

SFAQ



JD Beltran



Paule Anglim



Julio C. Morales

Gallery Paule Anglim: Paule Anglim - JD Beltran: Vice President SF Arts Commission - Queen's Nails Projects: Julio Cesar Morales - Romer Young Gallery: Vanessa Blaikie, Joey Piziali Electric Works: Richard Lang - Hatch Gallery: Adam Hatch - Collector's Corner: Marx and Zavattero: Heather Marx & Steve Zavattero, Alan Bamberger - California Art History: Paul Karlstom - May, June, July 2011 Event Calendar - West Coast Residency Listing

SAN FRANCISCO ARTS QUARTERLY ISSUE.5

BAN6

BAY AREA NOW 6

Yerba Buena Center for the Arts is pleased to announce the sixth edition of its signature triennial event, Bay Area Now, a celebration of local artists across an array of disciplines—from performance to visual art, film/video and community engagement.

BAN6: PART I—IDEAS highlights six areas of intellectual curiosity and creative energy that have fueled experimentation and innovation in Bay Area culture, through a series of roundtable conversations with Bay Area experts in each field. FREE and open to the public (also available via podcast at ybca.org), these monthly roundtable events aim to convene artists from all fields and to give them an opportunity to converse around current Bay Area ideas and trends

FEBRUARY 19

FOOD: From Produce to Production: New Traditions in Bay Area Food Culture (w/ Bryant Terry, Novella Carpenter and Lief Hedendal)

MARCH 5

FUTURISM: New Economic Models for a Thrivable Future (w/ Neal Gorenflo and Marina Gorbis)

APRIL 2

COMMUNITY ACTIVISM: From Grassroots to Netroots, (w/ Jeff Chang, Esperanza Tervalon-Daumont and Eva Galperin)

APRIL 23

RADICAL IDENTITIES: The Customizable Body—The Present/Future of Identity (w/ Philip Rosedale and Amos Mac)

MAY 7

ENVIRONMENTALISM: Engaging a Billion People—The Birth of a New Green (w/ Adam Werbach)

JUNE 11

TECHNOLOGY: Hype, Hope or Hell—Cybersketicism and Technotopia (w/ Jaron Lanier and Doug Wolens)

BAN6: PART 2—ART features a visual art exhibition, performances, film screenings and related public programs by the participating BAN6 artists. This signature triennial event opens July 9 and runs through September 25, 2011.

VISUAL ARTISTS

MAURICIO ANCALMO | AMY BALKIN | TAMMY RAE CARLAND | CHRIS FRASER | DAVID HUFFMAN | SUZANNE HUSKY | TONY LABAT | SEAN MCFARLAND
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RICHARD T. WALKER

PERFORMING ARTISTS

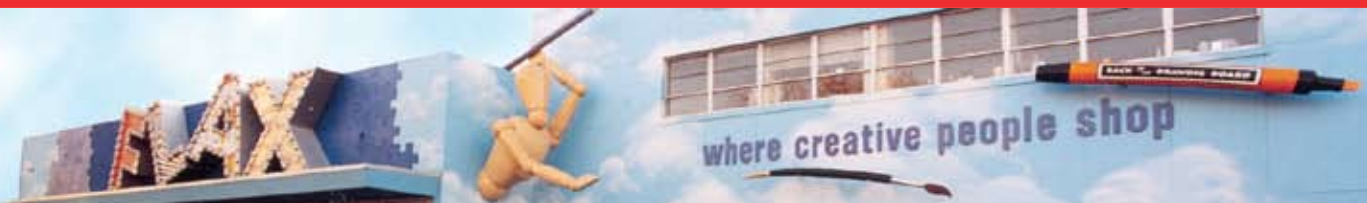
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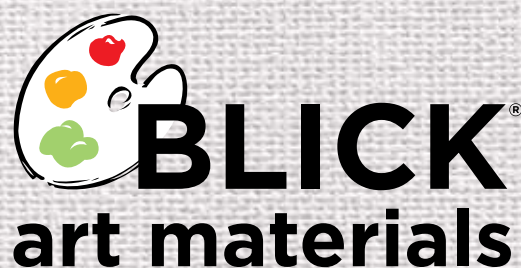
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“Crush” **Adam Parker Smith**

Opening Reception: May 5, 2011 | 6-9pm
Closing Reception: May 26, 2011 | 6-9pm

Ever Gold Gallery is pleased to present the first west coast solo exhibition by New York-based artist Adam Parker Smith. “Crush” features printed canvases, photographs on panel, video, and kinetic installations that evoke a mischievous pop-art lineage. Conflating painting with sculpture, mass-produced objects and imagery with high-art conventions, Smith wittily de-mythologizes American masculinity as a commercial construct-one that speaks to the larger naïveté of human perspective.

-David Everitt Howe, 2011

Solo Show: **Aaron Terry**

Opening Reception: June 2, 2011 | 6-9pm
Closing Reception: June 23, 2011 | 6-9pm

Aaron Terry's latest exhibition transforms the gallery space into an installation where one becomes part of a massive common story that takes its form during the duration of the exhibition. Akin to composing music like a DJ's set-list, the transformed, cave-like gallery presents a space full of the ingredients key to a collective narrative, including historical characters, social and political factors, wit, angst, and contemporary players-the audience. Much like a mask or costume, the viewer is housed in a space where one's awareness can shift into subtle yet recognizable tales that question individual roles in collective social and historical identity.

“Theta Pegasi” **Tahiti Pehrson**

Opening Reception: July 7, 2011 | 6-9pm
Closing Reception: July 28, 2011 | 6-9pm

Northern Californian Artist Tahiti Pehrson has been hand cutting intricate paper works for over a decade. The works are often done in monochromatic white layers. Finley cut images cast light and shadow through dramatic scenes, creating a breakdown of hard edges and echoing images and patterns. Homage is paid to Guilloche patterns a system used to produce a complex series of geometrical patterns seen on currency throughout the world. The fragility of connectedness is expressed in physical structure. Some works are burned to illuminate transitory nature and finite beauty. Pehrson continues to work and show internationally.

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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.
- **Paul J. Karlstrom**
 - Paul J. Karlstrom, former West Coast Regional Director of the Smithsonian's Archives of American Art, is the editor of On the Edge of America: California Modernist Art, 1900–1950 (UC Press) and a co-editor of Asian American Art: A History, 1860–1970. He is coauthor of Turning the Tide: Early Los Angeles Modernists, 1920–1956 and author of Raimonds Staprans: Art of Tranquility and Turbulence.
- **Jamie Alexander**
 - Jamie Alexander is co-owner of Park Life Store and Gallery in San Francisco and Paper Museum Press. He is an avid art collector and has been a patron of the arts in the Bay Area for over 15 years. He is a current Board Member of the Headlands Center for the Arts where he chairs the Public Programming Committee.
- **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**
 - "These are some of the most beautiful times of my life. Thanks to everyone."
- **Jeremiah Jenkins**
 - Jeremiah Jenkins is a Tennessee born artist, based in Oakland. He enjoys concepts that you can hold in your mind and in your hands. Jeremiah's goal is always to build a bridge between the tangible and intangible. By using an object's familiarity with an unexpected and often humorous marriage to other objects or concepts, he attempt to reveal deeper truths.

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The San Francisco Arts Quarterly is now 1 Year Old!

We are entering our second year with a new web site that will have all of our editorial content, event calendars, and resource guides available for viewing and download at your convenience. This will include all of our back issues and an online blog that will provide special features separate from our printed publication. We have also started a 1 year subscription option for \$25 bringing SFAQ directly to your door. This time of year is very exciting because of the three Art fairs coming to town in May, which we are official media sponsors for. We hope you can come visit us at the fairs and support your local galleries and see what the rest of the country and international community have to offer. Special thanks to all of our supporting advertisers who keep this magazine free to the public. SFAQ is here to bring the artistic community together and provide a free printed forum for the greater Bay Area.

www.sfaqonline.com

-Gregory Ito and Andrew McClintock
Co-Founders/Editors of SFAQ

Gallery **Paule Anglim**

Providing a Place for Astonishment

Written by **John Held Jr.**
Portraits- A. McClintock



Paule Anglim in her office.

Trying to find biographical information on Paule Anglim is like looking for a needle in a haystack. If you google "Paule Anglim" and the word "interview," you come up with over six thousand entries. She gets lost among her stable of artists ranging over fifty years of San Francisco cultural history, from the Beats to Bay Area Conceptualism, from Bruce Conner to Enrique Chagoya.

Page one of Google results alone lists Ala Ektekar, John Zurier, Louise Bourgeois, Nathaniel Dorsky, Tom Marioni and Gay Outlaw. The next page continues with the likes of Conner, Wally Hedrick, Katherine Sherwood, Jim Melchart, David Ireland, George Herms, Jay DeFeo and Jess. It's a lineup of national, international and West Coast Artists whose work continues to feel fresh and attract the interest of international curators.

Fortunately, wading through the maze of digital information, I found a recent 2009 interview with Paule and gallery manager Ed Gilbert conducted by author and master oral historian Richard Cándida Smith, author of the masterwork, "Utopia and Dissent: Art, Poetry and Politics in California (Univ. of CA Press, 1995), providing an excellent introduction to the many phases of Paule's career.

("SFMOMA 75th Anniversary: Paule Anglim with Ed Gilbert," conducted by Richard Cándida Smith, 2009, Regional Oral History Office, The Bancroft Library, California, Berkeley; © San Francisco Museum of Modern Art, 2010.)

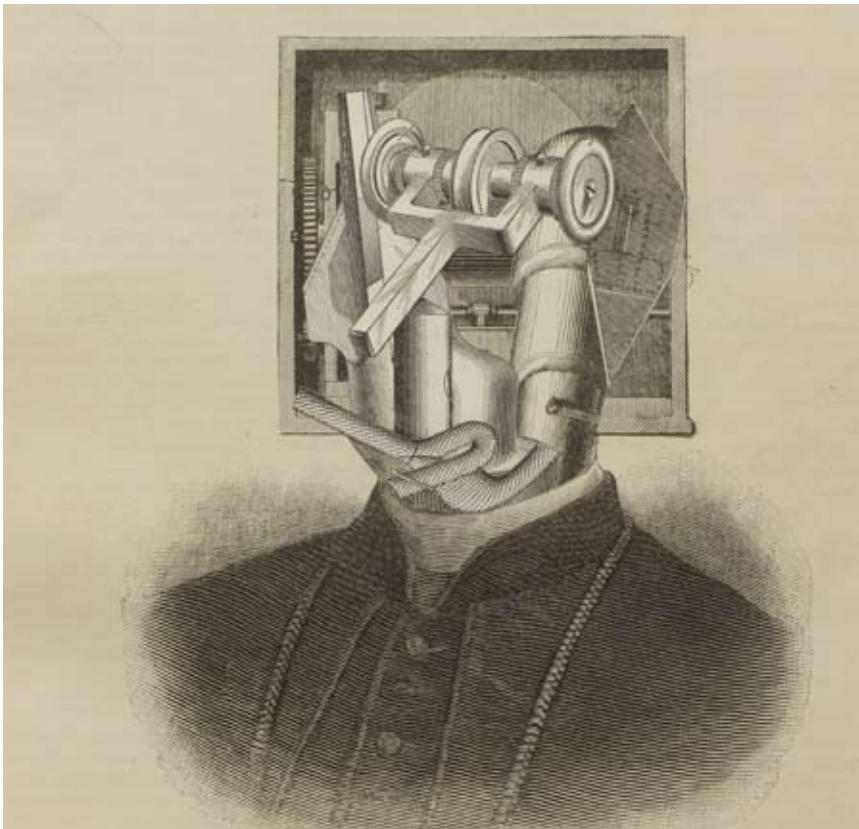
...years of San Francisco cultural history, from the Beats to Bay Area Conceptualism, from Bruce Conner to Enrique Chagoya.



Travis Collinson, Paule Anglim, Monica La Staiti, and Ed Gilbert (Christine Ancalmo not present)

Paule came to San Francisco from Quebec, Canada, in the fifties. Arriving with several degrees and intending to become a social worker, Paule began an art consultation business focusing on public sculpture, in particular, the placement of large scale works by noted international artists Alexander Calder, Henry Moore and Isamu Nogushi, in such cities as Chicago, Houston, Los Angeles and Fresno, in which she placed work by Calder and Peter Voulkos.

In this, Paule was somewhat of a pioneer, staging exhibitions linking architects with sculptors, and pioneering the concept of corporate responsibility in the introduction of sculpture and painting interacting with the building itself. For an exhibition at the Department of Architecture, University of California, Berkeley, she wrote, "Today, the architect, in addition to searching for new forms of structural expressions, is also newly conscious of the arts as a creative partner in the design of a building complex."



Bruce Conner, CARDINAL GIBBONS, 1990, engraving collage, 6 1/2" x 6 1/2"



Enrique Chagoya, Too Big, 2009, charcoal and pastel on paper, 80" x 80"



Deborah Butterfield, Untitled 3449, 2009, bronze , 97" x 120" x 35"

In the early seventies, Paule met Louise Bourgeois in Paris, showed her first in 1987, and continued the relationship until the artist's death at ninety-eight, occurring during the run of her exhibition, "Mother and Child" at the gallery in May 2010. "It is difficult to put into words," Anglim wrote, "impossible, I think, to sum up what Louise's work has meant to me professionally and personally. I cannot overstate the honor it gives me to provide a place so that others can come and experience her work, to be as astonished and enthralled as I am by this genius of the art world."

Paule interviewed Gabrielle Buffet-Picabia, then in her nineties, in 1976. In a wide-ranging two-day interview conducted in Paris, Paule questioned her on some of the most intriguing moments of Modernism, including a vacation trip taken with husband Francis Picabia, Marcel Duchamp and Apollinaire to the Jura Mountains, the Picabia's attendance at the 1913 Armory Show and Buffet-Picabia's friendships with Alfred Stieglitz, Alexander Calder, Edgar Varèse and Samuel Beckett.

This interest in Modernism's roots and friendships with woman actively participating in the cultural history of their era, served Paule well as seeker of inspirational role models.

Paule opened a gallery on Montgomery Street in the mid-Seventies and her present space at the bottom of Geary in 1982. Her first shows were with Hassel Smith, Milton Avery and Alice Neel. Friends had suggested she open a gallery, and with her experience curating sculptural themed shows, such as a 1968 exhibition contrasting contemporary sculpture and paintings with primitive art and antiques as part of her art advisory program, she decided, "I just wanted to own a gallery, so I opened the gallery."

Some two blocks away from the San Francisco Museum of Art, she may be forgiven to have favored this particular institution over the years. This was furthered through a friendship with SFMOMA curator John Caldwell, the Museum's first curator of painting and sculpture from 1988 to 1993, who made a major purchase of a David Ireland work, "A Decade Document, Withcomet, Andcomet, Andstool, 1980-1990," in 1991.

Ireland's work was the earliest conceptual work sold by the gallery to a museum. She had built a base for this by establishing a series of shows under the rubric, "Solid Concept," bringing Bay Area Conceptualist artists Ireland, Terry Fox, Tom Marioni, Howard Fried, Tony Labat and others to local, national, and international attention.

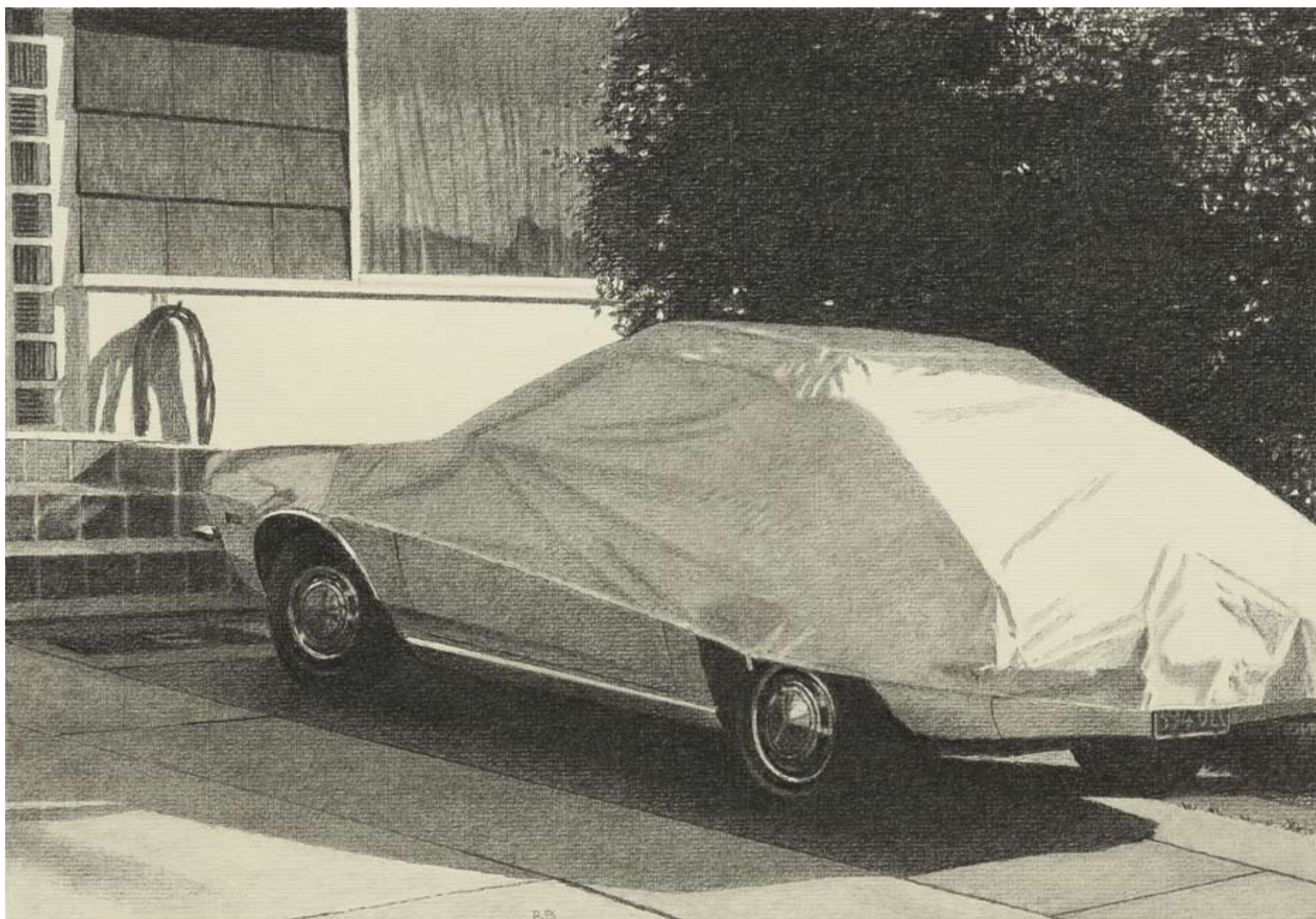
In addition to building a public for conceptual, performance, and installation artists, Paule has also been supportive of the local poetry scene, with prior gallery readings by Robert Duncan, Michael Palmer, Michael McClure and others.

By incorporating media artists Paul Kos, Howard Fried and Nayland Blake into her program, Paule helped introduce fine art media installation within a commercial gallery context. Her support of video installation continues with her commitment to Bull Miletic (Synne Bull and Dragan Miletic), a collaboration between married San Francisco Art Institute grads from Serbia and Norway, whose most GPA exhibition was reviewed by local writer Glen Helfand in the March 2011 Artforum.

Another focus of gallery attention is directed toward Beat Generation artists including Joan Brown, Jess and but most notably Bruce Conner. Group exhibitions have featured many of the West Coast Beats including Wallace Berman and George Herms.

Paule's placement of works over the years, solely to the San Francisco Museum of Modern Art, reflect the breath of her commitment to Bay Area and California artists. There was an early sale of a Robert Bechtle painting, presaging his retrospective of 2005. Director David Ross acquired a Terry Fox work. Bruce Conner is represented by many phases of his distinguished career, from assemblage to inkblot drawings. Her support of politically charged Enrique Chagoya, led to SFMOMA's acquisition of "Tales from the Conquest/Codex" (1992).

How she maintains a relationship with so many diverse artists is a bit of a mystery. Anglim and Gilbert choose their artists by looking "for some kind of unique poetry in the artist's work. They're usually dissimilar." Paule credits a large part of the gallery's success to Ed Gilbert, her longtime gallery manager, who engages many of the younger artists entering the gallery's roster.



Once selected, gallery artists receive full court press. Each artist they represent is shown, give or take, every two years. Not an easy matter with some twenty artists to keep happy. Two separate exhibition venues within the gallery help expedite this.

Paule publicizes her artists through the print media, most notably Artforum. "...they're seen internationally, especially in Artforum...an article in a publication is quite valuable." Her exhibition advertisements within these periodicals help situate the gallery within the dialogue of contemporary art practice and showcase her artists, benefiting through their association with the gallery.

This steady stream of gallery advertising in major American art magazines, which include color reproductions of her artists works, benefits not only the gallery and the artist, but the entire California and Bay Area art community, which ride their coattails through the steady exposure of locally established and emerging artists to an expanded audience.

Selection by the gallery insures careful consideration of the artist's voice midst the clatter of contemporary cultural conversation. Their association with Gallery Paule Anglim guarantees her artists fair hearing both here and abroad, situating them within a context that critics, curators, scholars and informed civilians can appreciate and understand.

In the Cándida Smith interview, Paule mentions a list of year end gifts she makes to cultural institutions, as a service to her artists. Her greatest gift, year in year out, is Paule herself.

Let a poet end it better than I. In correspondence shortly before his death, after having seen a 1996 newspaper clipping on Paule, San Francisco Renaissance poet and filmmaker James Broughton wrote,

"Loved reading about you in the paper, though I didn't think they made you sound special enough, nor glamorous enough either! I already know about your generosity.... Stay wonderful and resourceful and discerning, and remember how much I love you when you have nothing better to think about on your artful journeys."



Paule Anglim, at an installation with a Henry Moore sculpture.



Ed Gilbert, Gallery Manager, in the inventory room.



Katherine Sherwood, Cajal's Revenge, 2007, mixed media on canvas, 64" x 50"

...by establishing a series of shows under the rubric, "Solid Concept," bringing Bay Area Conceptualist artists Ireland, Terry Fox, Tom Marioni, Howard Fried, Tony Labat and others to local, national, and international attention.

JD Beltran

Vice President of the SF Art Commission

Artist & Professor



Interview / Portraits Andrew McClintock

Please talk about how public art affects urban spaces, how it changes the way people interact with the space, and how that change lets people interact with the space in a more positive way.

I think one thing that is particularly common, at least from what I've seen in our culture, is that many people feel they don't understand art — and they're even afraid of talking about it. It always surprises me how when I start to talk about an artwork with someone who's not in art circles, the first thing that comes out of their mouth is "well, I don't know that much about art." But then they proceed to have an opinion about it. So everyone has an opinion about art but they're afraid to say they really know something about it, which I find really fascinating. I think it comes from a lot of people being frustrated that they don't understand art. And with public art, this becomes an even bigger issue. People in the art world or art circles will go to art galleries or museums, but the general public doesn't do that unless they're interested in art — yet they'll happen upon public art in their daily lives. So I think that public art has a greater role and responsibility in educating people about art — to either create a dialogue about the art itself, about an artist's practice, about creating meaning or experience through art, and/or about how art reflects history. In that sense it's truly exciting to be part of the San Francisco Arts Commission because I believe that is one of our most important missions — to expose the public as well as people beyond our city to great art, and all that that brings.

When it's put in places like the art in storefronts on Market Street, in an area that's not the most friendly or kind of devoid of culture, is that also directed more towards the locals who live there who have no exposure to art, or is that meant to bring in people who wouldn't normally be in that neighborhood to experience the art?

I think it's both, and even more. I think one of the reasons a number of cities around the country have been instituting art-in-storefront programs is because it serves a multi-fold purpose. Frequently — like the San Francisco Art Commission's Mid-Market storefront program on 6th and 7th last year — the art-in-storefronts programs are concentrated on areas that are suffering from urban blight, that aren't used, that are abandoned. And what they do is at least temporarily gentrify the area, so people will both have a reason to go to these areas, and they'll also recognize the potential of the vacant buildings. For example, in 2007 I was commissioned by the city of San Jose to create a public art film project projected in empty storefronts to enliven the downtown San Jose corridor. That's the other problem when you have empty storefronts, is that these areas aren't populated very much, or they're plagued with crime. Installing art in those storefronts basically brings a portable art gallery into an area that wouldn't otherwise be visited and gives people a reason to go downtown, populates the area, and actually highlights to potential tenants these empty spaces for future use — they could see that these neighborhoods are actually places where people would want to go. It utilizes the unused space to exhibit art, but also exposes the potential of these empty spaces and the possibility of rejuvenation in a really creative way.

Let's talk about arts education. Let's start with what's going on in Hunter's Point and the Bayview District. You're involved with City Studios, please talk about the role of giving arts education to kids in Hunter's Point and the importance of that.

A year ago, I was made the Director of the City Studio program, a program started and sponsored by the San Francisco Art Institute. Its mission is to provide high quality arts education to underserved youth in their own neighborhoods. The key to that is "in their own neighborhoods" — so the youth don't have to go very far to access it. The way that we do that is to have partnerships with local Boys & Girls Clubs and local community or arts centers, and we specifically target areas around the city that most need this sort of education, where it probably is not being provided in the local public schools — neighborhoods where the kids don't have access to it. This allows them to walk a couple of blocks from their homes and schools, and have access to arts education that is taught by accomplished, professional, practicing artists. It exposes them to the potential of art and to becoming skilled in art-making skills, but the courses also teach entrepreneurial skills. Not only can they learn to

"...public art has a greater role and responsibility in educating people about art — to either create a dialogue about the art itself, about an artist's practice, about creating meaning or experience through art, and/or about how art reflects history."

create their own art, but through the model of their teachers, they can also see a potential future and career in learning their own arts practice. With the art they create, they can build a portfolio and develop a resume, but they can also gain skills in areas such as graphic design and photography and filmmaking that are necessary to make design works, photographs, or films and videos — but which are also flexible skills in terms of them getting future jobs, or using their portfolios to apply for higher education. One of the nice things about the program is that we have many satellites — city studio satellites of the San Francisco Art Institute — that cover the Bay Area. Classes are taught at SCRAP, which is in the Bayview neighborhood, as well as at the Bayview Opera House, which is the local community center for that neighborhood. We also have classes at SOMArts, which is in the South of Market neighborhood, Galeria de la Raza and the Lab, which are both in the Mission District, the Excelsior Boys and Girls Club, which is in the Excelsior district, as well as the East Bay Asian Youth Center, which is in East Oakland. All of these areas are definitely in need of access to arts education for youth.

Is there anything that's going to focus on the Market or the Tenderloin area?

Right now we're thinking about the potential of having a partnership with the Tenderloin Neighborhood Development Corporation's after-school program, or perhaps another idea is partnering with the Gray Area Foundation for the Arts for a youth new media class. We don't have a satellite there yet, but the Tenderloin is one of the key areas where we would like to establish a partnership.

Is it pretty easy to see, after the kids are in a class or program a positive change about them?

We try to create a sense for the youth of what it's like to be a professional artist. One of the real joys about the program is that you can see the youth get excited about making art themselves, and at the end of every semester, we have a public group exhibition and film screening of the art that they create. They all get their names printed on an announcement postcard to send to their friends and family and the public, and they're very excited to be recognized as artists. This spring, our final City Studio exhibition will be at SOMArts, which is a gallery space that exhibits the work of professional artists, which is really fantastic.

How has the current political and economic climate been affecting this? Is that one of the reasons this program was started, to act as an action against the other publically funded arts education or youth-at-risk groups whose budgets are being slashed?

Yes, definitely. First of all we've had a lot of wonderful donors, including the Walter and Elise Haas Fund, which gave us the seed money to start the program. Other program supporters



Yan Yan Mao, Public Art at SF0, courtesy of SF Arts Commission.



Ned Kahn, Transbay Garden,

Images courtesy of the Transbay Joint Powers Authority and Pelli Clarke Pelli Architects



Bruce Damonte, Public Art at SFO, courtesy of SF Arts Commission.

include the Surdna Foundation, the Omnia Foundation, the San Francisco Foundation, the Comer Foundation, the Wells Fargo Foundation, and Adobe Microsystems — and the National Endowment for the Arts continues to be one of our major funders. We are, as you can imagine, a bit apprehensive about the recent huge cuts to NEA funding. But we're also optimistic — one of the reasons I think we do get funded is that we provide truly high quality arts education in areas where it's not being provided — and the youth produce some outstanding work and go on to more achievements, as a result.

Let's talk about the SF Arts Commissions other roles they have (besides education, art-in-storefronts in San Francisco), your position with them, and where you'd like to see them go in the future.

Sure. I was appointed to the SF Arts Commission about a year and a half ago and I was really delighted to be appointed by Mayor Newsom and begin working with the commission, because I knew previous commissioners, as well as the current and previous director of the SF Arts Commission gallery. One of my first solo shows was at the Arts Commission Gallery. But one particular joy about being able to join the Commission is that it's probably the most accomplished, progressive, and forward-thinking public arts commission in the country. Working for the commission is really an honor, and a chance to participate in how art can affect the landscape, profile, and even the identity of the city. First of all, it's the oldest arts commission in the country — one of the first ones ever founded, in 1932, so next year it will be celebrating its 80th anniversary. Over the years, the staff and the leadership of the commission have proven themselves to be extremely insightful, savvy, and wise. They'll all be real experts in the field and passionate about the arts, and many of the staff have been there for a really long time — Jill Manton has been there for 27 years, Susan Pontious for 20 years, Judy Moran for 15 years, Robynn Takeyama for 11 years, Rachelle Axel for 10 years, and Judy Nemzoff for 8 years, for example. Howard Lazar who manages the Street Artists Program has been there for 37 years! This incredible team has been brilliant in its community and education programs, its granting programs, and its judgment of who it commissions to create public art and build its collection; over the years, the value of the collection has grown to be worth over \$90 million. And director Luis Cancel and Kate Patterson have really raised the profile of the SFAC,



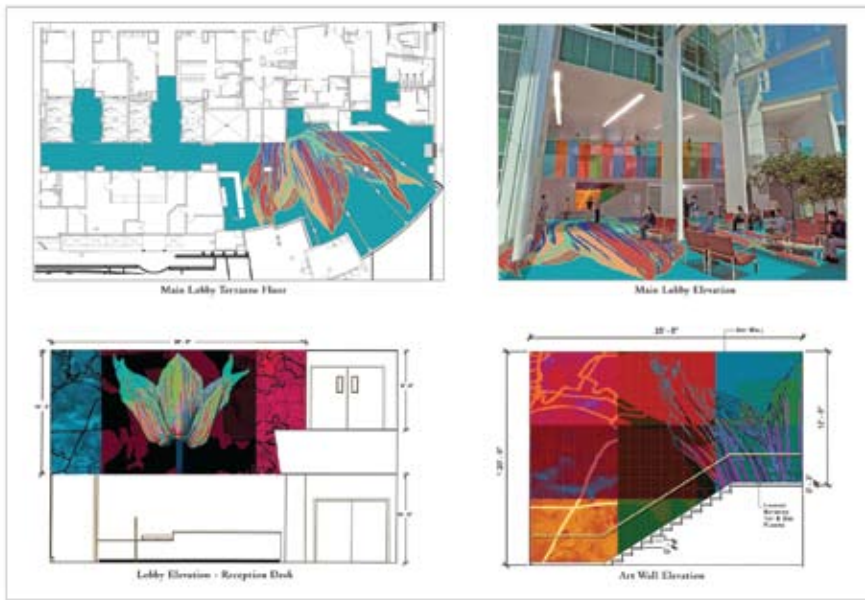
Julie Chang, Interior of the Transbay Terminal, Images courtesy of the Transbay Joint Powers Authority and Pelli Clarke Pelli Architects

orders of magnitude above what it used to be. We have a diverse, wonderful, and valuable collection, and we continue to commission art from talented and ingenious artists, as well as support the local artists and the emerging artists.

And also there's good grant programs and other projects.

Yes, definitely. Last year, in 2009-2010, the city gave over \$4 ½ million, almost \$5 million, in grant money to both individual artists and arts organizations and spaces, and for art education and community collaborations. We're able to do this because of the city's Hotel Tax fund which was established in 1961, which basically builds revenue for grants for individual artists and arts organizations through a percentage of taxes on hotel visitors. The public art program, which is what oversees public art commissions, is funded through a percentage of the construction budget of capital projects. So when the city is building a new subway station, or hospital like Laguna Honda, or renovating part of SFO airport like the new Terminal 2 building, the public art in these structures is funded by a percentage of the construction budget. Susan Pontious recently completed overseeing the public art commission projects for Laguna Honda Hospital and SFO Terminal 2, which are glorious! People come to see the buildings, but afterwards all they talk about is the art. And the SFAC's work also inspires other city projects into raising the bar for public art. In the multi-billion dollar Transbay building, which is going up in the next five years at the corner of 1st and Mission, the Transbay Joint Powers organization's percentage for the art contribution was voluntary — it wasn't required to include public art in the Transbay building. But Jill Manton at the SFAC inspired it to commission five new public artworks for the building, major landmark artworks, each of which are in the range of a million dollars -- and they're from internationally renowned artists such as Jenny Holzer, Tim Hawkinson, and MacArthur Fellows Ned Kahn and James Carpenter. Then in our new central subway system we've also commissioned new public artworks both for the interior of the subway station as well as for the exterior entrances, and those are all substantial commissions -- hundreds of thousands of dollars -- and all by extremely accomplished artists such as Catherine Wagner and Jim Campbell and Werner Klotz. But also, the SFAC's process is very rigorous. We solicit proposals from around the country and locally, and then we have a multi-level panel process that decides ultimately who gets commissioned to create the artwork. Thanks to the incredible work of the administration and staff of the Arts Commission, the city of San Francisco will possess this amazing legacy of major public art works.

“We are, as you can imagine, a bit apprehensive about the recent huge cuts to NEA funding. But we're also optimistic — one of the reasons I think we do get funded is that we provide truly high quality arts education in areas where it's not being provided — and the youth produce some outstanding work and go on to more achievements, as a result.”



Rupert Garcia – Artist
PRELIMINARY DESIGN ILLUSTRATION, June 2009:
Proposal for the General Hospital Lobby Master Plan Proposal

Rupert Garcia's Palette Architect's Palette

Proposed by: Rupert Garcia, 2009
Proposed by: Rupert Garcia, 2009

Rupert Garcia, SF General Hospital Proposal, courtesy of SF Arts Commission.

Which is important because it, for one, puts San Francisco on the map as a major art destination, which brings in more commerce and business.

Exactly. You were asking earlier about the roles of public art and as I said, one of the roles is not only providing dialogue, but also broadening the education of the public about art in general. Moreover, I think that many cities become identified with their major works of public art. When you think of the giant Claes Oldenburg clothespin in Philadelphia, or the huge blue bear by Lawrence Argent outside of the convention center in Denver, or the mirrored jelly bean -- “Cloud Gate” -- in Chicago’s Millenium Park by Anish Kapoor, those are major art pieces commissioned by those cities that ultimately become iconic, in terms of being integrated with the identity of the city. And I think San Francisco will definitely be among that group, gaining its identity from its public art.

Are there a lot of other major cities that also install big art projects in City Hall? Bill Fontana just did a sound piece in there. Is that kind of a specific San Francisco thing or would you say other cities are picking up on that, as well as having their own arts commission.

I think there are certainly a lot of cities that commission truly innovative new kinds of art, but San Francisco is particularly original and forward-thinking. In terms of the City Hall commission, I have not heard of very many works like Bill Fontana’s sound piece, which was truly novel and imaginative, and which also used the latest technology. The city commissioned him to create a site-specific sound piece for City Hall, a sound portrait of the city – cable car bells, Enrico Caruso singing – that utilized City Hall’s architecture itself to reflect the sound waves. Fontana himself is such a well-respected, internationally renowned sound artist, but he’s also local, so it was terrific for the city to be able to do this piece with him. It’s a work that not only high-lighted what a treasure the city is, but also how the city treasures Bill Fontana.

Let’s talk about your role at the San Francisco Art Institute and your history with being an arts educator, as well as the balance you have with that and having your own arts practice — how you fit it all in.

Well, I got my MFA degree at SFAI in 1998, so I’ll always have a fondness and love for the school. And also it’s a pretty heady place to go to school because of its amazing history. The people who taught and went to school there founded art movements – they were seminal figures in the history of art, like the group who founded the Bay Area Figurative Movement, or experimental film, or the Beats. And the older generations continue to influence the younger generations. For example, after graduating, I was invited back to teach by two of my mentors, Paul Kos and Doug Hall, who were instrumental in my own learning and art practice, and who I continue to admire. I’ve been teaching there for almost ten years now, and I feel like the San Francisco Art Institute is this very special place, both historically as well as part of the identity of San Francisco. The school and the city of San Francisco itself has always been an amazing incubator in terms of being able to provide a supportive, open, and receptive space and environment for new forms of art and experimentation, and new forms of creativity. Doing what I do, I think I have the best job in the world — being at the San Francisco Art Institute and being surrounded by all these talented artists in this incredibly supportive atmosphere helps me not only in my own work, but is also very rewarding in terms of teaching. I have so many students who I’ve taught in the last 9 years, who I continue to keep in touch with, and who I see progress and become very successful in their own art practices. I learn from them as much as they learn from me. The other reason I love this job is that it continues to keep me immersed in contemporary art, but it also gives me the flexibility to continue my own career and practice.

If you were asked to define what new media is, because I think there’s a lot of people out there who don’t really understand what it is or what it encompasses, how would you describe it as someone describes



Impressionist painting or something like that?

When I graduated about 12 years ago, I actually was known as a new media artist simply because I incorporated video with other media in my work, and it had some form of interactivity. The pioneers of new media in the Bay Area included Jim Campbell and Alan Rath back then, who used sensors, robotics, custom software and lighting — this would be 12 years ago. If something was new media, it usually involved computers, and it usually involved some sort of software combined with a visual or some sort of interactivity. Because new media is now 12 years old, it’s no longer new — I think these days they’re calling it Intermedia. I think generally it’s understood to encompass the same sorts of things as it did 12 years ago, and that is some sort of combination of technology and/or interactivity.

Where do you see San Francisco right now as an international art city, compared with Los Angeles or New York. There are the three art fairs coming up in May; do you think that is a good thing or maybe too much right away?

I think that it is an extremely positive thing for the city to be having these multiple art fairs happening in the next month. The way that art commerce has shifted in the last five or six years is that cities are no longer known so much for their gallery districts or art scenes, but they’re known for their art fairs; the way art is bought and sold has shifted from the gallery to the art fair. In that sense, it gives those in the local art world more mobility to get exposure at the international level. I think the fact that we’re hosting three major art fairs -- after not doing it for so long, in particular -- is really wonderful. And I get the sense, judging from the one a year ago, that the quality of the fairs is going to be extremely high, and San Francisco will become an arts destination because of them.

And what are you currently working on in your personal art practice?

I’m in the middle of making a new film that was commissioned by the Children’s Discovery Museum in collaboration with the San Jose Office of Cultural Affairs, a public art project launching in May which I’m very excited about. It’s going to be an outdoor projection on the twelve-story AT&T building in downtown San Jose, which is on the exact opposite corner of Ben Rubin’s “San Jose Semaphore” public art code piece at the top of the Adobe headquarters. So the two artworks can “speak” to each other, and I’m excited about that. And then at the beginning of 2012, a film I created that was commissioned by the de Young museum last year is going to be screened again with a live score by Dave Aju, as part of the Pacific Standard Time project by the Getty Institute; that project is being curated by Julie Lazar. She’s amazing, a pioneer in the new media area and contemporary art, who founded the Los Angeles MOCA’s Experimental Programs. Also, this summer my partner Scott Minneman and I will travel to St. Petersburg, Russia to create an interactive art installation to be exhibited there, a story-telling portrait of the city of St. Petersburg.

Do you want to say anything about how being a mother influences art education?

One of my greatest inspirations is my son, Sebastian, who’s seven. He constantly keeps me fresh in terms of his thinking and his view of the world. I think that the best artists are artists who think like children, in terms of being open to the interpretations of what they see. He and I have the most fantastic conversations. I feel very lucky to have Sebastian as my inspiration.

Queen's Nails Projects

Julio Cesar Morales
(Formally Queen's Nails Annex)

Interview by **Gabe Scott**



Portrait Andrew McClintock



Jason Jagel, Queens Nails Annex.

Queen's Nails projects has been one of the more innovative artist/curator collectives in the bay area for years. Talk a little about the inception of this program as well as its evolution. Also is the curatorial collective something that is continually evolving, or do you work relatively with the same group?

The project started in late 2004 as a response to the Dot Com boom that happened in the Bay Area in the late 1990s to the early 2000s in which the majority of artist-run spaces were pushed out by internet ventures as well as low-income families in the Mission and SOMA districts; in a matter of months, people and artists were displaced. I suppose I need to rewind a bit and give you a picture of how it used to be before the gentrification during this period! I moved to the city to attend school at the San Francisco Art Institute and during that time there was an amazing amount of energy and I am not talking about the Mission school fluff because that is just a catch phrase that was created by a writer from the SF Guardian. My classmates were people like Miguel Calderon, Eamon Ore-Giron, Nao Bustamante, Mads Lynnerup, Jennifer Wofford, Jennifer Locke, Guy Overfelt, and Barry McGee.

We all benefitted from these artist-run organizations and had our first exhibitions, actions, performances and projects at these locations. As an emerging artist, these types of experiences are very valuable and can help shape one's future, as they did for many people during this time.

After the Dot Com bust, my intent for Queen's Nails Annex was to again ignite this type of atmosphere where artists could potentially develop projects outside the gallery and museum systems and not be pressured to finalize projects but rather experiment with the space in order to expand on an artist process that would potentially help move them in a new direction.

I originally developed the project with an amazing friend and curator, Liz Mulholland, and once we got the gallery up and going, Liz had to find a real paying job as she had spent thousands of dollars in CCAC's Visual Criticism program. She was eventually hired by Jack Handley Gallery to manage the space and artists, but shortly after she started Jack heard that we opened a new space and told Liz that it had to be his gallery or Queen's! This was crazy since Jack was a legit gallery and we were a bunch of novices with a passion to develop a non-commercial gallery—nonetheless he saw it as a threat and I told Liz that she needed to leave the gallery for her own financial well being.

At that point she was dating Bob Linder, an amazing artist that I had not met but wanted to! This was one of those moments in life that you just have to go with the flow - so without knowing him I agreed to continue the space with him as my collaborator. Our first show was Robert Guiterrez, a fantastic painter. The original kick off show was supposed to be with Tauba Auerbach, but she had a conflict with another exhibition she was working on. I loved her first post-Stanford works that were all based on calligraphy and street signage; to this day I wish we could have worked it out. I only have a few regrets in life and this is one of them.

Working with Bob turned out to be one of the most influential times in my life - I could say for both - and we really developed a great repertory with artists and we acted more as collaborators than curators with projects by Jason Yagel, Issac Lin, Sarah Cain, Marcela y Gina and Eamon Ore-Giron. Eventually Bob moved to New York to further his art career and I was left working with the holder of the lease to the space, Brian Storks. Although a great person, he had a different vision of what we should do with the space and he wanted to somehow make it more into a commercial space. Eventually that led to frustration on his end and he left to develop a residency program in Santa Barbara. One of the highlights of working with Brian was Tony Labat's Bulk project in which we turned the gallery into a social club and changed



Marcos Rio, Queens Nails Annex

the hours of the gallery from 1-6 pm on Fridays to Saturday from 6pm to 12am, 4 days a week. It was Tony's personal nightclub and he had fantastic artist dinners, performances, talent shows and even dance parties.

After Brian's exit I befriended a CCA curatorial student named Mike Bianco, who was a fan of Queen's Nails and offered to step in for Brian. I took a chance, and he placed all his energy into the space and really helped create interesting programming for Queen's Nails- I loved working with him. At that time we had to change the name from Queen's Nails Annex (QnA) to Queen's Nails Projects (QnP) as Brian "bought" the website name (QnP) for the next 10 years and would not give it up.

But as the drummers in the This is Spinal Tap movie disappeared, so too have the collaborators at Queen's Nails, and Mike Bianco left to pursue a new life in Marfa, Texas. So now, and for the past year and a half, Queen's Nails is run and curated by myself, Pablo Guardiola, Zoe Taleporos and Kim Silva. I should also mention that Queen's Nails is an actual nail shop located next to the gallery and upon attempting to come up with names for the space - I just kept coming up with names that just could not compete with signage next door and the huge light box between both spaces, so I decided to "borrow" the name and only add "annex" to the official gallery name.

I know you're also an adjunct curator with YBCA. Is that related to this project?

YES and NO- my experience with Queen's Nails helped with my growth as a curator and when I was approached by the executive director of YBCA, Ken Foster, I mentioned during our initial meeting that I felt that YBCA would greatly benefit from having a program that was closely related to Queen's Nails in a way that would be more fluid and take an experimental approach to curating and to artists exhibiting. My proposal was to have YBCA exhibitions turn around faster and artists would have more control over the production and outcome of work while creating new commission works that also relied on the relationship between the curator and artist as a collaborative effort. He agreed and I developed a program called Pause: Practice and Exchange, and has been well supported by visual artist director Betti-Sue Hertz.

Here is the official description of the project:

PAUSE: Practice and Exchange activates YBCA's Gallery 3 by creating an exciting new series of process-based exhibitions with artists in residence from the Bay Area and around the world. These works include lectures, performances and workshops that transform the exhibition space into a fluid and active experience for audiences. Key components are cross-generational projects and multi-disciplinary collaborative artworks with a focus on influence, process and mentorship from both international and local artists. Artists are in residence for two weeks after the opening of their exhibition for talks and events.

Tell me a little about your curatorial background and how you got involved with this project.

I actually began curating or organizing exhibitions for the San Francisco Arts Commission in the early 2000s. After the last big SF earthquake in 1991, the original SF Arts Commission Gallery (SFAC) was moved to the old San Francisco Museum space on Van Ness and the more beautiful old building on Grove Street was condemned. I was teaching at the San Francisco Art Institute and was asked by the director of the SFAC gallery if my class could have an exhibition in the windows space facing Grove Street; since the building was condemned it could only be used as a window space. They told me I could use the windows in exchange for curating the windows for the 6 months, which then became 2 years, and within that period I had artists such as Rueben Lorch Miller, Kota Ezawa, and Libby Black do phenomenal projects. I believe

the space has been active ever since.

I guess it's what you call curating out of necessity, and that eventually opened the door for Queen's Nails. I also believe that as an artist/curator you have a direct connection to artists in which you understand the artistic process and that becomes inherent with the my curatorial practices- the artist trusts you more than someone who has a degree in art history.

Is there a particular creative taste or genre that you tend to lean towards when working with QNP or would you rather transcend titles like that?

Since the beginning both Bob Linder and I shared a connection to sound, that I have within my own practice, and we developed Queen's Nails Records, which has commissioned artist-based sound and music projects as CD releases; to this day we have 9 releases. Currently we are dedicated to video, performance and sound-based projects with a little distraction along the way.

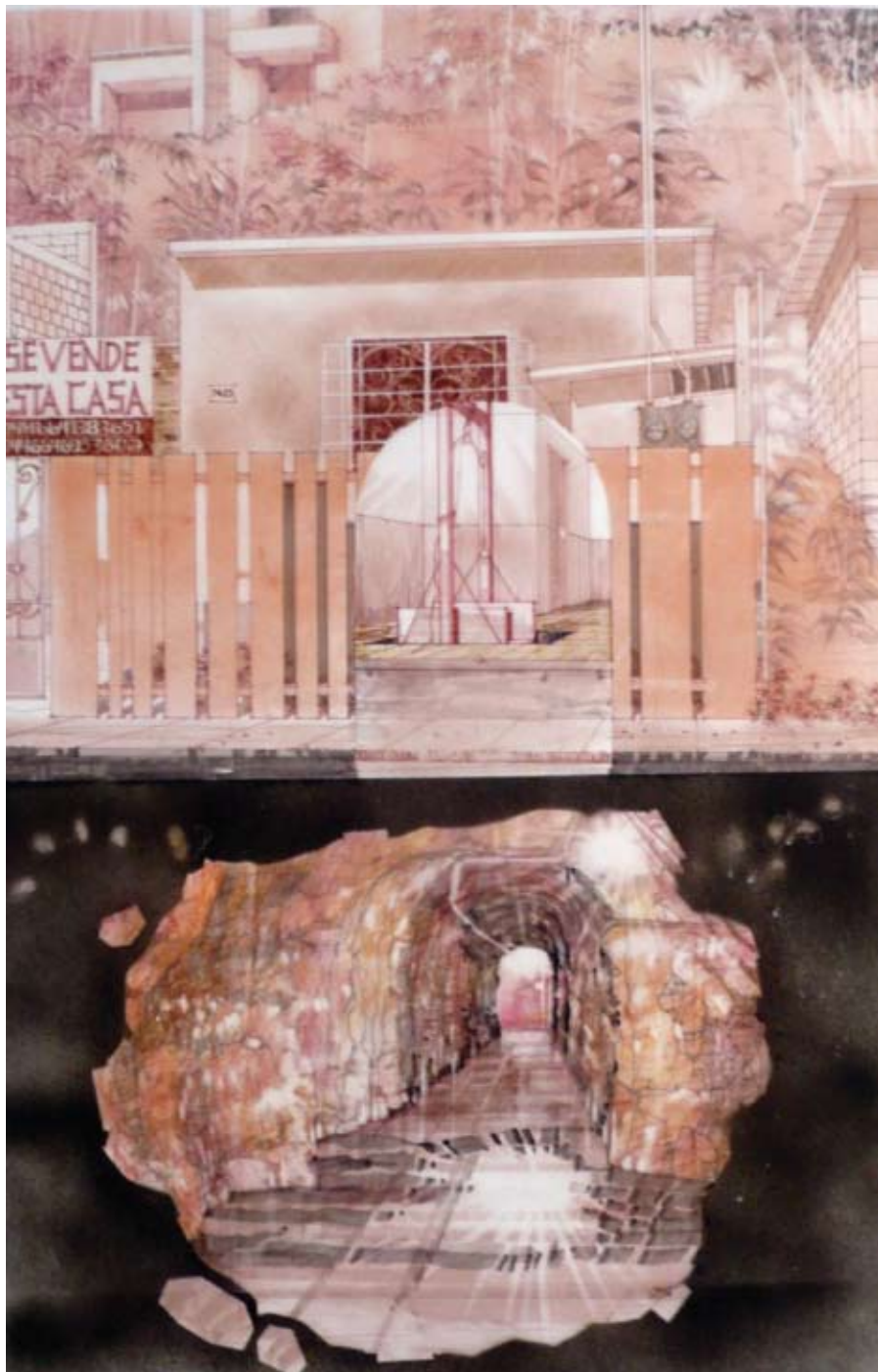
Talk a little about each individual aspect of the collective - Lab, QNR, QNTV, QNX?

The idea is to expand Queen's Nails Projects as a hub for exchange and dialogue between emerging, established, local, national and international visual artists with a multidisciplinary approach towards cultural production. These five categories are QN Exhibitions, QN Lab, QN Records, QN TV and QN Exchange.

QNE

Queen's Nails Projects is a curatorial collective platform that is dedicated to presenting audio, video, installation, and performance-based projects. QNP aims to challenge both emerging and established cultural producers to work outside their 'normal' practice in order to produce new and unique projects.

QNA LAB



Julio C. Morales, Narcoarquitectos, pencil on paper.

“...Queen’s Nails Annex was to again ignite this type of atmosphere where artists could potentially develop projects outside the gallery and museum systems and not be pressured to finalize projects but rather experiment with the space in order to expand on an artist process that would potentially help move them in a new direction.”



Julio C. Morales, Contrabando, watercolor on paper.



Tony Labat, BULK, Queens Nails Annex.



Courtesy of Queens Nails Annex.

QNA Lab is a series of one-off and temporary projects including talks, experimental music, workshops and exhibitions.

QNR

Queen's Nails Records commissions visual artists to create new music and experimental audio-based works. Limited edition releases are of 200 copies per project and a unique sculptural approach to CD packaging is also designed and developed by the artists involved.

QNTV

QNTV is a series of video screenings that showcase work blending performance, music, video and song writing from local, national and international artists whose practices range from conceptual/ performance bands, to straight-up music promos, to videos that feature music as the inspiration for the artist's work.

QNX

Queen's Nails Exchange is an art exchange program with local, national and international art spaces and independent curators and artists.

One of my favorite projects right now happens every first Tuesday of the month. We invite artists, curators and writers to present artworks in-progress, influences and future projects. There are 3-4 per session and the speakers are given 15 minutes to share ideas. This is something that is just word of mouth, so we do not send out any invites, but it seems to be growing and we usually have about 20-25 people attending the presentations.

Perhaps discuss a favorite project or lecture from each....

The most recent show at Queen's Nails was co-curated by Xiaoyu Weng and I consider it one of the best shows ever presented, featuring an influential and important young artist from China, Zhao Tao. The exhibition The Man Who Plants Scenarios was the first solo project by the artist in the West Coast and a key piece that had its world premier was his most recent video work South Stone (2010-2011). A project in which Zhou situated himself over five months in an underdeveloped village surrounded by the high skyscrapers in the city of Guangzhou to produce interweaving footage of the landscape of the village, the residents, the animals and his seemingly illogical interventions in each place, South Stone indicates the equally incoherent and absurd nature of social reality. Fluctuating between a documentary and fiction, the film functions as a catalyst to facilitate the construction of alternative connections between time and the emergence of imaginative space. Zhou attempts to create multiple trajectories of reality, for him, the use of video is not a deliberate choice of artistic language or medium; instead, the operation of the camera is a way of being that blends itself with everyday life.



Tony Labat, BULK, Queens Nails Annex.

Romer Young Gallery

Vanessa Blaikie and Joey Piziali
(Formally Ping Pong Gallery)

Written by **Jamie Alexander**



Can you describe Romer Young gallery and how it came to be, with respect to your backgrounds?

Vanessa Blaikie: Joey and I met at SFAI in the MFA graduate program. When we graduated, we felt we were surrounded by friends who were making challenging, ambitious, relevant work and also felt there were not enough spaces to support the kind of work they were making. In part because the work was conceptual, performative, or installation based - not always conducive to commercial gallery spaces. There was also an absence of the continuous, critical dialogue we had grown accustomed to in the graduate program. Some of the back and forth discourse was missing. We founded the program as a labor of love, very spontaneously in a way, without thinking too far ahead. Our vision was to create an exhibition space that would advocate for, and exhibit work by, artists working in challenging veins. In many ways, the early years of Ping Pong Gallery were much like an artist residency. Artists had time in the space to install, the freedom to experiment and play, and a great deal of curatorial control over their exhibition (much of which is still true today). We simply created the space in which all this could happen and be shared and experienced among equally passionate individuals.

One of our hopeful outcomes was that from this space and this energy a new re-invigorating dialogue about art would grow. We created a space that activated conversation, engagement and action.

You've quickly built a real tight program... very distinct. Can you say a few words about what your general aesthetic leanings are?

VB: Thank you! That's always nice to hear. It feels difficult to define what the general aesthetic leanings are... and perhaps they are more obvious to someone on the outside than they are to us. We're too close in it. But we would probably say that much of it is thanks to our artists. Our program is tight because of them. We create the space for possibility and potential, but they make everything happen. The question also makes me think about the movie "Pollock" and Pollock's answer when asked about his work: "It's like looking at a bed of flowers, you don't tear your hair out over what it means." It's such a simple statement, but there's a real honest clarity to his answer that I certainly didn't have in graduate school, but am getting closer to now (though perhaps less succinctly). Ultimately, we respond very purely, very immediately,

and very gutturally to the work we choose to exhibit. There is always a connection to the work, as well as to the artist, and a wanting to see how it might unfold and evolve. I wonder if some of what brings the program its distinction is that there are two equal visions coming together to create one program. Joey and I are very different; we think and feel things from different places so our energies are also very different - both strong but anyone who knows us both will agree, definitely different. Joey's energy and the way he approaches art is big and tidal. Like a powerful wave. He wears it all on his sleeve. I tend to move much more quietly like the subtle undercurrent... a constant force, but less visible. We often come to find an artist, and respond to an artist's work, but for very different reasons. I'm particularly excited by the quiet thinking behind a work, almost more so than the final product. I like the way an artist approaches their practice - what are they reading, what are they writing, what inspired the work? So I've always been very drawn to work where form follows idea. Joey in many ways is more of a purist. He's a lover of formalism, and loves and appreciates the subtleties of how things come to be - the shape, their form, their color, and ultimately their visual energy. Joey is also more aware, educated and knowing of the contemporary art scene than anyone else I know. He is so fluent in the contemporary "now." His awareness and knowledge of contemporary work is immensely vast and is constantly in motion when he is looking at work, considering work, and this always plays a significant part in what comes to live in our gallery. We scavenge and are inspired from different places, but these two places find a harmony together.



As a fairly young gallery based in SF you clearly have a very professional sense of what you would like to accomplish and how you operate a gallery – e.g. Art Fair participation, far-reaching artist engagement, comprehensive art-media outreach, etc. Can you describe what some of your goals are as professional gallerists?

Joey Piziali: In the simplest of ways, our artists work hard for us, so we work hard for them. We believe in them, and believe they are making incredible, strong, relevant work - work which we feel deserves visibility in San Francisco and beyond. San Francisco is too small to be able to sustain their growth, so the professional sense to start participating in fairs and working with other galleries internationally seemed a really smart direction to move towards. Their work gets a chance to grow, which then circles back to the gallery having a chance to grow. What is simple can also be challenging though - the goals are intuitive; actualizing them is another story. We try to do for them what we hope a gallery would do for us.

You both are accomplished, respected artists in your own right, having each had solo gallery shows and graduate level art-schooling. How does that factor into your running your own gallery? Or does it?

VB: I think the fact that we are artists is a great strength to running the gallery. We are always advocating for the artist and the integrity of the work. The artist always comes first, and finding a creative way to ensure that artists are able to execute the shows they really want to execute is first and foremost. There is a deep understanding and respect for their perspective because we are very easily able to consider what we as artists would hope for from a gallery. Certainly the fact that we are artists has meant the learning curve is higher with respect to other aspects of running a gallery. When we started the space, the only people who came to our openings or knew about us were our fellow, supportive artist friends. But slowly, after five years of honest, hard work our following of supporters has grown, and we've fallen into a really nice rhythm with really affirming and positive growth.

JP: Our relationship with our artists has, at its core, a very open, honest and transparent dialog; we've put this at the forefront because it is how we like to work with galleries that handle our work. The communication feels very fluid with each of them, and we find working together has been effective and successful because, as Vanessa said, we can understand and relate to their perspective. Moving from an experimental exhibition space to a gallery has not

been without its challenges. There is a certain line you have to walk - one which balances full creative freedom and paying the bills.

How do you balance your personal art careers and running a gallery?

VB: There's no question, it's a real challenge trying to balance a studio practice with running a gallery. It has been less of a conflict for me than it has for Joey, perhaps. Even before completing my MFA degree, I was considering the ways in which everything was starting to converge - artists as curators, artists as dealers, curators as writers. I was still figuring out how and where I wanted to be positioned within all of it. Did I want to be an artist? Did I want to run a gallery? Did I want to be an independent curator? This contemporary convergence allowed for a dissolution of roles, allowing more freedom to define your own role. I decided I would make my own definitions and do what I wanted to do... which was all of it. The gallery became an extension of my studio practice - not so much from a curatorial perspective, as we give a great deal of curatorial freedom to our artists - but because it extended my studio practice in an intellectual capacity. I am surrounded by art and artists all the time. It keeps my



Jet Travel, Installation view.

mind active about my own practice and constantly conceiving of new work - be it physically or conceptually.

JP: Different hats for different days of the week. I like to think of Vanessa as the boss and I just have an amazing side job that I love!

What are your opinions on the current state of Bay Area visual arts relative to the overall art world?

VB: The Bay Area visual arts scene is certainly not the most thriving in terms of its economy when compared to New York or LA, but there is no shortage of energy, community and talent. San Francisco is undeniably vibrant. There is a strong, supportive community, incredible artists and a deep commitment to the arts which can be felt on all levels, from the alternative exhibition spaces to the non-profit spaces, to the galleries and artists. Because of this, we were able to do what we did, here. There was an immediate infrastructure of support that might have felt more challenging to find in another city.

JP: Vanessa is on point, there is no shortage of energy, community and talent and is quite vibrant. We've got five relevant art programs all with 20 miles of each other pumping out talent year after year. I think in a lot of ways it comes down to the collecting community and having the support to keep the talent from jumping ship and going to NYC, LA or Berlin. We have met and worked with some of the most incredible, curious and supportive collectors in this town, but there just needs to be more. We need to, as galleries, really awaken the "sleeping giant," that is the intellectual and financial capital that resides from San Francisco to San Jose - all of Silicon Valley. There are some of the most interesting minds in the world here and we need to inspire in them to support and collect art, domestically. San Francisco could rival any other metropolitan if we could create a more widespread collecting culture.

Who or what are some artists and/or organizations in the Bay area that you are currently excited about?

JP: Silverman, Altman Siegel, Ratio 3 and Jancar Jones all have a great roster of artists that in my opinion are incredibly relevant beyond San Francisco, which I feel is really important. They, like us, all work with a group of excellent local artists but also mix in an extremely exciting group of national and international talent that rank right up there with what you'd expect to see in NYC or LA. I feel like all of these spaces in their own way are reshaping the San Francisco gallery scene. As for more alt spaces, Park Life and NOMA Gallery. You guys at Park Life are the new Adobe Books (Adobe is still great); you seem to have your finger on the pulse of so many local up and comers as well as mixing in a group of top notch names. Not

to mention your book selection... I lose all sense of time when I'm in the book store. Marcella at NOMA has been racking up some incredible exhibitions by great artists too. As for non-profit spaces I'm always impressed with SOEX; they are so solid and have been so supportive of so many artists in SF for so many years. I love that team over there.

Romer Young gallery is located in a fairly off-the-beaten-track location, not unlike Park Life. Can you talk about how that factors into running your gallery?

JP: The Dogpatch has been great to us. We have been fans of the Dogpatch neighborhood since spending our time at the SFAI graduate studios. There's something about the fact that it is off the beaten track in a largely desolate, commercial/industrial neighborhood that feels right, and always has. Because of the neighborhood, we are a bit of a destination gallery in that people aren't accidentally stumbling into us - they come to see us specifically. While this can have its challenges in terms of gaining new visibility, it also means that we typically get to spend time with the individuals that come to see the shows. Ultimately, we've been here for six years now and it only gets better. But even before we got here, Bruno Mauro had been running a great space, Ampersand Gallery since 1999. Bruno had the vision for the Dogpatch long before we did. At that time the Dogpatch was REALLY off the beaten path! The other bonus is, if you're going to pick a location that isn't downtown, you better have parking and public transportation; we have both.

How have you found the collecting base in SF to be?

JP: We're still finding our way with that one. Having started the gallery from the other side, as artists, we're now discovering the collecting base and learning. It seems like this question has been asked of San Francisco before. There's no doubt that SF has some world class collectors. And we have been fortunate to have met and worked with some wonderful collectors with very exciting and diverse collections. I do think that the more the gallery is seen outside of the city, the more collectors gain interest in the programming - which makes sense when one considers that we are involved with what is now a very global contemporary art community. But I wish I saw them out and about here in San Francisco more. Sometimes it feels like the biggest challenge is simply getting collectors into the gallery for the first time, and actually having the opportunity to introduce the work to them.

Ultimately, supporting galleries is supporting the cultural capital; by having a strong local collecting base we are able to maintain a relevant gallery scene and artist base - allowing for the scene to flourish, to take chances, to be innovative. The artists we know that choose to leave San Francisco would have happily stayed if they felt they could really make a run at it here. But there's a gap somewhere. The Bay Area is such a hotbed for innovation that it's still curious why this gap exists. What we know is that support needs to come at every level. It

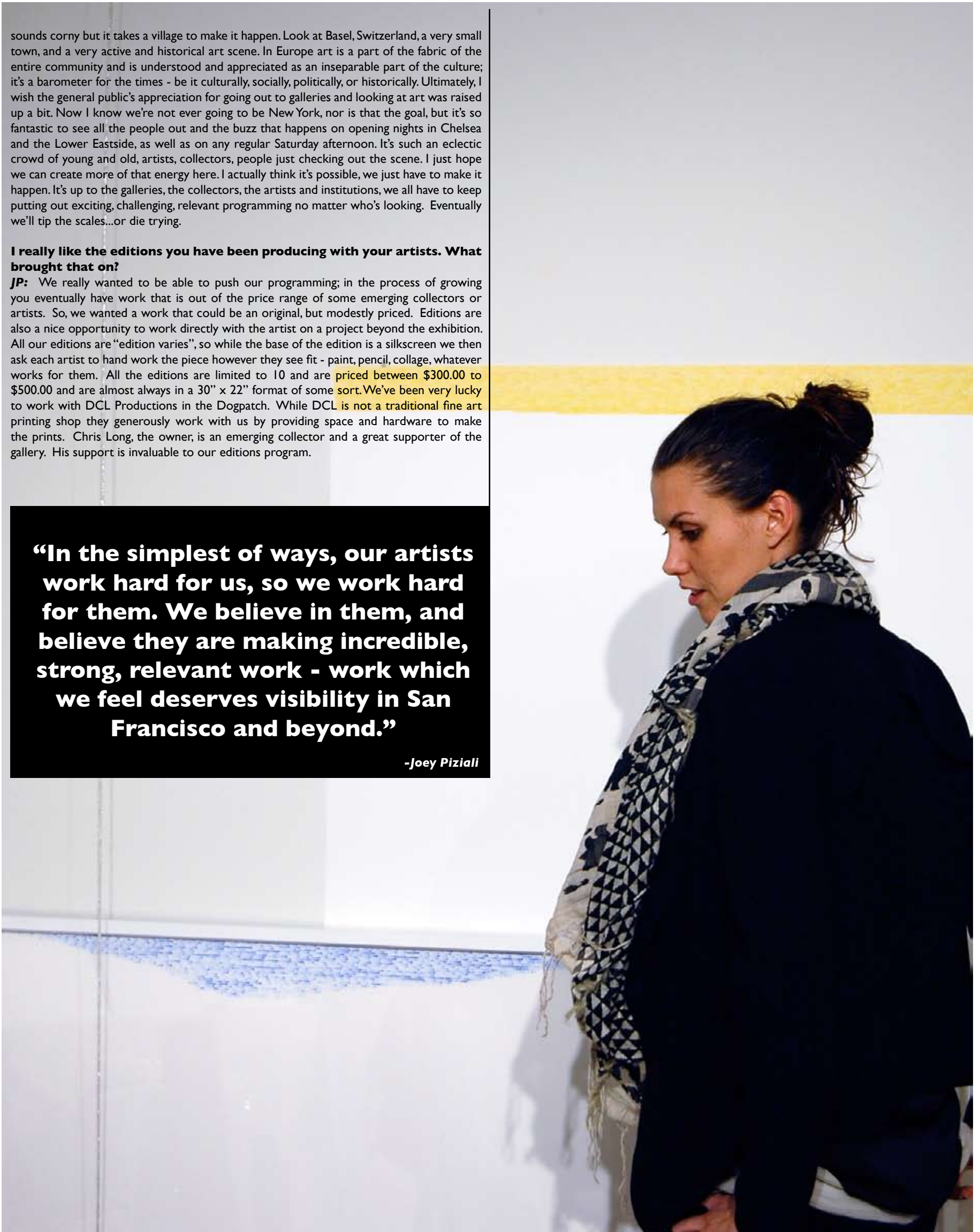
sounds corny but it takes a village to make it happen. Look at Basel, Switzerland, a very small town, and a very active and historical art scene. In Europe art is a part of the fabric of the entire community and is understood and appreciated as an inseparable part of the culture; it's a barometer for the times - be it culturally, socially, politically, or historically. Ultimately, I wish the general public's appreciation for going out to galleries and looking at art was raised up a bit. Now I know we're not ever going to be New York, nor is that the goal, but it's so fantastic to see all the people out and the buzz that happens on opening nights in Chelsea and the Lower Eastside, as well as on any regular Saturday afternoon. It's such an eclectic crowd of young and old, artists, collectors, people just checking out the scene. I just hope we can create more of that energy here. I actually think it's possible, we just have to make it happen. It's up to the galleries, the collectors, the artists and institutions, we all have to keep putting out exciting, challenging, relevant programming no matter who's looking. Eventually we'll tip the scales...or die trying.

I really like the editions you have been producing with your artists. What brought that on?

JP: We really wanted to be able to push our programming; in the process of growing you eventually have work that is out of the price range of some emerging collectors or artists. So, we wanted a work that could be an original, but modestly priced. Editions are also a nice opportunity to work directly with the artist on a project beyond the exhibition. All our editions are "edition varies", so while the base of the edition is a silkscreen we then ask each artist to hand work the piece however they see fit - paint, pencil, collage, whatever works for them. All the editions are limited to 10 and are priced between \$300.00 to \$500.00 and are almost always in a 30" x 22" format of some sort. We've been very lucky to work with DCL Productions in the Dogpatch. While DCL is not a traditional fine art printing shop they generously work with us by providing space and hardware to make the prints. Chris Long, the owner, is an emerging collector and a great supporter of the gallery. His support is invaluable to our editions program.

"In the simplest of ways, our artists work hard for us, so we work hard for them. We believe in them, and believe they are making incredible, strong, relevant work - work which we feel deserves visibility in San Francisco and beyond."

-Joey Piziali



Electric Works

Richard Lang

Portrait / Interview **Kid Yellow**



For the readers unfamiliar with Electric Works, can you give a brief overview of how you started?

In my own art practice I started doing printmaking in 1980. Printmaking is really hard. The Holy Grail of printmaking is continuous tone. When digital printing came in, it was like “Oh this is really great. This is real continuous tone. So we have to do this.” What we wanted to do was bring digital printmaking into the traditional printmaking world. So David Salgado and I, with my son Noah, started a partnership in ‘96 (Trillium Press) and we got some digital printers and we started digital printmaking. And we got a lot of crap from a lot of people, because you know, it’s not “real” printmaking, it wasn’t accepted. There were people who, early on, started up digital printing businesses, but they really didn’t have their heart in printmaking or back-ground training. So we thought of it as—there is this new baby on the block, and it’s going to be raised by wolves unless we take a hold of it. We were in Brisbane from 1996 until 2007. Noah and I decided we wanted a proper gallery and we moved to San Francisco. It was a whole new thing, a proper gallery, so we actually hired one of these naming guys. When we came here there was already a name on the building, it said “Buzzell Electric Works.” So we just dropped the Buzzell and left the Electric Works. We rent the space from the grandson



Geoffery Chadsey, Blackface Rod, 2010, Watercolor pencil on Mylar, 55" x 36"

of the man who built it and we’ve left the historical equipment intact: a beautiful gantry crane, the 1920’s style faux wood paneling and curved glass. Now, with the floors re-done and a couple of hanging walls, we are Electric Works— my son Noah and a new partner Anthony Luzi.

What is your history and what is your background in the arts?

I went to George Washington University in DC in a pre-med program, and I did that for five semesters, but I really didn’t like the people I was going to school with. That’s what it really came down to. It was also the late 60’s, and Washington, DC was just chaos. It was when tear gas was part of the weather report. It was really tumultuous. I just wanted to do something more “authentic.” That was the word of the day. I had done artwork all of my life, and I decided it wasn’t going to be a hobby, it was going to be my life. That was in 1968. I went to the Corcoran School, which had a reciprocal arrangement with George Washington. I finished up school there and then went to the University of Wisconsin for graduate school and got an MFA in sculpture.

Where are you from originally and when did you move to the Bay Area?

I am from Kankakee, Illinois, about 70 miles south from Chicago. So I would go to the “City” often. Crossing Highway 80 on the way to Chicago there was always this big sign “80 West...80 West.” Yeah, that looked good. Anyway, I finished graduate school, and I thought I would live on the East Coast but I didn’t fit well. I traveled around for five months, in a Volkswagen van like everyone else in that generation, and came down Highway 1 in California and here I am.

You frequently collaborate on art projects with your wife, and she is also your business partner from what I understand. What is the story behind that?

My wife, Judith, is the Communications Director here, so she is the one you talk to for events, etc. She gets the word out. Judith and I each have our own art practice. Each of us are individual artists and known as artists. In 1999, we started collecting plastic garbage from one beach, Kehoe Beach in the Point Reyes National Seashore and since then we have collected tons of it. And to date we have had over 40 shows of our work. Right now it’s in the windows that are around the SFMOMA on Minna and Natoma Street sides. We also have a show in the Republic of Georgia at the US Embassy, and there has been a movie made about us that premiered at the Geography of Hope Film Festival. (*One Plastic Beach*” <http://vimeo.com/18672227>)

Where do you keep all the plastic that you find?

Luckily, when I moved here, I came down Highway 1 and turned at Olema at Sir Francis Drake Blvd., and there was this beautiful place called the San Geronimo Valley. I live there and I have a barn. Thanks to the Gods, we have a barn, so we have tons of it stored there.

How is Electric Works funded?

We sell shit. That may sound vehement, but I wanted to be in the commercial world, not the academic world. We sell artwork, we sell photographic services, we sell our printing services; that’s how we do it. When I was in graduate school I was daunted by the prospect of going out and being an artist in the world; it didn’t look very pretty. And I thought, there really should be a place where an artist could do printmaking, where you could get your work photographed, where you could buy really cool things inexpensively, a little store that sold art kind of things, and it should be a gallery and it should also support non-profits. So, I wrote this up in a paper when I was in graduate school, and now here we are. The paper described a “point of sale” display at a grocery store selling arty things. It’s been nice to see the Shadow Shop project realizing a very similar idea.

What are some of the details of your publishing program? I read that some of the work that is produced in the publishing program ends up in exhibitions here. What is the selection process?

Stuff we like. For people to publish something, you have to, number one, like your own work. You’d be amazed at how many artists are ambivalent about their work. You have to absolutely, totally love it, and be 100 percent behind it. Number two is, you have to be self promoting. So, if you’re an artist who is really good at self promoting, we really like that. And third, you have to be prolific. So when those things come together, the stars align, and it’s pretty good. Like the project we’re doing with MARS-1. We have been working with him for a long time where he self publishes. This is the first project where we have dived in and decided we were going to take on a co-publishing venture with him. It’s a black light silkscreen with flocking overlay, very retro and unique these days.

Electric works also has a book store and produces artists books. What are some of the past and future projects you are working on?

We’ve produced three mass-market books and many “artist’s” books. Limited editions under 100 copies and usually under 40. We’ve made a real “Lincoln Log” cabin to house a suite of 20 Marcel Dzama prints, including a sound track which is a 9” vinyl record. We made an edition of 5 playable pinball machines with William T. Wiley and a working slot machine with Enrique Chagoya. Edition of 8. The things we’ve produced are very innovative, though that’s not the goal. We had an idea and proceeded.

What were some of your goals when you started Electric Works, and, over a decade later, what are some of your goals for the future?

The overarching goal is just to keep the creative process alive. I mean, there is nothing more powerful in the world than the creative moment. And if you can keep that alive, you are really

“What we wanted to do was bring digital printmaking into the traditional printmaking world. So David Salgado and I, with my son Noah, started a partnership in ‘96 (Trillium Press) and we got some digital printers and we started digital printmaking...”



Tucker Nichols, Mini-print "Plans for the Future" 2007 silk screen on note pad 9"x5"

a human being. I don't know how people live in this world without making something. Without writing, dancing, etc. It's sort of like that. I ask artists all the time: "What do you think an artist is?" And pretty much the universal thing is that you have these little funny ideas in your head—and everybody has them— but artists are the ones that follow them through. And if I can make a place for that to happen, I will die happy. That's the idea. And then there's making money to support it all. There is a land foreign to most people—"Art Land." So, for example, when you hang a framed picture on the wall, you're making a window from the usual world, looking into this "Art Land." Describing that land is a whole other conversation.

What are some of your thoughts on the current state of print media?

I don't really have thoughts about other people's print media. I just like doing what I do. I mean it may be a little arrogant sounding, but I like figuring out... like, every project we do, something new happens. So, I don't really know how to think about print media. Internet of course, has changed all sorts of things.

Electric Works exhibits works from various mediums. How do you choose what work you will show?

It's work that we like. When we like it, we really like it. It's not based on the medium. We show photography, sculpture, painting. Our last show was the first show we've had where, (it was Geoff Chadsey), where a third of the people walked in the gallery and turned their heels and walked right back out again. There was a lot of sexual parsing of gender in the work, and it freaked some people out. And I couldn't understand it, I loved the work. And I loved being able to show it. It was a great example of that "Art Land" I mentioned—a world very much cooked in the imagination. So I like showing work that I love.

I notice that galleries tend to have more solo shows than group shows. What is some of the reasoning behind this do you think?

We have group shows, a couple group shows a year. But when you have a single show, you really have a coherence, you really get a sense of what's going on with an individual artist. I really like that—coherence and depth. We also have a project space where we show more experimental work and younger artists.

You've been open for over a decade. What are some of the things you've noticed locally that have changed within the art community?

First, the fashion cycle is at a much faster pace—Internet at work probably. And the marketplace for art naturally fluctuates. But we've been in business for 15 years, and there have been ups and downs and this is the worst down we've ever seen. A lot of people are suffering, artists are suffering, it's hard to maintain prices, which is a very difficult thing, making a confusing marketplace for collectors.

Because you're selling something which is essentially—and this is a tough thing for me to say—you're selling something that has no intrinsic value in itself. You know, it's not like selling a loaf of bread. But you're selling something that has value in the desire world and the world of desire is the direct connection to the imagination. Another big change is affordable art. The project with MARS-I is an example of this. Very affordable. I like for more people to have art. In fact, we started a program when we first opened this place in 2007 called a "mini print." It's a signed, numbered print for forty bucks. I really like that. I like getting art in the hands of people.

Many artists get their start here and then relocate to New York or LA, and although it is somewhat banal to ask this question, what are some of the things that keep Electric Works from moving away from San Francisco?

Yeah, that really sucks. I mean, there's such a great community of schools and museums here. And it's been and is such a fertile ground for the imagination. Maybe it's all that water you can see from anywhere in the Bay Area. It has always been this open-hearted place, since forever. It's too bad. I think the museums are just starting to realize...when I first came here, the museums of San Francisco were very supportive of the local art scene. And over the years, they have become more internationally focused. And it's been a real bummer for the local community. I think the museums are realizing that they are losing a great resource when artists move away.

Any last words?

There is an aspect of EW we call Venture Philanthropy. When a non-profit needs to raise some money, a donor or group of donors to the non-profit will—instead of just giving the money to salaries and paperclips—fund a print project. And then the non-profit sells the prints and, in turn the proceeds go to the non-profit. It really is a nice thing, I like it. It supports us, it supports the artists, and it supports the non-profit. We just completed a project for the SF Contemporary Music Players with Hung Liu and we are currently working on a project for the Berkeley Art Center with Enrique Chagoya.



Marcel Dzama, The Cabin of Count Dracula, 2005, 20 hand-drawn lithographs and 9" colored vinyl record in custom hand-made cabin, Dimensions variable, Edition of 10

"I ask artists all the time: "What do you think an artist is?" And pretty much the universal thing is that you have these little funny ideas in your head—and everybody has them—but artists are the ones that follow them through."

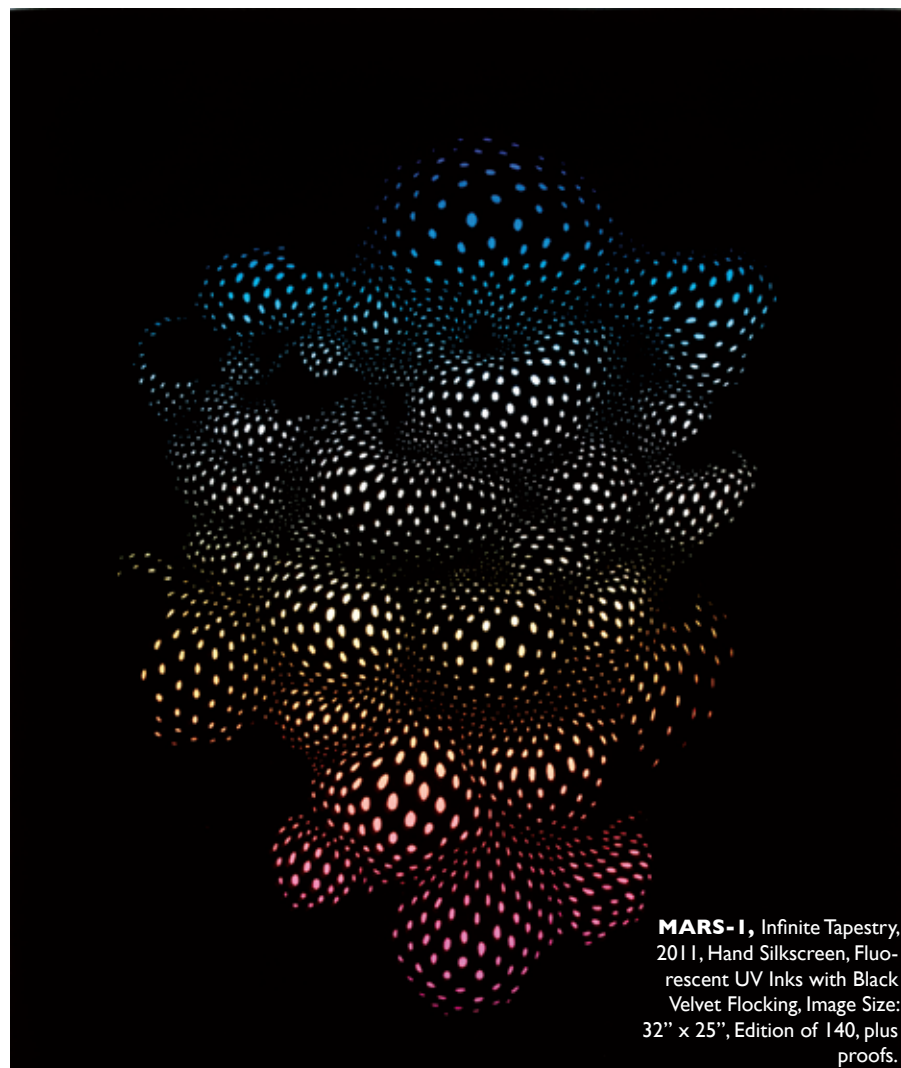
Enrique Chagoya,
2012: Super-Bato Saves the World,
2009, Customized slot machine,
coins and payout cups, Edition of 8,
Dimensions: 68" x 21" x 27"



William T. Wiley, Punball: Only One Earth,
2008, Rebuilt and restored pinball machine with
original artwork, Edition of 5, Dimensions: 70"
x 26" x 56"



Richard & Judith Lang,
"Steam Punk I" 2008 20" x 18"
Beach plastic debris—Pigment
print on paper.



MARS-I, Infinite Tapestry,
2011, Hand Silkscreen, Fluorescent UV Inks with Black
Velvet Flocking, Image Size:
32" x 25", Edition of 140, plus
proofs.

Adam Hatch (Hatch Gallery)

In conversation with **Jeremiah Jenkins**



Adam Hatch: This is Adam Hatch here with Jeremiah Jenkins.

Jeremiah Jenkins: This is Jeremiah Jenkins with Adam Hatch.

AH: So what do you want to talk about?

JJ: I think it would be good to talk about art, like you run galleries and stuff.

AH: Mostly stuff. Yeah, let's talk about art in Oakland.

JJ: Yeah, in Oakland, California.

AH: I love Oakland, it's great.

JJ: It's really a lot cheaper for more space.

AH: Yeah, you can have great spaces out here for less money. But it's also nice that it has a real edgy quality to it, it's undefined as of yet. It's a counterpart to San Francisco, which is a great city.

JJ: I feel like I get a lot more adrenaline rushes in Oakland than I did in San Francisco.

AH: Yeah, that's good for your bones. For sure. I mean, I've had a few here, for sure, and not just from art shows. I like it here; I think it's a great place to be doing what I'm doing. I mean, I have some complaints, but in general, Hatch Gallery is very supported by the people that come in, the patrons. Everybody is a patron, practically. Even crusty kids buy art here, you know. Not true. But sometimes.

JJ: Sometimes. Crusty kids bought art at your going out of business sale show.

AH: They did. By the way, saying crusty kids isn't a derogatory term.

JJ: We don't mean hygiene necessarily.

AH: No, it's more of a style choice. I don't know if it's post-Burning Man denial syndrome; I have no idea. All the people who wouldn't want to go but secretly did. Anyways, I think Oakland is a fertile hot bed for amazing artistic activity. Well, I can't really speak for anybody but myself, really.

JJ: You are fertile.

AH: No, not me. I just kind of found myself walking on it. You know? Like, dancing on it, really. I don't know if some gypsy tried to curse me and it went backwards and blessed me. You know, I've had the fortune of running across so many talented artists and musicians and working with them, that I kind of don't even know how that happened. If I ever get depressed, I just think of who my friends are and I really have no reason to feel depressed.

JJ: I feel the same way about you.

AH: You get depressed about me?

JJ: Haha, no. I mean, I was in San Francisco for a long time, and did the whole art school thing, and there was this whole idea of the art world out there. And then I found you, who is somebody who has a great gallery, is easy to talk to, fun to hang out with, and willing to give shows to people that are willing to do the work.



Nat Russell, Pet for Sale.

AH: Heck yeah. Well, I mean it's all about the work. Having a gallery is hard work, it really is. Lobot was insane work, building that place out, and dealing with all those people, but it was also so rewarding. There is a genuine "reap what you sow" reality...I really believe it. The more work you put in, the more you get out. We've talked about that in terms of studio practice. People who spend more time in their studio, work on their art, and it's better. When running a gallery, people come in with their stuff and want to have a show, and I'll say typically "no," or, well let's talk about it and develop a strong idea. When I say that to people, they usually just back off. Because this idea that you can just hang this up and sell it, and all the rich people will just buy this stuff and we're all going to be driving Maseratis...it's not real, it's not like that I don't think. One of the things I've discovered is that working with good people and working hard, you know, you just kind of inch forward. I think for myself I'm looking at the twenty-year plan, not the one-year plan. I don't see myself being successful anytime soon, although I do consider myself very lucky right now. Being able to support this place just selling art, but I think mostly it's not even me. It's you, you and a few others that provide me with these brainchilds of such extreme wealth. It's like Black Friday here every show, people are lining up outside to buy your work.

JJ: But at the same time, I don't think I would be able to make work right now if I didn't have a gallery like you, and a place like Lobot. You have really laid the foundation for me to even be able to find Oakland. And for a lot of artists to find Oakland.

AH: Well thank you. I would hope that is true. I think it is true in the sense that I can recognize a void of things, which is a lot easier to figure out than what the genius move is. Instead it's like, what do people lack or what do people need? And in general, I think people want space to do stuff and creative people around them to bounce their ideas off of, and have a sense of community. I'm trying to keep that word out of this interview because it is so easy to use that word like a thousand times.

JJ: But what is funny about Oakland is that this is the first place that I've ever really felt the strong meaning of that word. Like community, in other places, like in San Francisco--it's the people that you know and the people you have things in common with. But it's not on a personal level like it is here.

AH: It is really personal here, sometimes uncomfortably personal. But there's definitely such a strong sense of support. That's one of the reasons I've stuck it out here so long. I shouldn't say stuck it out, it hasn't been that hard. But after a few years, I feel like I'm in some sort of Mafia

situation. Like, you need this? I know a guy, he's got a guy, yeah no problem...It's really like that. I think it's a lot like that. I can't really speak as far as SF goes. I think that's one of the reasons I live here. I think it's really good for me to have SF as a vacation spot. Like oh, it's Friday night and I can't get back on BART, looks like I better have an adventure.

JJ: I feel like SF is like a theme park, it's like this magic land where nothing is 100% real. I mean there are real people there, real artists and gallery owners. But there is this weird cast over it. Here, it's like the difference between First Thursday and First Friday is like...First Thursday you wear nice clothes and drink wine and feel socially awkward. First Friday in Oakland is like, you get pot muffins, you buy art on the street. But at the same time, I feel like you see just as good art, and sometimes better, more out there stuff.

AH: I could say I see more bad art in SF than I do in Oakland. But I see a lot of bad art in Oakland too. We talk about this a lot. There is this whole Bay Area bubble situation, where everything is okay, and if there is anything I would like to get across, it would be that there has to be more criticism. People can't feel bad about voicing their opinions, or raising the bar a little bit.

JJ: It's hard to be critical here. There is that certain idea that everything you do is okay. And in a certain sense, yeah, you can do whatever you want, but whether or not it is engaging is different.

AH: Well for some reason or another, I think it's maybe the weather, it's so comfortable, or something. Everybody wants to be respectful of everything. I don't care what race, gender, sexuality, I don't give a shit, I'll never take issue with anything like that. But I can be an asshole when it comes to art. For a while, it was really hard. But then I started to see, it really works out. You're actually not an asshole, you're just honest. I feel sorry for people who are making horrible work and have no idea that they're doing it. You know? It's some sort of purgatory. Being involved in the art zone or whatever, it's important for me to support this idea of criticism and honesty. Your opinion is just as important as the artist's opinion, so where do these two meet? In like a show with two people, there is a dialogue between the two artists in the same space, and something new emerges. The artist learns stuff, the people that come in experience it, hopefully. The Bay Area really needs that dialogue to be supported and lifted up, there needs to be more of a critical voice and artists need to be tapped into the conversation that they are already a part of, they just don't know it.

JJ: Imagine you go into the best possible art show. You walk in and you are just blown away by how amazing it is. Tell me what you see.

AH: Well, I see a bunch of different things. Man, people are going to hate this. You know what I see as one of my favorite shows ever, the one thing that really changed my whole perspective on what art was? Have you ever been to the Earth Room in New York? The Dia Foundation has this room. It's like a third floor walk up, which the rent on that place in Chelsea would be like a bazillion dollars a month, and it's just filled with dirt. And they change the dirt like every couple of months, so it's fresh. I'm in there, and that was the point where I was getting into art, where I was like, man, rich people are assholes. And I'm in there and all of the sudden I realize, I could feel the air and the air felt different. Everything felt different. And it was so subtle and beautiful, and my perspective did a 180. It completely works. Not that that is the most amazing art show I could imagine...

JJ: So something that takes you out of your usual space, and even changes your mind about it?

AH: Right. I think what it all comes down to is this idea of authenticity, of intellectual integrity in your work and authenticity in your work, where you stand behind it not just because you made it, but because you worked really hard on it.

JJ: You poured yourself into it.



Mark Taylor, Stay Poor,
Drawing for 'Brozone Layer'
at Hatch Gallery.

AH: Especially in art. And I think Oakland has that vibe a lot, because in some senses it is hard here. Because you're like, what the fuck am I doing in Oakland? Or, look at all this craziness going on around me. But then it kind of quiets down. Like Sunday, downtown Oakland. It's like a fucking holocaust happened there. But we can have a party, and it will be cool. We'll be the only ones there. They don't harass you for doing weird art shit here, you know.

AH: Yeah, and it's beautiful. It really is. There is just like a secret hidden space here; it has unfolded itself to me for as long as I have lived here. Hopefully with what's happening now, with a lot of new galleries popping up and "art cafes" and shit like this, hopefully what happens is people get a little ornery. That's what I'm really going for, working for next year, I'm going to try to piss off a lot of people. Like, actually try. To be like, "I think what you're doing is stupid. What do you have to say about that?" You know, and hopefully people will be like "you're stupid" and then we'll figure it out and be buddies and become geniuses, I don't know. The next logical step is to have a conversation, to have a dialogue, otherwise it will fizzle out; people will lose interest.

AH: I think people like yourself will continue to make good work that has a wealth of commentary and authenticity to it. You know, some people will benefit from it. But hopefully the population right now that is gaining interest in art will rise up and let their voices be heard. When I was in school, I would always marvel...I went to art school for my masters, and I got a scholarship so I didn't pay for it. But people did pay for it- and people would be text messaging through class, and I was bored in class too half the time, although I did learn a lot. But how can you text? You're paying at least 60,000 dollars for this thing, and you're texting, it's crazy, and you're wondering why you get out of here all pissed off and not sure. You have to believe in yourself and raise your hand, and try to figure stuff out. There is already a conversation going on even if you aren't a part of it.

A stylized illustration of a man with brown hair and a mustache, wearing a white t-shirt with the text 'STAY POOR' printed on it. The man is shown from the chest up, looking slightly to the right. The illustration uses a limited color palette of brown, orange, and white. The man's hair is dark brown and styled in a bowl cut. His eyes are light blue, and he has a prominent brown mustache. The t-shirt is white with the words 'STAY POOR' in a bold, orange, sans-serif font. The background is plain white.

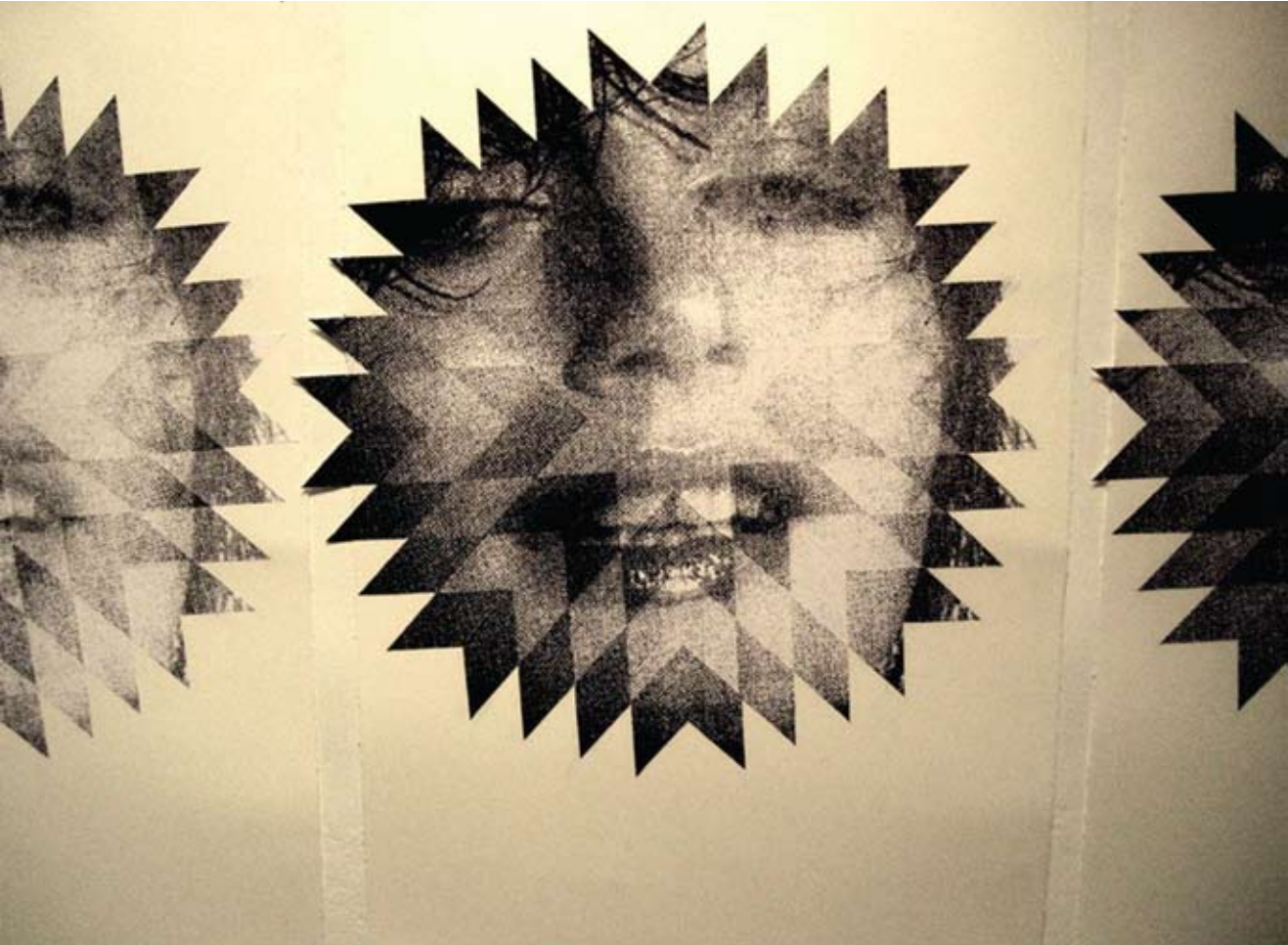


to do the thing to satisfy themselves, like that is their motivation. And if you get some kind of validation from other people, great, if you don't, then oh well. It's one thing to respond to the viewer and the audience, but to let that completely guide what you do sort of takes the control out of where it should be.

AH: I feel really fortunate having not ever...being genetically unable to jerk someone off for money, you know it's hard for me. If someone buys a painting for like \$5,000 here I get really nervous; I'll be like freaking out. I mean I really like putting together the show more than the show itself. During the show it's just a bunch of chaos and hopefully during the show I can take a break and listen to people talk about it. It's just hilarious because I'll have a show I really really love, like "this is genius!" and I'll hear people be like "This is bad, it's not like the show we had last month." There's no rhyme or reason to any of it, but that's exciting. Actually, there is rhyme or reason to it, because good art speaks for itself and people respond to it and they buy it. Like you or like Aaron, at Hatch Gallery.

JJ: Just come to Hatch Gallery in Oakland.

AH: Check it out on First Fridays or any other time. Just say you're friends with Jeremiah and you'll get the VIP. You'll get to go into the VIP lounge; we have a VIP lounge in the back. Jeremiah will be there, performing.



“I think what it all comes down to is this idea of authenticity, of intellectual integrity in your work and authenticity in your work, where you stand behind it not just because you made it, but because you worked really hard on it.”

- Adam Hatch



A.McClintock

Jeremiah Jenkins in his Oakland Studio



Mark Taylor and Porous Walker, Installation view for 'Brozone Layer' at Hatch Gallery.

Marx and Zavattero

Heather Marx and Steve Zavattero



When did you both start collecting and what would you say both of your first major pieces were in terms of acquiring it to put in a collection?

Heather: The first piece I bought was a Smog painting by Los Angeles artist Kim Abeles in 1991, but I don't think at that time I had any idea to the extent this first purchase would take me. In those early years I did not specifically set out to "build a collection." I studied Art History and worked in the field of contemporary art, and thus was surrounded by living artists and fresh ideas. I had a desire early on to buy the pieces I responded to; however, the term collector was not as popularized as it is now, so a framework of building a collection didn't even really exist for me. Steve and I were dating then and he was supportive of what I liked, but we did not make these decisions together early on. That happened later. I saved my money and bought what I liked. I was lucky to have access to good work not only through Mark Moore whom I was working for then, but other galleries and artists in LA. The second piece I bought was a *Chilangos* piece by Sandow Birk which I was so very proud of. I picked it up from his gallery and ran it straight over to my friend's place who lived nearby and showed it off. After that second purchase, I was a goner.

Steve: One of the first pieces we bought together was Elizabeth Crawford's *Ball and Chain*. We had registered for that at the gallery Heather used to work at, so that was the first piece we bought collectively. From then on, we wanted to collect as much art as we could. The Lisea Lyons diptych was one of the early ones from the gallery. The William Swanson painting was one of our first pieces as well.

Heather: I think it started out as a little bit of a bug and then Steve caught it, and then we both got excited about collecting and luckily we share a similar taste in art. We would buy things together after we were married, like the Michael Arcega *Ouldv'es*, which led to our working with Michael. Our collecting slowly morphed into something bigger and then when chances arose where we had a little extra cash we could buy outside of our gallery artists too. The Larry Sultan was huge for us as we were fans of his work for a very long time. I am still kicking myself that we do not have a piece from his *Pictures from Home* series. Another highlight was the Kehinde Wiley.



Libby Black

Hermes and Hustler Speed King Skates (Pair)
each 5.5 x 5 x 12.5 inches
paper, hot glue, and acrylic, 2004

Steve: Early on, that was one thing I liked about doing the early scope fairs -- we were showing with other galleries just starting out and artists that were still relatively inexpensive, and we always did OK at scope. So when we had a little extra money we'd buy something from somebody, and that's the road we came from. I picked up the Keith Boadwee, *Asshole*, pinhole drawing there and our first Erik Thor Sandberg. We were always conscious of trying to collect our own artist's work as well.

Heather: I think a lot of collectors will set out with a defined concept for what they want to collect. We just bought what we liked and what excited us and we are talking about acquiring pieces over a 20 year period now. I think over time, our personal collection, like the gallery, has revealed its personality and reflects what we think is important and exciting.

You guys have been open for 10 years. Was there an initial instant or thought process behind wanting to open up your own space?

Heather: I worked for Mark Moore in L.A. in the early 90s, for a couple of years, and went back for a graduate degree in art history, then moved to San Francisco and started working for Hackett-Freedman which was more of a realist and modern gallery. I had entered the PhD program at UCSB in Art History, but following my Masters I realized I wanted to continue working in the fine arts and felt academia was not the right fit for me in the end. I knew I wanted to have my own space and after working in the field for over 10 years, I just, at one point, woke up one day and wasn't scared to do it. I told Steve, who was working in high tech, I was ready to do my own thing and left Hackett-Freedman in 2000 and went on to open the new space in 2001. I am lucky that I had a strong sense of what I wanted to do, and have been fortunate to be able to make it happen with Steve.

Steve: So Heather decided, I want to do this, and I said that's good, we have enough money saved to do it. When she started to do it in the spring and summer of '01 she started to sort of become overwhelmed with the stuff that needed to be done; I mean there had to be an infrastructure set up, a gallery space, PR, etcetera.

Heather: I was naïve in thinking I could do it by myself, but I just couldn't!

Steve: And by that time I was working around the clock for somebody else and I said I might as well work around the clock for you, let's see what happens if we do this together--and if you get sick of me, kick me out, I'll go back to work. She just never kicked me out so that's cool. But it was great, it was really fun to have our own thing. We felt we had a unique vision as far as the artists we wanted to show and the things we wanted to put out there. Surprisingly, we thought some of the clients from Heather's old job would migrate over but it's two totally different spaces so we really had to do it on our own.

Heather: But we started it out as Heather Marx Gallery because we didn't know if we were going to be able to maintain it together financially. When did we change the name?

Steve: Early '08.

Heather: Because at that time it was clear: we're doing this 50/50.

Steve: We opened in late '01 as Heather Marx Gallery and then in '08 we switched it to Marx & Zavattero. But it was one of those things, people knew, I was always there. It was just changing the name, and we did make a few changes to the program too. Where we're at now is more of a strong, realized program of what we show. I think it's a sense of, when you're a gallery owner who does also collect, your gallery reflects your taste overall because you're putting up seven or eight shows a year, plus art fairs and outside programming. In a way, it reflects what we like in terms of the things we buy as well.

Why would you say collecting art is such an important aspect of continuing culture and having a relationship with it?

Heather: I think it reflects the world around you. The past, the present, potentially the future. It's a different way of viewing the world, through different eyes. You can think of a

novel, you can think of a film, you can think of the way landscape moves you, nature, political situations, I mean there's a number of things that you look at around your home and you see pieces that you bought over the years and they mean something different and they continually change. One of the most remarkable things is that you will always remember when, where, how and why you bought a piece, and in 1 – 20 years beyond that piece can also mean something completely different. It's enriching.

Steve: I agree, it's enriching. It's one of those things you try to keep telling clients and potential new collectors in every single new way you think about it, by saying it always enriches your life, you never get tired of looking at a piece of art that you buy, you see new things in it. And that's one thing about it, but the altruistic thing that I like to think about having a gallery is that, you know, it's not a lucrative thing. It seems glamorous, but the nitty-gritty is that it's not and you don't typically make a great living out of it. But I find it rewarding to have a gallery and to buy artists' work because you're basically helping to support their vision and their desire to be an artist. To become an artist, you need to make your work but also find a collector base that will support your ability to continue to stay in the studio. For me it's that two-pronged thing. It enriches our life because we get to look at and live with great pieces, but it's also like, I feel like it's nice to support artists and say "look, keep making your art and we believe in you."

Heather: Right, you provide a forum for their vision and an audience. Like all independent galleries, we're open free to the public five days a week so a lot of people can see their work.

I think you already touched on this but please elaborate on how owning a gallery affects your eye as a collector?

Heather: It allows for a great amount of access to many artists' works, not just those whom we represent, and as part of our job we stay aware of what is happening in contemporary art. As far as it affecting my eye personally, I have trusted my visceral response to work and just gone for it, but the opportunities to see and consider works is much more vast now.

Steve: I think also being in this profession we have the luxury of having access to seeing and learning about a lot of different artists' works, via our relationships with other dealers worldwide and at art fairs. We participate in fairs and travel a bit, so there's a way to follow up on artists that you like and what they're doing and we are lucky to have a unique relationship with other dealers. As you can see, we buy from local galleries as well as non-local galleries, and have formed relationships with those gallerists, and it's just nice that we were able to build our collection through watching artists carefully. Like the Wiley, we really wanted a piece of his and obviously a 7-foot canvas was out of our price range, but there were a few oil wash pieces--and the relationship we had with his gallery enabled us to get one--I don't think we would have had that access if we didn't have our gallery.

If you could give any words of encouragement to anyone who's thinking about collecting art and building a collection, what would you tell them?

Heather: Go for it. Don't be scared to listen to your own intuition and your own voice. Go see as many shows as possible and read those art magazines that you have an affinity for the kind of work they feature and review. It is always good to get an education, but don't let that get in the way of you taking the step to acquire something if you really respond to it. If you lose your edge and don't listen to your gut, you may very well end up with a subdued collection that really does not reflect who you are or want to be. You are not only helping and satisfying yourself, but the artist and gallery.

Steve: See the shows. You run into this situation a lot where it seems like someone loves a piece but then they have to run it by a stylist, partner, designer, decorator, consultant and all that stuff and I think collections might turn a little homogenous when you have that situation. To have an interesting collection it should reflect the taste of yourself, for sure, and then the taste of your partner, for sure, and then there are some things that come together in that. I would say don't be afraid to ask questions, approach galleries, go to openings, go when it's quiet. I think a lot of people want to go to First Thursdays and the openings, it's fun, you have a glass of wine, it's a little more social. But I would say go when it's quiet, which is most of the other times, during the day, during the week. Follow your vision, don't be afraid to ask questions, and certainly don't be afraid to ask the gallery if they'll work with you on some sort of payment plan because we are certainly open to that, and most galleries are. I think some people think they can't afford \$1500 or \$2000 if they're starting out and they want to buy a small piece. And we offer them the option to "pay over 6 months, could you do that?" And they say "oh, I didn't know you guys did that." It's certainly, all of us who are in the business too, support artists and getting art into the world and most of us are willing to help people do that. Once you get that bug, it's like an addiction. Once you start to collect, you start to see. Once you get rid of your college posters and stuff to collect serious art, it's a whole transformation that you go through. So we're always doing everything we can to encourage people to collect.

Heather: Be open to new ideas and media, and be confident about what inspires you. Chances are you will not regret a purchase if you do just that.

In 100 years, where would you want to see your collection? In private view or in public view?

Heather: I think a little bit of both. I think some will go to family members. There are certain



Andrew Schoultz
The Falling, The Sky
80.5 x 79.5 inches
acrylic and collage on paper, 2008

pieces that we definitely plan on giving to museums, to museums in Southern California where I'm from and also to San Francisco. I think we're mostly committed to giving works to West Coast institutions because that's where we're raised and they've been supportive of us.

Steve: It certainly would be nice...good collectors are able to have a second home or some warehouse where they show their art. You go to Miami and you look at the De la Cruz and Rubell collections and it's just nice that they built these places where they can rotate their collection and have shows. I don't foresee us being on that level, but certainly it would be nice someday to have some sort of situation where you had someone looking after the collection, and changing things around, inviting the public in so they could take a look and show how easy it is. That's one thing about having the house; we have a lot of post-opening get-togethers here. Dinner parties, and things like that because the other part of it for clients is that sometimes I don't think in the gallery they can necessarily see how they can live with art. It's almost too sterile of an environment, the walls are white, but you come into a home and you can see how some pieces work together. Why does the (Taravat) Talepasand and the (Andrew) Schoultz work together so well? It just does. When you look at it, it doesn't seem like on the face of it that it would. There's these great relationship between pieces and how they fit in a home. It's just nice to see that people are finding more and more creative ways to show off their collection, so I hope that there's somewhere we can display what I hope will be a bigger collection in 20 years.

Any last things you'd like to say?

Heather: Buy art. Support artists and galleries. You will be happier if you do!



Larry Sultan
Tasha's Third Film (# 4/10)
20 x 24 inches
c-print, 1999

Alan Bamberger artbusiness(dot)com

So when did you first start collecting, and what was the first major piece you bought with the idea that this is it, I'm buying this with the intention of building a collection now?

I never bought anything with the intent of building a collection. I started strictly in the business as buying and selling and the collection kind of evolved out of it. A good percentage of it began as pieces I was unable to sell, but looking back, I'm glad I didn't. I did keep certain pieces because they were exceptional in some way. They're mostly a range of earlier California pieces though some are certainly contemporary-- and all odds and ends that I really like. There's really no rhyme or reason to the grouping other than that they all appeal to me in some special way.

What's the difference between your collection and those of collectors who have a very specific idea in their heads about what they want to own?

Well, in addition to my collection being comprised of "stuff I like," I also recognized that many of the pieces were also good buys-- I knew what they were worth, I knew that they would likely go up in value. But there were plenty of other considerations too. Having said that, I by no means recommend people buy art based on thinking it's going to go up in value unless they have years of diligence and experience in that regard. I mean, when you start out buying art, you want to make sure you're paying a fair price for whatever it is. That's what's most important. A given is that you like it, and then after that you want to do a little investigation-- who's the artist, what does their exhibition history look like, have the artists been selling relatively consistently, have they been selling in other places besides the gallery where you see it for sale. You just kind of gather data.

So you collect more from a business, art appraisal sense? Compared to just going, 'I like that'?

Well I like everything I own. I like it all. I wouldn't keep it if I didn't like it.

What are some of your favorites in your collection?

I don't know, I just like everything equally well. I don't have any favorites really. One day I'll look at this one and the next day I'll look at that one. When I think about what I love the most, I don't really come up with any specific answers. After you see millions and millions and millions of things, you kind of just like everything. It's ok. Things don't stand out anymore. When I was first starting out, I would see something and go 'Oh my God, this is incredible' but now, it's more like 'Oh yeah, I've seen ten or fifteen thousand of these before; this one's a good example, it's nice.' People sometimes ask me, 'How come you're not more excited or why are you so deadpan about it?' and it's just that, you know, I got my excitement in my 20s. I'd scream and jump up and down and all kinds of shit like that but after a while, I settled down.

What kind of flux have you noticed in the collecting world in the past few years? Do you feel like it's on the rise with people wanting to spend their extra income on art?

I think that things are getting better and more people are buying, with the only difference being that people are more careful about how they spend their money and are demanding more in terms of proof that they're spending that money wisely. Not only that the price is reasonable, but that there's some demonstrative value or significance to whatever it is that they're buying. Before the economic calamity, it was all a big frenzy and people would just buy stuff-- it was like check your brain at the door. These days, they don't do that anymore.

Do you feel like that's increasing the quality of work from artists as well as the programming of the galleries, in terms of showing more interesting and exciting work?

I think that it's a process of natural selection. The good stuff typically rises to the top and gets shown more. Seeing that there's an ever-increasing number of artists, as miraculously ridiculous as that may seem when considering how tough a profession it is to make a living at, this inevitably leads to an overall increase in quality. Certainly I've watched this play out over the decades. The quality of work is simply better, because there's more people producing it.

I hear a lot of collectors look at your site before they decide to go to a show or look at a certain artist. What sort of role do you think artbusiness.com plays into the Bay Area collecting world?

Well, it certainly helps people get an overview of what's out there. To actually go to 20 or 30 or 40 galleries is pretty difficult for most people, but to be able to peruse the situation all at once in a relatively short period of time on their computers-- that's entirely doable. Hopefully the art's fairly represented through the images. I certainly try to present it with that in mind.

With your idea of liking everything, do you have to pick and choose what goes on the site?

With the proliferation of galleries and venues it becomes increasingly difficult not to pick and choose just because of the sheer amount of art shows and viewing opportunities. But yeah, I try my best to cover everything that seems like it has some level of significance or seems like it's worth going to for one reason or another.

What are your views of major collections being in private spaces versus being in the public eye?

I don't think it makes much of a difference because in the overwhelming majority of cases, sooner or later it ends up in the public eye.

Why would you say collecting art is such an important aspect of continuing a strong connection to the culture that surrounds us, or to culture in general, or being connected to something larger than simply a luxury item?

Art serves no purpose, it has no utility about it. It serves as kind of a document, in a way, of everything that's going on-- and artists as documentarians. The ways they present matters is kind of the edge of cultural evolution in many ways. Social ways, political ways, environmental ways, just plain new ways of drawing a landscape or painting a portrait. Our perceptions continually change and evolve, and as a result of exposing ourselves to that art, art advances, broadens and enhances the way we view particular situations and how we go about living our daily lives.

Are there any artists or galleries whose programming or work stand out?

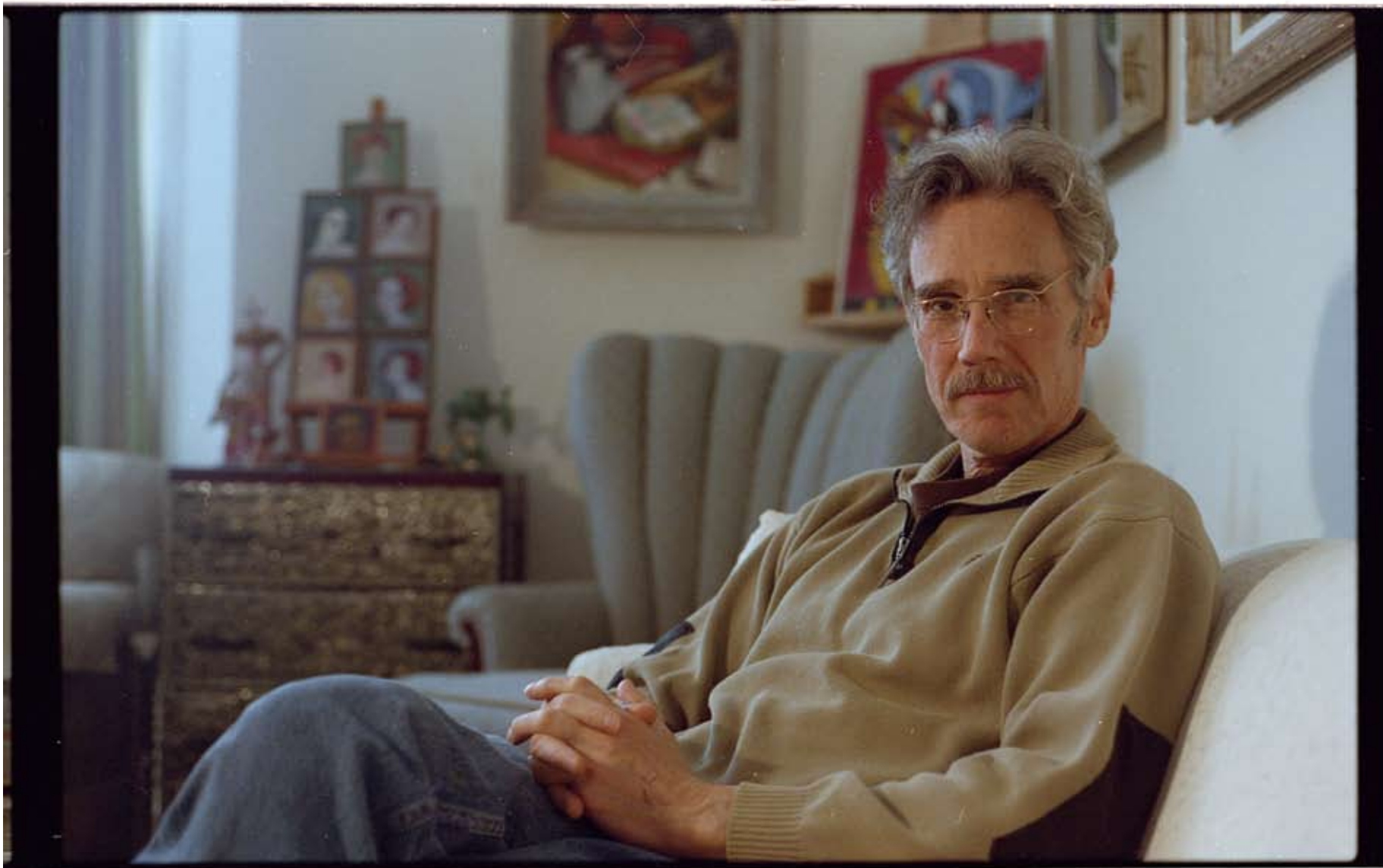
I'll tell you something, I don't name names because it seems that one month it's this gallery and then one month it's the next and one week it's this artist and the next, that artist-- and I certainly can't say at any given moment or with any degree of accuracy that anyone's going to go on to become a big deal. Frankly I don't even follow art that way. Plus when you start naming names it gets really difficult not only for those artists, but also for people who buy art. When I wrote my first book in the late 80s-- "Buy Art Smart" (the current edition called "The Art of Buying Art"), I purposefully did not name names because I looked at plenty of so-called "art collecting" books out there, and those that had been in print a few years or longer-- practically all the predictions turned out to be garbage. In the overwhelming majority of cases--in the overwhelming, overwhelming, overwhelming majority of cases-- you look back at who was saying what and making what kinds of recommendations as to who to collect or what to buy-- and within relatively short periods of time, almost all if it becomes completely irrelevant.

Leave it to the art historians...

Right. That's the way to do it. You have to critically look back after enough time has passed. Attempts to provide coherent ongoing narratives or overviews of what's going on are important, but ultimately, shaking out the winners and the losers is all about looking back and making sense out of what happened.

What relationship, if any, do you see between collecting books and collecting paintings or sculptures?

Well there's a saying in the art business, and I'm sure in the collecting business in general, that you're only as good as your library, and in a large sense that's true. I would add that you also have to develop an eye for quality. It takes a long time to cultivate an accurate trained eye, to differentiate between something good, something not so good, something awful and something great. Most people don't realize that.



What do think of SF's role in the major arts market and how the three major fairs coming in May might impact that? This is a first for San Francisco. Will it change how San Francisco is viewed?

I'm not sure it's going to change the basic nature or fiber of the city but I think it will be a fantastic opportunity for anyone here who's interested in art to see a whole bunch of stuff all at once in a very short period of time. It's kind of like having a great big art web site set up in a big building and instead of scrolling from page to page you go from booth to booth-- an opportunity to catch up with what's going on in the world and seeing who's doing what. As for any lasting affect or impact, that overwhelmingly depends on people putting their money down and buying something. If people think this is just a pretty place to go look and coo, 'Isn't that marvelous honey, now let's go have dinner,' then the opportunity to see so much art convening on San Francisco all at once will be short-lived indeed.

What kind of advice would you give to a young artist who's trying to develop a collector base?

Well that's a pretty big question, but for one thing, if you're a young artist trying to develop anything, San Francisco is a great place to do it because it's OK to experiment, and the atmosphere is a relatively benign atmosphere as compared to more serious art scenes like New York or Los Angeles or other world art centers. But you have to really figure out where you're going and what your mission is, or what the point of your art is. To be real frank about it, you better figure out why anybody should care. And if you make a good argument for yourself and your art, you'll do ok, because then you'll get people thinking, 'Hmmm, maybe there is a point to all of this.'

Lastly, any words for a budding collector or someone who's ready to make that jump to taking it a little more seriously? I think that kind of goes against your personal history about how you started to collect but if someone came up to you....

Well, I wasn't a collector; I was a dealer. I bought and sold. I think one of the most important things for collectors, though, is to take your time, get out there (or go online), look at plenty of art, and make sure you really like what you think you like. Way too many people go 'Oh I love this' when they have no context for making those judgments; they're basing it on all twelve pictures they've liked in their entire lives or on what they had hanging around the

house when they were growing up, and lack perspective to make those kinds of statements with any level of conviction. You have to get a little bit of a perspective, you have to be able to filter out all of the static coming from all of the mouths that are trying to push their products, and figure out what you really REALLY like. And take your time. Any great collector will tell you that the only way you put together a great collection is that you wait until those rare killer pieces come along, you don't just go out and buy discriminatively.

“Well there’s a saying in the art business, and I’m sure in the collecting business in general, that you’re only as good as your library, and in a large sense that’s true. I would add that you also have to develop an eye for quality. It takes a long time to cultivate an accurate trained eye, to differentiate between something good, something not so good, something awful and something great. Most people don’t realize that.”

Art School Sketches

Notes on the Central Role of Schools in California Art and Culture

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In California, more than in New York and other art centers, schools have been and remain the basis for the creation and maintenance of a viable art culture. An understanding of the development of the art and culture of California in the twentieth century demands a critical look at the nature and extent of the role played by its arts schools, colleges, and university departments. There are a number of ways in which one could approach the complex subject; this method tells the story through the experiences and recollections of artists who have both studied and taught in the schools and institutions under consideration.¹

Art education in California remains the central factor in the continuing development of an art world traditionally disadvantaged in terms of galleries, market, and criticism--the components of philosopher Arthur Danto's essential "discourse."² If anything, discourse has typically taken place in California almost exclusively in the state's educational institutions. Museums have increasingly played important roles, but to a greater extent than in any other region with a large population of internationally recognized artists and a history of significant movements and art production, the schools in California have stepped in to fill the void. By providing an institutional infrastructure in which ideas are exchanged and creative experimentation encouraged (not to mention teacher salaries), schools have indeed emerged as the primary patrons of California art and artists.

I will attempt to show that in California, art history has been dependent upon educational entities more than on other traditional components of cultural strength: museums, galleries, collectors, and critical attention. Established in the late nineteenth and early twentieth centuries, a handful of private art schools were joined by public college and university studio programs that slowly emerged or expanded during the 1920's and 1930's. Their appearance provided geographically distributed foci for cultural life that assumed full proportions with the unprecedented rise and proliferation of public-supported departments and galleries within the local



Virgil Williams, first dean of SFAI (CSFA), c. 1900s.



SFAI (CSFA) women's art party.

community colleges and, especially, the massive state college and university systems. In many communities these were not just the leading but the only venues for development of a genuine visual arts intellectual and cultural life. The circumstances and conditions that gave rise to the schools, along with their underlying philosophical and economic goals and objectives, are the subjects of this essay. The big question is just where would art--and artists--in California be without the state's elaborate infrastructure of art schools and departments?

The University of California (UC), in particular, represents throughout its several campuses a source of support for artists and local art activity probably unequaled elsewhere. By the 1960's, if not earlier, California's vast system of public higher education came to be the leading consistent force in nurturing and forming the rapidly expanding art and cultural life of the state. Furthermore, the main developments in the twentieth-century American art, at least since the mid-1940's rise of Abstract Expressionism at the California School of Fine Arts (CSFA)--now the San Francisco Art Institute (SFAI)--are not only reflected in California art schools but also, in a few important cases, actually drew from them some of their vitality and direction.³ Among the movements created or nurtured by California schools are feminist art and Conceptualism. Along with the California Institute of the Arts (CalArts), the Berkeley, Davis, Irvine, San Diego, and Los Angeles (UCLA) campuses of the UC system have, to varying degrees, played key roles in both movements. These and other functions raise the seldom addressed question of just whose interests have been served by what amounts to an institutional art industry and culture in California.

According to artist Chris Burden, a graduate of

Pomona College and now a member of the UCLA faculty, "People think collectors support artists. But it's universities that support artists." "With salaries of more than \$100,000 plus benefits, he and his tenured colleagues are in a position to know. And Burden is just one of hundreds of artists in California whose frequently avant-garde art and reputations are in effect supported by the state. Perhaps never before have so many self-described non-mainstream artists been embraced by the academic establishment. Yet in California this is hardly a new phenomenon. Many prominent artists--among them Eleanor Antin, John Baldessari, and Robert Bectle, Joan Brown, Richard Diebenkorn, David Hockney, R.B. Kitaj, Mel Ramos, Wayne Thiebaud, Peter Voulkos, William Wiley, and even non-conformist Lynn Foulkes--have supported themselves or augmented their incomes from art sales by teaching at California schools. Unlike in New York City, where few of the leading artists can be found in the classroom, at one time or another most of California's best-known figures have ventured there. Conceptualist Barbara Kruger, also currently on the faculty at UCLA, observed that "in New York, you don't get teachers who have large careers."⁵ This view underlines the close connection between artists and schools that exists on the West Coast, a mutual dependency for the most part alien to the New York art world. The effects of this dependency, beyond the obvious advantages of steady income and the ability to influence students, have yet to be thoughtfully addressed. Painter Nathan Oliveira is among artists who have commented upon the negative aspects of security offered by a university appointment.⁶

Whatever the consequences for artists and their creative productivity, there is little question that California schools have traditionally provided a focus for art community activity. Quoting two prominent contemporary artist-educators on the subject of the possible positive aspects of



CCAC "Evening Life" class. Instructor Maurice Logan. Spring 1936.



Mark Hopkins Mansion, first home of SFAI (CSFA).

benign neglect in terms of a critical and gallery infrastructure, critic Terry Myers notes that they had identified a distinguishing aspect of the development of art in California: "Both Lari Pittman and Hal Glicksman explicitly hit upon major themes that run through the history of L.A. art form the sixties to the present: art is made in L.A., it is bought, sold, discussed, written about somewhere else; art is produced in L.A., and it 'lives' somewhere else--unless of course it is 'at' or 'in' school."⁷

Myer's himself is even more explicit in crediting schools for providing the institutional bedrock upon which the California art world rests when he writes that Otis and Chouinard, "along with Art Center School of Design, Claremont, UC Irvine, and UCLA, in particular, continue to provide a foundation upon which the L.A. art world is perpetually built and rebuilt from the ground up. For example, much of today's gallery 'scene' for emerging artists is more often than not directly connected to the support structure of the schools."⁸

The same could certainly be said of the San Francisco Bay Area. Historically, the role of at least one art schools has gone well beyond providing salaries for artists and a convenient place for the art world to gather and exchange ideas. The ancestor of all art schools in the western United States, the California School of Design--now the San Francisco Art Institute (SFAI)--was founded in 1874 by the San Francisco Art Association (SFAA), with landscape painter Virgil Williams as its first director.⁹ The stated goals of the SFAA, in addition to the creation of an art gallery and art library, were "the promotion of Painting, Sculpture, and Fine Arts skin thereto, the diffusion of a cultivated taste for art in the community at large, and the establishment of an Academy or School of Design."¹⁰ At the time there was no other art schools west of Chicago, and, in fact, the California School of Design was just the fourth such institution in the country. Its establishment represented a bold attempt to create the lineaments of culture in a youthful San Francisco only two decades removed from the Gold Rush. Seldom, if ever, has a cosmopolitan urban environment been developed so quickly. And the SFAA, along with the artist-and-writer-founded Bohemian Club, was a critical agent of that overnight transformation.¹¹ The association, of which Albert Bierstadt was strategically named first honorary member, and its academy stood for the cultural aspirations of the community, serving symbolic as well as practical functions. The same could be said of many of the art schools, university departments, and galleries that were to appear throughout the following century up and down the state. As part of an institutional infrastructure, they provided the reassurance that culture was indeed a part of the California Dream.

For much of its history, the present successor to the California School of Design, the SFAI, has been the leading art school in the West, a position it held at least through the "golden era" that began with the arrival in 1945 of director Douglas MacAgy (at that time the school was called the California School of Fine Arts [CSFA]) and, in the

following year, of Clyfford Still as instructor of painting. There are those who maintain that serious art activity in California actually began with MacAgy, Still, and the advent of gestural painting. Another prevalent view hold that Los Angeles was a cultural tabula rasa prior to the 1957 appearance of the Ferus Gallery and the avant-garde artists associated with it, many of whom attended Chouinard Art Institute in the late 1950's and early 1960's. Both views are distortions of history, as evidenced by recent scholarship. What is interesting for our purposes is that the key events in the unfolding of the region's art history are associated with schools. This is certainly the case with the rise of Abstract Expressionism as the defining

style at CSFA and the source of an art school-based gestural movement that now is seen as distinct and independent from New York School painting.¹² With the influx of GI Bill students and the presence, as regular and visiting faculty, of Still, Ad Reinhardt, Mark Rothko, and others with national reputation, the school reasserted its dominant position and became for artists throughout the West, among them many Southern Californians, the place to go. The school's bohemian, romantic reputation continues into the 1950's, 1960's, and 1970's, when stronger programs emerged at UC campuses such as Davis, Irvine, and San Diego, as well as at CalArts and, with its pioneering and influential feminist art activity, California State College at Fresno.¹³ CSFA's mystique endured, however, and its allure is evident in the recollections of artists such as Joan Brown, who in 1955, at the age of seventeen, was attracted by the bohemian spirit of the diminished and floundering school: "I remember walking into the patio and here were these guys in sandals with turtle necks and long hair and beards, playing bongo drums...and I thought, 'Oh, my God, this is where I belong, I really want to go here.'"¹⁴

In 1890 the school came under the directorship of Arthur Frank Mathews, the embodiment of the Arts and Crafts movement and the most influential California artist at the turn of the century. By then, rival art schools had appeared in San Francisco, notably the Art Students League, whose liberal teaching schedule attracted prominent artists to its faculty. Mathews's stern directorship, frequently described as dictatorial, coincided with the phase of the school's evolution that began in the upscale Mark Hopkins mansion on Nob Hill and ultimately led to the present SFAI Chestnut Street facility. But the main change that began during the Mathews period was the development of an identity at odds with the school's traditional SFAA origins and close connections to the conservative Bohemian Club. Two antagonistic camps developed, divided (as in much of the art world) between traditionalism and modernism. For all the poetic ethereality of his arcadian idylls, Mathews stood for the former. The development of the San Francisco art world, particularly the tug-of-war between conservative and progressive forces, may be read in the changes and events at SFAI during this period.

Among Mathew's students was Maynard Dixon, who found his teacher's unsympathetic style so distressing he left the Mark Hopkins after only three months. Dixon recalled that Mathews's teaching method "was to pounce upon our work, so like a growing dog he scared me out of my boots. He had me too scared to know what he was talking about."¹⁵ While not strictly speaking a modernist, Dixon nonetheless represents a progressive tendency in that direction, one that increasingly set the terms for a twentieth-century art of self-expression and stylistic experimentation. It is tempting--and entirely in accord with modernist thinking--to see this shift as marked by the destruction of the old. On April 18, 1906, the Mark Hopkins mansion and much of San Francisco were devastated by the great earthquake and ensuing fire. Flames destroyed what the SFAA had created over almost thirty-five years. The result was an artistic diaspora. Artists relocated to Monterey and to as far away as Los Angeles, enriching the

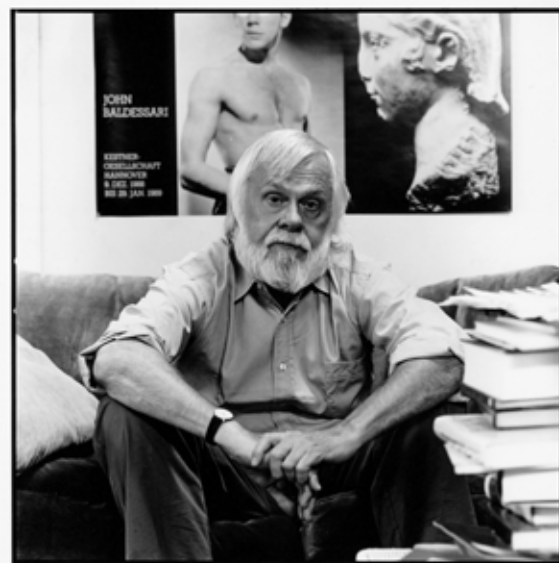
younger Southern California art community.

Society of Six member Maurice Logan, reportedly the first student to enroll in 1907 in a temporary facility on the same Nob Hill site, later referred to the renamed San Francisco Institute of Art as "my home; my cradle."¹⁶ But the reality of the classroom experience fell short of that ideal. Paul Carey remembers little to praise from the instruction he received in 1924 and 1925. According to Carey, Lee Randolph, then-director of CSFA and its main painting instructor, "did nothing; with a great flourish he picked up some chalk, made a few marks, then walked out."¹⁷ Leo Holub, who returned to CSFA to teach from 1956 to 1958 before establishing the photography department at Stanford ten years later, recalls that when he was a student the emphasis was on commercial art, but that the emphasis changed with the arrival of MacAgy. And he had this to say about dean of faculty Spencer Mackey: "He didn't pay much attention to his male students. When he came to me he might make a few corrections, pause long enough to say something helpful like 'Hard, isn't it,' then move on to an attractive girl with whom he invariably sent an attentive half hour."¹⁸ Holub's future wife, Florence Mickelson, was one of those young women, and her recollection of the instruction at CSFA are more positive. According to her, "All students received a solid training in the fine arts--classes in art history, anatomy, painting, sculpture, lithography, and printmaking. Students who wished to become art teachers in the public schools then went on for further training at UC Berkeley."¹⁹

Retrospective complaints such as those of Carey and Leo Holub are, in fact, not unusual. In the many interviews I have conducted with artists for the Archives of American Art, all of the subjects discussed their art education experiences, and the majority expressed reservations about their value. A number of them are now teaching, and the one general point of agreement is that the MFA degree is useful, as Florence Holub suggests, not so much for establishing a career as an artists as for securing a teaching position. The art education system is circular and self-reinforcing: the institutions exist to provide jobs for artists and to derive income from those who want to be trained, and validated, as practicing artists.

Conceptual artist Charles Linder, a 1990 graduate of SFAI and founder of San Francisco's avant-garde Refusal Gallery, is among those who question the efficacy of the art school program in preparing students to function in the market and media-driven art world that awaits them. Critical of a hands-off, almost laissez-faire approach to teaching, in which very little is imparted beyond an outdated bohemian concept of the artistic life, Linder described the late 1980's SFAI as providing "therapy day care for credit card punkers... Visa goths with a Dungeons and Dragons aesthetic."²⁰ On the other hand, like so many artists recalling their student days, Linder qualifies his negative critique with appreciative words for at least one influential teacher: Beat filmmaker-collagist Larry Jordan.

Linder is not alone among younger art school graduates who fault their distinguished alma maters for ignoring career guidance and the harsh realities of life as an artist without the benefit of a teaching position. Sculptor David



John Baldessari, Teacher at Cal Arts 1970-86.



The Happening, Oakland, 1966, image by Larry Keenan, CCAC

jones, a graduate assistant to Peter Voulkos when at Berkeley in the early 1970's, describes his experience at UC in terms of "false promises and hope."²¹ In his view, the institutional art culture simply is not transferable to a consumer world in which making a living depends upon selling works of art. Neither Jones nor Linder (who also received an MFA at UC Berkeley) believes that art school experience created their careers, agreeing quite emphatically that they did so themselves. Interestingly, they both mention the Art Academy College in San Francisco, now the largest art school in the state if not the world, as somehow more "honest" in meeting legitimate student expectations in providing digital training and other technical tools for a media world dominated by electronic images and design.

By the 1990's fine arts programs such as that at SFAI were increasingly viewed as outdated and even unresponsive to the demands of professional life. Programs embracing and encouraging the romantic idea--one fostered during the MacAgy era--of the heroic individual standing alone outside conventional society, deeply engaged in his or her dialogue with art and individual experience of contemporary life, appeared antiquated to many in the art world. Responsible art education seemed, at least to some administrators and trustees, better embodied in the programs at the California College of Arts and Crafts (CCAC) in Oakland and Pasadena's Art Center College of Design, both of which date to 1930 and have successfully integrated fine and applied arts in their curricula. Prior to MacAgy, CSFA had a program closer to the more typical vocation-focused schools such as CCAC, Art Center, or Chouinard and Otis in Los Angeles, all of which offered commercially oriented classes such as design, illustration, and animation. Examinations of earlier course offerings reinforce Leo Holub's characterization of CSFA as a vocational school with a strong fine-arts component.

With the advent of the various New Deal federal arts projects, notably the Treasury Department's Section of Painting and Sculpture (1934-43), decoration of public buildings had become a growth industry, and mural painting was offered as a career objective. The 1939-40 CSFA bulletin proclaimed that "with renewed interest the world is asking for sound, creative art, and increasing demand for mural

decoration. Modern life opens up many exciting fields for the painter with imagination, sincerity, and *craftsmanship* [emphasis added]."²² At about the same time, Berkeley established a similar program under the direction of John Haley. And in Southern California, mural painting was introduced by Scripps College instructor Millard Sheets, perhaps the most influential exponent of a design and craft-based art education. In fact, the Claremont Colleges, along with CSFA and City College of San Francisco (with their murals by Rivera) were major campus sites for Mexican murals in the United States. Jose Clemente Orozco's *Prometheus* (1930), in Frary Hall at Pomona College, and Alfredo Ramos Martinez's Margaret Fowler Memorial Garden mural (1946) at Scripps provide compelling evidence of the role schools played in fostering this artistic practice in California.

In my view, one need only look to the art schools and their mutating philosophies of what constitutes sound, responsible training of artists to grasp the profound and historic confusion regarding the significance of artistic occupation and its value to national life. There has been an ongoing effort in the schools to reconcile the competing demands of the practical (job training) and the ideal (fine art). The issue of school image and identity almost destroyed CSFA after the departure of MacAgy. The faculty had philosophical differences about the place of fine art in the training of artists, as well as about the proper function of art in society. MacAgy's resignation triggered the exodus of Still and most of the other fine-arts faculty, including Clay Spohn, Elmer Bischoff, David Park, Hassel Smith, and Minor White. Ernest Mundt, MacAgy's successor, was determined to recast CSFA as a vocational training school rather than, in the worlds of intellectual historical Richard Candida Smith, "a source of generalized cultural innovation."²³ What followed was a battle to determine the fate of one of the few (advertised somewhat later as the *only*) pure fine-arts schools in the country. With the departure of star faculty, enrollment dropped from 325 full-time students in 1951, to 61 the following year. In an effort to stanch the exodus, Mundt and his board initiated a degree program in the fall of 1953 and secured provisional accreditation for the BFA degree. But the attempt to solve CSFA's financial problems by

abandoning what Mundt described as its "elitist, neoromantic" fine-arts program in favor of one devoted to advertising and commercial art was a failure. The board, led by painter Nell Sinton, responded by replacing Mundt with Gurdon Woods, who began restoring the program with the hiring of Frank Lobdell, a Clyfford Still student and disciple, and a member of the former fine-arts faculty. The stage was set for the next phase of CSFA preeminence in California, with the leaders of the Bay Area Figurative movement (Park, Bischoff, and Diebenkorn) as faculty and the subsequent settling in of the Beat-era bohemian underground (represented by artists such as William Allen, Joan Brown, Bruce Conner, Jay DeFeo, Wally Hedrick, Robert Hudson, Manuel Neri, and William Wiley). From an art historical standpoint, judging from the number of prominent California artists associated with the school, CSFA retained its position of leadership. And it did so by rejecting the practical trend toward development of applied skills and technique necessary for careers in advertising and commercial art.

During the period of crisis at CSFA, Mundt entered into negotiations with Los Angeles's very successful Art Center Schools (now Art Center College of Design) for a merger that would strengthen the San Francisco school's commercial art and design program--areas in which Art Center was renowned--and presumably increase enrollment. The deal fell through when Art Center refused to support the CSFA fine-arts program (their own program, directed by Lorser Feitelson, was well established but secondary) and assume the San Francisco school's debts.²⁴ What is instructive is the extent to which art schools (in the past as well as in the present) operate as businesses for which bottom-line economics, rather than cultural ideals, determine directions and programs.

There are those who believe that CCAC has now eclipsed SFAI as the Bay Area's leading art school. Pasadena's Art Center, with former Los Angeles Museum of Contemporary Art director Richard Koshalek as newly appointed president, plans to relocate to downtown Los Angeles and seems poised to challenge CalArts and UCLA as a leading avant-garde center for Conceptual art and theory-based practice. None of these programs, however, reflect the hermetic, Beat-era romantic idealism still lingering in the atmosphere at SFAI. At the end of the 1990s, these art schools--following the lead of CalArts--are aggressively careerist in their strategic approach to the making of art, and New York-style reputations, as part of participation in a consumerist art world. The idealism of choosing to be an artist, the notion of creating something ineffable and transcendent, appears to have given way to motives and methods considerably more pragmatic.

Nonetheless, for all the graduates who feel that their art school educations left them unprepared to function in the real world, there are those who remain closely attached to the institutions in which they were allowed to grow and mature as artists. Second-generation Abstract Expressionist Charles Strong found his spiritual home at CSFA and his inspiration in the legacy of Clyfford Still. He remembers the school when he enrolled in 1959 as a perfect fit: "I was ready for the intuitive, painterly style when I got there. And I was independent...We [students] went there for the energy, to find a place where you could develop."²⁵ This reinforcing environment, a potent source of encouragement and validation, seems to be what fine-arts students value most in their art schools experience. Where that is missing, as in overly academic or commercial programs lacking inspirational faculty who embody the dedicated art life, the memory is almost entirely negative. Such is the case with a fairly adamant group of successful artists who found little worth in their art school experiences.

Robert Colescott, who began his training in 1946 under Ed Corbett at San Francisco State College (now San Francisco State University), remembers that the art program was limited, being directed to education majors, as was typical of many state schools. At his teacher's suggestion, he transferred to Berkeley the following year to major in art, "which in those days pretty much meant painting."²⁶ His observations on the program and faculty at UC Berkeley point up the philosophical differences between the two major art programs (one public and the other private) in the Bay Area at the time: "The people at Berkeley like [John]

Haley, [James] McCray, and [Erle] Loran...had this kind of fake academic interpretation of Cezanne...that ended up working on the surface as a kind of arrangement of decorative shapes that somehow had a modern look to it. [And] there was a real division between Berkeley--which seemed overly academic--and the students who went to the California School of Fine Arts."²⁷ Despite reservations about the value of the program to him as a fine artist, Colescott nonetheless found some faculty--notably Worth Ryder (who gets credit for bringing Hans Hofmann to Berkeley in 1930) and Glen Wessels--more "flexible." He also joins Jay DeFeo and others in praising Margaret O'Hagen as probably the best teacher in the department.²⁸

Figurative painter Raimonds Staprans, who attended graduate school at Berkeley, where he studied with Erle Loran and Karl Kasten in the early 1950's, is representative of the graduates most critical of the department there, and, indeed, of the value of a university art education in general. In Staprans's rather extreme view, "art school at a university level...should be eliminated."²⁹ He expands on this belief by invoking the difference between two basic learning approaches: mentorship (formerly known as studying with a "master") and generalizing by working with a number of faculty. Art, he says, is about personal vision, which the structured university program tends to subvert: "If you want to graduate, to get a good grade...your work has to be done within the framework of the teacher's vision."³⁰ Staprans also explained that he was attracted to UC Berkeley for its academic standing, a combination that other art schools did not share. Furthermore, he remembers being told that "our school has the highest standards on the Coast...and while other schools produce graduates in painting, we produce competent artists who are able to hold their own in any New York Show."³¹--a questionable claim at the time and now a patently false one.

The programs at UC Berkeley and CSFA were distinguished by marked differences in style as well as in philosophies of art training. Elmer Bischoff, a graduate of Berkeley's art department who subsequently taught on both sides of the San Francisco Bay, commented on the relationship between the two types of institutions: "The university has been a little embarrassed by the fact that it's drawn so much of its faculty from the Art Institute...and it's the Art Institute which has produced the people who've gotten the best jobs and have the biggest names."³² The more avant-garde San Francisco school's reputation at the West Coast home of Abstract Expressionism made it a magnet for students throughout the West. A number of Southern Californians were drawn by the bohemian image of San Francisco and the reported experimental nature of the school. Despite the fact that Peter Voulkos had left Otis Art Institute to establish his influential clay program at UC Berkeley, ceramic sculptor Richard Shaw chose SFAI because "being a real artist, living the art life...could only happen in San Francisco and at the Art Institute."³³ However, Shaw also recalls that he could not get into the classes of the painter with whom he wanted to study and had to settle for looking in on their classes. Within a year or so, his "heroes" Richard Diebenkorn, Nathan Oliveria, and Elmer Bischoff departed for UCLA, Stanford, and Berkeley. "They were all gone. The place was, you know, 'hello, hello, hello' No one was there."³⁴

Shaw moves to the Bay Area in 1963, at a time when the power center of the California art world was beginning to shift south. Chouinard Art Institute in Los Angeles was rivaling SFAI as (in Shaw's words) "a real art school," a West Coast bohemian fine-art alternative. On the faculty, which numbered almost seventy during this period, were Billy Al Bengston, Hans Burkhardt, John Coplans, Conner Everts, Frederick Hammersley, Vivika Heino, Shiro Ikegawa, Robert Irwin, Herbert Jepson, Jules Langsner, John Lautner, Philip Leider, and Jirayr Zorthian. As at other schools where such courses were offered, most of the women instructors at Chouinard taught in the areas of design and fashion illustration. The faculty was as distinguished as that of SFAI, and among the 500 or so students were several future California art and design stars, including Terry Allen, Larry Bell, Mary Corse, Lynn Foulkes, Joe Goode, Bob Mackie, Allen Ruppersberg, and Edward Ruscha.³⁵

Chouinard Art Institute (founded 1921) and Otis Art Institute (founded 1918) had emerged during the 1920s as

Los Angeles' most important schools for the training of artists. Once again, in both schools, the emphasis was on preparation for commercial careers rather than on the development of fine artists. However, Mrs. Nelbert Chouinard's program was from the beginning the more experimental. Among the impressive faculty and visitors she attracted to her new Grandview Street facility in the 1930s were Alexander Archipenko, Hans Hofmann, Rico Lebrun, Stanton MacDonald-Wright, Richard Netura, Morgan Russell, and Rudolph Schindler. David Alfaro Siqueiros taught mural painting at Chouinard in 1931 while painting his controversial *Tropical America* on Olvera Street. The following year he completed *The Workers Meeting* in the school's outdoor patio-studio.³⁶ The presence of this Mexican fresco master (and of Orozco and his then recent *Prometheus* fresco in Frary Hall at Pomona College) bring to mind Diego Rivera's concurrent residence in San Francisco, where he was painting *The Making of a Fresco Showing the Building of a City* at CSFA. California schools were at the vanguard of the Mexican mural movement as it entered the United States and determined the stylistic (and frequently ideological) direction of public art projects during the WPA era.³⁷

In a recent interview, Emerson Woelffer recalled the years prior to Chouinard's forced transformation into CalArts in 1970.³⁸ He contrasted the emphasis on drawing at the Art Institute of Chicago, where he studied, and the experimental atmosphere at Chouinard, where the best students were "way out." Woelffer acknowledges that he did not recognize at first how good or how dedicated they were: "I had to forget the whole background of my way of doing it [teaching]. I thought, Here's L.A., let them express themselves. It was not teaching them. I let 'em go their own ways."³⁹ And the most interesting students, those who went on to successful careers, responded. Among them were Foulkes, Goode, and Ruscha, who in separate interviews singled out Woelffer for having been a model for the committed professional artists and for his openness to work and ideas that he did not necessarily approve of or even understand. According to Ruscha, Woelffer, along with Robert Irwin, had the strongest influence on him. Ruscha went on to say that "the instructors were almost not as important as the students...being surrounded by students who were really aggressive and inventive and full of life has more of an influence." Nonetheless, in the same interview Ruscha cited the exchange with certain teachers as an important part of the Chouinard experience: "The influence was not by their work but by the aura they created about the whole thing [making art, being an artist]."⁴⁰ This is a sentiment shared by many artists as well as by more insightful teachers.

Despite these progressive developments, the passing of Chouinard represented a dramatic break with the old-style craft-technique-skill art school and the advent of



William Heick photo, 1947.

the strategic art-career professional institution of the present day--what Miriam Schapiro spoke of when describing CalArts of the early 1970's as "the most avant-garde art school in the country."⁴¹ The "bridge" group, those faculty who were associated with both Chouinard and CalArts, provide the best insight into that change and into a subsequent loss of historical identity. Certainly the New Yorkers--Paul Brach, Allan Kaprow, Max Kozloff, Emmett Williams, and others--who appeared at the Valencia campus to initiate what was viewed as a great experiment in education, has no sense of connection to the old school or, for that matter, to the twenty-mile distant city of Los Angeles, where Chouinard had provided art training for half a century. CalArts became the West's first truly international art schools, looking more to the galleries of New York than to the developing art world of the region where it happened to exist (most inconveniently, in the eyes of the newly arrived faculty from the East).⁴²

With certain notable exceptions, such as the Chicano muralists, the leading individuals and groups in the development of California art have tended to be associated with teaching institutions, typically the main sites for artistic community and for the development of ideas and movements. Perhaps the most noteworthy--and historically significant--example of this phenomenon is the rise of the feminist art movement at California State College, Fresno, and at CalArts around 1970. More than any other art-related event, Judy Chicago's feminist program at Fresno embodied



Quake City, Cal Arts, 1994.

the acceptance of activism and nurturing of social change within an educational setting.⁴³ Why Fresno? one may well ask. Among the various possible answers, the one that seems most promising is that these new institutions--of which there were dozens in the expansive California of the 1960's and 1970's--provided a freedom for experimentations, hoping to garner the attention that would make a name for the school and attract students.

Combined with the presence of imaginative and committed faculty, this may explain a California educational environment characterized by innovation. Newer campuses such as UC San Diego and especially UC Irvine, once a center for the most avant-garde and cultural theory in the state, thus had a certain advantage over more established university programs, such as those at the University of Southern California, UCLA, Stanford, and UC Berkeley. Along with CalArts, Irvine was the California home of conceptualism in the early 1970's. Ample funds for visiting professors brought philosophers Jacques Derrida and Michel Foucault, critics Phil Leider and Barbara Rose, and artist Tony DeLap and Robert Irwin, and the school became the true successor to UC Davis as the campus with the most interesting and sophisticated art program in the public university system. Irvine is, after all, the school that awarded Chris Burden an MFA for spending five days in his school locker, creating one of the defining legends of Conceptual and performance art.

In the early and mid-1960's, UC Davis had occupied center stage because of what was then perhaps the most impressive fine-arts faculty of any California institution. Robert Arneson, Roy de Forest Manuel Neri, Wayne Thiebaud, and William T. Wiley headed a group of art stars to rival any assembled since. And where the famous artist-teachers go, the students follow. As a result, Wiley found himself in charge of former math and music major turned art graduate student Bruce Nauman. In a 1997 interview, Wiley recalled Nauman and described the extremely productive interaction between teachers and students at Davis: "Bruce was important for me, as many students were at different times, in terms of who gives you what and who gains from that...I think Bruce's approach clarified things for me in my own work, things I hadn't been able to resolve."⁴⁴

Wiley also spoke of the traditional balance maintained at Davis with, as he put it, Wayne Thiebaud on the right and me on the left,⁴⁵ offering students a range of creative avenues to explore. At the time, Wiley may have been the single most influential artist for students in American art schools. His cartoon drawing and watercolor style were imitated in classrooms around the country during the late 1960's and early 1970's. As fond as he was of his experience at SFAI, from which he received a BFA (then CSFA; 1960) and MFA (1962), he found the fairly open academic environment at Davis more stimulating intellectually and more conducive to Conceptualist experimentation.⁴⁶ It seems probably that Conceptualism was more developed at California schools than elsewhere in the country in large part because of this productive teacher-student collaboration. Starting in the 1960's, students at the newer UC and state college system campuses felt not only free but encouraged to experiment and move outside traditional art school categories and materials.

The greatest contribution of California arts education, as suggested above, was the feminist art movement introduced at Fresno and developed at CalArts through Judy Chicago and Miriam Schapiro's Womanhouse collaboration in Los Angeles in 1972. The two have been credited with being the "first to theorize and develop a form of education in the visual arts based on feminism."⁴⁷ Judy Chicago established the Feminist Art Program at Fresno in 1969, and in 1971 Paul Brach and Miriam Schapiro invited her to bring the program to fledgling CalArts. Recalling those early days, Chicago describes the impetus for her activities at Fresno and the source for her famous "central-core" imagery: "During the sixties, it was simply impossible in the L.A. art scene to make art that revealed your gender and still be taken seriously. The formal language of art had become its subject matter, and personal content had to be submerged or coded in a visual language intended [for] a small audience."⁴⁸ She went on to say that many early feminist art issues--personal content, the body--have moved into the mainstream without their origins having been credited. Those origins include not only several

feminist artists and their students but also the California schools--notably Fresno and CalArts--that provided support for what Schapiro now acknowledges as extremely radical programs.⁴⁹ These feminist activities played a role in further opening the doors of American academia to identify programs based not only on gender but also on ethnicity, race, and sexual orientation.

Nonetheless, and despite the acknowledged support of Brach and Schapiro, Chicago does not view the move of her program to CalArts, as "male-dominated" institution, as a success. She believes that it was "impossible for my students to stand up to the pressure of the institution."⁵⁰ Schapiro, however, has a less gender-polarized interpretation of the situation: "The Fresno students were unsteady in the face of those hip students they encountered at the most avant-garde art school in the country. The irony is that they were the *true* avant-gardists [emphasis added]. They created Womanhouse, a historical phenomenon for students in an art school."⁵¹ However memory and scholarship arrange the details of this history, the fact remains that events centered in California schools and art programs anticipated, embodied, and extended important social and cultural developments unfolding elsewhere in America.

Among the major art education programs in California, too frequently overlooked despite a history going back to 1888, when Miss Caribel Stiles was listed in the first Pomona College catalogue as teacher of drawing and painting, are those of the Claremont Colleges--Pomona, Scripps College, and Claremont Graduate University.⁵² A recent interview with Roland Reiss, chair of the art department at Claremont Graduate University from 1971 to the present, provides an illuminating survey of the innovative art consortium growing out of the early programs at Pomona and, especially, Scripps during the years from 1932 to 1960.⁵³ In the 1930's, Sheets may have been California's best-known artist, bringing unprecedented national attention to the state as a center for art. He was a founder of the California school of watercolorists and an advocate of a practical professional art training focused on architectural decoration, including murals, mosaics, ceramics, and sculpture.

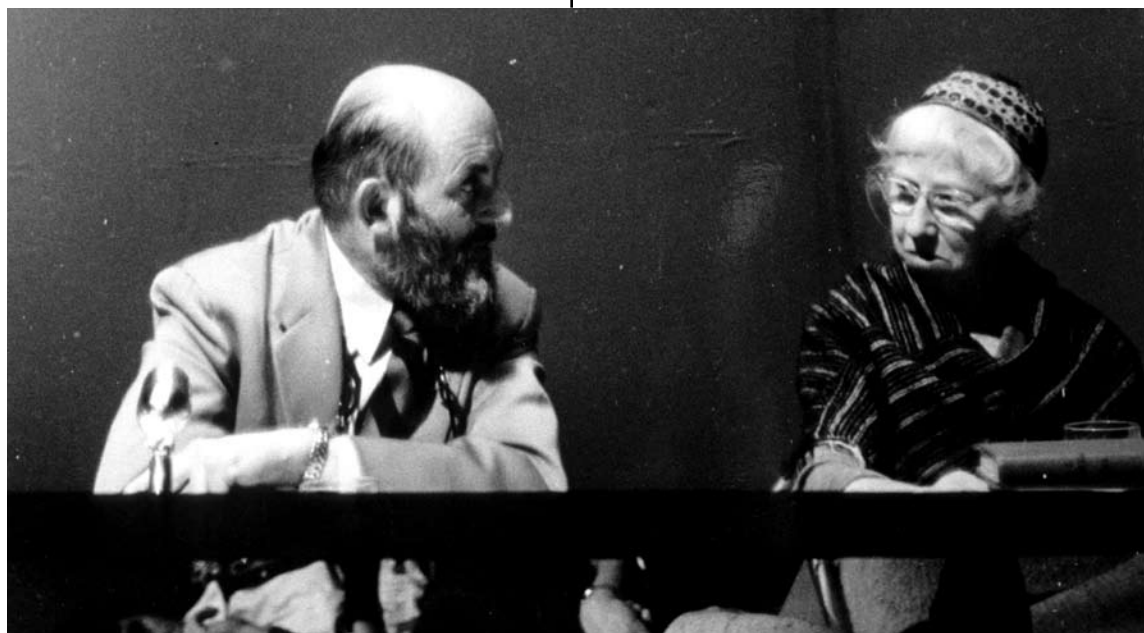
In this respect Sheets was the leading (and, in his own professional life, by far the most successful) proponent of the commercial and applied arts emphasis in most California art schools prior to the 1960's.⁵⁴ Despite the reactionary, anti-modernist reputation bestowed upon him by a too-cozy relationship with powerful patrons such as Howard Ahmanson, and the onus of having fired Peter Voulkos from his position at Otis, thereby closing the school's now-historic "pot shop," Sheets played one of the most important roles in the history of art education in California.⁵⁵ Sheets created a basis for fine-arts training at the Claremont Colleges. Under his direction, the Scripps program was oriented toward crafts, but his curriculum was balanced by that of the intellectual art theorists at Pomona--including, a few years later, critics and historians such as Nicolai Cikovsky, Bates Lowry, Peter Selz, and Seymour Slive.

The Claremont Graduate University art department was established in 1971 as the country's first art program devoted exclusively to graduate study, and it has developed into one of the leading advanced training programs. Among the features that distinguish the program is a democratic approach that involves students in most of the departmental decisions, including the awarding of fellowships, admissions, and even the selection of adjunct professors. Based upon the Black Mountain College model, the program's philosophy is a hands-on approach in which student interaction is a critical part of the learning experience. Roland Reiss notes that his program has been criticized for having no philosophy, and he agrees that there is no single idea of what art--or the teaching of art in terms of specific goals--should be. The curriculum concentrates on studio practice--especially painting, installation, and performance art--but has a commitment to critical theory as well. According to Reiss, "At Claremont we're trying to do it all."⁵⁶

In contrast to the mentoring system at CalArts, Claremont requires students to interact with as many faculty as possible while taking responsibility for their own education. Among the graduates are Greg Colson, Kim Dingle, John Frame, Hap Tivey, and James Turrell, a reminder that CalArts, CCAC, SFAI, UC Davis, and UCLA have no monopoly on attracting and graduating the most promising students. From his vantage point as program chair, Reiss describes the role of art schools in California in a way that is distinctive, if not entirely unique:

The larger theme is why the schools are so powerful in the professional life of the whole area. There was no market...so artists had to live mainly off teaching. The schools became a base form which artists could operate. At least there were exhibitions. [A few] publications were coming out of these institutions. And I think that's carried through to the present time--that tradition of the school being an important player in the [art] professional life of Los Angeles.⁵⁷

The balance of power among California art schools continues to shift. Artist-educators move from one private school or public university campus to another, provoking changes in emphasis and approach--and prominence. However, the centrality of California art schools and their crucial role in shaping the state's art historical and cultural development remain constant. This pattern now seems unlikely to change, despite the remarkable growth and strengthening of the state's cultural infrastructure in the form of museums, exhibitions, and even collecting activity. The lack of contemporary critical writing and publishing, along with a relatively weak commercial gallery system, tarnish the picture of what otherwise might be a complete, balanced, and dynamic art world; those long-held California aspirations may well be realized in the future. In the meantime, the art schools and universities will continue to be, as they have been throughout the twentieth century, the main venues of support for artists and important sources for the innovation and change that continue to shape visual culture in the West.



Ansel Adams and Imogen Cunningham, 1950. SFAI.

Notes:

This essay relies on interviews conducted by the author, in his capacity as West Coast regional director for the oral history program of the Smithsonian Institution's Archives of American Art (AAA), primarily over the past twenty-six years. Unless otherwise noted, all quotations are from interviews conducted by the author for the AAA.

² Arthur Danto's idea of an art world that involves participation in what he calls the “discourse of reasons” is particularly useful as art has become more conceptual and as earlier notions of what defines a work of art have been abandoned. His points of reference for these discussions are Marcel Duchamp and Andy Warhol, both of whom exerted important influences in California that eventually determined the direction of several influential art programs. See Arthur C. Danto, “The Art World Revisited,” in *Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective* (New Work: Farrar, Strauss, and Giroux, 1992), esp. 40-42. For Duchamp's impact on one significant line of development, see Bonnie Clearwater, ed., *West Coast Duchamp* (Miami Beach, Fla: Grassfield Press, 1991). The idea of art as a historically aware intellectual activity, involving “discourse” among members of an art world, would seem to require a gathering place, a role the university department or art school is ideally suited to fill.

³ In the 1970's the California Institute of the Arts (CalArts) assumed a primary position among art schools in advancing the cause of Conceptual art. Many of its star graduates, among them Ross Bleckner, Eric Fischl, David Salle, Mike Kelley, and Matt Mullican, were attracted to a well-connected faculty that included John Baldessari (now at UCLA) and that could provide valuable art world career contacts. The old apprentice-master system, one in which technique and craft were passed on by experiences teachers, has been almost entirely replaced by an educational culture of networking and connections.

⁴ Chris Burden quoted in Deborah Solomon, “How to Succeed in Art,” *New York Times Magazine*, June 27, 1999, sect. 6, p. 38

⁵Barbara Kruger quoted in Solomon, “How to Succeed,” 40.

⁶ Nathan Oliverira, now retired, from Stanford University after a thirty-year teaching career there (following stints at SFAI; California College of the Arts and Crafts (CCAC); University of Illinois, Urbana; UCLA), confided in an interview that the security of a teaching position and what that implies in terms of maintaining the status quo could adversely affect work in the studio. He himself suffered a block when he arrived at Standford in 1964. Oliverira, interviewed by the author, Aug. 9 and Oct. 6, 1978, Sept. 7, 1980, AAA, 58-61. The possible negative effect on students within a self-perpetuating academy, which—many believe—poorly prepares them for the consumer art world waiting for them, is a serious related issue.

⁷ Terry R. Myers, “Art School Rules,” in Lars Nittve and Helle Crenzien, *Sunshine and Noir: Art in L.A., 1960-1997*, exh. cat. (Humbleback, Denmark: Louisiana Museum of Modern Art, 1997), 205. It is interesting that sophisticated contemporary Los Angeles artists such as Lari Pittman, a graduate of CalArts and currently on the UCLA art department faculty, appears to value the now frequently questioned notion of benign neglect: “I think here you can grow like a weed—with sweet neglect. That's really been part of the history of Los Angeles, thriving like a weed. Maybe that difference actually fuels production to a degree.” (quoted in Myers, “Art School Rules,” 202; round-table discussion “Los Angeles, Jardin d'herbes folles/Growing Vveeds in L.A. *Blocnotes* 7 [fall 1994]: 124). Pittman's career is one of the strongest cases for the central position of the art school in California.

⁸ Myers, “Art School Rules,” 202.

⁹ *Constitution, By-Laws and List of Members of the San Francisco Art Association* (San Francisco: San Francisco Art Association, 1872). The San Francisco Art Association was founded in 1871 by a group of prominent artists and civic leaders. Among the early members were painters Thomas Hill and William Keith, cable car inventor Andrew Hallidie, future U.S. Senator James D. Phelan, and Big Four railroad tycoon Charles Crocker.

¹⁰ Ibid. Over its long history, the San Francisco Art Institute has had a number of incarnations: established as the California School of Design (1874-93), then the Mark Hopkins Institute of Art (1893-1906), San Francisco Institute of Art (1907-16), the California School of Fine Arts (1916-61), and SFAI (1962-present).

¹¹ The SFAA and the Bohemian Club (founded 1872) counted among their (usually shared) memberships most of the leading artists of the day, including, during the early period, most of the directors of the school, in addition to Williams, Emil, Carlsen, Arthur Mathews, Theodore Wores, Spencer Mackey, and Frank Van Sloun. For a summary of this historic relationship, see the author's “Creeping Towards Modernism: 1871-1945,” in *San Francisco Art Institute: Illustrious Hlstory, 1871-Present*, exh. cat. (San Francisco: San Francisco Art Institute, 1996); and “Turn of the Century,” in James Early Jewell, ed., *The Visual Arts in Bohemia: 125 Years of Artistic Creativity in the Bohemian Club*, annals, vol. 8, (San Francisco: Bohemian Club, 1997), 5-74. For a general history of SFAI, see Mark Dobbs, “A Glorious Century of Art Education: San Francisco's Art Institute,” *Art Education* (Jan. 1976): 13-18. The best account of the early period of the school appears in Raymond L.Wilson, “The First Fine Art School in the West: The San Francisco Art Association's California School of Design,” *American Art Journal* (winter, 1982): 42-55. See also Kent Seavey, *Artist-Teachers and Pupils: San Francisco Art Association and California School of Design, The First Fifty Years, 1871-1921* (San Francisco: California Historial Society, 1971).

¹² Among the studies that document and critically discuss the MacAgy era at the CSFA, three are essential to the subject: Thomas Albright, *Art in the San Francisco Bay Area: 1945-1980* (Berkeley and Los Angeles: University of California Press, 1985), esp. chaps. 3. and 4; Mary Fuller McChesney, *A Period of Exploration: San Francisco 1945-1950* (Oakland: Oakland Museum, 1973); and Susan Landauer, *The San Francisco School of Abstract Expressionism* (Berkeley and Los Angeles: University of California Press, 1996). Also informative is Richard Candida Smith's account, especially regarding the ideological struggle following MacAgy's resignation in 1950 and whether or not “neoromantic” abstraction or Bauhaus design would determine the direction of the school. See “Revolution at the California School of Fine Arts: Abstract Expressionism in San Francisco,” chap. 4 in Candida Smith's *Utopia and Dissent: Art, Poetry, and Politics in California* (Berkeley and Los Angeles: University of California Press, 1995).

¹³ The romance that attached itself to Clyfford Still as a presence at CSFA attained mythic proportions and was traded on by the school, and by the San Francisco art community, for years after the artist departed in response to MacAgy's 1950 resignation. Richard Candida Smith's explanation that Still “saw no reason for serious artists to stay in California” (*Utopia and Dissent, 128*) is entirely consistent with what we know of the artist's low opinion of San Francisco and its art world. In fact, there is more than a bit of irony in invoking Still as a measure of the art historical power of the Bay Area, as it is still frequently done. Critic Thomas Albright, especially, marked Still's years at the school as the high point of art in the Bay Area, judging subsequent artists

and developments in terms of a fall from grade: see the author's review of Albright's *Art in the San Francisco Bay Area* in *Archives of American Art Journal* 25, no. 4 (1985): 24-29. At any rate, SFAI has benefited greatly from this association and enhanced reputation. For a recent discussion of the feminist art movement in California, notably its connection to CalArts and Fresno, see Faith Wilding, “The Feminist Art Programs at Fresno and CalArts, 1970-75,” in Norma Broude and Mary D. Garrard, eds., *The Power of Feminist Art: The American Movement of the 1970's, Hlstory and Impact* (New York: Harry N. Abrams, 1994), 32-47. See also Laura Meyer, “From Finish Fetish to Feminism: Judy Chicago's *Dinner Party* in California Art History,” in Amerlia Jones, ed., *Sexual Politics: Judy Chicago's “Dinner Party” in Feminist Art History* (Berkeley and Los Angeles: University of California Press, 1996), 46-74.

¹⁴ Interview with Joan Brown, July 1, July 15, and Sept. 9, 1975, AAA, 35. Several other revealing points emerged from this interview including a prefeminist acceptance of the habits of the “predatory” male teacher; as evidence din Brown's friendship with notorious womanizer Jean Varda: “I liked him, and he loved young women! My God, I was seventeen years old, and he and I were just the greatest buddies” (37). On the other hand, the support she received from Elmer Bischoff at CSFA and his mentorship over the years were critical to establishing her self-confidence and to her growth as an artist. Bischoff's supportive regard for Brown and her talent is evident in his interview (Aug. 10, Aug 24, and Sept. 1, 1977, AAA, 58). This relationship no doubt contributed to Brown's impatience with feminist complaints about male oppression. Vhen asked if she resented having no female role models, she responded, “I never thought of that, male or female. Art, things I'm struck by, could be done by a gorilla, and I don't give a damn. Whatever goes into it, we're all from the same species” (Brown interview, 41).

¹⁵ Maynard Dixon, quoted by Donald J. Hagerty in *Desert Dreams; The Art and Life of Maynard Dixon* (Layton, Utah: Gibbs Smith Publishers, 1993), 10.

¹⁶ Maurice Logan interview (taped) by Rene Weaver, June 12, 1984; quoted in Nancy Boas, *The Society of Six: California Colorists* (San Francisco: Bedford Arts, 1988), 36

¹⁷ Paul Carey interview, Dec. 3, 1993, AAA (conversation off tape). Confirmed with subject, June 7, 2000.

¹⁸ Leo Holub interview, July 3, 1997, AAA, 7.

¹⁹ Florence (Mickelson) Holub in phone interview with author, Nov. 9, 1999, expanded upon the statement quoted form her column “Florence's Family Album: Illustrated Reminiscences,” in *The Noe Valley Voice*, Nov. 10, 1999, p. 41. She also confirms the prevalent view that, despite the teaching career objective mentioned, many female students in the 1930's--in contrast to the majority of male students--were attending art school for social as well as professional resons. Hassel Smith, a teacher at CSFA from 1945 to 1951, recalls his own earlier experience: “When I was a student at the school [1936-38], it was a debutante kind of place. It was just crawling with socialites. The GI Bill was a godsend” (Hassel Smith interview by Mary Fuller McChesney [tapes and transcripts at AAA], quoted in McChesney, *A Period of Exploration*, 9.

²⁰ Charles Linder interview, July 10, 1999, AAA, 11-12. Linder created Refusalon as a Conceptual art “performance” piece, in which his own competing idealism and material practicality, an entrepreneurial counterbalance to the anarchical artist image promoted at SFAI, find expression and may even achieve some balance in the world beyond art school. Having turned the gallery over to his partner, Linder has yet to evaluate the results of his experiment.

²¹ David Jones, in a telephone interview conducted by the author, July 8, 1999. Armed with an MA (1971) and an MFA (1973) from UC Berkeley, Jones embarked upon a promising career with a SECA award (given by the Society for Encouragement of Contemporary Art, San Francisco Museum of Art, 1974), an NEA individual artist grant, a solo show in New York, and an appearance in the Whitney Biennial, all in 1975. He was among the four youngest artists (the others were Darryl Sapien, Greg Renfrow, and Tom Wudl) to be included in the exhibition *Painting and Sculpture in California: The Modern Era*. Organized by Henry Hopkins and Walter Hopps for the San Francisco Museum of Modern Art, where it appeared in the fall of 1976, the show traveled to the Smithsonian Institution's National Collection of American Art the following year. Jones continues to exhibit and sell work, augmenting his income with a commercial design and fabrication business he operates from his Emeryville studio. The necessary technical skills were acquired not at Berkeley but during his first two years at the Kansas City Art Institute.

²² CSFA class bulletin (1939-40), unpaginated. Jose Moya del Pino was listed as instructor of mural painting. The radical departure introduced by MacAgy at the school had its metaphorical expression in the neglect and disinterested treatment of Diego Rivera's mural *The Making of a Fresco Showing the Building of a City* (1931) in the CSFA gallery. The mural was partially obscured from view by a screen placed a few feet from its surface, which remained in place from about 1949 to 1956. Classes in muralism were expunged from the curriculum at about the same time (late 1940's), marking the shift of emphasis from a career-oriented program to one of the fine-art “neoromantic” expressionism. Later, in the 1960's, Fred Martin (dean of the college from 1965 to 1975) and other faculty moved to eliminate all vestiges of the commercial program, including crafts and design.

²³ Candida Smith (*Utopia and Dissent, 128*) identifies what was at stake, besides the survival of CSFA, in this debate. His discussion correctly places the school at the center of what should be regarded as the most important *cultural* issue in relation to art education in California and elsewhere. Most private schools an academies have remained philosophically ambivalent on this question, while in practice they have come down on the side of practical career training.

²⁴ Ibid., 131. The success of Art Center College of Design—quality of faculty and teaching program aside—comes from its close connections to corporate America, notably the automobile industry, for which its students were and are superbly trained in car design. Ford, General Motors, Chrysler, and many advertising agencies have provided grants and looked to Art Center for their future design department staff members.

²⁵ Charles Strong interview, Mar. 30, 1998, AAA, 8, 13. Strong returned the favor to CSFA by extending the Abstract Expressionist ethos in his own work over most of his career. See the author's “Painterly Intuition: The Early Paintings of Charles Strong,” in *Fire and Flux, An Undaunted Vision: The Art of Charles Strong* (Belmont, Calif: College of Notre Dame, 1998).

²⁶ Robert Colescott interview, Apr. 14, 1999, AAA, 3.

²⁷ Ibid., 11.

²⁸ Ibid., 6. See also AAA interviews with Jay DeFeo, June 3, 1975, 19-22, and Elmer Bischoff, 9-10. Both interviews--but especially DeFeo's (15-30)--are rich in descriptions of CSFA and UC Berkeley art programs and faculty.

²⁹Raimonds Staprans interview, Aug. 25, 1997, AAA, 33.

³⁰ Ibid.

³¹ Ibid., 29.

³² Bischoff interview, 74.

³³ Richard shaw video interview, Apr. 3 and 6, 1998, AAA, Apr. 6, tape 3; audio track transcript, 22, time code 03:11:40.

³⁴ Shaw, audio track transcript, 28, time code 03:14:55

³⁵ The definitive account of the history of Chouinard Art Institute is Robert Perine's *Chouinard, An Art Vision Betrayed: The Story of the Chouinard Art Institute, 1921-1972* (Encinitas, Calif: Arta Publishing, 1985). For the early 1960s faculty-student group, see especially 178-81 and the account of the battle over Joe Goode's display o a collage of cigarette butts (misattributed in Perine to Ed Ruscha). The piece was objected to by instructor Donald Moore, who actually burned a corner of the work with his cigarette lighter, an act that polarized the faculty and incited a student protest. See interviews with Joe Goode (Jan. 5, 1999) and Emerson Woelffer (Mar. 26, 1999) conducted by the author (AAA).

³⁶ Ibid. Discussion of distinguished faculty appears primarily in chap. 4, “Matron o the Arts”: Feitelson and MacDonals Wright (74-76); Neutra, Schindler, Archipenko, et al, (71ff); Siqueiros and Orozco 67-69).

³⁷ A number of publications have appeared on the Mexican muralists in the United States, especially on Diego Rivera, and on the draw of Mexico for Americans. A main source is Francis V. O'Conner, “The Influence of Diego Rivera on the Art of the United States during the 1930's and After” in *Diego Rivera: A Retrospective*, exh. cat. (Detroit: Detroit Institute of Arts in association with W.W. Norton, New York, 1986), 157-83. For studies devoted exclusively to California, see Anthony W. Lee, *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals* (Berkeley and Los Angeles: University of California Press, 1999); Margarita Nieto, “Mexican Art and Los Angeles, 1920-1940,” in *On the Edge of America: California Modernist Art, 1900-1950*, edited by the author (Berkeley and Los Angeles: University of California Press, 1996), 121-35; and the author's “Rivera, Mexico, and Modernism in California Art,” in *Diego Rivera: Art and Revolution*, exh. cat. (Mexico City: Instituto Nacional de Bellas Artes and Landucci Editores, 1999), 219-33.

³⁸Endowed with more than \$30 million from the Walt Disney family, Chouinard built a 60-acre campus in Valencia (which opened in 1971) and changed its name to California Institute of the Arts. For an interesting commentary on CalArts from a prominent artist-educator, see ROland Reiss interview, June 11, 1999, AAA, 91-94.

³⁹ Emerson Woelffer interview, Mar. 26, 1999, AAA, 15. Among the few Chouinard faculty who were briefly at CalArts, Woelffer was fired by Paul Brach after only one year, then went to Otis Art Institute (19-21).

⁴⁰ Ed Ruscha interview, Oct. 29, 1980, AAA, 20, 22. Ruscha also discusses the dynamic presence of John Altoon and his impact as a role model (29). For further appreciative mention of Woelffer, see also Joe Goode interview (Jan. 5, 1999 [untranscribed], tape 1, side A) and Llyn Foulkes interview (June 25 and July 17, 1997, and Dec. 2, 1998) conducted by the author (AAA). Foulkes credits the influence of his teacher, an acknowledgment that he is usually inclined to withhold (Dec. 2, 1998 [untranscribed], tape 3, side A). Ruscha's account of his experience at Chouinard, including his original intention to study Commercial art at Art Center College of Design and his reasons for switching to fine art, appears in his interview (19-31).

⁴¹ Miriam Schapiro quotes in Norma Broude and Mary D. Garrard, “Conversations with Judy Chicago and Miriam Schapiro,” in Broude and Garrard, eds., *The Power of Feminist Art*, 75.

⁴² In conversation with the author, May 30, 2000, John Baldessari recalled with pride his role in recruiting prominent New York artists during his early days at CalArts. In Christopher Knight's interview with Baldessari (Apr. 4-5, 1992, AAA, 48), the artist remembers looking around the CalArts parking lot and noticing that “ninety percent of the plates were New York or New Jersey. And then you realize[d] that this was going to be a sort of total import of New York culture into California.”

⁴³ See Wilding, “The Feminist Art Programs” and Meyer, “From Finish Fetish to Feminism.”

⁴⁴ William T. Wiley interview, Nov. 17, 1997, AAA, 137-38.

⁴⁵ Ibid., 142.

⁴⁶ Ibid., 141.

⁴⁷ Broude and Garrard, “Conversations with Judy Chicago and Miriam Schapiro,” 66.

⁴⁸ Ibid., 70.

⁴⁹ Ibid., 74. Schapiro describes how the art dean at CalArts, her husband Paul Brach, thought the feminist program was too “radical” for him to accept without involving the art faculty, of which Schapiro was the only female member. She remembers employing an age-old political strategy by inviting the faculty (including John Baldessari, Allan Kaprow, and Stephan von Huene) individually to dinner to present her case. Her method was successful, and Judy Chicago was subsequently invited to bring her Fresno students to CalArts.

⁵⁰ Ibid., 67.

⁵¹ Ibid., 75.

⁵² Brochure quotes in Marjorie Hart Beebe, *Art at Pomona, 1887-1987: A Centennial Celebration* (Pomona: Montgomery Gallery, 1997), 11. For a thorough listing and comprehensive discussion of the early Los Angeles-area art schools, see Nancy Dustin Wall Moure, *Drawings and Illustrations by Southern California Artists before 1950*, exh. cat. (Laguna Beach: Laguna Museum of Art, 1982), esp. 5-13. Also extremely relavant and informative is Susan Ehrlich's “The Jespon Group: The School, Its Major Teachers, and Their Drawings” in the same exhibition catalogue, 44-45.

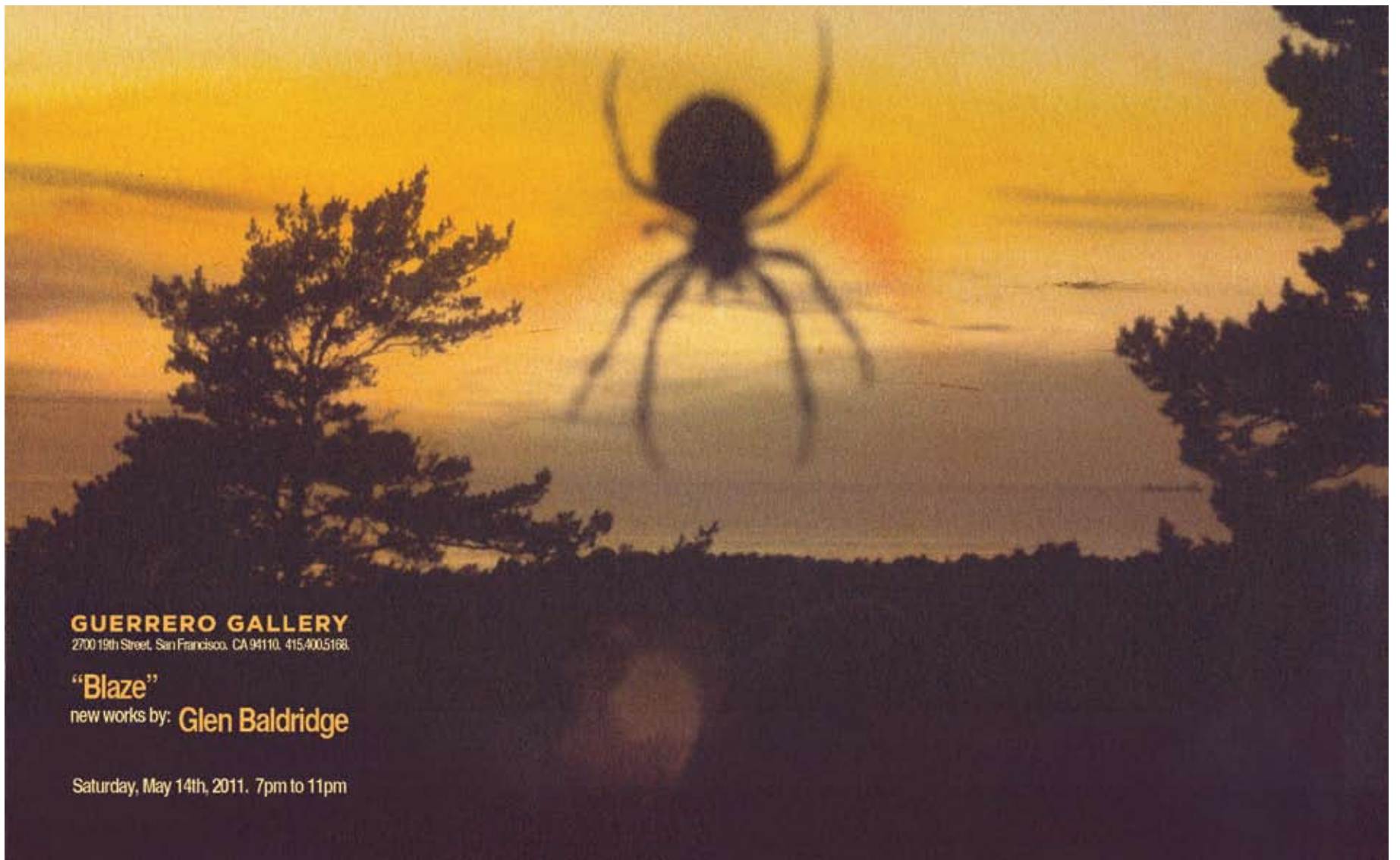
⁵³ Reiss interview, AAA. Also, Reiss handwritten statement on the history of the Claremont art programs (1999), Roland Reiss Papers, AAA.

⁵⁴ On Sheets, see Mary Davis MacNaughton, *Art at Scripps: The Early Years*, exh. cat. (Claremont: Scripps College, 1988), and Millard Sheets interview, Oct. 1986, AAA.

⁵⁵ For Reiss on Sheet's emphasis on applied arts and design, see Reiss, 80.

⁵⁶ Sheets, 65-66, for Sheets's version of firing Peter Voulkos from Otis. For other views on Sheets's attitude toward modernism and a critical appraisal of his prominence in Southern California, see Peter Selz interview, July 28, 1992, AAA, 19-23.

⁵⁷ Reiss, 100. Reiss believes that Claremont provides an unusual range of choices, in comparison with other California programs at UCLA, CalArts, and elsewhere, reflecting the belief that artists need to be prepared for careers. According to Reiss, 40 percent of Claremont graduates are teaching at college,s universities, and art schools—one result of the school's commitment to practical professional training within a fine-art environment. Reiss feels that the programs at CalArts and Art Center differ form that at Claremont because at those schools there is more focus on theory. This could well explain the prevalent view that art coming out of art schools is almost entirely strategic, in a careerist sense.



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ANDREW SCHULTZ | WILLIAM SWANSON | TARAVAT TALEPASAND | FORREST WILLIAMS | PATRICK WILSON

MAY.2011 Calendar

MAY

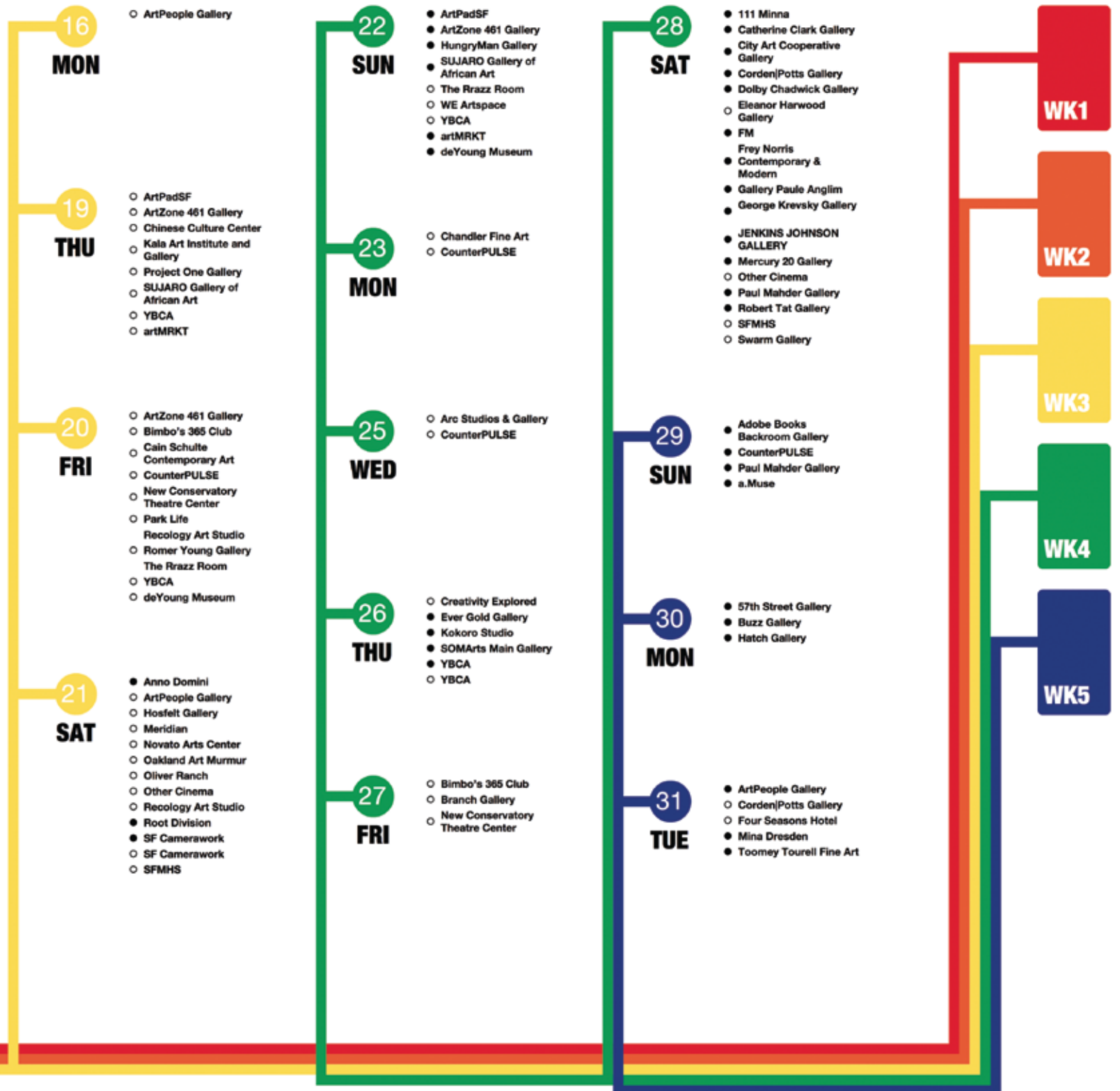
1 SUN <ul style="list-style-type: none"> + 871 Fine Arts ○ ArtPeople Gallery ○ ArtSeed + Brian Gross Fine Art + Contemporary Jewish Museum ● CounterPULSE + Creativity Explored + Crown Point Press + Hackett Mill + Haines Gallery ○ Hunters Point Shipyard + Ictus Gallery ● Legion of Honor + Legion of Honor ○ Marines Memorial Theater + Marx & Zavattero ○ Mina Dresden + Paul Thiebaud Gallery + The EcoCenter in Herons Head Park The Marsh + The Popular Workshop + Thrillpeddlers' Hypnodrome + YBCA + de Young + di Rosa 	5 THU <ul style="list-style-type: none"> "MODERNISM ○ 111 Minna ○ Brian Gross Fine Art ○ Caldwell Snyder Gallery ○ Castro Theatre ○ Dolby Chadwick Gallery ○ Ever Gold Gallery ○ Exploratorium ○ Gallery 16 ○ Gallery Paule Anglim ○ Gregory Lind Gallery ○ JENKINS JOHNSON GALLERY ○ Kokoro Studio ○ Mercury 20 Gallery ○ Museum of Craft and Folk Art ○ Rena Bransten Gallery ○ SF Camerawork ○ SFWA ○ SOMArts Main Gallery ○ Stephen Wirtz Gallery ○ The Marsh Berkeley ○ Toomey Tourell Fine Art ○ YBCA 	7 SAT <ul style="list-style-type: none"> ○ "Togonon Gallery" ○ Bimbo's 365 Club ● Braunstein/Quay Gallery ○ Dogpetch Cafe & Art Gallery ● Electric Works Frey Norris ○ Contemporary & Modern ● Guerrero Gallery ● Jack Fischer Gallery ● John Berggruen Gallery ○ Marin Arts Gallery ○ Other Cinema ○ RayKo Gallery ○ SFMHS ● Steven Wolf Fine Arts + Traywick Contemporary ○ YBCA 	12 THU <ul style="list-style-type: none"> ○ ArtPeople Gallery ○ Braunstein/Quay Gallery ○ Contemporary Jewish Museum ○ Gallery 291 ○ YBCA
3 TUE <ul style="list-style-type: none"> ○ City Art Cooperative Gallery 	6 FRI <ul style="list-style-type: none"> ○ Branch Gallery ○ Buzz Gallery ○ Chandra Cerrito Contemporary ○ City Art Cooperative Gallery ○ FM ○ Gallery 28 ○ Hatch Gallery ○ Johansson Projects ○ Mercury 20 Gallery ○ Mina Dresden ○ Oakopolis Gallery ○ Royal NoneSuch Gallery ○ SF Camerawork ○ Slate Contemporary ○ Studio Quercus ○ The Lab 	8 SUN <ul style="list-style-type: none"> ○ 57th Street Gallery ○ Marin Arts Gallery ● SFMOMA Artists Gallery ● The Marsh ○ YBCA ● de Young 	13 FRI <ul style="list-style-type: none"> ○ Bimbo's 365 Club ○ Chandra Cerrito Contemporary ○ Electric Works ○ Needles and Pens ○ SFAC ○ SFAC Gallery ○ YBCA
4 WED <ul style="list-style-type: none"> ○ Andrea Schwartz Gallery ○ CounterPULSE ● Gallery Bergelli ○ Gallery Paule Anglim ○ SFMHS ○ SFMOMA Artists Gallery 	10 TUE <ul style="list-style-type: none"> ○ Bimbo's 365 Club ○ Fort Mason Conference Center 	11 WED <ul style="list-style-type: none"> ○ Arc Studios & Gallery ○ Bimbo's 365 Club ● Harvey Milk Photo Center ○ Meridian ○ Root Division ○ The Cottage Industry Painting Salon 	14 SAT <ul style="list-style-type: none"> ○ Bimbo's 365 Club ○ Braunstein/Quay Gallery ● Cain Schulte Contemporary Art ● Chandler Fine Art ● Eleanor Harwood Gallery ○ Guerrero Gallery ● Hespe Gallery ● Hosfelt Gallery ○ Marin Arts Gallery ○ Museum of Craft and Folk Art ● Oakopolis Gallery ○ Other Cinema ● Romer Young Gallery ○ Root Division ○ SFMHS ○ Studio Quercus ● WE Artspace ○ YBCA ○ deYoung Museum
			15 SUN <ul style="list-style-type: none"> ● ArtPeople Gallery ○ Exploratorium ○ Marin Arts Gallery ● Park Life ● Project One Gallery ○ SFMHS ○ Traywick Contemporary ○ YBCA

LEGEND

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

www.sfaqonline.com
info@sfaqonline.com

SFAQ



Ongoing Exhibitions

871 Fine Arts

20 Hawthorne Street
San Francisco, CA 94105

-Recent Acquisitions

End: June 25, 2011

Recent acquisition of Paintings, Prints, Silkscreens and original works by artists including Roy DeForest, Sol Lewitt, Brice Marden, Nathan Oliveira, Robert Rauschenberg, Frank Stella, Wayne Thiebaud, Andy Warhol, and others.

871@earthlink.net

Brian Gross Fine Art

1 Post Street
San Francisco, CA 94108

-Judith Foosaner: Moving Violations

End: July 1, 2011

(415) 788-1050

gallery@briangrossfineart.com

www.briangrossfineart.com

Contemporary Jewish Museum

736 Mission Street
between Third Street and Fourth Streets
San Francisco, CA 94116

-Charlotte Salomon: Life? or Theater?

End: July 31, 2011

Charlotte Salomon, a young Jewish artist from Berlin, worked feverishly between 1940 and 1942 to produce approximately 1300 paintings before she was arrested by the Nazis in 1943, transported to Auschwitz, and killed at the age of 26. The gouaches make up Life? or Theater?, which through imagery and text tells the slightly fictionalized and theatrically imagined story of Salomon's family.

-Are We There Yet? 5000 Years of Answering Questions with Questions

End: July 31, 2011

Are We There Yet? is a new media art installation in the Museum's Yud Gallery by Bay Area artists Ken Goldberg and Gil Gershoni that celebrates inquisitive impulse. An immersive sound environment, the installation poses questions from a variety of sources including the Talmud, literature, and popular culture. Questions vary based on visitors' movement through the space.

415-655-7800

info@thecjm.org

www.thecjm.org

Creativity Explored

3245 16th Street at Guerrero
San Francisco, CA 94103

-They are Full of Holy Nonsense

End: June 22, 2011

John Patrick McKenzie's first one-person show at Creativity Explored is timed to coincide with the presentation of his work in Create, the major survey exhibition slated to be on view at the Berkeley Art Museum from May–December 2011. McKenzie is known internationally for his signature work that is composed of linear blocks of writing rendered in his characteristic, highly stylized looping calligraphic hand, as well as for his wryly humorous and sometimes existential commentary.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

CROWN POINT PRESS

20 Hawthorne St.
San Francisco, CA 94105

-Views of San Francisco

End: June 2, 2011

A group show featuring Bay Area-inspired etchings by Iain Baxter, Robert Bechtle, John Chiara, Richard Diebenkorn, Al Held, Joyce Kozloff, Tom Marioni, and Wayne Thiebaud.

415-974-6273

gallery@crownpoint.com

www.crownpoint.com

de Young

50 Hagiwara Tea Garden Drive
San Francisco, CA 94118

-Balenciaga and Spain

End: July 4, 2011

Balenciaga and Spain examines the profound and enduring influence of Spain on the work of haute couture master Cristóbal Balenciaga. The impact of Spanish culture, history and traditions is explored through the recurring themes in Balenciaga's oeuvre and organized in the exhibition in six sections: Spanish Art, Regional Dress, The Spanish Court, Religious Life and Ceremony, the Bullfight and Dance. Hamish Bowles, the European editor at large for Vogue, serves as guest curator. Nearly 120 haute couture ensembles are drawn from museum and private collections in France, Spain and the United States, including the FAMSF collection.

-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. For over two decades Magnolia has worked closely with artists to produce and publish fine art projects, including unique and editioned works on paper, artist books and public art. The exhibition includes approximately 25 prints made by Garcia at the presses of Magnolia Editions, Oakland.

-Marco Breuer: Line of Sight

End: October 2, 2011

Marco Breuer is one of the most innovative contemporary artists working in photography today. He is well known for using an extensive range of processes to extract abstract and visually compelling images from photographic materials. Line of Sight comprises a selection of photographs made by Breuer and placed in dialogue with objects from the de Young's permanent collection. The single-gallery exhibition is part of the Collection Connections program of Cultural Encounters.

(415) 750-3600

deyoung.famsf.org/

di Rosa

5200 Sonoma Hwy
Napa, CA

-Reconstructed World

End: June 4, 2011

Reconstructed World focuses on the work of artists who draw viewers into complex narrative tableaux through recreating and restaging sites, objects, and stories. Rather than striving for perfect realism or objective documentation, these projects side-step traditional representation for a more uncanny and ultimately affective experience. The projects in the exhibition utilize a range of media that include animated video, assemblage, constructed photographs and installation to evoke realities beneath the perceived surface of the everyday. Artists in the exhibition include: Sandow Birk and Elyse Pignolet, Keith Cottingham, Kota Ezawa, Al Farrow, Samara Halperin, leonardogillesfleur (Leonardo Giacomuzzo and Gilles-fleur Boutry), Liz Hickok, and Tracey Snelling.

www.dirosaart.org

Hackett | Mill

201 Post Street Suite 1000
San Francisco, CA 94108

-Raimonds Staprans: Paintings

End: July 1, 2011

Hackett Mill presents "Raimonds Staprans: Paintings," an exhibition celebrating the luminous still lifes, landscapes and seascapes of this noted Bay Area artist. In this new body of work, Staprans continues to explore the formal and aesthetic concerns of color and light within an increasingly minimalist composition.

415-362-3377

art@hackettmill.com

www.hackettmill.com

Haines Gallery

49 Geary Street, Fifth Floor
San Francisco, CA 94108

-David Maisel: History's Shadow

End: June 4, 2011

Bay Area artist David Maisel continues his inquiry into the dual processes of memory and excavation in a new photography series derived from x-rays of art objects from antiquity.

-David Simpson: Nonsense Poems

End: June 4, 2011

Employing the use of interference paints, acrylic pigments made from titanium-coated mica particles, Bay Area painter David Simpson's monochromatic paintings transform significantly based on light conditions and viewer perspective, achieving a highly refined presence and prompting a meditative and physical response to the work.

415.397.8114

art@hainesgallery.com

www.hainesgallery.com

Ictus Gallery

1769 15th St. @ Albion Between Valencia and Guerrero
San Francisco, CA, 94013

-Ictus Gallery introduces Home in the World: An Apocalyptic Travelogue

Closing Reception: June 16, 2011 6-10pm

A photo installation and exhibit by Bay Area photographer Joan Osato -- featuring a new photographic series inspired and realized through the artist's travels and travails, exploring our sense of place and displacement in the American West. In Greek, the word Apocalypse means "lifting of the veil" or "revelation," and is a disclosure of something hidden from the majority of mankind. The Apocalyptic Travelogue invites viewers to contemplate on the nature of destruction and beauty, and imagine their world in a post-apocalyptic future. Also featuring installation works by David Craig, wood, mixed media sculptor based in San Francisco

510-912-0792

www.ictusgallery.com

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. Pulp Fashion draws on several themes and presents over 60 quintessential examples from the history of costume—from Renaissance finery of the Medici family and gowns worn by Elizabeth I and Marie-Antoinette to the creations of the grand couturiers Frederick Worth, Paul Poiret,

Christian Dior and Coco Chanel. Special attention is given to the creations and studio of Mariano Fortuny, the eccentric early-20th-century artist who is both a major source of inspiration to de Borchgrave and a kindred spirit. Pulp Fashion is part of the Collections Connections program of Cultural Encounters.

-Reading the Floating World: Japanese Ukiyo-e Books from the Collection of Arthur Tress

End: July 31, 2011

The flowering of popular culture during Japan's Edo period (1600–1868) brought about a revolution in Japanese publishing and the art of the book. With prosperity and the spread of literacy, particularly among the merchant class, a great variety of reading material developed, including illustrated books of poetry, legends and folk-tales, romances and travel guides. Other categories, including picture books (ehon), artist instruction manuals (gafu), and erotic books developed around life in the "floating world" (ukiyo), the lively subculture that flourished in the licensed pleasure quarters of cities such as Edo (today's Tokyo), Osaka, and Kyoto.

(415) 750-3677

legionofhonor.famsf.org

Marx & Zavattero

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

-Matt Gil

End: June 4, 2011

New asphalt/tar wall sculptures, large-scale freestanding sculptures, and conceptual drawings by longtime San Francisco artist Matt Gil

www.marxzav.com

(415) 627-9111

Paul Thiebaud Gallery

645 Chestnut Street
San Francisco, CA 94133

-David Fertig: Paintings

End: June 11, 2011

This exhibition presents Fertig's continued exploration of various European wars and military skirmishes from the 18th and 19th centuries and of their characters, both major and minor. Drawing influence from French Romanticism and Post-Impressionism, with an emphasis on the Nabis painters, the artist culls various stylistic elements to invent an original language.

(415) 434-3055

www.paulthiebaudgallery.com

The EcoCenter in Herons Head Park

San Francisco, CA

-Exhibition and celebration of The Welcome To The NeighborHOOD Project at The EcoCenter

End: September 1, 2011

The EcoCenter announces an upcoming event and exhibition, The Welcome to the NeighborHOOD Community Engagement Project, featuring the collaborative work of 16 youths from Literacy for Environmental Justice and artists Wendy Testu, Robert Larson, Keba Armand Konte, Taylor Neaman-Goudey, Sam Slater, Eve S. Mosher And Monica Jensen. In the following months the individual artworks will rotate through the EcoCenter on a monthly basis through September 1, 2011.

http://ecocenterheronshead.blogspot.com/

The Popular Workshop

1173 Sutter Street
San Francisco, CA 94109

-Degausser: by Hunter Longe

End: June 17, 2011

The Popular Workshop presents its first show, Degausser, by Hunter Longe. Inspired by the visual by-products of magnetic data erasure - or degaussing, Longe investigates the idea of destruction as a medium for creation. Obscuration, negation, distortion and dematerialization become the residue of this meta-magnet-

ic, process-revealing installation that includes large wall drawings, sculptural studies, and experimental video.

415.655.3765

www.thepopularworkshop.com

Thrillpeddlers' Hypnodrome

575 10th Street between Bryant & Division St

San Francisco, CA

-VICE PALACE: The Last Cockettes Musical

End: July 31, 2011

First performed during Halloween in 1972, VICE PALACE: The Last Cockettes Musical reunited DIVINE with other members of the recently disbanded troupe, The Cockettes and legions of their drug-crazed fans for a last hoorah on stage at The Palace Theatre in North Beach. VICE PALACE: The Last Cockettes Musical is based on Edgar Allen Poe's THE MASQUE OF THE RED DEATH (or more precisely the hallucinatory film version starring Vincent Price). In Thrillpeddlers full-length version of VICE PALACE: The Last Cockettes Musical, Scrumbly has retained and expanded much of the original score and incorporated hits from The Cockette repertoire along with several new songs.

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

The centerpiece of Song Dong: Dad and Mom, Don't Worry About Us, We Are All Well is the much heralded, large-scale installation Waste Not comprised of over 10,000 items ranging from pots and basins to blankets, bottle caps, toothpaste tubes, and stuffed animals collected by the artist's mother over the course of more than five decades. This installation has been shown at prestigious venues across Asia, Europe and North America since it was first created in 2005, but YBCA will be the first venue to present Waste Not in a larger context of Song Dong's work focusing on his family.

-Euan Macdonald: 9,000 PIECES

End: June 12, 2011

Euan Macdonald works with video, drawing and installation, deriving inspiration from his interest in dynamics of change the effects of time and chance on pictorial and social conditions. His work attempts to question the appearance of things, beginning with the presupposition that their images are inherently deceptive and that they are connected within a network of relationships based on illusions. YBCA has commissioned a new work by Macdonald titled 9,000 PIECES. This single-channel HD video was created at a secret piano factory in Shanghai, which produces hand-crafted pianos for Western companies. In addition to the new commission, the exhibition will include other videos and a series of new drawings.

415-978-2787

www.ybca.org

Sun.May.1

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-SUSAN Z. BREYER's IMMERSION show

Begin: May 1, 2011

Opening Reception: May 12, 2011 4-7pm

End: May 15, 2011

The "Immersion" paintings are my attempt to depict the surprising duality of water. They are about force and delicacy, opaqueness and translucency, wet softness and frozen hardness, and about physical sensation and ephemeral

impression. They are about recognizing and respecting fragility, and about the beauty, mystery and power in even a single raindrop.

(415) 956-3650

www.artpeople.net

info@artpeople.net

ArtSeed

San Francisco, CA

-ArtSeed's Hunters Point Shipyard Spring

Open Studio

Date: May 1, 2011

Time: 11am-6pm

Selections of Art-a-thon-produced work will be exhibited. ArtSeed's 2011 Art-a-thon is an art-making marathon-fundraiser for arts education scholarships. Open to everyone, all ages and skill levels.

CounterPULSE

1310 Mission St @ 9th

San Francisco, CA

-May Day: Dance, Cabaret, and Queer Performance to Benefit CounterPULSE

Close: May 1, 2011 8pm

CounterPULSE celebrates its birthday with the Bay Area's hottest performance makers in 3 memorable themed nights to benefit a space designed to support artists willing to take risks. Come celebrate with us!

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

de Young

Kimball Education Gallery

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

-Carmen Lomas Garza: With the Blessing of Corn

End: May 1, 2011

Carmen Lomas Garza is widely celebrated for evocative works that depict her childhood in south Texas. Inspired by the Chicano movement to create images that resonate with Mexican American audiences, Garza records her memories and observations of contemporary life in paintings, prints, installations, paper and metal cutouts and bilingual books for children. Garza is working on a series of large, intricate paper cutouts depicting contemporary culture that promotes good health through gardening, dance and art.

(415) 750-3600

deyoung.famsf.org/

Gallery Bergelli

483 Magnolia Avenue

Larkspur, CA 94939

-Tim Weldon: New Work

End: May 4, 2011

Tim Weldon was born in New York City in 1961. The fifth in a family of nine children, he had a rich, colorful childhood. He was a "born performer" and appeared as a tap dancer in Broadway shows, including 42nd Street. In his teen years, Weldon's family moved to a small town in New Mexico, where his experimentation with the visual arts began. As an adult, he moved to San Francisco, California to work as a sound engineer in the music business. Weldon is self taught. His art documents his life - family, dance, music, food, and the palette and primitivism of New Mexico. His work is spontaneous, expressive, energetic, joyful, raw, innocent, emotional, and enchantingly creative. In the end, it is a celebration of life.

415-945-9454

gallery@bergelli.com

www.bergelli.com

Hunters Point Shipyard

San Francisco, CA

-Hunters Point Shipyard Spring Open Studio, 2011

Date: May 1, 2011

Time: 11am-6pm

Tour 150 artist studios at historic Hunters Point Shipyard. Refreshments, free parking, artist demonstrations, and a

visual feast of arts including painting, printmaking, drawing, sculpture, photography, jewelry, textiles, ceramics and installations for sale directly from the artist.

www.shipyardartists.com

hpopenstudio@yahoo.com

Marines Memorial Theater

609 Sutter St.

San Francisco, 94102

Date: May 1, 2011

Time: 7:30pm

-Divas and Dames: Bay Area Divas & Friends in Concert to Fight AIDS

CONNIE CHAMPAGNE Cabaret Diva, MEG MACKAY Cabaret Diva, MATTHEW MARTIN Drag Diva, SHARON McNIGHT Broadway Diva, CARMEN MILAGRO Latina Diva, CARLY OZARD Cabaret Diva, DONNA SACHET Drag Diva, LISA VROMAN Broadway Diva, PAULA WEST Jazz/Cabaret Diva, WESLA WHITFIELD Jazz/Cabaret Diva, THE B.O.O.B.S! Our Trio of voluptuous Dames...

Jessica Coker, Leanne Borghesi & Soila Hughes, and other Divas to be announced!

http://www.richmondermet.org/reaaf10.1/ONO.Divas&Dames.html

Mina Dresden

312 Valencia street

San Francisco, CA 94103

-California College of the Arts, Furniture Design Studio Exhibition

Begin: May 1, 2011

Opening Reception: May 6, 2011 6-8pm

End: May 31, 2011

415.863.8312

www.minadresden.com

The Marsh

1062 Valencia St

San Francisco, CA 94110

-Ann Randolph: Loveland

Begin: May 1, 2011

End: May 8, 2011

Join Randolph as she takes us on the irreverent, hilarious and deeply human journey of Franny Potts. Facing up to the greatest loss of her life while flying from LA to Ohio surrounded by strangers, Franny stumbles her way from awkward confusion through the mystery, tragedy and beauty that unite all us.

(415) 641-0235

marsh@themarsh.org

Tue.May.3

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-May group show

Begin: May 3, 2011

Opening Reception: May 6, 2011 7-10pm

End: May 28, 2011

More than 25 artists working in a wide range of media exhibit new works.

Hours: Noon - 9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

Wed.May.4

ANDREA SCHWARTZ GALLERY

525 2nd Street

San Francisco, CA 94107

-Mary Ijichi, Barbara Kronlins, Gary Nisbet, and Kaori Takamura: Glue

Opening Reception: May 4, 2011 5:30-7:30 pm

End: June 4, 2011

GLUE, a group show featuring new mixed media collages by Mary Ijichi, Barbara Kronlins, Gary Nisbet, and Kaori Takamura.

www.asgallery.com

415.495.2090

CounterPULSE

1310 Mission St @ 9th

San Francisco, CA

-WORDS FIRST with Zahra Noorbakhsh, Coke Nakamoto, Sarita Ocon, and more

Date: May 4, 2011

Time: 7:30pm

WORDS FIRST is a monthly series featuring a rotating cast of Bay Area solo stars. Each performance showcases a dynamic line-up of four short pieces, written and performed by the solo artists themselves. Join us on the first Wednesday of every month as the finest solo performers, comics, and storytellers take the CounterPULSE stage.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

Gallery Bergelli

483 Magnolia Avenue

Larkspur, CA 94939

-Tim Weldon: New Work

End: May 4, 2011

Tim Weldon was born in New York City in 1961. The fifth in a family of nine children, he had a rich, colorful childhood. He was a "born performer" and appeared as a tap dancer in Broadway shows, including 42nd Street. In his teen years, Weldon's family moved to a small town in New Mexico, where his experimentation with the visual arts began. As an adult, he moved to San Francisco, California to work as a sound engineer in the music business. Weldon is self taught. His art documents his life - family, dance, music, food, and the palette and primitivism of New Mexico. His work is spontaneous, expressive, energetic, joyful, raw, innocent, emotional, and enchantingly creative. In the end, it is a celebration of life.

415-945-9454

gallery@bergelli.com

Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

-Paul Kos

Begin: May 4, 2011

Reception: May 5, 2011 5:30-7:30pm

End: May 28, 2011

In Kos's fifth solo exhibition (and after participation in many shows over a more than twenty-year relationship with the gallery) the artist will offer works in a wide range of media including sculpture, painting, video, drawing and photography.

415.433.2710

www.gallerypauleanglim.com

SFMHS

San Francisco, CA

-Tours of the Old Mint

Date: May 4, 2011

Time: 12pm

Free for SFMHS members; \$5 for non-members. Please call 415-537-1105, ext. 100 to reserve.

SFMOMA Artists Gallery

Building A, Fort Mason Center

San Francisco, CA 94123

-18th Annual Artists Warehouse Sale

Begin: May 4, 2011

End: May 8, 2011

Join us for this extraordinary five-day event supporting Bay Area artists as well as SF-MOMA's exhibitions and programs. Shop hundreds of works by a range of local artists at savings of up to 75 percent. Preview night features two venues with over 7,000 square feet filled with art: your first chance to purchase art by more than three hundred artists at incredible savings! Preview Sale is Wednesday, May 4, 6-9 p.m. Additional sale hours: Thursday, May 5, noon-8 p.m. Friday, May 6, noon-8 p.m. Saturday, May 7, noon-5:30 p.m. Sunday, May 8, noon-4 p.m.

facebook.com/ArtistsGallerySFMOMA.

sfmomaag.blogspot.com

415-441-4777

Thu. May. 5

111 Minna Gallery

111 Minna
San Francisco, CA 94105

-Presence of Absence

Begin: May 5, 2011

Opening Reception: May 5, 2011 5:00pm-late

End: May 28, 2011

New original works by: Jhina Alvarado, Sergio Navarro-Duran, Rockford Orvin and Tim Schafer:

(415) 974-1719

art@111minnagallery.com

www.111minnagallery.com

Brian Gross Fine Art

49 Geary Street, 5th Floor
San Francisco, CA 94108

-Tony Berlant: New Works

Begin: May 5, 2011

End: July 1, 2011

-Chad Buck

Begin: July 7, 2011

End: August 26, 2011

-Andrea Way

Begin: July 7, 2011

End: August 26, 2011

(415) 788-1050

gallery@briangrossfineart.com

www.briangrossfineart.com

Caldwell Snyder Gallery

341 Sutter St, San Francisco, CA 94108

-Greg Miller: Recent Paintings

Opening Reception: May 5, 2011 5-7pm

End: June 10, 2011

In his large-scale mixed-media collages, California artist Greg Miller vividly portrays the essence of an American golden age, creating scenes that resonate powerfully with our collective nostalgia for the 1950s and 1960s. Combining fragments of text, come-hither pin-up girls, flashes of Western landscape, and vintage signage, he recreates an entire cultural moment, conjuring images of an eternal summer filled with lazy days by motel pools, long drives down Route 66, and all manner of roadside adventure.

(415) 392-2299

christina@caldwellsnyder.com

www.caldwellsnyder.com

Castro Theatre

429 Castro St.

San Francisco 94114

-Kitten On The Keys: Suzanne Ramsey

Date: May 5, 2011

Time: 7:00pm

SAN TOURO Resident Has Co-Starring Role in ONTOUR a New Film Comedy by French Director Mathieu Amalric plays Closing Night at the 54th San Francisco Int'l. Film Fest 2011. Kitten has a long standing gig in SF. She tickles the ivories and croons decadent songs of yesteryear, unearthed Tin Pan Alley treasures with a twist.

www.kittymusic.com

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-Pune to San Francisco: new work by Suhas Bhujbal

Begin: May 5, 2011

End: May 28, 2011

Working in oils, Bhujbal creates compositions of colorful, overlapping forms and marks to describe various architectural facades. Despite the geometric quality of even the most abstracted of his cityscapes, intersecting planes and strong shadows nevertheless convey three-dimensionality and depth while expressive, often energetic mark-making augments their emotional complexity

info@dolbychadwickgallery.com

www.dolbychadwickgallery.com

415.956.3560

Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

-Adam Parker Smith: Crush

Opening Reception: May 5, 2011 6-9pm

Closing Reception: May 26, 2011 6-9pm

Ever Gold Gallery is pleased to present the first west coast solo exhibition by New York-based artist Adam Parker Smith. "Crush" features printed canvases, photographs on panel, video, and kinetic installations that evoke a mischievous pop-art lineage. Conflating painting with sculpture, mass-produced objects and imagery with high-art conventions, Smith wittily de-mythologizes American masculinity as a commercial construct-one that speaks to the larger naïveté of human perspective.

www.evergoldgallery.com

evergoldgallery@gmail.com

415-796-3676

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-After Dark: Extended Cinemas

Date: May 5, 2011

Time: 6-10pm

The warm glow of the projected image invites us to in-between worlds. During this cinematic celebration, the passive act of watching turns to listening, peering, touching, and interacting. Watch performance artist Miwa Matreyek step into an illuminated landscape of her own dreamlike animations. Or, turn the seemingly blank pages of Caroline Brown's and Bryan Lence's "Bestiary" book and watch as new fantastical creatures appear. After Dark is included in the price of admission to the Exploratorium.

www.exploratorium.edu

Gallery 16

501 Third St.

San Francisco, CA 94107

-Tucker Nichols

Opening Reception: May 5, 2011 6-9pm

End: June 30, 2011

Gallery 16 is pleased to present an ambitious new exhibition by local artist TUCKER NICHOLS. For this, his third solo exhibition at Gallery 16, Nichols will fill both sides of the gallery with his characteristic mix of objects, drawings, paintings and signs.

415 626 7495

www.gallery16.com

Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

-Paul Kos

Reception: May 5, 2011 5:30-7:30pm

End: May 28, 2011

In Kos's fifth solo exhibition (and after participation in many shows over a more than twenty-year relationship with the gallery) the artist will offer works in a wide range of media including sculpture, painting, video, drawing and photography.

415.433.2710

www.gallerypauleanglim.com

Gregory Lind Gallery

49 Geary Street, fifth fl.

San Francisco, CA 94108

-Christian Maychack "Uncertain Spaces"

Opening Reception: May 5, 2011 5-7 PM

End: June 18, 2011

Gregory Lind Gallery will present new work by Christian Maychack, whose sculptural pieces challenge the normative relationships between object, pictorial space, and spectator. Maychack's most recent body of work-both wall and large-scale floor pieces-is assembled from pigmented and marbleized Magic-Sculpt, combined with woven wood and caning. Using these materials to create objects that hover between sculpture and painting, Maychack's work explores the distinction between the two, as boundaries dissolve and objects seem to decay.

415 296 9661

gregorylindgallery.com

JENKINS JOHNSON GALLERY

464 Sutter Street

San Francisco, CA, 94108

-Jason Wheatley: Zootopia: amazing acts of animal oddity

Opening Reception: May 5, 2011 5:30-7:30 PM

End: May 28, 2011

Hours: Tue-Fri 10-6, Sat 10-5

415.677.0770

www.jenkinsjohnsongallery.com

sf@jenkinsjohnsongallery.com

KOKORO STUDIO

682 Geary Street

San Francisco, CA

-Mayumi Tanaka

Opening Reception: May 5, 2011 7-10pm

End: May 26, 2011

L.A.-based artist, performer, and crafter Mayumi Tanaka treads a thin line of quirky cuteness. Brightly colored drawings bely insidious content; child-like costuming and game-show music contrast with the sincerity of her performances. Her solo show will feature drawings and crafted goods, with a special opening night performance by her dance and acting group, SpoBra.

www.spobra.net/www.mayubonne.com

www.kokorostudio.us/

info@kokorostudio.us

Mercury 20 Gallery

475 25th St.

Oakland CA

-Charlie Milgrim: New Work

Begin: May 5, 2011

Reception: May 6, 2011 6-9pm

End: May 28, 2011

-Kathleen King, Dave Meeker, Laura van Duren: The Gyre

Begin: May 5, 2011

Reception: May 6, 2011 6-9pm

End: May 28, 2011

Hours: Fri-Sat-Sun 12-6pm

510.701.4620

mercurytwenty@gmail.com

www.mercurytwenty.com

MODERNISM, INC.

685 Market Street, Suite 290

San Francisco CA 94105

-JACQUES VILLEGLE; Décollages from the 1960s to 1990s

Reception: May 5, 2011 5:30-8:00pm

End: June 25, 2011

415 541 0461

lindsay@modernisminc.com

www.modernisminc.com

Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

-CRAFT BAR with ETSY LABS @ MOCFA

SF: Corita MashUp

Date: May 5, 2011

Time: 6pm, 8pm

A Corita silkscreen printing project. Screens are prepared with iconic 60's era Corita imagery. Inks are prepared to match period colors. Guests are invited to create overlapping layers of silkscreen prints on paper (posters) and fabric (t-shirts / tote-bags). CRAFT BAR with ETSY LABS @ MOCFA SF is an ongoing event, the first Thursday of every month (June 2, July 7).

415.227.4888

astrader@mocfa.org

www.mocfa.org

Rena Bransten Gallery

77 Geary Street

San Francisco, CA 94108

-Creative Growth Spotlight: Luis Aguilera / Marci Washington: For Forever

Opening Reception: May 5, 2011 5:30-7:30pm

End: June 4, 2011

Creative Growth artist LUIS AGUILERA creates colorful and dramatic drawings that engage the viewer. MARCI WASHINGTON's

lush paintings work on several levels to build suspicion and to enhance an ominous sense of discomfort and crisis in viewers.

415.982.3292

info@renabranstengallery.com

www.renabranstengallery.com

SF Camerawork

657 Mission Street, 2nd floor

San Francisco, CA 94105

-Unburied Treasures: A Fine Print Retrospective

Begin: May 5, 2011

Opening Reception: May 5, 2011 5pm-8pm

End: May 21, 2011

(415) 987-7518

info@sfcamerawork.org

www.sfcamerawork.org

SFWA

3489 Sacramento Street at Laurel Street

San Francisco, CA 94118

-SFWA Silent Art Auction!

Opening Reception: May 5, 2011 5:30-7pm

Closing Reception: June 3, 2011 5:30 - 7:30 PM

Every piece of SFWA artwork- original paintings, photography & digital art, prints, sculpture, jewelry, & one of kind fine crafts- will be auctioned off, beginning at incredibly low opening bids. Take advantage of this rare opportunity to acquire fine original works of art by SFWA artists at unbelievably low prices, while at the same time supporting SFWA in its programs to help artists and promote art in our community. HOURS: Tue - Thur 12 to 5:00 pm, Fri - Sat 12 to 5:30 pm

415-440-7392

sfwomenartists@sbcglobal.net

www.sfwomenartists.org

SOMArts Main Gallery

934 Brannan Street (Btwn. 8th and 9th Streets)

San Francisco, CA 94103

-The Asian American Women Artist Association and API Cultural Center's 14th United States of Asian America Festival Present, A Place of Her Own

Opening Reception: May 5, 2011 6-8 pm

Closing Reception: May 26, 2011 6-8pm

25 Asian American women artists examine and create their responses to the question, "If you had a place of your own, what would it be?" What happens when we expand the parameters beyond the concept of a room and discover a place, in which limitations are boundless?

(415) 829-9467

info@apiculturalcenter.org

www.apiculturalcenter.org

www.aplaceofherown.org

Stephen Wirtz Gallery

49 Geary St # 350

San Francisco, CA 94108-5729

-Doug Rickard, "A New American Picture"

Opening reception: May 5, 2011 5:30-7:30pm

End: June 11, 2011

"A New American Picture" is a photographic series by Doug Rickard, documenting the American landscape using Google street view. Rickard's choice of subject matter and compositions make knowing references to the work of many of the photographers and filmmakers including the 'new color' American photography that found its own ways of picturing the anonymity of daily life.

(415) 433-6879

swg@wirtzgallery.com

www.wirtzgallery.com

The Marsh Berkeley

2120 Allston Way

Berkeley, CA 94704

-Brian Copeland's "Not A Genuine Black Man"

Date: May 5, 2011

7:30pm
The longest running solo show in San Francisco history, the play reveals a little-known chapter of Bay Area history. In a monologue that's both funny and poignant, Brian explores how surroundings make us who we are.
415-641-0235
marsh@themarsh.org
www.themarsh.org/Brian_Copeland.html
Toomey Tourell Fine Art
49 Geary Street
San Francisco, CA
-Lisa Bartelson & Tom DeGroot
Reception: May 5, 2011 5:30-7:30pm
End: May 31, 2011
Hours: Tue-Fri, 11:00am-5:30pm, Sat 11:00am-5:00pm, and by appointment.
415.989.6444
YBCA
701 Mission Street
San Francisco, CA 94103
-On Glorious 35mm Film: The Strange Case of Angelica: By Manoel de Oliveira
Date: May 5, 2011
Time: 7:30pm
Why are we showing this film, which very recently had a theatrical engagement in San Francisco? Because it was shown as projected video, and not in its intended exhibition format 35mm film. You deserve the opportunity to properly see this major work by Portuguese master filmmaker Manoel de Oliveira, who turned 102 in December. Included on dozens of 2010 "top ten" lists, the film is a magical tale of a young photographer who falls madly in love with a woman he can never have, except in his dreams. (2010, 97 min, 35mm)
www.ybca.org

Fri. May. 6

Branch Gallery
455 17th St. Suite 301
Oakland, CA 94612
-Steven Barich: Zen with a Kickstand
Reception: May 6, 2011 6-9 pm
Through sculpture and highly detailed large-scale drawings, Steven depicts visual patterns, codes and text born of our contemporary digital age, and set within and among forms appreciated for their naturalistic authenticity, their spiritual references or aesthetic purity.
(510) 508-1764
bayvanbranch.org
Buzz Gallery
2318 Telegraph Avenue
Oakland, CA 94612-2421
-Abby Martin: Dystopian Musings
Opening Reception: May 6, 2011 6-9 pm.
End: May 30, 2011
Abby Martin, Bay Area artist and founder of Media Roots, will be showing a new series of mixed media works at Buzz Gallery. Her installation, Dystopian Musings, intends to provoke a stark reflection of modern day politics and society by visually critiquing major players, events and unsettling.
(510) 465-4073
www.mamabuzzcafe.com
Chandra Cerrito Contemporary
480 23rd Street
Oakland, CA 94612
-Domicile Tendencies
Second Reception: May 6, 2011, 6-9pm
End: May 13, 2011 5pm
Artworks in this show reference personal living space and the various concepts of "home". The seven artists in this show include: Alexa Kay Alexander (photography, projection and architectural intervention), Taryn McCabe (felt sculpture installation, drawings on Shrinky Dinks), Claudia Tennyson (site-specific installation), Tyson Washburn (photography), Allison Watkins (hand embroidery on fabric), Stephen

Whisler (sculpture and drawing) and Holly Williams (oil on panel). Hours: Fri 2-6pm, First Fri until 9pm, Sat 1-5pm, and by appointment
510-260-7494
chandra@chandracerrito.com
www.chandracerritocontemporary.com
City Art Cooperative Gallery
828 Valencia St.
San Francisco, CA
-May group show
Opening Reception: May 6, 2011 7-10pm
End: May 28, 2011
More than 25 artists working in a wide range of media exhibit new works.
Hours: Noon-9 p.m. Wed-Sun
415-970-9900
cityartsf@gmail.com
www.cityartgallery.org
FM
483 25th Street
Oakland CA, 94612
-David Plattford: Contemporary landscape oil paintings
Opening Reception: May 6, 2011 6pm-10pm
End: May 28, 2011
Fusing a harmonious interaction of contrasting elements. High mountain landscapes merge with the sweeping overpasses of modernization, delicate tile rooftops hover over an urban maze of streets and signs. Original oil paintings and prints will be on display.
www.davidplattford.com
Hours: Sat 1pm-5pm and by appointment
www.fmoakland.com
fmoakland@gmail.com
Gallery 28
1228 Grant Avenue at Columbus
San Francisco CA 94133
Reception: May 6, 2011 6-9 pm
-The Carol Peters Band Performing
Exhibiting artists include: Mary Ann Kratz, Jewelry Designer; E.G. Jimenez, Jewelry Designer; Ethel Jimenez, Photographer Contact: Ethel Jimenez, Gallery Director
415.433.1228
www.gallery-28.com
etheljimenez@gallery-28.com
Hatch Gallery
492 23rd St.
Oakland, CA 94612
-Happy Amnesiac
Opening Reception: May 6, 6-9pm
Closing Reception: May 30, 2011 6-9pm
"Happy Amnesiac" is an exhibition of the work of Oakland based artist Jeremiah Jenkins. This show plays with the intersections of division and vision, profit and prophecy, human and shaman, to help us take stock of where we are and where we're going.
510.879.7382
www.hatchgallery.org
www.jeremiahjenkinsart.com
Johansson Projects
2300 Telegraph Ave
Oakland CA 94612
-For the Archives / Homer Flynn / April 29
Begin: May 6, 2011
Opening Reception: May 6, 2011 5:00pm-8:00pm
End: June 17, 2011
Johansson Projects presents an exhibition of LP cover production art, promotional photos, drawings, scratch-board illustrations, and digital imagery from the archives of Homer Flynn.
(510) 444-9140
matthew@johanssonprojects.com
www.johanssonprojects.com
Mercury 20 Gallery
475 25th St.
Oakland CA
-Charlie Milgrim: New Work
Reception: May 6, 2011 6-9pm
End: May 28, 2011
-Kathleen King, Dave Meeker, Laura van Duren: The Gyre

Reception: May 6, 2011 6-9pm
End: May 28, 2011
Hours: Fri-Sat-Sun 12-6pm
510.701.4620
mercurytwenty@gmail.com
www.mercurytwenty.com
Mina Dresden
312 Valencia street
San Francisco, CA 94103
-California College of the Arts, Furniture Design Studio Exhibition
Begin: May 1, 2011
Opening Reception: May 6, 2011 6-8pm
End: May 31, 2011
415.863.8312
www.minadresden.com
Oakopolis Gallery
447 25th Street
Oakland, CA 94612
-The Liminal Art Salon: Oracle
Reception: May 6, 2011 6pm-10pm
End: May 14, 2011
A Collection of Visionary Art Expressing the Prophetic Inner Voice "The open mouth. Hear it. The earth may speak. The stone might sing. Vessel of worlds, we enter your enigma. Ask at your own risk. Receive as your courage is. Dream reality. Be guided, opened, warned, inspired." -Cheja
(510)663-6920
oakopolis@gmail.com
www.oakopolis.org
Royal NoneSuch Gallery
4231 Telegraph Ave.
Oakland, CA 94608
-Antartica: A collaboration with Mills College MFA candidates curated by Stephanie Ellis
Opening: May 6, 2011 7-10pm
On the earliest maps was a place at the bottom named "fog." Myths of monsters/angels living below a hole at the end of the world still lures artists and adventurers. Once part of a warm supercontinent named Gondwana, today's Antarctica is a shape-changer with a migrating pole, enormous lakes under miles of ice, and live volcanos. The only continent without a native population, Antarctica belongs to all and none of us. A declared international zone of peace, corporate, national and ecological interests are only the "tip of an iceberg." Make sure Antarctica is on your radar.
www.royalnonesuchgallery.com
royalnonesuchgallery@gmail.com
415 652-1623
SF Camerawork
657 Mission Street, 2nd Floor
San Francisco, CA 94105
-Unburied Treasures: A Fine Print Retrospective
Opening Reception: June 2, 2011 5-8pm
Begin: May 6, 2011
End: May 21, 2011
415.987.7518
info@sfcamerawork.org
www.sfcamerawork.org
SLATE Contemporary
4770 Telegraph Avenue
Oakland, CA 94609
-Intermission: Five Bay Area Painters
Opening Reception: May 6, 2011 6-9pm
End: June 18, 2011
Featuring work by David Aipperspach, Lisa Barker, Joanne Fox, Carol Lefkowitz, and Anne Subercaseaux.
510.652.4085
info@slatecontemporary.com
www.slatecontemporary.com
Studio Quercus
385 26th Street
Oakland, CA
-Alex Jackson: Selective Nature
Begin: May 6, 2011
Artist's Reception: Saturday May 14th, 4-6pm
End: June 11, 2011
Alex Jackson's paintings and drawings play with the idea of substitution- the selective replace-

ment of chaotic natural textures with simplified orderly patterns and decoration. This replacement is analogous to the unconscious imposition of order and aesthetic value that we exert in the process of reading and understanding our world.
(510) 452-4670
www.studioquercus.com
info@studioquercus.com
The Lab
2948 16th Street
San Francisco, CA 94103
-Pursuing a Calculated Distance: Visual Arts Exhibition
Opening reception: May 6, 2011 7-10pm
End: June 4, 2011
Featuring Ben Meyer, Seth Curcio, and Bradley Hyppa
415.864.8855
eilish@thelab.org
www.thelab.org

Sat. May. 7

Bimbo's 365 Club
1025 Columbus Ave
San Francisco, CA 94133
-The English Beat
Date: May 7, 2011
Time: 8:00pm
One of the most popular and influential ska groups, The English Beat, rushed on to the music scene in 1979. With Dave Wakeling on vocals and guitar, a string of hit singles followed. The English Beat play the hits of The Beat and their side project, General Public.
415.474.0365
info@bimbos365club.com
www.bimbos365club.com
Braunstein/Quay Gallery
430 Clementina btw 5th and 6th
San Francisco, CA 94103
-Jane Rosen - Wild Life
End: May 7, 2011
Living on a rural ranch near the central California coast Jane Rosen encounters wild life on a daily basis, including foxes, deer, bobcats, ravens, hawks, chipmunks, and mountain lions. For a born and bred New Yorker raised on minimalism, encountering this endless interplay of animal life and the larger forces of nature was transformational.
(415) 278-985
braunsteinquay.com
Dogpatch Cafe & Art Gallery
2295 3rd at 20th Street
San Francisco, CA 94107
-Rodney Ewing
Begin: May 7, 2011 7-9pm
On Saturday May 7th, , Dogpatch Cafe & Art Gallery will present two bodies of work by Bay Area artist, Rodney Ewing. The first, "Port Chicago", references a deadly munitions explosion that occurred on July 17, 1944 at the Port Chicago Naval Base (Richmond), California. The munitions detonated while being loaded onto a navy cargo ship, killing 320 sailors and civilians and injuring 390 others. Most of the dead and injured were enlisted African-American sailors.
(415) 255-9982
Electric Works
130 8th Street
San Francisco, CA 94103
-In the Eye of the Whale
End: May 7, 2011
In the Eye of the Whale, Bryant Austin presents life-sized photographs of whales in an epic-sized exhibition where some of the prints measure larger than 5 x 20 feet.
-Whale, 2011
End: May 7, 2011
In Whale, 2011, Chris Jordan, translates 50,000 plastic bags into a large-scale representation

2011



of a whale based on a photograph by Bryant Austin.

www.sfelectricworks.com

Frey Norris Contemporary & Modern

161 Jessie Street at New Montgomery
San Francisco, CA 94105

-Zhong Biao: Reflected on Air

Opening reception: May 7, 2011 4-7pm
End: June 25, 2011

Reflected on Air is Biao's first solo show with Frey Norris since his American debut in 2007. Seven paintings reflect a sensibility tied to new ideas around time. Biao's vision embraces a simultaneity of time, past, present and future, and the imagery projects something of both the transience of chronological time and its transcendence, all at a frenetic and celebratory pace. Depicted children, young and old travelers spin and float in bewildering spaces that bring the materiality of paint on canvas to the forefront through abstract and explosive constellations of vividly colored brushwork over areas of raw canvas.

(415) 346-7812

info@freynorris.com

www.freynorris.com

Guerrero Gallery

2700 19th Street
San Francisco, CA 94110

-Cody Hudson: Freedom: Featured Solo

End: May 7, 2011

-KC Ortiz: The Golden Land: Project Room

End: May 7, 2011

415.400.5168

www.guerreroartgallery.com

www.andresguerrero.com

Jack Fischer Gallery

49 Geary St

San Francisco, CA 94108

-Couplings: work by John Hundt and Camilla Newhagen

End: May 7, 2011

The Jack Fischer Gallery is pleased to announce the opening of Couplings, a show featuring the work of two San Francisco based artists working in the mediums of collage and sculpture respectively. What connects John Hundt and Camilla Newhagen's work is their dual strategies of severing and recombining found articles as a means to social commentary. With deftness, economy, and humor they bespeak the vagaries of human self-presentation. Hours: Tue - Sat 11:00 am - 5:30 pm, and by appointment

info@jackfischergallery.com

John Berggruen Gallery

228 Grant Avenue

San Francisco, CA 94108

-Conversations: Los Carpinteros, James Casebere, Callum Innes, Iran do Espírito Santo

End: May 7, 2011

Los Carpinteros create installations and drawings which merge elements of architecture and design. James Casebere uses constructive photography methods by building detailed tabletop models which are then photographed in his studio. Iran do Espírito Santo uses a minimalist approach to his sculpture and works on paper. Callum Innes uses a process which is referred to as "unpainting."

415.781.4629

info@berggruen.com

www.berggruen.com

Marin Arts Gallery

906 4th St.

San Rafael, CA

and Artists' studios throughout Marin County, CA

-MARIN ARTS OPEN STUDIOS 2011

Dates: May 7-8, 2011 and May 14-15, 2011

Time: 11am to 6pm

Over 250 artists open their studios and theater companies, dancers, poets and storytell-

ers take to the stage in this annual two-week-end arts festival honoring the talented artists and performers who live and work in Marin County.

415-666-2442

colleen@marinarts.org

www.marinarts.org

Other Cinema

992 Valencia Street
San Francisco, CA 94110

-Behold The Asian

Date: May 7, 2011

Time: 8pm

The last of our long-lost Prodigal Sons, cine-essayist James Hong has marched into ideological battles in China, Taiwan, Germany, and recently, the Netherlands. Despite the distances, Mr. Hongunceasingly churns out his idiosyncratic amalgam of history, ethos, sarcasm, and rant, in an effort to critique and redress cultural amnesia. He introduces at least five new pieces, including End Transmission, Submission to a Small World, A Peaceful Drowning, and The Duck of Nature/The Duck of God. The evening is consummated with the new closing chapter of his masterwork Lessons of the Blood. This 45-min. section serves as a powerful platform for Hong's abiding obsession with the Japanese atrocities in Nanking, China.

(415)648-0654

othercine@hotmail.com

www.othercinema.com

RayKo Gallery

428 Third Street

San Francisco, CA 94107

-Across The Divide, Juried by Todd Hido

Begin: May 7, 2011

End: June 10, 2011

Opening Reception: May 12, 2011

The aim of Photolucida's Critical Mass program is to give exposure to emerging and mid-career photographers across the globe. In 2010, 552 artists entered their work for the chance to be seen by over 200 professionals in the photography world. Curators, gallery directors, editors, and publishers juried the work of these artists, and through a truly democratic process, narrowed the field down to the Critical Mass TOP 50. Juror, Todd Hido, selected one image per artist to represent the artists' projects. The exhibition will travel from Photo Center North West in Seattle to Newspace Center for Photography in Portland, and RayKo Photo Center in San Francisco, furthering the mission of all four photography organizations to bring top emerging talent to the public.

415-495-3773

www.raykophoto.com

SFMHS

San Francisco, CA

-BCT Part 1: Silver Strikes, Earthquakes and Lion Dances

Date: May 7, 2011

Time: 10am

Meet at the Old Mint. Walk through Union Square, Maiden Lane, and visit the oldest Asian Temple in the United States.

Steven Wolf Fine Arts

2747 A 19th St.

San Francisco, CA 94110

-Derek Boshier: In the '70s

End: May 7, 2011

Steven Wolf Fine Arts will survey celebrated British artist Derek Boshier's work of the 1970s. Boshier's work got very political and it took nearly every form: drawings, collage, film and sculpture. There will be maquettes of architectural proposals and graphic design collaborations with David Bowie and the Clash.

Hours: Wed-Fri 10:30-5:30, Sat 11:00-5:00

(415) 263-3677

stevenwolffinearts.com

Togonon Gallery

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-The Art of Luis Gutierrez: Paintings, Drawings, Assemblages and Collages

Opening Reception: May 7, 2011

End: June 11, 2011

Bay area artist Luis Gutierrez is a hidden treasure. This exhibition brings into focus painting and assemblage, two main mediums that Gutierrez has explored over his 40-year career. Gutierrez studied at San Jose State and at San Miguel de Allende in Mexico and taught at San Jose City College.

415.398.5572

rafael@togonongallery.com

togonongallery.com

Traywick Contemporary

895 Colusa Avenue

Berkeley, CA 94707

-Nancy Mintz: Mother May I

End: May 7, 2011

In her new body of work Mintz works with clay, metal and wood to explore ideas of individual identity, and the environments in which identity is created. Iconic shapes such as houses, moons, ladders and eggs are central to this exploration. For Mintz, houses are not only shelters but also reflections and extensions of the distinct personalities of those that inhabit them.

-Dharma Strasser MacColl: Emanate

End: May 7, 2011

In this recent body of work, Strasser MacColl uses porcelain, silk thread, paper and watercolor in delicate combinations to create quietly powerful works that defy their materials. Strasser MacColl starts with lokta paper -- a handmade rice paper chosen for its unexpected tonal variations and saturated natural colors. The paper is torn down and then sewn together in blocks of subtly contrasting color values. Her hand appears throughout the work: from the careful stitching (which appears as drawn lines) to the small porcelain discs and objects that she hand forms and delicately inserts among the thread and watercolor surface marks.

Hours: Thur-Sat 10-4pm, by appointment

www.traywick.com

510-527-1214

YBCA

701 Mission Street

San Francisco, CA 94103

-On Glorious 35mm Film: The Strange Case of Angelica: By Manoel de Oliveira

Date: May 7, 2011

Time: 7:30pm

Why are we showing this film, which very recently had a theatrical engagement in San Francisco? Because it was shown as projected video, and not in its intended exhibition format 35mm film. You deserve the opportunity to properly see this major work by Portuguese master filmmaker Manoel de Oliveira, who turned 102 in December. Included on dozens of 2010 "top ten" lists, the film is a magical tale of a young photographer who falls madly in love with a woman he can never have, except in his dreams. (2010, 97 min, 35mm)

-Bay Area Now 6, Part 1: Ideas - Engaging a Billion People: The Birth of a New Green

Date: May 7, 2011

Time: 1-4 pm

Is the environmentalism movement as we know it outdated? Should environmental goals be linked with other broad social and economic goals? As a consumer-driven economy and wasteful society, should we shift the focus of the movement towards a make-your-own sustainable practice rather than trying to focus on saving the whole planet? How can each of us help change the way people look at the world in order to reach a harmonious

relationship with the natural living world? And how is the Bay Area leading the way in advancing this conversation? Adam Werbach, Chief Sustainability Officer of Saatchi & Saatchi, author of the book Strategy for Sustainability, and President of the Sierra Club, will discuss his work and engage the artists and audience in a hands-on interactive workshop that caters to one's personal sustainability goals.

www.ybca.org

Sun.May.8

57th Street Gallery

5701 Telegraph Ave

Oakland, CA 94609

-Milton 510 And The Five Ten Experience: Echoes of The Sweetest Sounds

Begin: May 8, 2011 2pm

End: May 30, 2011

The gallery exhibits musical themed and inspired art that reflects the Social, Cultural and Historical Diversity of the Bay Area. The aim of the Gallery is to allow the creative pursuits of the individual artist and seeks to make the art work accessible to the public.

510.654.6974

www.57thStreetGallery.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 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. Olmec: Colossal Masterworks of Ancient Mexico, featuring over 100 objects drawn primarily from Mexican national collections with additional loans from over 25 museums, is presented at the de Young Museum. Included in the exhibition are colossal heads, a large-scale throne and monumental stelae in addition to precious small-scale vessels, figures, adornments and masks. Olmec brings together for the first time new finds and monuments that have never been seen by American audiences and reveals new scholarship on Olmec culture and artifacts.

(415) 750-3600

deyoung.famsf.org

Marin Arts Gallery

906 4th St.

San Rafael, CA

and Artists' studios throughout Marin County, CA

-MARIN ARTS OPEN STUDIOS 2011

Dates: May 8, 2011 and May 14-15, 2011

Time: 11am to 6pm

Over 250 artists open their studios and theater companies, dancers, poets and storytellers take to the stage in this annual two-week-end arts festival honoring the talented artists and performers who live and work in Marin County.

415-666-2442

colleen@marinarts.org

www.marinarts.org

SFMOMA Artists Gallery

Building A, Fort Mason Center

San Francisco, CA 94123

-18th Annual Artists Warehouse Sale

End: May 8, 2011

Join us for this extraordinary five-day event supporting Bay Area artists as well as SF-MOMA's exhibitions and programs. Shop hundreds of works by a range of local artists at savings of up to 75 percent. Preview night features two venues with over 7,000 square feet filled with art: your first chance to purchase art by more than three hundred artists at incredible savings! Preview Sale is Wednesday, May 4, 6–9 p.m. Additional sale hours: Thursday, May 5, noon–8 p.m. Friday, May 6, noon–8 p.m. Saturday, May 7, noon–5:30 p.m. Sunday, May 8, noon–4 p.m.

facebook.com/ArtistsGallerySFMOMA.

sfmomaag.blogspot.com

415-441-4777

The Marsh

1062 Valencia St
San Francisco, CA 94110

-Ann Randolph: Loveland

End: May 8, 2011

Join Randolph as she takes us on the irreverent, hilarious and deeply human journey of Franny Potts. Facing up to the greatest loss of her life while flying from LA to Ohio surrounded by strangers, Franny stumbles her way from awkward confusion through the mystery, tragedy and beauty that unite all us.

(415) 641-0235

marsh@themarsh.org

YBCA

701 Mission Street
San Francisco, CA 94103

-On Glorious 35mm Film: The Strange Case of Angelica: By Manoel de Oliveira

Date: May 7, 2011

Time: 2pm

Why are we showing this film, which very recently had a theatrical engagement in San Francisco? Because it was shown as projected video, and not in its intended exhibition format 35mm film. You deserve the opportunity to properly see this major work by Portuguese master filmmaker Manoel de Oliveira, who turned 102 in December. Included on dozens of 2010 "top ten" lists, the film is a magical tale of a young photographer who falls madly in love with a woman he can never have, except in his dreams. (2010, 97 min, 35mm)

www.ybca.org

Tue. May. 10

Bimbo's 365 Club

1025 Columbus Ave
San Francisco, CA 94133

-The Raveonettes

Date: May 10, 2011

Time: 8:00pm

Sune Rose Wagner and Sharin Foo make up the Danish duo, The Raveonettes. They create a fuzzy, driving, retro vibe with dark lyrics, heavily influencing bands like The Drums and Best Coast. The pair's wispy two-part vocal harmonies glide above momentous percussion and heavy reverb.

415.474.0365

info@bimbos365club.com

www.bimbos365club.com

Fort Mason Conference Center

Laguna Street at Marina Boulevard
San Francisco, CA

-Sentries at the Golden Gate: From the Gold Rush to the Cold War

Date: May 10, 2011

Reception: 7:00pm

Program: 7:30pm

2011 marks the Sesquicentennial (150th) anniversary of the completion of Fort Point, the most visible reminder today of a series of fortifications near the Golden Gate, originally designed to protect the harbor and gold of California from foreign invasion. Shortly after

completion, the Civil War had started and the new threat came not from foreign invaders but from the Confederacy.

Wed. May. 11

Arc Studios & Gallery

1246 Folsom Street
San Francisco, CA 94103

-"REPRESENTATION: Approaching Art Galleries" lecture by San Francisco Artist Network

Date: May 11, 2011 7-9PM

Lecture on professional development for artists - Identifying art markets, researching galleries, establishing your gallery criteria, standard practices, contracts, exclusivity, private sales, with Stephen C. Wagner - \$20 at the door

415-518-6485

Stephen5W@sbcglobal.net

www.SFArtistNetwork.net

Bimbo's 365 Club

1025 Columbus Ave
San Francisco, CA 94133

-Pinback

Date: May 11, 2011

Time: 7:00pm

415.474.0365

info@bimbos365club.com

www.bimbos365club.com

Harvey Milk Photo Center

-Photographic Exhibition

End: May 11, 2011

Come see this new exhibition by world-traveled local photographers and current instructors teaching classes at the Harvey Milk Photo Center.

415-554-9522

dave.christensen@sfgov.org

www.sfreepark.org

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-Meridian Music: Composers in Performance presents "Surface" by Anne Bourne (cello/voice)

Date: May 11, 2011

Time: 7:30pm

Meridian Music: Composers in Performance presents "Surface" a new work by Anne Bourne, a Toronto-based composer, cellist and vocalist.

415.398.7229

Music@MeridianGallery.org

MeridianGallery.org

Root Division

3175 17th Street
San Francisco, CA 94110

-New Growth: Youth Arts Exhibition & Free Family Arts Workshop

Begin: May 11, 2011

Reception: May 14, 2011 1-4pm

End: May 21, 2011

An exhibition of artwork made by students in our Youth Education Program as well as the artists who teach them. The opening reception is free and open to the public, featuring live performances by local youth and free hands-on art activities for the whole family.

(415) 863-7668

youthed@rootdivision.org

www.rootdivision.org

The Cottage Industry Painting Salon

2326 Fillmore Street
San Francisco, CA 94115

-Salon XV Wild Kingdom

Opening Reception: May 11, 2011 7-9pm

New paintings by Kelly Falzone Inouye and Kristen van Diggelen

(925) 785-8728

info@CIPSalon.com

www.CIPSalon.com

Thu. May. 12

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-SUSAN Z. BREYER's IMMERSION show

Opening Reception: May 12, 2011 4-7pm

End: May 15, 2011

The "Immersion" paintings are my attempt to depict the surprising duality of water. They are about force and delicacy, opaqueness and translucency, wet softness and frozen hardness, and about physical sensation and ephemeral impression. They are about recognizing and respecting fragility, and about the beauty, mystery and power in even a single raindrop.

(415) 956-3650

www.artpeople.net

info@artpeople.net

Braunstein/Quay Gallery

430 Clementina

btw 5th and 6th

San Francisco, CA 94103

-Gyöngy Laky: Reading Geometries

Begin: May 12, 2011

Reception: May 14, 2011, 3:00 - 5:00pm

End: June 11, 2011

Gyöngy Laky's structures consist of words, letters and symbols as well as abstract sculptural forms which belie layers of meaning. The incongruity of painted and stained branches and nails or screws protruding, hint at the complex relationship humans have with nature.

(415) 278-9850

braunsteinquay.com

Contemporary Jewish Museum

736 Mission Street between Third Street and Fourth Streets

San Francisco, CA 94116

-Seeing Gertrude Stein: Five Stories

Open: May 12, 2011

End: Sept. 6, 2011

Drawing upon a wealth of rarely seen artistic and archival materials, "Seeing Gertrude Stein: Five Stories" illuminates Stein's life and pivotal role in art during the 20th century.

415-655-7800

info@thecjm.org

www.thecjm.org

Gallery 291

291 Geary Street

San Francisco, CA 94102

-Elisabeth Sunday: New Works from Africa

Open: May 12 6-8pm

End: July 5, 2011

Phone 415 291-9001

info@gallery291.net

www.gallery291.net

YBCA

701 Mission Street

San Francisco, CA 94103

-In a Glass Cage: By Agustí Villaronga

Date: May 12, 2011

Time: 7:30

New 35mm print! This notorious Spanish art-horror film is the story of a former Nazi doctor and torturer, now in-hiding and confined to an iron lung. His new nurse, Angelo, turns out to be someone who witnessed one of his worst crimes, and the cycle of human evil begins to repeat itself but not in the way you might expect. Highly stylized imagery, ice-cold performances and way-beyond-disturbing subject matter combine to create an entirely amoral universe and cinematic endurance test. (1987, 110 min, 35mm)

www.ybca.org

Fri. May. 13

Bimbo's 365 Club

1025 Columbus Ave

San Francisco, CA 94133

-KPFA Welcomes Femi Kuti & The Positive Force

Date: May 13, 2011

Time: 8:00pm

The undisputed inheritor of the genius of Nigerian Afro-beat superstar Fela Anikulapo-Kuti is his son, Femi. He became a renowned artist in his own right with a distinctive, colorful, and balanced style. He took on the Afrobeat sound and rubbed shoulders with his American peers like Mos Def and Common.

415.474.0365

info@bimbos365club.com

www.bimbos365club.com

Chandra Cerrito Contemporary

480 23rd Street

Oakland, CA 94612

-Domicile Tendencies

End: May 13, 2011 5pm

Artworks in this show reference personal living space and the various concepts of "home". The seven artists in this show include: Alexa Kay Alexander (photography, projection and architectural intervention), Taryn McCabe (felt sculpture installation, drawings on Shrinky Dinks), Claudia Tennyson (site-specific installation), Tyson Washburn (photography), Allison Watkins (hand embroidery on fabric), Stephen Whisler (sculpture and drawing) and Holly Williams (oil on panel). Hours: Fri 2-6pm, First Fri until 9pm, Sat 1-5pm, and by appointment

chandra@chandracerrito.com

www.chandracerritocontemporary.com

510-260-7494

Electric Works

130 8th Street

San Francisco, CA 94103

-Pencil Me In

Begin: May 13, 2011 6-8pm

End: June 24, 2011

Bob Van Breda creates unnerving balancing acts with pencils; transforming the simple fact of a pencil into metaphors of a culture past- how we have, with our laptop, iPhone and Blackberry's, abandoned these practical tools. In his large scale sculptures, Van Breda considers motion, direction and volume; building without limitations of length, color and graphics.

www.sfelectricworks.com

Needles and Pens

3253 16th Street

San Francisco, CA

-In The Wilds: a solo show by U.K. artist Nigel Peake

Opening Reception: May 13, 2011, 7-9:30 pm

End: July 1, 2011

In the Wilds is a collection of U.K. artist Nigel Peake's hand-drawn observations of rural life. From the trees, fields, lakes, and rolling hills that define the country landscape, to the farm houses, tractors, fences, and telegraph poles that build it, Peake's obsessively detailed pencil and ink drawings and beautifully muted watercolors capture the slow moving rhythm of his surroundings. In a time when everyone seems to be seeking relief from the fast pace of everyday life, In the Wilds offers an escape to a countryside as timeless as it is idyllic.

(415) 255-1534

http://www.needlesandpens.com

needlesandpens@hotmail.com

San Francisco Arts Commission

Central Market Street

San Francisco, CA

-ARTS COMMISSION HOSTS CENTRAL MARKET BASH: Art in Storefronts, Gallery Receptions, Debut of Temporary Public Art, and Live Music

Date: May 13, 2011 5-7pm

Central Market will come alive for the Art in Storefronts launch celebration. The festivities include receptions at three neighborhood galleries, the debut of two temporary public art sculptures, live music lining Central Market, and Off the Grid food trucks. The community

celebration will kick off with the unveiling the six storefront installations and five murals designed by San Francisco artists.

www.sfartscommission.org/storefronts

SFAC GALLERY

401 Van Ness Avenue
San Francisco, CA 94102

-Afghanistan in 4 Frames: Four Embedded Photojournalists Take Aim at the War
End: May 13, 2011

Ground Floor of City Hall. Monday-Friday, 8am-8pm, Free. The San Francisco Arts Commission Gallery's Art at City Hall program is pleased to present Afghanistan in 4 Frames. This groundbreaking and timely exhibition features works by four photojournalists who have embedded with various military units/forces in Afghanistan over the past five years.
415.554.6080

www.sfartscommission.org/gallery

YBCA

701 Mission Street
San Francisco, CA 94103

-Opiyo Okach: Body Evidence (Work-in-Progress Showing)

Date: May 13-14, 2011

Time: 8pm

Q&A session following each showing. As part of our commitment to bringing contemporary African dance to the Bay Area, YBCA welcomes Kenyan choreographer Opiyo Okach who will present a work in progress showing of his latest solo, Body Evidence. Known for the simplicity and elegance of his improvisation style, Okach examines the role of the body in shaping 21st century global culture where long held notions of ethnic, geographic and temporal identification give way to the power of the individual. Don't miss this unique opportunity to engage with the artist in an informal setting and gain insight into his creative process.

www.ybca.org

Sat. May. 14

Bimbo's 365 Club

1025 Columbus Ave
San Francisco, CA 94133

-Man Man

Date: May 14, 2011

Time: 8:00pm

It would be a mistake to write off Man Man as simply "experimental" or "psychedelic" as their music is clearly rooted in rock, blues and pop. Their weird/beautiful, esoteric/heart-rending, profound/hilarious sound is filled with voices and guitars and drums, but also squeaky toys, pots, spoons, cap guns, fruit and stuffed frogs.
415.474.0365

info@bimbos365club.com

www.bimbos365club.com

Braunstein/Quay Gallery

430 Clementina btw 5th and 6th
San Francisco, CA 94103

-Gyöngy Laky: Reading Geometries

Reception: May 14, 2011, 3:00 - 5:00pm

End: June 11, 2011

Gyöngy Laky's structures consist of words, letters and symbols as well as abstract sculptural forms which belie layers of meaning. The incongruity of painted and stained branches and nails or screws protruding, hint at the complex relationship humans have with nature.

(415) 278-9850

braunsteinquay.com

Cain Schulte Contemporary Art

251 Post Street Suite 210
San Francisco, CA 94108

-Jessica Drenk + Shawn Smith: Unnatural History

End: May 14, 2011

8-bit and mixed media sculpture. Shawn Smith's work investigates the intersection between the digital world and reality with his

sculptures of natural imagery made of 8-bit pixels-like wood cubes. Jessica Drenk's work include sculptured books and PVC-tubing pieces, and a series of works made of disposable objects like toothpicks, pencils, coffee filters, Q-tips.

415.543.1550

www.cainschulte.com

info@cainschulte.com

Chandler Fine Art

170 Minna Street
San Francisco, CA 94105

-Kumi Korf: New Work

End: May 14, 2011

Using a multiple-plate method of intaglio printing on a transparent paper, the Kumi Korf combines Eastern and Western ideas about form and color.

www.chandlersf.com

415-546-1113

deYoung Museum

50 Hagiwara Tea Garden Drive
San Francisco, CA 94118

-Young at Art Festival

Begin: May 14, 2011

Opening Reception: May 20, 2011

9:30a.m.-8:45p.m.

End: May 22, 2011

The Young At Art Festival, held every year at the de Young Museum in Golden Gate Park, is an eight-day celebration of student creativity that showcases students as visual artists, writers, filmmakers, musicians, dancers, actors and viewers in ways that are powerful and authentic. Eagerly anticipated, this annual collaboration between a major urban school district and a great museum, (the fourth most visited art museum in North America) will be celebrating its 25th anniversary.
(415) 252-4638

kate.patterson@sfgov.org

<http://deyoung.famsf.org/>

Eleanor Harwood Gallery

1295 Alabama Street
San Francisco, CA 94110

-Paul Wackers solo show idollidle

End: May 14, 2011

Paul Wackers presents his third solo show with the gallery. The paintings in his new series explore aura and energy given off by objects in our everyday lives. He presents us with the interiors of rooms and still lifes placed in vitrines and in the outdoors.

415-282-4248

eleanor@eleanorharwood.com

www.eleanorharwood.com

Guerrero Gallery

2700 19th Street
San Francisco, CA 94110

-Glen Baldrige: Featured Solo

Begin: May 14, 2011

End: June 4, 2011

-Marissa Textor: Project Room

Begin: may 14, 2011

End: June 4, 2011

415.400.5168

www.guerrerogallery.com

www.andresguerrero.com

Hespe Gallery

251 Post Street, Suite 420
San Francisco, CA 94108

-Eric Zener: Treescapes

End: May 14, 2011

Eric Zener's oil paintings explore the serene state one experiences when immersing oneself in nature. His work investigates the temporal and ephemeral connectivity to something greater than ourselves and the sense of sanctuary one feels in solitude. By looking at the tangled branches as a sanctum and as a way to expand and explore his medium and his ideas, Zener creates a series of tree paintings that represents the transformative and meditative journey the artist has embarked upon. With these images, the artist has loosened his

brush strokes, letting the paint become the branches and metamorphose into the subject. The grandness of the tangled vines are meant to cradle and encompass, while the vast empty spaces echo the enormity of nature and the sense of refuge it provides.

415.776.5918

info@hespe.com

www.hespe.com

Hosfelt Gallery

430 Clementina Street
San Francisco, CA 94103

-Reed Danziger: Quantum Jitters

End: May 14, 2011

Danziger presents new paintings on panel, whose dense visual vocabulary takes shape in angular ribbons of colorful stripes colliding with one another, counter-balanced by more delicate, ethereal circles and matrices.

-John O'Reilly: Montages from 2008-2011

End: May 14, 2011

O'Reilly combines color photographs with imagery from art history and flea market-finds in complex and sometimes erotically-charged collages (that O'Reilly refers to as "montages") exploring issues of beauty, love, religion, death and art.

415.495.5454

infoSF@hosfeltgallery.com

hosfeltgallery.com

Marin Arts Gallery

906 4th St.

San Rafael, CA

and Artists' studios throughout Marin County, CA

-MARIN ARTS OPEN STUDIOS 2011

Dates: May 14-15, 2011

Time: 11am-6pm

Over 250 artists open their studios and theater companies, dancers, poets and storytellers take to the stage in this annual two-week-end arts festival honoring the talented artists and performers who live and work in Marin County.

415-666-2442

colleen@marinarts.org

www.marinarts.org

Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

-Make It @ MOCFA

Date: May 14, 2011

Time: 11-1pm

Experiment and explore printmaking Sister Corita-style! An assortment of rubber stamps, ink, papers, and more help you print, collage, and create original works of art to take home, frame, or give away. Make It @ MOCFA is an ongoing event, the second Saturday of every month (June 11, July 9).

415.227.4888

ljanklow@mocfa.org

www.mocfa.org

Oakopolis Gallery

447 25th Street
Oakland, CA 94612

-The Liminal Art Salon: Oracle

End: May 14, 2011

A Collection of Visionary Art Expressing the Prophetic InnerVoice "The open mouth. Hear it. The earth may speak. The stone might sing. Vessel of worlds, we enter your enigma. Ask at your own risk. Receive as your courage is. Dream reality. Be guided, opened, warned, inspired." -Cheja

(510)663-6920

oakopolis@gmail.com

www.oakopolis.org

Other Cinema

992 Valencia Street

San Francisco, CA 94110

-Psycho-Geography

Date: May 14, 2011

Time: 8pm

Riffing off the particular sensibilities of specific

spaces, Melinda Stone enacts a live performance of herFoursquare Trolley Dolly, a real-time audience-interactive switching between the legendary 1906 Trip Down Market Street and her centennial version. In his narrated slide-show, Greg Gaar rolls in with a natural history of SF flora, mincing few words in a provocative commentary on the fate of native plants in our fair City. ALSOon the program are the Cali premieres of Enid Baxter Blader's (in person) The Ord, Jeanne Liotta'sCrosswalk, Roger Deutsch's Preludes, and Doug Graves' Palms: A Neighborhood. PLUS Michael Rudnick's Dugout on Berry St., Rich Bott's LA Dives, Bill Brown's Chicago Corner, Michael Goodier'sLove Lafayette, and Ian Sundahl's Ghost Beach in 16mm Bolex Duo-Vision! AND Ben Woods' Bartlett St.mural update!

(415) 648-0654

othercine@hotmail.com

www.othercinema.com

Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

-"THE HAT, THAT NEVER EXISTED" Christoph Rossner

End: May 14, 2011

In collaboration with Galerie Axel Obiger, Berlin, Romer Young Gallery is pleased to present its first solo exhibition with German painter Christoph Rossner. Rossner will present a series of small paintings. Support for this exhibition is provided in part by the Goethe Institut, San Francisco and Southern Exposure's Alternative Exposure Grant Program.

415.550.7483

www.romeryounggallery.com

info@romeryounggallery.com

Root Division

3175 17th Street

San Francisco, CA 94110

-New Growth: Youth Arts Exhibition & Free Family Arts Workshop

Reception: May 14, 2011 1-4pm

End: May 21, 2011

An exhibition of artwork made by students in our Youth Education Program as well as the artists who teach them. The opening reception is free and open to the public, featuring live performances by local youth and free hands-on art activities for the whole family.

(415) 863-7668

youthed@rootdivision.org

www.rootdivision.org

SFMHS

San Francisco, CA

-BCT Part 2: Gold Rushers, Shanghaiers and Jazz Dancers

Date: May 14, 2011

Time: 10am

Meet at the Meet at the Schoolhouse Monument at Portsmouth Square to follow Commercial Street to San Francisco's original shoreline and explore the Jackson Square historic district.

-Mission Dolores: Birthplace of San Francisco

Date: May 14, 2011

Time: 1-3pm

Meet Al Lopez at the Mission steps at 16th and Dolores to visit Mission San Francisco de Asis, known as Mission Dolores. Learn how Indians built the Mission and how it survived the 1906 Earthquake and Fire. Tour covers art works and includes a visit to the Basilica with its stained glass windows and the Seven Sorrows of "Dolores." Note: a donation is required to enter the Mission: \$5 adults/\$3 seniors.

www.sfhstory.org

Studio Quercus

385 26th Street

Oakland, CA

-Alex Jackson: Selective Nature

Artist's Reception: Saturday May 14th, 4-6pm

End: June 11, 2011

Alex Jackson's paintings and drawings play with the idea of substitution- the selective replacement of chaotic natural textures with simplified orderly patterns and decoration. This replacement is analogous to the unconscious imposition of order and aesthetic value that we exert in the process of reading and understanding our world.

(510) 452-4670

www.studioquercus.com

info@studioquercus.com

WE Artspace

768 40th St.

Oakland, CA 94609

-Erik Parra: Expectator

End: May 14, 2011

Solo Show Hours: Fri and Sat 12-3pm and by appointment

http://www.erikparra.com/

www.weartspace.com

info@weartspace.com

YBCA

701 Mission Street

San Francisco, CA 94103

-Opiyo Okach: Body Evidence (Work-in-Progress Showing)

Date: May 14, 2011

Time: 8pm

Q&A session following each showing. As part of our commitment to bringing contemporary African dance to the Bay Area, YBCA welcomes Kenyan choreographer Opiyo Okach who will present a work in progress showing of his latest solo, Body Evidence. Known for the simplicity and elegance of his improvisation style, Okach examines the role of the body in shaping 21st century global culture where long held notions of ethnic, geographic and temporal identification give way to the power of the individual. Don't miss this unique opportunity to engage with the artist in an informal setting and gain insight into his creative process.

-In a Glass Cage: By Agustí Villaronga

Date: May 14, 2011

Time: 7:30

New 35mm print! This notorious Spanish art-horror film is the story of a former Nazi doctor and torturer, now in-hiding and confined to an iron lung. His new nurse, Angelo, turns out to be someone who witnessed one of his worst crimes, and the cycle of human evil begins to repeat itself but not in the way you might expect. Highly stylized imagery, ice-cold performances and way-beyond-disturbing subject matter combine to create an entirely amoral universe and cinematic endurance test. (1987, 110 min, 35mm)

www.ybca.org

Sun.May.15

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-SUSAN Z. BREYER's IMMERSION show

End: May 15, 2011

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(415) 956-3650

www.artpeople.net

info@artpeople.net

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Adult Art Science/Workshop: Make Your

Mark

Date: May 15, 2011

Time: 1:30-4:30pm

Not all art materials come from a store. From sticks to water, leaves to air, there are a myriad of tools that you can utilize to create incredible art. Join us for this adult Art/Science Workshop (18+) where you'll observe and photograph natural compositions before trying some less traditional mark-making techniques. You'll also learn about contemporary artists who are using unusual mark-making materials and techniques. Preregistration required, \$35 (members \$25).

www.exploratorium.edu

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San Rafael, CA

and Artists' studios throughout Marin County, CA

-MARIN ARTS OPEN STUDIOS 2011

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415-666-2442

colleen@marinarts.org

www.marinarts.org

Park Life

220 Clement Street

San Francisco, CA 94118

-Living Room, A Group show Curated by Joey Piziali and Vanessa Blaikie of Romer Young Gallery

End: May 15, 2011

415.386.7275

info@parklifestore.com

www.parklifestore.com

Project One Gallery

251 Rhode Island Street

between 15th & 16th

San Francisco, CA. 94103

-"LORDS vs. CoBras"

End: May 15, 2011

A graffiti inspired art show, highlighting two inspirational and driven graffiti crews from San Francisco/Bay Area and Los Angeles. Both have come together to bring us a diverse array of art, representing urban graffiti styles, as well as their exceptional talents, other than landscapes and murals.

415-938-7173

http://www.p1sf.com

SFMHS

San Francisco, CA

-Civic Center's Grand Design: Movie Palaces and Architectural Styles

Date: May 15, 2011

Time: 2-5pm

Meet Monika Trobits at the Orpheum Theatre on Market Street. Tour attendees will view an array of architectural styles and the application of the "City Beautiful" movement to the Civic Center area. Trobits will also discuss former/current movie theatres and various city halls. Tour ends at Fox Plaza.

www.sfhistory.org

Traywick Contemporary

895 Colusa Avenue

Berkeley, CA 94707

-Benicia Gantner: Eos

Opening Reception: May 15, 2011 3-5pm

End: July 16, 2011

Benicia Gantner's reductive landscapes are built from dense layers of hand and computer cut vinyl laminate. Typically a material with commercial applications, vinyl laminate furthers her interest in our experience of a natural world that is infused with artifice. She splices and grafts organic forms, creating new hybrid shapes and objects that float effortlessly, suspended in imagined spaces and defying

laws of gravity.

(510) 527-1214

artprojects@traywick.com

www.traywick.com

YBCA

701 Mission Street

San Francisco, CA 94103

-In a Glass Cage: By Agustí Villaronga

Date: May 15, 2011

Time: 2pm

New 35mm print! This notorious Spanish art-horror film is the story of a former Nazi doctor and torturer, now in-hiding and confined to an iron lung. His new nurse, Angelo, turns out to be someone who witnessed one of his worst crimes, and the cycle of human evil begins to repeat itself but not in the way you might expect. Highly stylized imagery, ice-cold performances and way-beyond-disturbing subject matter combine to create an entirely amoral universe and cinematic endurance test. (1987, 110 min, 35mm)

www.ybca.org

Mon.May.16

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-HESSAM ABRISHAMI, PARVIZ PAYGHAMI, GOLI MAHALLATI, and GULTEN IMAMOGLU

Begin: May 16, 2011

Opening Reception: May 21, 2011 6-9pm

End: May 31, 2011

The works of contemporary artists Hessam Abrishami, Parviz Payghami, Goli Mahallati, and Gulden Imamoglu will be featured at ArtPeople Gallery from May 16th through May 31st. (415) 956-3650

www.artpeople.net

info@artpeople.net

Thu.May.19

artMRKT

Concourse Exhibition Center

635 8th Street

at Brannan

San Francisco, CA

-artMRKT

Begin: May 19, 2011

End: May 22, 2011

artMRKT, a newly formed Brooklyn based organizer of art fairs, co-founded by third generation gallerist Max Fishko and longtime business partner Jeffrey Wainhouse, will debut their first official artMRKT modern and contemporary fair this May 19-22, 2011 at San Francisco's Concourse Exhibition Center. Featuring 65 contemporary and modern art galleries from around the world, including New York's Nancy Hoffman Gallery and Forum Gallery, London's Other Criteria and San Francisco mainstays Catharine Clark Gallery, Hackett|Mill, and Gallery Paule Anglim, artMRKT will bring some of the art world's most intriguing artists and galleries to the Bay Area, and many for the first time.

Hours: Fri-Sat 11am – 7pm, Sun 11am - 6pm

www.art-MRKT.com

info@art-mrkt.com

(212) 518-6912

ArtPadSF

The Phoenix Hotel

601 Eddy Street at Larkin Street

San Francisco, CA 94109

-ArtPadSF

Begin: May 19, 2011

End: May 22, 2011

ArtPadSF, a provocative 21st century hotel based art fair, focusing on emerging contem-

porary galleries and artists from the Bay Area and beyond, will debut May 19-22, 2011 at San Francisco's legendary Phoenix Hotel. Recognizing the need for a local independent fair to further engage and cultivate new audiences for Bay Area arts, Chip Conley, Founder and Chief Creative Officer of Joie De Vivre Hotels and regular keynote speaker for the Wallace Foundation, along with ArtPad Director, Maria Jensen, have set out to create an art fair that accentuates the emerging disciplines and independent elements active in the contemporary art world and prominent in the Bay Area arts community. \$10 General Admission

www.artpadsf.com

415-364-5465

ArtZone 461 Gallery

Festival Pavilion

Fort Mason Center,

San Francisco, CA 94123

-Fundraising Exhibit and Sale: Works from AfH's Collection

Opening Reception: May 19, 2011 5:30-9:30pm

Art for Healing Reception: Fair's VIP

Lounge May 20, 2011

End: May 22, 2011 6pm

Art for Healing is a Public Benefit Organization. It collects artworks through donation and places them in agencies dedicated to wellness & healing. A selection of AfH's inventory is offered for sale so the organization may continue its mission. AfH's booth will be staffed by ArtZone 461 Gallery.

(415) 255-5904

(415) 441-8680

director@artforhealing.org

info@artzone461.com

www.artforhealing.org

www.artzone461.com

Chinese Culture Center

750 Kearny St., 3rd Floor

San Francisco, CA

-Zheng Chongbin: White Ink

Opening Reception: May 19, 2011, 5:30pm

End: July 30, 2011

A site-specific installation of large-scale, abstract ink works by artist Zheng Chongbin at the Chinese Culture Center. The Chinese Culture Center continues its annual Xian Rui exhibition series with White Ink, a site-specific installation of abstract ink paintings by Bay Area artist Zheng Chongbin. The 15 new, large-scale works demonstrate why Zheng's profoundly contemporary approach to ink has been hailed as unprecedented.

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-System of Collecting

Begin: May 19, 2011

End: July 2, 2011

The group exhibition will visually explore systems of collection and classification used in both libraries and natural history/anthropologic museum presentations. Included will be internationally acclaimed photographer Binh Danh's exploration of the Khmer Rouge's Genocide Museum in Cambodia. Also included will be painter Matthew Troy Mullins, Kala 2011 New Visions artist, with his images of libraries and entomology collections. Additional tba artists will be presenting photographs, video works and sculpture

510-841-7000

lauren@kala.org

http://kala.org

PROJECT ONE GALLERY

251 Rhode Island Street

San Francisco, CA 94103

-May Fairs

Opening Reception: May 19, 2011 7pm-late

End: June 15, 2011



May Fairs is a show about beauty, featuring new works and installations by Charmaine Olivia, Angela Simone and Megan Wolfe. Curated by: Brooke Waterhouse, Angela Holmes and Sam Snowden
(415) 938-7178
info@plsf.com

http://www.plsf.com
SUJARO Gallery of African Art
11 Throckmorton Ave
Mill Valley, CA 94941

-SF Fine Art Fair
Begin: May 19, 2011
End: May 22, 2011

SUJARO Gallery of African Art is the one of the premiere dealers of fine antique and ancient African art in the United States. With two Bay Area galleries, SUJARO Gallery of African Art has placed pieces in important private collections and museums and has an active online gallery presence.
(415) 362-6601

andrew@suvaro.com
www.suvaro.com
www.textilesafrica.com

YBCA
701 Mission Street
San Francisco, CA 94103
-THREE-WAY: A TRILOGY OF VINTAGE EROTICA

Begin: May 19, 2011
End: May 26, 2011
-The Opening of Misty Beethoven: By "Henry Paris" aka Radley Metzger
Date: May 19, 2011
Time: 7:30pm

Presented in a pristine 35mm print, The Opening of Misty Beethoven is widely considered the high-water mark in American adult cinema. XXX superstars Jamie Gillis and Constance Money shine in a sultry tale of a streetwalker who is sexually transformed into a sophisticated socialite. Sound familiar? Yes, the plot is inspired by Pygmalion and My Fair Lady. With elegant, pop art sets, a witty script and funky Euro-trash vibe, this is a fascinating relic of a type of adult cinema which bears little relation to today's raunchy, generic fare. (1976, 84 min, 35mm)

www.ybca.org

Fri. May.20

ArtZone 461 Gallery

Festival Pavilion
Fort Mason Center,
San Francisco, CA 94123

-Fundraising Exhibit and Sale: Works from AfH's Collection

Art for Healing Reception: Fair's VIP Lounge May 20, 2011
End: May 22, 2011 6pm

Art for Healing is a Public Benefit Organization. It collects artworks through donation and places them in agencies dedicated to wellness & healing. A selection of AfH's inventory is offered for sale so the organization may continue its mission. AfH's booth will be staffed by ArtZone 461 Gallery.
(415) 255-5904

(415) 441-8680
director@artforhealing.org
info@artzone461.com

www.artforhealing.org

www.artzone461.com

Bimbo's 365 Club

1025 Columbus Ave
San Francisco, CA 94133

-Blue Bear School of Music presents Blue Bear Live VI feat. Funky METERS and opening performances by Blue Bear youth bands
Date: May 20, 2011
Time: 7:00pm

A Benefit for Youth Music Education. Proceeds support Blue Bear's music programs for Bay

Area youth.

415.474.0365

info@bimbos365club.com

www.bimbos365club.com

Cain Schulte Contemporary Art

251 Post Street Suite 210
San Francisco, CA 94108

-Mark Fox + Justin Quinn

Reception: May 20, 2011 5:30-7:30pm

End: July 2, 2011

text-based work

415.543.1550

www.cainschulte.com

info@cainschulte.com

CounterPULSE

1310 Mission St @ 9th

San Francisco, CA

-ParkourBody. Scott Wells & Dancers

Open: May 20, 2011

Close: May 29, 2011 8pm

Scott Wells & Dancers bring their "kamikaze" style of dancing to CounterPULSE May 20-22 and 27-29. This year SW&D is collaborating with free runners.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

deYoung Museum

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

-Young at Art Festival

Begin: May 14, 2011

Opening Reception: May 20, 2011 9:30a.m.-8:45p.m

End: May 22, 2011

The Young At Art Festival, held every year at the de Young Museum in Golden Gate Park, is an eight-day celebration of student creativity that showcases students as visual artists, writers, filmmakers, musicians, dancers, actors and viewers in ways that are powerful and authentic. Eagerly anticipated, this annual collaboration between a major urban school district and a great museum, (the fourth most visited art museum in North America) will be celebrating its 25th anniversary.

(415) 252-4638

kate.patterson@sfgov.org

http://deyoung.famsf.org/

NEW CONSERVATORY THEATRE CENTER

25 Van Ness Avenue, LL

San Francisco, CA 94102

-SF Premiere Musical The Stops

Begin: May 20, 2011

End: June 25, 2011

Wed-Sat at 8pm, Sun at 2pm. By Eric Lane Barnes Directed by F.Allen Sawyer Musical Direction by G. Scott Lacy

415.861.8972

boxoffice@nctcsf.org

www.nctcsf.org

Park Life

220 Clement Street

San Francisco, CA 94118

-Two-person show featuring Dana Hemenway and Anthony Ryan

Opening Reception: May 20, 2011

End: June 25, 2011

Curated by Jessica Brier

415.386.7275

info@parklifestore.com

www.parklifestore.com

Recology Art Studio

503 Tunnel Ave.

San Francisco, CA 94134

-San Francisco Dump Artist in Residence Exhibitions: Work by Scott Kildall, Niki Ulehla and Alex Nichols

Opening Receptions: May 20, 2011 5-9 pm; May 21, 2011 1-5 pm

Exhibitions by artists who have spent four months making artwork from items San Franciscans have thrown away. Scott Kildall, 2049: Kildall assumes the role of a prospector from the future who excavates landfills to build inventions that aid in his survival. Niki Ulehla,

The Inferno: The story of Dante's Inferno told through handmade marionettes. Alex Nichols, Transfer Station: Creation of physical poetry through the reappropriation of discarded items.

(415) 330-1415

http://www.recology.com/AIR

Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

-"being-with" New work by Liam Everett

Opening Reception: May 20, 2011 6-9pm

End: July 2, 2011

Romer Young Gallery is pleased to present its first solo exhibition with New York artist Liam Everett. Everett's installation "being-with" will consist of a series of new paintings. Working with acrylic, salt and alcohol, Everett's paintings both "record and arrest a seemingly alchemical process" and reflect his continued exploration of the perceptual experience.

415.550.7483

www.romeryounggallery.com

info@romeryounggallery.com

The Rrazz Room

222 Mason Street

San Francisco, CA 94102

-Somebody To Love: My Musical Tribute to Freddie Mercury

Date: May 20 and 22, 2011

Time: 10pm and 8pm

Carly Ozard will be "Queen For A Day", paying homage to her musical idol, and sharing historic and unknown facts about Mercury's public and personal lifestyle. Ms. Ozard cabaret show includes popular songs from Queen's extensive repertoire, as well as perform solo work written by Freddie Mercury without Queen.

therazzroom.com/events.html

866-468-3399

YBCA

701 Mission Street

San Francisco, CA 94103

-A Labor of Love: By Robert Flaxman and Dan Goldman

Date: May 20, 2011

Time: 7:30pm

An extremely rare documentary on the first and only hardcore feature film made in Chicago, A Labor of Love is just as much a chronicle of low-budget filmmaking as it is a study of the personal conflicts which come into play during the creation of a piece of "pornography," and the social mores which are violated. As the actors and crew members are interviewed, the filmmakers weave an intricate tableau of how those involved are both bonded and disheartened. (1976, 72 min, 16mm)

www.ybca.org

Sat. May.21

Anno Domini

366 South First Street

San Jose, CA 95113

-Glimmer

End: May 21, 2011

Featuring Christian Breitkreutz (US), Megan Diddie (US), Luciano Scherer (BR) and Collin van der Sluijs (NL). Artists don't typically run from the darkness, they walk right in and shine their light brightly so that we all may share in what they see. This illumination can have profound effects upon the viewer. Glimmer is a faint glimpse into the minds of four emerging artists.

408.271.5155

www.galleryAD.com

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-HESSAM ABRISHAMI, PARVIZ PAYGHAMI,

GOLI MAHALLATI, and GULTEN IMAMOGLU

Opening Reception: May 21, 2011 6-9pm
End: May 31, 2011

The works of contemporary artists Hessam Abrishami, Parviz Payghami, Goli Mahallati, and Gulten Imamoglu will be featured at ArtPeople Gallery from May 16th through May 31st.
(415) 956-3650

www.artpeople.net

info@artpeople.net

Hosfelt Gallery

430 Clementina Street

San Francisco, CA 94103

-Emil Lukas: in, on, un

Begin: May 21, 2011 4-6 pm

End: July 1, 2011

-Ben McLaughlin: New Work

Begin: May 21, 2011 4-6 pm

End: July 1, 2011

415.495.5454

infoSF@hosfeltgallery.com

hosfeltgallery.com

Meridian Gallery

535 Powell Street

San Francisco, CA 94108

-In Extremis: Gigantism, Intimacy and Environments in Bay Area Printmaking

Opening Reception: May 21, 2011 6pm-9pm

End: July 30, 2011

Printmaking has many traditions, some complimentary, some at odds with each other. This show will focus on four major areas to compare and contrast directions in Bay Area printmaking. This show focuses on four major areas in Bay Area printmaking: small and large scale work, the environment created to invite the viewer to participate or see the work within a prepared context, and the tradition of the democratic function of prints in the public sphere. Curated by Art Hazelwood.

415.398.7229

Info@MeridianGallery.org

MeridianGallery.org

Novato Arts Center

Hamilton Field

500 Palm Drive

Novato, CA

-MarinMOCA 2nd Annual Altered Book Show Fundraiser

Live Auction Party: May 21, 2011 5-7pm This year's exhibition includes over 100 artists from all over the Bay Area who have applied their imaginations to give new life to old, discarded books. "It is amazing how these artists transform old books that would otherwise go to the dump", says Eleanor Murray, Chair of the event. "We've expanded the show this year to include not only books that have been altered with collage, painting, and other mixed media techniques, but also book sculptures, jewelry, boxes, and even a hanging mobile. Visitors will find more than 100 of these works on display. "People are delighted to discover the myriad ways these old books are being re-imagined, re-purposed, re-worked and re-constructed," says Murray.

www.marinmoca.org

Oakland Art Murmur

Downtown Oakland, CA

-Murmurama

Date: May 21, 2011

Time: 7-10pm

Oakland Art Murmur is pleased to announce the first annual Murmurama, a multi-venue celebration including art exhibitions, artist talks, live music, food, wine tasting, special performances and more. Murmurama will take place on the Saturday evening of the San Francisco art fair weekend. Art fair attendees from afar are invited to take part in the thriving and nationally recognized Oakland art scene generated by the artists and galleries behind Oakland Art Murmur. Bay Area locals are encouraged

to enjoy some of the region's most refreshing art and numerous gallery activities on a night other than ever-popular First Fridays.
www.oaklandartmurmur.com
Oliver Ranch
Sonoma County, CA
-ACF Tour of Oliver Ranch: Outdoor Art Commissions
Date: May 21, 2011

In Benefit of Art at the Cheese Factory, Steve Oliver will himself lead a private tour of his Internationally recognized Sonoma County Ranch and Living Installation Gallery for you and 9 of your friends on the morning of MAY 21, 2011. All proceeds will go in support of the work of ACF, Art at the Cheese Factory
<http://artatthecheesefactory.org/>
<http://oliverranchfoundation.org>
Other Cinema
992 Valencia Street
San Francisco, CA 94110
-Old Films, New Music
Date: May 21, 2011
Time: 8pm

True musical treasures, Graham Connah and his motley crew of sonic cohorts have composed original scores for a selection of recently unearthed personal travelogues. Variants of the home movie, these marvelous 16mm mementos are fascinating first-person perspectives on "exotic" destinations. We visit NY's Central Park and Coney Island, '20s Europe, '30s Japan, Bali, Cuba—Panama—California excursions, and Kodachrome escapes into the natural wonders of the Heartland. Their live performance is garnished with choice cuts from jazz and experimental music history, including copious clips and commentary on the undersung Raymond Scott. PLUS: Gene Krupa, Harry Partch, and the Cotton Club Tramps. \$7.
(415) 648-0654

othercine@hotmail.com
www.othercinema.com
Recology Art Studio
503 Tunnel Ave.
San Francisco, CA 94134
-San Francisco Dump Artist in Residence Exhibitions: Work by Scott Kildall, Niki Ulehla and Alex Nichols
Opening Reception: May 21, 2011 1-5 pm
Exhibitions by artists who have spent four months making artwork from items San Franciscans have thrown away. Scott Kildall, 2049: Kildall assumes the role of a prospector from the future who excavates landfills to build inventions that aid in his survival. Niki Ulehla, The Inferno: The story of Dante's Inferno told through handmade marionettes. Alex Nichols, Transfer Station: Creation of physical poetry through the reappropriation of discarded items.

(415) 330-1415
<http://www.recology.com/AIR>
Root Division
3175 17th Street
San Francisco, CA 94110
-New Growth: Youth Arts Exhibition & Free Family Arts Workshop
End: May 21, 2011

An exhibition of artwork made by students in our Youth Education Program as well as the artists who teach them. The opening reception is free and open to the public, featuring live performances by local youth and free hands-on art activities for the whole family.

(415) 863-7668
youthed@rootdivision.org
www.rootdivision.org
SFMHS
San Francisco, CA
-BCT Part 3: Hipsters, Paesani and Semaphore Hill
Date: May 21, 2011
Time: 10am
Meet in front of the Vesuvio Cafe and City

Lights Bookstore on Columbus near Broadway to cover the "beat" era, Washington Square and the Depression-era murals at Coit Tower.
SF Camerawork
657 Mission Street, 2nd floor
San Francisco, CA 94105
-Unburied Treasures: A Fine Print Retrospective
End: May 21, 2011
-Fine Print Sale for Unburied Treasures: A Fine Print Retrospective
Date: May 21, 2011
Time: 12:00 pm -5:00 pm
(415) 987-7518
info@sfcamerawork.org
www.sfcamerawork.org

Sun. May. 22

artMRKT
Concourse Exhibition Center
635 8th Street at Brannan
San Francisco, CA
-artMRKT
End: May 22, 2011

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www.art-MRKT.com
info@art-mrkt.com
(212) 518-6912
ArtPadSF
The Phoenix Hotel
601 Eddy Street
at Larkin Street
San Francisco, CA 94109
-ArtPadSF
End: May 22, 2011

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www.artpadsf.com
415-364-5465

ArtZone 461 Gallery
Festival Pavilion
Fort Mason Center,
San Francisco, CA 94123
-Fundraising Exhibit and Sale: Works from AfH's Collection
Opening Reception: May 19, 2011 5:30-9:30pm
Art for Healing Reception: Fair's VIP Lounge May 20, 2011
End: May 22, 2011 6pm
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ArtZone 461 Gallery:
(415) 255-5904
(415) 441-8680
director@artforhealing.org
info@artzone461.com
www.artforhealing.org
www.artzone461.com
deYoung Museum
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118
-Young at Art Festival
End: May 22, 2011

The Young At Art Festival, held every year at the de Young Museum in Golden Gate Park, is an eight-day celebration of student creativity that showcases students as visual artists, writers, filmmakers, musicians, dancers, actors and viewers in ways that are powerful and authentic. Eagerly anticipated, this annual collaboration between a major urban school district and a great museum, (the fourth most visited art museum in North America) will be celebrating its 25th anniversary.

(415) 252-4638
kate.patterson@sfgov.org
<http://deyoung.famsf.org/>
HungryMan Gallery
485 14th Street between Guerrero and Valencia
San Francisco, CA 94103
-Really, Something
Opening Reception: April 9, 2011 7-10pm
Closing Reception: May 22, 2011 4-6pm
Featuring drawings by Vancouver artist, Alex Heilbron, and paintings by Oakland artist, Joel Dean.

sanfrancisco@hungrymangallery.com
www.hungrymangallery.com
SUJARO Gallery of African Art
11 Throckmorton Ave
Mill Valley, CA 94941
-SF Fine Art Fair
Begin: May 19, 2011
End: May 22, 2011

SUJARO Gallery of African Art is the one of the premiere dealers of fine antique and ancient African art in the United States. With two Bay Area galleries, SUJARO Gallery of African Art has placed pieces in important private collections and museums and has an active online gallery presence.

(415) 362-6601
andrew@sujaro.com
www.sujaro.com
www.textilesafrica.com
The Razz Room
222 Mason Street
San Francisco, CA 94102
-Somebody To Love: My Musical Tribute to Freddie Mercury
Date: May 20 and 22, 2011
Time: 10pm and 8pm

Carly Ozard will be "Queen For A Day", paying homage to her musical idol, and sharing historic and unknown facts about Mercury's public and personal lifestyle. Ms. Ozard cabaret show includes popular songs from Queen's extensive repertoire, as well as perform solo work written by Freddie Mercury without Queen.

therazzroom.com/events.html
866-468-3399
WE Artspace
768 40th St.
Oakland, CA 94609
-Brian Caraway: Solo Show
Opening Reception: May 22, 2011 2-5pm
End: June 25, 2011

Hours: Fri and Sat 12-3pm and by appointment
<http://www.briancaraway.com>,
www.weartspace.com
info@weartspace.com

YBCA
701 Mission Street
San Francisco, CA 94103
-A Labor of Love: By Robert Flaxman and Dan Goldman
Date: May 22, 2011
Time: 2pm

An extremely rare documentary on the first and only hardcore feature film made in Chicago, A Labor of Love is just as much a chronicle of low-budget filmmaking as it is a study of the personal conflicts which come into play during the creation of a piece of "pornography," and the social mores which are violated. As the actors and crew members are interviewed, the filmmakers weave an intricate tableau of how those involved are both bonded and disheartened. (1976, 72 min, 16mm)
www.ybca.org

Mon. May. 23

Chandler Fine Art
170 Minna Street
San Francisco, CA 94105
-Jesse Allen: Closed Patterns; New Watercolors
Begin: May 23, 2011
End: July 18, 2011

Self-taught as a painter, Jesse Allen creates complex, richly textured watercolors based on the landscape of Kenya where he spent most of his early life.

www.chandlerfsf.com
415-546-1113
CounterPULSE
1310 Mission St @ 9th
San Francisco, CA
-TALKS! Art & Politics: Political Posters and Murals of the 1970s
Date: May 25, 2011
Time: 7:30pm

A dramatic visual presentation of the lost murals and forgotten political posters made in San Francisco during the 1970s, based on visual essays in Ten Years That Shook the City: San Francisco 1968-78 book, with Lincoln Cushing and Tim Drescher.
415.626.2060
shamsher@counterpulse.org
www.counterpulse.org

Wed. May. 25

Arc Studios & Gallery
1246 Folsom Street
San Francisco, CA 94103
-THE PRICE IS RIGHT: Pricing Your Artwork lecture by San Francisco Artist Network
Date: May 25, 2011
Time: 7-9pm

Lecture on professional development for artists - Get input from local art galleries directors on how to price your artwork, with insight into gallery sales and how to manage your private sales, with GUEST SPEAKERS including Jennifer Farris of STUDIO Gallery and Olivia Ongpin of Fabric8 Gallery - \$20 at the door
-FACE TO FACE: Using Facebook Effectively lecture by San Francisco Artist Network
End: May 25, 2011
Time: 7-9pm

Lecture on professional development for artists - learn to use Facebook to more effectively promote your artwork and events - with Michael Yochum, ArtSpan Chairperson - \$20 at the door
Stephen5W@sbcglobal.net



www.SFArtistNetwork.net
415-518-6485

Thu. May. 26

Creativity Explored

3245 Sixteenth Street
San Francisco, CA 94103

-CE Conversations

Date: May 26, 2011
Time: 5:30-6:30pm

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.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Ever Gold Gallery

441 O'Farrell St
San Francisco, CA 94102

-Adam Parker Smith: Crush

Closing Reception: May 26, 2011 6-9pm

Ever Gold Gallery is pleased to present the first west coast solo exhibition by New York-based artist Adam Parker Smith. "Crush" features printed canvases, photographs on panel, video, and kinetic installations that evoke a mischievous pop-art lineage. Conflating painting with sculpture, mass-produced objects and imagery with high-art conventions, Smith wittily de-mythologizes American masculinity as a commercial construct-one that speaks to the larger naïveté of human perspective.

www.evergoldgallery.com

evergoldgallery@gmail.com

415-796-3676

KOKORO STUDIO

682 Geary Street
San Francisco, CA

-Mayumi Tanaka

End: May 26, 2011

L.A.-based artist, performer, and crafter Mayumi Tanaka treads a thin line of quirky cuteness. Brightly colored drawings bely insidious content; child-like costuming and game-show music contrast with the sincerity of her performances. Her solo show will feature drawings and crafted goods, with a special opening night performance by her dance and acting group, SpoBra.

www.spobra.net/www.mayubonne.com

www.kokorostudio.us/

info@kokorostudio.us

SOMArts Main Gallery

934 Brannan Street Btwn. 8th and 9th Streets

San Francisco, CA 94103

-The Asian American Women Artist Association and API Cultural Center's 14th United States of Asian America Festival Present, A Place of Her Own

Closing Reception: May 26, 2011 6-8pm

25 Asian American women artists examine and create their responses to the question, "If you had a place of your own, what would it be?" What happens when we expand the parameters beyond the concept of a room and discover a place, in which limitations are boundless?

(415) 829-9467

info@apiculturalcenter.org

http://www.apiculturalcenter.org

http://www.aplaceofherown.org

YBCA

701 Mission Street

San Francisco, CA 94103

-THREE-WAY: A TRILOGY OF VINTAGE EROTICA

Begin: May 19, 2011

End: May 26, 2011

-The Wild Pussycat: By Dimis Dadiras

Date: May 26, 2011

Time: 7:30pm

We showed this film in May 2007, and ev-

eryone who was there (including YBCA's Executive Director) will never forget it. A plot summary would sound insane. Let's just say it's the sick (and completely hilarious) story of a woman who takes revenge on her abusive, lecherous boyfriend. Sit back, say goodbye to sanity, and allow The Wild Pussycat to sink its claws into your soul. (1969, 88 min, 35mm)

www.ybca.org

Fri. May. 27

Bimbo's 365 Club

1025 Columbus Ave
San Francisco, CA 94133

-Tainted Love

Date: May 27, 2011

Time: 7pm

With their highly stylized, nonstop 80's show, Tainted Love offer a refreshing change from the usual party bands. Tainted Love's mission is to have you on the dance floor all night partying "like it's 1985."

415.474.0365

info@bimbos365club.com

www.bimbos365club.com

Branch Gallery

455 17th St. Suite #301
Oakland, CA 94612

-Zen with a Kickstand and other new work by Steven Barich

Begin: May 27, 2011

Opening Reception: May 27, 6:00-9:00pm

Through sculpture and highly detailed large scale drawings, Steven depicts visual patterns, codes and text born of our contemporary digital age, and set within and among forms appreciated for their naturalistic authenticity, their spiritual references or aesthetic purity. (510) 508-1764

branch@bayvan.org

NEW CONSERVATORY THEATRE CENTER

25 Van Ness Avenue, LL
San Francisco, CA 94102

-West Coast Premiere The Pride

Begin: May 27, 2011

End: July 3, 2011

Wed-Sat at 8pm, Sun at 2pm. By Alexi Kaye Campbell Directed by Arturo Catricalla

415.861.8972

boxoffice@nctcsf.org

www.nctcsf.org

Sat. May. 28

111 Minna Gallery

111 Minna

San Francisco, CA 94105

-Presence of Absence

End: May 28, 2011

New original works by: Jhina Alvarado, Sergio Navarro-Duran, Rockford Orvin and Tim Schafer.

(415) 974-1719

art@111minnagallery.com

www.111minnagallery.com

Catharine Clark Gallery

150 Minna Street Ground Floor

San Francisco CA 94105

-Solo Exhibition: Sandow Birk: American Qur'an

End: May 28, 2011

Sandow Birk's American Qur'an is an ongoing project to hand-transcribe and illuminate the Holy Qur'an with scenes from contemporary American life.

-Solo Exhibition: Al Farrow: Reliquaries

End: May 28, 2011

In Reliquaries, Al Farrow continues his exploration of religious symbolism through the appropriation of guns and munitions in a new series of sculptures.

415-399-1439

info@cclarkgallery.com

www.cclarkgallery.com

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-May group show

End: May 28, 2011

More than 25 artists working in a wide range of media exhibit new works.

Hours: Noon-9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

Corden|Potts Gallery

49 Geary, Suite 211

San Francisco, CA 94108

-After Ascension and Descent, photographs by Charles Grogg

End: May 28, 2011

Charles Grogg's images focus on issues of growth and restraint, hesitation and power. Two years ago, Grogg began experimenting with sewing sheets of photographs together. Soon after he had the urge to continue sewing, and began not just sewing panels of pictures together, but also sewing addenda onto prints. 415-781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-Pune to San Francisco: new work by Suhas Bhujbal

End: May 28, 2011

Working in oils, Bhujbal creates compositions of colorful, overlapping forms and marks to describe various architectural facades. Despite the geometric quality of even the most abstracted of his cityscapes, intersecting planes and strong shadows nevertheless convey three-dimensionality and depth while expressive, often energetic mark-making augments their emotional complexity

info@dolbychadwickgallery.com

www.dolbychadwickgallery.com

415.956.3560

Eleanor Harwood Gallery

1295 Alabama Street

San Francisco, CA 94110

-James Chronister solo show Now We Lustre

Opening Reception: May 28, 2011 7-10pm

End: July 2, 2011

For Chronister's 2nd solo show with the gallery he explores his process of painting again with a series of work that appear black and white but are actually careful meditations on slights shifts in color. His images are of landscapes and of rock and roll icons.

415-282-4248

eleanor@eleanorharwood.com

www.eleanorharwood.com

FM

483 25th Street

Oakland CA, 94612

-David Plattford: Contemporary landscape oil paintings

End: May 28, 2011

Fusing a harmonious interaction of contrasting elements. High mountain landscapes merge with the sweeping overpasses of modernization, delicate tile rooftops hover over an urban maze of streets and signs. Original oil paintings and prints will be on display. Hours: Sat 1pm-5pm and by appointment

www.davidplattford.com

www.fmoakland.com

fmoakland@gmail.com

Frey Norris Contemporary & Modern

161 Jessie Street at New Montgomery

San Francisco, CA 94105

-Julio Cesar Morales: Contrabando

End: May 28, 2011

Contrabando 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. Contrabando is a study of the realities and consequences of exploited labor that simultaneously aims to record the living history of labor. Morales is interested in the way consciousness shifts as it moves between languages, cultures, and political systems.

(415) 346-7812

info@freynorris.com

www.freynorris.com

Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

-Paul Kos

End: May 28, 2011

In Kos's fifth solo exhibition (and after participation in many shows over a more than twenty-year relationship with the gallery) the artist will offer works in a wide range of media including sculpture, painting, video, drawing and photography.

415.433.2710

www.gallerypauleanglim.com

George Krevsky Gallery

77 Geary St

San Francisco, CA 94108

-The Fine Art of Baseball: 14th Annual Exhibition

End: May 28, 2011

Artists from the Bay Area and across the country capture the highs and lows of the Great American Pastime. Paintings, drawings, photography, and sculpture by, Stacey Carter, Dave Eggers, Barry Gifford, Louis Grant, Charles Hobson, Andy Jurinko, Ken Kalman, Robert Marosi Bustamante, Max Mason, Arthur K. Miller, Richard Nagler, and Lance Richbourg, among others.

www.georgekrevskygallery.com

JENKINS JOHNSON GALLERY

464 Sutter Street

San Francisco, CA, 94108

-Jason Wheatley: Zootopia: amazing acts of animal oddity

End: May 28, 2011

Hours: Tue-Fri 10-6, Sat 10-5

415.677.0770

www.jenkinsjohnsongallery.com

sf@jenkinsjohnsongallery.com

Mercury 20 Gallery

475 25th St.

Oakland CA

-Charlie Milgrim: New Work

Begin: May 5, 2011

Reception: May 6, 2011 6-9pm

End: May 28, 2011

-Kathleen King, Dave Meeker, Laura van Duren: The Gyre

Begin: May 5, 2011

Reception: May 6, 2011 6-9pm

End: May 28, 2011

Hours: Fri-Sat-Sun 12-6pm

510.701.4620

mercurytwenty@gmail.com

www.mercurytwenty.com

Other Cinema

992 Valencia Street

San Francisco, CA 94110

-Avant To Live: New Experimental Works

Date: May 28, 2011

Time: 8pm

Here's an energized evening of new cinematic efforts that champion personal expression and radical form. Constituting the season's most exploratory programming initiative—and with many of the makers in person—are Martha Colburn's DOLLS VS. DICTATORS, Kelly Sears' Devil's Canyon, Carl Diehl's Polterzeitgeist, Salise Hughes' Celluloid Heroes Never Really Die. PLUS recent pieces by Zach

Ianazzi, Doug Katelus, Tommy Becker, Karl Lind, Bryan Boyce, Richard Mitchell, Molly Hankwitz, James Hong/Yin-Ju Chen, and others TBA. Come early for artists' reception, free pencils, and the Dream Machine!

(415) 648-0654

othercine@hotmail.com

www.othercinema.com

Paul Mahder Gallery

3378 Sacramento Street

San Francisco, CA 94118

-STILL STANDING: NEW PAINTINGS BY YISRAEL FELDSOTT

End: May 28, 2011

Celebrating 40 years of painting with over 18 new works for this exhibition, Feldsott continues to distinguish himself as one of today's most unique visionary painters. While his work draws upon and honors the contributions from Picasso, Miro and Chagall to Dubuffet, Olivera, and Chicago's Hairy Who, Feldsott pushes the fundamentals of painting in ways that are clearly his own. His work is medicine. Crushed Alabaster, human and plant material, handmade paints, metallic substances and other medicinal elements mixed by Feldsott as part pharmacist/painter/shaman are used to awaken original memories of the viewer.

(415) 474-7707

www.paulmahdergallery.com

Robert Tat Gallery

49 Geary Street Suite 410

San Francisco, CA

-Photography Exhibition: Signs of the Times

End: May 28, 2011

A collection of photographs incorporating signage as an essential element. Featuring photographs by a variety of artists, including: Ralph Steiner, Danny Lyon, John Vachon, Helen Levitt, William Heick, Charles Gatewood, Rebecca Martinez, Wright Morris, Edmund Teske, Willard Worden, Rudi Angenendt, Gerald Ratto, photographer unknown and many others.

415-781-1122

info@roberttat.com

www.roberttat.com

SFMHS

San Francisco, CA

-BCT Part 4: Stevedores, Feluccas and Wind-jammers

Date: May 28, 2011

Time: 1pm

Meet at Kearny and the Embarcadero. Explore San Francisco's history as a port city and the era of the longshoremen.

Swarm Gallery

560 Second Street

Oakland CA 94607

-In the Bracken: Solo exhibition of works by Sarah A. Smith

Begin: May 28, 2011

Opening Reception: June 4, 2011 6-8pm

End: July 3, 2011

San Francisco-based artist Sarah A. Smith will show drawings for her first solo exhibition, In the Bracken, at Swarm Gallery (Oakland). Sarah's fascination with antique objects, shrinking natural habitats and material excess come together in a new series of gold leaf composite and mixed media drawings. In the project space, Shawn Bitters.

510-839-2787

info@swarmgallery.com

www.swarmgallery.com

Sun. May. 29

a.Muse

614 Alabama St.

San Francisco, CA 94110

-Paper vs. Brush: Collage by Matt Gonzalez/ Paintings by Tom Schultz

End: May 29, 2011

Collage artist Matt Gonzalez and painter Tom Schultz present an exhibit honoring their friendship and the relationship between their art. While Gonzalez creates in paper and Schultz with paint, these intimate pieces highlight their similar use of hard edges and bold colors, while still showing the contrasts between their work.

www.yourmusegallery.com

415.279.6281

Adobe Books Backroom Gallery

3166 16th Street

San Francisco, CA 94110

-From the Golden West Notebook: An exhibition and book release event

End: May 29, 2011

Poems by Jason Morris. Illustrations by Jason Grabowski and Jesse Schlesinger. Published by Publication Studio Berkeley, Allone Co. Editions Inspired by the ACE Double books of the fifties, in which genre novels (especially Westerns and Science Fiction) were paired, "From the Golden West Notebook" brings together Jason Morris' poetry and the first section of Thoreau's Walden, the chapter on "Economy." Jason Morris' serial poem (also called "From the Golden West Notebook") follows a character named "I" through a hallucinogenic western landscape populated by the ghosts of Melville, Spicer, Thoreau, and the distressed magnetic reels of Bob Dylan's Basement Tapes. Thoreau's account begins on July 4th, 1845, when he moved into the cabin he built.

adobebooksbackroomgallery.blogspot.com

CounterPULSE

1310 Mission St @ 9th

San Francisco, CA

-ParkourBody. Scott Wells & Dancers

Open: May 20, 2011

Close: May 29, 2011 8pm

Scott Wells & Dancers bring their "kamikaze" style of dancing to CounterPULSE May 20-22 and 27-29. This year SW&D is collaborating with free runners.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

Paul Mahder Gallery

3378 Sacramento St.

San Francisco, CA 94118

-Still Standing: New Paintings by Yisrael K. Feldsott

Closing: May 29, 2011

Feldsott's paintings are brilliantly seductive dialogues filled with mystery, shared collective memory and archetypes. Bold shapes, dazzling colors and lines of heroic energy transport the viewer deeper into the spiritual realms of

places and beings.

(415) 474-7707

paul@paulmahdergallery.com

http://www.paulmahdergallery.com

Mon. May. 30

57th Street Gallery

5701 Telegraph Ave

Oakland, CA 94609

-Milton 510 And The Five Ten Experience: Echoes of The Sweetest Sounds

Begin: May 8, 2011 2pm

End: May 30, 2011

The gallery exhibits musical themed and inspired art that reflects the Social, Cultural and Historical Diversity of the Bay Area. The aim of the Gallery is to allow the creative pursuits of the individual artist and seeks to make the art work accessible to the public.

510.654.6974

www.57thStreetGallery.com

Buzz Gallery

2318 Telegraph Avenue

Oakland, CA 94612-2421

-Abby Martin: Dystopian Musings

End: May 30, 2011

Abby Martin, Bay Area artist and founder of Media Roots, will be showing a new series of mixed media works at Buzz Gallery. Her installation, Dystopian Musings, intends to provoke a stark reflection of modern day politics and society by visually critiquing major players, events and unsettling.

(510) 465-4073

www.mamabuzzcafe.com

Hatch Gallery

492 23rd St.

Oakland, CA 94612

-Happy Amnesia

Closing Reception: May 30, 2011 6-9pm

"Happy Amnesia" is an exhibition of the work of Oakland based artist Jeremiah Jenkins. This show plays with the intersections of division and vision, profit and prophecy, human and shaman, to help us take stock of where we are and where we're going.

510.879.7382

www.hatchgallery.org

www.jeremiahjenkinsart.com

Tue. May. 31

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-HESSAM ABRISHAMI, PARVIZ PAYGHAMI, GOLI MAHALLATI, and GULTEN IMAMOGLU

End: May 31, 2011

The works of contemporary artists Hessam Abrishami, Parviz Payghami, Goli Mahallati, and Gulten Imamoglu will be featured at ArtPeople Gallery from May 16th through May 31st.

(415) 956-3650

www.artpeople.net

info@artpeople.net

Caldwell Snyder Gallery

341 Sutter St, San Francisco, CA 94108

-Greg Miller: Recent Paintings

End: May 31, 2011

In his large-scale mixed-media collages, California artist Greg Miller vividly portrays the essence of an American golden age, creating scenes that resonate powerfully with our collective nostalgia for the 1950s and 1960s. Combining fragments of text, come-hither pin-up girls, flashes of Western landscape, and vintage signage, he recreates an entire cultural moment, conjuring images of an eternal summer filled with lazy days by motel pools, long drives down Route 66, and all manner of roadside adventure.

(415) 392-2299

christina@caldwellsnyder.com

www.caldwellsnyder.com

Corden|Potts Gallery

49 Geary, Suite 211

San Francisco, CA 94108

-Thrills and Chills, photographs by Isa Leshko

Begin: May 31, 2011

Reception: June 2, 2011 5:30-7:30pm

End: July 30, 2011

Amusement park rides seem to challenge the very limitations of being human. We can't fly; yet these vertigo-inducing machines allow us to soar through the open air. The experience combines elation with fear; thrills with chills. Isa Leshko confronts her fears in her black and white images shot with a Holga camera.

415-781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

Four Seasons Hotel

Veranda Ballroom

757 Market Street

San Francisco, CA

-2011 San Francisco Arts Medallion

Date: May 31, 2011

Time: 11:30

The Museum of Performance & Design is honoring Delia Fleishhacker Ehrlich with its annual San Francisco Arts Medallion which recognizes outstanding leadership in the arts. Delia F. Ehrlich has a long and distinguished history as a leader in the performing arts in San Francisco.

415 255-4800

tonyb@mpdsf.org

www.mpdsf.org

Mina Dresden

312 Valencia street

San Francisco, CA 94103

-California College of the Arts, Furniture Design Studio Exhibition

Begin: May 1, 2011

Opening Reception: May 6, 2011 6-8pm

End: May 31, 2011

415.863.8312

www.minadresden.com

Toomey Tourell Fine Art

49 Geary Street

San Francisco, CA

-Lisa Bartelson & Tom DeGroot

End: May 31, 2011

Hours: Tue-Fri, 11:00am-5:30pm, Sat 11:00am-5:00pm, and by appointment.

415.989.6444

www.sfaqonline.com



JUN.2011 Calendar

J
U
N
E

1
WED

- 111 Minna
- ArtPeople Gallery
- + Brian Gross Fine Art
- + Cain Schulte Contemporary Art
- + Chandler Fine Art
- + Chinese Culture Center
- City Art Cooperative Gallery
- + Contemporary Jewish Museum
- + Eleanor Harwood Gallery
- + Gallery 291
- Gallery Paule Anglim
- + Hackett | Mill
- + Hosfelt Gallery
- + Kala Art Institute and Gallery
- + Legion of Honor
- + Meridian
- Mina Dresden
- + Needles and Pens
- + New Conservatory Theatre Center
- Robert Tat Gallery
- + Romer Young Gallery
- + The EcoCenter in Herons Head Park
- + Thrillpeddlers' Hypnodrome
- Toomey Tourell Fine Art
- Traywick Contemporary
- + de Young

2
THU

- Corden|Potts Gallery
- Crown Point Press
- Dolby Chadwick Gallery
- Ever Gold Gallery
- Exploratorium
- Gallery Paule Anglim
- Kokoro Studio
- Mercury 20 Gallery
- SF Camerawork
- Spoke Art
- Toomey Tourell Fine Art

3
FRI

- 33rd San Francisco Ethnic Dance Festival
- Branch Gallery
- Chandra Cerrito Contemporary
- City Art Cooperative Gallery
- CounterPULSE
- FM
- Frank Bette Center for the Arts
- Gallery 28
- Mercury 20 Gallery
- Oakopolis Gallery
- Royal NoneSuch Gallery
- SFWA
- Smokey's Tangle
- YBCA

4
SAT

- Andrea Schwartz Gallery
- Arc Studios & Gallery
- Bridge Art Space
- Catherine Clark Gallery
- Crown Point Press
- Frey Norris
- Contemporary & Modern
- Guerrero Gallery
- Haines Gallery
- Marx & Zavattero
- Paul Mahder Gallery
- Rena Bransten Gallery
- SFMHS
- SOMArts
- Swarm Gallery
- The Lab
- YBCA
- Yerba Buena Gallery Walk
- di Rosa

5
SUN

- 57th Street Gallery
- Bridge Art Space
- CounterPULSE
- Legion of Honor

6
MON

- Thrillpeddlers' Hypnodrome

8
WED

- Arc Studios & Gallery
- Root Division
- SFMHS

9
THU

- ArtPeople Gallery
- Haines Gallery
- Mina Dresden
- ODC Theater
- Rena Bransten Gallery

10
FRI

- Caldwell Snyder Gallery
- CounterPULSE
- RayKo Gallery

11
SAT

- 33rd San Francisco Ethnic Dance Festival
- Braunstein/Quay Gallery
- Bridge Art Space
- CounterPULSE
- Guerrero Gallery
- HungryMan Gallery
- Marx & Zavattero
- Paul Thiebaud Gallery
- Root Division
- SFMHS
- Stephen Wirtz Gallery
- Studio Quercus
- Togonon Gallery
- YBCA

12
SUN

- 33rd San Francisco Ethnic Dance Festival
- A New Leaf Gallery I
- Sculpturesite
- Bimbo's 365 Club
- Bridge Art Space
- ODC Theater
- YBCA

14
TUE

- Jewish Community Center
- Paul Thiebaud Gallery

15
WED

- Andrea Schwartz Gallery
- Arc Studios & Gallery
- Creativity Explored
- Project One Gallery

16
THU

- Braunstein/Quay Gallery
- Ictus Gallery
- Museum of Craft and Folk Art

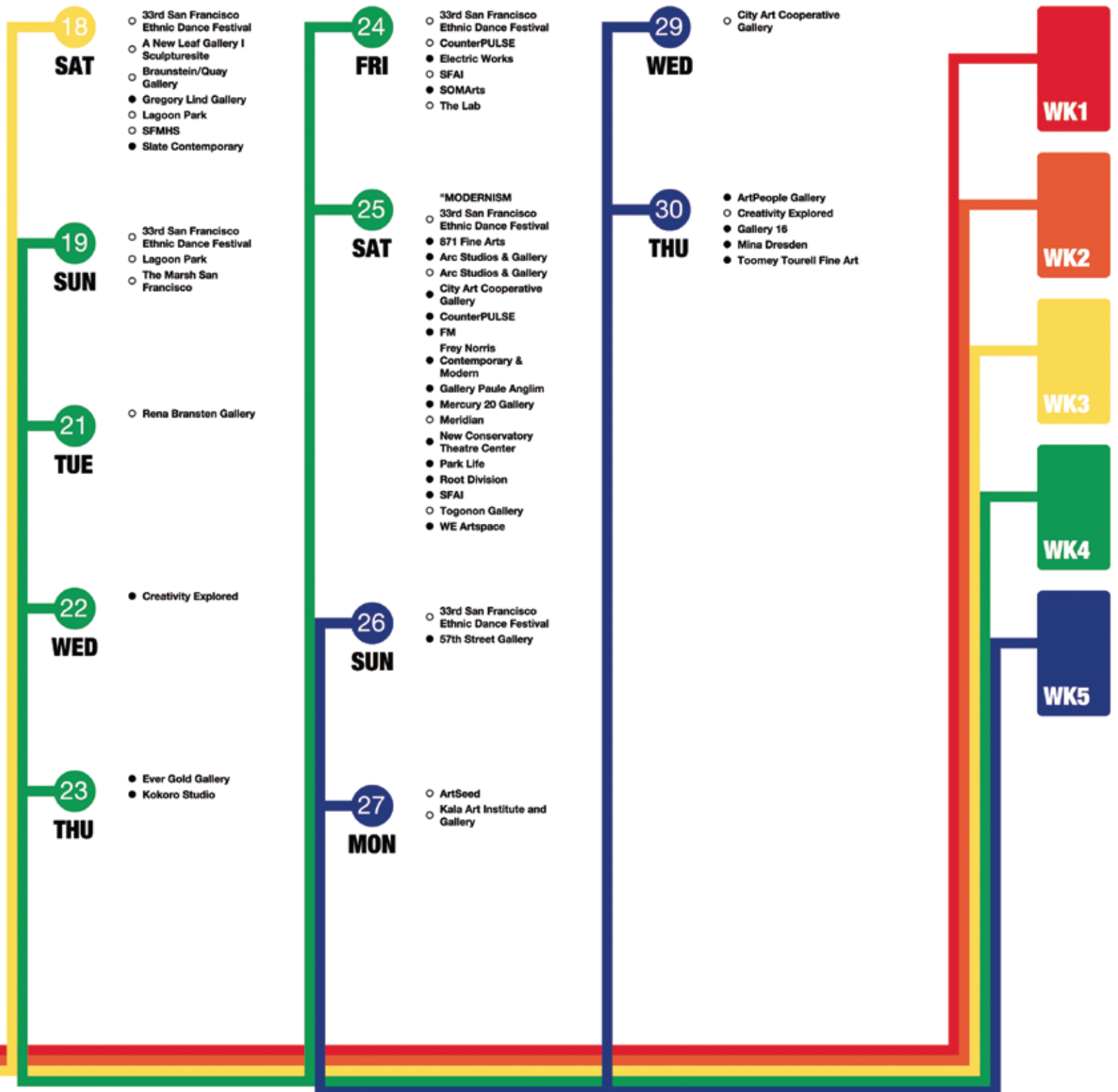
17
FRI

- Johansson Projects
- Project One Gallery
- The Popular Workshop
- a.Muse Gallery

LEGEND

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

www.sfaqonline.com
info@sfaqonline.com



Ongoing Exhibitions

Brian Gross Fine Art

49 Geary Street, 5th Floor
San Francisco, CA 94108

-Tony Berlant: New Works

End: July 1, 2011

-Judith Foosaner: Moving Violations

End: July 1, 2011

(415) 788-1050

gallery@briangrossfineart.com

www.briangrossfineart.com

Cain Schulte Contemporary Art

251 Post Street Suite 210

San Francisco, CA 94108

-Mark Fox + Justin Quinn

End: July 2, 2011

text-based work

415.543.1550

www.cainschulte.com

info@cainschulte.com

Chandler Fine Art

170 Minna Street

San Francisco, CA 94105

-Jesse Allen: Closed Patterns; New Watercolors

End: July 18, 2011

Self-taught as a painter, Jesse Allen creates complex, richly textured watercolors based on the landscape of Kenya where he spent most of his early life.

www.chandlersf.com

415-546-1113

Chinese Culture Center

750 Kearny St., 3rd Floor

San Francisco, CA

-Zheng Chongbin: White Ink

End: July 30, 2011

A site-specific installation of large-scale, abstract ink works by artist Zheng Chongbin at the Chinese Culture Center. The Chinese Culture Center continues its annual Xian Rui exhibition series with White Ink, a site-specific installation of abstract ink paintings by Bay Area artist Zheng Chongbin. The 15 new, large-scale works demonstrate why Zheng's profoundly contemporary approach to ink has been hailed as unprecedented.

Contemporary Jewish Museum

736 Mission Street

between Third Street and Fourth Streets
San Francisco, CA 94116

-Charlotte Salomon: Life? or Theater?

End: July 31, 2011

Charlotte Salomon, a young Jewish artist from Berlin, worked feverishly between 1940 and 1942 to produce approximately 1300 paintings before she was arrested by the Nazis in 1943, transported to Auschwitz, and killed at the age of 26. The gouaches make up Life? or Theater?, which through imagery and text tells the slightly fictionalized and theatrically imagined story of Salomon's family.

-Are We There Yet? 5000 Years of Answering Questions with Questions

End: July 31, 2011

Are We There Yet? is a new media art installation in the Museum's Yud Gallery by Bay Area artists Ken Goldberg and Gil Gershoni that celebrates inquisitive impulse. An immersive sound environment, the installation poses questions from a variety of sources including the Talmud, literature, and popular culture. Questions vary based on visitors' movement through the space.

-Seeing Gertrude Stein: Five Stories

End: September 6, 2011

Drawing upon a wealth of rarely seen artistic and archival materials, "Seeing Gertrude Stein: Five Stories" illuminates Stein's life and pivotal role in art during the 20th century.

-StoryCorps StoryBooth

End: 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.

415-655-7800

info@thecjm.org

www.thecjm.org

de Young

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

-Balenciaga and Spain

End: July 4, 2011

Balenciaga and Spain examines the profound and enduring influence of Spain on the work of haute couture master Cristóbal Balenciaga. The impact of Spanish culture, history and traditions is explored through the recurring themes in Balenciaga's oeuvre and organized in the exhibition in six sections: Spanish Art, Regional Dress, The Spanish Court, Religious Life and Ceremony, the Bullfight and Dance. Hamish Bowles, the European editor at large for Vogue, serves as guest curator. Nearly 120 haute couture ensembles are drawn from museum and private collections in France, Spain and the United States, including the FAMSF collection.

-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. For over two decades Magnolia has worked closely with artists to produce and publish fine art projects, including unique and editioned works on paper, artist books and public art. The exhibition includes approximately 25 prints made by Garcia at the presses of Magnolia Editions, Oakland.

-Marco Breuer: Line of Sight

End: October 2, 2011

Marco Breuer is one of the most innovative contemporary artists working in photography today. He is well known for using an extensive range of processes to extract abstract and visually compelling images from photographic materials. Line of Sight comprises a selection of photographs made by Breuer and placed in dialogue with objects from the de Young's permanent collection. The single-gallery exhibition is part of the Collection Connections program of Cultural Encounters.

(415) 750-3600

deyoung.famsf.org/

Eleanor Harwood Gallery

1295 Alabama Street

San Francisco, CA 94110

-James Chronister solo show Now We Lustre

End: July 2, 2011

For Chronister's 2nd solo show with the gallery he explores his process of painting again with a series of work that appear black and white but are actually careful meditations on slights shifts in color. His images are of landscapes and of rock and roll icons.

415-282-4248

eleanor@eleanorharwood.com

www.eleanorharwood.com

Gallery 291

291 Geary Street

San Francisco, CA 94102

Elisabeth Sunday: New Works from Africa

End: July 5, 2011

415-291-9001

info@gallery291.net

www.gallery291.net

Hackett | Mill

201 Post Street Suite 1000

San Francisco, CA 94108

-Raimonds Staprans: Paintings

End: July 1, 2011

Hackett Mill presents "Raimonds Staprans: Paintings," an exhibition celebrating the luminous still lifes, landscapes and seascapes of this noted Bay Area artist. In this new body of work, Staprans continues to explore the formal and aesthetic concerns of color and light within an increasingly minimalist composition.

415-362-3377

art@hackettmill.com

www.hackettmill.com

Hosfelt Gallery

430 Clementina Street

San Francisco, CA 94103

-Emil Lukas: in, on, un

End: July 1, 2011

-Ben McLaughlin: New Work

End: July 1, 2011

415.495.5454

infoSF@hosfeltgallery.com

hosfeltgallery.com

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-System of Collecting

End: July 2, 2011

The group exhibition will visually explore systems of collection and classification used in both libraries and natural history/anthropologic museum presentations. Included will be internationally acclaimed photographer Binh Danh's exploration of the Khmer Rouge's Genocide Museum in Cambodia. Also included will be painter Matthew Troy Mullins, Kala 2011 New Visions artist, with his images of libraries and entomology collections. Additional tba artists will be presenting photographs, video works and sculpture

510-841-7000

lauren@kala.org

http://kala.org

Legion of Honor

100 34th Ave

San Francisco, CA 94121

-Reading the Floating World: Japanese Ukiyo-e Books from the Collection of Arthur Tress

End: July 31, 2011

The flowering of popular culture during Japan's Edo period (1600-1868) brought about a revolution in Japanese publishing and the art of the book. With prosperity and the spread of literacy, particularly among the merchant class, a great variety of reading material developed, including illustrated books of poetry, legends and folk-tales, romances and travel guides. Other categories, including picture books (ehon), artist instruction manuals (gafu), and erotic books developed around life in the "floating world" (ukiyo), the lively subculture that flourished in the licensed pleasure quarters of cities such as Edo (today's Tokyo), Osaka, and Kyoto.

(415) 750-3677

legionofhonor.famsf.org

Meridian Gallery

535 Powell Street

San Francisco, CA 94108

-In Extremis: Gigantism, Intimacy and Environments in Bay Area Printmaking

End: July 30, 2011

Printmaking has many traditions, some complimentary, some at odds with each other. This show will focus on four major areas to compare and contrast directions in Bay Area printmaking. This show focuses on four major areas in Bay Area printmaking: small and large

scale work, the environment created to invite the viewer to participate or see the work within a prepared context, and the tradition of the democratic function of prints in the public sphere. Curated by Art Hazelwood.

415.398.7229

Info@MeridianGallery.org

MeridianGallery.org

Needles and Pens

3253 16th Street

San Francisco, CA

-In The Wilds: a solo show by U.K artist Nigel Peake

End: July 1, 2011

In the Wilds is a collection of U.K. artist Nigel Peake's hand-drawn observations of rural life. From the trees, fields, lakes, and rolling hills that define the country landscape, to the farm houses, tractors, fences, and telegraph poles that build it, Peake's obsessively detailed pencil and ink drawings and beautifully muted watercolors capture the slow moving rhythm of his surroundings. In a time when everyone seems to be seeking relief from the fast pace of everyday life, In the Wilds offers an escape to a countryside as timeless as it is idyllic.

(415) 255-1534

http://www.needlesandpens.com

needlesandpens@hotmail.com

NEW CONSERVATORY THEATRE CENTER

25 Van Ness Avenue, LL

San Francisco, CA 94102

-West Coast Premiere The Pride

End: July 3, 2011

Wed - Sat at 8pm, Sun at 2pm. By Alexi Kaye Campbell. Directed by Arturo Catricalla

415.861.8972

boxoffice@nctcsf.org

www.nctcsf.org

Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

-being-with: New work by Liam Everett

End: July 2, 2011

Romer Young Gallery is pleased to present its first solo exhibition with New York artist Liam Everett. Everett's installation "being-with" will consist of a series of new paintings. Working with acrylic, salt and alcohol, Everett's paintings both "record and arrest a seemingly alchemical process" and reflect his continued exploration of the perceptual experience.

415.550.7483

www.romeryounggallery.com

info@romeryounggallery.com

The EcoCenter in Herons Head Park

San Francisco, CA

-Exhibition and celebration of The Welcome To The NeighborHOOD Project at The Eco-Center

End: September 1, 2011

The EcoCenter announces an upcoming event and exhibition, The Welcome to the NeighborHOOD Community Engagement Project, featuring the collaborative work of 16 youths from Literacy for Environmental Justice and artists Wendy Testu, Robert Larson, Keba Armand Konte, Taylor Neaman-Goudey, Sam Slater, Eve S. Mosher And Monica Jensen. In the following months the individual artworks will rotate through the EcoCenter on a monthly basis through September 1, 2011.

http://ecocenterheronshead.blogspot.com/

Thrillpeddlers' Hypnodrome

575 10th Street

between Bryant & Division St

San Francisco, CA

-VICE PALACE: The Last Cockettes Musical

End: July 31, 2011

First performed during Halloween in 1972, VICE PALACE: The Last Cockettes Musical reunited DIVINE with other members of the recently disbanded troupe, The Cockettes and

legions of their drug-crazed fans for a last hoorah on stage at The Palace Theatre in North Beach. **VICE PALACE: The Last Cockettes Musical** is based on Edgar Allen Poe's THE MASQUE OF THE RED DEATH (or more precisely the hallucinatory film version starring Vincent Price). In Thrillpeddlers full-length version of VICE PALACE: The Last Cockettes Musical, Scrumbly has retained and expanded much of the original score and incorporated hits from The Cockette repertoire along with several new songs.

Traywick Contemporary

895 Colusa Avenue
Berkeley, CA 94707

-Benicia Gantner: Eos
End: July 16, 2011

Benicia Gantner's reductive landscapes are built from dense layers of hand and computer cut vinyl laminate. Typically a material with commercial applications, vinyl laminate furthers her interest in our experience of a natural world that is infused with artifice. She splices and grafts organic forms, creating new hybrid shapes and objects that float effortlessly, suspended in imagined spaces and defying laws of gravity.

(510) 527-1214

artprojects@traywick.com

www.traywick.com

Wed.Jun.1

111 Minna Gallery

111 Minna

San Francisco, CA 94105

-Fight or Flight

Begin: June 1, 2011

Opening Reception: June 2, 2011 5:00pm-late

End: July 2, 2011

Steve Johnson Solo Exhibition

(415) 974-1719

art@111minnagallery.com

www.111minnagallery.com

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-NICOLE BRON CHAPPUIS (NBCH)'s BALANCE AND UNITY

Begin: June 1, 2011

Opening Reception: June 9, 2011 4-7pm

End: June 30, 2011

In an era where the media and the internet overwhelm our lives, the work of Nicole Bron Chappuis (NBCH) forces us to stop for an instant. This Swiss artist speaks a language common to all of us, an elementary language mixing geometry, substance and color; and where finesse and subtlety manage to hide between squirts, gradients or slight curves.

(415) 956-3650

www.artpeople.net

info@artpeople.net

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-Size Matters: theme show

Begin: June 1, 2011

Opening Reception: June 3, 2011 7-10pm

End: June 25, 2011

City Art's backroom gallery will become a grid work as artists work in squares in the "Size Matter" theme show.

Hours: Noon - 9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

-Jim Melchert

Begin: June 1, 2011

Reception: June 2, 2011 5:30-7:30pm

End: June 25, 2011

415.433.2710

www.gallerypauleanglim.com

Mina Dresden

312 Valencia street

San Francisco, CA 94103

-Miguel Torres and Aondrea Maynard install the gallery with a sight specific installation and paintings

Begin: June 1, 2011

Opening Reception: June 9, 2011 6-8pm

End: June 30, 2011

415.863.8312

www.minadresden.com

Robert Tat Gallery

49 Geary Street Suite 410

San Francisco, CA

-William F. Simpson & Mitchel Obremski

Begin: June 1, 2011

Vintage Photographs from the 1920s - 1940s.

415-781-1122

info@roberttat.com

www.roberttat.com

Toomey Tourell Fine Art

49 Geary St

San Francisco, CA

-William Edwards

Begin: June 1, 2011

Reception: June 2, 2011 5:30 - 7:30 pm

End June 30, 2011

Hours: Tue - Fri 11:00am - 5:30pm, Sat

11:00am - 5:00pm, and by appointment.

Thu.Jun.2

Corden|Potts Gallery

49 Geary, Suite 211

San Francisco, CA 94108

-Thrills and Chills, photographs by Isa Leshko

Reception: June 2, 2011 5:30-7:30pm

End: July 30, 2011

Amusement park rides seem to challenge the very limitations of being human. We can't fly; yet these vertigo-inducing machines allow us to soar through the open air. The experience combines elation with fear; thrills with chills. Isa Leshko confronts her fears in her black and white images shot with a Holga camera.

415-781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

CROWN POINT PRESS

20 Hawthorne St.

San Francisco, CA 94105

-Views of San Francisco

End: June 2, 2011

A group show featuring Bay Area-inspired etchings by Iain Baxter, Robert Bechtle, John Chiara, Richard Diebenkom, Al Held, Joyce Kozloff, Tom Marioni, and Wayne Thiebaud.

415-974-6273

gallery@crownpoint.com

www.crownpoint.com

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-New Work by Shelley Hoyt

Begin: June 2, 2011

End: July 2, 2011

Inspired by the 19th century Luminist tradition that featured calm landscapes and emphasized a play of light, Hoyt infuses her "wide angle" depictions of San Francisco Bay and the distant hills of Marin or Berkeley - depending on the artist's vantage point - with a sense of tranquility.

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

-Aaron Terry: Solo Show

Opening Reception: June 2, 2011 6-9pm

Closing Reception: June 23, 2011 6-9pm

Aaron Terry's latest exhibition transforms the

gallery space into an installation where one becomes part of a massive common story that takes its form during the duration of the exhibition. Akin to composing music like a DJ's set-list, the transformed, cave-like gallery presents a space full of the ingredients key to a collective narrative, including historical characters, social and political factors, wit, angst, and contemporary players-the audience. Much like a mask or costume, the viewer is housed in a space where one's awareness can shift into subtle yet recognizable tales that question individual roles in collective social and historical identity. In a time when daily narratives are delivered as one liners on Facebook, Terry's installation reminds the viewer that histories, stories, and mythologies are actually full of subtleties and complex ingredients, and investigates if we, in the face of a lacking social narrative, can formulate our own story with all he gives us in the form of costumes, masks and participatory installation.

www.evergoldgallery.com

evergoldgallery@gmail.com

415-796-3676

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-After Dark: A Special Performance by Daniel Bernard Roumain (DBR) and Elan Vytal (aka DJ Scientific)

Date: June 2, 2011

Time: 6:00 - 10:00pm

June's After Dark will feature the music of Haitian-American composer/violinist Daniel Bernard Roumain (aka 'DBR'). DBR's innovative works range from orchestral scores, electronica, and chamber pieces to music for theater, film, and modern dance. DBR will be collaborating with Bay Area native Elan Vytal (aka DJ Scientific) on turntables. Event will also include film screenings and guest exhibitors. For ages 18+ only.

www.exploratorium.edu

Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

-Jim Melchert

Reception: June 2, 2011 5:30-7:30pm

End: June 25, 2011

415.433.2710

www.gallerypauleanglim.com

KOKORO STUDIO

682 Geary Street

San Francisco, CA

-Anthony DeSimone

Opening Reception: June 2, 2011 7-10pm

End: June 23, 2011

Marfa, TX-based artist Anthony DeSimone brings an obsession with the common, everyday, and banal to his intricate dioramas. Attentively detailed, yet somehow vapid, his sculptures and paintings alike represent a call-and-response with the mundane that results in one part humor and one part nothingness. DeSimone's solo show will be guest curated by Alex Braubach.

www.kokorostudio.us/

info@kokorostudio.us

Mercury 20 Gallery

475 25th St.

Oakland CA

-Julianne Wallace Sterling: Pushing Fairy Tales

Begin: June 2, 2011

Reception: June 3, 2011 6-9pm

End: June 25, 2011

-Gallery Artists: Small Works

Begin: June 2, 2011

Reception: June 3, 2011 6-9pm

End: June 25, 2011

Hours: Fri-Sat-Sun 12-6pm

510.701.4620

mercurytwenty@gmail.com

www.mercurytwenty.com

SF Camerawork

657 Mission Street, 2nd floor

San Francisco, CA 94105

-Matt Bryans

Begin: June 2, 2011

Opening Reception: June 2, 2011 5:00 - 8:00 pm

End: August 6, 2011

-Michael Garlington

Begin: June 2, 2011

Opening Reception: June 2, 2011 5:00pm

- 8:00 pm

End: August 6, 2011

(415) 987-7518

info@sfcamerawork.org

www.sfcamerawork.org

Spoke Art

816 Sutter St. @ Jones

San Francisco, CA 94109

-Quentin vs. Coen - an art show tribute to the films of Tarantino and the Brothers

Opening Reception: June 2, 2011

Following our successful East Coast showing in NYC this past April, Spoke Art is proud to present the West Coast debut of "Quentin vs. Coen - a tribute to the films of Tarantino and the Brothers." With over 100 artists interpreting their favorite films, scenes, characters and themes, QvC comes to San Francisco with new, unseen, works. Enjoy!

www.spokeart.net

Toomey Tourell Fine Art

49 Geary St

San Francisco, CA

-William Edwards

Reception: June 2, 2011 5:30 - 7:30 pm

End June 30, 2011

Hours: Tue - Fri 11:00am - 5:30pm, Sat

11:00am - 5:00pm, and by appointment.

Fri.Jun.3

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events

www.sfethnicedancefestival.org

Branch Gallery

455 17th St. Suite 301

Oakland, CA 94612

-Steven Barich: Zen with a Kickstand

Reception: June 3, 2011 6-9 pm

Through sculpture and highly detailed large-scale drawings, Steven depicts visual patterns, codes and text born of our contemporary digital age, and set within and among forms appreciated for their naturalistic authenticity, their spiritual references or aesthetic purity.

(510) 508-1764

bayvanbranch.org

Chandra Cerrito Contemporary

480 23rd Street

Oakland, CA 94612

-Photo- Synthesis

Begin: June 3, 2011, 6-9pm

Second Reception: July 1, 2011, 6-9pm

End: July 23, 2011 5pm

Photo-Synthesis features the work of Stephen Galloway, Young Kim and Penny Olson, three artists who explore and dissect nature using photographic media.

Hours: Fri 2-6pm, First Fri until 9pm, Sat 1-5pm, and by appointment

chandra@chandracerrito.com

www.chandracerritocontemporary.com

510-260-7494

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-Size Matters: theme show

Opening Reception: June 3, 2011 7-10pm

End: June 25, 2011

City Art's backroom gallery will become a grid

work as artists work in only in squares in the "Size Matter" theme show.

Hours: Noon - 9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission St @ 9th
San Francisco, CA

-ABD Productions and CounterPULSE present GOING GAGA and Other Dances

Begin: June 3, 2011 8pm

End: June 5, 2011 6pm

GOIN' GAGA: Musings on Street Queer and Bad Romancing by a Post Modern Romantic Middle-aged Jewish Lesbian Mother and her Spiritually Trans-gendered Dance Daughters grows out of a dialogue about the ascendance of queer and the decline of feminism as strategy, aesthetic and politic. ABD's performance also includes the unveiling of A Year of Guerilla Art: 50 Random Acts of Dance, as well as a preview of their upcoming work, Daughters Untold.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

FM

483 25th St.

Oakland, CA 94612

-SMALL HATS / BIG EARS: Recent sculpture by STAN PETERSON

Opening Reception: June 3, 2011 6-10pm

Demonstration & Artist Talk: June 25, 2011 12-1pm

Oakland based artist Stan Peterson introduces a show of narrative sculptures in carved and painted wood using rabbits as a source of iconic and ironic imagery. Peterson's unique sculptures have been shown in solo and group exhibits in California, Oregon, and New York for more than 20 years.

http://www.fmoakland.com

fmoakland@gmail.com

Frank Bette Center for the Arts

1601 Paru Street

Alameda, CA 94501

-Rhymes with Orange Group Art Show

Gala Opening: Friday, June 3, 2011 7-9pm

End: Saturday, July 30, 2011 7pm

What rhymes with orange? Give up? Not a single word in the American English language rhymes with orange so set no expectations on what you will see or experience at this exhibit. It could be anything from a canvas splashed with orange paint to an ode comparing apples to oranges.

(510) 523-6957

yvonne@frankbettecenter.org

http://www.frankbettecenter.org/index.htm

Gallery 28

1228 Grant Avenue at Columbus

San Francisco CA 94133

Reception: June 3, 2011 6-9 pm

Exhibiting artists include: Mary Ann Kratz, Jew-

elry Designer; E.G. Jimenez, Jewelry Designer;

Ethel Jimenez, Photographer

Contact: Ethel Jimenez, Gallery Director

415.433.1228

www.gallery-28.com

etheljimenez@gallery-28.com

Mercury 20 Gallery

475 25th St.

Oakland CA

-Julianne Wallace Sterling: Pushing Fairy Tales

Reception: June 3, 2011 6-9pm

End: June 25, 2011

-Gallery Artists: Small Works

Reception: June 3, 2011 6-9pm

End: June 25, 2011

Hours: Fri-Sat-Sun 12-6pm

510.701.4620

mercurytwenty@gmail.com

www.mercurytwenty.com

Oakopolis Gallery

447 25th Street

Oakland, CA 94612

-Imaginary Looms

Reception: June 3, 2011 6pm-10pm

End: July 9, 2011

Paintings by Jan Freeman Long, with prints by J. Ruth Gendler and photographs by Andrew Kaluzinski and Richard Stengl.

(510)663-6920

oakopolis@gmail.com

www.oakopolis.org

Royal NoneSuch Gallery

4231 Telegraph Ave.

Oakland, CA 94608

-Emily Dipbo solo show

Opening: June 3, 2011 7-10pm

Emily Dipbo is a site-specific artist based in San Francisco. Her artistic practice explores multiple connections among landscapes and communities. Centered on geographical locations, her pieces cross through and tie together multiple place

and times. The works recall forgotten histories and aim to provoke greater awareness of contemporary communities and environments.

www.royalonesuchgallery.com

royalonesuchgallery@gmail.com

415 652-1623

SFWA

3489 Sacramento Street at Laurel Street

San Francisco, CA 94118

-SFWA Silent Art Auction!

Closing Reception: June 3, 2011 5:30-7:30 pm

Every piece of SFWA artwork- original paintings, photography & digital art, prints, sculpture, jewelry, & one of kind fine crafts- will be auctioned off, beginning at incredibly low opening bids. Take advantage of this rare opportunity to acquire fine original works of art by SFWA artists at unbelievably low prices, while at the same time supporting SFWA in its programs to help artists and promote art in our community.

HOURS: Tue - Thur 12 to 5:00 pm, Fri - Sat 12 to 5:30 pm

415-440-7392

sfwomenartists@sbcglobal.net

www.sfwomenartists.org

Smokey's Tangle

4709 Telegraph Avenue

Oakland, California 94609

-Sinews: Mercedes Dorame

Date: June 3, 2011 6 PM

Mercedes Dorame's resonant still life photographs explore the memories of her own heart intertwined with the cultural legacy of her ancestors.

(510) 928-7479

gallery@smokeystangle.com

smokeystangle.com

YBCA

701 Mission Street

San Francisco, CA 94103

-YBCA and Kronos Quartet present: Kronos Quartet and Wu Man: A Chinese Home

Dates: June 3-4, 2011

Time: 8pm

The Kronos Quartet reunites with long-time collaborator Wu Man to present two important works from their repertoire: A Chinese Home and Ghost Opera. A Chinese Home is inspired by the extraordinary story of a 300-year-old house from a southwestern Chinese village that was dismantled piece-by-piece at the turn of the millennium and rebuilt at the Peabody Essex Museum in Salem, Massachusetts. Drawing on Yin Yu Tang's metaphors of displacement and migration, rebirth and rebuilding, the work is a musical and dramatic construction in its own right, exploring China's evolving identity through contributions by multiple composers, enhanced with live staging and video elements by acclaimed

stage and film director Chen Shi-Zheng (The Peony Pavilion, Dark Matter, The Bonesetter's Daughter). The program also includes Tan Dun's Ghost Opera, hailed by the Los Angeles Times as "remarkable...a broad-minded, culture-bending opus."

www.ybca.org

Sat. Jun. 4

ANDREA SCHWARTZ GALLERY

525 2nd Street

San Francisco, CA 94107

-Mary Ijichi, Barbara Kronlins, Gary Nisbet, and Kaori Takamura;: Glue

End: June 4, 2011

GLUE, a group show featuring new mixed media collages by Mary Ijichi, Barbara Kronlins, Gary Nisbet, and Kaori Takamura.

www.asgallery.com

415.495.2090

Arc Studios & Gallery

1246 Folsom Street

San Francisco, CA 94103

-FLOW: The Essence of Paint National Juried Exhibition

Opening Reception: June 4, 2011 7-10pm

End: June 25, 2011

"FLOW: The Essence of Paint" concentrates on the intrinsic properties that serve to characterize and identify the paint medium, based on the mastery of technique and creative use of the medium, as well as the qualities of composition, line, color, texture, and scale.

arcsf@gmail.com

www.arc-sf.com

415-298-7969

Bridge Art Space

23 Maine Avenue

Richmond, CA

-Suzanne Cerny "Portraits in Public"

Date: June 4, 5, 11, 12, 2011

Time: 11am-6pm

Suzanne Cerny has been painting and exhibiting since 1960 in New York, Canada and San Francisco. Main subjects are pleinair landscapes, portraiture, and art of jazz musicians. Suzanne teaches art awareness to beginning art students in the East Bay and Contra Costa.

510-717-9375

art@suzannecerny.com

www.suzannecerny.com

Catharine Clark Gallery

150 Minna Street

Ground Floor

San Francisco CA 94105

-Solo Exhibition: Stephanie Syjuco

Begin: June 4, 2011

End: July 16, 2011

In her solo exhibition of sculpture and installation, Stephanie Syjuco uses the tactics of bootlegging, reappropriation, and fictional fabrications to address issues of cultural biography, ownership, labor, and economic globalization.

-Media Room: Kate Gilmore

Begin: June 4, 2011

End: July 16, 2011

415-399-1439

info@cclarkgallery.com

www.cclarkgallery.com

CROWN POINT PRESS

20 Hawthorne St.

San Francisco, CA 94105

-Summer Choices: A Group Exhibition

Begin: June 4, 2011

End: July 30, 2011

Crown Point Press presents its annual Summer group exhibition featuring a selection of artists who have worked in the Crown Point studio over the years. Included in the exhibition are prints by Anne Appleby, Brad Brown, Enrique Chagoya, Anish Kapoor, Joan Jonas, Sol Lewitt, Nathan Oliveira, Laura Owens, Laurie Reid, Ed Ruscha, and Fred Wilson.

415-974-6273

gallery@crownpoint.com

www.crownpoint.com

di Rosa

5200 Sonoma Hwy

Napa, CA

-Reconstructed World

End: June 4, 2011

Reconstructed World focuses on the work of artists who draw viewers into complex narrative tableaux through recreating and restaging sites, objects, and stories. Rather than striving for perfect realism or objective documentation, these projects side-step traditional representation for a more uncanny and ultimately affective experience. The projects in the exhibition utilize a range of media that include animated video, assemblage, constructed photographs and installation to evoke realities beneath the perceived surface of the everyday. Artists in the exhibition include: Sandow Birk and Elyse Pignolet, Keith Cottingham, Kota Ezawa, Al Farrow, Samara Halperin, leonardogillesfleur (Leonardo Giacomuzzo and Gilles-fleur Boutry), Liz Hickok, and Tracey Snelling.

www.dirosaart.org

Frey Norris Contemporary & Modern

161 Jessie Street

at New Montgomery

San Francisco, CA 94105

-Ranu Mukherjee: Absorption into the Nomadic and Luminous

Opening Reception: June 4, 2011 4-7pm

Exhibition closes: July 30, 2011

Absorption into the Nomadic and Luminous, Ranu Mukherjee's debut exhibition at Frey Norris, unites two investigative bodies of work; an exploration of the figure of the nomad as it manifests itself in both material and philosophical realms, and a meandering journey through an imagined personal history of relations at the intersections between Indian and European/US culture.

415 346 7812

info@freynorris.com,

www.freynorris.com

Guerrero Gallery

2700 19th Street

San Francisco, CA 94110

-Glen Baldrige: Featured Solo

End: June 4, 2011

-Marissa Textor: Project Room

End: June 4, 2011

415.400.5168

www.guerreroartgallery.com

www.andresguerrero.com

Haines Gallery

49 Geary Street, Fifth Floor

San Francisco, CA 94108

-David Maisel: History's Shadow

End: June 4, 2011

Bay Area artist David Maisel continues his inquiry into the dual processes of memory and excavation in a new photography series derived from x-rays of art objects from antiquity.

-David Simpson: Nonsense Poems

End: June 4, 2011

Employing the use of interference paints, acrylic pigments made from titanium-coated mica particles, Bay Area painter David Simpson's monochromatic paintings transform significantly based on light conditions and viewer perspective, achieving a highly refined presence and prompting a meditative and physical response to the work.

415.397.8114

art@hainesgallery.com

www.hainesgallery.com

Marx & Zavattero

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-Matt Gil

End: June 4, 2011

New asphalt/tar wall sculptures, large-scale freestanding sculptures, and conceptual drawings by longtime San Francisco artist Matt Gil

www.marxzav.com
(415) 627-9111
Paul Mahder Gallery
3378 Sacramento St.
San Francisco, CA 94118
-The Builder, Removed: Scenes From the Painted Theatre Project: paintings on sheet-rock by Patrick Duegaw
Reception: Saturday June 4, 2011 6-9pm
End: July 31, 2011
Representational paintings and drawings on salvaged sheetrock depicting portraits, interiors, and artifacts. Exhibit incorporates the artists interest in storytelling, and spans several genres - painting and drawing, writing, and architecture.
(415) 474-7707
paul@paulmahdergallery.com
http://www.paulmahdergallery.com
Rena Bransten Gallery
77 Geary Street
San Francisco, CA 94108
-Creative Growth Spotlight: Luis Aguilera / Marci Washington: For Forever
End: June 4, 2011
Creative Growth artist LUIS AGUILERA creates colorful and dramatic drawings that engage the viewer. MARCI WASHINGTON's lush paintings work on several levels to build suspicion and to enhance an ominous sense of discomfort and crisis in viewers.
415.982.3292
info@renabranstengallery.com
www.renabranstengallery.com
SFMHS
San Francisco, CA
-BCT Part 1: Silver Strikes, Earthquakes and Lion Dances
Date: June 4, 2011
Time: 10am
Meet at the Old Mint. Walk through Union Square, Maiden Lane, and visit the oldest Asian Temple in the United States.
SOMArts Gallery
934 Brannan Street
San Francisco, CA 94103
-QIY: Queer It Yourself – Tools for Survival
Opening Reception: June 4, 2011 1-3 pm
End: June 24
Inspired by the 1960s utopian builders' guide A Whole Earth Catalog, QIY presents queer Do-It-Yourself culture and alternative world making. QIY is a laboratory for creating a sustainable queer culture and demonstrating the power of community organizing through art. The exhibition features artists' workshops, participatory spaces, workstations and "hands-on" art.
www.somarts.org
info@somarts.org
(415) 863-1414
Swarm Gallery
560 Second Street
Oakland CA 94607
-In the Bracken: Solo exhibition of works by Sarah A. Smith
Opening Reception: June 4, 2011 6-8pm
End: July 3, 2011
San Francisco-based artist Sarah A. Smith will show drawings for her first solo exhibition, In the Bracken, at Swarm Gallery (Oakland). Sarah's fascination with antique objects, shrinking natural habitats and material excess come together in a new series of gold leaf composite and mixed media drawings. In the project space, Shawn Bitters.
510-839-2787
info@swarmgallery.com
www.swarmgallery.com
The Lab
2948 16th Street
San Francisco, CA 94103
-Pursuing a Calculated Distance: Visual Arts Exhibition
End: June 4, 2011
Featuring Ben Meyer, Seth Curcio, and Bradley

Hyppa
415.864.8855
eilish@thelab.org
www.thelab.org
YBCA
701 Mission Street
San Francisco, CA 94103
-YBCA and Kronos Quartet present: Kronos Quartet and Wu Man: A Chinese Home
Dates: June 4, 2011
Time: 8pm
The Kronos Quartet reunites with long-time collaborator Wu Man to present two important works from their repertoire: A Chinese Home and Ghost Opera. A Chinese Home is inspired by the extraordinary story of a 300-year-old house from a southwestern Chinese village that was dismantled piece-by-piece at the turn of the millennium and rebuilt at the Peabody Essex Museum in Salem, Massachusetts. Drawing on Yin Yu Tang's metaphors of displacement and migration, rebirth and rebuilding, the work is a musical and dramatic construction in its own right, exploring China's evolving identity through contributions by multiple composers, enhanced with live staging and video elements by acclaimed stage and film director Chen Shi-Zheng (The Peony Pavilion, Dark Matter, The Bonesetter's Daughter). The program also includes Tan Dun's Ghost Opera, hailed by the Los Angeles Times as "remarkable...a broad-minded, culture-bending opus."
www.ybca.org
Yerba Buena Gallery Walk
San Francisco, CA
Date: June 4, 2011
Time: 1-6pm
Explore the Yerba Buena Neighborhood at the Yerba Buena Gallery Walk on June 4th, 2011 from 1-6pm. Twelve art galleries in the Yerba Buena Neighborhood, San Francisco's most dynamic arts community, are joining forces to host the event, featuring feature free admission and a diverse look at contemporary, emerging, and established artists working in a variety of mediums. 111 Minna, 12 Gallagher Lane, 871 Fine Arts, Catharine Clark Gallery, Chandler Fine Art & Framing, Crown Point Press, Fivepoints Arthouse, Modernism, RayKo Photo Center, SF Camerawork, UC Berkeley Extension, Visual Aid.
Sun.Jun.5
57th Street Gallery
5701 Telegraph Ave
Oakland, CA 94609
-A Tribute to Jazz through Music
Begin: June 5, 2011 2pm
End: June 26, 2011
The gallery exhibits musical themed and inspired art that reflects the Social, Cultural and Historical Diversity of the Bay Area. The aim of the Gallery is to allow the creative pursuits of the individual artist and seeks to make the art work accessible to the public.
510.654.6974
www.57thStreetGallery.com
Bridge Art Space
23 Maine Avenue
Richmond, CA
-Suzanne Cerny "Portraits in Public"
Date: June 5, 11, 12, 2011
Time: 11am-6pm
Suzanne Cerny has been painting and exhibiting since 1960 in New York, Canada and San Francisco. Main subjects are pleinair landscapes, portraiture, and art of jazz musicians. Suzanne teaches art awareness to beginning art students in the East Bay and Contra Costa.
510-717-9375
art@suzannecerny.com

www.suzannecerny.com
CounterPULSE
1310 Mission St @ 9th
San Francisco, CA
-ABD Productions and CounterPULSE present GOING GAGA and Other Dances
End: June 5, 2011 6pm
GOIN' GAGA: Musings on Street Queer and Bad Romancing by a Post Modern Romantic Middle-aged Jewish Lesbian Mother and her Spiritually Trans-gendered Dance Daughters grows out of a dialogue about the ascendance of queer and the decline of feminism as strategy, aesthetic and politic. ABD's performance also includes the unveiling of A Year of Guerilla Art: 50 Random Acts of Dance, as well as a preview of their upcoming work, Daughters Untold.
415.626.2060
shamsher@counterpulse.org
www.counterpulse.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. Pulp Fashion draws on several themes and presents over 60 quintessential examples from the history of costume—from Renaissance finery of the Medici family and gowns worn by Elizabeth I and Marie-Antoinette to the creations of the grand couturiers Frederick Worth, Paul Poiret, Christian Dior and Coco Chanel. Special attention is given to the creations and studio of Mariano Fortuny, the eccentric early-20th-century artist who is both a major source of inspiration to de Borchgrave and a kindred spirit. Pulp Fashion is part of the Collections Connections program of Cultural Encounters.
(415) 750-3677
legionofhonor.famsf.org
Mon.Jun.6
Thrillpeddlers' Hypnodrome
575 10th St
SF, CA 94102
-Creepshow Camp
Begin: June 6, 2011
End: August 12, 2011
\$395 (per 2 week session) Aftercare available from 3:00-5:30 pm for an add'l. fee \$125 (per 2 week session). The 6th Year of Unique Summer Theatre Camp Training to Young Devotees of Horror, Sci-Fi and Suspense at Thrillpeddlers' Hypnodrome Theatre in San Francisco.
www.thrillpeddlers.com
Wed.Jun.8
Arc Studios & Gallery
1246 Folsom Street
San Francisco, CA 94103
-PROMOTION: Marketing Yourself & Your Artwork: lecture by San Francisco Artist Network
Date: June 8, 2011
Time: 7-9pm

Lecture on professional development for artists - Creating exhibit opportunities, promoting your exhibits, promoting your web site, networking and promoting on the Internet, with Stephen C. Wagner - \$20 at the door
Hours: For events & by appointment
Stephen5W@sbcglobal.net
www.SFArtistNetwork.net
415-518-6485
Root Division
3175 17th Street
San Francisco, CA 94110
-Eye of the Beholder
Begin: June 8, 2011
Reception: June 11, 2011 7-10pm
End: June 25, 2011
An exhibition of artists who incorporate the body and its respective responses and tensions in their work, specifically through subversion, parody, or distortion.
(415) 863-7668
youthed@rootdivision.org
www.rootdivision.org
SFMHS
San Francisco, CA
-Civic Center & City Hall: Architecture, History and Mythology
Date: June 8, 2011
Time: 1-3pm
www.sfhstory.org
Mon.Jun.9
ArtPeople Gallery
The Crocker Galleria
50 Post St., #41
San Francisco, CA
-NICOLE BRON CHAPPUIS (NBCH)'s BALANCE AND UNITY
Opening Reception: June 9, 2011 4-7pm
End: June 30, 2011
In an era where the media and the internet overwhelm our lives, the work of Nicole Bron Chappuis (NBCH) forces us to stop for an instant. This Swiss artist speaks a language common to all of us, an elementary language mixing geometry, substance and color; and where finesse and subtlety manage to hide between squirts, gradients or slight curves.
(415) 956-3650
www.artpeople.net
info@artpeople.net
Haines Gallery
49 Geary Street, Fifth Floor
San Francisco, CA 94108
-Group Exhibition
Begin: June 9, 2011
End: August 20, 2011
415.397.8114
art@hainesgallery.com
www.hainesgallery.com
Mina Dresden
312 Valencia street
San Francisco, CA 94103
-Miguel Torres and Aondrea Maynard install the gallery with a sight specific installation and paintings
Opening Reception: June 9, 2011 6-8pm
End: June 30, 2011
415.863.8312
www.minadresden.com
ODC Theater
3153 17th Street
San Francisco, CA
-The Experience of Flight in Dreams
Begin: June 9, 2011
End: June 12, 2011
The world premiere of an evening length dance theater work by Garrett + Moulton Productions that explores images, metaphors and sensations of flight. \$30 general and \$24 students, seniors and teachers
415-863-9834
www.odcdance.org
Rena Bransten Gallery
77 Geary Street

San Francisco, CA 94108

-Big A Sculpture Show**

Opening Reception: June 9, 2011 5:30-7:30pm

End: July 16, 2011

BIG A** SCULPTURE SHOW will feature large sculptures from: J.B. BLUNK, VIOLA FREY, DENNIS GALLAGHER, SAM PERRY and ROBB PUTNAM

415.982.3292

info@renabranstengallery.com

www.renabranstengallery.com

Tue. Jun. 10

Caldwell Snyder Gallery

341 Sutter St,
San Francisco, CA 94108

-Greg Miller: Recent Paintings

End: June 10, 2011

In his large-scale mixed-media collages, California artist Greg Miller vividly portrays the essence of an American golden age, creating scenes that resonate powerfully with our collective nostalgia for the 1950s and 1960s. Combining fragments of text, come-hither pin-up girls, flashes of Western landscape, and vintage signage, he recreates an entire cultural moment, conjuring images of an eternal summer filled with lazy days by motel pools, long drives down Route 66, and all manner of roadside adventure.

(415) 392-2299

christina@caldwellsnyder.com

www.caldwellsnyder.com

CounterPULSE

1310 Mission St @ 9th
San Francisco, CA

-Dykes On Broadway. Written and Directed by Joan Furst, Music Director Leslie Hassberg

Begin: June 10, 2011

End: June 11, 2011 8pm

An original musical comedy satire. Gay men trying to pull off a West Side Story revival with a cast of lesbian separatists. Hilarity ensues with rival lesbian gangs, star crossed lovers, and sexual mischief.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

RayKo Gallery

428 Third Street
San Francisco, CA 94107

-Across The Divide, Juried by Todd Hido

End: June 10, 2011

Opening Reception: May 12, 2011

The aim of Photolucida's Critical Mass program is to give exposure to emerging and mid-career photographers across the globe. In 2010, 552 artists entered their work for the chance to be seen by over 200 professionals in the photography world. Curators, gallery directors, editors, and publishers juried the work of these artists, and through a truly democratic process, narrowed the field down to the Critical Mass TOP 50. Juror, Todd Hido, selected one image per artist to represent the artists' projects. The exhibition will travel from Photo Center North West in Seattle to Newspace Center for Photography in Portland, and RayKo Photo Center in San Francisco, furthering the mission of all four photography organizations to bring top emerging talent to the public.

415-495-3773

www.raykophoto.com

Wed. Jun 11

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events
www.sfethnicedancefestival.org

Braunstein/Quay Gallery

430 Clementina

btw 5th and 6th

San Francisco, CA 94103

-Gyöngy Laky: Reading Geometries

End: June 11, 2011

Gyöngy Laky's structures consist of words, letters and symbols as well as abstract sculptural forms which belie layers of meaning. The incongruity of painted and stained branches and nails or screws protruding, hint at the complex relationship humans have with nature.

(415) 278-9850

braunsteinquay.com

Bridge Art Space

23 Maine Avenue
Richmond, CA

-Suzanne Cerny "Portraits in Public"

Date: June 11, 12, 2011

Time: 11am-6pm

Suzanne Cerny has been painting and exhibiting since 1960 in New York, Canada and San Francisco. Main subjects are pleinair landscapes, portraiture, and art of jazz musicians. Suzanne teaches art awareness to beginning art students in the East Bay and Contra Costa.

510-717-9375

art@suzannecerny.com

www.suzannecerny.com

CounterPULSE

1310 Mission St @ 9th
San Francisco, CA

-Dykes On Broadway. Written and Directed by Joan Furst, Music Director Leslie Hassberg

End: June 11, 2011 8pm

An original musical comedy satire. Gay men trying to pull off a West Side Story revival with a cast of lesbian separatists. Hilarity ensues with rival lesbian gangs, star crossed lovers, and sexual mischief.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

Guerrero Gallery

2700 19th Street

San Francisco, CA 94110

-New Bohemia Signs: Jeff Canham

Begin: June 11, 2011

End: July 9, 2011

-Steve Powers

Begin: June 11, 2011

End: July 9, 2011

415.400.5168

www.guerreroartgallery.com

www.andresguerrero.com

HungryMan Gallery

485 14th Street

between Guerrero and Valencia

San Francisco, CA 94103

-Russell Leng

Opening Reception: June 11, 2011 7-10pm

Closing Reception: July 24, 2011 4-6pm

A solo show of new paintings by Vancouver based artist, Russell

sanfrancisco@hungrymangallery.com

www.hungrymangallery.com

Marx & Zavattero

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-10 Year Anniversary Exhibition

Begin: June 11, 2011

End: August 20, 2011

Please join us for a two-part exhibition celebrating M&Z's 10-year anniversary. We are planning a show that will challenge the traditional idea of a retrospective. This will not be the 'greatest hits', but rather an interesting presentation of the myriad of relationships and

aesthetics that have been formed by the artists and the gallery throughout the past -- and looking towards the future.

www.marxzav.com

(415) 627-9111

Paul Thiebaud Gallery

645 Chestnut Street

San Francisco, CA 94133

-David Fertig: Paintings

End: June 11, 2011

This exhibition presents Fertig's continued exploration of various European wars and military skirmishes from the 18th and 19th centuries and of their characters, both major and minor. Drawing influence from French Romanticism and Post-Impressionism, with an emphasis on the Nabis painters, the artist culls various stylistic elements to invent an original language.

(415) 434-3055

www.paulthiebaudgallery.com

Root Division

3175 17th Street

San Francisco, CA 94110

-Eye of the Beholder

Reception: June 11, 2011 7-10pm

End: June 25, 2011

An exhibition of artists who incorporate the body and its respective responses and tensions in their work, specifically through subversion, parody, or distortion.

(415) 863-7668

youthed@rootdivision.org

www.rootdivision.org

SFMHS

San Francisco, CA

-BCT Part 2: Gold Rushers, Shanghaiers and Jazz Dancers

Date: June 11, 2011

Time: 10am

Meet at the Meet at the Schoolhouse Monument at Portsmouth Square to follow Commercial Street to San Francisco's original shoreline and explore the Jackson Square historic district.

-Tours of the Old Mint

Date: June 11, 2011

Time: 11pm

Free for SFMHS members; \$5 for non-members. Please call 415-537-1105, ext. 100 to reserve.

Stephen Wirtz Gallery

49 Geary St # 350

San Francisco, CA 94108-5729

-Doug Rickard, "A New American Picture"

End: June 11, 2011

"A New American Picture" is a photographic series by Doug Rickard, documenting the American landscape using Google street view. Rickard's choice of subject matter and compositions make knowing references to the work of many of the photographers and filmmakers including the 'new color' American photography that found its own ways of picturing the anonymity of daily life.

(415) 433-6879

swg@wirtzgalleries.com

www.wirtzgalleries.com

Studio Quercus

385 26th Street

Oakland, CA

-Alex Jackson: Selective Nature

End: June 11, 2011

Alex Jackson's paintings and drawings play with the idea of substitution- the selective replacement of chaotic natural textures with simplified orderly patterns and decoration. This replacement is analogous to the unconscious imposition of order and aesthetic value that we exert in the process of reading and understanding our world.

(510) 452-4670

www.studioquercus.com

info@studioquercus.com

Togonon Gallery

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-The Art of Luis Gutierrez: Paintings, Drawings, Assemblages and Collages

End: June 11, 2011

Bay area artist Luis Gutierrez is a hidden treasure. This exhibition brings into focus painting and assemblage, two main mediums that Gutierrez has explored over his 40-year career. Gutierrez studied at San Jose State and at San Miguel de Allende in Mexico and taught at San Jose City College.

415.398.5572

rafael@togonongallery.com

togonongallery.com

YBCA

701 Mission Street

San Francisco, CA 94103

-Bay Area Now 6, Part 1: Ideas - Hype, Hope or Hell: Cyber Skepticism and Technotopia

Date: June 11, 2011

Time: 1-4 pm

It's impossible to discuss the extraordinary qualities of the Bay Area without including digital technology. It now permeates every aspect of our public and private lives. But as the dialogue becomes increasingly fanatical and we race to embrace all things new, we may be eliminating our history, and possibly our humanity. Are we paying attention? Or are we allowing ourselves to be pulled along by outside forces, without comment. Bay Area computer scientist, composer, visual artist, and author of You Are Not A Gadget, Jaron Lanier, will present his observations of the social impact of technological practices, the philosophy of consciousness and information, Internet politics, and the future of humanism.

www.ybca.org

Sun. Jun. 12

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley

New Participatory Events

www.sfethnicedancefestival.org

A New Leaf Gallery | Sculpturesite

23588 Arnold Drive

Highway 121

Sonoma, CA 95476

-ANIMAL DREAMS - Animals as Visual Metaphors

End: June 12, 2011

A new leaf gallery|sculpturesite is pleased to announce the exhibition ANIMAL DREAMS: Animals as Visual Metaphors, on display from March 5 through June 12, 2011. The intriguing exhibition consists of sculptures crafted in bronze, ceramic, steel, wood, recycled plastic and concrete. The works range in size from miniature, 3" figures to monumental outdoor works over 11' tall; the majority are pedestal size. Featured Artists: Jerry Ross Barrish, Noa Bornstein, Mark Chatterley, John Denning, Gale Hart, Wes Horn, Stan Huncilman, Nina Lyons, Rene Martucci, Mike Moran, Martin Webb and Cary Weigand.

Hours: 10am-5pm

www.sculpturesite.com

707 933 1300

Bimbo's 365 Club

1025 Columbus Ave

San Francisco, CA 94133

-Brendan Perry (of Dead Can Dance) & Robin Guthrie (of Cocteau Twins)

Date: June 12, 2011

Time: 7:00pm



Brendan Perry searched the world for meaning and knowledge through music in partnership with Lisa Gerrard in Dead Can Dance. Then Perry turned his attention to a solo career: The chief sound architect of Cocteau Twins and Violet Indiana, Robin Guthrie, and his reverb-drenched guitar textures made a significant impact on alternative music.

415.474.0365
info@bimbos365club.com
www.bimbos365club.com

Bridge Art Space

23 Maine Avenue
Richmond, CA
-**Suzanne Cerny "Portraits in Public"**
Date: June 12, 2011
Time: 11am-6pm

Suzanne Cerny has been painting and exhibiting since 1960 in New York, Canada and San Francisco. Main subjects are pleinair landscapes, portraiture, and art of jazz musicians. Suzanne teaches art awareness to beginning art students in the East Bay and Contra Costa.

510-717-9375
art@suzannecerny.com
www.suzannecerny.com

ODC Theater

3153 17th Street
San Francisco, CA
-**The Experience of Flight in Dreams**
End: June 12, 2011

The world premiere of an evening length dance theater work by Garrett + Moulton Productions that explores images, metaphors and sensations of flight. \$30 general and \$24 students, seniors and teachers

415-863-9834
www.odcdance.org

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

The centerpiece of Song Dong: Dad and Mom, Don't Worry About Us, We Are All Well is the much heralded, large-scale installation Waste Not comprised of over 10,000 items ranging from pots and basins to blankets, bottle caps, toothpaste tubes, and stuffed animals collected by the artist's mother over the course of more than five decades. This installation has been shown at prestigious venues across Asia, Europe and North America since it was first created in 2005, but YBCA will be the first venue to present Waste Not in a larger context of Song Dong's work focusing on his family.

-**Euan Macdonald: 9,000 PIECES**

End: June 12, 2011
Euan Macdonald works with video, drawing and installation, deriving inspiration from his interest in dynamics of change the effects of time and chance on pictorial and social conditions. His work attempts to question the appearance of things, beginning with the presupposition that their images are inherently deceptive and that they are connected within a network of relationships based on illusions. YBCA has commissioned a new work by Macdonald titled 9,000 PIECES. This single-channel HD video was created at a secret piano factory in Shanghai, which produces hand-crafted pianos for Western companies. In addition to the new commission, the exhibition will include other videos and a series of new drawings.

415-978-2787
www.ybca.org

Tue. Jun. 14

Jewish Community Center
Kanbar Hall

San Francisco, CA
-**San Francisco Top to Bottom: The City Seen by Hollywood and Home Makers**
Date: June 14, 2011
Reception: 7:00pm
Program: 7:30pm

Rick Prelinger is a renowned collector of filmic ephemera and the founder of the Prelinger Archives, a collection of 60,000 advertising, educational, industrial and amateur films. He is also a pioneer in the worldwide movement for open content. He sat on the National Film Preservation Board as representative of the Association of Moving Image Archivists (2001 - 04), was board president of the San Francisco Cinematheque (2002 - 07) and is currently board president of the Internet Archive. His presentation, Lost Landscapes of San Francisco, has become an annual sold-out cult classic at Herbst Auditorium.

Paul Thiebaud Gallery

645 Chestnut Street
San Francisco, CA 94133
-**Michael Beck: Paintings**
Opening Reception: June 14, 2011 5-7 pm
End: August 20, 2011

This exhibition marks Bay Area-based painter Michael Beck's debut with our gallery. His sharply crafted, medium to large format oil paintings seek to "explore the boundaries of what is an acceptable object in a fine art painting." Rendering his flea market finds on a life-size scale, he invites the viewer to bring his or her own story to the painting.

(415) 434-3055
www.paulthiebaudgallery.com

Wed. Jun. 15

ANDREA SCHWARTZ GALLERY

525 - 2nd Street
San Francisco, CA 94107
-**Ferdinanda Florence and Wynne Hayakawa**
Opening Reception: June 15, 2011 5:30-7:30 pm.
End: July 29, 2011

A two person exhibition featuring new paintings by Ferdinanda Florence and Wynne Hayakawa.

www.asgallery.com
(415) 495-2090

Arc Studios & Gallery

1246 Folsom Street
San Francisco, CA 94103
-**TAKE YOUR BEST SHOT: Photographing Your Artwork for Documentation: lecture by San Francisco Artist Network**
Date: June 15, 2011
Time: 7-9pm

Lecture on professional development for artists - Tips from a professional photographer on how to best photograph your own artwork, with GUEST SPEAKER Eric Larson, photographer - \$20 at the door
Hours: For events & by appointment
Stephen5W@sbcglobal.net
www.SFArtistNetwork.net
415-518-6485

Creativity Explored

3245 Sixteenth Street
San Francisco, CA 94103
-**CE Conversations**
Date: June 15, 2011
Time: 11:00-12:00pm

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.

(415) 863-2108
info@creativityexplored.org

http://www.creativityexplored.org

PROJECT ONE GALLERY

251 Rhode Island Street
San Francisco, CA 94103

-May Fairs

Date: June 15, 2011

May Fairs is a show about beauty, featuring new works and installations by Charmaine Olivia, Angela Simonie and Megan Wolfe.

(415) 938-7178
info@plsf.com
http://www.plsf.com

Thu. Jun. 16

Braunstein/Quay Gallery

430 Clementina
btw 5th and 6th
San Francisco, CA 94103
-**Grace Munakata and Aaron Peterson**
Begin: June 16, 2011
Reception: June 18, 2011 3-5pm
End: July 16, 2011

Grace Munakata's multi-textured works on paper tells stories equally rooted in children's fairytales, personal history, and a celebration of color and form. Petersen builds atmospheric moods in his paintings on aluminum by allowing translucent layers to balance between control and chaos.

(415) 278-9850

braunsteinquay.com

Ictus Gallery

1769 15th St. @ Albion
Between Valencia and Guerrero
San Francisco, CA, 94013
-**Ictus Gallery introduces Home in the World: An Apocalyptic Travelogue**

Closing Reception: June 16, 2011 6-10pm
A photo installation and exhibit by Bay Area photographer Joan Osato -- featuring a new photographic series inspired and realized through the artist's travels and travails, exploring our sense of place and displacement in the American West. In Greek, the word Apocalypse means "lifting of the veil" or "revelation," and is a disclosure of something hidden from the majority of mankind. The Apocalyptic Travelogue invites viewers to contemplate on the nature of destruction and beauty, and imagine their world in a post-apocalyptic future. Also featuring installation works by David Craig, wood, mixed media sculptor based in San Francisco

510-912-0792

www.ictusgallery.com

Museum of Craft and Folk Art

51 Yerba Buena Lane
San Francisco, CA 94103
-**Wrapping Traditions: Korean Textiles Now**
Opening Reception: June 16, 2011 6-8pm
End: October 23, 2011

The Museum of Craft and Folk Art (mocfa.org) is proud to present a unique exhibition of contemporary textiles from June 17-October 23, 2011 featuring over 65 works by international artists who are interpreting the traditional Korean textile Bojagi in innovative ways.

415.227.4888

jmccabe@mocfa.org

www.mocfa.org

Fri. Jun. 17

a.Muse Gallery

614 Alabama St.
SF, CA 94110

-**Urban Quilts by Amy Ahlstrom: Sampled Layers Of Meaning**
Opening Reception: June 17, 2011 6:30-9pm
End: July 31, 2011

Ultramodern fiber art, influenced by pop, lowbrow and graffiti art, reflecting the SF urban experience. Taking quilts out of a rural context and bringing them into present-day urban environments, these visually rich and

intensely tactile works serve as an anthropological record of local neighborhoods, from Chinatown to the Mission.

415-279-6281

info@yourmusegallery.com

www.yourmusegallery.com

Johansson Projects

2300 Telegraph Ave
Oakland CA 94612
-**For the Archives / Homer Flynn / April 29**
End: June 17, 2011

Johansson Projects presents an exhibition of LP cover production art, promotional photos, drawings, scratch-board illustrations, and digital imagery from the archives of Homer Flynn.

(510) 444-9140

matthew@johanssonprojects.com

www.johanssonprojects.com

PROJECT ONE GALLERY

251 Rhode Island Street
San Francisco, CA 94103
-**The ART official TRUTH**
Opening Reception: June 17, 2011
End: August 8, 2011

A group collective, urban street art inspired show, where the objective is to bring all different mediums under one roof. Featuring: Mark Jenkins, Decoy, Sharktoof, Aaron Nagel, Apex, Yiyi Lu, Jet Martinez...and more! Curated by Chor Boogie.

(415) 938-7178

info@plsf.com

http://www.plsf.com

The Popular Workshop

1173 Sutter Street
San Francisco, CA 94109
-**Degausser: by Hunter Longe**
End: June 17, 2011

The Popular Workshop presents its first show, Degausser, by Hunter Longe. Inspired by the visual by-products of magnetic data erasure - or degaussing, Longe investigates the idea of destruction as a medium for creation. Obscuration, negation, distortion and dematerialization become the residue of this meta-magnetic, process-revealing installation that includes large wall drawings, sculptural studies, and experimental video.

415.655.3765

www.thepopularworkshop.com

Sat. Jun. 18

33rd San Francisco Ethnic Dance Festival

Various Locations
50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events
www.sfethnicdancefestival.org

A New Leaf Gallery | Sculpturesite

23588 Arnold Drive
Highway 121
Sonoma, CA 95476
-**BODY LANGUAGE – Six Sculptors Explore the Human Figure**
Opening Reception: June 18, 2011 2-4pm
End: September 4, 2011

Hours: 10am-5pm

www.sculpturesite.com

707 933 1300

Braunstein/Quay Gallery

430 Clementina
btw 5th and 6th
San Francisco, CA 94103
-**Grace Munakata and Aaron Peterson**
Reception: June 18, 2011 3-5pm
End: July 16, 2011

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ing translucent layers to balance between control and chaos.

(415) 278-9850

braunsteinquay.com

Lagoon Park

Marin Civic Center Fairgrounds
San Rafael, CA 94901

-Marin Art Festival

Begin: June 18, 2011

End: June 19, 2011

This 15th annual community lawn party for the arts is considered "one of the most beautiful out door art festivals in the nation"! The Festival features work from over 250 artists from across the country who are eager to share with you their work and discuss their creative process. The Master Artist is world-renowned print maker, Tom Killion.

Gregory Lind Gallery

49 Geary Street, fifth fl.

San Francisco, CA 94108

-Christian Maychack "Uncertain Spaces"

End: June 18, 2011

Gregory Lind Gallery will present new work by Christian Maychack, whose sculptural pieces challenge the normative relationships between object, pictorial space, and spectator. Maychack's most recent body of work-both wall and large-scale floor pieces-is assembled from pigmented and marbleized Magic-Sculpt, combined with woven wood and caning. Using these materials to create objects that hover between sculpture and painting, Maychack's work explores the distinction between the two, as boundaries dissolve and objects seem to decay.

415 296 9661

gregorylindgallery.com

SFMHS

San Francisco, CA

-BCT Part 3: Hipsters, Paesani and Semaphore Hill

Date: June 18, 2011

Time: 10am

Meet in front of the Vesuvio Cafe and City Lights Bookstore on Columbus near Broadway to cover the "beat" era, Washington Square and the Depression-era murals at Coit Tower.

SLATE Contemporary

4770 Telegraph Avenue

Oakland, CA 94609

-Intermission: Five Bay Area Painters

End: June 18, 2011

Featuring work by David Aipperspach, Lisa Barker, Joanne Fox, Carol Lefkowitz, and Anne Subercaseaux.

510.652.4085

info@slatecontemporary.com

www.slatecontemporary.com

Sun.Jun.19

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events
www.sfethnicedancefestival.org

Lagoon Park

Marin Civic Center Fairgrounds

San Rafael, CA 94901

-Marin Art Festival

Begin: June 19, 2011

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The Marsh San Francisco

1062 Valencia St at 22nd St.

SF, CA 94110

-Philosophy Talk Live at The Marsh with Ken Taylor and John Perry

Date: June 19, 2011

Times: 12:00pm and 3:00pm

With a down-to-earth, no-nonsense approach, the program brings the richness of philosophic thought to everyday subjects. Topics are lofty (Truth, Beauty, Justice), arresting (Terrorism, Intelligent Design, Suicide), and engaging (Baseball, Love, Happiness).

415-641-0235

marsh@themarsh.org

http://www.themarsh.org/philosophy_talk.html

Tue.Jun.21

Rena Bransten Gallery

77 Geary Street

San Francisco, CA 94108

-JOSEPH PARK

Opening Reception: June 21, 2011 5:30-7:30pm

End: August 20, 2011

In his new paintings, Joseph Park challenges himself to not only master painting rigid visual effects such as sheen and reflection, facets and refraction, and digital manipulation, but also to link each work by exploring in the new painting something learned in or inspired by the old one.

415.982.3292

info@renabranstengallery.com

www.renabranstengallery.com

Wed.Jun.22

Creativity Explored

3245 16th Street at Guerrero

San Francisco, CA 94103

-They are Full of Holy Nonsense

End: June 22, 2011

John Patrick McKenzie's first one-person show at Creativity Explored is timed to coincide with the presentation of his work in Create, the major survey exhibition slated to be on view at the Berkeley Art Museum from May-December 2011. McKenzie is known internationally for his signature work that is composed of linear blocks of writing rendered in his characteristic, highly stylized looping calligraphic hand, as well as for his wryly humorous and sometimes existential commentary.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Thu.Jun.23

Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

-Aaron Terry: Solo Show

Closing Reception: June 23, 2011 6-9pm

Aaron Terry's latest exhibition transforms the gallery space into an installation where one becomes part of a massive common story that takes its form during the duration of the exhibition. Akin to composing music like a DJ's setlist, the transformed, cave-like gallery presents a space full of the ingredients key to a collective narrative, including historical characters, social and political factors, wit, angst, and contemporary players-the audience. Much like a mask or costume, the viewer is housed in a space where one's awareness can shift into subtle yet recognizable tales that question individual roles in collective social and historical identity.

In a time when daily narratives are delivered as one liners on Facebook, Terry's installation reminds the viewer that histories, stories, and mythologies are actually full of subtleties and complex ingredients, and investigates if we, in the face of a lacking social narrative, can formulate our own story with all he gives us in the form of costumes, masks and participatory installation.

www.evergoldgallery.com

evergoldgallery@gmail.com

415-796-3676

KOKORO STUDIO

682 Geary Street

San Francisco, CA

-Anthony DeSimone

End: June 23, 2011

Marfa, TX-based artist Anthony DeSimone brings an obsession with the common, everyday, and banal to his intricate dioramas. Attentively detailed, yet somehow vapid, his sculptures and paintings alike represent a call-and-response with the mundane that results in one part humor and one part nothingness. DeSimone's solo show will be guest curated by Alex Braubach.

www.kokorostudio.us/

info@kokorostudio.us

Fri.Jun.24

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events
www.sfethnicedancefestival.org

CounterPULSE

1310 Mission St @ 9th

San Francisco, CA

-Going through it.The Scratch 4 Bloomin'

Begin: June 24, 2011

End: June 25, 2011

Time: 7:30pm

Their 4th annual showcase, The Scratch 4 Bloomin' (S4B) presents their hot new performance. S4B members are among the SF's top jazz dancers and perform jazz choreographed by Saki Suto who was trained at the prestigious BDC and teaches at the LINES, Appeared on TV, newspapers and Magazines.

415.626.2060

shamsheer@counterpulse.org

www.counterpulse.org

Electric Works

130 8th Street

San Francisco, CA 94103

-Pencil Me In

End: June 24, 2011

Bob Van Breda creates unnerving balancing acts with pencils; transforming the simple fact of a pencil into metaphors of a culture past- how we have, with our laptop, iPhone and Blackberry's, abandoned these practical tools. In his large scale sculptures, Van Breda considers motion, direction and volume; building without limitations of length, color and graphics.

www.sfelectricworks.com

San Francisco Art Institute

Lecture Hall

800 Chestnut Street

San Francisco, CA 94133

-Visiting Artist: Dean Smith

Date: June 24, 2011

Time: 6:30pm

With drawings that dissolve the boundary between lyrically poetic and coolly scientific, Dean Smith explores dichotomies such as geometry/biology, micro/macro, and expansion/contraction. His abstracted forms confound

expectations via their union of opposites. Recent solo exhibitions include Gallery Paule Anglim, the Berkeley Art Museum, and the San Jose Museum of Art.

www.sfai.edu

news@sfai.edu

SOMArts Gallery

934 Brannan Street

San Francisco, CA 94103

-QIY: Queer It Yourself – Tools for Survival

End: June 24

Inspired by the 1960s utopian builders' guide A Whole Earth Catalog, QIY presents queer Do-It-Yourself culture and alternative world making. QIY is a laboratory for creating a sustainable queer culture and demonstrating the power of community organizing through art. The exhibition features artists' workshops, participatory spaces, workstations and "hands-on" art.

www.somarts.org

info@somarts.org

(415) 863-1414

The Lab

2948 16th Street

San Francisco, CA 94103

-A Floorless Room Without Walls: Visual Arts Exhibition

Opening Reception: June 24, 2011

7-10pm

End: July 30, 2011

Juried by Marcella Faustini and Chris Fitzpatrick. Featuring: Zarouhie Abdalian & Joseph Rosenzweig, Aaron Finnis, Amy Ho, Daniel Konhauser, Cybele Lyle, Lee Pembleton, and Emma Spertus

415.864.8855

eilish@thelab.org

www.thelab.org

Sat.Jun.25

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events
www.sfethnicedancefestival.org

871 Fine Arts

20 Hawthorne Street

San Francisco, CA 94105

-Recent Acquisitions

End: June 25, 2011

Recent acquisition of Paintings, Prints, Silkscreens and original works by artists including Roy DeForest, Sol Lewitt, Brice Marden, Nathan Oliveira, Robert Rauschenberg, Frank Stella, Wayne Thiebaud, Andy Warhol, and others.

871@earthlink.net

Arc Studios & Gallery

1246 Folsom Street

San Francisco, CA 94103

-Artist Talk & Closing Reception for FLOW: The Essence of Paint

End: June 25, 2011

Time: 12-2pm

Artists from "FLOW:The Essence of Paint" will speak about their artwork and how they concentrate on the intrinsic properties that serve to characterize and identify the paint medium. Hours: For events & by appointment
arcsf@gmail.com

www.arc-sf.com

415-298-7969

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-Size Matters: theme show

End: June 25, 2011

City Art's backroom gallery will become a grid work as artists work in only in squares in the

"Size Matter" theme show.
Hours: Noon - 9 p.m. Wed-Sun
415-970-9900

cityartsf@gmail.com
www.cityartgallery.org
CounterPULSE
1310 Mission St @ 9th
San Francisco, CA
-Going through it. The Scratch 4 Bloomin'
End: June 25, 2011
Time: 7:30pm

Their 4th annual showcase, The Scratch 4 Bloomin' (S4B) presents their hot new performance. S4B members are among the SF's top jazz dancers and perform Jazz choreographed by Saki Suto who was trained at the prestigious BDC and teaches at the LINES, Appeared on TV, newspapers and Magazines.

415.626.2060
shamsher@counterpulse.org
www.counterpulse.org
FM

483 25th St.
Oakland, CA 94612
-SMALL HATS / BIG EARS: Recent sculpture by STAN PETERSON
Demonstration & Artist talk: June 25, 2011 12-1pm

Oakland based artist Stan Peterson introduces a show of narrative sculptures in carved and painted wood using rabbits as a source of iconic and ironic imagery. Peterson's unique sculptures have been shown in solo and group exhibits in California, Oregon, and New York for more than 20 years.

http://www.fmoakland.com

fmoakland@gmail.com

Frey Norris Contemporary & Modern

161 Jessie Street
at New Montgomery
San Francisco, CA 94105

-Zhong Biao: Reflected on Air
End: June 25, 2011

Reflected on Air is Biao's first solo show with Frey Norris since his American debut in 2007. Seven paintings reflect a sensibility tied to new ideas around time. Biao's vision embraces a simultaneity of time, past, present and future, and the imagery projects something of both the transience of chronological time and its transcendence, all at a frenetic and celebratory pace. Depicted children, young and old travelers spin and float in bewildering spaces that bring the materiality of paint on canvas to the forefront through abstract and explosive constellations of vividly colored brushwork over areas of raw canvas.

(415) 346 -7812

info@freynorris.com

www.freynorris.com

Gallery Paule Anglim

14 Geary Street
San Francisco, CA 94108

-Jim Melchert

End: June 25, 2011

415.433.2710

www.gallerypauleanglim.com

Mercury 20 Gallery

475 25th St.
Oakland CA

-Julianne Wallace Sterling: Pushing Fairy Tales

End: June 25, 2011

-Gallery Artists: Small Works

End: June 25, 2011

Hours: Fri-Sat-Sun 12-6pm

510.701.4620

mercurytwenty@gmail.com

www.mercurytwenty.com

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-2 Films on Bay Area Printmaking

Date: June 25, 2011

Time: 3:30pm

Join In Extremis curator Art Hazelwood for a walkthrough of the show, followed by two films focusing on printmaking in the Bay Area. Films include Xavier Viramontes: A Life in Print, and California in Relief: A History in Lino and Woodcut.

415.398.7229

Info@MeridianGallery.org

MeridianGallery.org

MODERNISM, INC.

685 Market Street, Suite 290

San Francisco CA 94105

-JACQUES VILLEGLE; Décollages from the 1960s to 1990s

End: June 25, 2011

415 541 0461

lindsay@modernisminc.com

www.modernisminc.com

NEW CONSERVATORY THEATRE CENTER

25 Van Ness Avenue, LL

San Francisco, CA 94102

-SF Premiere Musical The Stops

End: June 25, 2011

Wed - Sat at 8pm, Sun at 2pm. By Eric Lane

Barnes Directed by F.Allen Sawyer

Musical Direction by G. Scott Lacy

415.861.8972

boxoffice@nctcsf.org

www.nctcsf.org

Park Life

220 Clement Street

San Francisco, CA 94118

-Two-person show featuring Dana Hemenway and Anthony Ryan

End: June 25, 2011

Curated by Jessica Brier

415.386.7275

info@parklifestore.com

www.parklifestore.com

Root Division

3175 17th Street

San Francisco, CA 94110

-Eye of the Beholder

End: June 25, 2011

An exhibition of artists who incorporate the body and its respective responses and tensions in their work, specifically through subversion, parody, or distortion.

(415) 863-7668

youthed@rootdivision.org

www.rootdivision.org

San Francisco Art Institute

Walter and McBean Galleries

800 Chestnut Street

San Francisco, CA 94133

-Shahzia Sikander: The exploding company man and other abstractions

End: June 25, 2011

Shahzia Sikander studied miniature painting at the National College of Art in Lahore, Pakistan, and has developed a new dialogue with this traditional style. Encompassing painting, drawing, animation, installation, and video, Sikander's work conjures associations with imperialism, storytelling, and popular mythology, while deconstructing the post-colonial legacy of the Indo-Persian region.

www.sfai.edu

exhibitions@sfai.edu

Togonon Gallery

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-Collector's Room, Introduction to Asian-American & International Asian Artists

Opening Reception: June 25, 2011

End: July 16, 2011

This exhibition highlights recent works of Asian American artists and International Asian Artists.

415.398.5572

rafael@togonongallery.com

togonongallery.com

WE Artspace

768 40th St.

Oakland, CA 94609

-Brian Caraway: Solo Show

End: June 25, 2011

Hours: Fri and Sat 12-3pm and by appointment

http://www.briancaraway.com,

www.weartspace.com

info@weartspace.com

Sun.Jun.26

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music

Artists, 15 World Premieres. Special Events

Mark Return of Native Ohlone Peoples to SF.

Five Weekends of Events in San Francisco &

Berkeley. New Participatory Events

www.sfethnicedancefestival.org

57th Street Gallery

5701 Telegraph Ave

Oakland, CA 94609

-A Tribute to Jazz through Music

End: June 26, 2011

The gallery exhibits musical themed and inspired art that reflects the Social, Cultural and Historical Diversity of the Bay Area. The aim of the Gallery is to allow the creative pursuits of the individual artist and seeks to make the art work accessible to the public.

510.654.6974

www.57thStreetGallery.com

Mon.Jun.27

ArtSeed

Pine United Methodist Church

33rd Ave.

San Francisco, CA 94121

-Summer Intensive Camp for Artists and Youth

Begin: June 27, 2011 weekdays 9am-5p

End: July 1, 2011 weekdays 9am-5p

The theme of the Intensive, Charting the Depths: From the High Seas to the Mysterious Mind, relates to Melville's classic novel Moby Dick. Students draw inspiration from literary arts and learn experimental and traditional fine arts skills in media such as drawing, painting, printmaking, film, and collage.

www.artseed.org

info@artseed

(415) 409-1761

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-Camp Kala 2011 Week 1 Art FUNdamentals Grades 4-6

Begin: June 27, 2011

End: July 1, 2011

9am-3pm Learn the fundamental concepts of art and design while exploring an array of media and techniques. Draw, paint, print and build using traditional materials in surprising ways as you unleash your imagination and creativity. Each morning we will explore specific elements of art and design.

510-841-7000

jamila@kala.org

http://kala.org

Wed.Jun.29

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-July group show

Begin: June 29, 2011

Opening Reception: July 1, 2011 7-10pm

End: July 30, 2011

More than 25 artists working in a wide range of media exhibit new works.

Hours: Noon - 9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

Thu.Jun.30

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41

San Francisco, CA

-NICOLE BRON CHAPPUIS (NBCH)'s BALANCE AND UNITY

Begin: June 1, 2011

Opening Reception: June 9, 2011 4-7pm

End: June 30, 2011

In an era where the media and the internet overwhelm our lives, the work of Nicole Bron Chappuis (NBCH) forces us to stop for an instant. This Swiss artist speaks a language common to all of us, an elementary language mixing geometry, substance and color; and where finesse and subtlety manage to hide between squirts, gradients or slight curves.

(415) 956-3650

www.artpeople.net

info@artpeople.net

Creativity Explored

3245 16th Street at Guerrero

San Francisco, CA 94103

-Small

Opening Reception: June 30, 2011 7-9pm

End: August 10, 2011

This exhibition showcases the smallest-scale work that is produced in the Creativity Explored studios, with the intention of demonstrating that "small" is only a perception and that small artwork can be as powerful as monumental works. The show also explores the notion that limits, such as restricted size, can be an avenue to greater artistic freedom and creativity. On another level, the works of art can be seen as having parallels with the lives of many of the artists at Creativity Explored who, through misconceptions about people with developmental disabilities, have at times been made to feel small. The work on view makes an eloquent statement that many artists have managed to overcome their physical limitations and create stunning bodies of work.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Gallery 16

501 Third St.

San Francisco, CA 94107

-Tucker Nichols

End: June 30, 2011

Gallery 16 is pleased to present an ambitious new exhibition by local artist TUCKER NICHOLS. For this, his third solo exhibition at Gallery 16, Nichols will fill both sides of the gallery with his characteristic mix of objects, drawings, paintings and signs.

415 626 7495

http://www.gallery16.com

Mina Dresden

312 Valencia street

San Francisco, CA 94103

-Miguel Torres and Aondrea Maynard install the gallery with a sight specific installation and paintings

End: June 30, 2011

415.863.8312

www.minadresden.com

Toomey Tourell Fine Art

49 Geary St

San Francisco, CA

-William Edwards

End June 30, 2011

Hours: Tue - Fri 11:00am - 5:30pm, Sat 11:00am - 5:00pm, and by appointment.



JUL.2011 Calendar

J
U
L
Y

1
FRI

- 33rd San Francisco Ethnic Dance Festival
- + A New Leaf Gallery | Sculpturesite
- ArtSeed
- Brian Gross Fine Art
- Brian Gross Fine Art
- Chandra Cerrito Contemporary
- City Art Cooperative Gallery
- + Contemporary Jewish Museum
- CounterPULSE
- + Creativity Explored
- Gallery 28
- Hackett | Mill
- + Haines Gallery
- Hosfelt Gallery
- Kala Art Institute and Gallery
- + Marx & Zavattero
- Mina Dresden
- + Museum of Craft and Folk Art
- Needles and Pens
- Oakopolis Gallery
- + Paul Thiebaud Gallery
- + Project One Gallery
- + Rena Branstetter Gallery
- Royal NoneSuch Gallery
- + SF Camerawork
- SFAI
- SOMArts
- Studio Quercus
- + The EcoCenter in Herons Head Park
- + Thrillpeddlers' Hypnodrome
- + de Young

2
SAT

- 111 Minna
- 33rd San Francisco Ethnic Dance Festival
- A New Leaf Gallery | Sculpturesite
- Cain Schulte Contemporary Art
- Dolby Chadwick Gallery
- Eleanor Harwood Gallery
- Frey Norris
- Contemporary & Modern
- Kala Art Institute and Gallery
- Romer Young Gallery
- Spoke Art

3
SUN

- 33rd San Francisco Ethnic Dance Festival
- Crown Point Press
- New Conservatory Theatre Center
- Swarm Gallery
- WE Artspace

4
MON

- de Young

5
TUE

- ArtSeed
- Gallery 291
- Kala Art Institute and Gallery

6
WED

- Meridian

7
THU

- 111 Minna
- Bedford Gallery
- Brian Gross Fine Art
- Dolby Chadwick Gallery
- Ever Gold Gallery
- Mina Dresden
- Root Division

8
FRI

- Cain Schulte Contemporary Art
- Kala Art Institute and Gallery
- Romer Young Gallery
- SFAI
- YBCA

9
SAT

- Guerrero Gallery
- Oakopolis Gallery
- Root Division
- Swarm Gallery
- YBCA

10
SUN

- The Marsh Berkeley

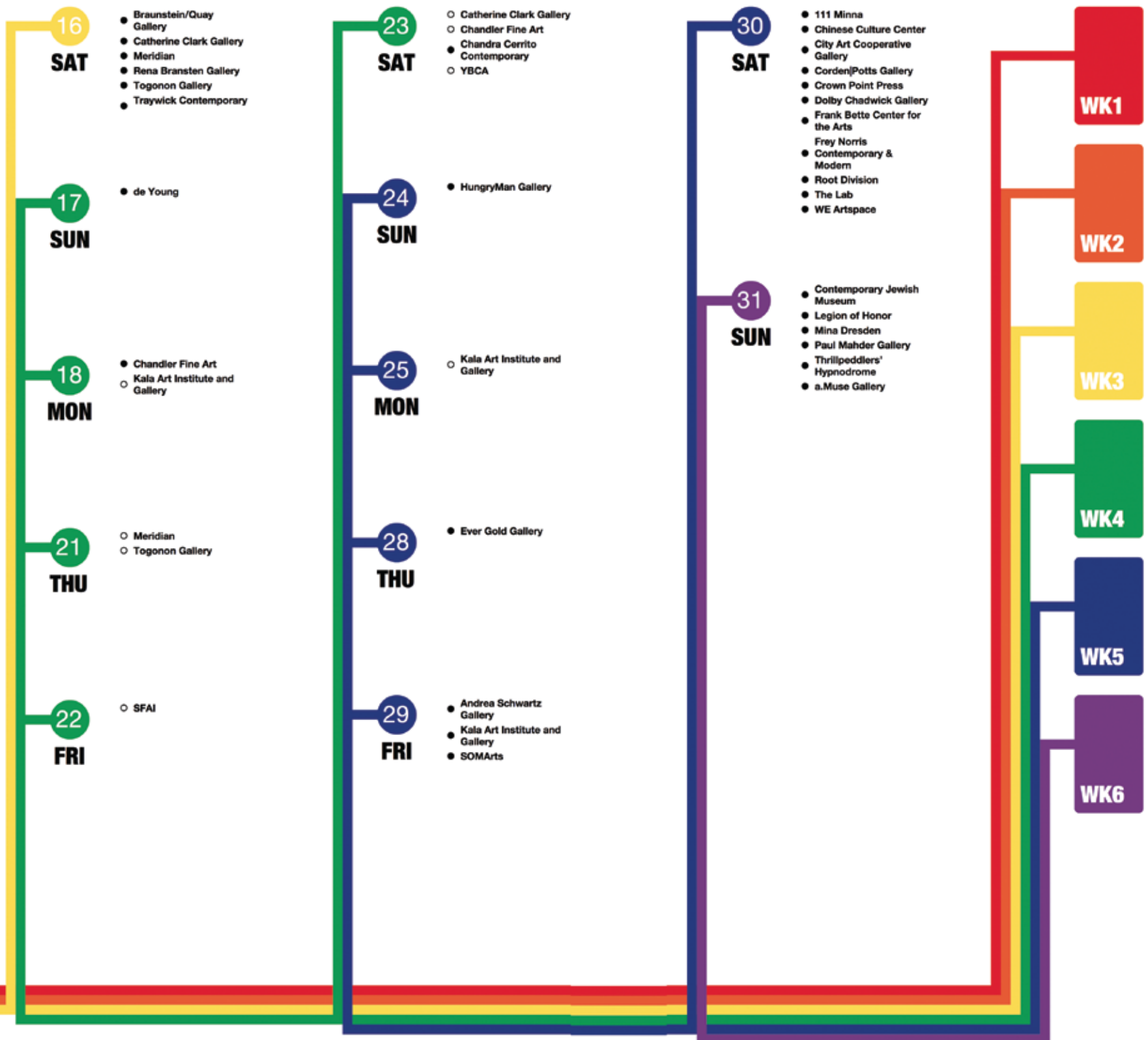
14
THU

- Kala Art Institute and Gallery
- Kokoro Studio
- SFAI

15
FRI

- Meridian
- SFAI

SFAQ



Ongoing Exhibitions

A New Leaf Gallery | Sculpturesite

23588 Arnold Drive

Highway 121

Sonoma, CA 95476

-BODY LANGUAGE — Six Sculptors Explore the Human Figure

End: September 4, 2011

Hours: 10am-5pm

www.sculpturesite.com

707 933 1300

Contemporary Jewish Museum

736 Mission Street

between Third Street and Fourth Streets

San Francisco, CA 94116

-Seeing Gertrude Stein: Five Stories

End: September 6, 2011

Drawing upon a wealth of rarely seen artistic and archival materials, "Seeing Gertrude Stein: Five Stories" illuminates Stein's life and pivotal role in art during the 20th century.

-StoryCorps StoryBooth

End: 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.

415-655-7800

info@thecjm.org

www.thecjm.org

Creativity Explored

3245 16th Street (at Guerrero)

San Francisco, CA 94103

-Small

End: August 10, 2011

This exhibition showcases the smallest-scale work that is produced in the Creativity Explored studios, with the intention of demonstrating that "small" is only a perception and that small artwork can be as powerful as monumental works. The show also explores the notion that limits, such as restricted size, can be an avenue to greater artistic freedom and creativity. On another level, the works of art can be seen as having parallels with the lives of many of the artists at Creativity Explored who, through misconceptions about people with developmental disabilities, have at times been made to feel small. The work on view makes an eloquent statement that many artists have managed to overcome their physical limitations and create stunning bodies of work.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

de Young

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

-Marco Breuer: Line of Sight

End: October 2, 2011

Marco Breuer is one of the most innovative contemporary artists working in photography today. He is well known for using an extensive range of processes to extract abstract and visually compelling images from photographic materials. Line of Sight comprises a selection of photographs made by Breuer and placed in dialogue with objects from the deYoung's permanent collection. The single-gallery exhibition is part of the Collection Connections program of Cultural Encounters.

(415) 750-3600

deyoung.famsf.org/

Haines Gallery

49 Geary Street, Fifth Floor

San Francisco, CA 94108

-Group Exhibition

End: August 20, 2011

415.397.8114

art@hainesgallery.com

www.hainesgallery.com

Marx & Zavattero

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-10 Year Anniversary Exhibition

End: August 20, 2011

Please join us for a two-part exhibition celebrating M&Z's 10-year anniversary. We are planning a show that will challenge the traditional idea of a retrospective. This will not be the 'greatest hits', but rather an interesting presentation of the myriad of relationships and aesthetics that have been formed by the artists and the gallery throughout the past -- and looking towards the future.

www.marxzav.com

(415) 627-9111

Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

-Wrapping Traditions: Korean Textiles Now

End: October 23, 2011

The Museum of Craft and Folk Art (mocfa.org) is proud to present a unique exhibition of contemporary textiles from June 17-October 23, 2011 featuring over 65 works by international artists who are interpreting the traditional Korean textile Bojagi in innovative ways.

415.227.4888

jmccabe@mocfa.org

www.mocfa.org

Paul Thiebaud Gallery

645 Chestnut Street

San Francisco, CA 94133

-Michael Beck: Paintings

End: August 20, 2011

This exhibition marks Bay Area-based painter Michael Beck's debut with our gallery. His sharply crafted, medium to large format oil paintings seek to "explore the boundaries of what is an acceptable object in a fine art painting." Rendering his flea market finds on a life-size scale, he invites the viewer to bring his or her own story to the painting.

(415) 434-3055

www.paulthiebaudgallery.com

PROJECT ONE GALLERY

251 Rhode Island Street

San Francisco, CA 94103

-The ART official TRUTH

End: August 8, 2011

A group collective, urban street art inspired show, where the objective is to bring all different mediums under one roof. Featuring: Mark Jenkins, Decoy, Sharktoof, Aaron Nagel, Apex, Yiyi Lu, Jet Martinez...and more! Curated by Chor Boogie.

(415) 938-7178

info@plsf.com

http://www.plsf.com

Rena Bransten Gallery

77 Geary Street

San Francisco, CA 94108

-JOSEPH PARK

End: August 20, 2011

In his new paintings, Joseph Park challenges himself to not only master painting rigid visual effects such as sheen and reflection, facets and refraction, and digital manipulation, but also to link each work by exploring in the new painting something learned in or inspired by the old one.

415.982.3292

info@renabranstengallery.com

www.renabranstengallery.com

SF Camerawork

657 Mission Street, 2nd floor

San Francisco, CA 94105

-Matt Bryans

End: August 6, 2011

-Michael Garlington

End: August 6, 2011

(415) 987-7518

info@sfcamerawork.org

www.sfcamerawork.org

The EcoCenter in Herons Head Park

San Francisco, CA

-Exhibition and celebration of The Welcome To The NeighborHOOD Project at The EcoCenter

End: September 1, 2011

The EcoCenter announces an upcoming event and exhibition, The Welcome to the NeighborHOOD Community Engagement Project, featuring the collaborative work of 16 youths from Literacy for Environmental Justice and artists Wendy Testu, Robert Larson, Keba Armand Konte, Taylor Neaman-Goudey, Sam Slater, Eve S. Mosher And Monica Jensen. In the following months the individual artworks will rotate through the EcoCenter on a monthly basis through September 1, 2011.

ecocenterheronshead.blogspot.com/

Thrillpeddlers' Hypnodrome

575 10th St

SF, CA 94102

-Creepshow Camp

End: August 12, 2011

\$395 (per 2 week session) Aftercare available from 3:00-5:30 pm for an add'l. fee \$125 (per 2 week session). The 6th Year of Unique Summer Theatre Camp Training to Young Devotees of Horror, Sci-Fi and Suspense at Thrillpeddlers' Hypnodrome Theatre in San Francisco.

www.thrillpeddlers.com

Fri. Jul. 1

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music Artists, 15 World Premieres. Special Events Mark Return of Native Ohlone Peoples to SF. Five Weekends of Events in San Francisco & Berkeley. New Participatory Events

www.sfethnicdancefestival.org

ArtSeed

Pine United Methodist Church

33rd Ave.

San Francisco, CA 94121

-Summer Intensive Camp for Artists and Youth

End: July 1, 2011 weekdays 9am-5p

The theme of the Intensive, Charting the Depths: From the High Seas to the Mysterious Mind, relates to Melville's classic novel Moby Dick. Students draw inspiration from literary arts and learn experimental and traditional fine arts skills in media such as drawing, painting, printmaking, film, and collage.

www.artseed.org

info@artseed

(415) 409-1761

Brian Gross Fine Art

49 Geary Street, 5th Floor

San Francisco, CA 94108

-Tony Berlant: New Works

End: July 1, 2011

(415) 788-1050

gallery@briangrossfineart.com

www.briangrossfineart.com

Chandra Cerrito Contemporary

480 23rd Street

Oakland, CA 94612

-Photo-Synthesis

Second Reception: July 1, 2011, 6-9pm

End: July 23, 2011 5pm

Photo-Synthesis features the work of Stephen Galloway, Young Kim and Penny Olson, three artists who explore and dissect nature using photographic media.

Hours: Fri 2-6pm, First Fri until 9pm, Sat 1-5pm, and by appointment

chandra@chandracerito.com

www.chandraceritocontemporary.com

510-260-7494

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA

-July group show

Opening Reception: July 1, 2011 7-10pm

End: July 30, 2011

More than 25 artists working in a wide range of media exhibit new works.

Hours: Noon - 9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission St @ 9th

San Francisco, CA

-CounterPULSE's Summer Special. Artists TBA.

Begin: July 1, 2011

End: August 28, 2011

CounterPULSE's Summer Special is offered for all events in July and August, 2011 as a co-production. Selected artists will receive support to present their work for one weekend. Summer 2011 artists TBA. Please check counterpulse.org soon for a schedule of performances.

415.626.2060

shamsher@counterpulse.org

www.counterpulse.org

Gallery 28

1228 Grant Avenue at Columbus

San Francisco CA 94133

Reception: July 1, 2011, 6-9 pm

Exhibiting artists include: Mary Ann Kratz, Jewellery Designer; E.G. Jimenez, Jewelry Designer; Ethel Jimenez, Photographer

Contact: Ethel Jimenez, Gallery Director

415.433.1228

www.gallery-28.com

etheljimenez@gallery-28.com

Hackett | Mill

201 Post Street Suite 1000

San Francisco, CA 94108

-Raimonds Staprans: Paintings

End: July 1, 2011

Hackett Mill presents "Raimonds Staprans: Paintings," an exhibition celebrating the luminous still lifes, landscapes and seascapes of this noted Bay Area artist. In this new body of work, Staprans continues to explore the formal and aesthetic concerns of color and light within an increasingly minimalist composition.

415-362-3377

art@hackettmill.com

www.hackettmill.com

Hosfelt Gallery

430 Clementina Street

San Francisco, CA 94103

-Emil Lukas: in, on, un

End: July 1, 2011

-Ben McLaughlin: New Work

End: July 1, 2011

415.495.5454

infoSF@hosfeltgallery.com

hosfeltgallery.com

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-Camp Kala 2011 Week 1 Art FUNDamentals Grades 4-6

End: July 1, 2011

Time: 9am-3pm

Learn the fundamental concepts of art and design while exploring an array of media and techniques. Draw, paint, print and build using traditional materials in surprising ways as you unleash your imagination and creativity. Each morning we will explore specific elements of art and design.

510-841-7000

jamila@kala.org

http://kala.org

Mina Dresden

312 Valencia street

San Francisco, CA 94103

-Brooklyn based artist Balint Zsako's first solo exhibition on the West Coast curated

by **Alexandra Ray**

Begin: July 1, 2011

Opening Reception: July 7, 2011 6-8pm

End: July 31, 2011

These dark and complex narrative watercolors explore sex, mythology, and primitive themes with colorful, meticulous detail.

415.863.8312

www.minadresden.com

Needles and Pens

3253 16th Street

San Francisco, CA

-In The Wilds: a solo show by U.K artist Nigel Peake

End: July 1, 2011

In the Wilds is a collection of U.K. artist Nigel Peake's hand-drawn observations of rural life. From the trees, fields, lakes, and rolling hills that define the country landscape, to the farm houses, tractors, fences, and telegraph poles that build it, Peake's obsessively detailed pencil and ink drawings and beautifully muted watercolors capture the slow moving rhythm of his surroundings. In a time when everyone seems to be seeking relief from the fast pace of everyday life, In the Wilds offers an escape to a countryside as timeless as it is idyllic.

(415) 255-1534

http://www.needlesandpens.com

needlesandpens@hotmail.com

Oakopolis Gallery

447 25th Street

Oakland, CA 94612

-Imaginary Looms

Reception: July 1, 2011 6pm-10pm

End: July 9, 2011

Paintings by Jan Freeman Long, with prints by J. Ruth Gendler and photographs by Andrew Kaluzinski and Richard Stengl.

(510)663-6920

oakopolis@gmail.com

www.oakopolis.org

Royal NoneSuch Gallery

4231 Telegraph Ave.

Oakland, CA 94608

-Elysa Lozano, of Autonomous Organization in residence.

Opening: July 1, 2011 7-10pm

Trained at the Rhode Island School of Design and Goldsmiths College, Elysa Lozano's art practice emulates a not-for-profit, called Autonomous Organization, which has produced proposals for Socialist colonies in a high-rise building in Houston, Texas, re-branded an exhibition space in London as a construction site, and created a web archive of project space survival strategies.

www.royalnoneschgallery.com

royalnoneschgallery@gmail.com

San Francisco Art Institute

Lecture Hall

800 Chestnut Street

San Francisco, CA 94133

-Visiting Artist: Pamela Wilson

Date: July 1, 2011

Time: 6:30pm

The paintings and watercolors of San Francisco-based artist Pamela Wilson-Ryckman have been shown at venues including the International Biennial of Contemporary Art of Seville, the San Jose Institute of Contemporary Art, and Gallery Fucares, Madrid. She received a 2009 Fellowship from the John Simon Guggenheim Foundation in Fine Arts.

www.sfai.edu

news@sfai.edu

SOMArts Cultural Center Main Gallery

934 Brannan St.

San Francisco, CA 94103

-The Book

Opening Reception: July 1, 2011 6-9 pm.

Ending Reception: July 29, 2011 6-9 pm.

The Book is a contemporary dance installation by Commons Curatorial Residency Recipient Erika Tsimbrowsky, featuring a multi-set in-the-

round stage space placing the viewer squarely in the midst of the performance. With weekly performances featuring guest artists and dancers, this exhibition pushes the boundaries between dance and visual art. Exhibition is free, performances are ticketed. To purchase tickets email justin@somarts.org or call 863-1414 x110.

www.somarts.org

Studio Quercus

385 26th Street

Oakland, CA

-The Tiki Show!

A juried group installation

Begin: July 1, 2011 6-9pm

End: August 13, 2011

(510) 452-4670

www.studioquercus.com

info@studioquercus.com

Sat. Jul. 2

111 Minna Gallery

111 Minna

San Francisco, CA 94105

-Fight or Flight

End: July 2, 2011

Steve Johnson Solo Exhibition

(415) 974-1719

art@111minnagallery.com

www.111minnagallery.com

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music

Artists, 15 World Premieres. Special Events

Mark Return of Native Ohlone Peoples to SF.

Five Weekends of Events in San Francisco &

Berkeley. New Participatory Events

www.sfethnicedancefestival.org

A New Leaf Gallery | Sculpturesite

23588 Arnold Drive

Highway 121

Sonoma, CA 95476

-SculptureWALK: Focus on Color

Opening Reception: July 2, 2011 2-4pm

Monumental and Garden sized sculpture

www.sculpturesite.com

707 933 1300

Hours: 10am-5pm

Cain Schulte Contemporary Art

251 Post Street Suite 210

San Francisco, CA 94108

-Mark Fox + Justin Quinn

End: July 2, 2011

text-based work

415.543.1550

www.cainschulte.com

info@cainschulte.com

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-New Work by Shelley Hoyt

End: July 2, 2011

Inspired by the 19th century Luminist tradition

that featured calm landscapes and emphasized

a play of light, Hoyt infuses her "wide angle"

depictions of San Francisco Bay and the distant

hills of Marin or Berkeley – depending on the

artist's vantage point – with a sense of tranquility.

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

415.956.3560

Eleanor Harwood Gallery

1295 Alabama Street

San Francisco, CA 94110

-James Chronister solo show Now We Lustre

Opening Reception: May 28, 2011 7-10pm

End: July 2, 2011

For Chronister's 2nd solo show with the gal-

lery he explores his process of painting again

with a series of work that appear black and

white but are actually careful meditations on

slights shifts in color. His images are of land-

scapes and of rock and roll icons.

415-282-4248

eleanor@eleanorharwood.com

www.eleanorharwood.com

Frey Norris Contemporary & Modern

161 Jessie Street

at New Montgomery

San Francisco, CA 94105

-Mary Anne Kluth: Visitor Center

Opening reception: July 2, 2011 4-7pm

End: August 27, 2011

Presented in the venerable tradition of the

faux-museum, Kluth's photographs, paintings,

and sculptures literally and imaginatively un-

pack the rock collection amassed by her geol-

ogist father over four decades of travel across

four continents. Celebrating disinformation

and irrational organization, and using a person-

al visual vocabulary drawing on educational di-

oramas, interior decoration, and theme parks,

the works in this exhibition attempt something

impossible, to access the landscapes and nar-

ratives of another person's life through its ac-

cumulated objects.

415 346 7812

info@freynorris.com

www.freynorris.com

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-System of Collecting

End: July 2, 2011

The group exhibition will visually explore sys-

tems of collection and classification used in

both libraries and natural history/anthropo-

logic museum presentations. Included will be

internationally acclaimed photographer Binh

Danh's exploration of the Khmer Rouge's

Genocide Museum in Cambodia. Also includ-

ed will be painter Matthew Troy Mullins, Kala

2011 New Visions artist, with his images of li-

braries and entomology collections. Additional

tba artists will be presenting photographs,

video works and sculpture

510-841-7000

lauren@kala.org

http://kala.org

Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

-being-with: New work by Liam Everett

End: July 2, 2011

Romer Young Gallery is pleased to present its

first solo exhibition with New York artist Liam

Everett. Everett's installation "being-with" will

consist of a series of new paintings. Working

with acrylic, salt and alcohol, Everett's paintings

both "record and arrest a seemingly alchemical

process" and reflect his continued exploration

of the perceptual experience.

415.550.7483

www.romeryounggallery.com

info@romeryounggallery.com

Spoke Art

816 Sutter St. @ Jones

San Francisco, CA 94109

-Quentin vs. Coen - an art show tribute to

the films of Tarantino and the Brothers

End: July 2, 2011

Following our successful East Coast showing

in NYC this past April, Spoke Art is proud to

present the West Coast debut of "Quentin vs.

Coen - a tribute to the films of Tarantino and

the Brothers." With over 100 artists interpret-

ing their favorite films, scenes, characters and

themes, QvC comes to San Francisco with

new, unseen, works. Enjoy!

www.spokeart.net

Sun. Jul. 3

33rd San Francisco Ethnic Dance Festival

Various Locations

50 Companies, 750 World Dance & Music

Artists, 15 World Premieres. Special Events

Mark Return of Native Ohlone Peoples to SF.

Five Weekends of Events in San Francisco &

Berkeley. New Participatory Events

www.sfethnicedancefestival.org

NEW CONSERVATORY THEATRE CENTER

25 Van Ness Avenue, LL

San Francisco, CA 94102

-West Coast Premiere The Pride

End: July 3, 2011

Wed – Sat at 8pm, Sun at 2pm. By Alexi Kaye

Campbell

415.861.8972

boxoffice@nctcsf.org

www.nctcsf.org

Swarm Gallery

560 Second Street

Oakland CA 94607

-In the Bracken: Solo exhibition of works by

Sarah A. Smith

End: July 3, 2011

San Francisco-based artist Sarah A. Smith will

show drawings for her first solo exhibition,

In the Bracken, at Swarm Gallery (Oakland).

Sarah's fascination with antique objects, shrink-

ing natural habitats and material excess come

together in a new series of gold leaf compos-

ite and mixed media drawings. In the project

space, Shawn Bitters.

510-839-2787

info@swarmgallery.com

www.swarmgallery.com

WE Artspace

768 40th St.

Oakland, CA 94609

-3rd Annual Paint by Number Anniversary

Show

Opening Reception: July 3, 2011 2-10pm

End: July 30, 2011

BBQ and music

Hours: Fri and Sat 12-3pm and by appoint-

ment

http://www.briancaraway.com,

www.weartspace.com

info@weartspace.com

Mon. Jul. 4

de Young

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

-Balenciaga and Spain

End: July 4, 2011

Balenciaga and Spain examines the profound

and enduring influence of Spain on the work

415-845-3106

Gallery 291

291 Geary Street
San Francisco, CA 94102

-Elisabeth Sunday: New Works from Africa
End: July 5, 2011

415 291-9001

info@gallery 291.net

www.gallery291.net

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-Camp Kala 2011 Week 1 Art FUNdamentals Grades 4–6

Begin: July 5, 2011

End: July 8, 2011

9am–3pm \$300 Join Camp Kala for a short week jam-packed with mixed-media fun! Build your art skills and confidence by getting your hands dirty with a wide range of projects including drawing, painting, printmaking and book arts—all in a professional studio setting. Flex your creative muscles, find your artistic voice, and see what kind of artist YOU can be at Camp Kala!

510-841-7000

jamila@kala.org

http://kala.org

Wed.Jul.6

Meridian Gallery

535 Powell Street

San Francisco, CA 94108

-Panel Discussion with Print Collectors

Date: July 6, 2011

Time: 7pm

What drives collectors to collect? More specifically, what inspires collectors to collect prints? Join Meridian for a panel discussion with 5 Bay Area print collectors to discuss what drives their passion.

415.398.7229

Info@MeridianGallery.org

MeridianGallery.org

Thu.Jul.7

111 Minna Gallery

111 Minna

San Francisco, CA 94105

-That Was Then, This Is Now

Opening Reception: July 7, 2011 5:00pm

- late

End: July 30, 2011

Graffiti Legends, RISK & COOZ Collaborative Exhibition. In conjunction with "Art in the Streets" @ MOCA, LA & "Street Cred" @ PMCA, Pasadena

(415) 974-1719

art@111minnagallery.com

www.111minnagallery.com

Bedford Gallery

1601 Civic Dr.

Walnut Creek, CA 94596

-Outlandish: Contemporary Depictions of Nature

Opening Reception: July 7, 2011 6-8 pm

End: Sept. 4, 2011

This national juried exhibition looks at landscape from all vantage points and all media, including painting, sculpture, photography, video, and mixed media. From the micro to the macro, artists explore a tiny speck of a garden to a global view. Juried by Alison Gass, Assistant Curator of Painting and Sculpture, SFMOMA (925) 295-1417

galleryinfo@bedfordgallery.org

www.bedfordgallery.org

Brian Gross Fine Art

49 Geary Street, 5th Floor

San Francisco, CA 94108

-Chad Buck

Begin: July 7, 2011

End: August 26, 2011

-Andrea Way

Begin: July 7, 2011

End: August 26, 2011

(415) 788-1050

gallery@briangrossfineart.com

www.briangrossfineart.com

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-New Work by Terry St. John

Begin: July 7, 2011

End: July 30, 2011

Like his teachers Richard Diebenkorn and James Weeks, St. John relies on intuition and direct observation in his boldly colored figure and landscape paintings. Using gestural marks, visceral paint, and pared-down, geometric forms, St. John's painterly realism reflects the dual influences of the Bay Area Figurative painting and the Californian Society of Six plein-air landscape painters of the 1920s.

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

415.956.3560

Ever Gold Gallery

441 O'Farrell St

San Francisco, CA 94102

-Tahiti Pehrson: Solo Show

Opening Reception: July 7, 2011 6-9pm

Closing Reception: July 28, 2011 6-9pm

Northern Californian Artist Tahiti Pehrson has been hand cutting intricate paper works for over a decade. The works are often done in monochromatic white layers. Finley cut images cast light and shadow through dramatic scenes, creating a breakdown of hard edges and echoing images and patterns. Homage is paid to Guilloche patterns a system used to produce a complex series of geometrical patterns seen on currency throughout the world. The fragility of connectedness is expressed in physical structure. Some works are burned to illuminate transitory nature and finite beauty. Pehrson continues to work and show internationally.

www.evergoldgallery.com

evergoldgallery@gmail.com

415-796-3676

Mina Dresden

312 Valencia street

San Francisco, CA 94103

-Brooklyn based artist Balint Zsako's first solo exhibition on the West Coast curated by Alexandra Ray

Opening Reception: July 7, 2011 6-8pm

End: July 31, 2011

These dark and complex narrative watercolors explore sex, mythology, and primitive themes with colorful, meticulous detail.

415.863.8312

www.minadresden.com

Root Division

3175 17th Street

San Francisco, CA 94110

Begin: July 7, 2011

Reception: July 9, 2011 7-10pm

End: July 30, 2011

An exhibition of artwork exploring the relationship between the human animal and other species. How are we in conflict with our 'animality' and how does this inform contemporary society, science, or spirituality? What does it mean to be wild?

(415) 863-7668

events@rootdivision.org

www.rootdivision.org

Fri.Jul.8

Cain Schulte Contemporary Art

251 Post Street S.te 210

San Francisco, CA 94108

-Summer Salon

Begin: July 8, 2011

End: August 20, 2011

415.543.1550

info@cainschulte.com

www.CainSchulte.com

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-Camp Kala 2011 Week 1 Art FUNdamentals Grades 4–6

End: July 8, 2011

9am–3pm \$300 Join Camp Kala for a short week jam-packed with mixed-media fun! Build your art skills and confidence by getting your hands dirty with a wide range of projects including drawing, painting, printmaking and book arts—all in a professional studio setting. Flex your creative muscles, find your artistic voice, and see what kind of artist YOU can be at Camp Kala!

510-841-7000

jamila@kala.org

http://kala.org

San Francisco Art Institute

Lecture Hall

800 Chestnut Street

San Francisco, CA 94133

-Visiting Artist: Ian McDonald

Date: July 8, 2011

Time: 6:30pm

Ceramic artist Ian McDonald is a faculty member in SFAI's Sculpture/Ceramics Department. He has shown in the United States and Europe, including Rena Bransten Gallery (where his recent show, Wearing, featured non-functional ceramic objects hung or arranged to evoke clothing or containers), YBCA, and Sophienholm Exhibition Hall in Copenhagen, Denmark.

www.sfai.edu

news@sfai.edu

YBCA

701 Mission Street

San Francisco, CA 94103

-Bay Area Now 6, Part 2: Art

Opening Night Party: July 8, 2011

Begin: July 9, 2011

End: September 25, 2011

Yerba Buena Center for the Arts is pleased to present the sixth edition of its signature triennial event, Bay Area Now, a celebration of local artists across an array of disciplines from performance to visual art, film/video and community engagement. Bay Area Now 6 (BAN6) follows an expanded format centered around YBCA's commitment to exploring art and ideas and is designed to encourage dialogue among artists across disciplines. YBCA will also host a series of public programs designed to continue the conversations from the first half of the year.

www.ybca.org

Sat.Jul.9

Guerrero Gallery

2700 19th Street

San Francisco, CA 94110

-New Bohemia Signs: Jeff Canham

End: July 9, 2011

-Steve Powers

End: July 9, 2011

415.400.5168

www.guerrero-gallery.com

www.andresguerrero.com

Oakopolis Gallery

447 25th Street

Oakland, CA 94612

-Imaginary Looms

End: July 9, 2011

Paintings by Jan Freeman Long, with prints by J. Ruth Gendler and photographs by Andrew Kaluzinski and Richard Stengl.

(510)663-6920

oakopolis@gmail.com

www.oakopolis.org

Root Division

3175 17th Street

San Francisco, CA 94110

Reception: July 9, 2011 7-10pm

End: July 30, 2011

An exhibition of artwork exploring the relationship between the human animal and other species. How are we in conflict with our 'animality' and how does this inform contemporary society, science, or spirituality? What does it mean to be wild?

(415) 863-7668

events@rootdivision.org

www.rootdivision.org

Swarm Gallery

560 Second Street

Oakland CA 94607

-Building Steam: Sound exhibition by Joshua Churchill

Opening Reception: July 9, 2011 6-8pm

End: August 14, 2011

San Francisco-based artist Joshua Churchill will create an installation in Swarm Gallery's main space for "Building Steam," a year-long sound program curated by Jeff Eisenberg, Svea Lin Soll and Aaron Ximm. In the project space, an installation by Doug G. Williams.

510-839-2787

info@swarmgallery.com

www.swarmgallery.com

YBCA

701 Mission Street

San Francisco, CA 94103

-Bay Area Now 6, Part 2: Art

Begin: July 9, 2011

End: September 25, 2011

Yerba Buena Center for the Arts is pleased to present the sixth edition of its signature triennial event, Bay Area Now, a celebration of local artists across an array of disciplines from performance to visual art, film/video and community engagement. Bay Area Now 6 (BAN6) follows an expanded format centered around YBCA's commitment to exploring art and ideas and is designed to encourage dialogue among artists across disciplines. YBCA will also host a series of public programs designed to continue the conversations from the first half of the year.

www.ybca.org

Wed.Jul.10

The Marsh Berkeley

–The World's Funniest Bubble Show

End: July 10, 2011

An enchanting brew of breathtaking bubbles and bubbly music which will appeal to everyone, no matter what their age. Packed with fun stuff, it makes a perfect and amazingly inexpensive outing for the whole family.

415-641-0235

marsh@themarsh.org,

http://www.themarsh.org/bubble_guy.html

Thu.Jul.14

Kala Art Institute and Gallery

2990 San Pablo Ave.

Berkeley, CA 94702

-Residency Projects Part 1

Opening Reception: July 14, 2011 6-8pm

End: August 27, 2011

A two-part exhibition series features new work created at Kala by our 2010-2011 Fellowship awardees. Four of our Fellows are featured in Residency Projects I.

510-841-7000

lauren@kala.org

http://kala.org

KOKORO STUDIO

682 Geary Street

San Francisco, CA
-**Kokoro Summer Group Show**
Opening Reception: July 14, 2011 7-10pm
End: August 25, 2011

Kokoro Studio brings together Kokorostars from the past for a summertime extravaganza. Expect to see Kokoro's diverse international roster; and discover new guest artists as well!

www.kokorostudio.us/
info@kokorostudio.us
San Francisco Art Institute
Walter and McBean Galleries
800 Chestnut Street
San Francisco, CA 94133

-**East Meets West**
Opening Reception: July 14, 2011 5:30–7:30pm
Begin: July 15, 2011
End: September 10, 2011

East Meets West features artists from the Boston area and the Bay Area. The Boston artists were 2009 recipients of the Artadia award, whose mission is to encourage innovative practice and meaningful dialogue for visual artists across the United States. The exhibition is curated by Mary Ellyn Johnson as part of the New Voices section of SFAI's Exhibitions and Public Programs.
www.sfai.edu
exhibitions@sfai.edu

Fri.Jul.15

Meridian Gallery
535 Powell Street
San Francisco, CA 94108
-**Meridian Dance Presents: 8213 Physical Dance Theater in Hello, My Name is Joe**
Begin: July 15, 2011 7pm
End: July 16, 2011 7:30pm

Based in Taipei, Taiwan, 8213 will take residency at Meridian Gallery to develop a world premiere investigating the overt and subtle ways humans and their bodies confront power structures. A highly physical and emotional battle, the dancers negotiate their freedom in this site-specific work.
415.398.7229

Dance@MeridianGallery.org
MeridianGallery.org
San Francisco Art Institute
Walter and McBean Galleries
800 Chestnut Street
San Francisco, CA 94133
-**East Meets West**
Begin: July 15, 2011
End: September 10, 2011

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-**Visiting Artist: Barbara DeGenevieve**
Date: July 15, 2011
Time: 6:30pm

Barbara DeGenevieve is Chair of the Department of Photography at the School of the Art Institute of Chicago. An interdisciplinary artist who works in photography, video, and performance, she has been awarded two NEA Visual Artist Fellowships, the second of which was revoked by the National Council on the Arts because of the work's sexual content.
www.sfai.edu
exhibitions@sfai.edu

Sat.Jul.16

Braunstein/Quay Gallery
430 Clementina
btw 5th and 6th
San Francisco, CA 94103
-**Grace Munakata and Aaron Peterson**
End: July 16, 2011

Grace Munakata's multi-textured works on paper tells stories equally rooted in children's fairytales, personal history, and a celebration of color and form. Petersen builds atmospheric moods in his paintings on aluminum by allowing translucent layers to balance between control and chaos.
(415) 278-9850
braunsteinquay.com
Catharine Clark Gallery
150 Minna Street Ground Floor
San Francisco CA 94105
-**Solo Exhibition: Stephanie Syjuco**
End: July 16, 2011

In her solo exhibition of sculpture and installation, Stephanie Syjuco uses the tactics of bootlegging, reappropriation, and fictional fabrications to address issues of cultural biography, ownership, labor, and economic globalization.
-**Media Room: Kate Gilmore**
End: July 16, 2011
415-399-1439

info@cclarkgallery.com
www.cclarkgallery.com
Meridian Gallery
535 Powell Street
San Francisco, CA 94108
-**Meridian Dance Presents: 8213 Physical Dance Theater in Hello, My Name is Joe**
End: July 16, 2011 7:30pm

Based in Taipei, Taiwan, 8213 will take residency at Meridian Gallery to develop a world premiere investigating the overt and subtle ways humans and their bodies confront power structures. A highly physical and emotional battle, the dancers negotiate their freedom in this site-specific work.
415.398.7229

Dance@MeridianGallery.org
MeridianGallery.org
Rena Bransten Gallery
77 Geary Street
San Francisco, CA 94108
-**Big A** Sculpture Show**
End: July 16, 2011

BIG A** SCULPTURE SHOW will feature large sculptures from: J.B. BLUNK, VIOLA FREY, DENNIS GALLAGHER, SAM PERRY and ROBB PUTNAM
415.982.3292

info@renabranstengallery.com
www.renabranstengallery.com
Togonon Gallery
77 Geary Street, 2nd Floor
San Francisco, CA 94108
-**Collector's Room, Introduction to Asian-American & International Asian Artists**
End: July 16, 2011

This exhibition highlights recent works of Asian American artists and International Asian Artists.
415.398.5572

rafael@totonongallery.com
totonongallery.com
Traywick Contemporary
895 Colusa Avenue
Berkeley, CA 94707
-**Benicia Gantner: Eos**
End: July 16, 2011

Benicia Gantner's reductive landscapes are built from dense layers of hand and computer cut vinyl laminate. Typically a material with commercial applications, vinyl laminate furthers her interest in our experience of a natural world that is infused with artifice. She splices and grafts organic forms, creating new hybrid shapes and objects that float effortlessly, suspended in imagined spaces and defying laws of gravity.
(510) 527-1214

artprojects@traywick.com
www.traywick.com

Sun.Jul.17

de Young
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118
-**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. For over two decades Magnolia has worked closely with artists to produce and publish fine art projects, including unique and editioned works on paper, artist books and public art. The exhibition includes approximately 25 prints made by Garcia at the presses of Magnolia Editions, Oakland.
(415) 750-3600
deyoung.famsf.org/

Mon.Jul.18

Chandler Fine Art
170 Minna Street
San Francisco, CA 94105
-**Jesse Allen: Closed Patterns; New Watercolors**
End: July 18, 2011

Self-taught as a painter, Jesse Allen creates complex, richly textured watercolors based on the landscape of Kenya where he spent most of his early life.
www.chandlersf.com
415-546-1113

Kala Art Institute and Gallery
2990 San Pablo Ave.
Berkeley, CA 94702
-**Camp Kala 2011 weeks 4 High School Printmaking Intensive Grades 9–12**
Begin: July 18, 2011
End: July 29, 2011

10am–4pm Drawing for Printmakers This workshop will introduce the language of line and explore the variety of marks possible through relief and Intaglio techniques. We will also examine the distinction between the immediate drawn line and working from a prepared image to experience the unique range of expression in printmaking.
510-841-7000
jamila@kala.org
http://kala.org

Thu.Jul.21

Meridian Gallery
535 Powell Street
San Francisco, CA 94108
-**In Extremis Artists' Panel Discussion**
Date: July 21, 2011
Time: 7:00 pm

Why use traditional printmaking techniques in a digital world? Do these traditional tools have something new to offer? Join artists from In Extremis for a panel discussion about their work and the medium of printmaking.
415.398.7229
Info@MeridianGallery.org
MeridianGallery.org

Togonon Gallery
77 Geary Street, 2nd Floor
San Francisco, CA 94108
-**Leonardo Pellegatta, Photographs from Recent Series**
Opening Reception: July 21, 2011 5pm–7pm
End: August 19, 2011

Italian-born, Toyko-based photographer Leonardo Pellegatta showcases his recent work. He explains: "I have always been interested in the way our memory is tied to the landscape we occupy—both habitually and only briefly, when we are moving through in-between places." Pellegatta has exhibited in Paris, Switzerland, Milan Shanghai, and Tokyo.
415.398.5572
rafael@totonongallery
totonongallery.com

Fri.Jul.22

San Francisco Art Institute
Lecture Hall
800 Chestnut Street
San Francisco, CA 94133
-**Visiting Artist: Carrot Workers Collective**
Date: July 22, 2011
Time: 6:30pm

The Carrot Workers Collective is a London-based group of current or ex-interns, mainly from the creative sector, who think together around the conditions of free labor in contemporary societies. They are currently researching internships in order to understand their implications in relation to education, life-long training, exploitation, and class interest.
www.sfai.edu
news@sfai.edu

Sat.Jul.23

Catharine Clark Gallery
150 Minna Street
Ground Floor
San Francisco CA 94105
-**Group Exhibition: Imagine Ireland, a collaboration with Culture Ireland**
Opening Reception: July 23, 2011
End: August 27, 2011

Imagine Ireland features six contemporary artists from Ireland, and includes works in video, installation, sculpture, painting, and photography. The group exhibition is co-curated by Nathan Larramendy of Catharine Clark Gallery and Josephine Kelliher of Rubicon Gallery, Dublin, Ireland. The opening reception will include readings, special events, and a panel discussion.
415-399-1439

info@cclarkgallery.com
www.cclarkgallery.com
Chandler Fine Art
170 Minna Street
San Francisco, CA 94105
-**Seiji Yamauchi: New Work**
Begin: July 23, 2011

First solo show of this artist's work in the U.S.
www.chandlersf.com
415-546-1113
Chandra Cerrito Contemporary
480 23rd Street
Oakland, CA 94612
-**Photo-Synthesis**
End: July 23, 2011 5pm

Photo-Synthesis features the work of Stephen Galloway, Young Kim and Penny Olson, three artists who explore and dissect nature using photographic media.
Hours: Fri 2–6pm, First Fri until 9pm, Sat 1–5pm, and by appointment
chandra@chandracerrito.com
www.chandracerritocontemporary.com

2011



510-260-7494

YBCA

701 Mission Street
San Francisco, CA 94103
-Bay Area Now 6, Part 2: Art
Begin: July 23, 2011
End: October 22, 2011

Yerba Buena Center for the Arts is pleased to present the sixth edition of its signature triennial event, Bay Area Now, a celebration of local artists across an array of disciplines from performance to visual art, film/video and community engagement. Bay Area Now 6 (BAN6) follows an expanded format centered around YBCA's commitment to exploring art and ideas and is designed to encourage dialogue among artists across disciplines. YBCA will also host a series of public programs designed to continue the conversations from the first half of the year.

www.ybca.org

Sun.Jul.24

HungryMan Gallery

485 14th Street
between Guerrero and Valencia
San Francisco, CA 94103

-Russell Leng

Closing Reception: July 24, 2011 4-6pm
A solo show of new paintings by Vancouver based artist, Russell
sanfrancisco@hungrymangallery.com
www.hungrymangallery.com

Mon.Jul.25

Kala Art Institute and Gallery

2990 San Pablo Ave.
Berkeley, CA 94702
-Camp Kala 2011 weeks 5 High School Printmaking Intensive Grades 9-12
Begin: July 25, 2011
End: July 29, 2011

10am-4pm Book Arts Showcase your artwork in book form. In this workshop you will learn traditional bookbinding techniques and stitches to create your own artist book. Learn how to make accordion books, tunnel books, flip books, Coptic binding and more! Incorporate the prints you made in week 1 or transform archival images and found materials into your book vision.

510-841-7000
jamila@kala.org
http://kala.org

Thu.Jul.28

Ever Gold Gallery

441 O'Farrell St
San Francisco, CA 94102
-Tahiti Pehrson: Solo Show

Closing Reception: July 28, 2011 6-9pm
Northern Californian Artist Tahiti Pehrson has been hand cutting intricate paper works for over a decade. The works are often done in monochromatic white layers. Finley cut images cast light and shadow through dramatic scenes, creating a breakdown of hard edges and echoing images and patterns. Homage is paid to Guilloche patterns a system used to produce a complex series of geometrical patterns seen on currency throughout the world. The fragility of connectedness is expressed in physical structure. Some works are burned to illuminate transitory nature and finite beauty. Pehrson continues to work and show internationally.

www.evergoldgallery.com
evergoldgallery@gmail.com

415-796-3676

Fri.Jul.29

ANDREA SCHWARTZ GALLERY

525 - 2nd Street
San Francisco, CA 94107
-Ferdinanda Florence and Wynne Hayakawa
End: July 29, 2011

A two person exhibition featuring new paintings by Ferdinanda Florence and Wynne Hayakawa.

www.asgallery.com
(415) 495-2090

Kala Art Institute and Gallery

2990 San Pablo Ave.
Berkeley, CA 94702
-Camp Kala 2011 weeks 4 High School Printmaking Intensive Grades 9-12
End: July 29, 2011

10am-4pm Drawing for Printmakers This workshop will introduce the language of line and explore the variety of marks possible through relief and Intaglio techniques. We will also examine the distinction between the immediate drawn line and working from a prepared image to experience the unique range of expression in printmaking.

510-841-7000

jamila@kala.org

http://kala.org

SOMArts Cultural Center Main Gallery

934 Brannan St.
San Francisco, CA 94103

-The Book

Ending Reception: July 29, 2011 6-9 pm.

The Book is a contemporary dance installation by Commons Curatorial Residency Recipient Erika Tsimbrovsky, featuring a multi-set in-the-round stage space placing the viewer squarely in the midst of the performance. With weekly performances featuring guest artists and dancers, this exhibition pushes the boundaries between dance and visual art. Exhibition is free, performances are ticketed. To purchase tickets email justin@somarts.org or call 863-1414 x110.

www.somarts.org

Sat.Jul.30

111 Minna Gallery

111 Minna
San Francisco, CA 94105
-That Was Then, This Is Now
End: July 30, 2011

Graffiti Legends, RISK & COOZ Collaborative Exhibition. In conjunction with "Art in the Streets" @ MOCA, LA & "Street Cred" @ PMCA, Pasadena
(415) 974-1719

art@111minnagallery.com

www.111minnagallery.com

Chinese Culture Center

750 Kearny St., 3rd Floor
San Francisco, CA
-Zheng Chongbin: White Ink
End: July 30, 2011

A site-specific installation of large-scale, abstract ink works by artist Zheng Chongbin at the Chinese Culture Center. The Chinese Culture Center continues its annual Xian Rui exhibition series with White Ink, a site-specific installation of abstract ink paintings by Bay Area artist Zheng Chongbin. The 15 new, large-scale works demonstrate why Zheng's profoundly contemporary approach to ink has been hailed as unprecedented.

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA
-July group show

End: July 30, 2011

More than 25 artists working in a wide range of media exhibit new works.

Hours: Noon - 9 p.m. Wed-Sun

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

Corden|Potts Gallery

49 Geary, Suite 211
San Francisco, CA 94108
-Thrills and Chills, photographs by Isa Leshko
End: July 30, 2011

Amusement park rides seem to challenge the very limitations of being human. We can't fly; yet these vertigo-inducing machines allow us to soar through the open air. The experience combines elation with fear; thrills with chills. Isa Leshko confronts her fears in her black and white images shot with a Holga camera.

415-781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

CROWN POINT PRESS

20 Hawthorne St.
San Francisco, CA 94105
-Summer Choices: A Group Exhibition
End: July 30, 2011

Crown Point Press presents its annual Summer group exhibition featuring a selection of artists who have worked in the Crown Point studio over the years. Included in the exhibition are prints by Anne Appleby, Brad Brown, Enrique Chagoya, Anish Kapoor, Joan Jonas, Sol Lewitt, Nathan Oliveira, Laura Owens, Laurie Reid, Ed Ruscha, and Fred Wilson.

415-974-6273

gallery@crownpoint.com

www.crownpoint.com

Dolby Chadwick Gallery

210 Post Street, Suite 205
San Francisco, CA 94108
-New Work by Terry St. John
End: July 30, 2011

Like his teachers Richard Diebenkorn and James Weeks, St. John relies on intuition and direct observation in his boldly colored figure and landscape paintings. Using gestural marks, visceral paint, and pared-down, geometric forms, St. John's painterly realism reflects the dual influences of the Bay Area Figurative painting and the Californian Society of Six plein-air landscape painters of the 1920s.

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

415.956.3560

Frank Bette Center for the Arts

1601 Paru Street
Alameda, CA 94501

-Rhymes with Orange Group Art Show

End: Saturday, July 30, 2011 7pm

What rhymes with orange? Give up? Not a single word in the American English language rhymes with orange so set no expectations on what you will see or experience at this exhibit. It could be anything from a canvas splashed with orange paint to an ode comparing apples to oranges.

(510) 523-6957

yvonne@frankbettecenter.org

http://www.frankbettecenter.org/index.html

Frey Norris Contemporary & Modern

161 Jessie Street
at New Montgomery
San Francisco, CA 94105

-Ranu Mukherjee: Absorption into the Nomadic and Luminous

Exhibition Closes: July 30, 2011

Absorption into the Nomadic and Luminous, Ranu Mukherjee's debut exhibition at Frey Norris, unites two investigative bodies of work; an exploration of the figure of the nomad as it manifests itself in both material and philosophical realms, and a meandering journey

through an imagined personal history of relations at the intersections between Indian and European/US culture.

415 346 7812

info@freynorris.com,

www.freynorris.com

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-In Extremis: Gigantism, Intimacy and Environments in Bay Area Printmaking

End: July 30, 2011
Printmaking has many traditions, some complementary, some at odds with each other. This show will focus on four major areas to compare and contrast directions in Bay Area printmaking. This show focuses on four major areas in Bay Area printmaking: small and large scale work, the environment created to invite the viewer to participate or see the work within a prepared context, and the tradition of the democratic function of prints in the public sphere. Curated by Art Hazelwood.

415.398.7229

Info@MeridianGallery.org

MeridianGallery.org

Root Division

3175 17th Street
San Francisco, CA 94110
End: July 30, 2011

An exhibition of artwork exploring the relationship between the human animal and other species. How are we in conflict with our 'animality' and how does this inform contemporary society, science, or spirituality? What does it mean to be wild?

(415) 863-7668

events@rootdivision.org

www.rootdivision.org

The Lab

2948 16th Street
San Francisco, CA 94103

-A Floorless Room Without Walls: Visual Arts Exhibition

End: July 30, 2011

Juried by Marcella Faustini and Chris Fitzpatrick. Featuring: Zarouhie Abdalian & Joseph Rosenzweig, Aaron Finnis, Amy Ho, Daniel Konhauser, Cybele Lyle, Lee Pembleton, and Emma Spertus

415.864.8855

eilish@thelab.org

www.thelab.org

WE Artspace

768 40th St.
Oakland, CA 94609

-3rd Annual Paint by Number Anniversary Show

End: July 30, 2011

BBQ and music

Hours: Fri and Sat 12-3pm and by appointment

http://www.briancaraway.com,

www.weartspace.com

info@weartspace.com

Sun.Jul.31

a.Muse Gallery

614 Alabama St.
SF, CA 94110

-Urban Quilts by Amy Ahlstrom: Sampled Layers Of Meaning

End: July 31, 2011

Ultramodern fiber art, influenced by pop, lowbrow and graffiti art, reflecting the SF urban experience. Taking quilts out of a rural context and bringing them into present-day urban environments, these visually rich and intensely tactile works serve as an anthropological record of local neighborhoods, from Chinatown to the Mission.

415-279-6281

info@yourmusegallery.com

www.yourmusegallery.com
Contemporary Jewish Museum
736 Mission Street
between Third Street and Fourth Streets
San Francisco, CA 94116
-Charlotte Salomon: Life? or Theater?
End: July 31, 2011
Charlotte Salomon, a young Jewish artist from Berlin, worked feverishly between 1940 and 1942 to produce approximately 1300 paintings before she was arrested by the Nazis in 1943, transported to Auschwitz, and killed at the age of 26. The gouaches make up Life? or Theater?, which through imagery and text tells the slightly fictionalized and theatrically imagined story of Salomon's family.
415-655-7800
info@thecjm.org
www.thecjm.org
-Are We There Yet? 5000 Years of Answering Questions with Questions
End: July 31, 2011
Are We There Yet? is a new media art installation in the Museum's Yud Gallery by Bay Area artists Ken Goldberg and Gil Gershoni that celebrates inquisitive impulse. An immersive sound environment, the installation poses

questions from a variety of sources including the Talmud, literature, and popular culture. Questions vary based on visitors' movement through the space.
415-655-7800
info@thecjm.org
www.thecjm.org
Legion of Honor
100 34th Ave
San Francisco, CA 94121
-Reading the Floating World: Japanese Ukiyo-e Books from the Collection of Arthur Tress
End: July 31, 2011
The flowering of popular culture during Japan's Edo period (1600-1868) brought about a revolution in Japanese publishing and the art of the book. With prosperity and the spread of literacy, particularly among the merchant class, a great variety of reading material developed, including illustrated books of poetry, legends and folk-tales, romances and travel guides. Other categories, including picture books (ehon), artist instruction manuals (gafu), and erotic books developed around life in the "floating world" (ukiyo), the lively subculture that flourished in the licensed pleasure quarters of cities such as

Edo (today's Tokyo), Osaka, and Kyoto.
(415) 750-3677
legionofhonor.famsf.org
Mina Dresden
312 Valencia street
San Francisco, CA 94103
-Brooklyn based artist Balint Zsako's first solo exhibition on the West Coast curated by Alexandra Ray
End: July 31, 2011
These dark and complex narrative watercolors explore sex, mythology, and primitive themes with colorful, meticulous detail.
415.863.8312
www.minadresden.com
Paul Mahder Gallery
3378 Sacramento St.
San Francisco, CA 94118
-The Builder, Removed: Scenes From the Painted Theatre Project: paintings on sheetrock by Patrick Duegaw
End: July 31, 2011
Representational paintings and drawings on salvaged sheetrock depicting portraits, interiors, and artifacts. Exhibit incorporates the artists interest in storytelling, and spans several genres - painting and drawing, writing, and architecture.

(415) 474-7707
paul@paulmahdergallery.com
http://www.paulmahdergallery.com
Thrillpeddlers' Hypnodrome
575 10th Street
between Bryant & Division St
San Francisco, CA
-VICE PALACE: The Last Cockettes Musical
End: July 31, 2011
First performed during Halloween in 1972, VICE PALACE: The Last Cockettes Musical reunited DIVINE with other members of the recently disbanded troupe, The Cockettes and legions of their drug-crazed fans for a last hoorah on stage at The Palace Theatre in North Beach. VICE PALACE: The Last Cockettes Musical is based on Edgar Allen Poe's THE MASQUE OF THE RED DEATH (or more precisely the hallucinatory film version starring Vincent Price). In Thrillpeddlers full-length version of VICE PALACE: The Last Cockettes Musical, Scrumbly has retained and expanded much of the original score and incorporated hits from The Cockette repertoire along with several new songs.
http://thrillpeddlers.com

2011

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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

CONTACT: listings@sfaqonline.com



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w/ JHINA ALVARADO
SERGIO NAVARRO-DURAN
ROCKFORD ORVIN
TIM SCHAFER

*Opening May 5th
5pm-Late*



JUNE

"Fight or Flight"

STEVE JOHNSON
SOLO EXHIBIT

*Opening June 2nd
5pm-Late*



JULY

"That Was Then, This is Now"

RISK & COOZ

*Opening July 7th
5pm-Late*



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June to August: **PAUL MADONNA** (*top right*)

In the front window:

May-June: **IAN TREASURE** (*bottom left*)

July-September: **DENNIS MCNULTY** (*bottom right*)



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