russ Street  
San Francisco, CA 94103

(415) 864-0665

[www.justfilmsf.com](http://www.justfilmsf.com)

### Icamera

1444 Franklin Street  
Oakland, CA

(510) 763-4226

[www.icamera.com](http://www.icamera.com)

### Light Waves Imaging SF Lab

130 Russ Street  
San Francisco, CA 94103

(415) 431-9651

[www.lightwavesimaging.com](http://www.lightwavesimaging.com)

1006 Pardee Street  
Berkeley, CA 94710

(510) 704-0190

[www.lightwavesimaging.com](http://www.lightwavesimaging.com)

### Oakland Camera Exchange Inc

1958 Mountain Boulevard  
Oakland, CA

(510) 339-8545

[www.sarberscamera.com](http://www.sarberscamera.com)

### Photo Epicenter

26 Lilac St.  
off of 24th + Mission

San Francisco CA 94110

(415) 550-0701

[people\[@\]photoepicenter.com](mailto:people[@]photoepicenter.com)

[www.photoepicenter.com](http://www.photoepicenter.com)

### Photographers Supply

436 Bryant St  
San Francisco, CA 94107

(415) 495-8640

[www.photosupply.com](http://www.photosupply.com)

### Photoworks

2077A Market St  
between Reservoir St & 14th St

San Francisco, CA 94114

(415) 626-6800

[www.photoworkssf.com](http://www.photoworkssf.com)

### Rayko Photo Center

428 3rd St  
San Francisco, CA 94107

(415) 495-3773

[info@raykophoto.com](mailto:info@raykophoto.com)

[raykophoto.com](http://raykophoto.com)

### Ritz Camera & Image

5122 Broadway  
Oakland, CA

(510) 653-2304

[www.ritzcameraandimage.com](http://www.ritzcameraandimage.com)

## Framing

### Aaron Brothers Framing

5600 Geary Boulevard  
San Francisco, CA

(415) 876-0150

[www.aaronbrothers.com](http://www.aaronbrothers.com)

### Artisans of San Francisco

1964 Union St.  
San Francisco, CA 94123

(415) 921-0456

<http://artisansofsf.com>

### Aspect Custom Picture Framing and Gallery

731 Polk Street  
San Francisco, CA

(415) 563-3596

[www.aspectframing.com](http://www.aspectframing.com)

### Cheap Pete's

4249 Geary Boulevard  
San Francisco, CA

(415) 221-4720

[www.cheapettes.com](http://www.cheapettes.com)

### Epoch Frameworks and Gallery

2199 Bancroft Way  
Berkeley, CA

(510) 849-4595

[www.epochframeworks.com](http://www.epochframeworks.com)

### The Framer's Workshop

2439 Channing Way  
Berkeley, CA

(510) 849-4444

<http://www.framersworkshop.com>

### Photograph and Frame

2298 Chestnut St.  
San Francisco, CA

(415) 563-4600

[www.photographandframe.com](http://www.photographandframe.com)

### Raymond's Custom Framing

3914 MacArthur Boulevard  
Oakland, CA

(510) 531-3277

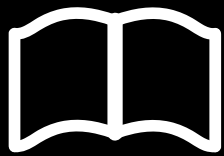
### Underglass Framing and Gallery

268 Church Street  
San Francisco, CA

(415) 252-9844

[www.underglassframing.com](http://www.underglassframing.com)

contact: [listings@sfaqonline.com](mailto:listings@sfaqonline.com)



# Bay Area Space Listings

## Gallery & Alternative Spaces



### **I:AM Gallery**

1000 Howard Street  
San Francisco, CA 94103  
www.lamsf.com  
info@lamsf.com  
(415) 861-5089

### **III Minna**

III Minna Street  
San Francisco, CA 94105  
www.111minnagallery.com  
minnagalleryevents@gmail.com  
(415) 974-1719

### **4th Street Studio**

1717D 4th Street  
Berkeley, CA 94710  
www.fourthstreetstudio.com  
info@fourthstreetstudio.com  
(510) 527-0600

### **66 Balmy Annex**

591 Guerrero Street  
San Francisco, CA 94110  
(415) 522-0502

### **871 Fine Arts**

20 Hawthorne Street  
San Francisco, CA 94105  
http://www.artbook.com/871store.html  
f871@earthlink.net  
(415) 543-5812

### **a.Muse**

614 Alabama Street  
San Francisco, CA 94110  
www.yourmusegallery.com  
info@yourmusegallery.com  
(415) 282-2270

### **ABCo Artspace**

3135 Filbert Street  
Oakland, CA 94608  
http://abcoartspace.com

### **Adobe Books**

3166 16th St.  
San Francisco, CA 94103  
adobebooksbackroomgallery.blogspot.com  
adobebooksbackroom@gmail.com  
(415) 864-3936

### **Albany Arts Gallery**

1251 Solano Ave  
Albany, CA 94706  
(510) 526-9558

### **Alexanders Main Street Gallery**

610 Main Street  
Pleasanton, CA 94566  
www.alexandersfineart.com  
(925) 846-6015

### **Ambar Art Incorporated**

2251 Orion Street  
Alameda, CA 94501  
www.ambarart.com  
ambarart@ambarart.com  
(510) 814-0886

### **Ampersand International Arts**

1001 Tennessee Street  
San Francisco, CA 94107  
www.ampersandintlarts.com  
bruno@ampersandintlarts.com  
(415) 285-0170

### **Andrea Schwartz Gallery**

525 2nd Street  
San Francisco, CA 94107

www.asgallery.com  
Info@asgallery.com  
(415) 495-2090  
**ARC Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
www.arcsf.net  
ArcStudiosSF@gmail.com  
(415) 298-7969

### **Art 94124 Gallery**

3900 B 3rd Street  
San Francisco, CA 94124  
art94124.com  
(415) 920-9790

### **Art Zone 461**

461 Valencia Street  
San Francisco, CA 94103  
www.artzone461.com  
info@artzone461.com  
(415) 441-8680

### **Aurobora Press**

370 Brannan Street  
San Francisco, CA 94107  
www.aurobora.com  
monotype@aurobora.com  
(415) 546-7880

### **Autobody Fine Art Gallery**

1517 Park Street  
Alameda, CA 94501  
http://autobodyfineart.com/index.php  
(510) 865-2608

### **Baer Ridgeway**

172 Minna Street  
San Francisco, CA 94941  
www.baerridgeway.com  
info@baerridgeway.com  
(415) 777-1366

### **Belinda Sweet Japanese Zen Paintings**

1442 Walnut Street  
Berkeley, CA 94709  
(510) 204-9212

### **Borsini-Burr Art**

1401 Main Street  
Montara, CA 94037  
www.Borsini-Burr.com  
info@borsini-burr.com  
dborsini@borsini-burr.com  
(877) 712-2111

### **Brian Gross Fine Art**

49 Geary Street  
San Francisco, CA 94108  
www.briangrossfineart.com  
gallery@briangrossfineart.com  
(415) 788-1050

### **Buzz Gallery**

2318 Telegraph Ave  
Oakland, CA 94609  
www.buzzgallery.com  
(510) 465-4073

### **Caldwell Snyder Gallery**

341 Sutter Street  
San Francisco, CA 94108  
www.caldwellsnyder.com  
(415) 296-7896

### **Catharine Clark**

150 Minna Street  
San Francisco, CA 94105  
www.cclarkgallery.com  
info@cclarkgallery.com  
(415) 399-1439

### **Cecile Moochnek Gallery**

1809 4th Street  
Berkeley, CA 94710  
www.cecilemoochnek.com  
(510) 549-1018

### **Chandler Fine Art**

170 Minna Street  
San Francisco, CA 94105  
www.chandlersf.com  
(415) 546-1113

### **Chandra Cerrito Contemporary**

480 23rd Street  
Oakland, CA 94612  
www.catherineburns.com  
Chandra@chandracerrito.com  
(510) 360-7494

### **Checkmate Enterprises Art Gallery**

3051 Adeline Street  
Berkeley, CA 94703  
(510) 548-9020

### **Christensen Heller Gallery**

5829 College Ave  
Oakland, CA 94610  
www.christensenheller.com  
(510) 655-5952

### **Crown Point Press**

20 Hawthorne Street  
San Francisco, CA 94105  
www.crownpoint.com  
gallery@crownpoint.com  
(415) 974-6273

### **Desa Arts**

4810 Telegraph Avenue  
Oakland, CA 94609  
www.desaarts.com  
(510) 595-1669

### **Eleanor Harwood Gallery**

1295 Alabama Street  
San Francisco, CA 94110  
www.eleanorharwood.com  
(415) 282-4248

### **Ever Gold Gallery**

441 O'Farrell Street  
San Francisco, CA 94102  
www.evergoldgallery.com  
evergoldgallery@gmail.com

### **Fecal Face Gallery**

66 Gough Street  
San Francisco, CA 94102  
www.fecalface.com/gallery  
gallery@fecalface.com  
(415) 255-6479

### **FIFTY24SF**

252 Fillmore Street  
San Francisco, CA 94117  
www.fifty24sf.com  
gallery@fifty24sf.com  
(415) 252-9144

### **FiftyCrows**

49 Geary Street Suite 225  
San Francisco CA 94108  
www.fiftycrows.org  
info@fiftycrows.org

### **Femina Potens Arts Gallery**

2199 Market Street  
San Francisco, CA 94114  
www.feminapotens.org  
feminapotens@gmail.com  
(864) 864-1558

### **FLOAT: Floatation Center & Art Gallery**

1091 Calcot Pl  
Oakland, CA 94606  
www.thefloatcenter.com  
(510) 535-1702

### **Forthrite**

5857 San Pablo Ave  
Oakland, CA  
www.forthriteprinting.com  
info@forthriteprinting.com  
(510) 923-1544

### **Frame O Rama**

2999 College Ave  
Berkeley, CA 94705  
http://www.frame-o-rama.com/pages/home.html  
(510) 644-2356

### **Frey Norris Gallery**

456 Geary Street  
San Francisco, CA 94102  
www.freynorris.com  
(415) 346-7812

### **Front Gallery**

35 Grand Ave  
Oakland, CA 94612  
www.frontgalleryoakland.com  
studiophotography@sbc-global.net  
(510) 444-1900

### **Gallery 16**

501 3rd Street  
San Francisco, CA 94107  
www.gallery16.com  
vanessa@gallery16.com  
(415) 626-7495

### **Gallery 28**

1228 Grant Ave  
San Francisco, CA 94133  
www.gallery-28.com  
ethelijimenez@gallery-28.com  
(415) 433-1228

### **Gallery 291**

291 Geary Street, Floor 5  
San Francisco, CA 94102  
www.gallery291.net  
info@gallery291.net

### **Gallery 941**

941 Geary St.  
San Francisco, CA 94109  
(415) 931-2500  
www.941geary.com

### **Gendel Gallery**

1847 Larkin Street  
San Francisco, CA 94109  
www.gendelgallery.com  
(415) 567-3523

### **Giant Robot**

618 Shrader Street  
San Francisco, CA 94117  
www.giantrobot.com  
grsf@giantrobot.com  
(415) 876-4773

### **Giorgi Gallery**

2911 Claremont Ave  
Berkeley, CA 94705  
www.giorgigallery.com  
giorgigallery@yahoo.com  
(510) 848-1228

### **Glass Mountain**

1314 4th Street  
Berkeley, CA 94710  
www.glassmountain.biz  
(510) 524-2102

### **Green City Gallery**

1950 Shattuck Avenue  
Berkeley, CA 94705  
http://greencitygallery.blogspot.com/  
(510) 555-1212

### **Guerrero Gallery**

2700 19th Street  
San Francisco, CA 94110  
guerrogallery.com  
(415) 400-5168

### **Hackett-Freedman Gallery**

250 Sutter Street Suite 400  
San Francisco, CA 94108  
www.hackettfreedman.com  
hfg@hackettfreedman.com  
(415) 362-7152



**HANG ART**

556 & 567 Sutter Street  
San Francisco, CA 94102  
www.hangart.com  
info@hangart.com

(415) 434-4264

**Hatch Gallery**

492 23rd Street  
Oakland, CA 94612  
www.hatchgallery.org  
(510) 879-7382

**Hespe Gallery**

251 Post Street #420  
San Francisco, CA 94108  
www.hespe.com  
info@hespe.com

(415) 776-5918

**Hosfelt Gallery**

430 Clementina Street  
San Francisco, CA 94103  
www.hosfeltgallery.com  
infos@hosfeltgallery.com  
(415) 495-5454

**Hotel Des Arts**

447 Bush Street  
San Francisco, CA 94108  
www.sfhoteldesarts.com  
reservations@sfhotelde-sarts.com  
(800) 956-4322

**Hotel Rex**

562 Sutter Street  
San Francisco, CA 94102  
www.jdvhotels.com  
(415) 433-4434

**Jack Fischer Gallery**

49 Geary Street  
San Francisco, CA 94108  
www.jackfischergallery.com  
info@jackfischergallery.com  
(415) 956-1178

**Jancar Jones Gallery**

965 Mission Street #120  
San Francisco, CA 94103  
www.jancarjones.com  
info@jancarjones.com  
(415) 281-3770

**Johansson Projects**

2300 Telegraph Ave  
Oakland, CA  
www.johanssonprojects.com  
kimberly@johanssonprojects.com  
(510) 444-9140

**John Berggruen Gallery**

228 Grant Avenue  
San Francisco, CA 94108  
www.berggruen.com  
info@berggruen.com

(415) 781-4629

**Joyce Gordon Gallery**

406 14th Street  
Oakland, CA 94612  
www.joycegordongallery.com/  
jvbgg@sbcglobal.net  
(510) 465-8928

**Kitsch Gallery**

3265 17th Street Suite 204  
San Francisco, CA 94110  
kitschgalleries.blogspot.com  
Kitschgalleries@gmail.com  
(415) 864-2127

**Kokoro Studio**

682 Geary Street  
San Francisco, CA 94102  
www.kokorostudio.us  
info@kokorostudio.us

(415) 400-4110

**Krowwork**

480 23rd Street  
www.krowwork.com  
jasmine@krowwork.com  
(510) 229-7035

**Kuhl Frames + Art**

412 22nd Street  
At Franklin Street  
Oakland, CA 94612  
www.kuhlframes.com

(510) 625-0123

**Lincart Gallery**

1 Otis Street  
San Francisco, CA  
94103  
www.lincart.com  
hope@lincart.com  
(415) 503-1981

**Lireille**

3980 Piedmont Ave  
Oakland, CA 94611  
www.lireille.com  
(510) 547-3455

**Mark Wolfe Contemporary Art**

49 Geary Street #202  
San Francisco, CA 94108  
www.wolfecontemporary.com  
contact@wolfecontemporary.com  
(415) 369-9404

**Marx & Zavattero**

77 Geary Street 2nd Floor  
San Francisco, CA 94108  
www.marxzav.com  
inquiry@marxzav.com  
(415) 627-9111

**Masterworks Fine Art**

13470 Campus Drive  
Oakland, CA 94619  
www.masterworksfineart.com  
info@masterworksfineart.com  
(510) 777-9970

**Michael Rosenthal**

365 Valencia Street  
San Francisco, CA 94103  
www.rosenthalgallery.com  
(415) 552-1010

**Mina Dresden Gallery**

312 Valencia Street  
San Francisco, CA 94103  
www.minadresden.com  
mina.dresden@gmail.com  
(415) 863-8312

**ModernArts & ModernSculpture**

Rose Street  
Berkeley, CA 94709  
modernSculpture.com  
(877) 576-2787

**Modernism Inc.**

685 Market Street  
San Francisco, CA 94105  
www.modernisminc.com  
info@modernisminc.com  
(415) 541-0461

**Mollusk Surf Shop**

4500 Irving Street  
San Francisco, CA 94122  
mollusksurfshop.com  
(415) 564-6300

**National Product**

1494 California Street  
San Francisco, CA 94109  
www.nationalproduct.us  
(415) 255-1920

**Needles & Pens**

3253 16th St

San Francisco, CA 94103  
www.needles-pens.com  
needlesandpens@hotmail.com  
(415) 255-1534

**NOMA Gallery**

80 Maiden Lane  
San Francisco, CA 94108  
www.nomagallery.com  
info@nomagallery.com  
(415) 391-0200

**Oakland Art Gallery**

150 Frank H. Ogawa Plaza  
Oakland, CA 94612  
www.oaklandartgallery.org  
info@proartsgallery.org

(510) 763-4361

**On Six Gallery**

60 Sixth Street  
San Francisco, CA 94103  
www.onsixgallery.com  
sham@onsixgallery.com

(415) 863-1221

**Paule Anglim**

14 Geary Street  
San Francisco, CA 94108  
www.gallerypauleanglim.com  
anglim@gallerypauleanglim.com  
(415) 433-2710

**Paul Mahder Gallery**

3378 Sacramento Street  
San Francisco, CA 94118  
(415) 474-7707  
www.paulmahdergallery.com

**Paul Thiebaud Gallery**

645 Chestnut Street  
San Francisco, CA 94133  
www.paulthiebaudgallery.com  
info@paulthiebaudgallery.com  
(415) 434-3055

**Park Life**

220 Clement Street  
San Francisco, CA 94118  
www.parklifestore.com  
info@parklifestore.com  
(415) 386-7275

**Pigman Gallery**

72 Tehama Street  
San Francisco CA 94103  
www.pigmangallery.org  
info@pigmangallery.org  
(415) 546-3921

**Ping Pong Gallery**

1240 22nd Street  
San Francisco, CA 94107  
www.pingponggallery.com  
info@pingponggallery.com  
(415) 550-7483

**Project One**

251 Rhode Island Street  
San Francisco, CA 94103  
p1sf.com  
info@p1sf.com  
(415) 938-71743

**Public Salon**

571 Geary Street  
San Francisco, CA 9410  
publicbarbersalon.com  
(415) 441-8599

**Pueblo Nuevo Gallery**

1828 San Pablo Ave  
Berkeley, CA 94702  
www.pueblonuevogallery.com  
info@pueblonuevogallery.com  
(510) 452-7363

**Queens Nail's Annex**

3189 Mission Street

San Francisco, CA  
queensnailsprojects.com  
queensnailsprojects@gmail.com  
(415) 824-1310

**Rare Device**

1845 Market Street  
San Francisco, CA 94103  
www.raredevice.net  
info@raredevice.net  
(415) 863-3969

**Ratio 3**

1447 Stevenson Street  
San Francisco, CA 94103  
www.ratio3.org  
gallery@ratio3.org  
(415) 821-3371

**Rayko Photo Center**

428 3rd Street  
San Francisco, CA 94107  
raykophoto.com  
info@raykophoto.com  
(415) 495-3773

**Rena Bransten Gallery**

77 Geary Street  
San Francisco, CA 94108  
www.renabranstengallery.com  
info@renabranstengallery.com  
(415) 982-3292

**Robert Tat Gallery**

49 Geary Street  
San Francisco, CA 94108  
www.roberttat.com  
info@roberttat.com  
(415) 781-1122

**Sandra Lee**

251 Post Street Suite 310  
San Francisco, CA 94108  
www.sandraleegallery.com  
art@sandraleegallery.com  
(415) 291-8000

**Scriptum**

798 Creston Rd  
Berkeley, CA 94708  
www.japaneseprintart.com  
(510) 526-1236

**Sculpturesite Gallery**

201 3rd Street #102  
San Francisco, CA 94103  
www.sculpturesitegallery.com  
info@sculpturesite.com

**SF Camerawork**

657 Mission Street 2nd Floor  
San Francisco, CA 94105  
www.sfcamerawork.org  
info@sfcamerawork.org  
(415) 512-2020

**The Shooting Gallery**

839 Larkin Street  
San Francisco CA 94109  
www.shootinggallerysf.com  
(415) 931-8035

**Slate Art & Design**

4770 Telegraph Ave  
Oakland, CA 94609  
www.slateartanddesign.com  
info@slateartanddesign.com  
(510) 652-4085

**Smokey's Tangle**

4709 Telegraph Ave  
Oakland, CA 94609  
www.smokeystangle.com  
gallery@smokeystangle.com  
(510) 928-7479

**SOAP Gallery**

3180 Mission Street  
San Francisco, CA 94110



# Bay Area Space Listings

sfoapgallery@yahoo.com  
http://206.130.104.2/soapgallery/  
(415) 920-9199

## **Studio Gallery**

1815 Polk Street  
San Francisco, CA 94109  
www.studiogallerysf.com  
(415) 931-3130

## **Studio Quercus**

385 26th Street  
Oakland, CA 94612  
www.studioquercus.com  
susan@studioquercus.com  
(510) 452-4670

## **Sub-Mission**

2183 Mission Street  
San Francisco, CA 94110  
www.sf-submission.com  
booking@balazogallery.com  
(415) 255-7227

## **Swarm Gallery**

560 2nd Street  
Oakland, CA 94607  
www.swarmgallery.com  
(510) 839-2787

## **Swell Gallery**

2585 Third Street, Second Floor  
San Francisco, CA 94107  
swellgallerysfai@gmail.com

## **Tony Molatore Photo Lab Incorporated**

2444 Sacramento Street  
Berkeley, CA 94702  
(510) 204-9359

## **Transmissions Gallery**

1177 San Pablo Ave  
Berkeley, CA 94706  
(510) 558-4084

## **Trax Ceramics Gallery**

1812 5th Street  
Berkeley, CA 94710  
www.traxgallery.com  
sandy@traxgallery.com  
(510) 540-8729

## **Traywick Contemporary**

895 Colusa Ave  
Berkeley, CA 94707  
www.traywick.com  
artprojects@traywick.com  
(510) 527-1214

## **Triple Base Gallery**

3041 24th Street  
San Francisco, CA 94110  
basebasebase.com  
(415) 643-3943

## **Velvet da Vinci**

2015 Polk Street  
San Francisco, CA 94109  
www.velvetdavinci.com  
info@VelvetDaVinci.com  
(415) 441-0109

## **White Walls**

835 Larkin Street  
San Francisco, CA 94109  
leigh@whitewallssf.com  
www.whitewallssf.com  
(415) 931-1500

## **Worth Ryder Gallery**

UC Berkeley Campus  
Berkeley, CA 94720  
http://art.berkeley.edu/rev2/wrGallery  
(510) 642-2582

## Non-Profits

### **Arts Benicia**

991 Tyler Street, Suite 114  
Benicia, CA 94510  
www.artsbenicia.org  
info@artsbenicia.org  
(707) 747-0131

### **21 Grand**

416 25th Street at Broadway  
Oakland, CA 94612  
www.21grand.org  
(510) 444-7263

### **Alameda Art Center**

1029 Buena Vista Ave. Apt B  
Alameda, CA 94501  
(510) 748-7888

### **ArtAngels**

27 Mirabel Avenue  
San Francisco, CA 94110  
artangels.org

info@artangels.org

### **ArtSeed**

1007 General Kennedy Ave Suite 206  
San Francisco, CA 94129  
www.artseed.org  
info@artseed.org  
(415) 409-1761

### **CounterPULSE**

1310 Mission Street  
San Francisco, CA 94103  
www.counterpulse.org  
info@counterpulse.org  
(415) 626-2060

### **Creative Growth**

355 24th Street  
Oakland, CA 94612  
www.creativegrowth.org  
(510) 836-2340

### **Creativity Explored**

3245 16th Street  
San Francisco, CA 94103  
www.creativityexplored.org  
info@creativityexplored.org  
(415) 863-2108

### **Fort Mason Center**

San Francisco, CA 94123  
www.fortmason.org  
contact@fortmason.org  
(415) 345-7500

### **Galeria de la Raza**

2857 24th Street  
San Francisco, CA 94110  
www.galeriadelaraza.org  
info@galeriadelaraza.org  
(415) 826-8009

### **Headlands Center For the Arts**

944 Fort Barry  
Sausalito, CA 94965  
www.headlands.org  
info@headlands.org  
(415) 331-2787

### **Intersection for the Arts**

446 Valencia Street  
San Francisco, CA 94103  
www.theintersection.org  
www.gallery291.net info@gallery291.net  
(415) 626-2787

### **The Lab**

2948 16th Street  
San Francisco, CA 94103  
www.thelab.org  
(415) 864-8855

### **Luggage Store**

1007 Market Street  
San Francisco, CA 94103  
www.luggagestoregallery.org  
(415) 255-5971

### **Mission 17**

2111 Mission Street Suite 401  
San Francisco 94110  
mission17.org  
info@mission17.org  
(415) 861-3144

### **Oakopolis**

447 25th Street  
Oakland, CA 94612  
www.oakopolis.org  
oakopolis@gmail.com  
(510) 663-6920

### **Photo Alliance**

P.O. Box 29010  
San Francisco, CA 94129  
www.photoalliance.org  
(415) 425-5608

### **Root Division**

3175 17th Street  
San Francisco, CA 94110  
www.rootdivision.org  
info@rootdivision.org  
(415) 863-7668

### **San Francisco Arts Commission**

25 Van Ness Avenue  
San Francisco, CA 94102  
www.sfartscommission.org  
meg.shiffler@sfgov.org  
(415) 252-2590

### **Shipyards Trust For The Arts**

P.O. Box 880083  
San Francisco, CA 94188  
(415) 822-0922  
info@shipyardtrust.org  
www.shipyardtrust.org

### **SOMArts**

934 Brannan Street  
San Francisco, CA 94103  
www.somarts.org  
info@somarts.org  
(415) 863-1414

### **Southern Exposure**

3030 20th St  
San Francisco, CA 94110  
www.soex.org  
(415) 863-2141

### **Subterranean Art House**

2179 Bancroft Way  
Berkeley, CA 94704  
www.subterraneanarthouse.org  
(510) 981-1281

### **Visual Aid**

57 Post Street, Suite 905  
San Francisco, CA 94104  
www.visualaid.org  
visaid@visualaid.org  
(415) 777-8242

## Performing & Cinema Venues

### **American Conservatory Theater**

405 Geary Street  
San Francisco, CA 94102  
www.act-sf.org  
tickets@act-sf.org  
(415) 749-2228

### **ATA**

992 Valencia Street  
San Francisco, CA 94110  
www.atasite.org  
ata@atasite.org  
(415) 824-3890

### **Brava Theatre Center**

2781 24th Street  
San Francisco, CA 94110  
www.brava.org info@brava.org  
(415) 641-7657

### **Bridge Theatre**

3010 Geary Boulevard  
San Francisco, CA 94118  
landmarktheatres.com  
(415) 267-4893

### **Canyon Cinema**

145 9th St # 260  
San Francisco, CA  
canyoncinema.com  
(415) 626-2255

### **Castro Theatre**

429 Castro Street  
San Francisco, CA 94114  
castrotheatre.com  
(415) 621-6120

### **The Dark Room**

2263 Mission Street  
between 18th and 19th  
San Francisco, CA 94110  
www.darkroomsf.com  
(415) 401-7987

### **Diego Rivera Theatre**

50 Phelan Avenue  
City College of San Francisco  
San Francisco, CA 94112  
www.ccsf.edu  
(415) 239-3100

### **Exit Theatre**

156 Eddy Street  
San Francisco, CA 94102  
www.theexit.org  
mail@theexit.org

### **Foreign Cinema**

2534 Mission Street  
San Francisco, CA 94110  
foreigncinema.com  
(415) 648-7600

### **Gallo Center**

1000 I Street  
Modesto, CA 95354  
www.galloarts.org  
(209) 338-2100

### **Herbst Theatre**

401 Van Ness Avenue  
San Francisco, CA 94102  
sfwmpac.org  
info@sfwmpac.org  
(415) 621-6600

### **The Kabuki Theater**

1881 Post Street  
San Francisco, CA  
sundancecinemas.com  
(415) 929-4650

### **Market Street Cinema**

1077 Market Street  
San Francisco, CA  
msclive.com  
(415) 861-2727

### **Metreon**

101 4th Street  
San Francisco, CA 94103  
westfield.com  
(415) 369-6000

### **New Conservatory Theatre Center**

25 Van Ness Ave.



San Francisco, CA 94102  
www.nctcsf.org  
email@nctcsf.org  
(415) 861-4914

### **Novellus Theatre**

701 Mission Street

San Francisco, CA 94103

www.ybca.org

(415) 978-2700

### **Opera Plaza Cinema**

601 Van Ness Ave

San Francisco, California 94102

landmarktheaters.com

(415) 267-4893

### **Palace of Fine Arts Theatre**

3301 Lyon Street

San Francisco, CA 94123

www.palaceoffinearts.org

(415) 563-6504

### **Red Vic House**

1727 Haight St

San Francisco, CA

redvicmoviehouse.com

(415) 668-3994

### **Roxie Theater**

3117 16th Street

San Francisco, CA 94110

roxie.com

(415) 863-1087

### **San Francisco Girls Chorus**

44 Page Street

San Francisco, CA 94102

www.sfgirlschorus.org

mbinder@sfgirlschorus.org

(415) 863-1752

### **San Francisco Opera**

199 Grove Street

San Francisco, CA 94102

(415) 864-3330

sfopera.com

### **SF Conservatory of Music Concert Hall**

50 Oak Street

San Francisco, CA 94102

www.sfcm.edu

(415) 864-7326

### **Viz Cinema**

1746 Post Street

San Francisco, CA 94115

vizcinema.com

(415) 525-8600

## Education Facilities

### **Art Yowza**

1617 Encinal Ave

Alameda, CA 94501

www.artyowza.com

fun@artyowza.com

(510) 521-2671

### **Berkeley Community Media**

2239 Martin Luther King Jr. Way

Berkeley, CA 94704

www.betv.org

(510) 848-2288

### **California Society of Printmakers**

P.O. Box 475422

San Francisco, CA 94147

www.caprintmakers.org

info@caprintmakers.org

### **Childrens Art Studio**

3117 Santa Clara Ave

Alameda, CA 94501

www.thechildrensartstudio.com

(510) 523-4740

### **College of Marin**

Kentfield Campus

835 College Avenue

Kentfield, CA 94904

(415) 457-8811

Indian Valley Campus

1800 Ignacio Blvd.

Novato, CA 94949

(415) 457-8811

http://www.marin.cc.ca.us/

### **California College of the Arts**

Oakland Campus

5276 Broadway

Oakland, CA 94618

San Francisco campus

1111 Eighth Street

San Francisco, CA 94107-2247

(510) 594-3600

(415) 703-9500

info@cca.edu

http://www.cca.edu/

### **California Society of Printmakers**

P.O. Box 475422

San Francisco, CA 94147

www.caprintmakers.org

info@caprintmakers.org

### **Childrens Art Studio**

3117 Santa Clara Ave

Alameda, CA 94501

www.thechildrensartstudio.com

(510) 523-4740

### **City College of San Francisco**

50 Phelan Avenue

San Francisco, CA. 94112

(415) 239-3000

admit@ccsf.edu

http://www.ccsf.edu/NEW/

### **Golden Gate University**

536 Mission Street

San Francisco, CA 94105-2968

(415) 442-7800

admissions@ggu.edu

www.kala.org

kala@kala.org

### **Re-enchanting the World Through Art**

Alameda, CA 94501

www.reenchantingth-eworldthroughart.org

info@drawingonearth.org

(510) 395-3920

### **Rudolf Steiner College**

9200 Fair Oaks Blvd.

Fair Oaks, CA 95628

(916) 961-8727

http://www.steinercollege.edu/

### **Saint Mary's College of California**

1928 Saint Mary's Road

Moraga, CA 94556

(925) 631-4000

http://www.stmarys-ca.edu

### **San Francisco Art Institute**

Main Campus

800 Chestnut Street

San Francisco 94133

between Jones and Leavenworth

(415) 771-7020

Graduate Center

2565 Third Street, San Francisco 94107

between 22nd and 23rd Streets

(415) 641-1241

http://www.sfai.edu

### **San Francisco Women Artists**

3489 Sacramento Street

San Francisco, CA 94118

www.sfwomenartists.org

sfwomenartists@sbcglobal.net

(415) 440-7392

### **Sonoma State University**

1801 East Cotati Ave

Rohnert Park, CA 94928

(707) 664-2880

### **Stanford University**

450 Serra Mall

Stanford, CA 94305

(650) 723-2300

http://www.stanford.edu/

### **Studio One**

365 45th Street

Oakland, CA 94609

www.oaklandnet.com

studiooneartcenter@gmail.com

### **University of California, Berkeley**

Berkeley, CA 94720

(510) 642-6000

http://www.berkeley.edu/

### **University of California, San Francisco**

San Francisco, CA 94143

http://www.ucsf.edu/

### **University of San Francisco**

2130 Fulton Street

San Francisco, CA 94117-1080

(415) 422-5555

http://www.usfca.edu/

## Museums

### **African American Museum and Library**

659 14th Street

Oakland, CA 94612

www.oaklandlibrary.org/AAMLO

(510) 637-0200

### **Asian Art Museum**

200 Larkin Street

San Francisco, CA 94102

www.asianart.org

(415) 581-3500

### **California Academy of Sciences**

55 Music Concourse Drive

San Francisco, CA 94118

www.calacademy.org

info@calacademy.org

(415) 379-8000

### **Cartoon Art Museum**

655 Mission Street

San Francisco, CA 94105

www.cartoonart.org

(415) 227-8666

### **Conservatory of Flowers**

100 John F Kennedy Drive

San Francisco, CA 94118

www.conservatoryofflowers.org

(415) 831-2090

### **Contemporary Jewish Museum**

736 Mission Street

San Francisco, CA 94103

www.thecjm.org

info@thecjm.org

(415) 655-7800

### **de Young**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

www.famsf.org

contact@famsf.org

(415) 750-3600

### **Exploratorium**

3601 Lyon Street

San Francisco, CA 94123

www.exploratorium.edu

visit@exploratorium.edu

(415) 561-0360

### **Legion of Honor**

100 34th Avenue

San Francisco, CA 94121

www.famsf.org

contact@famsf.org

(415) 750-360

### **MoAD**

685 Mission Street

San Francisco, CA 94105

www.moadsf.org

(415) 358-7200

### **Museum of Craft & Design**

550 Sutter Street

San Francisco, CA 94102

www.sfmcd.org

(415) 773-0303

### **Museum of Craft & Folk Art**

51 Yerba Buena Lane

San Francisco, CA 94103

www.mocfa.org

(415) 227-4888

### **Museum of Performance & Design**

401 Van Ness Avenue Suite 402

San Francisco, CA 94102

(415) 255-4800

www.mpdfsf.org

### **Oakland Museum of Art**

1000 Oak Street

Oakland, CA 94607

www.museumca.org

(510) 238-2200

### **San Francisco Museum and Historical Society**

785 Market Street

San Francisco CA 94103

www.sfhistory.org

info@sfhistory.org

(415) 537-1105

### **SFMOMA**

151 3rd Street

San Francisco, CA 94103

www.sfmoma.org

(415) 357-4000

### **Strybing Arboretum**

1249 9th Avenue

San Francisco, CA 94122

www.sfbotanicalgarden.com

(415) 661-1316

### **UC Berkeley Art Museum**

2626 Bancroft Way

Berkeley, CA 94720

www.bampfa.berkeley.edu

(510) 642-0808



# Los Angeles Space Listings

<http://www.novakart.com>  
**Julie Rico Gallery**

500 S. Spring St.  
Los Angeles 90013  
(213) 817-6002  
[info@weeneez.com](mailto:info@weeneez.com)

<http://www.weeneez.com>

**Kantor Gallery**

7025 Melrose Ave.  
Los Angeles 90038  
(323) 933-6076  
[kantortart@earthlink.net](mailto:kantortart@earthlink.net)

<http://www.kantorgallery.com>

**Karen Lovegrove Gallery**

6150 Wilshire Blvd.#8  
Los Angeles 90048  
(323) 525-1755  
[info@karynlovegrovegalleries.com](mailto:info@karynlovegrovegalleries.com)

<http://www.karynlovegrovegalleries.com>

**Karen Lynne Gallery**

216 N. Canon Dr.  
Beverly Hills 90210  
(310) 858-8202  
[west@karenlynnegallery.com](mailto:west@karenlynnegallery.com)

<http://www.karenlynnegallery.com>

**Katalyst Foundation for the Arts**

201 S. Santa Fe Ave., #207  
Los Angeles 90012  
(213) 604-3634  
[contactus@kffta.org](mailto:contactus@kffta.org)

<http://www.kffta.org>

**Khastoo Gallery**

7556 Sunset Blvd.  
Los Angeles 90046  
(323) 472-6498  
[info@khastoo.com](mailto:info@khastoo.com)

<http://khastoo.com>

**Kinkead Contemporary**

6029 Washington Blvd.  
Culver City 90232  
(310) 838-7400  
[john@kinkeadcontemporary.com](mailto:john@kinkeadcontemporary.com)

<http://www.kinkeadcontemporary.com>

**Kopeikin Gallery**

8810 Melrose Ave.  
Los Angeles 90069  
(310) 385-5894  
[paul@kopeikingallery.com](mailto:paul@kopeikingallery.com)

<http://www.kopeikingallery.com>

**Koplin Del Rio Gallery**

6031 Washington Blvd.  
Culver City 90232  
(310) 836-9055  
[info@kopлиндelrio.com](mailto:info@kopлиндelrio.com)

<http://www.kopлиндelrio.com>

**L2kontemporary**

990 N. Hill St., #205  
Los Angeles 90012-1753  
(323) 225-1288,  
L2kontemporary@sbcglobal.net  
<http://www.L2kontemporary.com>

<http://www.L2kontemporary.com>

**L.A. Art Exchange**

22451 Broadway  
Santa Monica, California 90404  
(310) 487-7840  
[info@laartexchangeauctions.com](mailto:info@laartexchangeauctions.com)

<http://www.laartexchangeauctions.com>

**LA Art House**

8825 Beverly Blvd.  
West Hollywood 90048  
(310) 205-048  
[info@laarthouse.net](mailto:info@laarthouse.net)

**L.A. Artcore**

120 N. Judge John Aiso St.  
Union Center for the Arts  
Los Angeles 90012  
(213) 617-3274

[LAartcorepress@yahoo.com](mailto:LAartcorepress@yahoo.com)

<http://www.laartcore.org>

**L.A. Artcore Brewery Annex**

650A S. Avenue 21  
Los Angeles 90031  
(323) 276-9320

**L.A. Center for Digital Art**

107 W. Fifth St.  
Los Angeles 90013

(323) 646-9427

[info@lacda.com](mailto:info@lacda.com)

<http://www.lacda.com>

**L.A. City College Da Vinci Art Gallery**

Da Vinci Hall  
855 N. Vermont Ave.  
Los Angeles 90029  
(323) 953-4220

**LA Contemporary**

2634 S. La Cienega Blvd.  
Los Angeles 90034  
(310) 559-6200  
[hoojunglee@lacontemporary.com](mailto:hoojunglee@lacontemporary.com)

<http://www.lacontemporary.com>

**L.A. Gay & Lesbian Center**

The Advocate Gallery  
125 N. McCadden Pl.  
Los Angeles 90038  
(323) 860-7337

**La Jolla Gallery**

820 Prospect St.  
La Jolla 92037

**L.A. Louver Gallery**

45 N. Venice Blvd.  
Venice 90291  
(310) 822-4955  
[info@LALouver.com](mailto:info@LALouver.com)

<http://www.lalouver.com>

**La Luz de Jesus**

4633 Hollywood Blvd.  
Los Angeles 90027  
(323) 666-7667  
[michel@laluzdejesus.com](mailto:michel@laluzdejesus.com)

<http://www.laluzdejesus.com>

**Latin American Masters**

2525 Michigan Ave., E-2  
Bergamot Station  
Santa Monica 90404  
(310) 829-4455  
[lamasters@earthlink.net](mailto:lamasters@earthlink.net)

<http://www.latinamericanmasters.com>

**Lawrence Asher Gallery**

812 N. Robertson Blvd.  
Los Angeles 90069  
(310) 273-0603  
[james@lawrenceasher.com](mailto:james@lawrenceasher.com)

<http://www.lawrenceasher.com>

**LAXART**

2640 S. La Cienega.  
Los Angeles 90034  
(310) 559-0166  
<http://www.laxart.org>

**LeBasse Projects**

6023 Washington Blvd.  
Culver City 90232  
(310) 558-0200  
[contact@lebasseprojects.com](mailto:contact@lebasseprojects.com)

<http://www.lebasseprojects.com>

**Leslie Sacks Fine Art**

11640 San Vicente Blvd.  
Los Angeles 90049  
(310) 820-9448  
[lee@lesliesacks.com](mailto:lee@lesliesacks.com)

<http://www.lesliesacks.com>

**Lia Skidmore Gallery**

2525 Michigan Ave., B-5  
Bergamot Station  
Santa Monica 90404  
(310) 828-5070  
[lia@skidmorecontemporaryart.com](mailto:lia@skidmorecontemporaryart.com)

<http://www.skidmorecontemporaryart.com>

**Lightbox**

2680 S. La Cienega Blvd.  
Los Angeles 90034  
(310) 559-1111  
[info@lightbox.tv](mailto:info@lightbox.tv)

<http://www.kimlightgallery.com>

**L'Keg Gallery**

311 Glendale Blvd.  
Los Angeles 90026  
(213) 413-5534  
[lkeggallery@gmail.com](mailto:lkeggallery@gmail.com)

<http://www.lkeggallery.com>

**LM Projects**

125 W. 4th St., Suite 103.

Los Angeles 90013

(213) 621-4055

[art@lmprojects.net](mailto:art@lmprojects.net)

<http://www.lmprojects.net>

**LOOK Gallery**

1983 S. Broadway, Suite 111  
Los Angeles 90007  
(213) 748-1113  
[contact@lookartists.net](mailto:contact@lookartists.net)

<http://www.lookartists.net>

**Lora Schlesinger Gallery**

2525 Michigan Ave., Building T-3  
Bergamot Station  
Santa Monica 90404  
(310) 828-1133  
[gallery@loraschlesinger.com](mailto:gallery@loraschlesinger.com)

<http://www.loraschlesinger.com>

**Los Angeles Contemporary Exhibitions**

6522 Hollywood Blvd.  
Los Angeles 90028  
(323) 957-1777  
[info@welcometolace.org](mailto:info@welcometolace.org)

<http://www.welcometolace.org>

**Los Angeles County Museum of Art**

5905 Wilshire Blvd.  
Los Angeles 90036  
(323) 857-6500  
<http://lacma.org/>

**Louis Stern Fine Arts**

9002 Melrose Ave.  
Los Angeles 90069  
(310) 276-0147  
[info@louissternfinearts.com](mailto:info@louissternfinearts.com)

<http://www.louissternfinearts.com>

**Loyola Marymount University--**

**Laband Gallery**

One LMU Dr.  
Los Angeles 90045-8346  
(310) 338-2880  
[labandinfo@lmu.edu](mailto:labandinfo@lmu.edu)

<http://www.cfa.lmu.edu/laband>

**Luis De Jesus Los Angeles**

2525 Michigan Ave. F-2  
Bergamot Station  
Santa Monica 90404  
(310) 453-7773  
[gallery@luisdejesus.com](mailto:gallery@luisdejesus.com)

[www.luisdejesus.com](http://www.luisdejesus.com)

**M. Hanks Gallery**

3008 Main St.  
Santa Monica 90405  
(310) 392-8820  
[ehanks@mhanksgallery.com](mailto:ehanks@mhanksgallery.com)

<http://mhanksgallery.com>

**M+B Fine Art**

612 N. Almont Dr.  
West Hollywood 90069  
(310) 550-0050  
[info@mbfala.com](mailto:info@mbfala.com)

<http://www.mbfala.com>

**Machine Project**

1200 D N. Alvarado  
Los Angeles 90026  
(213) 483-8761  
[m@machineproject.com](mailto:m@machineproject.com)

<http://www.machineproject.com>

**MAK Center**

216 N. Canon Dr.  
Beverly Hills 90210  
(310) 858-8202  
[west@karenlynnegallery.com](mailto:west@karenlynnegallery.com)

<http://www.karenlynnegallery.com>

**Manny Silverman Gallery**

619 North Almont Drive  
Los Angeles 90069  
[info@mannyilvermangallery.com](mailto:info@mannyilvermangallery.com)

[mannyilvermangallery.com](http://mannyilvermangallery.com)

**Marc Foxx Gallery**

6150 Wilshire Blvd.  
Los Angeles 90048  
(323) 857-5571  
[gallery@marcfoxx.com](mailto:gallery@marcfoxx.com)

<http://www.marcfoxx.com>

**Marc Selwyn Fine Art**

6222 Wilshire Blvd., Suite 101

Los Angeles 90048

(323) 933-9911

[jenniferpregenzer@earthlin.net](mailto:jenniferpregenzer@earthlin.net)

<http://www.marcselwynfineart.com>

**Margo Leavin Gallery**

5905 Wilshire Blvd.  
6067 Wilshire Blvd.  
Los Angeles 90036  
(323) 857-6111

**Marilyn Pink/Master Prints &**

**Drawings/Fine Arts**

4129 Sepulveda Blvd.  
Culver City 90230  
(310) 391-3883  
[finartla@aol.com](mailto:finartla@aol.com)

<http://www.marilynpink.com>

**Merry Karnowsky Gallery**

170 S. La Brea Ave.  
Los Angeles 90036  
(323) 933-4408  
[mkgallery@mindspring.com](mailto:mkgallery@mindspring.com)

<http://www.mkgallery.com>

**Michael Benevento Los Angeles**

7578 Sunset Blvd  
Los Angeles 90046  
(323) 874-6400  
[info@beneventolosangeles.com](mailto:info@beneventolosangeles.com)

<http://www.beneventolosangeles.com>

**Michael Hittleman Gallery**

8797 Beverly Blvd., #302  
Los Angeles 90048  
(323) 655-5364  
[hittlemanm@aol.com](mailto:hittlemanm@aol.com)

<http://www.michaelhittlemangallery.com>

**Michael Kohn Gallery**

8071 Beverly Blvd.  
Los Angeles 90048  
(323) 658-8088  
[kohngallery@aol.com](mailto:kohngallery@aol.com)

<http://www.kohngallery.com>

**Mixografia®**

1419 E. Adams Blvd.  
Los Angeles 90011  
(323) 232-1158  
[gallery@mixografia.com](mailto:gallery@mixografia.com)

<http://www.mixografia.com>

**MOCA Gallery at Pacific Design Center**

8687 Melrose Ave.  
West Hollywood 90069  
(310) 289-5223  
<http://www.moca.org>

**MoronoKiang Gallery**

218 W. 3rd St.  
Bradbnury Building  
Los Angeles 90013  
(213) 628-8208  
[info@moronokiand.com](mailto:info@moronokiand.com)

<http://www.moronokiand.com>

**Mount St. Mary's College--Jose**

**Drudis-Biada Gallery**

12001 Chalon Rd.  
Los Angeles 90049  
(310) 954-4360  
<http://www.la.edu/undergraduate-bachelor-programs/art/joseacute-drudis-biada-art-gallery.asp>

**The Museum of Contemporary Art**

**MOCA**

MOCA Grand Avenue  
250 S. Grand Ave.  
Los Angeles 90012

**Museum of Jurassic Technology**

9341 Venice Blvd.  
Los Angeles 90034  
(310) 836-6131  
<http://www.mjt.org>

**Museum of Neon Art MONA**

(213) 489-9918,  
[info@neonmona.org](mailto:info@neonmona.org)  
<http://www.neonmona.org>

**Museum of Tolerance**

9341 Venice Blvd.  
Los Angeles 90034  
(310) 836-6131  
<http://www.mjt.org>

**Natural History Museum of Los**



**Angeles County**

900 Exposition Blvd.  
Los Angeles 90007  
(213) 763-3515

<http://www.nhm.org>

**New Stone Age**

8407 W. 3rd St.  
Los Angeles 90048  
(323) 658-5969

[nsafrannie@att.net](mailto:nsafrannie@att.net)

<http://www.newstoneagela.com>

**Newspace Resales**

5241 Melrose Ave.  
Los Angeles 90038  
(323) 469-9353

[director@newspaceresales.com](mailto:director@newspaceresales.com)

<http://www.newspaceresales.com>

**Norbertellen Gallery**

216 W. 6th St.  
Los Angeles 90014  
(213) 662-5041

[email@norbertellengallery.com](mailto:email@norbertellengallery.com)

<http://www.norbertellengallery.com>

**Off-Rose**

841 Flower Ave.  
Venice 90291

(310) 664-8977

[cbodlander@aol.com](mailto:cbodlander@aol.com)

**Otero Plassart**

820 N. Fairfax Ave.  
Los Angeles 90046  
(323) 951-1068

[gallery@oteroplassart.com](mailto:gallery@oteroplassart.com)

<http://www.oteroplassart.com>

**Otis College of Art and Design Gallery**

9045 Lincoln Blvd.  
Los Angeles 90045

(310) 665-6905

[galleryinfo@otis.edu](mailto:galleryinfo@otis.edu)

<http://www.otis.edu>

**Overduin and Kite**

6693 Sunset Blvd  
Los Angeles 90020

(323) 464-3600

[info@overduinandkite.com](mailto:info@overduinandkite.com)

<http://www.overduinandkite.com>

**Papillon**

8272 Melrose Ave.  
Los Angeles 90046

(323) 655-2205

[papillong@gmail.com](mailto:papillong@gmail.com)

<http://www.papillongallery.com>

**Parker Jones Gallery**

510 Bernard St.  
Los Angeles 90012

(323) 227-0102

[info@parkerjonesgallery.com](mailto:info@parkerjonesgallery.com)

<http://www.parkerjonesgallery.com>

**Patricia Correia Projects**

Post Office Box 167  
Topanga, CA 90290

(310) 455-0515

[correia@earthlink.net](mailto:correia@earthlink.net)

<http://www.correiagallery.com>

**Patrick Painter, Inc.**

2525 Michigan Ave., Building B-2  
Bergamot Station

Santa Monica 90404

West Hollywood Gallery

7025 Melrose Ave.

Los Angeles 90038

(310) 264-5988

<http://www.patrickpainter.com>

**Pepperdine University-Frederick****R. Weismann Museum**

24255 Pacific Coast Highway

Malibu 90265

(310) 506-4851

[michael.zakian@pepperdine.edu](mailto:michael.zakian@pepperdine.edu)

<http://arts.pepperdine.edu/museum>

**Peres Projects**

2766 S. La Cienega Blvd.  
Los Angeles 90034

(310) 559-6100

[info@peres-projects.com](mailto:info@peres-projects.com)

<http://www.peres-projects.com>

**Perfect Exposure Gallery**

3513 6th St.

Los Angeles 90020

(213) 381-1136

[contact@theperfectexposure.com](mailto:contact@theperfectexposure.com)

<http://theperfectexposure.com>

**Peter Fetterman Photographic Works of Art**

2525 Michigan Ave. Building A-7  
Santa Monica 90404

(310) 453-6463

[pfgallery@earthlink.com](mailto:pfgallery@earthlink.com)

<http://www.peterfetterman.com>

**Post**

1904 E. 7th Pl.

Los Angeles 90021

(213) 622-8580

[new@post-la.com](mailto:new@post-la.com)

<http://www.post-la.blogspot.com>

**PYO Gallery LA**

1100 S. Hope St., Suite 105

Los Angeles 90015

(213) 405-1488

[info@pyogalleryla.com](mailto:info@pyogalleryla.com)

<http://www.pyogalleryla.com>

**Redling Fine Art**

9990 N. Hill St., Suite 210

Los Angeles 90012

(323) 230-7415

[office@redlingfineart.com](mailto:office@redlingfineart.com)

<http://www.redlingfineart.com>

**Regen Projects**

633 N. Almont Dr.

West Hollywood 90069

**Regen Projects II**

9016 Santa Monica Blvd.

West Hollywood 90069

(310) 276-5424

[office@regenprojects.com](mailto:office@regenprojects.com)

<http://www.regenprojects.com>

**Richard Heller Gallery**

2525 Michigan Ave., Building B-5

Bergamot Station

Santa Monica 90404

(310) 453-9191

[rhellergallery@earthlink.net](mailto:rhellergallery@earthlink.net)

<http://www.richardhellergallery.com>

**Richard Telles Gallery**

7380 Beverly Blvd.

Los Angeles 90036

(323) 965-5578

[tellesfineart@earthlink.net](mailto:tellesfineart@earthlink.net)

<http://www.tellesfineart.com>

**Rivera & Rivera**

1100 S. Hope St.

Los Angeles 90015

(213) 775-1666

[info@riveraandriviera.com](mailto:info@riveraandriviera.com)

<http://www.riveraandriviera.com>

**ROBERT BERMAN GALLERY**

2525 Michigan Ave. D-5 & C-2

Bergamot Station

Santa Monica 90404

(310) 315-1937

[berman@artnet.net](mailto:berman@artnet.net)

<http://www.robertbermangallery.com>

**Roberts & Tilton Gallery**

5801 Washington Blvd.

Culver City 90232

(323) 549-0223

[info@robertsandtilton.com](mailto:info@robertsandtilton.com)

<http://www.robertsandtilton.com>

**Rosamund Felsen Gallery**

2525 Michigan Ave. B-4

Bergamot Station

Santa Monica 90404

(310) 828-8488

[rosamund@rosamundfelsen.com](mailto:rosamund@rosamundfelsen.com)

<http://www.rosamundfelsen.com>

**Rose Gallery**

2525 Michigan Ave., Building G-5

Bergamot Station

Santa Monica 90404

(310) 264-8440

[info@rosegallery.net](mailto:info@rosegallery.net)

<http://www.rosegallery.net>

**Ruth Bachofner Gallery**

2525 Michigan Ave.

Bergamot Station, G-2

Santa Monica 90404

(310) 829-3300

[gallery@bachofner.com](mailto:gallery@bachofner.com)

<http://www.ruthbachofnergallery.com>

**Sabina Lee Gallery**

971 Chung King Rd.

Los Angeles 90012

(323) 935-9279

[info@sabinaleegallery.com](mailto:info@sabinaleegallery.com)

<http://www.sabinaleegallery.com>

**Sam Lee Gallery**

990 N. Hill St., #190

Los Angeles 90012

(323) 227-0275

[info@samleegallery.com](mailto:info@samleegallery.com)

<http://www.samleegallery.com>

**Samuel Freeman Gallery**

2525 Michigan Ave., Building B-7

Bergamot Station

Santa Monica 90404

(310) 449-1479

[gallery@samueelfreeman.com](mailto:gallery@samueelfreeman.com)

<http://www.patriciafauregallery.com>

**Santa Fe Art Colony**

2401 S. Santa Fe Ave.

Los Angeles 90058

(323) 587-5513

<http://www.santafeartcolony.com>

**Santa Monica Art Studios/Arena I Gallery**

2525 Michigan Ave.

Bergamot Station, G-2

Santa Monica 90404

(310) 829-3300

[gallery@bachofner.com](mailto:gallery@bachofner.com)

<http://www.ruthbachofnergallery.com>

**Santa Monica College Art Gallery**

1310 11rth St. at Arizona

Santa Monica 90401

(310) 434-3434

[winsryg\\_marian@smc.edu](mailto:winsryg_marian@smc.edu)

[http://events.smc.edu/art\\_gallery.html](http://events.smc.edu/art_gallery.html)

**Santa Monica Museum of Art**

2525 Michigan Ave. Building G-1

Bergamot Station

Santa Monica 90403

(310) 586-6488

[info@smmoa.org](mailto:info@smmoa.org)

<http://www.smmoa.org>

**Sarah Lee Gallery**

2525 Michigan Ave., Building T-1

Bergamot Station

Santa Monica 90404

(310) 829-4938

[sarahleeartworks@yahoo.com](mailto:sarahleeartworks@yahoo.com)

<http://www.sarahleeartworks.com>

**Schomburg Gallery**

2525 Michigan Ave., E-3a

Bergamot Station

Santa Monica 90404

(310) 453-5757

[info@schomburggallery.com](mailto:info@schomburggallery.com)

<http://www.schomburggallery.com>

**SCI-Arc Gallery**

Freight Depot, 960 E. Third St.

Los Angeles 90013

(213) 473-8432

**Self-Help Graphics & Art Inc.**

3802 Avenida Cesar Chavez

Los Angeles 90063-1896

(323) 881-6444

[info@selfhelpgraphics.com](mailto:info@selfhelpgraphics.com)

<http://www.selfhelpgraphics.com>

**Sherry Frumkin Gallery**

3026 Airport Ave., Suite 21

Santa Monica, CA 90405

(310) 397-7493

[info@frumkingallery.com](mailto:info@frumkingallery.com)

[www.frumkingallery.com](http://www.frumkingallery.com)

**Shoshana Wayne Gallery**

2525 Michigan Ave., Building B-1

Bergamot Station

Santa Monica 90404

(310) 453-7535

[mail@shoshanawayne.com](mailto:mail@shoshanawayne.com)

<http://www.shoshanawayne.com>

**Sister**

955 Chung King Rd. in Chinatown

Los Angeles 90012

(213) 628-7000

[into@sisterla.com](mailto:into@sisterla.com)

<http://www.sisterla.com>

**Skirball Cultural Center**

2701 N. Sepulveda Blvd



# Los Angeles Space Listings

## **I301PE Gallery**

6150 Wilshire Blvd.#8  
Los Angeles 90048  
(323) 938-5822  
m1301pe@aol.com  
<http://www.I301PE.com>

## **18th Street Complex**

1651 18th St.  
Santa Monica 90404  
(310) 453-3711  
office@18thstreet.org  
<http://www.18thStreet.org>

## **A+D Museum**

5900 Wilshire Blvd.  
Los Angeles 90036  
(323) 932-9393  
<http://www.aplusd.org>

## **A Shenere Velt Gallery**

1525 S. Robertson Blvd.  
Los Angeles 90035  
(310) 552-2007  
gallery@circlesocal.org  
<http://www.circlesocal.org>

## **Aat @ The Water Garden**

2425 Olympic Blvd.  
Santa Monica 90404  
across from Bergamot Station  
(818) 752-2850  
jordanarts@aol.com

## **Aboriginal Dreamtime**

9011 Melrose Ave.  
West Hollywood 90069  
(310) 278-4278  
info@aboriginaldreamtimegallery.com  
<http://www.aboriginaldreamtimegallery.com>

## **Ace Contemporary Exhibitions**

9430 Wilshire Blvd.  
Beverly Hills 90210  
(310) 858-9090  
<http://www.acegallery.net>

## **Acme Gallery**

6150 Wilshire Blvd.  
Los Angeles 90048  
(323) 857-5942  
info@acmelosangeles.com  
<http://www.acmelosangeles.com>

## **Adamson-Duvannes Galleries**

484 S. San Vicente Blvd.  
Los Angeles 90048  
(323) 653-1015  
<http://www.justpaintings.net>

## **ADC Contemporary**

1330 Factory Pl., Building i  
Factory Art Complex  
Los Angeles 90013  
(323) 839-5786  
adcgallery@gmail.com  
<http://www.artdecollectors.com>

## **Altered Space Gallery**

1221 Abbot Kinney Blvd.  
Venice, CA 90291  
(310) 452-8121  
alterededspace@aol.com  
<http://www.alterededspacegallery.com>

## **Andrewshire Gallery**

3850 Wilshire Blvd., #107.  
Los Angeles 90010  
(213) 389-2601  
souza@andrewshiregallery.com  
<http://www.andrewshiregallery.com>

## **Angles Gallery**

22222 & 2230 Main St.  
Santa Monica 90405  
(310) 396-5019  
info@anglesgallery.com  
<http://www.anglesgallery.com>

## **The Annenberg Space For Photography**

2000 Avenue of the Stars, #10  
Los Angeles 90067  
(213) 403-3000  
info@annenbergsspaceforphotography.org  
[www.annenbergsspaceforphotography.org](http://www.annenbergsspaceforphotography.org)  
**Art Share Los Angeles**  
801 E. 4th Pl.  
Los Angeles 90013

(213) 687-4ART

## **Barnsdall Art Park Exhibitions**

(323) 644-6269  
cadmag@sbcglobal.net  
<http://www.culturela.org/lamag/Home.html>

## **Bert Green Fine Art**

102 W. 5th St.  
Los Angeles 90013  
(213) 624-6212  
<http://www.bgfa.us>

## **Billy Shire Fine Art**

5790 Washington Blvd.  
Culver City 90232  
(323) 297-0600  
info@billyshirefinearts.com  
<http://www.billyshirefinearts.com>

## **BLEICHER/GOLIGHTLY GALLERY**

1431 Ocean Ave.  
Santa Monica 90401  
(310) 878-2784  
om@bgshowroom.com  
<http://www.bgshowroom.com>

## **BLUM & POE GALLERY**

2754 S. La Cienega Blvd.  
Los Angeles 90034  
(310) 836-2062  
blumpoe@earthlink.net  
<http://www.blumandpoe.com>

## **Blythe Projects**

5797 West Washington Blvd.  
Culver City 90232  
(310) 990-3501  
<http://www.blytheprojects.net>

## **Bob Poe Gallery**

2525 Michingan Ave.  
Bergamot Station, G-8a  
Santa Monica 90404  
(310) 582-2278  
bobbpoe@me.com  
<http://www.bobbpoephotography.com>

## **The Brewery Art Complex**

2100 N. Main St. at Avenue 20  
Los Angeles 90031  
<http://www.breweryartwalk.com>

## **Cal State L.A.-Luckman Gallery**

5151 State University Dr.  
Los Angeles 90032  
(323) 343-6604  
luckmangallery@luckmanarts.org  
<http://www.luckmanfineartscomplex.org>

## **California African-American Museum**

600 State Dr.  
Los Angeles 90037  
(213) 744-7432  
<http://www.caam.ca.gov>

## **California Heritage Museum**

2612 Main St.  
Santa Monica 90405  
(310) 392-8537  
calmuseum@earthlink.net  
<http://www.californiaheritagemuseum.org>

## **California Science Center**

700 State Dr.  
Los Angeles 90037  
(213) 744-7400

## **Carmichael Gallery**

5795 W. Washington Blvd.  
Culver City 90232  
(323) 969-0600  
art@carmichaelgallery.com  
<http://www.carmichaelgallery.com>

## **Cardwell Jimmerson Contemporary**

8568 Washington Blvd.  
Culver City 90232  
(310) 815-1100  
gallery@cardwelljimmerson.com  
<http://www.cardwelljimmerson.com>

## **CBI Gallery**

207 W. 5th St.  
Los Angeles 90013  
(213) 806-7889  
gallery@cbi-gallery.com  
<http://www.cbi-gallery.com>

## **Channel Four Contemporary Art**

5647 Hollywood Blvd.  
Los Angeles 90028  
(323) 462-1600  
info@c4gallery.com  
<http://www.c4gallery.com>

## **Charlie James Gallery**

975 Chung King Rd.  
Los Angeles 90012  
(213) 687-0844  
info@cjamesgallery.com  
<http://www.cjamesgallery.com>

## **Cherry and Martin**

12611 Venice Blvd.  
Los Angeles 90066  
(310) 398-7404  
info@cherryandmartin.com  
<http://www.cherryandmartin.com>

## **China Art Objects**

933 Chung King Rd. in Chinatown  
Los Angeles 90012  
(213) 613-0384  
info@cinaartobjects.com  
<http://www.chinaartobjects.com>

## **Chinese American Museum**

125 Paseo de la Plaza  
Los Angeles 90012  
(213) 626-5240

## **Christopher Grimes Gallery**

916 Colorado Ave.  
Santa Monica 90401  
(310) 587-3373  
cg@cgrimes.com  
<http://www.cgrimes.com>

## **Chung King Projects**

945 Chung King Rd. in Chinatown  
Los Angeles 90012  
(213) 625-1802  
info@chungkingproject.com  
<http://www.chungkingproject.com>

## **Cirrus Gallery**

542 S. Alameda St.  
Los Angeles 90013  
(213) 680-3473  
cirrus@cirrusgallery.com  
<http://www.cirrusgallery.com>

## **Clark | Oshin Gallery**

5450 Wilshire Blvd.  
Los Angeles 90036  
(323) 933-1666  
icon@iconla.com  
<http://www.iconla.com>

## **Compactspace**

105 E. 6th St.  
Los Angeles 90014  
(626) 676-0627  
lax@compactspace.com  
<http://www.compactspace.com>

## **The Company**

946 Yale St. in Chinatown  
Los Angeles 90012  
(213) 221-7082  
info@thecompanyart.com  
<http://www.thecompanyart.com>

## **Copro Nason**

2525 Michingan Ave.  
Bergamot Station, T-5  
Santa Monica 90404  
(310) 398-2643  
copronason@earthlink.net  
<http://www.copronason.com>

## **Corey Helford Gallery**

8522 Washington Blvd.  
Culver City 90232  
(310) 287-2340  
JCH@coreyhelfordgallery.com  
<http://www.coreyhelfordgallery.com>

## **Cottage Home Gallery**

410 Cottage Home St. in Chinatown  
Los Angeles 90012  
(323) 276-1206  
<http://cottagehomela.com>

## **Couturier Gallery**

166 N. La Brea Ave.  
Los Angeles 90036  
(323) 933-5557  
info@couturieryallery.com

<http://www.couturieryallery.com>

## **Craft and Folk Art Museum**

5814 Wilshire Blvd.  
Los Angeles 90036  
(323) 937-4230  
cadfolkarts@earthlink.net  
<http://www.cafam.org>

## **Craig Krull Gallery**

2525 Michigan Ave., Building B-3  
Bergamot Station  
Santa Monica 90404  
(310) 828-6410  
info@craigkrullgallery.com  
<http://www.craigkrullgallery.com>

## **Creative Photo Workshops Gallery**

6022 Wilshire Blvd.  
Los Angeles 90036  
(310) 839-8866  
info@creativephotoworkshops.com  
<http://www.creativephotoworkshops.com>

## **Crossroads Schools for Arts and Sciences-Sam Francis Gallery**

1714 21st St.  
Santa Monica 90404  
(310) 829-7391  
pposey@xrds.org

## **Daniel Weinberg Gallery**

6150 Wilshire Blvd.#8  
Los Angeles 90048  
(323) 954-8425  
info@danielweinberggallery.com  
<http://www.danielweinberggallery.com>

## **David Desanctis Gallery**

314 N. Crescent Heights Blvd.  
Los Angeles 90048  
(323) 782-9404  
info@desanctisgallery.com  
<http://www.desanctisgallery.com>

## **David Kordansky Gallery**

3143 S. La Cienega Blvd.  
Los Angeles 90016  
(310) 558-3030  
info@davidkordanskygallery.com  
<http://www.davidkordanskygallery.com>

## **David Street Fine Art**

6150 Wilshire Blvd.#8  
Los Angeles 90048  
(323) 954-8425  
info@danielweinberggallery.com  
<http://www.danielweinberggallery.com>

## **Deborah Martin Gallery**

209 W. Fifth St.  
Los Angeles 90013  
(310) 428-6164  
info@deborahmartingallery.com  
<http://www.deborahmartingallery.com>

## **Del Mano Gallery**

2001 Westwood Blvd.  
West Los Angeles 90025  
(310) 476-8508  
gallery@delmano.com  
<http://www.delmano.com>

## **Denenberg Fine Arts**

417 North San Vicente Blvd.  
West Hollywood, CA 90048  
(310) 360-9360  
gallery@denenbergfinearts.com  
<http://www.denenbergfinearts.com>

## **DNJ Gallery**

154 1/2 N. La Brea Ave.  
Los Angeles 90036  
(323) 931-1311  
office@dnjgallery.net  
<http://www.dnjgallery.net>

## **Downtown Art Center DAC**

828 S. Main St  
Los Angeles 90014  
(310) 773-9422  
info@dacgallery.com

## **Drkrn. Gallery**

2121 San Fernando Rd., #3  
Los Angeles 90065  
(323) 223-6867  
gallery@drkrn.com  
<http://www.drkrn.com>

## **Duncan Miller Gallery**



10959 Venice Blvd.  
Los Angeles 90034  
(310) 838-2440  
dmg@duncanmillergallery.com  
http://www.duncanmillergallery.com  
**East Los Angeles College Vincent Price Gallery**

1301 Avenida Cesar Chavez  
Buildings F5 Room 104  
(323) 265-8841  
vincentpriceartmuseum@elac.edu  
http://vincentprice.elac.edu  
**Edgar Varela Fine Arts**  
542 S. Alameda Street, 2nd Flr.  
Los Angeles, CA 90013  
corner of Alameda St. and Palmetto St.  
(213) 494-7608  
info@edgarvarelafinearts.com  
http://www.EdgarVarelaFineArts.com

**Edward Cella Art + Architecture**  
6018 Wilshire Blvd.  
Los Angeles 90036  
(323) 525-0053  
director@edwardcella.com  
http://www.edwardcella.com  
**Ernie Wolfe Gallery**

1653 Sawtelle Blvd.  
Los Angeles 90025  
(310) 473-1645  
dpswolfe@aol.com  
**Fahey/Klein Gallery**  
148 N. La Brea Ave.  
Los Angeles 90036  
(323) 934-2250  
fk@earthlink.net  
http://www.faheykleingallery.com

**Farmlab**  
1745 N. Spring St.  
Los Angeles 90012  
(323) 226-1158  
info@farmlab.org  
http://www.farmlab.org

**Fellows of Contemporary Art**  
In Mandarin Plaza

970 N. Broadway, Suite 208  
Los Angeles 90012  
(213) 808-1008  
office@focala.org  
http://focala.org

**Fifth Floor Gallery**  
502 Chung King Ct.  
Los Angeles 90012  
(213) 687-8443  
info@fifthflorgallery.com  
http://www.fifthfloorgallery.com

**FIG**  
2525 Michigan Ave. Building G-6  
Bergamot Station  
Santa Monica 90404  
(310) 829-0345  
fig@figgallery.com  
http://www.figgallery.com

**Fowler Museum at UCLA**  
405 Hilgard Ave.  
Los Angeles 90024  
(310) 825-4361  
staceyra@arts.ucla.edu  
http://www.fowler.ucla.edu

**Frank Lloyd Gallery**  
2525 Michigan Ave.  
Building B-5B  
Santa Monica 90404  
(310) 264-3866  
info@franklloyd.com  
http://www.franklloyd.com

**Frank Pictures**  
2525 Michigan Ave. Building A-5  
Santa Monica 90404  
(310) 828-0211  
laurie@frankpicturesgallery.com  
http://www.frankpicturesgallery.com

**Fresh Paint**  
9355 Culver Blvd., Suite B  
Culver City, CA 90232  
(310) 558-9355  
info@freshpaintart.com

http://www.freshpaintart.com

**G2 Gallery**  
1503 Abbot Kinney  
Venice, CA 90291  
(310) 452-2842

jolene@theg2gallery.com  
http://www.theg2gallery.com  
**Gagosian Gallery**  
456 N. Camden Dr.  
Beverly Hills 90210  
(310) 271-9400  
info@gagosian.com  
http://www.gagosian.com

**Galerie Anaïs**  
2525 Michigan Ave.  
Bergamot Station, D-2  
Santa Monica 90404  
(310) 449-4433  
info@galerieanaïsla.com  
http://www.galerieanaïsla.com

**Galerie Michael**  
430 N. Rodeo Dr.  
Beverly Hills 90210  
(310) 273-3377  
art@galerimichael.com  
http://www.galeriemichael.com

**Gallery 727**  
727 S. Spring St.  
Los Angeles 90014  
(213) 627-9563  
gallery727losangeles@yahoo.com

**Gallery 825**  
825 N. La Cienega Blvd.  
Los Angeles 90069  
(310) 652-8272  
gallery825@laaa.org  
http://www.laaa.org

**Gallery at REDCAT**  
631 W. Second St. at Hope St.  
Los Angeles 90012  
(213) 237-2800  
http://www.redcat.org

**Gallery Luisotti**  
2525 Michigan Ave., Building A-2  
Bergamot Station  
Santa Monica 90404  
(310) 453-0043  
rampub@gte.net

**Gallery Skart**  
2324 Michigan Ave.  
Santa Monica, CA  
(310) 998-8899  
art@galleryskart.com  
http://www.galleryskart.com

**Gallery Western**  
210 N. Wesetern Ave., #201  
Los Angeles 90004  
(323) 962-0008  
chlee@gallerywestern.com  
http://www.gallerywestern.com

**Garboushian Gallery**  
427 N. Camden Dr.  
Beverly Hills 90210  
(310) 274-5205  
info@garboushian.com  
http://www.garboushian.com

**Gebert Gallery**  
31345 Abbot Kinney Blvd.  
Venice, CA 90291  
(310) 450-9898  
sandro@gebertygallery.com  
http://www.gebertygallery.com

**Gemini G.E.L.**  
8365 Melrose Ave.  
Los Angeles 90069  
(323) 651-0513  
editions@geminigel.com  
http://www.geminigel.com

**GEORGE BILLIS GALLERY L.A.**  
2716 S. La Cienega Blvd.  
Los Angeles 90034  
(310) 838-3685  
la@georgebillis.com  
http://www.georgebillis.com

**George Stern Fine Arts**  
8920 Melrose Ave.

Los Angeles 90069  
(310) 276-2600  
gsfa@sternfinearts.com  
http://www.sternfinearts.com  
**The Getty Center**

1200 Getty Center Dr.  
Los Angeles, CA 90049-1681  
(310) 440-7300  
info@getty.edu  
http://www.getty.ed

**Glass Garage Fine Art**  
414 N. Robertson Blvd.  
West Hollywood 90048  
(310) 659-5228  
glassgar@pacbell.net  
http://www.glassgaragegallery.com

**GR2**  
2062 Sawtelle Blvd.  
Los Angeles 90025  
(310) 445-9276  
info@giantrobot.com  
http://www.gr2.net

**Grey McGear Gallery**  
2525 Michigan Ave., Building G-7  
Bergamot Station  
Santa Monica 90404  
(310) 315-0925

**Greenfield Sacks Gallery**  
2525 Michigan Ave., Building B-6  
Bergamot Station  
Santa Monica 90404  
(310) 264-0640  
info@bobbiegreenfieldgallery.com  
http://www.greenfieldsacksgallery.com

**Grier Musser Museum**  
403 So. Bonnie Brae  
Los Angeles 90057  
(213) 413-1814

**Griffin**  
2902 Nebraska Ave.  
Santa Monica 90404  
(310) 586-6886  
info@griffinla.com  
http://www.griffinla.com

**Guy Hepner Contemporary**  
300 N. Robertson Blvd.  
West Hollywood 90048  
(310) 979-0011  
guyhepner@dburnsdesign.com  
http://www.guyhepner.com

**H. Kazan, Gallery**  
11456 W. Washington Blvd.  
Los Angeles 90066  
(310) 398-0090  
hkazanfinearts@yahoo.com  
http://www.hkazanfinearts.com

**Hamilton Galleries**  
1431 Ocean Ave.  
Santa Monica 90401  
(310) 451-9983  
hamiltongalleries@mac.com  
http://www.hamiltongalleries.com

**Hamilton-Selway Fine Art**  
8678 Melrose Ave.  
Los Angeles 90069  
(310) 657-1711  
info@hamilton-selway.com  
http://www.hamiltonselway.com

**Hammer Museum**  
10899 Wilshire Blvd  
Los Angeles 90024  
(310) 443-7056  
info@hammer.ucla.edu  
http://www.hammer.ucla.edu

**Happy Lion**  
963 Chung King Rd. in Chinatown  
Los Angeles 90012  
(213) 625-1360  
info@thehappylion.com  
http://www.thehappylion.com

**The Hive Gallery**  
729 S. Spring St.  
Los Angeles 90014  
(213) 955-9051  
nathan@thehivegallery.com  
**Honor Fraser**

2622 S. La Cienega Blvd.  
Los Angeles, CA 90034  
(310) 401-0191  
info@honorfraser.com  
http://www.honorfraser.com

**Ikon Limited Fine Art**  
2525 Michigan Ave., G-4  
Bergamot Station  
Santa Monica 90404  
(310) 828-6629  
ikonltd@earthlink.net  
http://www.ikonltd.com

**Institute of Cultural Inquiry**  
1512 S. Robertson Blvd.  
Los Angeles 90035  
(310) 273-7181  
http://www.culturalinquiry.org

**Italian Cultural Institute**  
1023 Hilgard Ave.  
Los Angeles 90024  
(310) 443-3250  
losangeles@icusa.org  
http://www.iiclosangeles.esteri.it/IIC\_Losangeles

**Iturralde Gallery**  
116 S. La Brea Ave., Second floor  
Los Angeles 90036  
(323) 937-4267  
iturraldegallery@earthlink.net  
http://artscenecal.com/iturralde.html

**Jack Rutberg Fine Arts**  
357 N. La Brea Ave.  
Los Angeles 90036  
(323) 938-5222  
jrutberg@jackrutbergfinearts.com  
http://www.jackrutbergfinearts.com

**Jan Kesner Gallery**  
164 N. La Brea Ave.  
Los Angeles 90036  
(323) 938-6834  
jkesner@pacbell.net  
http://www.jankesnergallery.com

**Jancar Gallery**  
961 Chung King Rd.  
Los Angeles 90012  
(213) 384-8077  
tom.jancar@gmail.com  
http://www.jancargallery.com

**James Gray Gallery**  
2525 Michigan Ave., Building D-4  
Bergamot Station  
Santa Monica 90404  
(310) 315-9502  
contact@jamesgraygallery.com  
http://www.jamesgraygallery.com

**Japanese American Cultural and Community Center JACCC**  
244 S. San Pedro St.  
Los Angeles 90012  
(213) 628-2725  
kosaka@jacc.org  
http://www.jacc.org

**Japanese American National Museum**  
369 E. 1st St.  
Los Angeles 90012  
(213) 625-0414  
ckomai@janm.org  
http://www.janm.org

**Jeffrey Winter Fine Arts**  
8576 Melrose Ave.  
West Hollywood 90069  
(310) 657-4278  
info@jeffreywinter.com  
http://www.jeffreywinter.com

**JK Gallery**  
2632 S. La Cienega Blvd.  
Los Angeles 90034  
(310) 837-3330  
jk@jkgallery.net  
http://www.jkgallery.net

**Jonathan Novak Contemporary Art**  
1880 Century Park East, Suite 100  
Los Angeles 90067  
(310) 277-4997  
jnca@novakart.com



# Los Angeles Space Listings



info@templeofvisions.com  
http://www.templeofvisions.com  
**Terrence Rogers Fine Art**  
1231 Fifth St.  
Santa Monica 90401  
(310) 394-4999  
info@trogart.com  
http://www.trogart.com  
**Thinkspace**  
6009 Washington Blvd.  
Culver City 90232  
(323) 913-3375  
contact@sourharvest.com  
http://www.thinkspacegallery.com  
**Thomas Paul Fine Art**  
7270 Beverly Blvd.  
Los Angeles 90036  
(323) 525-0444  
tom@tpaulfineart.com  
http://www.thomaspaulfineart.com  
**Timothy Yarger Fine Art**  
354 N. Bedford Dr.  
Beverly Hills 90210  
(310) 278-4400  
info@yargerfineart.com  
http://www.yargerfineart.com  
**Tinlark Gallery**  
6671 Sunset Blvd. #1512  
Hollywood 90028  
(323) 463-0039  
info@tinlark.com  
http://www.tinlark.com  
**Tobey C. Moss Gallery**  
7321 Beverly Blvd.  
Los Angeles 90036  
(323) 933-5523  
tobeymoss@earthlink.net  
http://www.tobeycmossgallery.com

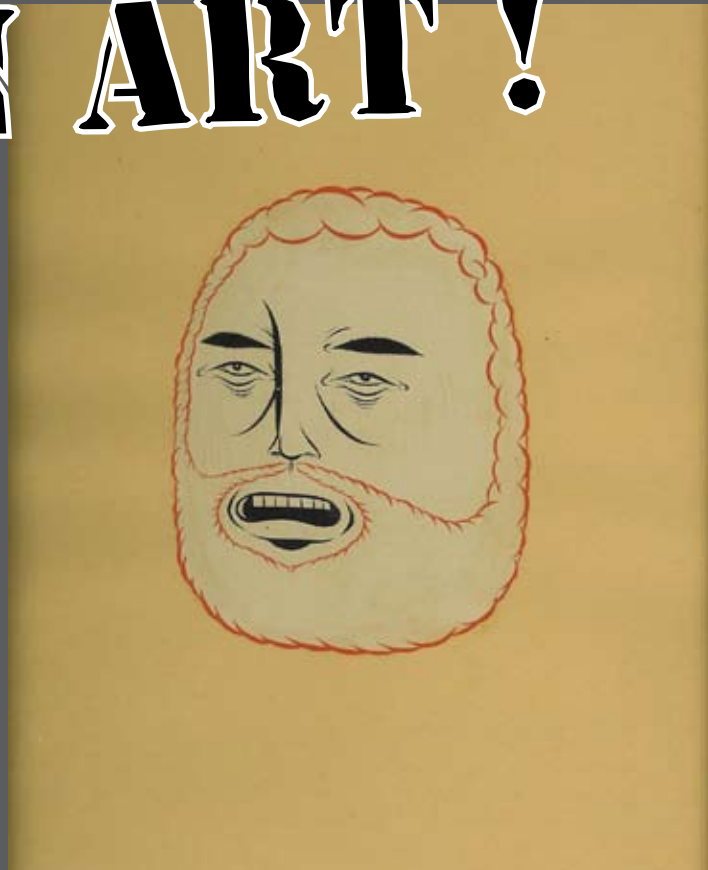
**Topanga Canyon Gallery**  
120 N. Topanga Canyon Blvd., Suite 109  
Topanga 90290  
(310) 455-7909  
info@topangacanyongallery.com  
http://www.topangacanyongallery.com  
**Track 16 Gallery**  
2525 Michigan Ave., Building C-1  
Bergamot Station  
Santa Monica 90404  
(310) 264-4678  
reception@track16.com  
http://www.track16.com  
**Trigg Ison Fine Art**  
5111 N. Robertson Blvd.  
Los Angeles 90069  
(310) 274-8047  
tihere@aol.com  
http://www.triggison.com  
**Tropico de Nopal Gallery**  
1665 Beverly Blvd.  
Los Angeles 90026  
(213) 481-8112  
nopalararte@earthlink.net  
http://www.tropicodenopal.com  
**University of Judaism-Platt Gallery**  
15600 Mulholland Dr.  
Los Angeles 90077  
(310) 476-9777, ext. 201  
arts@ajula.edu  
http://culture.ajula.edu  
**University of Southern California  
USC Art Galleries**  
823 Exposition Blvd.  
Los Angeles 90089-0292  
(213) 740-4561  
kwp@usc.edu

http://uscfishermuseumofart.org  
**VOCA Gallery**  
215 Ocean Front Walk  
Venice 90291  
(310) 866-2722  
Amy@artclientservices.com  
http://www.vocaartgallery.com  
**Wal Art, Inc.**  
1639 S. La Cienega Blvd.  
Los Angeles 90035  
(310) 274-9055  
info@walartinc.com  
http://www.wallartinc.com  
**Wally Findlay Galleries**  
461 N. Robertson Blvd.  
West Hollywood 90048  
(310) 248-4877  
http://www.wallyfindlay.com  
**Walter Maciel Gallery**  
2642 S. La Cienega Blvd.  
Los Angeles 90034  
(310) 839-1840  
web@lizabetholiveria.com  
http://www.waltermacielgallery.com  
**Watts Towers Art Center**  
1727 E. 107th St.  
Los Angeles 90002  
(213) 847-4646  
cadwattsctr@earthlink.net  
**West Los Angeles College Art Gallery**  
4800 Freshman Dr.  
Culver City 90230  
(310) 287-4200  
http://www.wlac.edu/art/art\_courses.html  
**Western Project**  
2762 W. La Cienega Blvd.  
Los Angeles 90034

(310) 838-0609  
cliff@mail.western-project.com  
http://western-project.com  
**William Grant Still Community Arts Center**  
2520 West View St.  
Los Angeles 90016  
(213) 734-1164/5  
wmgrantstillarts@earthlink.net  
**William Karges Fine Art**  
427 Cañon Dr., Suite 101  
Beverly Hills 90210  
(310) 276-8551  
kconroy@pacbell.net  
http://www.kargesfineart.com  
**William Turner Gallery**  
2525 Michigan Ave., E-1 (Bergamot Station), Santa Monica 90404  
(310) 453-0909  
turnergallery@aol.com  
http://www.williamturnergallery.com  
**Woodbury Hollywood Exhibitions**  
6518 Hollywood Blvd.  
Los Angeles, CA 90028  
(323) 461-6486  
http://www.woodbury.edu  
**WPA**  
510 Bernard St.  
Los Angeles 90012  
(213) 503-5762  
list@wpala.com  
http://www.wpala.com  
**Young Gallery**  
1727 N. Spring St.  
Los Angeles 90012  
(323) 344-1322  
info@youngartgallery.com  
http://www.youngartgallery.com

contact: listings@sfaqonline.com

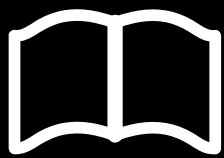
# STOLEN ART!



## Know Anything?

superflaneur@hotmail.com





# Bay Area Space Listings

## Cooperatives

### Acci Gallery Arts and Crafts Cooperative

1652 Shattuck Ave  
Berkeley, CA 94709  
www.accigallery.com  
(510) 843-2527

### Big Umbrella Studios

906 Divisadero Street  
San Francisco, CA 94115  
bigumbrellastudios.com  
info@bigumbrellastudios.com  
(415) 359-9211

### City Art

828 Valencia Street  
San Francisco, CA 94110-1737  
(415) 970-9900

cityartgallery.org

### Emeryville Artists Cooperative

1420 45th Street  
Emeryville, CA 94608-2906  
(510) 655-2880

### Mercury 20

475 25th Street  
Oakland, CA 94124  
www.mercurytwenty.com  
mercurytwenty@gmail.com  
(510) 701-4620

### Rock Paper Scissors Collective

2278 Telegraph Ave  
Oakland, CA 94612  
www.rpscollective.com  
info@rpscollective.com  
(510) 238-9171

## Artist Studios

### ActivSpace at the Mission

3150 18th Street, #102  
San Francisco, CA 94110  
(415) 355-1515

rentmission@activspace.com  
http://activspace.com/mission-2.html

### Art Explosion Studios

Four locations:  
2425 17th St  
744 Alabama St  
2345 Harrison  
1661 Tennessee  
San Francisco, CA  
(877) 278-3975  
director@theartexplosion.com  
http://www.theartexplosion.com

### ARTifact Studio

2803 Greenwich Street  
San Francisco, CA 94123  
sfARTifact@gmail.com  
http://www.sfartifact.com/

### The Berkeley Art Studio

Lower Sproul Plaza  
University of California  
Berkeley, CA 94720-4500  
http://artstudio.berkeley.edu  
(510) 642-6161  
rtstudio@berkeley.edu

### The Clay Studio

61 Bluxome Street  
San Francisco, CA 94107  
http://www.theclaystudio.com/

### The Compound

6604 San Pablo Ave  
Oakland, CA 94608  
info@thecompoundgallery.com  
(510) 655-9019

### Epic Arts Studios

1923 Ashby Avenue  
Berkeley, CA 94703  
http://epicarts.org/index.html  
(510) 644-2204

### The Hive

301 Jefferson Street  
Oakland, CA 94607  
http://www.hivestudios.org/  
**Magnolia Editions, Inc.**

2527 Magnolia Street  
Oakland, CA 94607  
www.magnoliaeditions.com  
(510) 834-2527  
**thePOINT**

Hunters Point Shipyard  
Building 101  
P.O. Box 883753  
San Francisco CA 94188  
info@thepointart.com  
(415) 822-9675

### Islais Creek Studios

1 Rankin Street  
San Francisco CA 94124  
http://www.thepointart.com

### The Red Poppy Art House

2698 FOLSOM  
San Francisco, CA 94110  
(415) 826-2402  
info@redpoppyarthouse.org  
http://www.redpoppyarthouse.org

### Sharon Art Studio

1032 Irving Street, #520  
San Francisco, CA 94122  
(415) 753-7004  
(415) 753-7006  
info@sharonartstudio.org  
http://www.sharonartstudio.org/

### Sound Arts

520 Hampshire Street  
San Francisco, CA 94110  
(415) 861-5904  
http://soundarts.org/

### Warehouse 416

416 26th Street  
Oakland CA 94612  
www.warehouse416.com  
Angela@warehouse416.com  
(415) 640-4967

## Cultural & Community Centers

### Aji Tos Center For Art and Culture

2723 79th Ave  
Oakland, CA 94605  
(510) 568-5901

### Frank Bette Center for the Arts

1601 Paru Street  
Alameda, CA 94501  
http://www.frankbettecenter.org/index.htm  
(510) 523-6957

### The Jewish Community Center

3200 California Street  
San Francisco, CA 94118  
www.jccsf.org/info@jccsf.org  
(415) 292-1200

### K Gallery

2513 Blanding Avenue  
Alameda, CA 94501  
rhythmix.org/info@rhythmix.org  
(510) 865-5060

### San Francisco LGBT Community Center

1800 Market Street  
San Francisco, CA 94102  
www.sfcenter.org  
center@sfcenter.org  
(415) 865-5555

### North of Market/Tenderloin Community Benefit District Gallery

134 A Golden Gate Avenue  
San Francisco, CA  
tenderloincommunityartprojects@gmail.com

### Pro Arts

150 Frank H. Ogawa Plaza  
Oakland, CA 94612  
www.proartsgallery.org  
info@proartsgallery.org  
(510) 763-4361

contact: listings@sfaonline.com

88



**FOR THE PUBLIC  
BY THE PUBLIC**

SPECIALIZING IN EXCELLENT  
HAIRCUTS & COLOR AT AN  
AFFORDABLE PRICE POINT.

Exclusive w/ Bumble & Bumble and Wella lines.

Est. 2008



Photos by  
Carolina Hillman



# Portland Space Listings

## **The 100th Monkey Studio**

110 SE 16th Avenue  
Portland, OR 97214  
(503) 232-3457  
[www.the100thmonkeystudio.com](http://www.the100thmonkeystudio.com)

## **Artful Goods**

1233 SW 10th Avenue  
Portland, OR 97205  
(503) 295-3022

[www.artfulgoods.com](http://www.artfulgoods.com)

## **Breeze Block Gallery**

1011 NE Alberta  
Portland, OR 97211  
(503) 282-0333

[www.BreezeBlockGallery.com](http://www.BreezeBlockGallery.com)

## **Fifty24PDX**

23 NW 5th Avenue  
Portland, OR 97209  
(503) 548-4835

[www.fifty24pdxgallery.com](http://www.fifty24pdxgallery.com)

## **Launch Pad Gallery**

534 S.E. Oak Street  
Portland, OR 97214  
(971) 227-0072

[www.launchpadgallery.org](http://www.launchpadgallery.org)

## **LYRIK**

2035 SE 39th Avenue  
Portland, OR 97215  
(503) 230-0302

[www.lyrikpdx.com](http://www.lyrikpdx.com)

## **Mark Woolley Gallery**

120 NW 9th Avenue, Suite 210  
Portland, OR 97209  
(503) 224-5475

[www.markwoolley.com](http://www.markwoolley.com)

## **Missing Link Store/Gallery**

3562 SE Hawthorne Blvd  
Portland, OR 97214  
(503) 235-0032

[www.missinglinktoys.com](http://www.missinglinktoys.com)

## **Night Gallery**

1008 N. Killingsworth St., # 1  
Portland, OR 97217  
(503) 289-4275

[www.nightgallerypdx.com](http://www.nightgallerypdx.com)

## **Pony Club Gallery**

625 NW Everett, #105  
Portland, OR 97209  
(503) 334-7658

[www.myspace.com/ponyclubgallery](http://www.myspace.com/ponyclubgallery)

## **Portland Art Museum**

1219 SW Park Avenue  
Portland, Oregon 97205.  
(503) 226-2811

<http://portlandartmuseum.org>

## **Sequential Art Gallery + Studio**

328 NW Broadway #113  
Portland OR 97209  
(503) 916-9293

[www.sequentialartgallery.com](http://www.sequentialartgallery.com)

## **Someone Gallery**

2718 SW Kelly Avenue  
Portland, OR 97201  
(503) 507-9883

[www.myspace.com/someonegallery](http://www.myspace.com/someonegallery)

## **Together Gallery**

2916 NE Alberta St.  
Portland, OR 97211  
(503) 288-8879

[www.togethergallery.com](http://www.togethergallery.com)

## **Vino Paradiso Gallery**

417 NW 10th Avenue  
Portland, OR

[www.myspace.com/galleryparadiso](http://www.myspace.com/galleryparadiso)



# Vancouver Space Listings

Selected spaces by Lucas Soi: [lucassoi.ca](http://lucassoi.ca) - [artaftermoney.com](http://artaftermoney.com)

## **221A Artist Run Centre**

221 E. Georgia St. Unit #100  
Vancouver, BC.V6A 1Z6  
(604) 568-0812

[hello@221a.ca](mailto:hello@221a.ca)

<http://221a.ca/>

## **304 Days**

436 Columbia Street  
Vancouver, BC.V6A 2R8  
304days@gmail.com

(778) 232-3745

<http://304days.com/>

## **Access Gallery**

437 W. Hastings St.  
Vancouver, BC.V6B 1L4  
(604) 689-2907

[access@vaarc.ca](mailto:access@vaarc.ca)

<http://www.vaarc.ca/>

## **The Apartment**

404-2142 Carolina St  
Vancouver, BC.V5T 3S2  
[info@theapt.ca](mailto:info@theapt.ca)

<http://theapt.ca/>

## **Art Gallery**

750 Hornby Street  
Vancouver, BC.V6Z 2H7  
(604) 662-4719

<http://www.vanartgallery.bc.ca/>

## **Artspeak**

233 Carrall Street  
Vancouver, BC .V6B 2J2  
[info@artspeak.ca](mailto:info@artspeak.ca)

(604) 688-0051

<http://www.artspeak.ca/>

## **Blanket Contemporary Art**

560 Seymour Street  
Vancouver, BC.V6B 3J5  
(604) 709-6100

[info@blanketgallery.com](mailto:info@blanketgallery.com)

<http://www.blanketgallery.com/>

## **Blim**

115 Pender St. E,Vancouver  
Vancouver, BC.V6A 1T6  
(604) 872-8180

[info@blim.ca](mailto:info@blim.ca)

<http://blim.ca/>

## **Burnaby Art Gallery**

6344 Deer Lake Avenue  
Burnaby, BC.V5G 2J3  
(604) 297-4422

[gallery@burnaby.ca](mailto:gallery@burnaby.ca)

<http://www.burnabyartgallery.ca/>

## **Contemporary Art Gallery**

555 Nelson Street  
Vancouver, BC.V6B 6R5  
(604) 681-2700

[info@contemporaryartgallery.ca](mailto:info@contemporaryartgallery.ca)

<http://www.contemporaryartgallery.ca/>

## **Contemporary Art Society of Vancouver**

<http://www.casv.ca/>

## **Catriona Jeffries**

274 East 1st Avenue  
Entrance at back lane  
Vancouver, BC.V5T 1A6  
(604) 736-1554

[gallery@catrionajeffries.com](mailto:gallery@catrionajeffries.com)

<http://www.catrionajeffries.com/>

## **Centre A**

2 West Hastings St.  
Vancouver, BC.V6B 1G6  
(604) 683-8326

<http://www.centrea.org/>

## **CSA Space**

2414 Main Street #5  
Vancouver, BC.V5T 3E2  
[info@csaspace.ca](mailto:info@csaspace.ca)

<http://csaspace.blogspot.com/>

## **Equinox Gallery**

2321 Granville Street  
Vancouver, BC.V6H 3G4  
(604) 736-2405

[info@equinoxgallery.com](mailto:info@equinoxgallery.com)

<http://www.equinoxgallery.com/>

## **Helen Pitt Gallery Artist Run Center**

221A East Georgia Street  
Vancouver, BC.  
[info@helenpittgallery.org](mailto:info@helenpittgallery.org)

<http://www.helenpittgallery.org/>

## **Gallery Atsui**

602 E Hastings St  
Vancouver, BC.V6A 1R1  
<http://galleryatsui.com/>

## **Grunt Gallery**

350 East 2nd Ave, #116  
Vancouver, BC.V5T 4R8  
(604) 875-9516

[demian@grunt.ca](mailto:demian@grunt.ca)

<http://www.grunt.ca/>

## **Les Gallery**

1879 Powell Street  
Vancouver, BC.V5L 1H8  
(778) 370-1999

<http://lesgallery.ca/>

## **Little Mountain Gallery**

195 EAST 26th AVENUE

Vancouver, BC.V5V 2G8

[littlemountaingallery@gmail.com](mailto:littlemountaingallery@gmail.com)

<http://www.littlemountaingallery.com/>

## **Malaspina Printmakers**

1555 Duranleau Street  
Vancouver, BC.V6H 3S

<http://www.malaspinaprintmakers.com/>

## **Monte Clark Gallery**

2339 Granville Street  
Vancouver, BC.V6H 3G4  
(604) 730-5000

<http://www.monteclarkgallery.com/>

## **Morris and Helen Belkin Art Gallery**

1825 Main Mall  
Vancouver, BC.V6T 1Z2  
<http://www.belkin.ubc.ca/>

## **Museum of Vancouver**

1100 Chestnut Street  
Vancouver, BC.

<http://www.museumofvancouver.ca/about.php>

## **Or Gallery**

555 Hamilton Street  
Vancouver, BC. V6B 2R1  
(604) 683-7395

[or@gallery.org](mailto:or@gallery.org)

<http://www.orgallery.org/>

## **Paul Wong On Main**

1965 Main Street  
Vancouver, BC

(604) 872-7713

<http://paulwongprojects.com/>

[mailto:paulwongprojects@shaw.ca](mailto:mailto:paulwongprojects@shaw.ca)

## **Point Exhibits**

3rd floor, 560 Seymour Street  
Vancouver BC.

(604) 753-6613

[pointexhibits@gmail.com](mailto:pointexhibits@gmail.com)

<http://pointexhibits.com/>

## **Presentaion House Gallery**

333 Chesterfield Avenue  
Vancouver, BC.V7M 3G9  
(604) 986-1351

<http://presentationhousegall.com/>

## **Pyramid Power**

<http://pyramidpower.ca/>

## **Republic Gallery**

732 Richards Street, Third Floor  
Vancouver, BC.V6B 3A4  
(604) 632-1590

[info@republicgallery.com](mailto:info@republicgallery.com)

<http://www.republicgallery.com/current.html>

## **Richmond Art Gallery**

7700 Minoru Gate  
Richmond, BC.V6Y 1R9

<http://www.richmondartgallery.org/>

## **Simon Fraser University Gallery**

8888 University Drive, AQ3004  
Burnaby, BC.V5A 1S6

[acontreasfu.ca](mailto:acontreasfu.ca)

(778) 782-4266

<http://www.sfu.ca/artgallery/>

## **Shudder Gallery**

433 Columbia Street  
Vancouver BC,V6A 2R9  
(604) 488-5477

[mail@shuddergallery.com](mailto:mail@shuddergallery.com)

<http://www.shuddergallery.com/>

## **Surrey Art Gallery**

13750-88 Avenue  
In Bear Creek Park  
Surrey, BC.V3W 3L1  
(604) 501-5566

[artgallery@surrey.ca](mailto:artgallery@surrey.ca)

<http://www.surrey.ca/>

## **Vantage Art Projects**

882 East Cordova St.  
Vancouver, BC.V6A 1M4  
[info@vantageartprojects.com](mailto:info@vantageartprojects.com)

<http://vantageartprojects.com/wordpress/>

## **VIVO**

1965 Main Street,  
Vancouver, BC.V5T 3C1  
(604) 872-8337 ext 1

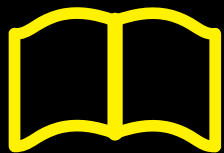
[info\(at\)vivomediaarts\(dot\)com](mailto:info(at)vivomediaarts(dot)com)

<http://www.videoinstudios.com/>

## **Western Front**

<http://www.front.bc.ca/>





# Seattle Space Listings



## **Bherd Studios**

315 NW 85th St., Suite B  
Seattle, WA 98122  
(206) 234-8348

[www.bherdclimbing.com](http://www.bherdclimbing.com)

## **Center on Contemporary Arts**

401 Dexter Avenue North  
Seattle, WA 98109  
(206) 728-1980

[www.cocaseattle.org](http://www.cocaseattle.org)

## **Fifty 24SEA Gallery**

4730 University Way NE  
Seattle, WA 98105  
(206) 985-1000

[www.upperplayground.com](http://www.upperplayground.com)

## **Frye Art Museum**

704 Terry Avenue  
Seattle, WA 98104  
(206) 622-9250

[www.fryeart.org](http://www.fryeart.org)

## **Punch Gallery**

119 Prefontaine Place S  
Seattle, WA 98104  
(206) 621-1945

[www.punchgallery.org](http://www.punchgallery.org)

## **Roq La Rue Gallery**

2314 2nd Avenue  
Seattle, WA 98121  
(206) 374-8977

[www.roqlarue.com](http://www.roqlarue.com)

## **Soil Art Gallery**

112 3rd Avenue South  
Seattle, WA 98104  
(206) 264-8061

[www.soilart.org](http://www.soilart.org)

## **Suite 100 Gallery**

2222 2nd Avenue, Suite 100  
Seattle, WA 98121  
(206) 956-3900

[www.suite100gallery.com](http://www.suite100gallery.com)

## **Twilight Artist Collective**

1501 Pike Place #321  
Seattle, WA 98101  
(206) 382-5520

[www.twilightart.net](http://www.twilightart.net)

## **Vermillion**

1508 11th Avenue  
Seattle, WA 98122  
(206) 709-9797

[www.vermillionseattle.com](http://www.vermillionseattle.com)



# New York Space Listings

Selected spaces by Erik Foss: [erikfoss.org](http://erikfoss.org)

## **CANADA**

55 Chrystie St  
between Hester & Canal  
New York, NY 10002  
(212) 925-4631

[gallery@canadanewyork.com](mailto:gallery@canadanewyork.com)

<http://www.canadanewyork.com/>

## **Cinders Gallery**

103 Havemeyer St. Store#2  
Brooklyn, NY 11211

[info@cindersgallery.com](mailto:info@cindersgallery.com)

(718) 388-2311

<http://blog.cindersgallery.com/>

## **David Zwirner**

525 West 19th Street  
between 10th Ave. and West St.  
New York, NY 10011  
(212) 517-8677

<http://www.davidzwirner.com/>

[greg@davidzwirner.com](mailto:greg@davidzwirner.com)

## **Friedrich Petzel Gallery**

537 West 22nd Street  
535 West 22nd Street  
New York, New York 10011

(212) 680-9467

[INFO@PETZEL.COM](mailto:INFO@PETZEL.COM)

<http://www.petzel.com>

## **Fuse Gallery**

93 2nd Ave # A

New York, NY 10003-8352

(212) 777-7988

[www.fusegallerynyc.com](http://www.fusegallerynyc.com)

## **Gagosian Gallery**

980 Madison Ave

New York, NY 10075

(212) 744-2313

[NEWYORK@GAGOSIAN.COM](mailto:NEWYORK@GAGOSIAN.COM)

<http://www.gagosian.com>

555 West 24th Street

New York, NY 10011

(212) 741-1111

[NEWYORK@GAGOSIAN.COM](mailto:NEWYORK@GAGOSIAN.COM)

<http://www.gagosian.com>

522 West 21st Street

New York, NY 10011

(212) 741-1717

[NEWYORK@GAGOSIAN.COM](mailto:NEWYORK@GAGOSIAN.COM)

<http://www.gagosian.com>

620 Greenwich Street

New York, NY 10014

<http://www.gavinbrown.biz/>

## **Gavin Brown's Enterprise**

620 Greenwich Street

New York, NY 10014

<http://www.gavinbrown.biz/>

[gallery@gavinbrown.biz](mailto:gallery@gavinbrown.biz)

(212) 627-5258

## **Gladstone Gallery**

515 West 24th Street

New York, NY 10011

530 West 21th Street

New York, NY 10011

(212) 206-9300

<http://www.gladstonegallery.com>

[info@gladstonegallery.com](mailto:info@gladstonegallery.com)

## **Half Gallery**

208 Forsyth St

New York

[INFO@HALFGALLERY.COM](mailto:INFO@HALFGALLERY.COM)

<http://www.halfgallery.com/>

## **The Hole**

104 Greene Street

New York, NY 10012

(212) 226-3000

<http://theholenyc.com/>

[POKE@THEHOLENYC.COM](mailto:POKE@THEHOLENYC.COM)

## **Jack Hanley Gallery**

136 Watts

New York, NY 10013

(646) 918-6824

[mail@jackhanley.com](mailto:mail@jackhanley.com)

<http://www.jackhanley.com>

## **Jack Tilton**

8 East 76 Street

New York, New York 10021

[info@jacktilton.com](mailto:info@jacktilton.com)

(212) 737-2221

<http://www.jacktiltongallery.com/>

## **James Fuentes LLC**

55 Delancey Street

between Allen St. and Eldridge St.

New York, NY 10002

(212) 577-1201

[info@jamesfuentes.com](mailto:info@jamesfuentes.com)

## **Johnathan LeVine Gallery**

529 West 20th Street, 9th floor

New York, NY 10011

(212) 243-3822

[malena@jonathanlevinegallery.com](mailto:malena@jonathanlevinegallery.com)

<http://jonathanlevinegallery.com>

## **Lehmann Maupin**

540 West 26 Street

New York, New York 10001

(212) 255-2923

201 Chrystie Street

New York, New York 10002

(212) 254-0054

<http://www.lehmannmaupin.com/>

[info@lehmannmaupin.com](mailto:info@lehmannmaupin.com)

## **Maccarone**

630 Greenwich Street

NY, NY 10014

(212) 431-4977

[kitchen@maccarone.net](mailto:kitchen@maccarone.net)

<http://maccarone.net/>

## **Max Fish**

(212) 529-3959

178 Ludlow Street

New York, NY 10002

[maxfish178ludlow@gmail.com](mailto:maxfish178ludlow@gmail.com)

<http://www.maxfish.com/>

## **Metro Pictures Gallery**

519 West 24th Street

New York, NY 10011

(212) 206-7100

[gallery@metropicturesgallery.com](mailto:gallery@metropicturesgallery.com)

<http://www.metropicturesgallery.com/>

## **Perry Rubenstein Gallery**

527 West 23rd Street

New York, NY 10011

(212) 627-8000

[info@perryrubenstein.com](mailto:info@perryrubenstein.com)

[www.perryrubenstein.com](http://www.perryrubenstein.com)

## **Richard L. Feigen & Co.**

34 East 69th Street

New York, NY 10065

(212) 628-0700

[info@rlfeigen.com](mailto:info@rlfeigen.com)

<http://www.rlfeigen.com>

## **Spencer Brownstone Gallery**

3 Wooster Street

New York, NY 10013

(212) 334-3455

[info@spencerbrownstonegallery.com](mailto:info@spencerbrownstonegallery.com)

<http://www.spencerbrownstonegallery.com>

## **Taxter and Spengemann**

459 West 18th St

New York, NY 10011

(212) 924-0212

[info@taxterandspengemann.com](mailto:info@taxterandspengemann.com)

<http://www.taxterandspengemann.com>

## **Team Gallery, Inc.**

83 Grand Street

New York, NY 10013

(212) 279-9219

[office@teamgal.com](mailto:office@teamgal.com)

<http://www.teamgal.com>

## **Tony Shafrazi Gallery**

544 West 26th Street

New York, NY 10001

(212) 274-9300

[info@tonyshafrazigallery.com](mailto:info@tonyshafrazigallery.com)

<http://www.tonyshafrazigallery.com>

## **Zieher Smith Inc.**

516 West 20th Street

New York, NY 10011

(212) 229-1088

[info@ziehersmith.com](mailto:info@ziehersmith.com)

<http://www.ziehersmith.com>

# SFAQ West Coast Residency Listing

1	2	3	4	5	6	7	8	9	10	11	12	13
Headlands Center for the Arts	Marin County, CA	PS, PA, FV	3 weeks - 6 months	yes	no	yes	yes	yes	3/1	\$35	no	yes
Recology San - Francisco	San Francisco, CA	PS, AA	3 months (part/full time)	yes	no	no	no	yes	8/31	no	no	yes
Djerassi Resident Artists Program	Woodside, CA	PS, PA, M	4 - 5 weeks	no	no	yes	yes	yes	2/15	\$35	no	no
Kala Art Institute	Berkeley, CA	PR, PH, DM	1 - 3 months	yes	no	no	no	SUB	4/30 7/31 10/31 1/31	no	\$100	yes
Hallway Projects	San Francisco, CA	PA, M	1 day	no	no	no	no	no	invite	no	no	yes
Exploratorium	San Francisco, CA	PA, FV, PS	1 week - 6 months	yes	yes	yes	yes	yes	ongoing	no	no	yes
Intersection for the Arts	San Francisco, CA	PA	non - specific	yes	no	no	no	no	ongoing	no	no	yes
Capp Street Projects	San Francisco, CA	PS, PA, FV	3 weeks - 3 months	yes	yes	no	no	no	invite	no	no	yes
JB Blunk Residency Program	Marin County, CA	PS, FV	2 months	yes	no	yes	no	yes	8/13	\$40	\$100	yes
Fine Arts Museum of SF Artist in Residency Program	San Francisco, CA	PS	1 month	no	no	no	no	no	ongoing	no	no	yes
New Langton Theater Residency Program	San Francisco, CA	FV, PA	non - specific	no	no	no	no	SUB	ongoing	no	no	yes
Pilchuck Emerging AiR Program	Stanwood, WA	S, G	9/20 - 10/12	yes	-	yes	no	yes	3/15	\$45	-	yes
Philchuck Professional AiR Program	Stanwood, WA	S, G	negotiable	no	-	yes	yes	yes	10/1	\$45	-	no
Espy Foundation	Oysterville, WA	VA, W, C/R	1 month	yes	-	yes	yes	yes	3/1 7/1 12/1	\$20	-	no
Caldera Arts	Sisters, OR	VA, PA, WR, DE, M	1 month	no	-	yes	no	yes	7/15	\$30	-	open studio
Sitka Center for the Arts & Ecology	Otis, OR	VA, PA, WR, WR, SP, M	4 months	no	-	yes	no	yes	4/23	no	-	open studio
The Morris Graves Foundation	Loleta, CA	VA, C/R, WR	negotiable	no	-	yes	no	yes	7/1 10/22	-	-	no
Montalvo Artist Residecy	Saratoga, CA	VA, PA, WR, M	3 months	no	-	yes	-	-	invite	-	-	-
Orchard Projects	Ventura, CA	VA, C/R, WR	negotiable	no	-	yes	no	no	ongoing	no	-	-
18th Street Art Center	Santa Monica, CA	VA, PA, SP	3 - 5 years	no	-	yes	no	SUB	ongoing	no	-	no
Project 2048	San Francisco	VA, C/R, PA, M	3 - 4 months	no	-	yes	no	yes	ongoing	\$25	-	yes
Hunters Point Shipyard Art Colony	San Francisco	VA, AA, M	18 months	500	no	no	no	yes	fall	no	no	yes

## Discipline Legend

PS : Painting/Sculpture  
PA : Performing Arts  
PR : Printmaking  
FV : Film/Video  
DM : Digital Media  
PH : Photography  
AA : Applied Art

G: Glass Art  
ES: Environmental Science  
VA: Visual Art  
SP: Social Practice  
C/R: Curatoring/Research  
WR: Writing  
M:More

SUB: Subsidized rent

## Column Legend

1. Residency Title  
2. Location  
3. Discipline(s)  
4. Duration  
5. Stipend  
6. Travel  
7. Housing  
8. Meals  
9. Studio  
10. Deadline  
11. Application Fee  
12. Deposit  
13. Exhibition Opportunity



**EVER  
GOLD**  
GALLERY

# *In the Kingdom of Charisma*

New works and installation by: **Chris Ritson**



**Opening Reception:** February 3, 2011  
6-9pm

**Closing Reception:** February 26, 2011  
6-9pm

Ever Gold Gallery is pleased to announce the beginning of our biyearly artist in residence program.

A celebration of our anxieties pertaining to the body, identity, and nature: "In the Kingdom of Charisma" is a multimedia exhibit created during a three week long residency at Ever Gold Gallery. By growing crystals and organisms alongside intricate media collages, the resulting installation, video, images and sculptures of Chris Ritson embody the nuances of how we construct an individual identity, distinct from the vast cosmology that animates our lives.

441 O Farrell Street  
San Francisco, CA 94103  
[www.evergoldgallery.com](http://www.evergoldgallery.com)  
[evergoldgallery@gmail.com](mailto:evergoldgallery@gmail.com)  
hours: wed-sat 1-6pm

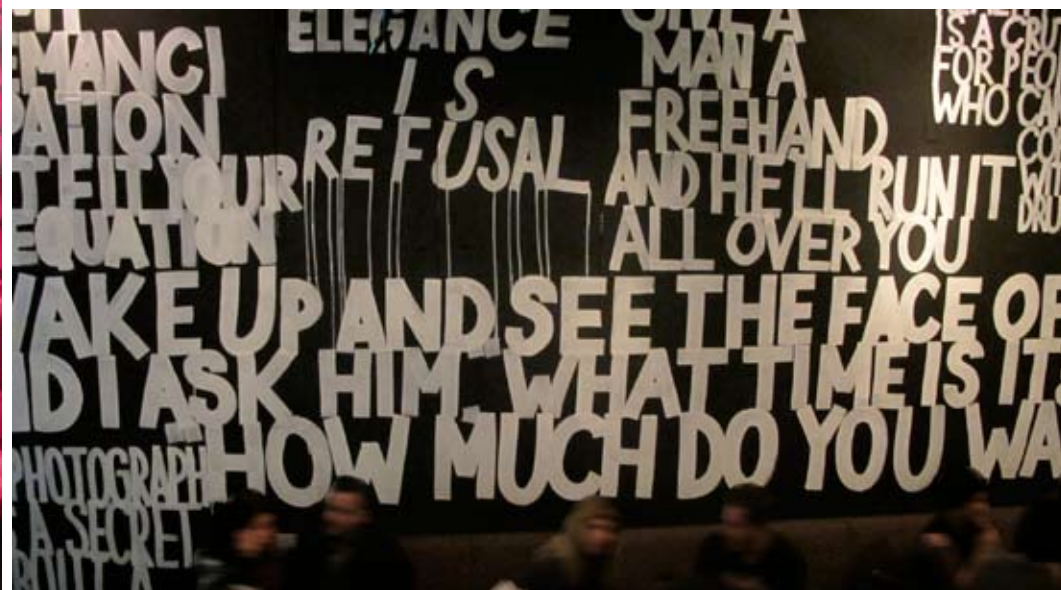
CURATED BY TONY LABAT

# EVER WASH

**GUY OVERFELT | APRIL 7 - MAY 7 2010**

OPENING 6-9 APRIL 7 EVER GOLD 441 O'FARRELL SAN FRANCISCO [EVERGOLDGALLERY.COM](http://EVERGOLDGALLERY.COM)





The logo for Madrone Art Bar is a black and white emblem. It features a central shield containing a chalice on the left and a compact disc on the right. The shield is flanked by two leafy branches. A banner across the bottom of the shield reads "MADRONE" in a bold, serif font, with "Art Bar" in a script font below it. An eagle is perched in the upper right corner of the logo.

500 Divisadero Street (at Fell)  
www.madroneartbar.com



*January*  
Enrique Chagoya

*February*  
Pamela Wilson-Ryckman  
Anne Appleby

*March*  
Nayland Blake  
Carter



*Carter, Untitled, 2011*

Gallery Paule Anglim

14 Geary Street, San Francisco, CA 94108 Tel: 415.433.2710 Fax: 415.433.1501 [www.gallerypauleanglim.com](http://www.gallerypauleanglim.com)

**Blue Angel Vodka  
makes  
the best damn  
martini  
on EARTH.**



*Enjoy a  
**BAM!***

**Blue Angel Martini**

[BlueAngelVodka.com](http://BlueAngelVodka.com)

40% ALC by VOL Blue Angel Spirits LLC San Francisco

