

# SFAQ



## WEST COAST ARTS AND CULTURE



Jay DeFeo



Jens Hoffmann



Kathan Brown

Bay Area Latino Arts Part 1: Enrique Chagoya - MENA Report Part 1: Istanbul Biennial with Jens Hoffmann - Scales Fall From My Eyes: Bay Area Beat Generation Visual Art as told to Paul Karlstrom - Peter Selz - Crown Point Press: Kathan Brown SFAQ Artist Spread - Paulson Bott Press - Collectors Corner: Peter Kirkeby Flop Box Zine Reviews - Bay Area Event Calendar: August, September, October West Coast Residency Listing

## SAN FRANCISCO ARTS QUARTERLY ISSUE.6

# BAN6

**BAY AREA NOW 6 || THRU SEPTEMBER 25, 2011**

YBCA's signature contemporary art triennial showcasing the artistic and intellectual rigor of the Bay Area.

## **VISUAL ARTISTS**

**MAURICIO ANCALMO || AMY BALKIN || TAMMY RAE CARLAND || CHRIS FRASER || DAVID HUFFMAN  
SUZANNE HUSKY || TONY LABAT || SEAN MCFARLAND || ROB MINERVINI || RANU MUKHERJEE  
RIO BABE INTERNATIONAL || BRION NUDA ROSCH || ALLISON SMITH || CHRIS SOLLARS  
WESTON TERUYA || BEN VENOM || RICHARD T. WALKER**

## **BAN6 ARTISTS EVENTS**

**AUG 11: Chris Sollars**

**AUG 25: Ranu Mukherjee**

**SEP 8: Mauricio Ancalmo**

**SEP 22: Ben Venom**

## **BAN6 PUSH PLAY >**

**AUG 20 & SEP 17**

YBCA transforms into a sizzling oasis of visual art, performance, film, music, workshops, cross-disciplinary symposia, food, drink and access to BAN6 artists.

**ybca**  
415.978.ARTS or [www.YBCA.org](http://www.YBCA.org) || 701 Mission @ 3rd

Media Sponsor

**GUARDIAN  
SFBG.COM**



# ROBERT BECHTLE

## A NEW SOFT GROUND ETCHING

*Brochure available*



*Three Houses on Pennsylvania Avenue, 2011. 30½ x 39", edition 40.*

**CROWN POINT PRESS**

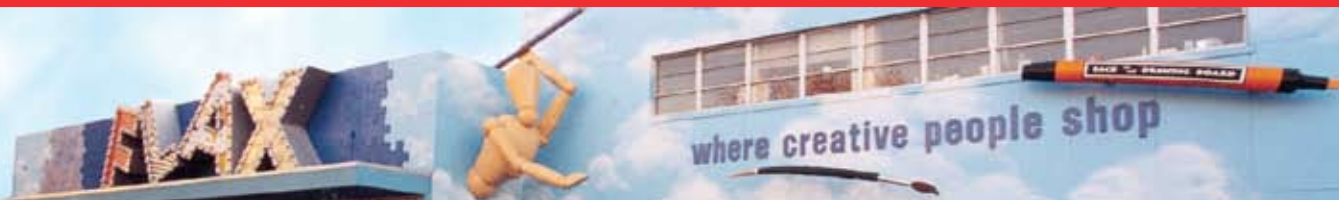
20 Hawthorne Street

San Francisco, CA 94105

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

415.974.6273





### Live Artists

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

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

Featuring:

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

### Exhibitions

featuring local artists and groups:

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

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

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



FILM PROCESSING AND PRINTING  
B&W FILM PROCESSING  
SCANS FROM FILM, SLIDES AND ARTWORK  
FINE ART/CIRCLEE  
CANVAS PRINTS



[WWW.PHOTOWORKSSF.COM](http://WWW.PHOTOWORKSSF.COM)  
415.626.6800  
2077A MARKET ST, SAN FRANCISCO, CA 94114

RETOUCHING  
MOUNTING  
DIGITAL PRESS PRINTING  
HOLGA/LOMO CAMERAS  
PHOTO BOOKS



**CIRCUMSPECT** Large Scale Photographs by **JEFF CHARBONNEAU & ELIZA FRENCH** 7.30.11 – 9.14.11  
RECEPTION FOR THE ARTISTS: SATURDAY, 7.30.11 6:00 – 9:00 pm  
ROBERT BERMAN | E6 GALLERY | 1632 Market Street, Suite B, San Francisco, CA 94102 | 415.558.9975 | [E6Gallery@anet.net](mailto:E6Gallery@anet.net) | [www.e6gallery.com](http://www.e6gallery.com)



# CALIFORNIA COLLEGE — OF THE ARTS — GRADUATE STUDIES

OFFERING SEVEN GRADUATE PROGRAMS INCLUDING

FINE ARTS

CURATORIAL  
PRACTICE

VISUAL AND  
CRITICAL  
STUDIES

+ INTERDISCIPLINARY PROGRAMS

+ AWARD-WINNING FACULTY

+ RENOWNED VISITING ARTISTS

+ EXPANSIVE FACILITIES

+ ACCLAIMED LECTURE SERIES

ART • ARCHITECTURE • DESIGN • WRITING

CCA

CALIFORNIA COLLEGE OF THE ARTS  
SAN FRANCISCO / OAKLAND  
[CCA.EDU/GRADUATE](http://CCA.EDU/GRADUATE)  
800.447.1ART





art la

art los angeles

The Sixth Los Angeles  
International Contemporary Art Fair  
September 30 - October 2, 2011  
J.W. Marriott Ritz Carlton

[www.artla.net](http://www.artla.net) \ 323.965.1000



# SADIE BARNETTE & IAN JOHNSON

July 8th - Aug 14th

# THOMAS WOLD

Aug 19th - Sept 25th

# MICHELLE FLECK

Sept 30th - Oct 30th

# COURTNEY JOHNSON

Nov 4th - Dec 4th

upcoming

shows

at

park life

220 clement st

sf ca 94118

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



**LIGHT WAVES**  
photographic

## SERVICES

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

San Francisco - 130 Russ St, CA 94103 (415) 431 9651  
Oakland - 4810 Telegraph Ave, CA 94609 (510) 922 8487

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





# Ceramics Annual of America 2011



October 7-9, 2011

## ART FAIR

SAN FRANCISCO  
FORT MASON | FESTIVAL PAVILION

*For more information contact:*

[ceramicsannual@gmail.com](mailto:ceramicsannual@gmail.com)

[1.877.459.9CAA](tel:18774599CAA)

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



DECEMBER 1 - 4, 2011

1530 Collins Avenue (south of Lincoln Road), Miami Beach

● [aquaartmiami.com](http://aquaartmiami.com)

*VIP Preview Opening* November 30, 2011

*Public Hours* December 1 - 4, 2011

**aqua11**  
at the **AQUA HOTEL**

*"The best hotel art fair in the world."*



CREDIT SUISSE

1211 Genève-Cornavin (0272)

DMS1-070330-04-10028/12

Voucher

30.03.2011 10:51

Konto/Compte  
Conto/Account No.

0272- 662884-42

Private account euro

EUR

Lucas Soi  
Zurich

Text / Texte / Testo			Amount EUR
Payment received	CHF	1 650 000.00 at 1.3088	1 260 683.85 C
Credit			Val. 03.04.2011 EUR 1 260 683.85 C

CREDIT SUISSE

Sie wurden bedient von  
Votre conseiller  
Consulente allo sportello  
Your account operator

Schumacher Sarah

Lucas Soi  
iWe Bought The Seagram  
Buildingi

October 6th-27th

**EVER  
GOLD**  
GALLERY  
SAN FRANCISCO, CA  
www.evergoldgallery.com

**For all your  
art supply needs,  
pick Blick.**



**BLICK®**  
art materials

**SAN FRANCISCO**  
979 MARKET ST.  
(BETWEEN 5TH & 6TH)  
415-441-6075

**20% OFF**

ENTIRE PURCHASE OF NON-SALE, IN-STOCK ITEMS  
**VALID 7/1/11/11 TO 10/1/11**

Blick Art Materials, Retail Inc., coupon must be surrendered at time of purchase;  
no copies will be honored. Limit one coupon per visit. Valid only on non-sale,  
in-stock items. Not valid with any other discounts or promotion, phone/mail/  
internet orders, custom framing and printing and purchases of gift cards.



\* A 0 0 5 1 4 1 \*

**BLICK®**  
art materials



# HERE.

May 23 – December 16, 2011



PIER  
24  
PHOTOGRAPHY

Visitation by appointment only  
Pier 24 The Embarcadero  
San Francisco, CA 94105  
[www.pier24.org](http://www.pier24.org)

Larry Sultan, *Creek, Santa Rosa*, 2007.

## IT TAKES MORE THAN AN ARTIST'S STATEMENT TO BE A VISUAL ARTIST

IF YOU ARE A VISUAL ARTIST, YOU KNOW THAT PAINTING IS ABOUT  
THE LOVE OF PAINT, THAT DRAWING INFORMS EXPRESSION, THAT  
PHOTOGRAPHY AS AN ART IS ABOUT SEEING, AND THAT THE  
VISUAL ARTIST'S REAL STATEMENT IS HIS OR HER WORK.

IF YOU WANT TO STUDY FINE ART AND WANT SUBSTANCE,  
A SIZE-LIMITED PROGRAM AND REASONABLE TUITION, PLEASE VISIT  
OUR WEBSITE OR CALL FOR INFORMATION ON FALL PROGRAMS.

APPLICATIONS BEING ACCEPTED NOW

**SAN FRANCISCO STUDIO SCHOOL**

DRAWING/PAINTING/PHOTOGRAPHY

415 398 3400

[WWW.SFSTUDIOSCHOOL.ORG](http://WWW.SFSTUDIOSCHOOL.ORG)



# HOUSE AT 100: Arts Festival and Gala

the Centennial Celebration of the Home of Meridian Center for the Arts  
sept. 24 - nov. 26, 2011

*I Shot him  
because  
I love him.  
Damn him.*  
-Tessie Wall

Meridian Gallery Fall Exhibition : **3 Artists on 3 Floors**  
Curated by **Theres Rohan**



**DAVID LINGER** Panels in porcelain with narrative imagery philosophically derived from personal experiences

**SANDRA BEARD** Small scale drawing on Kozo Paper with pigment and wax

**KIMETHA VANDERVEEN** Drawing #1 from the album *Sketchbook*, original page 11.5" x 12" ink on paper, April 2011

**Tessie Wall lived here.** Meridian celebrates the history of its home on Powell Street, its architect and its early inhabitants with the **House at 100 Arts Festival** September 24th to November 26th, 2011 and **Love and Bullets: a San Francisco Love Story**, a fundraising gala filled with tango, historic libations, and costumed revelry on the evening of November 12, 2011.

#### Including:

Exhibition by **David Linger, Sandra Beard, Kimetha Vanderveen**, curated by **Theres Rohan**. Talk by historian **Gray Brechin**. Readings by **Herb Gold, Lawrence Ferlinghetti and Jack Hirschman**. Classic film screenings on the Barbary Coast. *Profound Fatigue* an intermedia performance installation by **M. Mara-Ann**. Concerts with music and instruments of the period. Performances by **Alexis Iammarino, Fred Frith**, and **Amy Lewis**. Textile workshops by artist and costume historian **Erin Algeo**.

**(MERIDIAN GALLERY)**  
SOCIETY FOR ART PUBLICATIONS OF THE AMERICAS  
535 POWELL STREET SAN FRANCISCO CA 94108  
tel: 415.398.7229 info@meridiangallery.org  
www.meridiangallery.org



sf  
20/21

san francisco  
art and design  
show & sale

featuring 40 premier  
national and international  
exhibitors presenting  
decorative and fine arts  
from all design movements  
of the 20th and 21st century  
including furniture, lighting,  
sculpture, paintings, glass,  
jewelry, silver, ceramics,  
photography, textiles, prints,  
rugs, and contemporary art  
and sculpture.

and presenting

**21POP**

a collection of ateliers  
of contemporary  
crafts people

**preview gala**

benefiting the san francisco  
museum of modern art  
thursday, september 15, 2011

**show & sale**

friday, september 16 to  
sunday, september 18, 2011

**festival pavilion  
fort mason center**

produced by  
dolphin promotions, inc.  
chicago: 708.366.2710  
florida: 954.563.6747  
dolphinfairs.com

**sf20.net**

a rare tripod fauteuil by  
joseph-andre motte  
france c. 1949, hedge gallery  
SFMOMA purchase through a  
gift from sf20/21 designers  
forum

sponsors

*Istdibs*



Antiques & Fine Art

california

CALIFORNIA  
HOMES

CHRISTIE'S

GREY GOOSE

MA(i)SONRY  
NAPA VALLEY

MODERN

SFAQ



# SOUTH FIRST FRIDAYS

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

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

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

**EVER  
GOLD**  
GALLERY

441 O'Farrell St.  
San Francisco, CA 94102  
[evergoldgallery@gmail.com](mailto:evergoldgallery@gmail.com)  
[www.evergoldgallery.com](http://www.evergoldgallery.com)  
415.796.3676

Exile and the Kingdom Also  
Owen Takabayashi

Ever Gold Residency August/September 2011

Opening Reception: Thursday, September 1st 2011

Exhibition Ends: Saturday, September 24th 2011





**fountain**  
art fair

**LA**  
**2011**

9.30 – 10.2, 2011

Lot 613

613 Imperial St, Los Angeles, CA

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

General Public Hours: 12pm – 7pm. Special Events: Friday, Sept. 30th & Saturday, Oct. 1st, 7pm – 1am  
Admission is \$10, or \$15 for weekend pass



APPLICATIONS TO CHANGE THE ART FAIR SYSTEM BEING ACCEPTED AT [WWW.FOUNTAINARTFAIR.COM](http://WWW.FOUNTAINARTFAIR.COM)



Bringing arts education where it is needed most

# ART IS IN THE AIR SPARK YOUR IMAGINATION

A cocktail reception and auction of artworks to benefit the arts education programs of The Imagine Bus Project

Thursday, November 3, 2011

6 PM to 9 PM

Presidio Golden Gate Club

Tickets \$100 or \$185 pair, VIP Sponsorships begin at \$250

RSVP: call 415.252.9125, email: [info@imaginebusproject.org](mailto:info@imaginebusproject.org)

This exciting evening will feature a silent auction of unique and original "light-inspired" artworks created exclusively for this event by some of San Francisco's renowned artists and designers, live art demonstrations, and fun art making activities. Come and enjoy delectable appetizers from top restaurants, as well as, signature cocktails, fine wines, and champagne.

The Imagine Bus Project (TIBP) reaches children and youth in underserved communities to provide sustained, positive and creative outlets for personal expression through the visual arts, which empowers our students to explore their potential, develop critical thinking, and build self-esteem.

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



COMING SOON:

**SFAQ** presents

## What is Art? LIVE!

A Special 4 Episode crossover Covering Art in the Bay Area...and Beyond!?

<http://whatisartlive.blogspot.com/>  
<http://www.youtube.com/whatisartlive>

ADVERTISEMENTS ARE ALWAYS UGLY!!!

We're Serious, Fo' Real yo!

A vibrant, collage-style promotional graphic. It features a central red banner with the text 'What is Art? LIVE!'. Above it, a yellow starburst says 'COMING SOON:' and 'SFAQ presents'. Below the banner, a white box contains two URLs. To the right, a white starburst says 'ADVERTISEMENTS ARE ALWAYS UGLY!!!'. At the bottom, there are four small photos of people: two on the left and two on the right. The background is a mix of colorful, abstract shapes and patterns.



# A&O

Marketing and Public Relations for the Arts

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

[twitter.com/aopublic](https://twitter.com/aopublic)

## BICYCLE FILM FESTIVAL™

**LOS ANGELES**  
**SEPT 7-11**

**SAN FRANCISCO**  
**SEPT 22-25**

The Bicycle Film Festival is a celebration  
of bicycles through art, film, and music.  
[bicyclefilmfestival.com](http://bicyclefilmfestival.com)



san marco

DODICI

SFAQ



Bicycle Film Festival on Facebook



# QUESTIONS ON CONCEPTUAL ART & ART WORLD COMPLAINTS

PREMIERING IN ISSUE 7

SUBMIT YOUR QUESTIONS & COMPLAINTS  
BY SEPTEMBER 20TH, 2011

SUBMIT TO [INFO@SFAQONLINE.COM](mailto:INFO@SFAQONLINE.COM)

Issue 6. AUG.SEP.OCT 2011

# MASTHEAD

- Founders/ Publishers/Editors/Design
- Gregory Ito and Andrew McClintock
- 
- Managing Editor
- Andrew McClintock
- 
- Copy Editor
- Erin Abney
- 
- Editorial Assistant Manager
- Marina Goncharova
- 
- Editorial Assistants
- Laura Jones, Charlotte Miller, Jessica Flemming, Marisa Wedemeyer
- Katherine Burge Jenn Pries
- 
- Contributing Writers
- Paul J. Karlstrom, John Held Jr., Jamie Alexander, Leigh Cooper, Julio Cesar Morales, Derek Song, Austin McManus
- 
- Contributing Photographers
- Valerio, Jerry Burchard, Dennis Letbetter
- 
- Images Courtesy of
- Paule Anglim, Enrique Chagoya, Vintage Gallery, Galeria Vermelho, Zarina Hashimi, Luhring Augustine, Teresa Burge, Martha Roslor, Galerie Christian Nagel, Carlos Villa, David Jones, Crown Point Press, Peter Selz, Robert Emory Johnson, Chester Kessler Estate, Paulsom Bott Press, The Flop Box
- 
- Social Media Manager
- Marina Goncharova
- 
- Advisors
- John Sanger, Eric Rodenbeck, Marianna Stark, Paul J. Karlstrom, John Held Jr., JD Beltran, Jessica Silverman, Tom Marioni, Paule Anglim, Julio Cesar Morales, Maurice Kanbar
- 
- Special Thanks
- Tina Conway, Bette Okeya, Royce Ito, Leigh Cooper, John and Jessica Trippe, Tyson Vogel, Griff Williams, Dennis Kernohan, Kid Yellow, Henry Gunderson, Alan Bamberger, everyone who supports us through advertising.
- 
- We support unions and good times...

## CONTACT

- Founders
- Andrew McClintock
- andrewm@sfaqonline.com
- Gregory Ito
- greg.i@sfaqonline.com
- Advertising
- advertising@sfaqonline.com
- Listings
- listings@sfaqonline.com
- General Info
- info@sfaqonline.com
- 
- San Francisco Arts Quarterly LLC
- 441 O'Farrell St.
- SF, CA, 94102
- 
- 
- 
- All Material © 2011 San Francisco Arts Quarterly LLC
- Printed on 60% post-consumer papers
- SFAQ used environmentally friendly soy based inks
- Made in San Francisco, California

**\$25**

# SFAQ

**1 Year Subscription: 4 issues**  
**Sent to your house!**

- Cut and fill out this form and send to address below.
- Please make check out to San Francisco Arts Quarterly LLC.

Name: \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Please mail payment and subscription form to:

**SFAQ: Subscription**  
441 O'Farrell St  
San Francisco, CA 94102

**THANKS FOR YOUR SUPPORT**

Please allow 4-6 weeks for your first issue.





# Enrique Chagoya

Written by **Julio Céaser Morales**



portrait **Linda Cicero**





**Enrique Chagoya, *Untitled (Shoes)*, 2004, Charcoal, pastel on paper mounted on canvas, 60" x 60"**

First feature in a series of interviews with Bay Area Latino artists and curators.

**Not many people are aware that you were the director of Galeria de La Raza in the 90's. Can you talk about your experience and what the San Francisco art scene was like at that moment in time?**

I was the Artistic Director there from 1987 to 1990. It was during the time of the so-called "multiculturalism", which I think was mostly a fad in terminology that did not bring any significant changes to artists of color or women in terms of their access to the main stream art world. Even prior to its creation in 1970, the Galeria has been short on presenting solo exhibitions to women artists. Although, to be fair, the Galeria they did have a couple [women artists] and most of the shows were thematic and inclusive not only of women, but of non-Latino artists.

When I was invited to take care of the exhibitions program I decided to have the solo shows dedicated to women artists like Cristina Emanuel, Ester Hernandez, Yolanda Lopez, Graciela Iturbide, Barbara Carrasco and Juana Alicia (that last two exhibited together in a two person exhibition). We also continued thematic exhibitions implemented by the previous directors, Rene Yañez and Ralph Maradiaga, such as *Day of the Dead* and politically focused exhibitions like *Beyond Prison Walls/Art by Puerto Rican Political Prisoners*. In my three years at Galeria de la Raza, *Day of the Dead* exploded. We coordinated the exhibition with two other organizations, the Mission Cultural Center, and La Raza Graphics (long time gone). The *Day of the Dead* procession on 24th Street went from about eight hundred people in 1987 to about five thousand people in 1990 (that was more like a demonstration). I invited artisans from Mexico, like the papier-mâché artists Miguel and Ricardo Linares and the sugar skull maker whose name I can't recall right now. We exported *Day of the Dead* to other places like New York City at the New Alternative Museum where I was co-curator with Sal Garcia and the exhibition marked the first *Day of the Dead* in that city. In 1990 the Smithsonian invited us to exhibit *Day of the Dead*, but that was the year I renounced my job to start teaching at Berkeley and subsequently, the exhibition never happened.

Also, I was interested in bringing young artists from Mexico and in 1990, with the support of the Festival 2000 promoted by Rene Yañez, I was able to invite artists Gabriel Orozco (before he was so famous), Silvia Gruner, and Eugenia Vargas (a Chilean living in Mexico City at the time). We also exchanged exhibitions with Germany, Russia, and Puerto Rico. I was also co-curator of a drawing show with Larry Rinder for the Drawing Center in New York. It was an amazing experience for me. I was getting more and more involved in curatorial projects. Unfortunately, it was all taking a lot of my time making it difficult to make my own work for which I was receiving more and more calls to exhibit. So, when I got an invitation to teach for a year at the UC Berkeley Art Department I decided to take a chance. I quit my job at the Galeria, which was pretty stable, and went to teach at the risk of being out of work within a year. I guess I just gave priority to making my artwork and teaching gave me more time to make more of it. I still have great memories of the Galeria. I believe the current director, Carolina Ponce de Leon, has done a terrific job keeping it updated with new artists, and exciting shows.

*"For me the first 'illegal aliens' were the Conquistadores and the Pilgrims because they arrived without passports and broke the law of many Indigenous nations across the Americas. Most of them were economic refugees, or were escaping the oppression in Europe. Some were also criminals. Therefore, they were very similar to contemporary 'illegal aliens.' This country owes its creation to illegal immigration."*

**Artists that are first generation Latin-American immigrants to this country do not want to be identified as Latino. Do you think there is a shift in how artists of Latin decent in the U.S. are actively avoiding being Latino or Chicano and if so, why?**

The "multikultis" were gone a long time ago and now everybody seems to be "global." Identity issues are more off the front page for many Latino artists. However, there is a very strong xenophobic wave in this country, which started after 9-11 where suddenly the Southern border is a threat (even though all the terrorists responsible of the tragedy of September 11 came from the Middle East through Europe, or Canada, via legal immigration) and this is creating a Latino grass roots movement. I hope this will bring a fresh wave of emerging Latino artists addressing such discrimination. Most of the time we hear the term "illegal aliens" used to refer to dark skin undocumented immigrants, mostly Latin Americans and Mexicans. For me the first "illegal aliens" were the Conquistadores and the Pilgrims because they arrived without passports and broke the law of many Indigenous Nations across the Americas. Most of them were economic refugees, or were escaping the oppression in Europe. Some were criminals too. Therefore, they were very similar to contemporary "illegal aliens." This country owes its creation to illegal immigration. We are all a part of it, and sometimes my art reflects my experience of that view. I became an American citizen more than a decade ago and I am proud of it, but inside I often feel like a citizen of a borderless country. Where humanity is all from the same country, and borders (geographical and social) are an ideological construct, a line in our minds. Unfortunately, some borders with invisible lines are very real and it takes a long time before people cross them to realize that in spite of our many differences we are the same species.

**You mention that your work is based on the idea that History is told by those who win wars. Has your conceptual practice been affected by our current government now that Obama is president, we've ended the eight years of George Bush in the White House, and have apparently killed Bin-Laden? If so, how?**

The current political reality is just as complex and unresolved as ever. President Obama promised more than what he has been able or willing to deliver, and the ruling financial oligarchy (the marriage of financial/industrial capital with government) has been getting away with everything regarding its role on the recession (or should we say depression) it helped



**Enrique Chagoya**  
**Poor George - After PG (24.32), 2004**  
India ink on paper  
14" x 17"

to create during the kingdom of the “free” market economy. Everybody is amazed to see that some of the same people that participated in such a mess are still in positions of power in financial institutions (public and private). It is scary to see, since the 1970’s, how every time a bubble bursts it gets bigger; while each time Wall Street is responsible and each time there is a bail out by the government followed by attacks on government intervention in the economy by the same private sector that benefits from it. Just read the theories of Economists like Nobel Prize winner Paul Krugman, and you’ll see a pretty hopeless situation. Politicians, right and left, become willing participants in a puppet theatre. All this is raw material for my work. Nevertheless, sometimes I feel like becoming an abstract artist and to forget about any conceptual satirical work. But so much raw material would be a waste to let go without dealing with it. I already did few pieces on the current economy that I showed at Gallery Paule Anglim and at the Di Rosa Preserve in January and February of this year.

**Your work was attacked and destroyed at the Loveland Museum Gallery in Loveland, Colorado. Can you tell us about that?**

That was a very surprising event for me. Artists in general have no control over how people will react to their work. The book attacked and destroyed was *The Misadventures of the Romantic Cannibals* from 2002, and I have been showing it in many places on the West Coast and on the East Coast, including the Museum of Contemporary Art in Denver, Colorado, without any negative reaction (the protests started when the same show traveled to the Loveland Museum in Loveland, Colorado a few months later). The book, which has a multi-linear narrative, includes my reaction to the hypocrisy of religious institutions that attack same sex marriage while hiding the pedophilia within its priests. It also includes my reaction to the role of the church in the indigenous cultural destruction, and the use of religion for war (like politicians calling for a “Crusade” before the invasion of Iraq). So the book is pretty rich in non-verbal narratives. It is not illustrational, but rather an expressive work that uses collage as pictorial language. However, 2010 was an election year and a local city councilman in Loveland, who holds ultra conservative views, saw an opportunity to promote his views by inciting a religious protest outside the Museum. In no time Fox News invited him to trash my work on *Fox News and Friends*. Fox News only gave me a chance to respond online after the broadcast. For the most part the issues of pedophilia, homophobia, and other topics in the book were ignored. All you heard was that the book was pornographic and portrayed offensive pictures of Jesus. I explained that there was no Jesus in the work but rather collaged images of Mexican comic books, religious icons, and pre-Columbian art among other styles. There was no nudity or sexual acts going on. The work is provocative, but it is not pornographic and it isn’t an attack on faith. Also, at the City Council meeting in Loveland, it did not meet the legal definition of obscene which is required in order to remove it from a public space like the Museum. It was my way of expressing the spiritual corruption of religious institutions that need to accept responsibility [for this corruption]. Fortunately, a Pastor from Loveland accepted my explanation, and defended my work even against some members of his congregation who wanted to join the protesters. The name of the Pastor is Jonathan Wiggins from the Resurrection Fellowship in Loveland. We became friends, and in few days he invited me to make a “non-corrupted” portrait of Jesus for his church. I told him that even though I am not religious I would be glad to do it if his congregation accepted it from me. The next day, a woman truck driver from Montana drove all the way to Loveland and destroyed my printed book with a crowbar. She was wearing a t-shirt with the words “Jesus is tougher than nails.” Pastor Wiggins later said to his congregation that if Jesus is tougher than nails nobody needs to defend him. A few days later he sent me a link to a video of a sermon where he read

our correspondence to his congregation regarding the painting, and they accepted with a standing ovation. I was very moved. I just finished the painting and sent it to the Resurrection Fellowship in Loveland and I spoke by phone to Pastor Wiggins and his congregation right after the unveiling. It was an explosion of joy. They were very happy with the painting and I am very happy too. There was a whole article about this featured in *Art in America* online titled, “The Print and the Pastor”, written by Faye Hirsch while I was working on it a few months ago. In the Fall, *Art in America* will include the incident in a larger article regarding the various attacks on art in recent months, written by Eleanor Heartney. In the end, I made more friends than enemies. I received great support from everyone at Stanford. The faculty, the students, the Chair of my department, and the Dean (who advised me on how to deal with hate mail), the school police (that analyzed such hate mail and contacted police in San Francisco and Loveland among other places to collect information and support) and finally from the President of the University who sent me a very nice letter regarding the painting I did for the Resurrection Fellowship.

**Has that incident influenced your approach to art making?**

It has influenced my awareness of the context since I may, or may not, be able to show everything I make. I showed the controversial piece *The Misadventures of the Romantic Cannibals* at the Sanchez Art Center in Pacifica, and at the Galeria de la Raza in San Francisco during my traveling print retrospective just about two months before the attack in Loveland. Also simultaneously with the show in Loveland I had another copy of the same book in Washington DC at the Davis+Reyes Gallery (right before the incident with David Wojnarowicz video at the Smithsonian just two blocks from that gallery), and nobody protested in any of those places.

Time and place may affect what any artist can show. Like during Hitler’s pre-war years in Germany, when he organized the exhibition, *Degenerate Art*, where German expressionist artists were ridiculed before they were censored and persecuted. Or places like Iran today, where the government not only censors any art in any private gallery, but they also break into collector’s homes and confiscate their collections because they are offensive to the theocracy of the country. The recent case of Ai Wei Wei being arrested in China for his views on the misdeeds of the ruling bureaucracy is only the tip of a huge iceberg of censorship on artists and intellectuals in that country. Not all places in the world, or even in this country, are as open minded as the Bay Area. We live in a bubble, but I love my bubble and I am not sure I could live anywhere else.

**What are you currently working on?**

More codices, more drawings (large and small), more paintings, and on this interview. I am thinking about becoming more abstract (figurative and non figurative abstraction) and I may

*This is the first in a series of interviews with Bay Area Latino artists and curators.*

**Enrique Chagoya**

“Ghostly Meditations” 2010, 11”x 14”  
India ink and acrylic on vintage paper with ghost prints on facing pages of old etchings from a 19th Century book.







explore that path.

#### **Enrique Chagoya**

Enrique Chagoya is currently a Professor in the Department of Art and Art History at Stanford University. His work can be found in many public collections including the Museum of Modern Art, New York; the Metropolitan Museum, New York; the Whitney Museum of American Art, New York; the San Francisco Museum of Modern Art; and the Fine Arts Museums of San Francisco among others. He has been the recipient of numerous awards such as NEA Artists Fellowships, the Tiffany Fellowship and Artadia to mention a few. He is represented by Gallery Paule Anglim in San Francisco.

#### **Julio César Morales**

Julio César Morales is an artist, educator and curator. He teaches at The San Francisco Art Institute and is also the founder of Queens Nails Annex/Projects in San Francisco and is currently an adjunct curator at the Yerba Buena Center for the Arts.

#### **Enrique Chagoya**

Liberty Club IV, 2007

Charcoal and pastel on paper mounted on canvas  
60" x 60"



# **MENA** Report Part One

*Middle East and North Africa*

## **Jens Hoffmann - Istanbul Biennial**

Written by **Andrew McClintock**

Portrait **Valerio**







**Dora Maurer**, Seven Twists, 1979, 23. 23 cm each, silver print. Courtesy Vintage Gallery(1-6)

I am pleased to introduce an ongoing series covering the diverse Middle Eastern and North African contemporary art scene. I have struggled with how to be proactive in doing my part in a time of ongoing Western Imperialism through-out both regions, the “Arab Spring”, and biased corporate American media coverage. I believe inclusion is the link to finding a solution. I hope, by bringing Western, Middle Eastern and North African minds together, by forming artist communities that cross borders, this series will work to establish and facilitate a free and open dialogue as well as an exchange of ideas. Appropriately, I begin the series with Jens Hoffman Director of the Wattis Institute, at CCA and co-curator for the 12th Annual Istanbul Biennial this September.

**How has it been preparing for this year’s Istanbul Biennial with the recent revolutions/ uprisings in the Middle East and North African regions?**

The so-called Arab Spring has had very little influence on the way we have thought about the Biennial. The complications in this region have been going on for a long time and many of the artists that we have invited from this area of the world were already working on pieces that address some of the problems the uprisings relate to. It is too recent to really make an assessment on what the outcome of this revolution will be and in many cases things are still in a critical stage. I also do not think that Biennials are the best place to talk about these issues.

**What can one expect from the Biennial? How are you and Adriano Pedrosa going about curating it?**

The 12th Istanbul Biennial will explore the relationship between art and politics, focusing on works that are both formally innovative and politically outspoken. The work of the Cuban-American artist Felix Gonzalez-Torres (1957–1996) is a clear example of this kind of artistic practice, and a primary inspiration for the biennial. The title of the biennial, Untitled (12th Istanbul Biennial), 2011, deliberately references the way in which Gonzalez-Torres named

most of his works: “Untitled” followed by a description in parentheses.

The 12th Istanbul Biennial will include five group shows and approximately 55 solo presentations. Each of the group shows will feature a large number of artists’ works brought together under a particular theme. The theme titles—“Untitled” (Passport), “Untitled” (Ross), “Untitled” (Death by Gun), “Untitled” (Abstraction), and “Untitled” (History)—refer to works by Gonzalez-Torres. The group shows will have the character of intimate cabinet exhibitions, each occupying a distinct space, and together they will function as thematic anchors for the biennial as a whole. Around them the audience will find the solo presentations. Each solo presentation will be linked to the subjects of the group shows but will push the themes decidedly further, exploring the broader issues the group exhibitions have introduced.

In response to those today who devalue the exhibition as the primary format of artistic and curatorial expression, favoring instead ancillary events and programming (especially in a biennial context), we advocate for renewed attention to the importance of the exhibition itself. The biennial will be precisely selected and installed in a single, carefully constructed space, privileging above all else the display and juxtaposition of the artworks. Special attention is being given to the exhibition’s architecture, designed by Ryue Nishizawa of Sejima and Nishizawa and Associates (SANAA), Tokyo, with graphic design developed in collaboration with Jon Sueda of Stripe, San Francisco.

**So when you mention that Biennials have recently been spread out in their physical nature, for example the Venice Biennial, vs. what you are doing with the Istanbul Biennial, why do you feel there has previously been a trend of departure from the traditional form of an exhibition being in one location?**

I think that the idea to move away from one venue had to do with the desire to bring art outside the walls of museums and to offer the audience the chance to get to know the cities in which those shows were happening better. In many cases these exhibitions have become so big that one venue was not enough anymore so others were found or constructed. In some cases, through the increased interest in urbanism and architecture and social practice, artists often made work in direct response to certain sites or buildings. Istanbul has operated like this for a long time so we thought it would be good to develop an exhibition that was centered in one venue and also will need to be looked at in such a way since it makes a lot of connections between its different sections and parts.



**Can you please give a few more details about this process and the scope of build-out that has been needed - as a curator how much have you been involved in the design/ building process?**

The spaces already exist; they are older warehouses built in the 1930s by the Bosphorus which are large open buildings divided into five spaces each about 25,000 square foot large. We completely redesigned the interior of those spaces in collaboration with Ryue Nishizawa of SANAA (Sejima and Nishizawa and Associates) in Tokyo. We did this space by space, artist by artist. It was a very long process but one that we feel was necessary.

**What's going on in the Istanbul art scene? Is there a younger gallery movement that is energizing the contemporary scene? Are there arts neighborhoods? Or does the scene consist of more blue chip galleries, museums, and the Biennial? Also how does the "non arts" population seem to be taking the growth of contemporary arts and culture?**

It is a little bit of all of this. There are a number of very strong and dynamic galleries like Rodeo, Galerist, and Galeri Non, and there are several private museums and art institutions like Istanbul Modern, Salt and Arter, which are all quite exceptional and do an excellent job, and there are some blue chip galleries like Rampa and Mana. The scene is full of energy; many artists from abroad are coming to Istanbul.

**How do you think the historical nature of Istanbul, always being a center of culture and innovation, factor into all of this? Is there a shift back to Istanbul as a center? Has the West lost its charm through imperialist and cultural hegemony tendencies?**

I think there are still many Turkish artists who move abroad for education or to simply make different forms of experiences. At the same time there are many Western artists moving to Istanbul; perhaps they are intrigued by the oriental charm they are hoping to find here, which does exist in some way, but Istanbul is an extremely contemporary and very cosmopolitan city.

**Now in a more general scope – would you say there are aspects of western arts that inherently slip into modern Middle Eastern art? There must be a few different views of this, whether it is viewed as an extension of imperialism or just an aspect of art history that can't be ignored.**

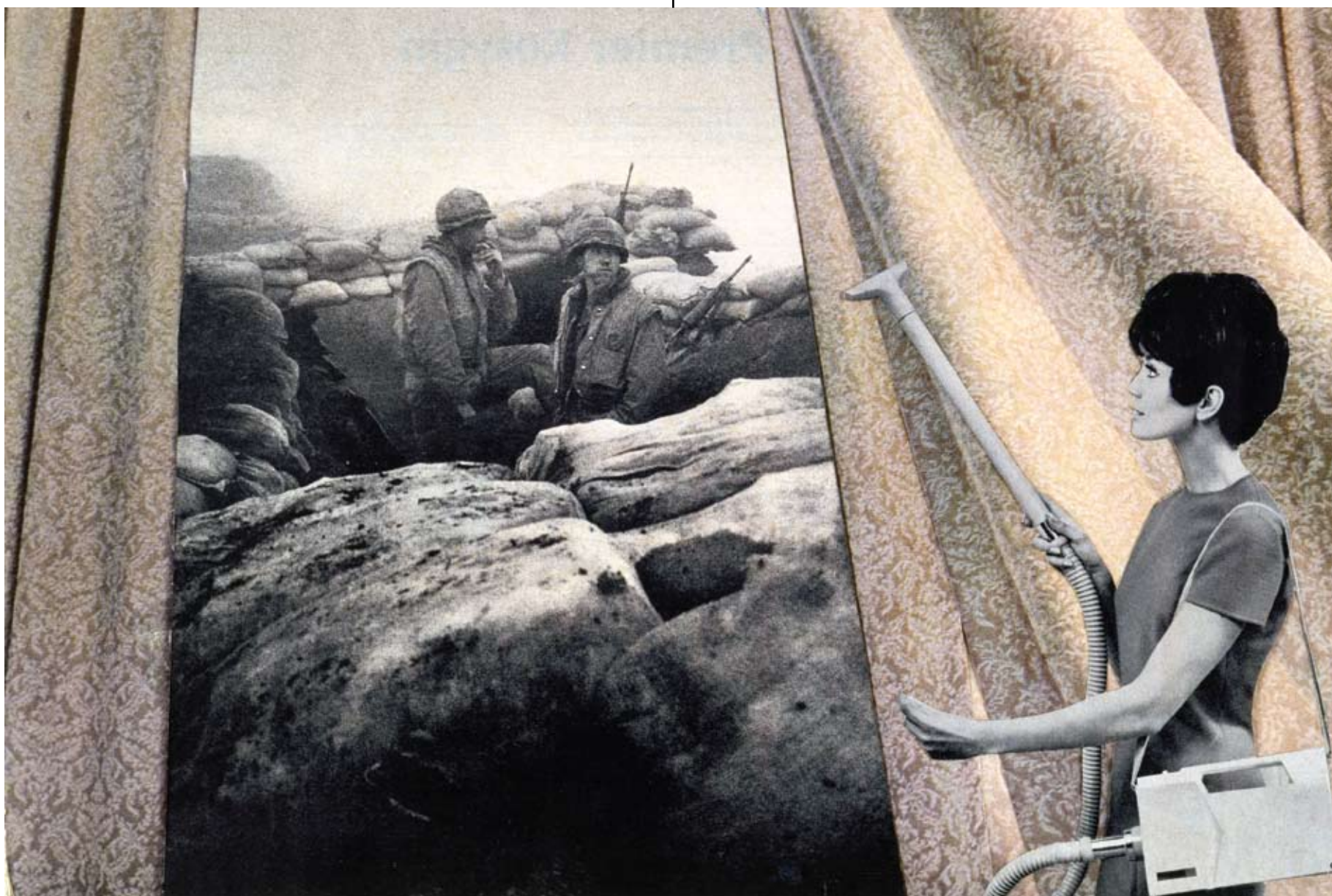
I think there are particular conventions in Western Europe and North America in regards to how a work of art has to look like and how it has to be discussed. Those conventions are the result of art's development over several centuries. We see, however, that many of those conventions have been important by regions in the world that are perhaps rather young in terms of their presence in the contemporary art world in order to gain access to something that is, for better or worse, considered the status quo of art. For a long time I would go to South America or the Middle East and artists would ask me how they can find a gallery in New York or London or how to do a museum show in Berlin or Paris. Through the effects of globalization, post colonial discourse, and a perhaps more critical relationship to the mainstream art centers, things have now began to shift over the last 20 years and many artists do not necessarily need and want to show in the main cities in Europe or the US anymore.

**Has globalization wiped out the idea of this "center", or a specific key movement of the day, or are there new centers being formed in the Middle East and South America - like Sao Paulo or Istanbul...?**

Yes the idea of an art center the way Paris or New York used to be in the 20th-century is over. At this point there are centers in terms of the art market, centers where the money and the big galleries are, but there are many more artistic centers all around the world. I think Biennials have done a lot to decentralize the art world.

**How does the complex relationship between contemporary art and religion in the region relate to censorship? I know that in Iran that there is very intense censorship from the government. But in Dubai there is a push for local arts as well as an international arts presence. These seem like two ends of the spectrum...can you touch on this as well as give a few other examples?**

It is not something that is explicitly a topic of conversation among the artists that we work with and not something we are confronted with in Turkey. It is hard to generalize this as well. We have to understand that most countries in the region are not democracies and that even those that seem open to the contemporary art are having often other interests than wanting to promote a critical conversation.



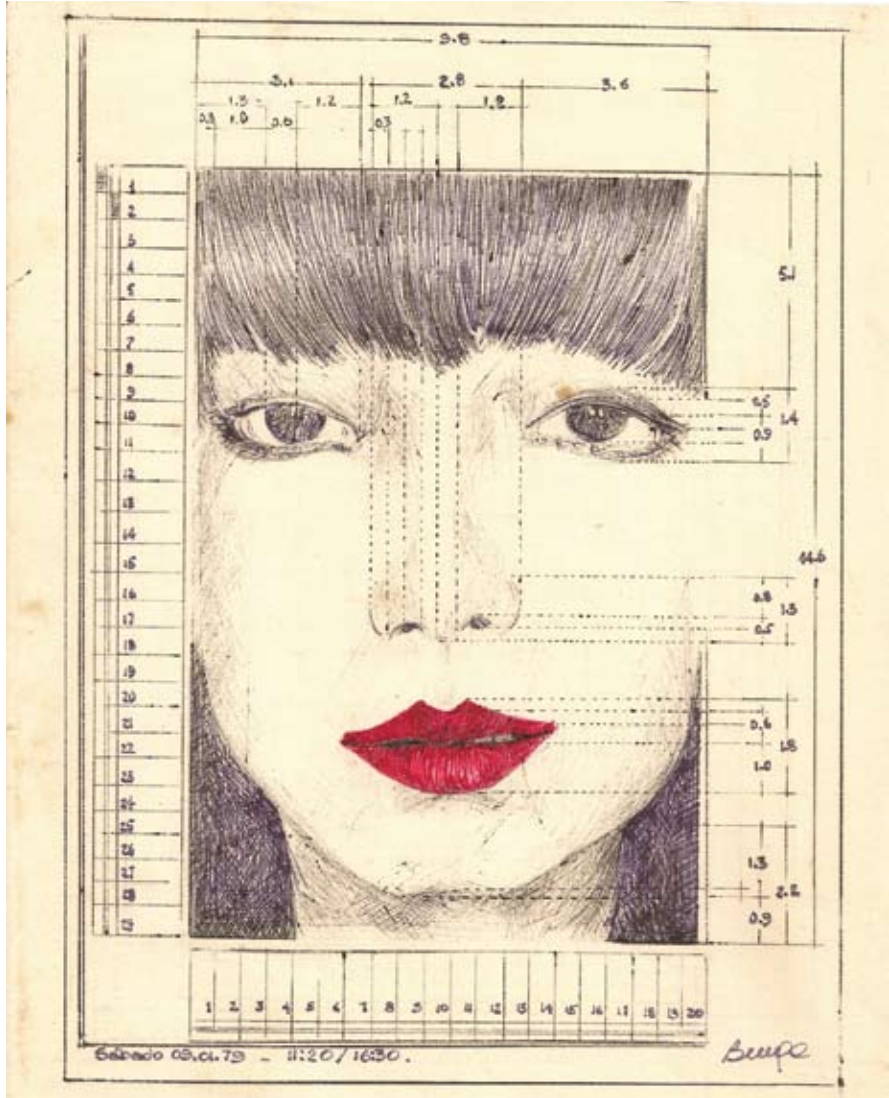
**Martha Rosler**, Cleaning the Drapes, from the series: *House Beautiful: Bringing The War Home* (1967-1972)  
Courtesy: the artist and Galerie Christian Nagel, Köln/Berlin



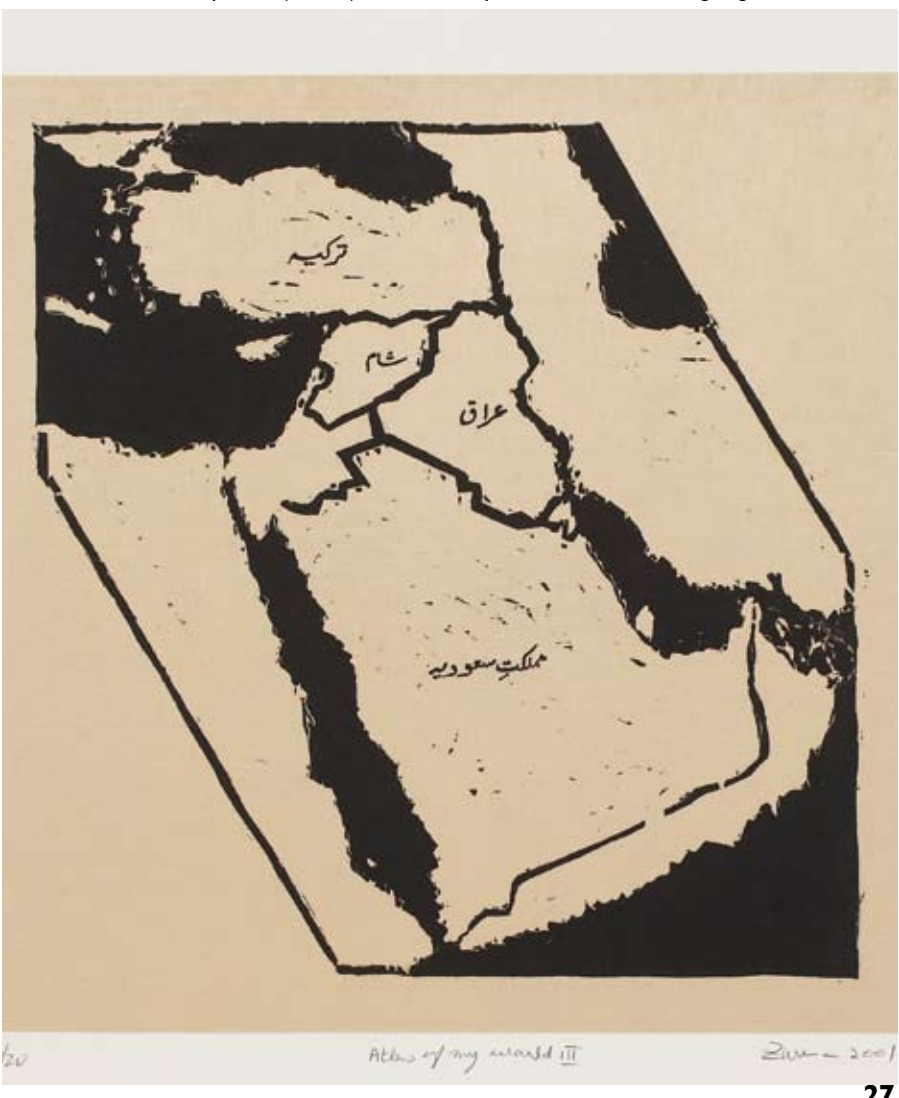


**Claudia Andujar**, “Vertical II of the series MARCADOS”, 1981/1983, Courtesy of [Galeria Vermelho, São Paulo, Brazil](#).

**Teresa Burga**  
 Untitled, 1979, 17.22 cm. Ink on paper, Courtesy of Teresa Burga.



**Zarina Hashmi**,  
 Atlas of My World (Detail 3), 2001, Courtesy of the artist and Luhring Augustine, New York.





# Scales Fall from My Eyes:

A Bay Area Beat Generation Visual Art Oral History

Part One of Two

As Told to **Paul Karlstrom**  
Former West Coast Regional Director  
of Archives of American Art, Smithsonian Institution

Introduced, Excerpted and Annotated by  
**John Held, Jr.** (1947-)

*Portrait of Jay DeFeo in front of, "The Rose," photographed by Jerry Burchard (1931-2011), circa 1958.  
Courtesy of Carlos Villa*



During his thirty years (1973-2003) as West Coast Regional Director of the Archives of American Art, Smithsonian Institution, Paul Karlstrom conducted over 130 artist interviews. Based first in San Francisco (at the DeYoung) and later in Los Angeles (Huntington Library), interviews were a tangential assignment to his primary focus collecting biographical and working papers (correspondence, draft writings, publications, exhibition materials, business records, etc.) from West Coast artists for donation to the Archives. The interview process could lead to the acquisition of such material or was conducted after the transaction to provide context for the artist's inclusion.

In face-to-face meetings with the most acclaimed West Coast visual art figures available to him, Karlstrom assembled a particularly strong array of oral histories by Beat generation artists (those in young adulthood in the early to mid-1950s) from both San Francisco and Los Angeles, coming of age just after World War II and the Korean War, some having served in the military, others not, many attending Bay Area art schools (California School of Fine Art [now the Art Institute], UC Berkeley, and California College of Arts and Crafts) on G. I. benefits. They are and were the parents of Baby Boomers, and the older and recently departing grandparents of younger emerging artists.

A reassessment of their activities is due, if as Viola Frey observed, every fifty years a new generation needs its memory refreshed.

VIOLA FREY: ...I was on a panel with Manuel Neri and I said, "Give me fifty years." Manuel said he wanted all time, you know, and I said, "That's a little more than I need. I just need fifty years." Because fifty years is about the length of the memory of a previous generation.

By the time these interviews were conducted, many of them in the 1970s, these artists were just emerging from years of obscurity and financial hardship, gaining new stature in the art world, acquiring increased reputations - if not monetary reward. It was prescient of Karlstrom to interview them at this stage of their careers, their memories of events in the 1950s intact.

The activity of the Beats in the 1950s shaped the societal shift to Hippie culture, politics, music and fashion to emerge the following decade. The Beats were, as all vanguard movements are by definition, shock troops armed with new ways of thinking, which in turn, become diluted and distorted by the embrace of popular culture. This excerpted oral history is an attempt to recapture the original "voice" of the era without the static of interpretation.

For many of the artists cited, these oral histories have become their definitive biographical and working statements. Karlstrom's ease with normally hesitant artists such as Jay De Feo, have become crucial starting points for contemporary researchers of American Art History. Karlstrom's handling of notoriously difficult Bruce Conner is deft, allowing the rigor of the artist's convictions to surface.

After getting over the jitters in his first few years, armed with prepared questions, Karlstrom became more of a conversationalist. His schooling impeccable, brandishing an engaging personality, his knowledge of various California cultural milieu broad, Karlstrom began transcending technique, transforming the interviewing process into a creative act.

Here's one of Karlstrom's most revealing statements on interviewing, arising during a 1995 conversation with the late ceramic artist Viola Frey:

PAUL KARLSTROM: ...because these questions are the questions that you ask artists.

VIOLA FREY: Right, yeah.

PAUL KARLSTROM: This is how you understand art. And my interest is very much less in technique-and I don't pretend to be terrifically knowledgeable about that; I have a basic understanding-but I'm an art historian who's interested in, I guess, the realm of ideas. And this interview

is as much about that.

VIOLA FREY: Yeah.

PAUL KARLSTROM: Trying to ... it's a quest for meaning.

I have tried to collage the available interviews in such a manner as to convey the spirit of an era, using chronological order as a creaky hinge on which to hang the tale. I am not so much interested in the technical details of the artwork, as the context around which it was created. Beat Generation San Francisco, like Picasso's Paris, has taken on legendary proportions. What gave rise to this gathering of creative individuals in one place? Who were the players? Who influenced them? In what configurations were they entangled?

This is the first of a two-part article. In this installment, we are introduced to the protagonists-in-training and the professors that nurtured them. We witness their transformation from students to exhibiting artists, congruent with popular awareness of the new bohemian subculture emanating from North Beach, hearing firsthand the reality behind the media uproar.

Bay Area art schools had a significant impact on the Beat artists, but our tale begins with Ruth Asawa, a San Francisco stalwart for over fifty years, arriving directly from legendary Black Mountain College in North Carolina.

On Being a Modern Artist

RUTH ASAWA: Well, it was in 1946 when I thought I was modern. But now it's 2002 and you can't be modern forever. Modern artist. It's a new group of people. And I don't know them very well.

PAUL KARLSTROM: Well, what do you think Ruth, what do you think in 1946 made you modern? How would you define that?

RUTH ASAWA: At that time I was experimenting before anything was called modern, at that time, just experimenting...

...we were so poor that we were taking materials that were around us and using leaves and rocks and things that were natural rather than having good paper and good materials that we bought. We had to scrounge around with things that were around us. And I think that was very good for us.

... I think it's important to have a relationship with the past and the present and not just be modern or old or modern, or anything like that. I think it's good to be part of everything than to have to be restricted to a certain ... you know what I mean?

A Community of Artists

PAUL KARLSTROM: How did you get there, to the California School of Fine Arts [now the Art Institute, ed.]?

ELMER BISCHOFF: There was an opening. Somebody had cancelled out; a faculty member had cancelled out at the last minute and they desperately needed somebody. This was during the winter, early '46, and I got tipped off about this by Karl Kasten, who was a fellow student of mine at Cal. I rushed over, took some of my work and had a brief interview with Doug MacAgy, and he said, "Show up Monday." I discovered later that the intention was to have me as a stop-gap until they found somebody else. But then as it turned out, they decided I was good enough to hold on to.

PAUL KARLSTROM: You actually stayed on until 1952.

ELMER BISCHOFF: Yes.

PAUL KARLSTROM: What about teaching there...?

ELMER BISCHOFF: Well, the first thing I think I was aware of was how open the place was and how, well it was very intense, very high spirited. It's as though there were a lots of students there who were very conscious of having taken time out of lost time out from major pursuits and major concerns of a personal nature, certainly, in the war. I felt this way. Maybe I'm projecting this on to other people, but certainly there was that. It put great pressure on to make up for lost time, so to speak. A lot of intensity was born out of this feeling.

The freewheeling quality, I think, came from the attitude that there were not really instructors and students as much as there were older artists and younger artists. Now this was very, very different from the university experience. This was more like the whole school was made up of a community of artists, and there was a great deal of exchange across the boards between faculty and students, as much as to say that the students, good students, could influence the faculty. Now that would never...in a more structured situation where you have professors and students.

There was a great deal of openness between the faculty members, too, where we'd go around visiting one another's studios and commenting on one another's work. David Park and Hassel Smith and I and later on Diebenkorn, we did this kind of thing of going around to one another's studio. There was much mutual trust, much mutual regard. Nobody was climbing over anybody. Nobody was trying to be top dog by climbing over somebody else.

Revolution in Art Training

HASSEL SMITH: ...this period, 1945-1952, while Douglas MacAgy was the director of the California School of Fine Arts, and a kind of revolution in art training occurred there at that time. A lot of people of considerable fame and importance were involved... It certainly was a very remarkable experience for all of us, and I think that is quite important to realize. I think the point that I would like to make most especially is that for many of us who were on the staff, the experience was as much, or even more, a learning experience than a teaching one. In fact, so many of the students were the same age as the instructors that the situation of being an instructor at the school at that time, and/or being a student, was virtually interchangeable.

1946: "Welcome to the California School of Fine Arts"

WALLY HEDRICK: ...We got up and we struggled back over to the school [California School of Fine Arts], and by that time the sun was out and we came up to the hill, parked, got out of the car and walked in to the patio area. The first person I met (I didn't know who he was, but it was Douglas MacAgy [Director of CSFA]) walked up, shook

hands and said, “Welcome to the California School of Fine Arts.” This dumbfounded me because how did he know I was coming? Well, it turned out that he was expecting a delegation of high schools one day and he thought we were --

PAUL KARLSTROM: He thought you were a high school student?

WALLY HEDRICK: Yeah. (Laughs) We told him who we were and he said, “Well, as long as you’re here, I’ll show you around.” So he took us around. We were just walking around the patio and one of the first persons we ran into was this long, tall, skinny guy, and he introduced us, this happened to be Clyfford Still. It didn’t mean anything to me at that time.

PAUL KARLSTROM: You hadn’t heard of Still before?

WALLY HEDRICK: I’d just heard of William Baziotes, you know (Laughs) and de Kooning and Pollock. There’d been a spread in Life, I think, on Pollock by then, but I had no idea about the Bay Area at all. Anyway, he took us around the school and we went into some of the studios and there were people in there painting these monster paintings. I’d never seen anything like that in my whole life. The only person’s work I remember was in Studio 19; if you ever get the layout of the place, it’s a small studio off the patio and down the stairs. It was by James Brooks and I remember it was covering the whole wall, but I don’t think it was really that big.

PAUL KARLSTROM: So all the pictures you saw were probably by the students working on abstract expressionist

paintings -- in the heyday.

WALLY HEDRICK: That’s right. When I look back on it, they hadn’t really hit their peak because they were still a little what I describe as rounded cubism. There was still a little bit of that. I think ‘47 was when they really hit their peak there. I’d never seen anything like it. I’d never seen paintings that big, and I’d never seen anything like that. So I was dumbfounded. We immediately went back to Pasadena with a new viewpoint. Here was this really good place, it seemed like heaven, full of these crazy artists. And they were older than I, the people [that were] there. They seemed older, and it turned out they were. They were about 5 or 6 years older than myself.

PAUL KARLSTROM: There were a lot of GI Bill students there.

WALLY HEDRICK: Yeah, yeah. I was probably around 21, whatever I’d be in ‘46, and I went back with the good news. So everybody in this group decided that they would all go there in ‘47 and enroll. David [Simpson], Deborah [Butterfield] and Robert Jenkins, who I haven’t mentioned previously and this guy John Stanley, John Ryan the poet, and myself. Well, we got in David’s 1937 Chevrolet panel truck, the first hippie truck I’m sure, I mean we had long hair and wore sandals.

... This is when I met all of the people that have become part of that historical group like Hassel Smith, David Park, Elmer Bischoff and Clyfford Still. I never met Mark Rothko that I can remember, but he might have been there. And then the people that aren’t as important but I think are important, like George Stillman, he’s a guy that you ought to

look up. He’s around; he was teaching there and was doing paintings thought were better than Still’s by far. Jim Weeks and Richard Diebenkorn were students at that time. I think both of them became instructors in ‘48 - in there. But as I say, I was never properly enrolled because I never had any money. So I was just sort of on the outskirts. Maybe that’s why I never got really involved in that.

**This Magical World**

PAUL KARLSTROM: Well, you then entered the University of California at Berkeley in, I guess, the fall of 1946. And apparently you went there with the idea of majoring in studio art. What do you remember from the experience? I am, of course, asking a lot of things with that one question. How did you find the art department there? The teachers? With whom did you study?

JAY DeFEO: Oh, I’d love to tell you ‘cause I remember it very well.

PAUL KARLSTROM: Did you feel that it was good?

JAY DeFEO: I loved it! It was a tremendous adventure for me. One of the main things I remember about that experience was that all of my teachers were very different. I felt closer to some of them than others, or had a lot more in common with some than others. There were even one or two I didn’t get along with, but I think it was the variety that made a great deal of difference. You know, it helps you find out who you are, I think, seeing teachers not only as painters but as different kinds of personalities.

... in this particular period we were sort of hanging on to the apron strings of Cubism, as it were. And just right in the middle of this period Abstract Expressionism bloomed. And when Abstract Expressionism bloomed, life drawing classes went out the window. I’ve often regretted frankly that at a time when I was really ripe for it, there were no life drawing classes in the traditional sense.

PAUL KARLSTROM: It’s amazing! What about at the Art Institute at the same time, which was even more of a hotbed of Abstract Expressionism?

JAY DeFEO: Now that’s interesting. Because the Art Institute, or the California School of Fine Arts as it was called then, was a complete myth to me. Not a myth, but a kind of a place that just existed across the Bay. I had never even visited it and knew nothing about it, necessarily, except that I felt the vibrations kind of coming over toward Berkeley from Clyfford Still and Rothko and all of those people that were just a generation ahead of me. But the impetus of that movement was so powerful that it was really felt by everyone. And I think it must have been about ‘50, or a year to two sooner, that this happened. And Sam Francis and Fred [Martin] were going to the school with me at the University at this time...

They had more direct contact with those people. They were, you know, a year or two older than I. And they were my closest contemporaries who were friends and who also had contact with this “magical” world. You know, I think I was sort of fed some of this through them. I felt very stimulated by what was going on over at the California School of Fine Arts. I know Fred even took a class there, if I’m not mistaken. I may be wrong about that. But they had more direct contact. And because I was close to them I think I felt it even more strongly through them and became much influenced by it. Although everybody was feeling it.

**Nobody Knew What It Was, But Something Was Happening**

WALLY HEDRICK: ...there’s a bar in North Beach called Vesuvio’s, I’m sure you’re acquainted with it. At that time it was where we all hung out. I was hired to sit in the window because then I had a giant beard and attracted tourists. The beatnik thing was just starting and it didn’t have a term then. Nobody knew what it was, but there was something





happening. And the tourists just came in droves to sit around and watch the artists. I guess it's like when I hear or read about Paris. We actually sat out on the sidewalk and all that kind of thing before it became a tourist trap. I went back to Pasadena because I couldn't survive since I didn't have any way to make any money. When I got back to Pasadena I was just getting old enough that I was afraid of getting drafted. The war was over but they were still drafting people. So to beat the draft, I joined the National Guard. I joined it and then I didn't get drafted. Well, this was fine until 1950 when the division I was in got activated because Korea came around. By that time, I had a studio, and I was painting.

.... I was going back and forth between San Francisco and Pasadena, but I was not up there as much as David [Simpson] was. That's probably why I never quite got really involved with all these people. My real involvement there was with a band called the Studio Thirteen Jazz Band which was made up of David Park who played piano, Elmer Bischoff who played trumpet, and Charlie Clark, a student who played the clarinet. MacAgy was the drummer, and Jon Schueler was the bass player.

PAUL KARLSTROM: What did you play?

WALLY HEDRICK: I was a banjo player. I can never think of the trombone player-

JULIA HEDRICK: Conrad Janis.

WALLY HEDRICK: Conrad Janis, Sidney Janis's son, was the trombone player. He was here; I don't know what he was here doing. I think he had something to do with the museum. There was a great revival of interest in New Orleans jazz at that time.

PAUL KARLSTROM: This was about '49, '50?

WALLY HEDRICK: Well, from '46 onward, but it became popular, like the Lou Waters Band was in its heyday, in the late Forties. And all the painters I knew were interested in jazz. Hassel Smith has a great jazz collection. He's got it going full blast all day long. But anyway, here was this band that was centered at the school, and that's how I really got to know David Park, Elmer and these other people, because philosophically we don't have too much in common. I was never really interested in figurative painting. Or abstract expressionism. I was really never enrolled at the school except when they'd have a party, then I was always there...

**1953: "Everything Was Kind Of Dada-esque."**

CARLOS VILLA: And so there I am, a junior at Lowell High School, meeting my cousin [Leo Valledor] over at California School of Fine Arts. And so I come in and, you know, we're on the Stockton bus and everybody's kind of looking, "Who the hell is this guy?" And so I'm walking up the hill past Bimbo's and then it's real dark. I go into the Diego Rivera Gallery. The Diego Rivera Gallery, incidentally, has a big curtain with a Diego Rivera mural.

PAUL KARLSTROM: Now?

CARLOS VILLA: No, then, 1953.

PAUL KARLSTROM: Oh, then.

PAUL KARLSTROM: Oh, because it was Communist?

CARLOS VILLA: Absolutely. And you know how much we used to -

PAUL KARLSTROM: Now it's no longer Communist, or at least we won so we can see it. (chuckles)

CARLOS VILLA: Right, right. No Marxist. ... You know, I mean, we were all against that. There was a toilet bowl right in the middle of the Diego Rivera, you know, in the middle of the exhibition floor. A toilet bowl.

PAUL KARLSTROM: Really? This was for the party?

CARLOS VILLA: Yeah. And then here are all of these lights. And here are all of these spider webs all over the place. Studio 13 jazz band is playing in the background. Nobody really is dancing, but. ...

PAUL KARLSTROM: Is that the one that Wally Hedrick was. ...

CARLOS VILLA: Yes, absolutely. And there was Charlie Still playing the clarinet. Charlie and Wally were the originals and guys are still doing it, but there they were. They were real young. They were still happenin'. Leo had given me a rundown on all of these people that were around at the time. Bill Morehouse was there and, you know, all of these people were there, and I read this "Dixieland Jazz," and I said, "Jesus, this is weird music." But, man, it kind of fit in, you know? It was kind of smoky in there and it was real dark in there and they had this toilet bowl and it was really Dada. Everything was kind of Dada-esque. And then there was this woman by the name of [Yakabena, Jacobena], who was dressed in the first bikini bathing suit that I'd ever seen.

PAUL KARLSTROM: Wow!

CARLOS VILLA: This is 1953.

PAUL KARLSTROM: [laughs]

CARLOS VILLA: And so here were all of these veterans. ... At that time there were nothing but veterans there at the school. And so they were chasing Yakabena and laughing, and Yakabena was laughing, too.

PAUL KARLSTROM: Was she a model, or what?

CARLOS VILLA: Oh, she was one of the students. She was a very, very well-endowed young blond woman, just kind of very, very Rubin. ... Not Rubinesque. She was very Renoiresque. And she was just, you know. ...

PAUL KARLSTROM: Enjoying it.

CARLOS VILLA: Oh, she was loving it. They cornered her into a phone booth, the phone booth fell over and everybody was laughing and everybody was just having a great, great time. And I remember I was just kind of standing around, and then I finally got enough guts to ask this woman to dance. And she was kind of. ...

PAUL KARLSTROM: Yakabena?

CARLOS VILLA: No, no, not Yakabena. There was another woman. This other woman was dressed up like Helen of Troy, except she had glasses on. And so I asked Helen of Troy if she wanted to dance, and she said first she must have a sip of this, and she pulled out a gallon of wine. And I thought, "God, how far out!" [laughs] And so here we are, we're just dancing whatever the kind of dance. ... I guess we were doing the dirty boogie or something while we were listening to Dixieland music. I mean, it was more or less free-form. But we were dancing and stuff like that, and I had the most wonderful time there, because it wasn't like I was this teenager and here were these older people. These were all artists. And. ...

PAUL KARLSTROM: You were a junior at Lowell at that time?

CARLOS VILLA: Yeah. And then later on we went to these apartments on Russian Hill. They're very expensive condos now, but at the time they were just right for people on the G.I. Bill.

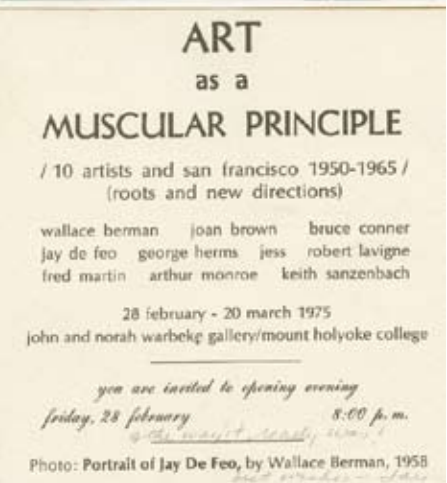
PAUL KARLSTROM: They were dumps.

**A Fleeting Atmosphere**

PAUL KARLSTROM: Well, what about the California School



Portrait of **Jay De Feo** by **Wallace Berman**, 1958. Courtesy of David Jones.



Portrait of **Jay De Feo** by **Wallace Berman**, 1958. Courtesy of David Jones.

of Fine Arts? You enrolled really on the wing, I mean you just went down there and kissed off Lone Mountain college and there you were in art school.

JOAN BROWN: Right. Well, I loved the atmosphere, fantasy-wise, that I walked into. Here was this beautiful school, in a great location, a familiar location for one thing. I got the first sense of the place, of the atmosphere, walking in the door and there's this brick patio with the tile fountain, and there's all these guys playing bongo drums around the fountain. These guys, as it turns out, were mostly Korean War vets...

PAUL KARLSTROM: That's '55, right?

JOAN BROWN: Yes, this is 1955... It [California School of Fine Arts] had been in a bad financial situation, and it was either the first or second year that Gurdon Woods, who did so much for that school, was there. Prior to his coming, with the other director there...

PAUL KARLSTROM: He replaced MacAgy, didn't he?

JOAN BROWN: Yes - or no, was it Mundt? I think it was Ernest Mundt.

PAUL KARLSTROM: Right. There was someone in between.

JOAN BROWN: Yeah, Mundt had replaced MacAgy, and Woods replaced Mundt, and they didn't know whether to close the school or what. So there was a kind of fleeting atmosphere at the school. But gee, to me these guys were really sophisticated, really exciting, wearing sandals and playing bongo drums. I remember walking into the patio and here were these guys in sandals with turtlenecks 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...

PAUL KARLSTROM: Well, do you remember your first term there, your instructors, what courses you had to take?

JOAN BROWN: Sure, very well. And I had a hell of a time. I liked the students, very much - a certain number of people in particular, a guy named Peter Forakis, who was a seasoned Korean War vet, with the beard, the sandals, the whole works - he was the real bohemian, everyone looked up to him, or else hated him. And he was a guy who smoked marijuana, which at that time - in '55, was just - Oh! Guys were talking about "blowing the whistle," and stuff like that, on him - he was a real bad guy. So, anyway, he was quite the guy, and the leader in the fine arts area...

Full Stride

GEORGE HERMS: ...I had begun to start to feel my way around, in that I remember some Mark Tobey's that I saw in a cooperative gallery in San Francisco, and I began to kind of tentatively-even though I'm in the College of Engineering [University of California, Berkeley]-I'm beginning a kind of tentative, you know, to look out.

PAUL KARLSRTOM: Starting to look at that kind of thing.

GEORGE HERMS: Yeah, beginning to look around. ...And it all seems to coalesce-for me, anyway, in retrospect, looking back-on my twentieth birthday, when I was there at Jim Baker's in Topanga, on this little dirt road that led down to the cabin, two people walked down: Bob Alexander and Wallace Berman.

PAUL KARLSRTOM: 1955?

GEORGE HERMS: Yeah. And I have a book of poetry by Thomas Merton, Tears of the Blind Lions, and on it says, "Have a good birthday, Wally B." We referred to him as Wallace Berman, because that was his preference later on, but at this time he was Wally. And I often slip back into that in my references to him.

PAUL KARLSRTOM: Let me get this straight. You hadn't met before but they showed up, and Berman Wallace gives you....

GEORGE HERMS: Jim had said, "It's George's birthday. Why don't you guys come out." Or something, I don't know. I don't know the background. And since all three parties are now dead I don't.... I mean, it was a miracle to me, because I then leave Topanga with them and begin to meet the people that will to this day be my heroes.

PAUL KARLSRTOM: Where was Berman living?

GEORGE HERMS: He was living in Beverly Glen and my next address is Berkeley, which is in September. Now between my birthday and that September, I can't tell you exactly where I was or what I was doing, but it was the beginning of meeting people who were already in full stride.

PAUL KARLSRTOM: What do you mean by that?

GEORGE HERMS: That if they were poets, they were writing poetry. If they were artists, they were making art. If they were musicians, they were blowing their music. If they were filmmakers, they were making films.

Bruce Conner's Quest for Mystery and Romanticism

BRUCE CONNER: I grew up in Wichita, Kansas. Most of the people I knew when I was a senior in high school and when I went to college were at least a year or so ahead of me. Most of them ended up either in New York or in San Francisco. I had moved off to New York for a while to see whether or not I wanted to live there. I came out here in 1955 or 1956 and spent about a month one summer. I stayed at Michael McClure's house. Before that time Michael had been sending me letters, poetry by other people here, things about the arts that were happening here. I was reading stuff in the art magazines. I found a little black and white reproduction of a Richard Diebenkorn in the back of Art Digest which I thought was kind of interesting. When I was here I went to see Diebenkorn. It was quite a shocker to see how big his paintings were and the colors he was using. I asked him if he did any figurative painting. He said, "No, I never do figurative painting. But I do at least one figurative painting a year." He brought out this painting that had a figure in it. I thought it was one of the ugliest things I had ever seen...

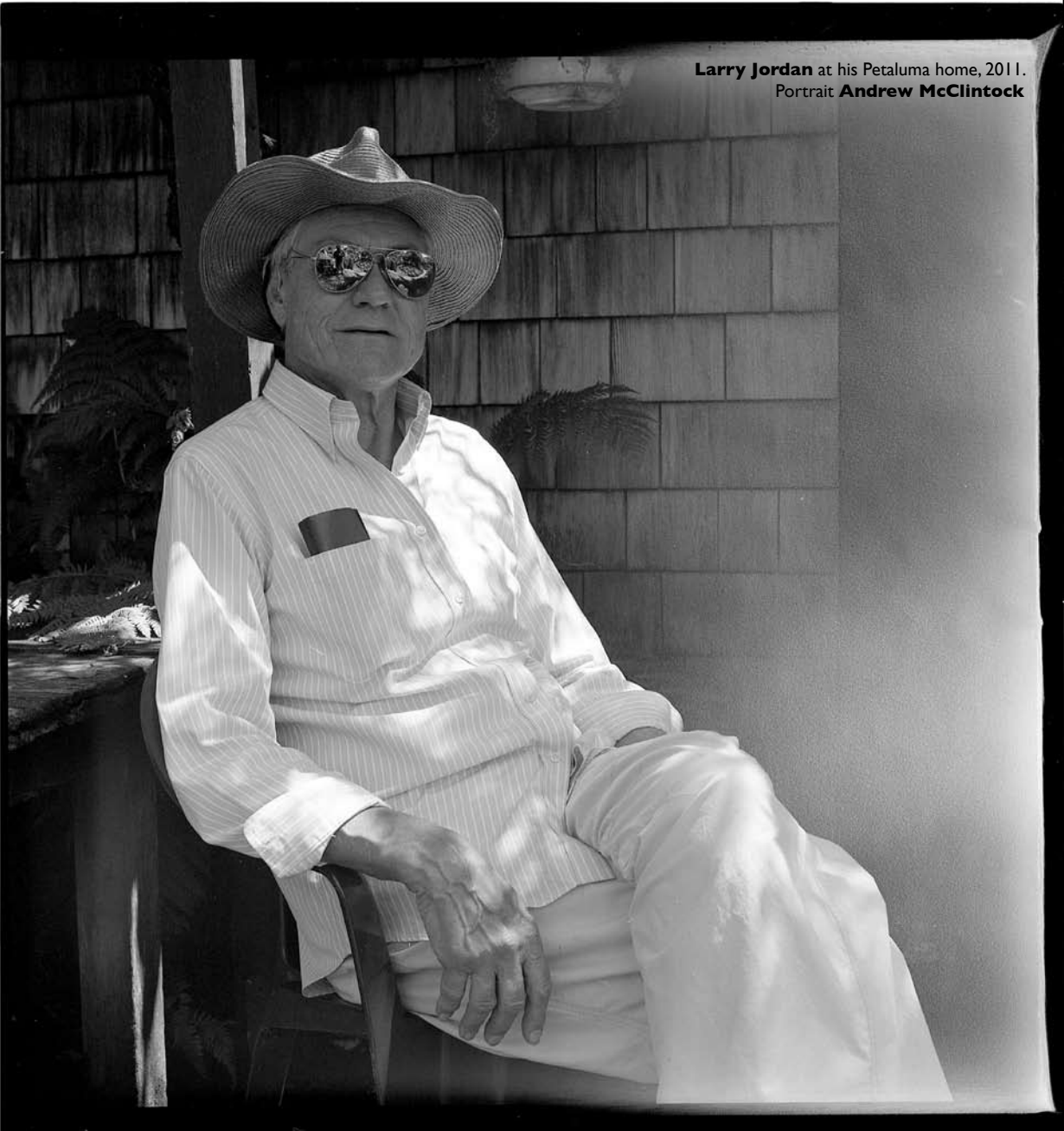
PAUL KARLSTROM: When you arrived in San Francisco what was the prevalent mode, the prevalent style, if you want to call it that, in San Francisco? Was it still abstract expressionism primarily? Would Richard Diebenkorn pretty well have stood for it?

BRUCE CONNER: I guess most of what was being reviewed, what was being noticed by people outside the city, was Diebenkorn and some of the abstract artists - [Sonia] Gechtoff, Jay De Feo, and Ronald Bladen. And, of course, before that it was Still and Rothko and those others...

PAUL KARLSTROM: Bischoff and --

BRUCE CONNER: Bischoff... But that whole figurative thing, which I think was being touted sometime around then, I thought was mainly the "art business" threat to abstract expressionism: they were digging hard to try to find something that would offset the strength that abstract expressionism had. David Park had a bit of that strength in his painting and in some of the space that other people

Larry Jordan at his Petaluma home, 2011. Portrait Andrew McClintock





were using. I think that at the time it was a little overblown - more than it actually was.

PAUL KARLSTROM: It's certainly true that until not too long ago outside of the Bay Area people would equate San Francisco art with the figurative school, with Diebenkorn and Park. Anything important that came out of San Francisco was -

BRUCE CONNER: I never thought of it as being a San Francisco art. You know, I thought of it as being about seven or eight people who happened to be doing that kind of work.

PAUL KARLSTROM: But you weren't attracted - you didn't move here initially to expose yourself to this type of an activity? There wasn't a style, a movement - if you will - that attracted you to the Bay Area? There were other considerations? I gather that your friendship with McClure was one of the factors?

BRUCE CONNER: I don't know - I always felt there was a certain amount of mystery and romanticism about San Francisco and the artists that were here. I remember going to The Place at North Beach with Michael when I was here. There was this assemblage by Wally Hedrick in the window. I think it was part of a stovepipe, there was a doll's head in the vent, and it had wheels; it was like a cart (with a cane on it). Of course I'd been involved in films. I had started working with film societies. I knew a lot about what had happened here with Art In Cinema and about the film-makers who were working here and who had been here. I had watched George Belson give a lecture at S.F. State one day about his abstract films. I think I probably knew more about what had happened here than did a lot of the people who lived in San Francisco, it just seemed...

**Meeting Kenneth Rexroth, Jess, Robert Duncan, Michael McClure...Jay and Wally.**

LARRY JORDAN: ...Denver had no avant-garde culture at all, so there was nothing to be done in Denver. But we [childhood friend filmmaker Stan Brakhage] began to hear about the painters and the poets in San Francisco. So we started to think that's where we'd better get to, you know, as soon as we could. So, you know, after working a year and saving up a little bit of money, then I and three others went to San Francisco.

PAUL KARLSTROM: And that was in 1954?

LARRY JORDAN: Must have been '54.

PAUL KARLSTROM: Spring or summer, or something?

LARRY JORDAN: Yeah.

PAUL KARLSTROM: Is that when [Stan] Brakhage moved to San Francisco?

LARRY JORDAN: Yeah, he, he had gone, I think a little ahead of when I went...

PAUL KARLSTROM: ...what were the stories that you heard? What did you imagine you would find and then? In fact, what did you find? What was it like here?

LARRY JORDAN: I don't recall any over-exaggeration or any over-expectation of what we would find; we heard that there was a poet named Kenneth Rexroth and we heard there was a poet named Robert Duncan. And I don't recall names of painters we heard about, but we heard, you know, that's where artists lived; artists lived in San Francisco. They obviously did not live in Denver...we heard that people, you know, lived in kind of a creative community of artists in San Francisco...

PAUL KARLSTROM: I'm very interested to learn how you established yourself in San Francisco but, most of all how, within a short period of time you managed to meet some of

these very important, very interesting people and especially, how -- how did you meet, for instance, Jess and Duncan and become involved ...

LARRY JORDAN: Well, if you want to meet people it's not hard to meet people. You call them up and say you'd like to come over. And I always got the impression that Kenneth Rexroth - well, Kenneth had -- it was known that on Friday evenings he was at home, and people rang him up and went over, and we were young people, we were very young, early '20s, who would go over and sit at the feet of the poet. And he loved it and so there's no problem at all. And later, when he was having marital problems, he'd call us up and bend our ears and, you know, there was no problem at all meeting people. Everybody wanted to meet people and if you were older you weren't necessarily -- I didn't find anybody aloof. We'd, you know, we'd call people up and say, "Could we come over?" And they'd say, "Sure." And we'd go over see what they had to say and what they did and then we'd become involved. We'd have a film show and they'd come...

PAUL KARLSTROM: ... it seems to me this would have been a very important experience for you, giving you a sense of a real community; others who were vitally interested in the things that you were [interested] in. And who were some of the other people that you met? What about some of the artists, the painters that you, later on, you then became friends with? Were they -- on that first visit did you hook up with any of the San Francisco Art Institute people at all?

LARRY JORDAN: Yeah, we hooked up with -- probably when I came back from New York -- let's see, I hooked up with the McClures right away through Robert and Jess. I was introduced to Michael McClure through Robert and Jess. And then when the McClures and the poet Harman, Jim Harman -- we had a little press -- moved into 707 Scott, they were looking for people to fill out the upper floor. And I moved over there. And Joanna and Michael McClure moved out of there onto Fillmore Street. And I'd go over there all the time from Scott Street and right below -- okay, the McClures moved into the top floor on Fillmore Street near Clay, back to the area where I first lived when I first came to San Francisco. And we all pitched in to help them fix up the bare flat. Kenneth Rexroth and I carried up Joanna's cast-iron stove, old fashioned stove. Jess came in and helped do the wiring and we all pitched in and painted the place, so ...

PAUL KARLSTROM: Jess knew how to do wiring, then?

LARRY JORDAN: Jess had been a nuclear physicist at Berkeley. Jess knew science.

PAUL KARLSTROM: Even more than you did?

LARRY JORDAN: [laughs] A hell of a lot more than I did. He was one of the bright up-and-coming nuclear physicists until the first atomic bomb was dropped. And then he dropped science flat. He said it's in the hands of black magicians, pooh. And would have nothing more to do with science and went into painting. So, right below, in the flat right below the McClures was Wally

Hedrick and Jay DeFeo. So I'd see Wally and Jay often. I was very shy at the time; didn't go to their big parties. Jay would come up -- I was staying at the McClures for a while after I left 707 Scott Street and Jay and Wally would have big parties down below. And I thought they were kind of Bohemian and I was too shy to go down. And Jay was very concerned. She'd come upstairs and try to entice me down and saying that they were having a wonderful time, if I'd just come down for a little bit. She was very motherly and I really appreciated it...

So, anyway, there was Wally and Jay. Okay, and there's Joan Brown and Bill Brown -- - she was married to Bill Brown then, who lived in the building next door. And Wally and Jay knocked a hole through the wall into their apartment and so, you know, there was kind of a communal arrangement there.

**Scales Fall from My Eyes**

WALLY HEDRICK: I don't know if I've told you this, but it's a long, involved story of how I got to know Jay De Feo. When I first got to know her, I'd go over to her house and talk. One day when she'd gone to the john or something, I began looking for something to eat. I went to the refrigerator and opened it up and it seems that she'd put all of her old underwear in the refrigerator. It was a couple years' supply. The refrigerator was off, it probably hadn't run in ten years and she never washed her clothes and so (instead of putting it some place else or throwing it away when she'd take off her underwear) she'd just stick it in there.

PAUL KARLSTROM: The scales fall from my eyes like St. Paul and all of a sudden I recognize funk.

*Biographies of all Artists interviewed for this article in the Masthead section of this issue, page 19.*



Larry Jordan and Paul Karlstrom, 2011

# Peter Selz

Written by **Andrew McClintock**

Portrait **Dennis Letbetter**



**So there is so much, I don't even know where to start. So let's begin in chronological order, from the beginning. How was it being introduced to the New York City art scene in the late 1930s by Stieglitz? It must have been a very exciting time.**

Well, I was very young at the time, 18-19 years old; I had recently come from Germany as an immigrant to New York City, and it was all very, very new. I wasn't really "introduced" to the art scene. I mean I saw the work there, I saw the Doves, Hartleys and the O'Keeffe's and the Marins. It was very wonderful. Then I began to see others at the Museum of Modern Art, The Museum of Non-Objective Painting, which became the Guggenheim later on, and went to the galleries; it was pretty exciting. I had known a little bit about old art before coming from Munich, my grandfather was an art dealer in old art, and I didn't know much about contemporary art and it was very exciting when I began to see it and then later on when I decided to study it.

**During your studies you won two Fulbright grants, one in 1949 and one in 1953, right around the time you were working on your PhD in German Expressionism...**

I got the Fulbright in '49 and '50, in '53 I had another grant from the American Education Foundation, it was a different grant. I was in World War II in the Army and because of the GI Bill, I had a choice where I could go to school and I decided to go to the best university in America. I was accepted to the University of Chicago and had great times there, I decided to study History of Art.

**You mainly focused on German Expressionism?**

Yes, I wrote my dissertation on German Expressionism. Nobody had written about German Expressionism yet, not really in Germany either. There was a lot of primary material, such as reviews and catalogs, but there was no book. Not even in Germany, because during the Nazi period it was not possible, and so I did the first study of the movement.

**At the time you worked closely with your friend and mentor Joshua Taylor?**

Yes, well my dissertation was published, that is one of the reasons I think that I got the job at the Museum of Modern Art. Later on I worked with Taylor on the Futurists show at MoMA. He knew a great deal about Italian Futurism, and I did the first Futurist show ever held in America, around 1960; he wrote the book for it.

**German Expressionism has a lot of politics fused into the art - how do you feel politics fit into other forms of contemporary art? Do you still feel that it is important and relevant to have political content?**

Let me put it this way: when I was writing in the 1960s, formalism was dominant. We art historians looked at formal art analysis and from the very beginning we had to isolate the study of art from its social and political context. I was one of the first people to write about art in that context back in the 1960s. I feel the same way now. As far as politics go, the last book I did was called The Art of Engagement, Political Art in California, dealing with art of the last 50 years, so I am very much interested in the relationship between art and politics. You cannot isolate one from the other.

**When the conceptual art movement first started, what were your initial thoughts on the medium, as well as looking back now on the legacy of Duchamp and the continued influence?**

Well, I thought that conceptual art was very, very interesting, and I followed it and I studied it. As far as Duchamp is concerned, I think Duchamp was a brilliant man. It's not that he couldn't paint very well, he just decided to do something else. He did some very, very brilliant things and we owe him a great deal, the man was really an intellectual. His influence by and large has not been good. I think we have been able to understand that generations since have people are making gimmicks, "Look what I can do!" they work with computers, it's about what my computer has done for me. I really believe that the work of the artist, the hand of the artist is essential for really good work. I think the same is true for literature, I think the stuff you can get on all these digital gimmicks we have now is not going to be great literature.

**Do you also feel the same way about where photography has gone? Or New Media arts? Do you think that the artist hand disappears a little bit?**

Well, photography is a different thing. Photography is about the eye of the artist rather than the hand of the artist. I think that photography is a major art medium.

**What about video art and New Media?**

Well, I think that video art can be very good, but most of it is a bore. It's done by people who can't make films. But there is some powerful video art. I mean very simply look how Bill Viola or William Kentridge made video art and it is some of the best art that's been done in the last 15 years, so it can be done. You have to have the kind of mind and experimentation of new ideas of someone like Kentridge, who was also a great draftsman; his figures are superb.

**Okay, so to go back now, you were the curator of painting and sculpture at the MoMA from '58 to '65. What would you say is one of your fondest memories as a curator there?**

Well I got to do the kind of shows I wanted to do. The first show was called New Images of Man and was a very important show. I also was very familiar with and very fond of Abstract Expressionism - there was an alternative and that was a kind of new figuration that was going on in Europe with people like Bacon and Dubuffet and in America with de Kooning, and

*"...There were times in the history of modern art that you could tell what the main movement was, you could tell what was going on. This doesn't exist anymore, there is no main movement, ah, and everything is possible. There was a time when Paris and New York were art centers, now there is no art center, there is no movement. As far as the future is concerned, you cannot ask a historian to predict the future, I just try to keep up with the pressure."*

younger artists like Golub in Chicago and many others. It was very important I felt to show that a new kind of figuration - and the work was to some extent indebted to the work that the abstractionists have done - was emerging. And then I did many other shows; the second show I did was Art Nouveau. I felt that Art Nouveau was very seminal to the beginning of modern art and the turn of the century. And I did many other shows, the most important solo shows I did were Dubuffet, Mark Rothko and Giacometti, and those needed to be done.

**Giacometti, which was more of a retrospective though...**

Yes, it was a retrospective. Half of it, the first half of it was his early surrealist work and the second half was the work, the paintings we know best.

**What was your experience with Jean Tinguely's sculpture?**

That was a lot of fun; it was great. He asked one of the curators in the collection if he could build his piece at the MoMA and the curator of collections told him that they were in the business of preserving art, not destroying it, so he came to me, and we ended up doing it as an exhibition. It was a great event; he built it all up...we went to all the big dump places in New Jersey. Nobody in Europe had ever seen anything like this; he collected everything and then he built this big structure, and finally painted it all white and it looked very good with all the junk in it, and like in the movies it destroyed itself and the fire came out. It was very, very exciting.

**Did the fire department show up?**

Yeah, yeah, and so he said it was "assisted suicide."

**And then in 1965 you were invited to start the University of California Museum. How was the process of starting the museum from the ground up, versus working in an established institution?**

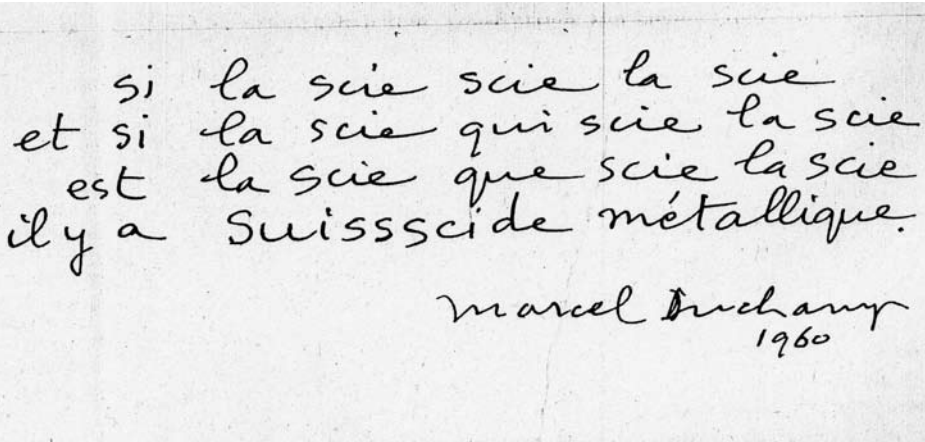
That was very exciting, that's one reason that I took this job, to start a new museum, the building of the new museum, the great building.

**Right, and you were involved with the design?**

No, I was not but I liked the process of it very, very much, it was big architects, terrific architects. I think about...300 entries and I watched the whole process. The project I liked best was voted in and then I worked with the architect to get it built and it was very exciting - and you know, we were starting it from scratch and started to build a collection, and got some incredible works of art, and it is still very successful. They have just announced an exhibition of Italian paintings and drawings which I acquired for the museum, but my name is not even mentioned.

**Okay, so Paul Karlstrom has been writing a book on your life's work, which will come out relatively soon and consists of about 45 interviews. How was the process of working on the book with Paul?**

It was very, very good. He interviewed me and a great many people, and managed to get back to sources from my childhood. It's really a full biography and I read many parts of it, but I haven't read the whole book. So, I think it's going to be a very FINE book.



A poem by Marchel Duchamp for Jean Tinguely's Exhibition at NY Moma in 1960.

**And both of you are from the school of thought as historians that oral interviews are a very valuable way to capture information?**

That's the basics of this book. That's what he always did when he worked at The Archives of the American Art. He interviewed artists and art people, he's a great interviewer, so the book is based, which is not so frequent, is really based on interviews.

**So I just want to talk a little bit about the three fairs that just happened in San Francisco - your overall thoughts, how it's good for the bay area and the San Francisco scene, and if you think that if they get stronger, the continuation of them as a yearly event will help elevate San Francisco?**

Oh, yeah, I think you're right, not sure if it elevates, but it certainly brought attention to what's going on here. This is very good. I don't know if we need three fairs or one fair but I did enjoy the three fairs. I thought that artMRKT was the most interesting fair. I think that was the general opinion of people, all the local galleries were there and we saw some good stuff, but in general we saw what's been expected, and I think that art fairs have taken over. I think for many dealers the fairs are more important than the galleries.

**Right, I heard some gallerists say that they wish they could just close their galleries and just travel around to different fairs.**

Yeah, one big gallery I know in New York, it just, you know it was a successful gallery and he closed the gallery, because of you know, fairs and auctions.

**Yeah. You are still very active in curating and writing. What are some of your recent projects, and what artists or galleries or museum programs are you currently excited about?**

I've been doing a lot. Earlier this year I had a big show called Eco Art which I did with a Canadian critic on Environment Art at a museum in a city of Pori, that nobody seems to know, but it's the second largest city in Finland. Then I did a very good show of Abstract Painting for the Municipal Gallery in Los Angeles, and a smaller version of that based only on the Bay Area Abstract Painting is opening in a week or two at the Berkeley Art Center, we are installing it later this afternoon and tomorrow, really good Bay Area Abstract painters. Another thing I did this spring was a show called "Heads." I've always been interested in abstract and figurative painting at the same time, and these are figurative paintings at the Dolby Chadwick Gallery in San Francisco. It is an international show with Lucian Freud from London, Irving Petlin from Paris, Edwige Fouvry from Brussels, Patrick Graham from Dublin, Jim Morphesis from Los Angeles, DeStaebler and Oliveira from the Bay Area; it was a very beautiful show with a nice catalog, so I keep doing this. I have time and I enjoy it and people keep asking me to do things all the time, and some of the things I actually manage to do.

**Yeah. When you say environmental art, I noticed you showed me this book with a sculpture that uses this-**

No, I wouldn't call it...

**Right, right, more like Land Art?**

No, Land Art was earlier in environmental art, we are concerned with what to do with the environment, like the Harrisons, Helen and Newton Harrison and Agnes Denes, people like that...people really take time to make a difference, political, economic difference in art and

the environment with their art...and Land Art was a big deal. I think that Environmental Art came out of Land Art, but Land Art to some extent was destructive, and of course if he had lived longer, I think Smithson would have been the major artist in our time.

**Definitely, I really enjoy his work. Would you say that Land Art, even though it was somewhat destructive to the earth, was also bringing attention to the qualities of earth?**

That's how beautiful work was done. I went to see Double Negative of Heizer, I went to see De Maria's wonderful Lightning Field, some of this stuff is really, really terrific.

**Looking back, has there been a specific moment or a piece of advice that someone gave you that you keep looking back to or referring to?**

There's been a lot, but I can't say there's anything special. The most important advice I can give to young artists is don't go along with fashions and do what you need to do.

**Where do you think that art is headed in the next couple of decades?**

That is impossible to say. There were times in the history of modern art that you could tell what the main movement was, you could tell what was going on. This doesn't exist anymore, there is no main movement, ah, and everything is possible. There was a time when Paris and New York were art centers, now there is no art center, there is no movement. As far as the future is concerned, you cannot ask a historian to predict the future, I just try to keep up with the pressure.

**Why has this shift happened?**

Well because everything that is related to art is related to commerce, everything is globalized. Art is not so different from what else is going on, the same is going on in music, I'm sure, and the same is going on in manufacturing. I mean, it's all, we live in an all-connected world, and so as the market becomes globalized, so is art. It's all connected.

**You're obviously a large collector of art. Are there any specific pieces that you are fond of?**

The last piece I acquired is the one that you can barely see, on the right here. (points to the far wall) It's by an artist Irwin Petlin, who lives in Paris. I wrote a major article on Petlin for Art in America because I think he is a superb painter. He is presently showing in the Venice Beinnale. From the "Heads" I bought a portrait of Meyer Shapiro, probably the greatest art historian of the last century, who was a good friend of Petlin and somebody I admire enormously. So that's the last, so you know, it's my last acquisition...well this is a wall of heads, and there's a...most of the stuff was given to me. Like the Dubuffet was given to me, the Beckmann was given to me by a good friend, DeKooning gave me a DeKooning, and the Guston I did buy. And the big Sam Francis, he gave me when the house was built. So, most of the stuff in one way or another were gifts from the artists, I've known -- a lot of great artists in my time.

**What is the historical importance of Artist-run publications?**

Artist-run publications have been with us for a very long time. They were of great importance in the Surrealist time in Paris, and before that among the German Expressionists. Also during the high point of the New York School and later. Now, with printing so much easier and cheaper we once more see a flourish of good art publications by artists, such as yours.

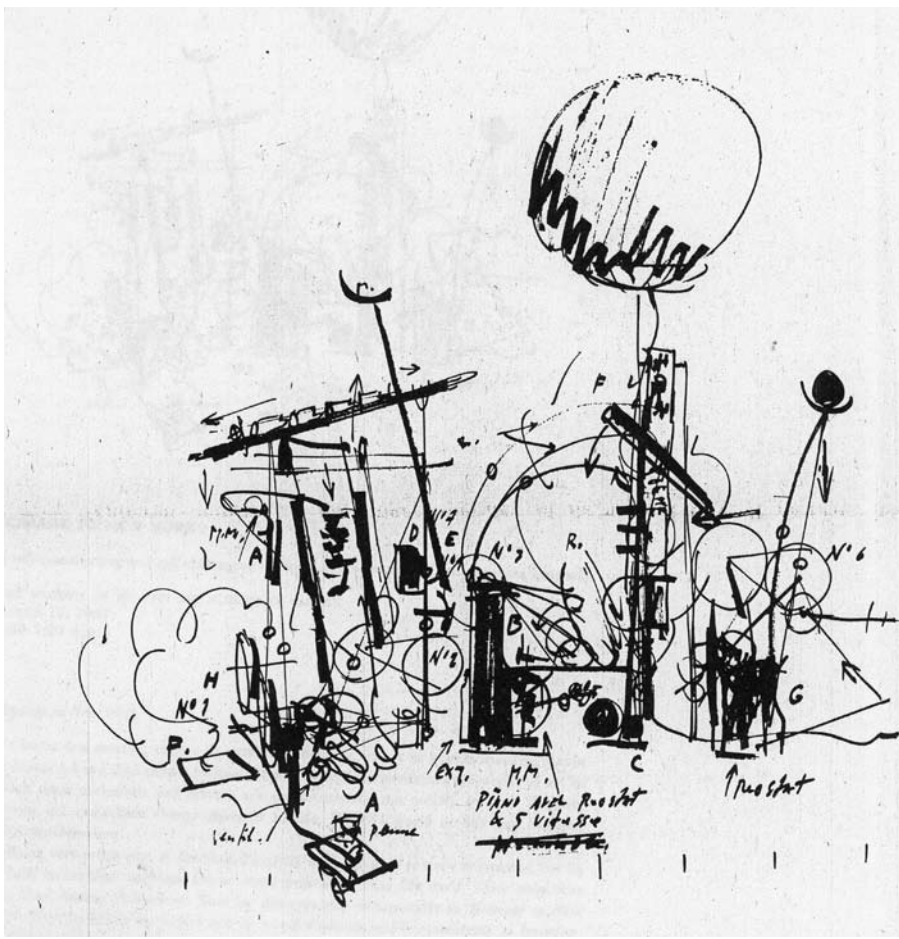


Installation view of Selz at NY Moma during the "15 Polish Painters" Exhibition, 1961. Photo by Walter Daran.

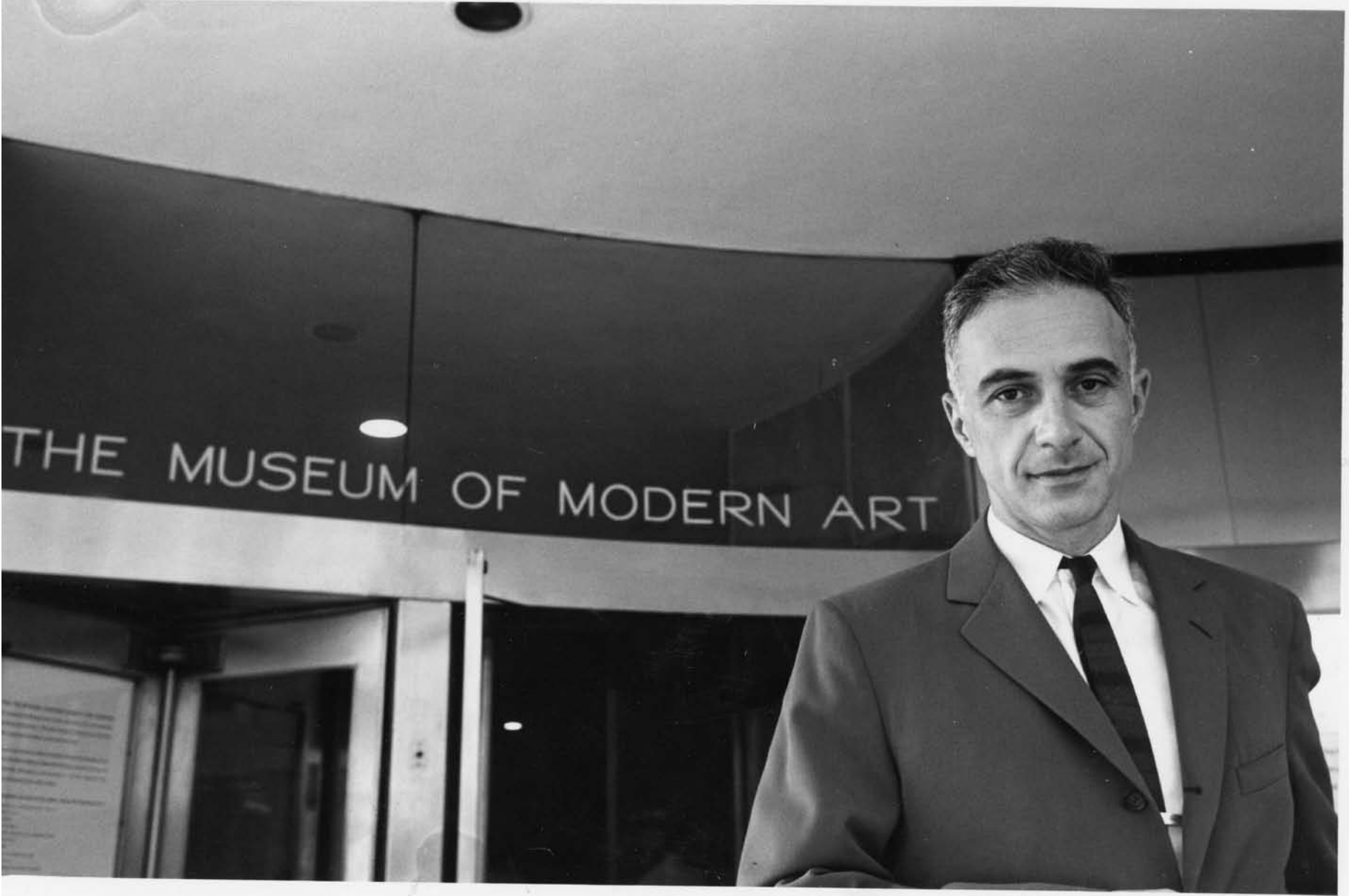




**Ann Halprin Dance Troupe** at Berkeley Art Museum before the official opening in 1970. Courtesy Robert Emory Johnson and the Chester Kessler Estate.



A Sketch of **Jean Tinguely's** "Self-Constructing and Self-Destroying Sculpture" in the NY Moma Catalogue for the Exhibition. 1960.



Selz in front of NY Moma, 1958.

# Kathan Brown

Crown Point Press

Interview by **Leigh Cooper**



Portrait **Andrew McClintock**



**Would you explain how Crown Point began and how it has become what it is today?**

It's been almost fifty years, so it's a big chunk of time. I started the press for myself and my friends, essentially. That was in 1962. Artists would come in to work with the equipment, use the studio, and I would often show them some technique because they were enjoying coming in but they didn't know so much about the process of etching. That's how the workshops began. But publishing is different, and although we still do workshops, we are mainly known today for our publishing.

**How is publishing different?**

The publishing part is where we invite artists to make etchings with us, pay all the costs, and sell the work. This is our business. I never considered going for the non-profit thing. We publish two to four artists a year, and we exhibit and sell our published art in our gallery, at art fairs, and on the web—it's real art, but because it is in editions the prices are a lot lower than the same artist commands for unique work.

The artists we publish come from all over the world. Usually they spend a couple of weeks here. We work with just one artist at a time. They come in every day and do whatever they want to do on plates; they use copper plates like pieces of paper, really. The printers help them learn the process, and also the printers do the proofing, and later the printing, for them. After the artists have OK'd the finished plates they leave, and the printers spend a month or two, maybe three, printing small editions (ten to fifty) of each image. Later the artist signs and numbers each print.

In our workshops, everyone learns to print their own work, but when we publish, we don't want artists to spend a lot of time printing because once they make the plates the printing can be done by anyone with the necessary skill. The artists concentrate on the platemaking. We give them advantages so that in a short time they can get something that they really love, that they are connected to, that they touched and created. The skill of our printers is at their disposal, but the creative part is all done by them.

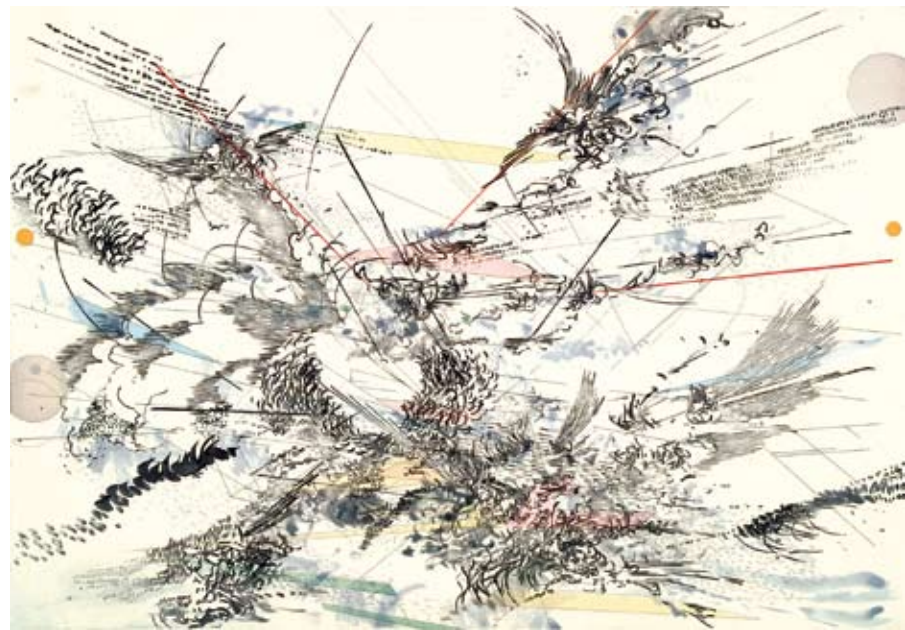
**How did you get started with publishing?**

We had a workshop where people could draw on the plates from a live model, and Richard Diebenkorn called me up one day and asked if he could come to it. He said he had done a little bit of drypoint, which is drawing straight on the copper without acid, and he liked the feel of the resistance of the metal when he was drawing. So he came to that workshop, and he really did enjoy the drawing but he didn't enjoy the printing. He couldn't figure out how to print anything very well, so I took pity on him and started printing for him.

Eventually I asked him if I could publish the prints he had been making. Those early prints of his were actually difficult to sell even though they were only \$100 apiece, because people didn't really know what they were, I think, back then. But it was a great investment! And such a great pleasure—Diebenkorn loved the etching process, and I was able to work with him from 1962 off-and-on over the years until he died in 1993.

**Through your work you have proved that the etching/printmaking process undoubtedly inspires the creative process. But probably some artists can be a little reluctant to learn an entirely new medium. I heard that was the case with Nathan Oliveira?**

Well I've always thought that any good artist who wanted to make etchings could do it. With our help, it's not hard, but they have to decide that they want to do it. Sometimes an artist we invite will know other artists who have worked here, and they see the work and sense the enthusiasm, and they will eventually decide they would like to try it. Nathan's only reluctance was that he was a lithographer, and he was very engaged in that. But the more he saw Diebenkorn's etchings and other people's etchings, the more he thought he would like to try it. And he did like etching very much, and made some great ones.



**Julie Mehretu, *Local Calm*, 2005.** Sugar lift aquatint with color aquatint and spit bite aquatint, soft and hard ground etching and engraving on gampi paper chine collé. 35½ x 46¾", edition 35. Published by Crown Point Press.



**Wayne Thiebaud, *Hill Street*, 1987.** Color woodcut. 37 x 24", edition 200. Published by Crown Point Press.

**Did you see his work change in any way through doing it? Can you describe the growth you have witnessed with artists over the years?**

I don't know if I can be very specific about actual visible changes, but many of our artists have told me that they've learned something about their paintings from working in the etching studio, and often they report that a body of work they're doing in painting is influenced by the etchings. You can hear and see Julie Mehretu say that in a video in the "Artists Talking" section of our website. Sometimes artists tell me that after working with etching they understand better what they were already doing with painting. When you make a print you have to simplify things in a certain way and you're also making layers. So in printmaking you're thinking a little differently, thinking more, maybe. On a deep level you understand something that you didn't before. Artists come back over and over again, so I think they are learning something.

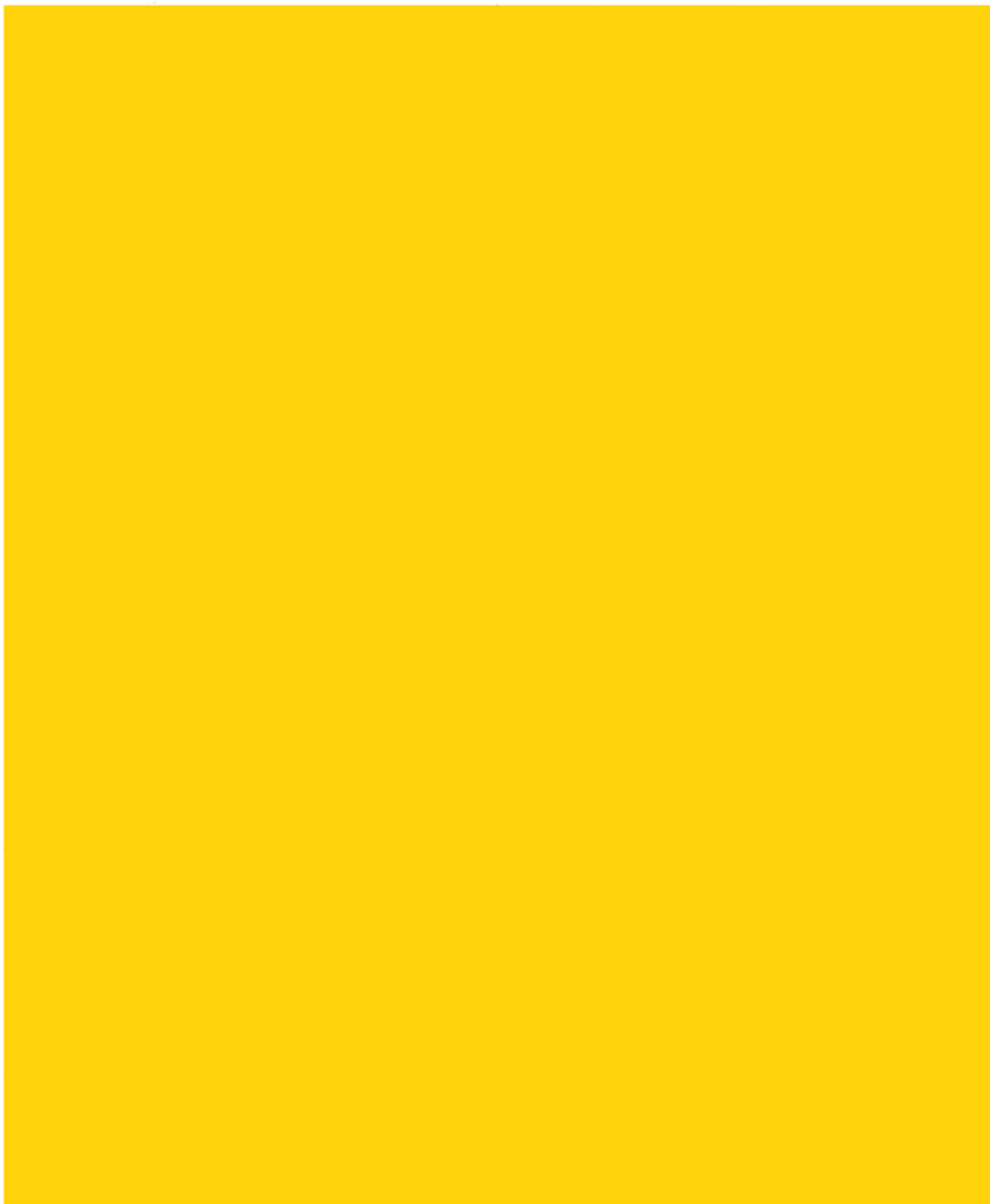
**How do you introduce artists into the two-week program?**

We usually start by looking at prints that other artists have done and not explaining anything. They're thinking about what they want to do, and they say, "I really like the way that mark is made, I really like the way it looks on paper," and you say, "That's a soft ground mark," and you take them into the studio and give them the tools to make a mark like that. You do tests to see if they like it. And we do the same thing in the workshops actually. It's not like school at all. You can start anywhere.

**Do you ever look at artists' work and think about how it would translate into this process?**

You know, that's a good question because I think many gallery owners and most publishers do—they've said to me "Oh, I think that would make a good etching." But I try not to think that way. My husband, Tom Marioni, is a conceptual artist, and he influenced me in that regard. He has always said conceptual artists can use any medium. They use the medium that works best for the idea they have at the moment. That's what defines them as conceptual artists. They're not painters, they're not sculptors, they're not printmakers. They can use whatever's

# TOM MARIONI



CALIFORNIA MAR



# **GOLDEN RECTANGLE PSYCHIC SCULPTURE – IT WILL COME TO YOU**

**A PROJECT FOR SAN FRANCISCO ARTS QUARTERLY**

suitable. So it was natural for me to extend that idea to believe that if an artist thinks he or she can use printmaking, then he can. We worked with Vito Acconci, who doesn't draw, and he did some really exciting things with us. But I don't think anyone would have thought to ask him to make prints until we did it.

**I think it's much more interesting if you don't have an opinion ahead of time.**

If they think they can use it, they can probably use it, whether they are conceptual artists or not. And if they don't think they can use it, they probably can't.

**Or it won't be useful to them.**

If they're not going to have their heart in it, it's not going to be useful to them, and the work will not be very lively. And for that reason, too, it's best not to try to talk an artist into doing this. If they want to do it, and if they're a good artist, it will be good work.

**Do you find that the artists' enthusiasm for the etching process is a driving force for continuing to educate the public about it? What inspired the Three-Minute Egg—your video segment in which you discuss the creative process?**

I've always been a proselytizer for etching. I like it so much myself—it's the pinnacle of printmaking; nothing else has as much presence. And when I started Crown Point there weren't many artists using it outside of academia. Of course, the enthusiasm from artists for the process does push me to try to explain it to everyone who is curious about it. At one point in my life I thought I would be a writer—I studied writing and editing in college—and the skill I developed then has helped me a lot.

The thing that started me on the Three-Minute Eggs was a book that I wrote called *Magical Secrets about Thinking Creatively: The Art of Etching and the Truth of Life*. The title is a little bit tongue-in-cheek, of course, but I have learned a lot of useful life-lessons from watching artists work in the studio. The book and the Three-Minute Eggs are an effort to share some of those lessons. I've been shooting video in the studio for a long time, and there are DVDs in all the Magical Secrets books. And I use little clips, going all the way back to the seventies, as the basis for my Eggs, which are just bits of history or fun or wisdom. I have to think of them as almost throwaway or I can't do them, because each one is only three minutes, and boiling things down that much requires some sticking-out of the neck!

**You can't take anything too seriously.**

That's one of the Secrets: "Take Yourself Lightly."

**Can you tell us more about the Magical Secrets series and if you are working on a new book right now?**

The series begins with my book, the one I just mentioned, which gives an introduction to etching as well as talking about the Secrets, and then there are three books written by Crown Point master printers, Catherine Brooks, Emily York, and Brian Shure, and edited by me. Each of them describes in detail some aspect of etching. These are hands-on how-to books that also show a lot of artworks and give information about how artists made particular prints.

Right now, I'm trying to write another volume that's more complicated. I've had requests for a book about running a small business by using creative principles that I've learned from artists. I think that's the way I've run Crown Point, but getting it down on paper is very difficult, and I'm not sure yet if the book will ever really get done.

**Where do you print the books you publish?**

We send the books to Hong Kong to be printed. This is all desktop publishing. Sasha Baguskas, our publications director, does the layout on her computer right here—she and I work together on that. We sell the books on Amazon, in our gallery, and through our websites: crownpointpress.com, which is oriented toward our published prints, and magical-secrets.com, which is oriented toward the books and workshops.

**I believe you printed VISION magazine locally. Could you tell me something about VISION? It's kind of legendary now.**

VISION was a real magazine that we invited artists to contribute to. Tom Marioni edited it and Crown Point published it—it was printed across the bay in Richmond; the printer was a friend of Tom's. Between 1975 and 1981 we did five issues. Three were traditional-format magazines focused on places: the first was California, then New York City, and then Eastern Europe. Each artist designed some pages and Tom wrote something about the place. Then we did one called Artists' Photographs—56 artists from 16 different countries contributed photographs, and we also had an exhibition of the photos in the Crown Point Gallery.

The last issue is called Word of Mouth, and it is a set of phonograph records that we recorded at an artists' conference on a Pacific island called Ponape. We took twelve artists out there, some from the Museum of Conceptual Art, which Tom was running then, and some from Crown Point Press. Each one gave a twelve-minute talk. Laurie Anderson, John Cage, Chris Burden, Brice Marden, Marina Abramovic, William T. Wiley, Joan Jonas, Daniel Buren, Bryan Hunt, Pat Steir, and Tom Marioni participated. The trip was in January, 1980, to celebrate the new decade. Cage and Marden were already well known, but the others not as much then as they are now. We still have the records for sale.

**In the '80s, Crown Point was also going far afield with your work in China and Japan. What drew you to incorporate woodcut into Crown Point's repertoire and to take artists to Asia to do it?**

Hidekatsu Takada, who was born in Japan, was a student of mine when I taught in the '70s at the San Francisco Art Institute, and then he worked for many years with us as a printer at Crown Point. He was able to make a contact for us in Kyoto with Tadashi Toda, a master at printing woodcut in the watercolor Ukiyo-e tradition. So, beginning in 1982 and for the next ten years, we took one or two artists a year to work with Toda. Takada translated, and also he understood very well how we approach working with artists, so it all went beautifully.

I think I started that program out of restlessness because the year we began was the year the press was twenty years old. Woodcut was something different for us, but it was like etching in being an old handmade way of printing that was at the time falling out of use. And I love to travel!

**And what about China? How did that program come about?**

I was acting on an opportunity. An American professor who is an expert on Chinese printing saw an exhibition of the works we'd done in Japan and offered me the introductions necessary to do something similar in China. Our first trip was in 1987. Then the massacre at Tiananmen Square happened in 1989. We continued intermittently after that, and ended up bringing seven artists to China. It was very exciting, but complex. We worked with printing shops in four different cities.

**I noticed that Tom Marioni did some woodcuts in China. How did you and Tom meet?**

I met Tom by inviting him in 1977 to make prints at Crown Point Press, and he has made quite a number with us over the years. Back then, I heard from a visiting New York critic that he was doing "the most interesting work being done out here" (to quote her). I didn't know who he was, but I invited him and ended up with a long-term relationship. We've been married for quite a long time, nearly thirty years, and we've done some projects, like VISION, together, but he's not connected to the running of Crown Point.

**Tell us a little about your background – what you did before Crown Point?**

Well I started Crown Point almost right out of school. I was fortunate to go to Antioch College in Ohio and to spend time in art school in London. That's where I discovered etching.

**Did you have intentions to study etching and printmaking?**

I didn't have the intention, no. I was studying writing actually, but also taking some art classes. When I told my art teacher I wanted to go overseas and study for a year, he said he could get me into the Central School of Art in London. I said, "But I'm not an art major," and he said "Well you should be." I split the major eventually between English and art. I'm glad I didn't become a writer. I would have ended up a hermit.

**As this issue of San Francisco Arts Quarterly goes to press, you are preparing to open an exhibition at Crown Point Press that will feature recent prints by Wayne Thiebaud. Can you tell us about your association with him?**

Back in 1965, when I published the Diebenkorn prints that I told you about at the beginning of this interview, half of each edition was sold as loose sheets in portfolios, and the other half bound into books. Over time I've become less keen on the book idea, because a book with etchings in it has to be so expensive—prints are actually more accessible on walls. But back then, that's what I wanted to do. My second book in the series, also published in 1965, was by Wayne Thiebaud. I didn't know him, but I had seen a great show of his pies and cakes—his first show of those images I think—in San Francisco, and I called him up and invited him to do etchings.

The result was the book called *Delights*. In it are seventeen small black and white prints of objects, some food—olives, candy sticks, a wedge of pie—and some other things—a gumball machine, a roadside cherry stand. The first print in the book is called "Lunch" and is his drawing, done on the plate, of two sandwiches and two avocado-halves, the lunch I made for us in the studio on his first day of work.

In the 47 years between then and now, Thiebaud has been back to Crown Point for 16 projects (I just counted them), including two where he made woodcuts in Japan. We've worked together on average every three years. I've learned a lot from him. He's a major source for my Magical Secrets.

Some of the prints Thiebaud has made over the years are colorful and quite large in size, but often he likes to work using limited means so we have many line etchings and drypoints without color or with one color.

He pays a lot of attention to line quality. The new works, which he made at the beginning of the summer this year, emphasize that. They are mainly drypoints, drawn directly into the copper with a sharp tool, and are small landscape images. The subject matter is different from the prints in *Delights*, but there is a similar feel, strong and clear, small and concentrated, black and white. I love looking at them. I'm so lucky to be in this business and to be able to work with Wayne Thiebaud and others of my artist friends again and again as time keeps on running by.





Tom Marioni  
*A Rose...*, 2008. Color drypoint with flat bite  
 etching. 40 x 40", edition 20. Published by  
 Crown Point Press.



Ed Ruscha, *L.A.S.F. #1*, 2003  
 Color soft ground etching  
 37-1/2 x 30-1/2", edition 35. Published by  
 Crown Point Press  
 (Above)

Nathan Oliveira  
*Rocker*, 2007. Color sugar lift and spit bite  
 aquatints with hard ground etching.  
 52 x 41", edition 35. Published by Crown  
 Point Press.

*"...many of our artists have told me that they've learned something about their paintings from working in the etching studio, and often they report that a body of work they're doing in painting is influenced by the etchings... sometimes artists tell me that after working with etching they understand better what they were already doing with painting."*



# Paulson Bott Press

With Renee Bott, Pam Paulson and Rhea Fontaine-Charlot

Written by **Jamie Alexander**



Portrait **Andrew McClintock**



Paulson Bott Press in Berkeley is one of the most respected art printmakers in the country, specializing in limited edition intaglio prints. Pam Paulson and Renee Bott worked as master printers under the tutelage of Kathan Brown at Crown Point Press before starting their own press nearly 15 years ago. Paulson Bott Press has published over 200 editions with some of the brightest names in art including; Ross Bleckner, Squeak Carnwath, Caio Fonseca, Chris Johanson, Martin Puryear, Kerry James Marshall and Tauba Auerbach. This interview was conducted by Jamie Alexander of Park Life with Pam, Renee and Rhea Fontaine-Charlot, Paulson Bott’s Gallery Director.

**Can you describe how Paulson Bott Press came about and talk about your history in the Bay Area?**

**Pam Paulson (PP):** “Do you want to publish the prints?” Chris Brown asked me this question three or four times in 1996. I had been laid off from Crown Point Press in 1993 during the aftermath of the stock market crash. Chris had hired me to be his studio assistant and later to work on a gift print he was making for California College of the Arts. While we worked on that print, we made three others. In 1993, I set up an 800-square-foot studio in Emeryville and did contract printing and taught workshops. My good friends Renee Bott and Michael Osborne encouraged me to start Paulson Press. I knew I did not want to switch horses midstream and find a whole new career. I loved being a master printer and was happiest when solving problems. Making prints and working with artists is the perfect playground for problem solvers.

To make a long story short, Renee and I set up as a partnership in a larger Emeryville studio in August of 1996. We both had two kids under five. Renee was tired of the commute to San Francisco, and I needed a publishing partner. We decided to join forces and publish the “Train Series” by Chris Brown. As soon as the prints were released, things got crazy. Within a week, we had pretty much sold out the edition. We hired a sales director, Katrina Traywick, to help us. She now has her own successful private gallery.

The success of the first project capitalized the business, and we were able to invite artists from outside of the Bay Area. And somehow it’s been fifteen years.

**Rhea, when did you join the press?**

**Rhea Fontaine-Charlot (RFC):** I came to the press nine years ago. After getting an art degree from UC Berkeley, I was the gallery manager at the Berkeley art space BABILONIA 1808. Director Sherry Apostol and I put on shows with Don Ed Hardy, Georgeanne Deen, Manuel Ocampo, Ray Smith, and Kenji Yanobe, among others. I got hooked on working with contemporary artists. I met Pam Paulson at an 1808 event, and a few years later when I was ready for a change, Pam and Renee’s press was at the top of my list. It was another amazing opportunity to work in Berkeley with world-class artists and with the freedom and pace of a commercial endeavor. I also knew that Pam and Renee had worked with Martin Puryear, and for me, that was reason enough to join the team!

**Paulson Bott is known as one of the most respected intaglio printers in the business. Can you tell us a little about that process and where it stands relative to other types of printmaking?**

**PP:** Of course, we think intaglio printing is more seductive than other printmaking methods. Since you print on damp paper, the ink is integrated into the paper under tremendous pressure. The ink doesn’t just sit on top of the sheet but is embedded. With intaglio, the ink is held under the surface of the copper plate, the opposite of relief prints, where the ink is applied to the raised areas. The inks we use are transparent, and the luminosity of the paper is reflected through the ink layers. The color is heightened because of this and glows, almost like a fresco.

**The roster of artists you’ve worked with is pretty impressive. You’ve done projects with Christopher Brown, Ross Bleckner, and Martin Puryear, as well as some of the next generation of important artists like Tauba Auerbach and Chris Johanson. Can you talk about how you select the projects and artists you work with?**

**RFC:** We are constantly looking, looking, looking at art and responding to work we find exciting. We are thinking about how the artist’s work might translate graphically. We are thinking about whether or not etchings might enhance the artist’s oeuvre. We also consider the demand for the artist’s work. Because of the nature of editions, our relationships are long term, and so in addition to being incredibly talented, the artist has to be nice to work with.

**PP:** Right off the bat, we had a list of artists we wanted to work with. We felt the press should publish artists from California, but also elsewhere. Our artists recommend other artists that they think we should look at. Sometimes we end up working with those artists if there is a good fit.

**Give me an example.**

**PP:** With the young Bay Area artists, we followed a thread. Margaret Kilgallen suggested Chris Johanson; Johanson led to Shaun O’Dell and Keegan McHargue; McHargue suggested a meeting with Tauba Auerbach, whose calligraphic work at New Image Art Gallery had already caught Rhea’s attention.

Our first artist outside of California was Radcliffe Bailey from Atlanta. (By the way, Radcliffe is having an amazing show at the High Museum right now.) And it was Radcliffe who introduced us to the Gee’s Bend quilters. That also came about from our travels. I saw their 2003 show at the Whitney in New York and was blown away. I told my Dad (who was 85 at the time) how great it was, and he said, “Pam, why don’t you make prints with them?” It’s true what they say, listen to your elders!

But we also keep a wish list. Kerry James Marshall was on it for 12 years before he finally walked through our doors! We are tenacious in the pursuit of artists we want to work with. We plan projects with emerging, mid-career, and blue-chip artists. We keep a balance.

**You recently moved into a newly renovated and much larger space in West Berkeley. What was the motivation for that? And how has it worked out?**

**Renee Bott (RB):** We considered many locations. We looked at over twenty spaces and three cities before we decided that we wanted to stay in Berkeley. It’s our kind of town. Presses have a habit of moving. Not that I would recommend moving thousand-pound presses to anyone! Moving heavy presses and flat files and copper is no fun, but each of the three times we moved the press, something positive happened. This last move was precipitated by the end of our lease in a recession. Taking on a major build-out during a tough economy felt overwhelming, but we knew that it was the best long-term choice. It offered us the opportunity to redesign our work space and rename the business. Perhaps most importantly, it gave us a larger, brighter gallery space to share the prints. It was a whirlwind project. Thanks to Jim Goring, our architect (and good friend), and Scott Mertens, our builder (and my husband), we were able to move into our space in three months. The move has generated a lot of new energy for the press, and we are excited to be part of the growth in this exciting and developing area. We are right next door to VIKS, one of the best Indian restaurants in the bay area.

**It seems that the art-print/edition industry has really grown in the last several years, with advances in digital printing and businesses like 20x200 and Exhibition A, who specialize in mass-produced and highly marketed editions. How has this changed the market, and does that impact your business?**

**PP:** Some digital prints are fabulous and original. Many are not. Part of the difference is the way in which a project is conceived and executed. When Paulson Bott Press invites an artist to make prints, they come to Berkeley to work in the studio with experienced printers to create the images that we publish. The works that are made are a direct continuation of each artist’s creative process. Our job is to facilitate rather than dictate what an artist produces in the studio. Because of this approach, the press is able to get the best and most exciting work from each artist. We feel that this makes the work more vital than a reproduction of a previously conceived idea. Digital prints are often reproductions of existing work. The print to size thing is confusing—whose intention does it reflect? Artists are generally involved and very committed to the scale of their marks.

**RB:** I remember when the first digital prints arrived on the fine art print scene. It was the early 1990s, and I was still at Crown Point Press. Francesco Clemente had just published three or more digital jet print images with a “master digitizer” from the press known as Harvest, founded by Graham Nash. Clemente’s digital self-portrait prints were printed on 100% cotton paper and looked just like the original watercolor they reproduced. The issue is the same today as it was then. Do collectors know what they are purchasing? Are they educated about the differences between a digital reproduction of a watercolor and an etching? In this expanding digital world, I see our role as that of an educator to keep the public informed about those differences. Then it is up to the collector to determine what they want from an art purchase

*“With the young Bay Area artists, we followed a thread. Margaret Kilgallen suggested Chris Johanson; Johanson led to Shaun O’Dell and Keegan McHargue; McHargue suggested a meeting with Tauba Auerbach, whose calligraphic work at New Image Art Gallery had already caught Rhea’s attention.”*

- Pam Paulson



Working in the Studio, Sam Carr-Prindle, Pam Paulson and Renee Bott

and to think about why an artist would choose the digital medium.

We are open to digital technologies—as they relate to intaglio printing. A few years ago, I worked with Don Farnsworth to put a photographic image onto a copper plate without using a darkroom. After months of tests and more tests, I emailed Isca Greenfield-Sanders before she came to work with us to see if we could make our key photo image plates using our new method. We created eight beautiful prints integrating the new technology with the old.

**You participate in several art fairs each year, much like more traditional art galleries that represent artists. How important are these events to your business? Which ones are your favorites?**

**RFC:** Art fairs are a vital way to reach out to new audiences and keep up with our old friends. It's probably the most targeted approach we have.

**PP:** The annual International Fine Print Dealers Association Print Fair at the Armory in New York is the most important one for us. It is well attended by people who collect and work with prints. Curators, dealers, and collectors descend on the fair with eager anticipation of the new publications and hidden treasures they will find. We do three to four fairs a year, and we like to change it up, to touch down on different regions across the United States. I would like to do some European fairs in the next few years.

**What are some of your favorite projects and artists you've worked with?**

**RFC:** All of the artists we publish are favorites, but I have a personal passion for work by contemporary artists of African descent. I think David Huffman is one of the Bay Area's best-kept secrets. Part of the post-black art movement famously coined by curator Thelma Golden, he has been steadily producing art since the mid-1990s and was included in the momentous exhibition "Freestyle" that mobilized the careers of Julie Mehretu, Laylah Ali, and Mark Bradford, among others.

Edgar Arceneaux is another artist who continues to inspire and who we have been fortunate to work with. He made a splash in 1999 with his "Drawings of Removal" piece at the UCLA Hammer Museum followed by "Borrowed Sun" at the SFMOMA. He was included in the 2008 Whitney Biennial and continues to gain attention for his truly integrative approach to art-making and thinking.

**RB:** That is a very in-the-moment kind of thing. It is the project you are working on at the moment! It takes a few days to open yourself up to what the artist is driving at and to try and understand their objectives. This while giving them technical information and guidance. We are in the process of finalizing a project with Tauba Auerbach, so she is the most recent project in my mind. She has a very unusual and original way of approaching her work. Our projects with Tauba are very similar in feeling to projects I worked on with John Cage at Crown Point Press. She often sets up systems and combines them with "chance operations" to explore her ideas and to arrive at an image. She pushes the edge. She'll ask a question like, "Can I fold the copper plate?" and in turn push me to think in a different way. We ended up folding copper

foil and etching that with surprising and beautiful results.

**PP:** I like different projects for different reasons. One that is particularly memorable was our first project with the Gee's Bend quilters—Mary Lee Bendolph and her daughter-in-law Louisiana Bendolph. It was like a beehive. We had five printers in the studio with two quilters, several sewing machines, gospel music, and mountains of old clothes. Ripping seams and singing, sewing and inking. Color everywhere. It was exhilarating for everyone.

**What upcoming projects are you excited about?**

**RFC:** I want to tell you, but I'd have to kill you. (Laughs.) Top secret until the new artists are physically in our studio.

**You were fortunate enough to work with the late Margaret Kilgallen, one of the most influential artists to come out of the Bay Area in recent times. How was that experience?**

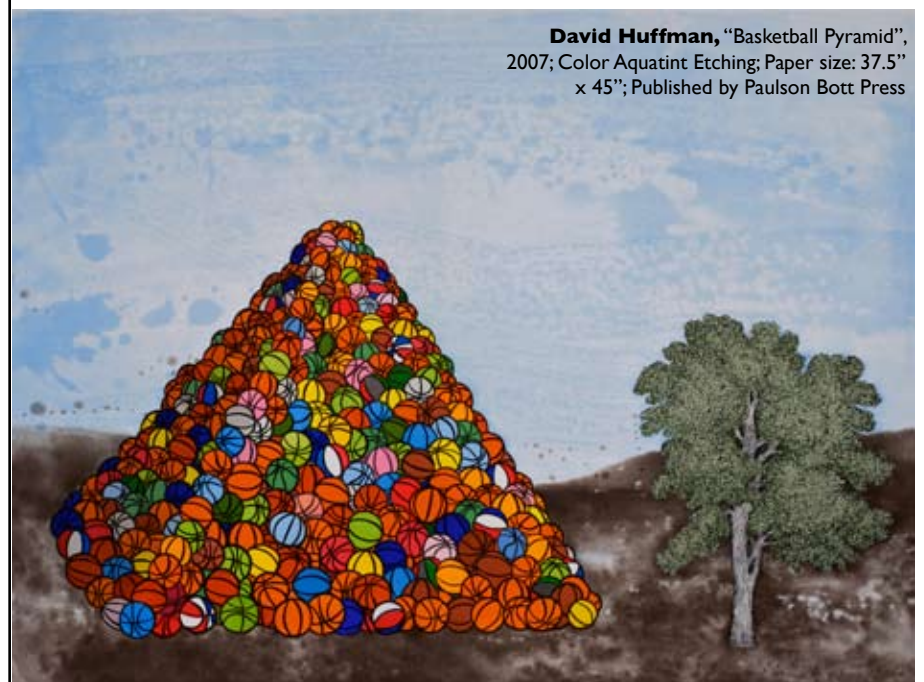
**RB:** I believe it was 1998 when we were asked by Heather Tunis, the development director of the Headlands Center for the Arts at the time, if we were interested in doing a gift print for the Headlands. Pam and I had seen a lot of Margaret's work. We had admired an installation she did in a group exhibition on the top floor of the John Berggruen Gallery, and we loved her solo show at the Drawing Center's alternative space in SoHo. Working with Margaret opened my eyes to a culture that was completely foreign to me. She knew about hobo culture and surf culture. She was part of making a new art culture that was all about being unconventional. I remember asking her about her arrangements with galleries, and she gave me an evasive answer. She didn't sign on with galleries, why should she? We were not so far apart in age, but I was ages behind her.

We arranged to meet with Margaret at her studio in the Mission. It was one of the more memorable studio visits I have ever had. It was a small room in an industrial building on the outskirts of the Mission. I remember her space was on the second floor; it was not very big. Going up the stairs to her space, you could see she had painted her iconic images here and there; it was like we were following clues to find her. I was amazed at how packed Margaret's studio was. Every surface was piled high, with everything from an old 1920 Singer sewing machine on one small table to piles of ragged books on another. Her drawings and constructions, sewn clothing and canvas were everywhere and it was just amazing.

Margaret worked with us for about two weeks to create the gift print "Half-Cocked" and four other prints. It was wonderful to watch her work. She would take plates home and paint with sugarlift so that they would be ready for us in the morning. I am glad that we used the same method to create her editions that she used to produce her work. By making small plates that could be rearranged like tiles on the press bed, we were able to construct new images. Although this was not a technological breakthrough in intaglio printing, it really did capture her style and approach to mark-making.

Pam and I were relatively new running a press when we worked with Margaret, but I knew I wanted to document our project. It is unfortunate that I took so few photos of Margaret in our early Emeryville studio; I really wish I had taken more. The one photo I took of her in our studio with her piece "Sloe" in the background has been used many times in numerous articles about her. I am happy to have that image of her; it's one of my most treasured photos.

**PP:** Working with Margaret was a blessing. She loved the process and had great enthusiasm for making things. I have that print, "Half-Cocked," hanging in my kitchen. It depicts a couple bickering at each other. She reminds me that I should be thoughtful and present in everything I do.



**David Huffman, "Basketball Pyramid",**  
2007; Color Aquatint Etching; Paper size: 37.5"  
x 45"; Published by Paulson Bott Press





**Tauba Auerbach** in the Paulson Bott Press Studio, 2011; Photo courtesy of Paulson Bott Press



**Margaret Kilgallen** (1967-2001) in the Paulson Bott Press studio, 1999. Photo courtesy of Paulson Bott Press



## Peter Kirkeby

Written by **Derek Song**

### **Can you tell us how you started collecting art?**

I started collecting art because it was around. I came from a family of collectors and had exposure to many private and public collections growing up. Just as any kid collects things, my first collection was wacky pack stickers; I was in the 4th grade and I still have the collection. I also collected stamps, mostly plate blocks. The art thing has been more of an accumulation. Art as a subject is so broad so I suppose one can collect by process...everything from prints or painting or sculpture. I have pretty much stayed away from collecting a particular artist or movement or process.

### **I consider Edward Hopper my “gateway” artist. Was there a particular artist that kick started your passion for art and collecting?**

My gateway artist was Stuart Davis. I think the work titled “champion” really affected my appreciation for color and design. I still have that image floating around in my mind and it helps me register good work. Rauschenberg “monogram” is another of the gateway works that I always carry around with me. Monogram is an assemblage and it has drawn me to artists like Bruce Conner and David Best, two artists I do collect more frequently.

### **You have been collecting for many years. Has your eye broadened or have you focused on certain genres when adding to your collection?**

When adding to my collection these days, I consider my children. I have been hanging Clare Rojas pictures around. I like to see my daughter enjoy them. Kids also have a strange color sense. We just got a big purple Mathew Radford painting. I love the purple. I feel that purple could be the genre of my collecting. I suppose one could collect a collection of new aesthetics. A collection can be tied together by the subjects' differences. I have over 40 years of art on my walls and it all represents a broad visual collection, but a tight personal collection. My art collection is a visual calendar of my life.

### **Would you like to mention any contemporary bay area artists that you are really into?**

In the Bay Area, I like Jess, Bruce Conner, Gordon Cook, Frank Lobdell. I also like younger artists like Jonathan Runcio, Like Butler, and Sean Mcfarland.

### **I think you have the great advantage of seeing work before they are shown. How does the viewing experience change when the work is formally exhibited rather than in your studio?**

For me, seeing a show before it is installed and then to see it installed is the best treat. I go from a close up to a distant perspective. The advantage for me is really to better understand the work, and as a viewer, help to complete it.



Portrait **Andrew McClintock**



## Zine Reviews



And Heart 101 3d Pop-up Book & Sara Thustra Art Library  
Sara Thustra

I have never taken an interest in anything 3D; immediate symptoms of disorientation and brain irritation always develop. "What's the fucking point?" comes to mind. Paying a premium for a movie solely because it is 3D seems foolish to me; I consider it a cheap gimmick with the false appearance of added excitement. This 3D zine may be the only exception. By folding pages you create new images. Interaction is the key and as simple as this sounds, this is complex for any zine. Brilliant! The idea is not purely original, but who cares? Side note: Sara Thustra's work has always been engaging, progressive, and a personal favorite. <http://www.needles-pens.com/>



Radical Mycology  
SLF (Spore Liberation Front)

Radical Mycology aims to build awareness of the damaged earth by educating around the topic of mushrooms and informing about changes that need to be made. Stated gracefully, "The complex life cycle of mushrooms provides a profound and novel example (to civilized humans) of networking between different species and environments not exhibited by most other life forms. These actions show a concern for not just the mushroom involved but for the surrounding environment as well." Rich in information, topics include lifestyle, implications, types of fungi, identification, preservation, cooking recipes, and cultivation, as well as alternative paper making methods utilizing mushrooms and creating dyes. Mushroom hair dye anyone? [www.radicalmycology.wordpress.com](http://www.radicalmycology.wordpress.com)



Label 228  
Reader

It seems appropriate that a person or group of people who autograph the names Read, Read More, Read Up, Reader, Read Books, and Booker, among others, would eventually produce a form of printed media. Far from being a textbook or novel, Label 228 is an ambitious, visual collection of esoteric messages, photographs, text-based collages and illustrations. The influence of traditional graphic design and lettering are apparent. Resembling a diary, this zine reflects the mystery behind the author; appealing and still uncertain. "So many words for the sake of words alone." [www.operationmadman.com](http://www.operationmadman.com)

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

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



# Ongoing Exhibitions

## Crown Point Press

20 Hawthorne St.,  
San Francisco, CA 94105  
**-Summer Choices: A Group Exhibition**  
End: September 2, 2011

Featuring etchings and woodcuts by Anne Appleby, John Chiara, Francesco Clemente, Mary Heilmann, Joan Jonas, Robert Hudson, Bertrand Lavier, Tom Marioni, Pat Steir, and Fred Wilson.

(415) 974-6273  
www.crownpoint.com  
gallery@crownpoint.com  
**de Young Museum**

50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
**-Surface Tension: Contemporary Prints from the Anderson Collection**  
End: January 8, 2012

Surface Tension showcases artists engaged in making prints at fine arts presses have headed in a different direction. All of the artists included in this exhibition challenge the traditional belief that editions on paper are merely made up of layers of ink impressed upon paper.

(415) 750-3600  
contact@famsf.org  
http://deyoung.famsf.org/  
**Forest Meadows Amphitheatre**

52-99 Acacia Ave  
San Rafael, CA 94901  
**-Marin Shakespeare Company**  
End: September 25, 2011

This summer the Marin Shakespeare Company sets its outdoor stage for politics, power and pandemonium presenting "Macbeth," "The Complete History of America (abridged)" and "The Tempest."  
(415) 499-4488  
management@marinShakespeare.org  
www.marinshakespeare.org

**Kala Art Gallery**

2990 San Pablo Avenue  
Berkeley, CA  
**-New Work from Kala**  
End: December 3, 2011

New Work by: Paloma Barhaugh-Bordas, Harry Clewans, Holly Downing, Misaki Matsui, Dan McClain, Simona Prives, Kiriko Shirobayashi, Seiko Tachibana and Richard Wagener. Curated by Yuzo Nakano and Mayumi Hamanaka, this continuous exhibition series features works on paper by artists affiliated with Kala Art Institute. A diverse collection of works is presented throughout Kala's gallery facility including the Mercy & Roger Smullen Print and Media Study Center.

www.kala.org  
**Legion of Honor**

100 34th Ave  
San Francisco, CA 94121  
**-Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection**  
End: October 2, 2011

For the first time the Van Otterloos' marvelous Dutch Golden Age paintings are showcased together in an exhibition that comes to the Legion of Honor July 9, 2011. Famous artists such as Rembrandt, Frans Hals and Hendrick Avercamp are featured, as are genre specialists Frans van Mieris and Gerrit Dou.

**-Picasso's Ceramics**  
End: October 9, 2011

Concurrent with Picasso: Masterpieces from the Musée National Picasso, Paris at the de Young, the Bowles Porcelain Gallery at the Legion of Honor features a selection of ceramics created by Pablo Picasso.

(415) 750-3600  
contact@famsf.org  
legionofhonorfamsf.org  
**Montgomery Gallery**  
406 Jackson Street  
San Francisco, CA 94111  
**-French Impressionists**  
Date: Ongoing  
French Impressionists: Including Renoir, Guillaumin, Lebasque  
(415) 788-8300

info@montgomerygallery.com  
www.montgomerygallery.com  
**Museum of Craft and Folk Art**

51 Yerba Buena Lane  
San Francisco, CA 94103  
**-Wrapping Traditions: Korean Textiles Now**  
End: October 22, 2011

Bojagi (Bo-Jah-ki) or traditional Korean wrapping cloths were once used in formal ceremonies and daily activities in Korea. Similar to American patchwork, traditional Bojagi was made from simple pieced cloths or papers, which were elaborately embroidered together. Wrapping Traditions: Korean Textiles Now brings together 65 contemporary artists from Korea and ten other countries that are inspired by this Korean folk art.

(415) 227-4888  
bherczeg@mocfa.org  
www.mocfa.org  
**SFMOMA**

151 Third Street  
San Francisco, CA 94103  
**-The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde**  
End: September 6, 2011

Sole West Coast Venue. Author Gertrude Stein and her family are responsible in many ways for the turn-of-the century revolution in the visual arts through their adventurous patronage, deep ties to leading minds of the era, and legendary Paris salon gatherings. From the moment they first dared to admire Matisse's scandalous Woman with a Hat (1905)—the "nasty smear of paint" that gave the fauves their name—the foursome were staking claims for modern art that would heavily influence their peers and transform the careers of several of the most important artists of the century. Premiering at SFMOMA before traveling internationally, this major exhibition reunites the unparalleled modern art collections of the Stein family, gathering approximately 200 iconic paintings, sculptures, drawings, and prints by not only Matisse and Picasso but also by Pierre Bonnard, Paul Cézanne, Henri Manguin, Francis Picabia, Pierre-Auguste Renoir, and Henri Toulouse-Lautrec, among others. Sarah and Michael Stein's return to Palo Alto, California, in 1935, the same year SFMOMA was founded, was instrumental in the making of the museum's collection, and SFMOMA's presentation will underscore Bay Area connections to the Steins. Catalogue.

**-David Claerbout: Architecture of Narrative**  
End: September 6, 2011

David Claerbout addresses the genres of photography and cinema in this selection of four video projections. Receiving its U.S. premiere in this exhibition, The American Room (2009–10) features an artificially assembled group of listeners at a concert through cinematic pans across an acoustic space. The Belgian artist often depicts a single moment through a slow succession of frozen images and a multitude of different angles and perspectives. Sections of a Happy Moment (2007) hones in on a moment when a Chinese family is gathered around a ball suspended mid-air in the courtyard of a nondescript estate evocative of the optimistic programs of modernist housing in the 1960s.

An image of play is echoed in an earlier silent work, Kindergarten Antonio Sant'Elia 1932 (1998). In White House (2005), the same fight scene is played almost identically—73 times—while only the daylight changes progressively during the thirteen-and-a-half hour piece, mirroring the actual local time of day.  
**-Face of Our Time: Jim Goldberg, Daniel Schwartz, Zanele Muholi, Jacob Aue Sobol**  
End: October 16, 2011

Face of Our Time examines the work of five photographers—Jim Goldberg, Daniel Schwartz, Zanele Muholi, Jacob Aue Sobol, and Richard Misrach—who operate within what Walker Evans referred to as the "documentary style." Sharing an interest in making pictures that capture what the world looks like, they observe the sometimes volatile civil and political transformations facing society and look reflectively at contemporary culture, recording history as it unfolds slowly over time. Aue Sobol's gentle and sculptural pictures reveal the hardships of life in the Arctic; Goldberg's multilayered series includes fragmented narratives from the migration of illegal immigrants from Africa to Europe; Muholi commemorates and celebrates the histories and struggles that black lesbians face in her native South Africa; Schwartz reveals the overlapping narratives between the Silk Route's ancient history and the military and economic power struggles that it faces today; and the Richard Misrach photographs, a recent gift to SFMOMA, from his recently published book, Destroy This Memory, are an informal, yet personal collection of pictures taken in the aftermath of the Hurricane Katrina tragedy in New Orleans. Organized by SFMOMA, the exhibition will include more than 100 photographs.

**-New Work: Tiago Carneiro da Cunha and Klara Kristalova**

End: October 30, 2011

This newest installment of SFMOMA's ongoing New Work series narrows the lens on the re-invigorated medium of ceramics in recent art practice. Carneiro da Cunha lives and works in Brazil, and Kristalova is based in Sweden, but, despite these far flung regions, the artists are working in a strikingly similar vein. Each calls upon ceramics' connection to childhood craft activities, making work that echoes characters from fairy tales or comic books and formally have the feel of a child's project. Yet in each instance, childhood is made strange in some way. The very present elements of humor and delight give way to serious concepts and troubling visions: both artists intentionally invoke childhood as a means of subverting assumed innocence and raising serious and often unsettling questions about the way history is learned and may be repeated by subsequent generations. This exhibition is organized by Alison Gass, assistant curator of painting and sculpture.

(415) 538-2693  
edu@sfmoma.com  
www.sfmoma.org

## Mon.Aug.1

**ArtPeople Gallery @ The Crocker Galleria**

50 Post Street #41  
San Francisco, Ca 94104

**-Sam Nejadi Solo Show**  
Begin: August 1, 2011  
Opening Reception: August 4, 2011  
4:00pm-7:00pm  
End: August 15, 2011

Originally from Iran, Sam Nejadi's paintings

are a component of his early life experiences, bringing a provenance to his artwork. His use of color dynamic composition shows purity of expression. Come experience this young artist's passion for the bright and compelling which he uses to bring a new life to the canvas every time he creates art.

(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Exploratorium**

3601 Lyon Street  
San Francisco, CA 94123

**-ColorFest**  
Begin: August 1, 2011  
End: September 5, 2011

ColorFest continues this August, where you'll experience light and color in unexpected ways. From perception to pigments, this extravaganza features a full spectrum of over 30 color-related exhibits, a six-part film series, weekly color science demonstrations, DIY-oriented adult seminars, After Dark events that mix color, cocktails and a Color Fair

(415) 561-0363  
pubinfo@exploratorium.edu  
www.exploratorium.edu

**Sandra Lee Gallery**

251 Post St Suite 310  
San Francisco, CA 94102  
**-Douglas Malone Solo Exhibition**  
Begin: August 1, 2011  
Opening Reception: August 6, 2011 2:30-5:30pm  
End: August 27, 2011

Malone's masterful drawings bring life once again to the figure. Careful attention to anatomy and proportional relationship, Malone's work expresses the isolation of the individual.

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

## Tue.Aug.2

**RayKo Photo Center**

428 3rd St.  
San Francisco, CA 94107  
**-No Mirrors: Juried camera-less photography show**  
End: August 2, 2011

Human bodies falling from the sky. Decomposing squids emitting phosphorescence. Dolls with x-ray vision. These are just some of the things in our camera-less photography show. Come see more surprising subjects of our first exhibition involving "no mirrors," a juried selection of images made without cameras, film, pixels or the usual means of capturing light.

(415) 495-3773  
gallery@raykophoto.com  
www.raykophoto.com

## Wed.Aug.3

**CounterPULSE**

1310 Mission Street  
San Francisco, CA 94103  
**-WORDS FIRST: A monthly solo showcase**  
Date: August 3, 2011  
Time: 7:30pm

Produced and curated by Thao P. Nguyen. 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



counterpulse.org  
**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Eric Gottesman**  
Date: August 3, 2011  
Time: 6:00 pm  
Gottesman is a featured artist in SFAI's exhibition East Meets West: Artadia Awardees 2009 Boston, on view July 15-September 10. In a photographic series entitled Studio Karmen and the video Another Beautiful, Gottesman documents his interaction with Ahmad Taher al-Sefferini, a Palestinian-Jordanian studio photographer in Amman, Jordan.  
(415) 771-7020  
www.sfai.edu

# Thu.Aug.4

**111 Minna Gallery**  
111 Minna Street @ 2nd Street  
San Francisco, CA 94105  
**-Illusions of Grandeur**  
Opening Reception: August 4, 2011 5pm-Late  
End: August 27, 2011  
A masterful two man show with surreal artists NoMe Edonna and Lee Harvey Roswell  
(415) 974-1719  
art@111minnagallery.com  
111minnagallery.com  
**Arc Studios & Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
**-Neither Here Nor There: National Juried Exhibition hosted by ArtSpan & Kearny Street Workshop**  
Opening Reception: August 4, 2011 6-9pm  
End: August 20, 2011  
The theme "neither here nor there" calls for work exploring conditions caught between two locations and/or two states of being. This show touches upon notions of transnationalism, cultural fluidity, hybrid selves and spaces. That is to say, where we are now.  
(415) 298-7969  
arcsf@gmail.com  
www.arc-sf.com  
**ArtPeople Gallery @ The Crocker Galleria**  
50 Post Street #41  
San Francisco, Ca 94104  
**-Sam Nejati: Solo Show**  
Opening Reception: August 4, 2011 4:00pm-7:00pm  
End: August 15, 2011  
Originally from Iran, Sam Nejati's paintings are a component of his early life experiences, bringing a provenance to his artwork. His use of color dynamic composition shows purity of expression. Come experience this young artist's passion for the bright and compelling which he uses to bring a new life to the canvas every time he creates art.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Bekris Gallery**  
49 Geary St, 2nd Floor  
San Francisco, CA 94108  
**-"Summer in the City"**  
Opening Reception: August 4, 2011, 5:30-7:30pm  
End: August 27, 2011  
Bekris Gallery celebrates Summer in the City with a group exhibition including work by Soly Cisse, Bruce Clarke and William Kentridge.  
(415) 513-5154  
Cynthia@bekrisgallery.com  
www.bekrisgallery.com

**Dolby Chadwick Gallery**  
210 Post Street, Suite 205  
San Francisco, CA 94108  
**-Joe Macca: Echoes in the Ether**  
Opening Reception: August 4, 2011 5:30-7:30pm  
End: August 27, 2011  
Macca's ethereal abstractions focus on color as a means of reading subject matter, rather than form.  
**-Vanessa Marsh: The Space Between**  
Opening Reception: August 4, 2011 5:30-7:30pm  
End: August 27, 2011  
Marsh's photographs explore how memory informs and affects our experiences of the world.  
(415) 956-3560  
info@dolbychadwickgallery.com  
www.dolbychadwickgallery.com  
**Exploratorium**  
3601 Lyon Street  
San Francisco, CA 94123  
**-After Dark: Blue**  
Begin: August 4, 2011  
Time: 6-10pm  
From azure skies to the royal use of indigo blue - spend an evening exploring the science and moods of the color blue. Luxuriate in feeling blue while grooving to local blues musicians. Watch dye demonstrations, then try your hand at tie-dye or henna dyeing fabric. Hear talks on why the sky and iceburgs are blue - and much more. After Dark is for adults 18 years and older, and is included in the price of admission to the Exploratorium.  
(415) 561-0363  
pubinfo@exploratorium.edu  
www.exploratorium.edu  
**John Berggruen Gallery**  
228 Grant Ave.  
San Francisco, CA 94108  
**-Selected Acquisitions**  
Begin: August 4, 2011  
End: September 3, 2011  
Chris Brown, Bruce Cohen, Anish Kapoor, Nathan Oliviera, Joel Shapiro and Wayne Thiebaud  
(415) 781-4629  
sheetal@berggruen.com  
www.berggruen.com  
**The McLoughlin Gallery**  
49 Geary Street, Suite 200  
San Francisco, CA 94108  
**-Expressive Flow**  
Opening Reception: August 4, 2011 5-7:30pm  
The McLoughlin Gallery is delighted to present Patter Hellstrom's paintings on polypropylene. These abstract and brilliantly colored works recall Asian calligraphy traditions that inspire Hellstrom. The paintings are anchored by structural lines as the artist pushes liquid across her slick surface with a delicate and deliberate touch.  
**-Layers**  
Opening Reception: August 4, 2011 5-7:30pm  
Oakland artist, Evan Wilson, will be exhibiting his paintings that envelop the audience in layers of symbols as he examines the urban landscape, various calligraphic traditions and the human experience. These intensely detailed and sensitive works captivate the audience as calligraphy develops into imagery and a picture enacts a dialogue.  
(415) 986-4799  
http://www.mgart.com/  
**United Nations Plaza**  
1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: August 4, 2011 11:00am-4:00pm  
End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/  
**Mercury 20 Gallery**  
475 25th St  
Oakland, CA 94612  
**-Eric Bohr: Levant**  
Begin: August 4, 2011  
Opening Reception: August 13, 2011 2-6pm  
End: August 27, 2011  
In this current series of mixed media paintings Bohr contemplates that rich region of the world. The paintings are an imaginary journey into these places, and the dreams and fantasies that they create in the artist's mind.  
**-Paul Mueller: Blood on the Church Hall Floor**  
Begin: August 4, 2011  
Opening Reception: August 13, 2011, 2-6pm  
End: August 27, 2011  
Blood on the Church Hall Floor, which describes the world of amateur wrestling, is perhaps the most truly documentary of Mueller's current projects. Mueller investigates social behavior and interactions through the photographic image.  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com  
**Museum of Craft and Folk Art**  
51 Yerba Buena Lane  
San Francisco, CA 94103  
**-Craft Bar with Etsy Labs**  
Date: August 4, 2011  
Time: 6-8pm  
CRAFT BAR is a vibrant and dynamic after-hours collective crafting environment. August's CRAFT BAR features artist Jackie Huang, of Wool Buddy.  
(415) 227-4888  
astrader@mocfa.org  
www.mocfa.org/craftbar  
**Spoke Art**  
816 Sutter Street at Jones  
San Francisco, CA  
**-A Taste of Things to Come: annual preview of our 2011/2012 schedule**  
Opening Reception: August 4, 2011 6pm-10pm  
End: August 25, 2011  
To celebrate our official grand opening in San Francisco's dynamic Lower Nob Hill neighborhood, Spoke Art is proud to present a preview exhibition highlighting our upcoming 2011/2012 schedule. Featuring Serge Gay Jr. (SF), Jonas Lofgren (Berlin), Nimit Malavia (Montreal), Sam Wolfe Connelly (NYC), Casey Weldon (LA) and Timothy Doyle (Austin).  
(415) 796-3774  
spokeartgallery@gmail.com  
www.spoke-art.com  
**YBCA**  
Screening Room  
701 Mission St.  
San Francisco, CA 94103  
**-Bay Area Now 6 Smut Capital of America: San Francisco's Sex Crime Revolution Series**  
Date: August 4, 2011  
Time: 7:30pm  
HARD SHORTS  
(415) 978-2700  
www.ybca.org  
(415) 978-2700

# Fri.Aug.5

**Chandra Cerrito Contemporary**  
480 23rd Street  
Oakland, CA 94612  
**-Lightspace**  
Opening Reception: August 5, 2011 6-9pm  
Closing Reception: September 24, 2011 5pm  
An exhibition of artwork addressing our perception of light, featuring installations by Amy Ho and Kana Tanaka, paintings by Keira Kotler and light boxes by Cathy Cunningham-Little  
(510) 260-7494  
ginny@chandracerrito.com  
www.chandracerritocontemporary.com  
**CounterPULSE**  
1310 Mission Street  
San Francisco, CA 94103  
**-HALLOWEEN! The Ballad of Michele Myers**  
Begin: August 5, 2011  
End: August 7, 2011  
Time: 8pm  
HALLOWEEN! is musical parody of America's obsession with slasher films: "Mrs. Skeritt chaperons 4 school 'girls' up to the lake for a fun-filled Halloween dance over at the boys' camp. But someone also invited crazed tranny killer Michele Myers to crash the party!" This performance will be a staged singing of a work in progress, narrated by Joshua Grannell, aka Peaches Christ!  
**-The Unbearable Lightness of Raya**  
Begin: August 5, 2011  
End: August 7, 2011  
Time: 8pm  
The Unbearable Lightness of Raya is an hour long musical following the fictitious career of Raya Light: "FASTEN your seat belts for a wild ride of coke lines, sex tapes, collagen lips and worst dressed lists!"  
(415) 626-2060  
counterpulse.org  
**FM**  
483 25th Street  
Oakland, CA. 94612  
**-Unnatural Progression**  
Opening Reception: August 5, 2011 6-11pm  
End: August 27, 2011  
Recent prints and paintings by Yoni Matatyaou  
Hours: Saturdays 1-5pm or by appointment  
directors@fmoakland.com  
http://www.fmoakland.com  
**Frank Bette Center for the Arts**  
1601 Paru St. corner of Lincoln Ave.  
Alameda, CA 94501  
**-En Plein Air: Alameda and Beyond**  
Opening Reception: August 5, 2011 7-9pm  
End: October 1, 2011  
Frank Bette Center for the Arts favorite Plein Air Paintout artists will exhibit their paintings of Alameda and other places they have painted en plein air.  
(510) 523-6957  
yvonne@frankbettecenter.org  
http://www.frankbettecenter.org/index.htm  
**MacArthur B Arthur**  
4030 Martin Luther King, Jr Way  
Oakland, CA 94606  
**-First Person Plural**  
Opening Reception: August 5, 2011 7-10pm  
End: August 28, 2011  
First Person Plural is a three person show in which three artists are invited to show new work and then commissioned to create a piece that operates as reactions or responses to the other works. First Person Plural will feature work by Joel Dean, Dana Hemenway and Sasaha Krieger. Curated by Jackie Im and Aaron Harbour.  
(510) 219-0774  
macarthurbarthur@gmail.com

www.macarthurbarthur.com

### **Mercury 20 Gallery**

475 25th St.

Oakland, CA 94612

#### **-Solo Shows: Eric Bohr & Paul Mueller**

Opening Reception: August 5, 2011  
6-9pm

Second Reception: August 27, 2011  
2-5pm

Painting and photography by the East Bay artists paulography.com and ericbohr.com.

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

### **Rare Device Gallery**

1845 Market Street

San Francisco, CA 94103

#### **-Boneless**

Opening Reception: August 5, 2011  
6-8pm

End: September 2, 2011

Doug Ross produces silkscreen prints with a modern aesthetic. The prints themselves are clean and precise with help from digital processes. Boneless consists of limited edition silkscreen prints of the underwater world. The subject is specifically invertebrates, because their lack of a skeleton seems to have allowed nature the freedom to invent crazy creative forms.

(415) 863-3969

info@raredevice.net

www.raredevice.net

### **YBCA**

Screening Room

701 Mission St.

San Francisco, CA 94103

#### **-Bay Area Now 6 Smut Capital of America: San Francisco's Sex Crime Revolution Series**

Date: August 5, 2011

Time: 7:30 pm

THE MEATRACK by Richard Stockton (Michael Thomas)

(415) 978-2700

www.ybca.org

### **Vessel Gallery**

471 25th Street

Oakland, CA 94612

#### **-"Relay Points: One" drawings by Bryson Bost**

Opening Reception: August 5, 2011,  
6-9pm

End: August 27, 2011

Vessel Gallery presents abstract pen and ink drawings by Bryson Bost. "Relay Points" is inspired by the spirit and structure of the StThey are epic journeys undertaken in the artist's psyche and made manifest by the meticulous work of his pen. New works by jeweler Eve Singer.

(510) 893-8800

info@vessel-gallery.com

vessel-gallery.com

## Sat. Aug. 6

### **Edo Hair Salon**

601 Haight Street

San Francisco, CA 94117

#### **-Bahama Kangaroo**

Opening Reception: August 6, 2011 6pm-9pm

During the opening we will have a collaborative performance by Japanese Butoh dancer Hiroko Tamano and Ronny Baker and music by Dark Materials. Yukako Ezoe's vividly colorful paintings and collages are informed by her experiences as a student and a teacher, and often directly connected with everyday necessities and pleasures.

(415) 861-0131

www.edosalon.com

www.yukakoezoe.com

### **Ever Gold Gallery**

441 O'Farrell St.

San Francisco, CA 94102

#### **-Walter McBeer Group Show**

Closing Reception: August 6, 2011  
6-10pm

With generous support from the Water McBeer foundation, Ever Gold Gallery, in collaboration with the Water McBeer Gallery present 22 solo exhibitions that will take place simultaneously from July 30th to August 7th. A wide range of artists will be featured in this very special week long extravaganza. Mr. McBeer will be in attendance and refreshments will be served courtesy of Pabst Blue Ribbon. Artists: Gerald Anekwe, Quinn Arneson, Mario Ayala, Juan Manuel Bocca, Jordan Bogash, Ryan De La Hoz, Jeremy Fish, Matt Furie, Jay Howell, Henry Gunderson, Lili Ishida, Warren Thomas King, Kool Kid Kreyola, Aubrey Learner, Calvin Marcus, Chachi Midencey, Evan Nesbit, Guy Overfelt, Matthew Palladino, Pez, Albert Reyes, Eric Shaw, Aiyana Udesen, Jamie Williams, Susan Wu, and Alexander Ziv

(415) 396-3676

evergoldgallery@gmail.com

### **Exploratorium**

3601 Lyon Street

San Francisco, CA 94123

#### **-Cinematic Color Film Series: Animated Across the Spectrum at the McBean Theater**

Begin: Saturday, August 6, 2011

Time: Noon, 2:30 pm and 4 pm

End: Saturday, August 13, 2011, 2 pm

The magic of the moving picture marries the arts and sciences. With animated, documentary and homemade works by Oskar Fischinger, Norman McLaren, Nina Paley, Stephanie Maxwell, Hy Hirsch, D.A. Pennebaker, and Jim Granato, this series is a vivid exploration of the outer limits of the interaction of film and color.

#### **-Colorfest Adult Workshop: Dye Like a Natural**

Begin: Saturday, August 6, 2011

Time: 1-4pm

As part of ColorFest for Adults, join Julie Yu, PhD staff scientist with the Exploratorium's Teacher Institute and learn how to use natural materials to create vibrant dyes of your own.

(415) 561-0360

pubinfo@exploratorium.edu

www.exploratorium.edu

### **Gallery Hijinks**

2309 Bryant Street

San Francisco, CA 94110

#### **-Point of Vision by Gregory Ito: Solo Exhibition**

Opening Reception: August 6, 2011  
6-10pm

End: August 27, 2011

Gregory Ito's current body of work is a reflection of humanly perception of these shifts presented by the mediums of painting, sculpture, and installation. The images I create depict new ways to visually understand the concept of time, and use the celestial forms: Sun, Moon, and Earth, as reference points to the relationships that are discussed within each piece. The body of work carries this dialogue of our humanly connection with the linear progression forward into the future.

www.galleryhijinks.com

### **Legion of Honor**

100 34th Ave

San Francisco, CA 94121

#### **-Favorite Things: An Exhibition of Artist Books in Memory of David Logan, 1918-2011**

Begin: August 6, 2011

End: February 12, 2012

In 1998, David Logan and his wife, Reva, gave their outstanding collection of more than 300 modern artist books to the Fine Arts Museums; their generous gift was celebrated that

year in a newly constructed gallery named for them at the Legion of Honor.

(415) 750-3600

contact@famfsf.org

legionofhonor.famfsf.org

### **Paul Mahder Gallery**

3378 Sacramento Street

San Francisco, CA 94118

#### **-Natural Conversations: Photographs by Paul Mahder**

Opening Reception: August 6, 2011  
6-9pm

End: September 25, 2011

Large format, 4"x5" unaltered photographs, color and b&w nudes, textured nudes, landscapes and portraits that explore our ongoing dialogue and connection with nature.

(415) 474-7707

paul@paulmahdergallery.com

http://www.paulmahdergallery.com

### **Project One Gallery**

251 Rhode Island Street

San Francisco, Ca 94103

#### **-The Art Official Truth: curated by Chor Boogie**

End: August 6, 2011

Chor Boogie brings to Project One Gallery an exclusive summer exhibition: The ArtOFFICIAL Truth. Originality speaks volumes, and art always speaks the truth. These two combined create a massive force, which allows artists to express themselves fully, without borders, judgment or fear.

(415) 938-7173

info@plsf.com

www.plsf.com

### **Sandra Lee Gallery**

251 Post St Suite 310

San Francisco, CA 94102

#### **-Douglas Malone Solo Exhibition**

Opening Reception: August 6, 2011 2:30-5:30pm

End: August 27, 2011

Malone's masterful drawings bring life once again to the figure. Careful attention to anatomy and proportional relationship, Malone's work expresses the isolation of the individual.

(415) 291-8000

art@sandraleegallery.com

www.sandraleegallery.com

### **SFMHS**

San Francisco, CA

#### **-BCT Part I: Silver Strikes, Earthquakes and Lion Dancers**

Date: August 6, 2011 10am

From the meeting place at the Old Mint, Phil Buscovich takes you through Union Square and Maiden Lane to the oldest Asian Temple in the United States.

(415) 537-1105

info@sfinhistory.org

www.sfinhistory.org

## Sun. Aug. 7

### **Cartoon Art Museum**

655 Mission Street

San Francisco, CA 94105

#### **-Archie Family Fun Day**

Date: August 7, 2011

San Francisco, CA: The Riverdale gang makes its way to San Francisco this summer for an all-new original art exhibition celebrating 70 Years of Archie Comics! America's favorite teenager, Archie Andrews, has been entertaining readers worldwide since his 1941 debut, through hundreds of different titles and over one billion comics sold. The Cartoon Art Museum looks back at seven decades with Archie's friends Jughead, Betty, Veronica, Reggie, Moose and special guests including Sabrina the Teenage Witch and Josie and the Pussycats.

www.cartoonart.org

www.facebook.com/cartoonartmuseum

twitter.com/cartoonart

### **CounterPULSE**

1310 Mission Street

San Francisco, CA 94103

#### **-HALLOWEEN! The Ballad of Michele Myers**

End: August 7, 2011

Time: 8pm

HALLOWEEN! is musical parody of America's obsession with slasher films: "Mrs. Skerritt chaperons 4 school 'girls' up to the lake for a fun-filled Halloween dance over at the boys' camp. But someone also invited crazed tranny killer Michele Myers to crash the party!" This performance will be a staged singing of a work in progress, narrated by Joshua Grannell, aka Peaches Christ!

#### **-The Unbearable Lightness of Raya**

End: August 7, 2011

Time: 8pm

The Unbearable Lightness of Raya is an hour long musical following the fictitious career of Raya Light: "FASTEN your seat belts for a wild ride of coke lines, sex tapes, collagen lips and worst dressed lists!"

(415) 626-2060

counterpulse.org

## Wed. Aug. 10

### **Creativity Explored**

3245 16th Street at Guerrero

San Francisco, CA

#### **-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

### **SFMHS**

San Francisco, CA

#### **-Civic Center & City Hall: Architecture, History and Mythology**

Date: August 10, 2011 1-3pm

Meet Al Lopez at the Pioneer Monument on Fulton Street for a history of Civic Center and the impact of the 1906 Earthquake and Fire. Tour includes City Hall and its interior, and continues to Van Ness for a discussion of the Opera House, the Veteran's Building and the Courtyard of Remembrances. Rain or shine. FREE

(415) 537-1105

info@sfinhistory.org

www.sfinhistory.org

### **STUDIO Gallery**

1815 Polk Street

San Francisco, CA 94109

#### **-Mischief**

End: August 10, 2011

Dark characters, strange critters and comical situations come to the fore in this group show of work from 35 local artists.

(415) 931-3130



Info@STUDIOGallerySF.com  
www.STUDIOGallerySF.com

# Thu.Aug.11

**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Bill Berkson in conversation with Jeannene Przyblyski**  
Date: August 11, 2011  
Time: 7:30 pm

To celebrate the 25th anniversary of SFAI's Art Criticism Conference, conference founder Bill Berkson will join Jeannene Przyblyski in a dialogue about his career. Berkson is a widely published poet whose criticism has been published in Artforum and Art in America; his latest book is For the Ordinary Artist: Short Reviews, Occasional Pieces and More.  
(415) 771-7020  
www.sfai.edu

**United Nations Plaza**  
1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: August 11, 2011  
Time: 11:00am-4:00pm  
End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/  
**YBCA**

Screening Room  
701 Mission St.  
San Francisco, CA 94103  
**-Bay Area Now 6 Smut Capital of America: San Francisco's Sex Crime Revolution Series**  
Date: August 11, 2011  
Time: 7:30  
STREETWALKERS  
(415) 978-2700  
www.ybca.org

# Fri.Aug.12

**The Sea Ranch Lodge**  
Highway One  
The Sea Ranch, CA  
**-Preview Show of the 43 Studio Discovery-Tour artists**  
Opening Reception: August 12, 2011 5-7pm  
End: August 26, 2011

Come enjoy a preview of the 43 Studio Discovery Tour artists on Friday, August 12th, 2011 from 5-7PM at Oddfellows, 45101 Ukiah St. Mendocino, CA. Exhibit will be on display until August 26th.  
(707) 972-1006  
www.northcoastartistsguild.com  
**CounterPULSE**  
1310 Mission Street  
San Francisco, CA 94103  
**-Permutae: Finley Coyl, Mary Franck with Tessa Wills**  
Begin: August 12, 2011  
End: August 13, 2011  
Time: 8pm

Permutae maps the expanding technological-biological horizon through representation and recreation of queer bodies, questioning the boundaries of that growth towards greater agency and manifestation of desire. A collaboration between Mary Franck and Finley Coyl. Fierce and intensely contained, Tessa Wills' Reception stutters and seduces you into glis-

tening erotic subspaces of overripe Baroque excess.  
(415) 626-2060  
counterpulse.org  
**Gregory Lind Gallery**  
49 Geary St., fifth floor  
San Francisco, CA 94108  
**-Karla Wozniak "Significant Landscapes"**  
End: August 12, 2011

Wozniak makes oil paintings and works on paper that play with tactility, abstraction, spatial illusion, and typography. One may pass by them, barely registering their existence beyond the barrage of advertising that floods one's vision. But, as the title of the exhibition suggests, these are places worth paying attention to.  
(415) 296-9661  
info@gregorylindgallery.com  
Gregorylindgallery.com

**The Lab**  
2948 16th Street  
San Francisco, CA 94103  
**-Sasha Petrenko in Residence**  
Opening Reception: August 12, 2011 7pm  
Closing Reception: August 27, 2011 6pm  
**-Laura Zuspan in Residence**  
Opening Reception: August 12, 2011 7pm  
Closing Reception: August 27, 2011 6pm  
(415) 864-8855  
eilish@thelab.org  
www.thelab.org  
**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
**-Molly Nesbit**  
Date: August 12, 2011  
Time: 7:30 pm

Molly Nesbit is the keynote speaker at SFAI's 2011 Art Criticism Conference. A professor at Vassar College and a contributing editor of Artforum, her books include Atget's Seven Albums, Their Common Sense, and the forthcoming Midnight, the Tempest Essays. Together with Hans Ulrich Obrist and Rirkrit Tiravanija, she organizes the project Utopia Station.  
(415) 771-7020  
www.sfai.edu

**PROJECT ONE GALLERY**  
251 Rhode Island Street  
San Francisco, CA 94103  
**-"Entitled"**  
Opening Reception: August 12, 2011, 7pm – late  
End: September 10th, 2011  
A summer exhibit focusing on beauty, sexuality, courage, design and culture - a fashion salon. Featuring work by: Jonathan Solo, Franc Fernandez, Gus Harput, Zana Bayne, Nick Flatt, Rachael Mann, Mackenzie Rieser, and more...21+  
(415) 938-7178  
info@p1sf.com  
http://www.p1sf.com

# Sat.Aug.13

**CounterPULSE**  
1310 Mission Street  
San Francisco, CA 94103  
**-Permutae: Finley Coyl, Mary Franck with Tessa Wills**  
End: August 13, 2011  
Time: 8pm  
Permutae maps the expanding technological-biological horizon through representation and recreation of queer bodies, questioning the boundaries of that growth towards greater agency and manifestation of desire. A collaboration between Mary Franck and Finley Coyl. Fierce and intensely contained, Tessa Wills' Reception stutters and seduces you into glistering erotic subspaces of overripe Baroque excess.  
(415) 626-2060

counterpulse.org  
**Exploratorium**  
3601 Lyon Street  
San Francisco, CA 94123  
**-Cinematic Color Film Series: Animated Across the Spectrum at the McBean Theater**  
End: August 13, 2011, 2 pm  
The magic of the moving picture marries the arts and sciences. With animated, documentary and homemade works by Oskar Fischinger, Norman McLaren, Nina Paley, Stephanie Maxwell, Hy Hirsch, D.A. Pennebaker, and Jim Granato, this series is a vivid exploration of the outer limits of the interaction of film and color.  
(415) 561.0363

pubinfo@exploratorium.edu  
www.exploratorium.edu  
**Hosfelt Gallery**  
430 Clementina Street  
San Francisco, CA 94103  
**-Time Flies**  
End: August 13, 2011  
Celebrating the artists and exhibitions of the past 12 years at our San Francisco location, this exhibition explores permutations of the experience of time, including memory; disruptions in our perception of time; alternate means of measuring time; and time as an integral component to the work, whether it be video-based, sequential, narrative, or an intensely time-consuming process.  
(415) 495-5454  
infoSF@hosfeltgallery.com  
hosfeltgallery.com

**Mercury 20 Gallery**  
475 25th St  
Oakland, CA 94612  
**-Eric Bohr: Levant**  
Opening Reception: August 13, 2011 2-6pm  
End: August 27, 2011  
In this current series of mixed media paintings Bohr contemplates that rich region of the world. The paintings are an imaginary journey into these places, and the dreams and fantasies that they create in the artist's mind.

**-Paul Mueller: Blood on the Church Hall Floor**  
Opening Reception: August 13, 2011, 2-6pm  
End: August 27, 2011  
Blood on the Church Hall Floor, which describes the world of amateur wrestling, is perhaps the most truly documentary of Mueller's current projects. Mueller investigates social behavior and interactions through the photographic image.  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com

**Museum of Craft and Folk Art**  
51 Yerba Buena Lane  
San Francisco, CA 94103  
**-Make It @ MOCFA**  
Date: August 13, 2011  
Time: 2-4pm  
Surrounded by inspiration from the Museum's current Bojagi exhibition: create your own wrapping cloth using fabric and paper to stitch, staple, glue, and fasten into one-of-a-kind artworks!  
(415) 227-4888  
ljanklow@mocfa.org  
www.mocfa.org

**The Popular Workshop**  
1173 Sutter Street  
San Francisco CA 94109  
**-Forgotton and Disturbed by Bob Chisholm**  
End: August 13, 2011  
Bob Chisholm has been prolifically documenting his travels, family and surroundings for roughly the last 50 years. The majority of the work in the show was discovered in a crawl

space in a home in Northern California, left untouched for more than a decade.  
(415) 655-3765  
gallery@thepopularworkshop.com  
www.thepopularworkshop.com  
**Root Division**  
3175 17th Street  
San Francisco, CA 94110  
**-Over my Dead Body**  
Opening: August 13, 2011 7-10pm  
End: August 20, 2011

What happens when you revamp the surrealist parlour game of the "exquisite corpse" to make a group installation that unfolds to occupy an entire gallery? Find out during Over my Dead Body, a collaborative installation at Root Division.  
(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org

**SFMHS**  
San Francisco, CA  
**-BCT Part II: Gold, Rushers, Shanghaiers and Jazz Dancers**  
Date: August 13, 2011 10am  
Meet Paul Gutierrez at the Schoolhouse Monument at Portsmouth Square to go down Commercial Street to San Francisco's original shoreline and the Jackson Square historic district.  
(415) 537-1105  
info@sfhstory.org  
www.sfhstory.org

**STUDIO Gallery**  
1815 Polk Street  
San Francisco, CA 94109  
**-City Streets**  
Begin: August 13, 2011  
Opening Reception: August 17, 2011 2-6pm  
End: September 4, 2011  
Urban views of the Bay Area from local artists  
(415) 931-3130  
Info@STUDIOGallerySF.com  
www.STUDIOGallerySF.com

# Sun.Aug.14

**Park Life**  
220 Clement  
San Francisco, CA 94118  
**-Somebody Else's World - Sadie Barnette and Ian Johnson**  
End: August 14, 2011

A collaborative show of new works from Bay Area natives Sadie Barnette and Ian Johnson.  
(415) 386-7275  
info@parklifestore.com  
www.parklifestore.com  
**Swarm Gallery**  
560 Second Street  
Oakland, CA 94607  
**-Joshua Churchill: solo exhibition**  
End: August 14, 2011  
Joshua Churchill's solo installation is a part of BUILDING STEAM, a year-long sound program curated by Jeff Eisenberg, Svea Lin Soll and Aaron Ximm.  
**-Doug Garth Williams: project space**  
End: August 14, 2011  
(510) 839-2787  
info@swarmgallery.com  
www.swarmgallery.com

# Mon.Aug.15

**ArtPeople Gallery @ The Crocker Galleria**  
50 Post Street #41  
San Francisco, CA 94104  
**-Sam Nejati Solo Show**  
End: August 15, 2011

Originally from Iran, Sam Nejadi's paintings are a component of his early life experiences, bringing a provenance to his artwork. His use of color dynamic composition shows purity of expression. Come experience this young artist's passion for the bright and compelling which he uses to bring a new life to the canvas every time he creates art.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net

## Wed.Aug.17

### **SOMArts Cultural Center**

934 Brannan St. between 8th & 9th

San Francisco, CA

#### **-Murphy and Cadogan Fellowships in the Fine Arts**

Begin: August 17, 2011

Opening Reception: August 19, 2011 6-9pm

End: September 16, 2011 6:30-8:30pm

This exhibition surveys the work of MFA student artists awarded prestigious 2011 Murphy and Cadogan Fellowships in the Fine Arts. These annual Fellowships, sponsored by The San Francisco Foundation, assist the best art students across disciplines and from multiple regional art schools in funding their final year of graduate studies.

(415) 863-1414

info@somarts.org

somarts.org

## Thu.Aug.18

### **Creativity Explored**

3245 16th Street at Guerrero

San Francisco, CA

#### **-Structure**

Opening Reception: August 18, 2011 7:00pm-9:00pm

End: September 28, 2011

The relationship between architecture, the body, forms that exist in nature, and animal habitats are the focus of this intriguing exhibition. On view will be work in all mediums that is structurally revealing and rooted in an interest in the natural world. Some of the subjects that are explored by artists whose work will be presented include microcosmic drawings of artichoke blossoms and mushrooms, drawings of cells, and sculptures in wire and polymer clay that resemble the growth patterns of certain wildflowers, DNA strands, and nests.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

#### **JOHANSSON PROJECTS**

2300 Telegraph Ave

Oakland, CA 94612

#### **-Bramblur: featuring Katy Stone + Allison Gildersleeve**

End: August 18, 2011

Johansson Projects presents new work by Allison Gildersleeve and Katy Stone in Bramblur, an exhibition that examines the material of nature and the nature of materials.

(510) 444-9140

matthew@johanssonprojects.com

www.johanssonprojects.com

#### **United Nations Plaza**

1 United Nations Plaza

San Francisco, CA 94102

#### **-San Francisco Arts Market**

Date: August 18, 2011

Time: 11:00am-4:00pm

End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and

regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.

(415) 738-4975

artsmarketsf@artsandmedia.net

http://artsmarketsf.org/

#### **YBCA**

Screening Room

701 Mission St.

San Francisco, CA 94103

#### **-Bay Area Now 6 Smut Capital of America: San Francisco's Sex Crime Revolution Series**

Date: August 18, 2011

Time: 7:30 pm

WILDCARD NIGHT (surprise screening)

(415) 978-2700

www.ybca.org

## Fri.Aug.19

### **CounterPULSE**

1310 Mission Street

San Francisco, CA 94103

#### **-Mix Tape for Ophelia: Collage Theater**

Begin: August 19, 2011

End: August 20, 2011

Time: 8pm

\$20 General Admission (\$15 CounterPULSE Members) A new performance collage, conceived and directed by Matisse Michalski. Created in collaboration with the performers, including Kat Cole, Sarah Fiske, and Darl Andrew Packard. "I made you a mix tape, to try and tell you how I feel..." Mix Tape For Ophelia combines Shakespeare, contemporary music, dance, true stories and a queer twist to explore adolescence.

(415) 626-2060

counterpulse.org

#### **de Young Museum**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

#### **-The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk**

End: August 19, 2012

Emerging as a designer in the 1980s, Jean Paul Gaultier developed his own dress codes that reflected the changing world around him. Gaultier partnered with Montreal-based theater company Ubu Compagnie de Création in the design of 30 animated mannequins who talk and sing in playful and poetic vignettes.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

#### **di Rosa**

5200 Sonoma Hwy

Napa, CA

#### **-Scavenge di Rosa**

Date: August 19, 2011

Time: 6:00-9:00pm

Hosted by Onward! di Rosa's Young Collectors Group this action-packed event combines clever challenges, outrageous art, local wines, famous food trucks, and live music. Teams race through the galleries to take home to grand prize. Bring your friends to explore this amazing art collection set in the beautiful Napa Valley.

(707) 226-5991

ann@dirosaart.org

www.dirosaart.org

#### **Park Life**

220 Clement

San Francisco, CA 94118

#### **-Thomas Wold Solo Show**

Begin: August 19, 2011

Opening reception: August 19, 2011 7-10pm

End: September 25, 2011

New works from Bay Area artist and Furniture Design Thomas Wold

(415) 386-7275

info@parklifestore.com

www.parklifestore.com

#### **SOMArts Cultural Center**

934 Brannan St. between 8th & 9th

San Francisco, CA

#### **-Murphy and Cadogan Fellowships in the Fine Arts**

Opening Reception: August 19, 2011 6-9pm

End: September 16, 2011 6:30-8:30pm

This exhibition surveys the work of MFA student artists awarded prestigious 2011 Murphy and Cadogan Fellowships in the Fine Arts. These annual Fellowships, sponsored by The San Francisco Foundation, assist the best art students across disciplines and from multiple regional art schools in funding their final year of graduate studies.

(415) 863-1414

info@somarts.org

somarts.org

#### **Togonon Gallery**

77 Geary St.

San Francisco, CA 94104

#### **-Indefinite Path: Photographs by Leonardo Pellegatta**

End: August 19, 2011

Indefinite Path is an exhibition of works by Italian-born, Tokyo-based photographer Leonardo Pellegatta. As a collaborative exhibition organized with MC2 gallery of Milan, Italy, Indefinite path speaks about a poetic journey, and documents the artist's experience of being in motion between Japan and Italy.

(415) 398-5572

art@totonongallery.com

totonongallery.com

## Sat, Aug. 20

### **Arc Studios & Gallery**

1246 Folsom Street

San Francisco, CA 94103

#### **-"Neither Here Nor There" National Juried Exhibition hosted by ArtSpan & Kearny Street Workshop**

End: August 20, 2011

The theme "neither here nor there" calls for work exploring conditions caught between two locations and/or two states of being. This show touches upon notions of transnationalism, cultural fluidity, hybrid selves and spaces. That is to say, where we are now.

(415) 298-7969

arcsf@gmail.com

www.arc-sf.com

#### **Cain Schulte Contemporary Art**

251 Post Street #210

San Francisco, CA 94108

#### **-CHROMA: ABOUT COLOR**

End: August 20, 2011

Our summer exhibition features five artists working with color in different media: JESSICA SNOW (canvas and paper), CARRIE SEID (aluminum, silk, and mixed media), JOEL HOYER (egg tempera on panel), EILEEN GOLDENBERG (encaustic), and DAVID BUCKINGHAM (metal).

(415) 543-1550

info@CainSchulte.com

www.CainSchulte.com

#### **CounterPULSE**

1310 Mission Street

San Francisco, CA 94103

#### **-Mix Tape for Ophelia: Collage Theater**

End: August 20, 2011

Time: 8pm

\$20 General Admission (\$15 CounterPULSE Members) A new performance collage, conceived and directed by Matisse Michalski. Created in collaboration with the performers, including Kat Cole, Sarah Fiske, and Darl Andrew

Packard. "I made you a mix tape, to try and tell you how I feel..." Mix Tape For Ophelia combines Shakespeare, contemporary music, dance, true stories and a queer twist to explore adolescence.

(415) 626-2060

counterpulse.org

#### **Gallery Paule Anglim**

14 Geary Street

San Francisco, CA 94108

#### **-Lynn Hershman Leeson**

End: August 20, 2011

(415) 433-2710

www.gallerypauleanglim.com

#### **Legion of Honor**

100 34th Ave

San Francisco, CA 94121

#### **-The Mourners: Tomb Sculptures from the Court of Burgundy**

Begin: August 20, 2011

End: December 31, 2011

The Mourners: Tomb Sculpture from the Court of Burgundy, consists of 39 sculptures from the tomb of John the Fearless, the second duke of Burgundy. His tomb, once housed at a monastery on the outskirts of Dijon, is now one of the centerpieces of the Musée des Beaux-Arts de Dijon.

(415) 750-3600

contact@famsf.org

legionofhonor:famsf.org

#### **Marx & Zavattero**

77 Geary Street, 2nd Floor

San Francisco, CA 94108

#### **-Sea Change: The 10th Anniversary Exhibition At Marx & Zavattero**

End: August 20, 2011

Marx & Zavattero is thrilled to present Sea Change, a thought-provoking two-part exhibition celebrating the gallery's 10-year anniversary June 11 - August 20, 2011. With special focus on the six artists that have been part of the gallery's stable since the gallery's inception (Davis & Davis, Stephen Giannetti, Matt Gil, Li-séa Lyons, William Swanson, Forrest Williams), the show will challenge the traditional idea of a retrospective. It will not be a rote presentation of the 'gallery greatest hits', but rather an exciting showcase of the myriad of relationships and aesthetics that have been formed by Marx & Zavattero artists - from the original six, to those no longer represented by the gallery, to those new to the stable - with an eye towards the gallery's aesthetic and curatorial future.

(415) 627-9111

www.marxzav.com

#### **Paul Thiebaud Gallery**

645 Chestnut Street

San Francisco, CA 94133

#### **-Michael Beck: Paintings**

End: August 20, 2011

The Paul Thiebaud Gallery presents our inaugural show of Michael Beck's recent still life paintings. The artist's life-sized, photorealistic depictions of time-worn objects challenge the idea of what defines an acceptable subject in a still life painting.

(415) 434-3055

info@PaulThiebaudGallery.com

PaulThiebaudGallery.com

#### **Rena Bransten Gallery**

77 Geary St # 203

San Francisco, CA 94108

#### **-Showcase of paintings by Joseph Park**

End: August 20, 2011

Joseph Park's solo exhibition "Academy of Prismism" demonstrates work in the form of sculpture, drawings and paintings installed to approximate a turn of the century of the momentous Beaux-Arts Academy.

(415) 982-3292

www.renabranstengallery.com

info@renabranstengallery.com



Root Division

3175 17th Street  
San Francisco, CA 94110  
**-Over my Dead Body**  
End: August 20, 2011  
What happens when you revamp the surreal-ist parlour game of the “exquisite corpse” to make a group installation that unfolds to oc-cupy an entire gallery? Find out during Over my Dead Body, a collaborative installation at Root Division.

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

San Francisco, CA  
**-BCT Part III: Hipsters, Paesani and Sema-phore Hill**  
Date: August 20, 2011 10am

Jeanne Beaudet starts the tour at Vesuvio Cafe/City Lights bookstore on Columbus to cover the “beat” era, Washington Square and Depression-era murals at Coit Tower.  
(415) 537-1105

info@sfhistory.org  
www.sfhistory.org  
**Swarm Gallery**

560 Second Street  
Oakland, CA 94607  
**-Joseph Smolinski + Colin Christy: duo ex-hibition**  
Opening Reception: August 20, 2011 6-8pm  
End: September 23, 2011

Smolinski is an artists that not only utilizes na-ture through religious, political and personal histories but also as means to question tech-nology and the future of the natural world.  
-Joe Colley: project space  
Opening Reception: August 20, 2011 6-8pm  
End: September 23, 2011  
(510) 839-2787  
info@swarmgallery.com  
swarmgallery.com

Sun.Aug.21

The Compound Gallery

1167 65th St  
Oakland, CA 94608  
**-Making the Road by Walking: Thomas Haag and Martin Webb**  
Closing Reception: August 21, 2011 3-6pm  
Two painters whose work is heavily influenced by their own travel experiences. With a nod to the Magical Realists, the work of both artists features humans and animals as protagonists, symbols or metaphors in their oblique narra-tives.

(510) 601-1702  
info@thecompoundgallery.com  
www.thecompoundgallery.com  
**Herbst Theater**

401 Van Ness Avenue  
San Francisco, CA 94102  
**-Help Is On The Way XVII: 17th Annual Gala Celebration**  
Date: August 21, 2011  
Time: 5-11:45pm

The Richmond/Ermet AIDS Foundation pres-ents this year’s all-star benefit concert features celebrities from Broadway, TV, Film and the recording industry. It’s jazz, pop and live per-formance, up close and personal, from some of your favorite performers.  
(415) 273-1620  
info@richmondermet.org  
http://www.reaf.org/

Wed.Aug.24

Mollusk Surfshop

4500 Irving St.  
San Francisco, CA 94122  
**-West Coast Pop Art Experimental Group Show**  
End: August 24, 2011  
415-564-6300  
alberto@molluskurfshop.com  
molluskurfshop.com

Thu.Aug.25

JOHANSSON PROJECTS

2300 Telegraph Ave  
Oakland, CA 94612  
**-Group Show**  
Begin: August 25, 2011  
Opening Reception: September 2, 2011, 5-8pm  
End: October 15, 2011

Johansson Projects presents a three per-son show in which landscape, seascape, and dreamscape melt into a new sub-human habi-tat. Through the use of photography and video with varying degrees of analog and digital ef-fects, Brice Bischoff, Tabitha Soren, and Ellen Black manipulate environments, creating un-canny exaggerations and projections of what could exist.  
(510) 444-9140  
matthew@johanssonprojects.com  
www.johanssonprojects.com  
**Spoke Art**  
816 Sutter Street at Jones  
San Francisco, CA  
**-A Taste of Things to Come: annual preview of our 2011/2012 schedule**  
End: August 25, 2011

To celebrate our official grand opening in San Francisco’s dynamic Lower Nob Hill neigh-borhood, Spoke Art is proud to present a preview exhibition highlighting our upcom-ing 2011/2012 schedule. Featuring Serge Gay Jr. (SF), Jonas Lofgren (Berlin), Nimit Malavia (Montreal), Sam Wolfe Connelly (NYC), Casey Weldon (LA) and Timothy Doyle (Austin).  
(415) 796-3774  
spokeartgallery@gmail.com  
www.spoke-art.com  
**United Nations Plaza**  
1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: August 25, 2011  
Time: 11:00am-4:00pm  
End: October 27, 2011

SF Arts Market is an open-air market offer-ing work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. ‘Off the Grid’ Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/

YBCA

701 Mission St.  
San Francisco, CA 94103  
**-Bay Area Now 6 Smut Capital of America: San Francisco’s Sex Crime Revolution Series**  
Date: August 25, 2011  
Time: 7:30 pm  
RESURRECTION OF EVE by Jon Fontana and Artie Mitchell  
**-BAN 6 Thursday Artists Series**  
Date: August 25, 2011  
Ranu Mukherjee  
(415) 978-2700  
www.ybca.org

Fri.Aug.26

The Sea Ranch Lodge

Highway One  
The Sea Ranch, CA  
**-Preview Show of the 43 Studio Discovery-Tour artists**  
End: August 26, 2011

Come enjoy a preview of the 43 Studio Dis-covery Tour artists on Friday, August 12th, 2011 from 5-7PM at Oddfellows, 45101 Ukiah St. Mendocino, CA. Exhibit will be on display until August 26th.  
(707) 972-1006  
www.northcoastartistsguild.com

Brian Gross Fine Art

49 Geary Street, 5th Floor  
San Francisco, CA 94108  
**-Andrea Way: Venetian Dream**  
End: August 26, 2011

Brian Gross Fine Art is pleased to announce Venetian Dream, a one-person exhibition of work by Andrea Way. In this, her third exhibi-tion with Brian Gross Fine Art, Way will exhibit a uniquely tailored series of paintings, acrylic and ink on linen, each fourteen by eleven inches. Each work is a study in fantastic, linear geometries combined with intense, intuitive color.  
**-Chad Bucks: Recent Works**  
End: August 26, 2011

Brian Gross Fine Art is pleased to announce an exhibition of recent works by Bay Area painter, Chad Buck. Buck continues his sensory exploration of color and texture with twelve new gestural abstract paintings.  
(415) 788-1050  
gallery@briangrossfineart.com  
www.briangrossfineart.com  
**CounterPULSE**

1310 Mission Street  
San Francisco, CA 94103  
**-Rustling Silk: Avy K Productions/Erika Tsim-brovsky and Vadim Puyandaev**  
Begin: August 26, 2011  
End: August 27, 2011  
Time: 8pm

Avy K presents an evening of multimedia, structured improvisation—including dance, live painting, video and photo projection, and live music—dedicated to the lost civilization of the ancient nomadic horsemen. We seek out trac-es of this civilization in our urban world and make connections to our past.

(415) 626-2060  
counterpulse.org  
**Kokoro Studio**

682 Geary street  
San Francisco, CA 94102  
**-Kokoro Summer Group Show**  
End: August 26, 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  
**Mollusk Surfshop**

4500 Irving St.  
San Francisco, CA 94122  
**-Charlie Callahan**  
Begin: August 26, 2011  
End: September 29, 2011  
(415) 564-6300  
alberto@molluskurfshop.com  
molluskurfshop.com

Sat.Aug.27

111 Minna Gallery

111 Minna Street @ 2nd Street  
San Francisco, CA 94105  
**-Illusions of Grandeur**  
End: August 27, 2011

A masterful two man show with surreal artists NoMe Edonna and Lee Harvey Roswell.  
(415) 974-1719  
111minnagallery.com  
art@111minnagallery.com  
**Arc Studios & Gallery**  
1246 Folsom Street  
San Francisco, CA 94103  
**-”Four-Squared” Exhibition**  
Opening Reception: August 27, 2011 7-10pm  
End: October 8, 2011

With “Four-Squared”, co-curators, Matthew J. Frederick & Michael Yochum, tasked 16 local San Francisco & Bay Area artists with each cre-ating a coherent series of 16 small works that reflected their artistic visions. “Four-Squared” will showcase all 16 series – a total of 156 works.

(415) 298-7969  
arcsf@gmail.com  
www.arc-sf.com

Bekris Gallery

49 Geary St, 2nd Floor  
San Francisco, CA 94108  
**-”Summer in the City”**  
End: August 27, 2011

Bekris Gallery celebrates Summer in the City with a group exhibition including work by Soly Cisse, Bruce Clarke and William Kentridge.  
(415) 513-5154  
Cynthia@bekrisgallery.com  
www.bekrisgallery.com

**Braunstein/Quay Gallery**  
430 Clementina Street  
San Francisco, CA 94103

**-Peter d’Agostino - 1970s-2010s (Selected Works)**  
End: August 27, 2011

Peter d’Agostino initiated the Walk Series in 1973, consisting of video & performance, these projects evolved into installations combining elements of natural, cultural, & virtual identi-ties: mixed realities of walking through physical environments. Braunstein/Quay Gallery ends its fiftieth and final year with a gallery group exhibition.

(415) 278-9850  
bquayg@pacbell.net  
www.braunsteinquay.com  
**Catharine Clark Gallery**

150 Minna Street, Ground Floor  
San Francisco CA 94105  
**-Closing Reception and Literary Event for group exhibition “this little bag of dreams...”**  
Closing Reception: August 27, 2011 1pm

A reading by three contemporary Irish au-thors: Kevin Barry, Philip O’Ceallaigh, and Ju-lian Gough, closes the group exhibition of contemporary Irish art titled “this little bag of dreams...”, part of Imagine Ireland, a year-long season of Irish arts in America in 2011.

(415) 399-1439  
info@cclarkgallery.com  
www.cclarkgallery.com  
**Compound Gallery**

1167 65th St  
Oakland, CA 94608  
**-Adrian Van Allen**  
Opening Reception: August 27, 2011, 6-9pm  
Closing Reception: October 9, 2011 3-6pm

Van Allen’s art work engages the history of science, emerging technology and taxonomy through installations, interactive media art, vid-eo, scale models, artist books, works on paper, and transgenic taxidermy.  
(510) 601-1702  
info@thecompoundgallery.com  
www.thecompoundgallery.com  
**CounterPULSE**  
1310 Mission Street



San Francisco, CA 94103

**-Rustling Silk: Avy K Productions/Erika Tsimbrovsky and Vadim Puyandaev**

End: August 27, 2011

Time: 8pm

Avy K presents an evening of multimedia, structured improvisation—including dance, live painting, video and photo projection, and live music—dedicated to the lost civilization of the ancient nomadic horsemen. We seek out traces of this civilization in our urban world and make connections to our past.

(415) 626-2060

counterpulse.org

**Dolby Chadwick Gallery**

210 Post Street, Suite 205

San Francisco, CA 94108

**-Joe Macca: Echoes in the Ether**

End: August 27, 2011

Macca's ethereal abstractions focus on color as a means of reading subject matter, rather than form.

**-Vanessa Marsh: The Space Between**

End: August 27, 2011

Marsh's photographs explore how memory informs and affects our experiences of the world.

(415) 956-3560

info@dolbychadwickgallery.com

www.dolbychadwickgallery.com

**FM**

483 25th Street

Oakland, CA. 94612

**-Unnatural Progression**

End: August 27, 2011

Recent prints and paintings by Yoni Matatyaou

Hours: Saturdays 1-5pm or by appointment

directors@fmoakland.com

http://www.fmoakland.com

**Frey Norris Contemporary & Modern**

161 Jessie St.

San Francisco, CA 94105

**-Mary Anne Kluth: Visitor Center**

End: August 27, 2011

Presented in the venerable tradition of the faux-museum, Kluth's photographs, paintings, and sculptures literally and imaginatively unpack the rock collection amassed by her geologist father over four decades of travel across four continents.

info@freynorris.com

www.freynorris.com

**Gallery Hijinks**

2309 Bryant Street

San Francisco, CA 94110

**-Point of Vision by Gregory Ito: Solo Exhibition**

End: August 27, 2011

Gregory Ito's current body of work is a reflection of humanly perception of these shifts presented by the mediums of painting, sculpture, and installation. The images I create depict new ways to visually understand the concept of time, and use the celestial forms: Sun, Moon, and Earth, as reference points to the relationships that are discussed within each piece. The body of work carries this dialogue of our humanly connection with the linear progression forward into the future.

www.galleryhijinks.com

**HAINES GALLERY**

49 Geary St. Suite 540

San Francisco CA 94108

**-Yoshitomo Saito: 1000 Prayers**

End: August 27, 2011

Haines Gallery is pleased to present Yoshitomo Saito's 1000 Prayers. In his ninth solo exhibition at Haines, the artist presents a selection of new sculptural works in bronze, drawing from natural materials found in the Colorado landscape near Saito's home. He produces these one-of-a-kind works himself, completing the laborious, technically daunting process of

bronze casting alone in his studio foundry.

(415) 397-8114

Monique@hainesgallery.com

www.hainesgallery.com

**Jenkins Johnson Gallery**

464 Sutter Street

San Francisco, CA 94108

**-Celebrate Summer**

End: August 27, 2011

A group exhibition featuring painting, photography, mixed media, video and neon works. Participating artists include Ben Aronson, Nathaniel Donnett, Tim Etchells, Yigal Ozeri, Sonya Sklaroff, Felandus Thames, and Christian Vincent, among others.

(415) 677-0770

sf@jenkinsjohnsongallery.com

www.jenkinsjohnsongallery.com

**Kala Art Gallery**

2990 San Pablo Avenue

Berkeley, CA

**-Residency Projects I: New work by Maude Léonard-Contant, Youngsuk Suh, Genevieve Quick and Frances Young**

End: August 27, 2011

The Kala Gallery is proud to present the first of our two-part exhibition series, Residency Projects, featuring work by our 2010-2011 Fellowship artists. The Kala Directors in association with juror Jens Hoffman, curator and Director of the Wattis Institute for Contemporary Arts at the California College of the Arts, selected the artists.

www.kala.org

**The Lab**

2948 16th Street

San Francisco, CA 94103

**-Sasha Petrenko in Residence**

Closing Reception: August 27, 2011 6 pm

**-Laura Zuspan in Residence**

Closing Reception: August 27, 2011 6 pm

(415) 864-8855

eilish@thelab.org

www.thelab.org

**Mercury 20 Gallery**

475 25th St

Oakland, CA 94612

**-Eric Bohr: Levant**

End: August 27, 2011

In this current series of mixed media paintings Bohr contemplates that rich region of the world. The paintings are an imaginary journey into these places, and the dreams and fantasies that they create in the artist's mind.

**-Paul Mueller: Blood on the Church Hall Floor**

End: August 27, 2011

Blood on the Church Hall Floor, which describes the world of amateur wrestling, is perhaps the most truly documentary of Mueller's current projects. Mueller investigates social behavior and interactions through the photographic image.

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

**Mills College Art Museum**

5000 MacArthur Blvd

Oakland, CA 94613

**-Gallery Talk by Peter Selz**

End: August 27, 2011

From 1933 to 1952, under the direction of German art historian Alfred Neumeyer, the Mills College Art Museum participated in the "Summer Sessions," a series of classes and workshops in which distinguished contemporary European, Latin American, and American artists were invited to the College to teach and exhibit work.

(510) 430-2164

museum@mills.edu

mcam.mills.edu

**Modernism Inc.**

685 Market Street, Suite 290

San Francisco, CA 94105

**-“DOROTHY’S DREAM” New Paintings by Sheldon Greenberg**

End: August 27, 2011

Sheldon Greenberg employs a repertoire of images that delve into his exploration of personal memories, pop culture, classic cinema and modern architecture. His painted scenes straddle the divide between reality and fiction, public and private

**-“RANDOMNESS AND STRUCTURE” New Paintings by Edith Baumann**

End: August 27, 2011

Baumann brings many elements from my earlier work together: repetition of the same mark, randomness and structure, the circle and pattern.

(415) 541-0461

lindsay@modernisminc.com

www.modernisminc.com

**Robert Koch Gallery**

49 Geary St, 5th Floor

San Francisco, CA 94108

**-David DiMichele: “Pseudodocumentation”**

End: August 27, 2011

The Robert Koch Gallery is pleased to present its first exhibition of photographs by Los Angeles-based artist David DiMichele. These pseudo-documents, which are actually photographs of small models in the artist's studio, playfully engage scale and perception, while blurring the lines between fact and fiction, and questioning how we experience art.

**-“Fabricated Realities”**

End: August 27, 2011

Fabricated Realities is a group exhibition of experimental photographs of constructions and collages that reflect the styles of the Constructivists, Subjektive Fotografie, and Surrealists, among other groups. Subtly or with exaggerated theatricality, using images both rooted in reality and entirely otherworldly, these constructed photographs suggest alternative ways of seeing.

(415) 421-0122

press@kochgallery.com

www.kochgallery.com

**Robert Tat Gallery**

49 Geary Street, Suite 410

San Francisco, CA 94108

**-William F. Simpson & Mitchel Obremski Vintage Photographs, 1920s–1940s**

End: August 27, 2011

Robert Tat Gallery is pleased to present the vintage works of Bay Area photographer William F. Simpson, active with the Group f/64 photographers of the 1930s and 1940s. Also on view is the work of Mitchel Obremski, a frequent contributor to salon exhibitions during the 1920s through the 1940s.

(415) 781-1122

www.roberttat.com

**Sandra Lee Gallery**

251 Post St Suite 310

San Francisco, CA 94102

**-Douglas Malone Solo Exhibition**

End: August 27, 2011

Malone's masterful drawings bring life once again to the figure. Careful attention to anatomy and proportional relationship, Malone's work expresses the isolation of the individual.

(415) 291-8000

art@sandraleegallery.com

www.sandraleegallery.com

**SFMOMA**

151 Third Street

San Francisco, CA 94103

**-Less and More: The Design Ethos of Dieter Rams**

Begin: August 27, 2011

End: February 20, 2012

Dieter Rams is widely regarded as one of the most influential industrial designers of our times. Many of his works have achieved

iconic status while his ideas (and in particular his advocacy for “less but better” design) have proved formative for a contemporary culture concerned with design ethics and sustainability. For more than 40 years, Rams served as lead designer for Braun and also led the design team for the furniture and shelving company Vitsoe. The exhibition, originally organized and produced by Suntory Museum Osaka in collaboration with Fuchu Art Museum in Japan, surveys the designer's work while pointing to some key influences in contemporary design (Apple, among them). Some 200-plus sketches, prototypes, and original products will be organized into sections, elucidating the designer's modernist philosophy.

(415) 538-2693

edu@sfmoma.com

www.sfmoma.org

**Stephen Wirtz Gallery**

49 Geary St. 3rd Fl.

San Francisco, CA 94108

**-Idyll: Group Photography Exhibition**

End: August 27, 2011

(415) 433-6879

Julie@wirtzgallery.com

www.wirtzgallery.com

**SFMHS**

San Francisco, CA

**-BCT Part IV: Stevedores, Feluccas & Windjammers**

Date: August 27, 2011 1pm

Meet Rick Gerharter at Kearny and the Embarcadero to explore San Francisco's history as a port city.

(415) 537-1105

info@sffhistory.org

www.sffhistory.org

**Thomas Reynolds Gallery**

2291 Pine Street at Fillmore

San Francisco, CA 94115

**-Jeff Bellerose: Light/ Sandy Ostrau: Modern Landscapes**

End: August 27, 2011

A pairing of paintings by two abstract realists. Jeff Bellerose paints the city and is consumed in this new group of paintings with the high-contrast effects of light and glare. Sandy Ostrau paints the California landscape as a series of colorful geometric planes.

(415) 441-4093

www.thomasreynolds.com

**Steven Wolf Fine Arts**

2747 19th Street, A

San Francisco, CA

**-Negative Space**

End: August 27, 2011

Summer is the time for happy thoughts. And we at Steven Wolf Fine Arts would like to share our happy thoughts with you in our next show, Negative Space, which brings together art that embodies the various meanings and senses behind the phrase. Art that is pissed off, art that comes from the avant garde critical place we call negation, art that revolves around the void, art that poses an emptiness or art that implies one. The show will open with a Sunday afternoon barbecue, co-produced with our cross-street neighbor Guerero Gallery.

Hours: Wednesday – Friday 10:30-5:30, Saturday 11:00-5:00

(415) 263-3677

stevenwolffinearts.com

**Vessel Gallery**

471 25th Street

Oakland, CA 94612

**-“Relay Points: One” drawings by Bryson Bost**

End: August 27, 2011

Vessel Gallery presents abstract pen and ink drawings by Bryson Bost. “Relay Points” is inspired by the spirit and structure of the StThey



are epic journeys undertaken in the artist's piece that operates as reactions or responses to the other works. First Person Plural will feature work by Joel Dean, Dana Hemenway and Sascha Krieger. Curated by Jackie Im and Aaron Harbour.  
(510) 219-0774  
macarthurbarthur@gmail.com  
www.macarthurbarthur.com

## Sun. Aug. 28 Tue. Aug. 30

### **Aurorabora Press**

370 Brannan Street  
San Francisco, CA 94107

#### **-Adult Swim**

End: August 28, 2011

Summer show featuring works on paper by Campbell's mixed-media sculpture is comparable to old pulp science fiction novels. These are the worlds of the future envisioned by sci-fi writers over a half century ago. Ghost towns of the future, apocalyptic prophecies, and architectural decay in miniature; these are only some of the themes in Campbell's futuristic nightmares.

(415) 546-7880

monotype@aurobora.com

www.aurobora.com

### **The Lab**

2948 16th Street

San Francisco, CA 94103

#### **-Noise Pancakes**

Date: August 28, 2011

Time: 12-2pm

(415) 864-8855

eilish@thelab.org

www.thelab.org

### **MacArthur B Arthur**

4030 Martin Luther King, Jr Way

Oakland, CA 94606

#### **-First Person Plural**

End: August 28, 2011

First Person Plural is a three person show in which three artists are invited to show new work and then commissioned to create a

### **Public Barber Salon**

571 Geary St.

San Francisco, CA 94102

#### **-Michael Campbell: New Work**

End: August 30, 2011

Campbell's mixed-media sculpture is comparable to old pulp science fiction novels. These are the worlds of the future envisioned by sci-fi writers over a half century ago. Ghost towns of the future, apocalyptic prophecies, and architectural decay in miniature; these are only some of the themes in Campbell's futuristic nightmares.

(415) 441-8599

info@publicbarbersalon.com

www.publicbarbersalon.com

### **SOMArts Cultural Center**

934 Brannan St. between 8th & 9th

San Francisco, CA

#### **-“Lesser But Vital Practices” happy hour & artist talk**

Date: August 30, 2011

Time: 5:30-7pm

(415) 863-1414

info@somarts.org

somarts.org

## Wed. Aug. 31

### **Gallery 16**

501 Third Street

San Francisco CA 94107

#### **-JERED SPRECHER: Shadows of Friction**

End: August 31, 2011

JERED SPRECHER is at the forefront of a new generation of abstract painters who are revitalizing the practice. Drawn from sources that are changing and evolving, his work shows images that are revealed as fragments in the midst of such change, destruction, redefinition and restoration. Not wishing to be constrained by any single reading, Sprecher considers the meaning of his paintings to be open ended – they are, in fact, all “unfinished” parts of a continuing narrative. To this end, he feels free to draw from a variety of painting styles as he adapts and re-contextualizes the various “images” that he hunts and gathers.

#### **-WAYNE SMITH: 1996**

End: August 31, 2011

Gallery 16 is pleased to announce the release of a new series of print editions, “1996”, published with San Francisco artist WAYNE SMITH. In this new edition of prints he continues his ongoing interest in landscape, repetitive drawing and altering advertisements. These new prints, original landscape images culled from magazine advertisements, are an extension of an edition entitled “Souvenir” which Gallery 16 produced with Smith in 1996. These ads were altered by the artist with ruled lines and folding techniques. Fifteen years later, Smith revisits these works to create an extraordinary hand embellished edition. The suite of 8 prints are all individually hand-worked using various forms of folding, cutting, and metallic ink over-painting. A new group of small works on paper that employ similar techniques, with an additional layer of imagery

sandwiched between glass, will also be shown. The “1996” suite reflects the artist's interest in landscape and abstraction, the handmade and the digital, and comments on ideas of the past, impermanence, the reductive and the additive.  
(415) 626-7495  
www.gallery16.com

### **di Rosa**

5200 Sonoma Hwy

Napa, CA

#### **-Summer Lecture Series: Sandow Birk**

Date: August 31, 2011

Time: 7:00pm

di Rosa and KQED present annual educational programs with collection artists who have also been featured on KQED's Spark series. Sandow Birk is well known for embarking on expansive, multi-media projects, that deal with contemporary social issues such as inner city violence, graffiti, politics, war, and prisons.  
\$10/\$5 Members.

(707) 226-5991

ann@dirosaart.org

www.dirosaart.org

### **Vessel Gallery**

471 25th Street

Oakland, CA 94612

#### **-Introducing sculpture by Pamela Merory Dernham and new works by Walter James Mansfield**

Begin: August 31, 2011

Opening Reception: September 2, 2011, 6-9pm

End: September 24, 2011

Vessel Gallery presents wire sculptures by Pamela Merory Dernham, paintings by Walter James Mansfield, and introduces jewelry by Hannah Keefe. This showcase is an exploration of the human figure.

(510) 893-8800

info@vessel-gallery.com

vessel-gallery.com



# Kenneth Rainin

## FOUNDATION

# Ongoing Exhibitions

## de Young Museum

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Surface Tension: Contemporary Prints from the Anderson Collection**

End: January 8, 2012

Surface Tension showcases artists engaged in making prints at fine arts presses have headed in a different direction. All of the artists included in this exhibition challenge the traditional belief that editions on paper are merely made up of layers of ink impressed upon paper.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

## Hackett Mill

201 Post Street, Suite 1000

San Francisco, CA 94108

**-Brian Wall: Spatial Planes 1957-1966**

End: September 30, 2011

Hackett | Mill is pleased to present 'Spatial Planes: 1957-1966' an exhibition of British sculptor Brian Wall's early work

(415) 362-3377

jp@hackettmill.com

www.hackettmill.com

## JOHANSSON PROJECTS

2300 Telegraph Ave

Oakland, CA 94612

**-Group Show**

End: October 15, 2011

Johansson Projects presents a three person show in which landscape, seascape, and dreamscape melt into a new sub-human habitat. Through the use of photography and video with varying degrees of analog and digital effects, Brice Bischoff, Tabitha Soren, and Ellen Black manipulate environments, creating uncanny exaggerations and projections of what could exist.

(510) 444-9140

matthew@johanssonprojects.com

www.johanssonprojects.com

## Kala Art Gallery

2990 San Pablo Avenue

Berkeley, CA

**-New Work from Kala**

End: December 3, 2011

New Work by: Paloma Barhaugh-Bordas, Harry Clewans, Holly Downing, Misaki Matsui, Dan McClain, Simona Prives, Kiriko Shiroyayashi, Seiko Tachibana and Richard Wagener. Curated by Yuzo Nakano and Mayumi Hamanaka, this continuous exhibition series features works on paper by artists affiliated with Kala Art Institute. A diverse collection of works is presented throughout Kala's gallery facility including the Mercy & Roger Smullen Print and Media Study Center:

www.kala.org

## Legion of Honor

100 34th Ave

San Francisco, CA 94121

**-Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection**

End: October 2, 2011

For the first time the Van Otterloos' marvelous Dutch Golden Age paintings are showcased together in an exhibition that comes to the Legion of Honor July 9, 2011. Famous artists such as Rembrandt, Frans Hals and Hendrick Avercamp are featured, as are genre specialists Frans van Mieris and Gerrit Dou.

**-Picasso's Ceramics**

End: October 9, 2011

Concurrent with Picasso: Masterpieces from the Musée National Picasso, Paris at the de Young, the Bowles Porcelain Gallery at the Le-

gion of Honor features a selection of ceramics created by Pablo Picasso.

**-Favorite Things: An Exhibition of Artist Books in Memory of David Logan, 1918-2011**

End: February 12, 2012

In 1998, David Logan and his wife, Reva, gave their outstanding collection of more than 300 modern artist books to the Fine Arts Museums; their generous gift was celebrated that year in a newly constructed gallery named for them at the Legion of Honor:

**-The Mourners: Tomb Sculptures from the Court of Burgundy**

End: December 31, 2011

The Mourners: Tomb Sculpture from the Court of Burgundy, consists of 39 sculptures from the tomb of John the Fearless, the second duke of Burgundy. His tomb, once housed at a monastery on the outskirts of Dijon, is now one of the centerpieces of the Musée des Beaux-Arts de Dijon.

(415) 750-3600

contact@famsf.org

legionofhonor.famsf.org

## Montgomery Gallery

406 Jackson Street

San Francisco, CA 94111

**-French Impressionists**

Date: Ongoing

French Impressionists: Including Renoir, Guillaumin, Lebasque

(415) 788-8300

info@montgomerygallery.com

www.montgomerygallery.com

## Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

**-Wrapping Traditions: Korean Textiles Now**

End: October 22, 2011

Bojagi (Bo-Jah-ki) or traditional Korean wrapping cloths were once used in formal ceremonies and daily activities in Korea. Similar to American patchwork, traditional Bojagi was made from simple pieced cloths or papers, which were elaborately embroidered together. Wrapping Traditions: Korean Textiles Now brings together 65 contemporary artists from Korea and ten other countries that are inspired by this Korean folk art.

(415) 227-4888

bherczeg@mocfa.org

www.mocfa.org

## Park Life

220 Clement

San Francisco, CA 94118

**-Michelle Fleck Solo Show**

End: October 30, 2011

New Paintings from San Francisco artist Michelle Fleck.

(415) 386-7275

info@parklifestore.com

www.parklifestore.com

## Robert Koch Gallery

49 Geary Street, 5th Floor

San Francisco, CA 94108

**End: October 22, 2011**

Robert Koch Gallery is pleased to present Andy Warhol's portraits, which range from portfolios of screenprints, lithographs, silk-screen posters, paintings and more.

(415) 421-0122

info@kochgallery.com

www.kochgallery.com

## SFMOMA

151 Third Street

San Francisco, CA 94103

**-Face of Our Time: Jim Goldberg, Daniel Schwartz, Zanele Muholi, Jacob Aue Sobol**

End: October 16, 2011

Face of Our Time examines the work of five photographers—Jim Goldberg, Daniel Schwartz, Zanele Muholi, Jacob Aue Sobol, and Richard Misrach—who operate within what

Walker Evans referred to as the "documentary style." Sharing an interest in making pictures that capture what the world looks like, they observe the sometimes volatile civil and political transformations facing society and look reflectively at contemporary culture, recording history as it unfolds slowly over time. Aue Sobol's gentle and sculptural pictures reveal the hardships of life in the Arctic; Goldberg's multilayered series includes fragmented narratives from the migration of illegal immigrants from Africa to Europe; Muholi commemorates and celebrates the histories and struggles that black lesbians face in her native South Africa; Schwartz reveals the overlapping narratives between the Silk Route's ancient history and the military and economic power struggles that it faces today; and the Richard Misrach photographs, a recent gift to SFMOMA, from his recently published book, Destroy This Memory, are an informal, yet personal collection of pictures taken in the aftermath of the Hurricane Katrina tragedy in New Orleans. Organized by SFMOMA, the exhibition will include more than 100 photographs.

**-New Work: Tiago Carneiro da Cunha and Klara Kristalova**

End: October 30, 2011

This newest installment of SFMOMA's ongoing New Work series narrows the lens on the reinvigorated medium of ceramics in recent art practice. Carneiro da Cunha lives and works in Brazil, and Kristalova is based in Sweden, but, despite these far flung regions, the artists are working in a strikingly similar vein. Each calls upon ceramics' connection to childhood craft activities, making work that echoes characters from fairy tales or comic books and formally have the feel of a child's project. Yet in each instance, childhood is made strange in some way. The very present elements of humor and delight give way to serious concepts and troubling visions: both artists intentionally invoke childhood as a means of subverting assumed innocence and raising serious and often unsettling questions about the way history is learned and may be repeated by subsequent generations. This exhibition is organized by Alison Gass, assistant curator of painting and sculpture.

**-Less and More: The Design Ethos of Dieter Rams**

End: February 20, 2012

Dieter Rams is widely regarded as one of the most influential industrial designers of our times. Many of his works have achieved iconic status while his ideas (and in particular his advocacy for "less but better" design) have proved formative for a contemporary culture concerned with design ethics and sustainability. For more than 40 years, Rams served as lead designer for Braun and also led the design team for the furniture and shelving company Vitsoe. The exhibition, originally organized and produced by Suntory Museum Osaka in collaboration with Fuchu Art Museum in Japan, surveys the designer's work while pointing to some key influences in contemporary design (Apple, among them). Some 200-plus sketches, prototypes, and original products will be organized into sections, elucidating the designer's modernist philosophy.

(415) 538-2693

edu@sfmoma.com

www.sfmoma.org

# Thu.Sep.1

## ArtPeople Gallery @ The Crocker Galleria

50 Post Street #41

San Francisco, Ca 94104

**-Misha Frid Solo Show**

Opening reception: September 1, 2011 4-7pm

End: September 15, 2011

Come see Official Sculptor for the 1996 100th Anniversary of the Olympics Misha Frid solo show. Sculpting in bronze, he fashions beautiful graceful humans that take an ethereal quality. Frid's work is highly centered around dreams and fantasy, so don't miss your chance to see his highly unique work for yourself.

(415) 956-3650

info@artpeople.net

www.artpeople.net

## Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

**-Guy Diehl**

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

End: October 2, 2011

This is Dolby Chadwick Gallery's first exhibition of still lifes by famed Bay Area realist Guy Diehl.

(415) 956-3560

info@dolbychadwickgallery.com

www.dolbychadwickgallery.com

## Ever Gold Gallery

441 O'Farrell St.

San Francisco, CA 94102

**-Exile and the Kingdom Also: Owen Takabayashi**

Opening Reception: September 1, 2011

End: September 24, 2011

Ever Gold Gallery is pleased to announce the second edition of their biyearly residency program. San Francisco-based Japanese American artist, Owen Takabayashi . With references to Joseph Beuys' 1974 performance, "I like America and America Likes Me", which re-contextualized man, nature, and America's global roll, Takabayashi will create a new interaction with the elements of local vs. global by living with this discarded junk, thus making it sustained and localized. Takabayashi also places himself in the area between art and craftsmanship where the objects not only take on new meanings but new physical functions as well; a proletarian form of Assemblage.

(415) 396-3676

evergoldgallery@gmail.com

## Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

**-Terry Allen**

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

End: September 24, 2011

(415) 433-2710

www.gallerypauleanglim.com

## HAINES GALLERY

49 Geary St. Suite 540

San Francisco CA 94108

**-Group Exhibition**

Begin: September 1, 2011

Opening Reception: September 8, 2011 5:30-7:30pm

End: October 29, 2011

(415) 397-8114

Monique@hainesgallery.com

www.hainesgallery.com

## Ictus Gallery

1769 15th St. @Albion Between Valencia and Guerrero

San Francisco, CA 94013

**-"Love and Anarchy," an art exhibition featuring works by Cece Carpio, Kira Curtis, Fernando Marti, and Jermaine Rogers**

Closing Reception: September 1, 2011 6-10pm

An installation of indoor graffiti mural art, post-



ers, paintings and prints celebrating all things that deviate, defy and yet carry each other.

(510) 912-0792

www.ictusgallery.com

### Jenkins Johnson Gallery

464 Sutter Street

San Francisco, CA 94108

### -Adia Millett: The Room Inside Your Mind

Begin: September 1, 2011

End: October 1, 2011

Adia Millett's dollhouse-sized miniatures examine the parallels between psychological and architectural space.

(415) 677-0770

sf@jenkinsjohnsongallery.com

www.jenkinsjohnsongallery.com

### The McLoughlin Gallery

49 Geary Street, Suite 200

San Francisco, CA 94108

### -Core Sample

Opening Reception: September 1, 2011

End: October 1, 2011

Come traverse through beautifully patterned mixed-media totems created by Mitch Confer. This contemporary take on totems is inspired by core samples of earth and the lapse of time that they reveal. These exquisitely finished works stand 4 – 8 feet tall as they communicate the passage of time in one's life.

### -Tidelands Examined

Opening Reception: September 1, 2011

End: October 1, 2011

Expand the scope through which you see the San Francisco Bay. Join us at The McLoughlin Gallery with photographer Colin McCrae who has captured the bright and graceful blueprint of this Northern California bay from a bird's eye view.

(415) 986-4799

info@mgart.com

### Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

### -CRAFT BAR with Etsy Labs

Date: September 1, 2011

Time: 6 – 8pm

CRAFT BAR is a vibrant and dynamic after-hours collective crafting environment. September's CRAFT BAR features Britex Fabrics.

(415) 227-4888

astrader@mocfa.org

www.mocfa.org/craftbar

### Robert Koch Gallery

49 Geary Street, 5th Floor

San Francisco, CA 94108

### -Andy Warhol Portraits

Begin: September 1, 2011

End: October 22, 2011

Robert Koch Gallery is pleased to present Andy Warhol's portraits, which range from portfolios of screenprints, lithographs, silk-screen posters, paintings and more.

(415) 421-0122

info@kochgallery.com

www.kochgallery.com

### Sandra Lee Gallery

251 Post St Suite 310

San Francisco, CA 94102

### -David Jang Solo Exhibition

Begin: September 1, 2011

Opening Reception: September 10, 2011

2:30-5:30pm

End: September 28, 2011

As a painter, I find the experience of viewing [discarded packaging materials] within our environment as a sort of urban formalism." David Jang's recent work inspires patterning of nature and industrialism.

(415) 291-8000

art@sandraleegallery.com

www.sandraleegallery.com

### Spoke Art

816 Sutter Street at Jones

San Francisco, CA

### -Group Show featuring four emerging figurative artists

Opening Reception: September 1, 2011

6pm-10pm

End: September 23, 2011

Spoke Art is proud to present a group show featuring four of our favorite emerging figurative artists, each working in four different mediums and from four different parts of the world. The group show features the collage of Dutch artist Handiedan, oil paintings of San Francisco's Charmaine Olivia, the acrylic works of British artist Craww and oil and spray paintings of NYC graffiti writer Tatiana Suarez and serves as an intriguing cross sectioning of contemporary portraiture

(415) 796-3774

spokeartgallery@gmail.com

www.spoke-art.com

### United Nations Plaza

1 United Nations Plaza

San Francisco, CA 94102

### -San Francisco Arts Market

Date: September 1, 2011 11:00am-

4:00pm

End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.

(415) 738-4975

artsmarketsf@artsandmedia.net

http://artsmarketsf.org/

## Fri.Sep.2

### Crown Point Press

20 Hawthorne St.,

San Francisco, CA 94105

### -Summer Choices: A Group Exhibition

End: September 2, 2011

Featuring etchings and woodcuts by Anne Appleby, John Chiara, Francesco Clemente, Mary Heilmann, Joan Jonas, Robert Hudson, Bertrand Lavier, Tom Marioni, Pat Steir, and Fred Wilson.

(415) 974-6273

www.crownpoint.com

gallery@crownpoint.com

### FM

483 25th Street

Oakland, CA. 94612

### -ANGUISH

Opening Reception: September 2, 2011

6-10pm

End: October 1, 2011

Art Moura and Andrew Abbott's work carries the weight of a tenuous world. The images are frightening yet compelling, encouraging the viewer to look closely and reflect. "A painting is not a composite of color and line but an animal, a scream, a human being or all of these things together" -Constant Nieuwenhuys 1948 Reflex

Hours: Saturdays 1-5pm or by appointment

directors@fmoakland.com

http://www.fmoakland.com

### JOHANSSON PROJECTS

2300 Telegraph Ave

Oakland, CA 94612

### -Group Show

Opening Reception: September 2, 2011,

5-8pm

End: October 15, 2011

Johansson Projects presents a three person show in which landscape, seascape, and dreamscape melt into a new sub-human habitat. Through the use of photography and video with varying degrees of analog and digital effects, Brice Bischoff, Tabitha Soren, and Ellen Black manipulate environments, creating un-

canny exaggerations and projections of what could exist.

(510) 444-9140

matthew@johanssonprojects.com

www.johanssonprojects.com

### MacArthur B Arthur

4030 Martin Luther King Jr Way

Oakland, CA 94606

### -Experimental Notation

Opening Reception: September 2, 2011

7:00-10:00pm

End: September 25, 2011

Royal NoneSuch Gallery and MacArthur B Arthur in collaboration with Mission Creek Music and Arts Festival will host Experimental Notations, an exhibition of graphic notation, the visual re-imagining of the traditional system of musical notation.

(510) 219-0774

macarthurbarthur@gmail.com

www.macarthurbarthur.com

### Mercury 20 Gallery

475 25th St.

Oakland, CA 94612

### -Solo Shows: Julie Alvarado & Jill McLennan

Opening Reception: September 2, 2011

6-9pm

**Closing Reception: October 1, 2011 2-5pm**

Painting and mixed media by the East Bay artists juliealvarado.com and jillmclennan.com

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

### Pro Arts

150 Frank H. Ogawa Plaza

Oakland, CA 94612

Bay Area Currents 2011

### -Selections by Julio Cesar Morales

End: September 2, 2011

Bay Area Currents 2011, Selections by Julio Cesar Morales features recent work from 18 accomplished Bay Area artists: Matthew Cella, Pablo Cristi, Dana Hemenway, Julie Henson, Amy Ho, Emily Hoyt, Gregory Ito, Jeanne Lorenz, Cathy Lu, Fiamma Montezemolo, Francesca Pastine, Suzy Poling, Maggie Preston, Lisa Rybovich Cralle, Surabhi Saraf, Sunaura Taylor, Linda Trunzo, and Chris E. Vargas.

(510) 763-4361

jackie@proartsgallery.org

http://www.proartsgallery.org

### SLATE contemporary

4770 Telegraph Ave

Oakland, CA 94609

### -Reinterpreting reality: Photography by Elizabeth Williams

Opening Reception: September 2, 2011

6pm-9pm

End: October 15, 2011

Art and life come together in street photography from the Bay Area and Europe.

(510) 652-4085

info@slatecontemporary.com

www.slatecontemporary.com

### Vessel Gallery

471 25th Street

Oakland, CA 94612

### -Introducing sculpture by Pamela Merory Dernham and new works by Walter James Mansfield

Opening Reception: September 2, 2011

6-9pm

End: September 24, 2011

Vessel Gallery presents wire sculptures by Pamela Merory Dernham, paintings by Walter James Mansfield, and introduces jewelry by Hannah Keefe. This showcase is an exploration of the human figure.

(510) 893-8800

info@vessel-gallery.com

vessel-gallery.com

## Sat.Sep.3

### Catharine Clark Gallery

150 Minna Street, Ground Floor

San Francisco CA 94105

### -Solo Exhibition: Julie Heffernan; Media Room: Ed Osborn: Kingdom

Begin: September 3, 2011

Opening Reception: September 10, 2011

End: October 29, 2011

Drawing directly from the images of her subconscious, Julie Heffernan's lush paintings of fantastically-dressed figures, grand ballrooms, abundant forests, and imagined worlds are considered by the artist to be a kind of self-portrait. Ed Osborn's video work "Kingdom" incorporates quiet conversation and natural and man-made landscapes existing side by side

(415) 399-1439

info@cclarkgallery.com

www.cclarkgallery.com

### Gallery Hijinks

2309 Bryant Street

San Francisco, CA 94110

### -Sanguine Machine: Antediluvian Artifacts from Futures Past by Beau Stanton

Opening Reception: September 3, 2011

6-10pm

End: September 24, 2011

Beau Stanton explores the dynamic between graphic iconography and classicism, juxtaposing apocalyptic imagery with the aesthetic excess of Victorianism in order to synthesize organic and ornamental into a coherent post millennial point of view. Stanton fuses elements of 19th century letterpress printing designs with masterful figurative oil painting, embellishing and manipulating focus, light and perspective.

www.galleryhijinks.com

### John Berggruen Gallery

228 Grant Ave.

San Francisco, CA 94108

### -Selected Acquisitions: Chris Brown, Bruce Cohen, Anish Kapoor, Nathan Oliviera, Joel Shapiro and Wayne Thiebaud

End: September 3, 2011

(415) 781-4629

sheetal@berggruen.com

www.berggruen.com

### SFMHS

San Francisco, CA

### -BCT Part I: Silver Strikes, Earthquakes and Lion Dancers

Date: September 3, 2011 10am

From the meeting place at the Old Mint, Phil Buscovich takes you through Union Square and Maiden Lane to the oldest Asian Temple in the United States.

(415) 537-1105

info@sffhistory.org

www.sffhistory.org

### The Sea Ranch Lodge

Highway One

The Sea Ranch, CA

### -Preview Show of the 43 Studio Discovery Tour artists

Opening Reception: September 3, 2011

5-7pm

End: September 14, 2011

Come enjoy a preview of the 43 Studio Discovery Tour artists on Friday, Sept. 3rd, 2011 from 5-7PM at The Sea Ranch Lodge on the north Sonoma Coast. Exhibit will be on display until September 14th, 2011. Studio Discovery Tour on the Mendonoma Coast is the first 2 weekends in September.

(707) 972-1006

www.northcoastartistsguild.com

## Sun.Sep.4

### a new leaf gallery | sculpturesite

23588 Arnold Drive

Sonoma, CA 95476



**-BODY LANGUAGE 2011**

End: September 4, 2011

BODY LANGUAGE 2011 showcases recent figurative sculpture in wood, ceramic, bronze, resin and steel by seven sculptors. Featured artists include Emil Alzamora, Dina Angel-Wing, Jane Burton, Judson Chatfield, Carole Feuerman, Mike Riegel and Carol Schwartz.

(707) 933-1300

info@sculpturesite.com

www.sculpturesite.com

**STUDIO Gallery**

1815 Polk Street

San Francisco, CA 94109

**-City Streets**

End: September 4, 2011

Urban views of the Bay Area from local artists

(415) 931-3130

Info@STUDIOGallerySF.com

www.STUDIOGallerySF.com

## Mon.Sep.5

**Exploratorium**

3601 Lyon Street

San Francisco, CA 94123

**-ColorFest**

End: September 5, 2011

ColorFest continues this August, where you'll experience light and color in unexpected ways. From perception to pigments, this extravaganza features a full spectrum of over 30 color-related exhibits, a six-part film series, weekly color science demonstrations, DIY-oriented adult seminars, After Dark events that mix color, cocktails and a Color Fair

(415) 561-0363

pubinfo@exploratorium.edu

www.exploratorium.edu

## Tue.Sep.6

**Braunstein/Quay Gallery**

430 Clementina Street

San Francisco, CA 94103

**-Robilee Frederick: Falling/Rising**

Begin: September 6, 2011

Opening Reception: September 10, 2011

3-5pm

End: October 15, 2011

Robilee Frederick continues to references the ephemerae of light, darkness, and time in her work as a metaphor for the human experience of memory and loss. Frederick uses gunpowder, incense, candles, ash, and burns to create her ever-present light circles and labyrinths: the visual representations for the circle of life.

(415) 278-9850

bquayg@pacbell.net

www.braunsteinquay.com

**SFMOMA**

151 Third Street

San Francisco, CA 94103

**-The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde**

End: September 6, 2011

Sole West Coast Venue. Author Gertrude Stein and her family are responsible in many ways for the turn-of-the century revolution in the visual arts through their adventurous patronage, deep ties to leading minds of the era, and legendary Paris salon gatherings. From the moment they first dared to admire Matisse's scandalous Woman with a Hat (1905)—the "nasty smear of paint" that gave the fauves their name—the foursome were staking claims for modern art that would heavily influence their peers and transform the careers of several of the most important artists of the century. Premiering at SFMOMA before trav-

eling internationally, this major exhibition reunites the unparalleled modern art collections of the Stein family, gathering approximately 200 iconic paintings, sculptures, drawings, and prints by not only Matisse and Picasso but also by Pierre Bonnard, Paul Cézanne, Henri Manguin, Francis Picabia, Pierre-Auguste Renoir, and Henri Toulouse-Lautrec, among others. Sarah and Michael Stein's return to Palo Alto, California, in 1935, the same year SFMOMA was founded, was instrumental in the making of the museum's collection, and SFMOMA's presentation will underscore Bay Area connections to the Steins. Catalogue.

**-David Claerbout: Architecture of Narrative**

End: September 6, 2011

David Claerbout addresses the genres of photography and cinema in this selection of four video projections. Receiving its U.S. premiere in this exhibition, The American Room (2009–10) features an artificially assembled group of listeners at a concert through cinematic pans across an acoustic space. The Belgian artist often depicts a single moment through a slow succession of frozen images and a multitude of different angles and perspectives. Sections of a Happy Moment (2007) hones in on a moment when a Chinese family is gathered around a ball suspended mid-air in the courtyard of a nondescript estate evocative of the optimistic programs of modernist housing in the 1960s. An image of play is echoed in an earlier silent work, Kindergarten Antonio Sant'Elia 1932 (1998). In White House (2005), the same fight scene is played almost identically—73 times—while only the daylight changes progressively during the thirteen-and-a-half hour piece, mirroring the actual local time of day.

(415) 538-2693

edu@sfmoma.com

www.sfmoma.org

## Wed.Sep.7

**111 Minna Gallery**

111 Minna Street

San Francisco, CA 94105

**-Japanime: A Photography Exhibition**

Opening Reception: September 7, 2011

5-9 pm

Sex+Photography is a group of photographers dedicated to creativity, art, and the portrayal of sexual creativity through photography. 21+

(415) 974-1719

michelletholen@gmail.com

111minnagallery.com

**San Francisco Art Institute**

800 Chestnut Street, Lecture Hall

San Francisco, CA 94133

**-Visiting Artists and Scholars Lecture Series:**

**Amie Siegel**

Date: September 7, 2011

Time: 7:30pm

Siegel works in film, video, sound, and writing, using the cinematic image as material means to a conceptual end. Her work mines the voyeuristic gaze, direct address, and interview to consider how these repetitions shape cultural memory. She has exhibited widely, including the 2008 Whitney Biennial.

(415) 771-7020

www.sfai.edu

## Thu.Sep.8

**111 Minna Gallery**

111 Minna Street @ 2nd Street

San Francisco, CA 94105

**-Secret State**

Opening Reception: September 8, 2011

5pm-Late

End: October 1, 2011

The much anticipated new solo exhibition by Kelly Tunstall.

(415) 974-1719

111minnagallery.com

art@111minnagallery.com

**A Woman's Eye Gallery**

678 Portola, San Francisco Ca 94127

**-Eileen P. Goldenberg: Paintings and Drawings**

Opening Reception: September 8, 2011

6-8pm

End: September 27, 2011

Eileen P. Goldenberg's paintings explore material, color and space by combining ordered, repetitive elements with visual texture and translucency, simultaneously revealing and concealing. Her ink and watercolor pencil drawing are built up with tiny squares, reminiscent of an ariel view of some ancient dwelling.

(415) 753-1233

eileen@eileenpgoldenberg.com

www.eileenpgoldenberg.com

**Bekris Gallery**

49 Geary St, 2nd Floor

San Francisco, CA 94108

**-"For Love of Words"**

Opening Reception: September 8, 2011

5:30-7:30pm

End: October 22, 2011

Bekris Gallery is delighted to present its first solo exhibition of the work of Wosene Kosrof, a master of color, who explores the visual potential of Amharic script from his native Ethiopia.

(415) 513-5154

Cynthia@bekrisgallery.com

www.bekrisgallery.com

**CounterPULSE**

1310 Mission Street

San Francisco, CA 94103r

**-Pretonically Oriented v.3 | Reflections**

Begin: September 8, 2011

End: September 11, 2011

Time: 8pm

Pretonically Oriented v.3 proposes the creation of a dance work as a metaphor for the creation of identity. Formative experiences, statements of self, the rehearsal process, and performances are all juxtaposed to have a deeper look at what things are and how they came to be that way.

**-CounterPULSE Artists in Residence: FACT/ SF and Lenora Lee**

Begin: September 8, 2011

End: September 11, 2011

Time: 8pm

Reflections is a new interdisciplinary work by Lenora Lee Dance in collaboration with Kei Lun Martial Arts & Enshin Karate, South San Francisco Dojo. It features media design by Olivia Ting, music by Francis Wong, videography by Ben Estabrook, and text by Genny Lim. The piece explores the experiences of creating community and a sense of place by succeeding generations in my family and community, beginning with my grandfather, who immigrated through Angel Island in 1922.

(415) 626-2060

counterpulse.org

**Gregory Lind Gallery**

49 Geary street, fifth floor

San Francisco, ca 4108

**-Jake Longstreth Solo Show**

Opening Reception: September 8, 2011

5 – 7:30 pm

End: October 15, 2011

Oakland-based artist Jake Longstreth's paintings interrogate the expansive space of a largely exurban landscape. His work explores both the industrial and the pastoral — revealing their blurred dialogue. Longstreth reduces his images to their basic elements.

(415) 296-9661

info@gregorylindgallery.com

www.gregorylindgallery.com

**HAINES GALLERY**

49 Geary St. Suite 540

San Francisco CA 94108

**-Group Exhibition**

Opening Reception: September 8, 2011

5:30-7:30 pm

End: October 29, 2011

(415) 397-8114

monique@hainesgallery.com

www.hainesgallery.com

**Kokoro Studio**

682 Geary street

San Francisco, CA 94102

**-Smile to your Life!: Jonathan Wallraven**

Opening Reception: September 8, 2011

7-10pm

End: September 29, 2011

San Francisco-based artist Jonathan Wallraven speaks in non-sequitors, emitted via speech bubbles from the mouths and minds of distortedly-rendered female figures. His visual influences range from German Expressionism to modern print advertising. Reflecting a vapid view of popular culture, Wallraven's drawings are distinct and biting, yet earnest and personally revealing.

www.kokorostudio.us

info@kokorostudio.us

**Rena Bransten Gallery**

77 Geary St # 203

San Francisco, CA 94108-5724

**-Matthias Hoch/Ron Nagle Exhibition**

Opening Reception: September 8, 2011

5:30-7:30 p.m.

End: October 15, 2011

Rena Bransten Gallery presents works by German photographer Matthias Hoch and San Francisco-born ceramic artist Ron Nagle. Hoch's photography captures the structured beauty of uninhabited spaces and the abstractions of industrial design. While Nagle's work is known to be colorful; layered with texture that demonstrates his interest in finely scaled objects.

(415) 982-3292

info@renabranstengallery.com

**Stephen Wirtz Gallery**

49 Geary St., 3rd Fl.

San Francisco, CA 94108

**-Sunburned: Chris McCaw**

Begin: September 8, 2011

End: October 22, 2011

**-Laurie Reid: New Paintings**

Begin: September 8, 2011

End: October 22, 2011

(415) 433-6879

Julie@wirtzgallery.com

www.wirtzgallery.com

**United Nations Plaza**

1 United Nations Plaza

San Francisco, CA 94102

**-San Francisco Arts Market**

Date: September 8, 2011

Time: 11:00am-4:00pm

End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.

(415) 738-4975

artsmarketsf@artsandmedia.net

http://artsmarketsf.org/

**YBCA**

701 Mission St.

San Francisco, CA 94103

**-BAN 6 Thursday Artists Series**

Date: September 8, 2011

Mauricio Ancalmo

(415) 978-2700

www.ybca.org



# Fri.Sep.9

## Brian Gross Fine Art at One Post Street

One Post Street  
San Francisco, CA 94104  
**-Lewis deSoto: Appellation Series**  
End: September 9, 2011

Brian Gross Fine Art is pleased to announce the exhibition, Appellation Series, which is an ongoing series of landscape photographs by California artist, Lewis deSoto. In this exhibition, deSoto continues to explore photography's narrative and perspectival capacities in color photographs documenting the structures of wine-growing regions in California.

(415) 788-1050  
gallery@briangrossfineart.com  
www.briangrossfineart.com  
**Crown Point Press**

20 Hawthorne St.,  
San Francisco, CA 94105  
**-Landscape: A Group Exhibition**  
Begin: September 9, 2011  
End: November 5, 2011

Featuring new etchings by Wayne Thiebaud  
Included in the exhibition are artists who have depicted natural and urban scenery in their prints with Crown Point Press.  
(415) 974-6273

gallery@crownpoint.com  
www.crownpoint.com  
**Float Gallery**

1091 Calcot Place Unit #116  
Oakland, Ca 94606  
**-Beautiful**  
End: September 9, 2011

Neary and Rodriguez's combination of raw talent and passion is nothing short of magical. Beautiful is likely some of the strongest work to have ever been exhibited in our gallery.  
(510) 535-1702

www.thefloatcenter.com  
**Incline Gallery**

766 Valencia St  
San Francisco, CA  
**-Manifest 770**  
Opening Reception: September 9, 2011, 6-9pm  
End: October 8, 2011

In this exhibition thirteen artists use the history and architectural uniqueness of Incline Gallery, home of a mortuary from 1914-1980, as inspiration for creating paintings, photography, mixed media, sculpture and video. Please join us for the opening reception with musical guest Andrew Scott Duncan.

(415) 613-6039  
Press@mosshouse.net  
www.mosshouse.net

## Rare Device Gallery

1845 Market Street  
San Francisco, CA 94103  
**-These Friends of Mine and Unraveled: New Work by Nidhi Chanani**  
Opening Reception: September 9, 2011 6-9pm

Rare Device Gallery is proud to present: "These Friends of Mine" explorations of our secret companions through whimsical, colorful illustrations. And "Unraveled" intricate and playful wood burnings by artist Nidhi Chanani. Nidhi Chanani is a freelance artist born in Calcutta and raised in suburban California. She currently draws and dreams in San Francisco.  
(415) 863-3969  
info@raredevice.net  
raredevice.net

## Romer Young Gallery

1240 22nd Street  
San Francisco, CA 94107  
**-Pamela Jorden**  
Begin: September 9, 2011

End: October 8, 2011  
(415) 550-7483  
www.romeryounggallery.com  
info@romeryounggallery.com  
**San Francisco Arts Commission Gallery**

SF City Hall, ground floor  
1 Dr. Carlton B. Goodlett Pl.  
San Francisco, CA 94105  
**-As We Live It: An exhibition by participants of San Francisco Behavioral Health System presented in partnership with San Francisco Study Center.**  
End: September 9, 2011

The San Francisco Arts Commission Gallery (SFAC Gallery) and the San Francisco Study Center are proud to present As We Live It, a juried exhibition at historic San Francisco City Hall featuring works created by participants of San Francisco's Community Behavioral Health Services. The selected artists are among thousands of San Francisco residents who access the City's multiple programs of assistance for anything from temporary counseling to places to live, and who receive substance abuse and mental health treatment.

(415) 554-6080  
aimee.leduc@sfgov.org  
www.sfartscommission.org/gallery

# Sat.Sep.10

## Braunstein/Quay Gallery

430 Clementina Street  
San Francisco, CA 94103  
**-Robilee Frederick – Falling/Rising**  
Opening Reception: September 10, 2011 3-5pm  
End: October 15, 2011

Robilee Frederick continues to references the ephemerae of light, darkness, and time in her work as a metaphor for the human experience of memory and loss. Frederick uses gunpowder, incense, candles, ash, and burns to create her ever-present light circles and labyrinths: the visual representations for the circle of life.  
(415) 278-9850  
bquayg@pacbell.net

www.braunsteinquay.com  
**Catharine Clark Gallery**

150 Minna Street, Ground Floor  
San Francisco CA 94105  
**-Solo Exhibition: Julie Heffernan; Media Room: Ed Osborn: Kingdom**  
Opening Reception: September 10, 2011  
End: October 29, 2011

Drawing directly from the images of her subconscious, Julie Heffernan's lush paintings of fantastically-dressed figures, grand ballrooms, abundant forests, and imagined worlds are considered by the artist to be a kind of self-portrait. Ed Osborn's video work "Kingdom" incorporates quiet conversation and natural and man-made landscapes existing side by side  
(415) 399-1439

info@cclarkgallery.com  
www.cclarkgallery.com  
**Frey Norris Contemporary & Modern**

161 Jessie St  
San Francisco, CA 94105  
**-Keegan Mchague: Natural**  
Opening Reception: September 10, 2011 4-7pm  
End: October 29, 2011

Natural, Keegan Mchague? debut exhibition at Frey Norris, demonstrates his flexibility in synthesizing and transcending the limitations of new materials; using them not as end points but as tools to communicate a larger set of ideas.

info@freynorris.com

www.freynorris.com  
**George Krevsky Gallery**

77 Geary St.  
San Francisco, CA 94108  
**-Mary Robertson: "Summer on the River"**  
End: September 10, 2011

In her fourth solo show of at the George Krevsky Gallery, Mary Robertson portrays what she knows best, the sun drenched beaches of the Russian River, contemplative vacationers relaxing on the sand, glistening water, and colorful umbrellas.

(415) 397-9748  
info@georgekrevskygallery.com  
www.georgekrevskygallery.com  
**Hosfelt Gallery**

430 Clementina Street  
San Francisco, CA 94103  
**-DeFeo**  
Opening Reception: September 10, 2011 4-6pm  
End: October 22, 2011

The first West Coast exhibition in fifteen years of the work of Jay DeFeo. Concentrating on work made in the 1970s and 1980s, after DeFeo completed her legendary painting "The Rose," the exhibition consists of paintings, drawings and unique vintage photographs, many of which have never previously been exhibited.

(415) 495-5454  
infoSF@hosfeltgallery.com  
hosfeltgallery.com

## The Lab

2948 16th Street  
San Francisco, CA 94103  
**-Tetris Tournament**  
Date: September 10, 2011  
Time: 8:00 pm  
(415) 864-8855  
eilish@thelab.org

## Mark Wolfe Contemporary Art

1 Sutter Street Suite 300  
San Francisco, CA 94104  
**-Jacob Tillman, New Paintings**  
Opening Reception: September 10, 2011 5:30-8pm

## Museum of Craft and Folk Art

51 Yerba Buena Lane  
San Francisco, CA 94103  
**-Make It @ MOCFA**  
Date: September 10, 2011  
Time: 2-4pm

Surrounded by inspiration from the Museum's current Bojagi exhibition: create your own wrapping cloth using fabric and paper to stitch, staple, glue, and fasten into one-of-a-kind artworks!

(415) 227-4888  
ljanklow@mocfa.org

## PROJECT ONE GALLERY

251 Rhode Island Street  
San Francisco, CA 94103  
**-"Entitled"**  
End: September 10, 2011

A summer exhibit focusing on beauty, sexuality, courage, design and culture - a fashion salon. Featuring work by: Jonathan Solo, Franc Fernandez, Gus Harput, Zana Bayne, Nick Flatt, Rachael Mann, Mackenzie Rieser, and more...21+

(415) 938-7178  
info@p1sf.com  
http://www.p1sf.com

## Root Division

3175 17th Street  
San Francisco, CA 94110  
**-"INTRODUCTIONS 2011"**  
Opening Reception: September 10, 2011  
Time: 7-10pm

This exhibition features artwork by 12 emerg-

ing artists living and/or working in the Bay Area. This exhibition is part of Root Division ongoing Second Saturday Exhibitions Series in which we present a unique event or exhibition opening on the second Saturday of each month.

(415) 863-7668  
events@rootdivision.org  
www.rootdivision.org  
**San Jose Institute of Contemporary Art**

560 South First Street  
San Jose, CA 95113  
**-Lift Off: San Jose State University MFA Graduate Exhibition**  
End: September 10, 2011

Lift Off presents works by San Jose State University's (SJSU) Master of Fine Art (MFA) 2011 graduates. This exhibition marks the culmination of two to three years of intensive investigation by students in the Fine Arts program at SJSU and launches the graduates into the next chapter of their artistic pursuits. This year's exhibiting artists include: James Allison, Roderick Ayers, Eric Baral, Nicole Ballere-Callnan, Ryan Carrington, Steve Davis, John Eames, Jessica Eastburn, Ron Garavaglia, Alex Gibson, Dana Harris, Evan Hobart, Melody Kennedy, Presely Martin, Timothy McIntosh, Windy Rhoads, Nancy Sevier, and Nick Tranmer. The exhibition features sculpture, photography, drawing, painting, mixed media and new media.

## Sandra Lee Gallery

251 Post St Suite 310  
San Francisco, CA 94102  
**-David Jang Solo Exhibition**  
Opening Reception: September 10, 2011 2:30-5:30pm  
End: September 28, 2011

As a painter, I find the experience of viewing [discarded packaging materials] within our environment as a sort of urban formalism." David Jang's recent work inspires patterning of nature and industrialism.

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

## SFMHS

San Francisco, CA  
**-BCT Part II: Gold, Rushers, Shanghaiers and Jazz Dancers**  
Date: September 10, 2011 10am

Meet Paul Gutierrez at the Schoolhouse Monument at Portsmouth Square to go down Commercial Street to San Francisco's original shoreline and the Jackson Square historic district.

**-Mission Dolores: Birthplace of San Francisco**  
Date: September 10, 2011 1-3pm

Meet Al Lopez at the Mission steps at 16th & Dolores. Visit Mission Dolores and learn how Indians built it, and how it survived the 1906 Earthquake and Fire. See art works and visit 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.

(415) 537-1105  
info@sffhistory.org  
www.sffhistory.org  
**Walter and McBean Galleries**

San Francisco Art Institute  
800 Chestnut Street  
San Francisco, CA 94133  
**-East Meets West: Artadia Awardees 2009 Boston**  
End: September 10, 2011

East Meets West, part of the Artadia Exhibitions Exchange program, features seven Boston-based artists: Claire Beckett, Ambreen Butt, Caleb Cole, Raul Gonzalez, Eric Gottes-

2011



man, Amie Siegel, and Joe Zane. These artists were 2009 recipients of the Artadia Award, which encourages innovative practice and meaningful dialogue for visual artists across the U.S.  
(415) 749-4563  
exhibitions@sfa.edu  
www.sfa.edu

## Sun.Sep.11

### Cartoon Art Museum

655 Mission Street  
San Francisco, CA 94105  
**-The Art of Howl**  
End: September 11, 2011  
San Francisco, CA: Rob Epstein and Jeffrey Friedman's film, *Howl*, produced by Werc Werk Works, opened the 2010 Sundance Film Festival. Featuring James Franco as the beat poet Allen Ginsberg, the film took an experimental approach to documenting the creation and performance of Ginsberg's revolutionary poem, "Howl"—as well as the obscenity trial that followed when, after undercover policemen purchased copies of *Howl* and Other Poems from City Lights Bookstore, the state tried to suppress its publication. The film blends glimpses of Ginsberg's personal life, recreations of the obscenity trial, and animated sequences that accompany Franco's performance of the poem, riffing on its ideas and images.

www.cartoonart.org  
www.facebook.com/cartoonartmuseum  
twitter.com/cartoonart

### CounterPULSE

1310 Mission Street  
San Francisco, CA 94103  
**-Pretonically Oriented v.3 | Reflections**  
End: September 11, 2011  
Time: 8pm

Pretonically Oriented v.3 proposes the creation of a dance work as a metaphor for the creation of identity. Formative experiences, statements of self, the rehearsal process, and performances are all juxtaposed to have a deeper look at what things are and how they came to be that way.  
**-CounterPULSE Artists in Residence: FACT/ SF and Lenora Lee**  
End: September 11, 2011  
Time: 8pm

Reflections is a new interdisciplinary work by Lenora Lee Dance in collaboration with Kei Lun Martial Arts & Enshin Karate, South San Francisco Dojo. It features media design by Olivia Ting, music by Francis Wong, videography by Ben Estabrook, and text by Genny Lim. The piece explores the experiences of creating community and a sense of place by succeeding generations in my family and community, beginning with my grandfather, who immigrated through Angel Island in 1922.

(415) 626-2060  
counterpulse.org

## Tue.Sep.13

### SFMHS

San Francisco, CA  
**-Standing Ovations IV Brava L'Italia Celebrating San Francisco's Italian Heritage**  
Date: September 13, 2011

Standing Ovations will celebrate the 150th anniversary of Italy's unification by honoring the individuals and country whose people and contributions have made and continue to influence almost every facet of life in San Francisco. Visit the website for more information.  
(415) 537-1105

info@sffhistory.org  
www.sffhistory.org

## Wed.Sep.14

### The Sea Ranch Lodge

Highway One  
The Sea Ranch, CA  
**-Preview Show of the 43 Studio Discovery Tour artists**  
End: September 14, 2011

Come enjoy a preview of the 43 Studio Discovery Tour artists on Friday, Sept. 3rd, 2011 from 5-7PM at The Sea Ranch Lodge on the north Sonoma Coast. Exhibit will be on display until September 14th, 2011. Studio Discovery Tour on the Mendonoma Coast is the first 2 weekends in September:  
(707) 972-1006  
www.northcoastartistsguild.com

### E6 GALLERY

1632 Market Street  
San Francisco, CA 94102  
**-Circumspect**  
End: September 14, 2011  
Los Angeles based collaborating photographers Jeff Charbonneau and Eliza French's summer exhibition, *Circumspect*, at Robert Berman/E6 Gallery is a vigilant display of pure photography that invokes narratives reminiscent of Saki and Roald Dahl stories, or as previously described in *Photographmagazine* "Fellini's take on Lewis Carroll."  
(415) 558-9975  
e6gallery@anet.net  
www.e6gallery.com

## Thu.Sep.15

### ArtPeople Gallery @ The Crocker Galleria

50 Post Street #41  
San Francisco, Ca 94104  
**-Misha Frid Solo Show**  
End: September 15, 2011

Come see Official Sculptor for the 1996 100th Anniversary of the Olympics Misha Frid solo show. Sculpting in bronze, he fashions beautiful graceful humans that take an ethereal quality. Frid's work is highly centered around dreams and fantasy, so don't miss your chance to see his highly unique work for yourself.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net

### Cain Schulte Contemporary Art

251 Post Street #210  
San Francisco, CA 94108  
**-Linda Karshan: Measure Without Measure**  
Begin: September 15, 2011  
Opening Reception: September 16, 2011 5:30-7:30 pm  
End: October 29, 2011

Linda Karshan's most recent drawings and other works.  
(415) 543-1550  
info@CainSchulte.com  
www.CainSchulte.com  
**The Herbst Theatre**

401 Van Ness Ave  
San Francisco, CA  
**-Growing Up Brady with Barry Williams (aka Greg Brady) presented by Lisa Geduldig/Project Comedy**  
Begin: Thursday, September 15, 2011  
Time: 8:00 pm

Barry Williams will take to the stage and show clips from *The Brady Bunch* and more, followed by a live onstage interview by local comedian/comedy producer, Lisa Geduldig.

There will also be a Brady Bunch Look-alike Contest.  
(415) 392-4400  
lisag@igc.org  
www.cityboxoffice.com  
www.koshercomedy.com  
**United Nations Plaza**  
1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: September 15, 2011  
Time: 11:00am-4:00pm  
End: October 27, 2011  
SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/

## Fri.Sep.16

### Cain Schulte Contemporary Art

251 Post Street #210  
San Francisco, CA 94108  
**-Linda Karshan: Measure Without Measure**  
Opening Reception: September 16, 2011 5:30-7:30 pm  
End: October 29, 2011

Linda Karshan's most recent drawings and other works.  
(415) 543-1550  
info@CainSchulte.com  
www.CainSchulte.com

### Landmark Embarcadero Theater

One Embarcadero Center Promenade Level  
San Francisco, CA 94111  
**-San Francisco Latino Film Festival**  
Opening Reception: September 16, 2011 9pm  
Closing Reception: September 25, 2011 7pm

The SFLFF is a traveling festival of contemporary Latin American and Latino film including narrative features, documentaries, shorts, and student films. Anchored in San Francisco, the festival moves from various venues including theaters, cultural centers and universities. Visit our website or call for more program details including schedules, ticket information.  
(415) 826-7057  
www.sflatinofilmfestival.org  
programming@sflatinofilmfestival.com

### SFMHS

San Francisco, CA  
**-Old Mint Exhibition Showcases Italy**  
Begin: September 16, 2011 11am-4pm  
A special exhibition installed for SFMHS Standing Ovations IV-Brava L'Italia, featuring rare Italian memorabilia and ephemera from the collection of Alessandro Baccari, will be on view for the general public the two weekends following the gala event. Admission: \$5 SFMHS members; \$10 non-members.  
(415) 537-1105  
info@sffhistory.org  
www.sffhistory.org

### SOMArts Cultural Center

934 Brannan St. between 8th & 9th  
San Francisco, CA  
**-Murphy and Cadogan Fellowships in the Fine Arts**

End: September 16, 2011 6:30-8:30pm  
This exhibition surveys the work of MFA student artists awarded prestigious 2011 Murphy and Cadogan Fellowships in the Fine Arts. These annual Fellowships, sponsored by The San Francisco Foundation, assist the best art students across disciplines and from multiple regional art schools in funding their final year

of graduate studies.  
(415) 863-1414  
info@somarts.org  
somarts.org

## Sat.Sep.17

### Eleanor Harwood Gallery

1295 Alabama Street  
San Francisco, CA 94110  
**-Alika Cooper solo show**  
Opening Reception: September 17, 2011 7-10pm  
End: October 29, 2011

This will be Alika's first solo show with the gallery. We expect there to be her beautiful gouache paintings as well as some quilted pieces which mark a shift in her art making practice.

(415) 282-4828  
eleanor@eleanorharwood.com  
www.eleanorharwood.com  
**Museum of Craft and Folk Art**  
51 Yerba Buena Lane  
San Francisco, CA 94103  
**-Artist Talk and Demonstration**  
Date: September 17, 2011  
Time: 2pm

Artist talk and demonstration with Wrapping Traditions artists Barbara Shapiro and Dr. Mary Ruth Smith

(415) 227-4888  
bherczeg@mocfa.org  
www.mocfa.org

### STUDIO Gallery

1815 Polk Street  
San Francisco, CA 94109  
**-Brandon Smith: The Birds and The Bees**  
Begin: September 17, 2011  
Opening Reception: September 18, 2011 2-6pm  
End: September 25, 2011  
New paintings from the popular East Bay artist and teacher  
(415) 931-3130  
Info@STUDIOGallerySF.com  
www.STUDIOGallerySF.com

## Sun.Sep.18

### Museum of the African Diaspora

685 Mission Street at Third  
San Francisco, CA 94105  
**-Soulful Stitching: Patchwork Quilts by Africans (Siddis) in India**  
End: September 18, 2011

Soulful Stitching: Patchwork Quilts by Africans (Siddis) in India features 32 striking patchwork quilts made by Siddi women, heirs to the culture and values of Africans brought to Goa on India's west coast beginning in the 16th century. While they have adopted and integrated many cultural aspects of the Indian peoples with whom they have lived for generations, Siddis have also retained and transformed certain cultural and artistic traditions from Africa. Soulful Stitching provides an opportunity to explore the African Diaspora in the Indian Ocean World through these colorful and vibrant quilts that demonstrate how cultural forms and traditions have been adapted throughout the Diaspora.  
(415) 358-7200  
www.moadsf.org

### STUDIO Gallery

1815 Polk Street  
San Francisco, CA 94109  
**-Brandon Smith: The Birds and The Bees**  
Opening Reception: September 18, 2011 2-6pm  
End: September 25, 2011



New paintings from the popular East Bay artist and teacher  
(415) 931-3130  
Info@STUDIOGallerySF.com  
www.STUDIOGallerySF.com

## Tue.Sep.20

### City Arts & Lectures

1955 Sutter Street  
San Francisco, CA 94115  
**-City Arts & Lectures: On Arts**  
Date: September 20, 2011  
Bob Mould, musician and author: In conversation with Shepard Fairey. Presented in Association with NOISE POP.  
www.cityarts.net  
**SFMHS**  
San Francisco, CA  
**-Civic Center & City Hall: Architecture, History and Mythology**  
Date: September 20, 2011 1-3pm  
Meet Al Lopez at the Pioneer Monument on Fulton Street for a history of Civic Center and the impact of the 1906 Earthquake and Fire. Tour includes City Hall and its interior, and continues to Van Ness for a discussion of the Opera House, the Veteran's Building and the Courtyard of Remembrances. Rain or shine. FREE.  
(415) 537-1105  
info@sfindustry.org  
www.sfindustry.org

## Wed.Sep.21

### San Francisco Art Institute

800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Visiting Artists and Scholars Lecture Series: Artists in Labs**  
Date: September 21, 2011  
Time: 7:30 pm  
Following the opening reception for Artists-In-Labs at the Walter and McBean Galleries, guest curator Irene Hediger will lead a panel discussion with participating artists from Switzerland and China.  
(415) 771-7020  
www.sfai.edu  
**SFMHS**  
San Francisco, CA  
**-San Francisco's First Filmmakers-The "Silent" Pioneers**  
Date: September 21, 2011  
Time: 7pm

SF became a filmmaking center in 1902 when the Miles Brothers set up headquarters for their film company here. David Kiehn, historian for the Niles Essanay Silent Films Museum will talk about their many films, including "A Trip Down Market Street" and its origins that led to a story on 60 Minutes. Reserve in advance- this program is HOT! Free for members; \$5 non-members.  
(415) 537-1105  
info@sfindustry.org  
www.sfindustry.org  
**Walter and McBean Galleries**  
San Francisco Art Institute  
800 Chestnut Street  
San Francisco, CA 94133  
**-Think Art-Act Science, Artists-in-labs**  
Opening Reception: September 21, 2011  
End: November 12, 2011  
Transforming the galleries into a working lab, the exhibition features 12 artists who took part in the Swiss "artists-in-labs" program, completing an immersive residency in a scientific research institute or university. Main

themes are Ecology and Environment, Spatial Awareness and Emotions, and Exploration of New Technologies. Performances, lectures, and workshops will accompany the exhibition.  
(415) 749-4563  
exhibitions@sfai.edu  
www.sfai.edu

## Thu.Sep.22

### United Nations Plaza

1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: September 22, 2011  
Time: 11:00am-4:00pm  
End: October 27, 2011  
SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/  
**YBCA**  
701 Mission St.  
San Francisco, CA 94103  
**-BAN 6 Thursday Artists Series**  
Date: September 22, 2011  
Ben Venom  
(415) 978-2700  
www.ybca.org

## Fri.Sep.23

### ArtHaus

411 Brannan Street  
San Francisco, CA 94107  
**-Art for AIDS**  
Date: September 23, 2011  
Time: 6pm-late  
Bringing together a creative community of artists, galleries, art donors and art patrons, sponsors and media, Art for AIDS connects the art world, a community deeply aware of the epidemic? toll, with one of the nation? leading AIDS prevention and care organizations.  
(415) 977-0223  
james@arthaus-sf.com  
http://www.arthaus-sf.com  
**Landmark**  
1572 California Street  
San Francisco, CA  
**-THE BLACK POWER MIXTAPE 1967-1975: Directed by Göran Hugo Olsson**  
Begin: September 23, 2011

Swedish filmmaker Göran Hugo Olsson's fascinating documentary, coproduced by longtime activist and acclaimed actor Danny Glover, juxtaposes recently discovered Swedish archival material chronicling the Black Power movement in the United States from 1967 to 1975 with new commentary by prominent African American voices in cultural and political spheres. THE BLACK POWER MIXTAPE 1967-1975 is an IFC release, runs for 96 minutes, is in English and Swedish with English subtitles, and is not yet MPAA rated.  
www.ifcfilmsextranet.com  
**Recology Art Studio**  
503 Tunnel Ave.  
San Francisco, CA 94134  
**-San Francisco Dump Artist in Residence Exhibitions: Work by Lauren DiCioccio, Abel Rodriguez, and Kaiya Rainbolt**  
Begin: September 23, 2011  
Opening Reception: 5-9pm  
End: September 24, 2011  
Exhibitions by artists who have spent four

months making artwork from items San Franciscans have thrown away. Abel Rodriguez: collage and sculpture. Lauren DiCioccio: embroidery on found textiles. Kaiya Rainbolt: mixed-media sculpture.  
(415) 330-0747  
sspain@recology.com  
http://www.recology.com/AIR  
**Spoke Art**  
816 Sutter Street at Jones  
San Francisco, CA  
**-Group Show featuring four emerging figurative artists**  
End: September 23, 2011  
Spoke Art is proud to present a group show featuring four of our favorite emerging figurative artists, each working in four different mediums and from four different parts of the world. The group show features the collage of Dutch artist Handiedan, oil paintings of San Francisco's Charmaine Olivia, the acrylic works of British artist Craww and oil and spray paintings of NYC graffiti writer Tatiana Suarez and serves as an intriguing cross sectioning of contemporary portraiture  
(415) 796-3774  
spokeartgallery@gmail.com  
www.spoke-art.com  
**Swarm Gallery**  
560 Second Street  
Oakland, CA 94607  
**-Joseph Smolinski + Colin Christy: duo exhibition**  
End: September 23, 2011  
Smolinski is an artists that not only utilizes nature through religious, political and personal histories but also as means to question technology and the future of the natural world.  
**-Joe Colley: project space**  
End: September 23, 2011  
(510) 839-2787  
info@swarmgallery.com  
swarmgallery.com

## Sat.Sep.24

### Chandra Cerrito Contemporary

480 23rd Street  
Oakland, CA 94612  
**-Lightspace**  
Closing Reception: September 24, 2011 5pm  
An exhibition of artwork addressing our perception of light, featuring installations by Amy Ho and Kana Tanaka, paintings by Keira Kotler and light boxes by Cathy Cunningham-Little  
(510) 260-7494  
ginny@chandracerrito.com  
www.chandracerritocontemporary.com  
**Ever Gold Gallery**  
441 O'Farrell St.  
San Francisco, CA 94102  
**-Exile and the Kingdom Also: Owen Takabayashi**  
End: September 24, 2011  
Ever Gold Gallery is pleased to announce the second edition of their biyearly residency program. San Francisco-based Japanese American artist, Owen Takabayashi. With references to Joseph Beuys' 1974 performance, "I like America and America Likes Me", which re-contextualized man, nature, and America's global roll, Takabayashi will create a new interaction with the elements of local vs. global by living with this discarded junk, thus making it sustained and localized. Takabayashi also places himself in the area between art and craftsmanship where the objects not only take on new meanings but new physical functions as well; a proletarian form of Assemblage.  
(415) 396-3676

evergoldgallery@gmail.com  
**Gallery Hijinks**  
2309 Bryant Street  
San Francisco, CA 94110  
**-Sanguine Machine: Antediluvian Artifacts from Futures Past by Beau Stanton**  
End: September 24, 2011  
Beau Stanton explores the dynamic between graphic iconography and classicism, juxtaposing apocalyptic imagery with the aesthetic excess of Victorianism in order to synthesize organic and ornamental into a coherent post millennial point of view. Stanton fuses elements of 19th century letterpress printing designs with masterful figurative oil painting, embellishing and manipulating focus, light and perspective.  
www.galleryhijinks.com  
**Gallery Paule Anglim**  
14 Geary Street  
San Francisco, CA 94108  
**-Terry Allen**  
End: September 24, 2011  
(415) 433-2710  
www.gallerypauleanglim.com  
**Old Mill Park**  
320 Throckmorton Ave  
Mill Valley, CA 94941  
**-Mill Valley Fall Arts Festival: 55th annual**  
Begin: September 24, 2011 10:00am to 6:00pm  
End: September 25, 2011  
An acclaimed weekend-long event serving as the town's farewell to summer for generations, MVFAF has been rated one of the top 10 fine arts and crafts shows in the Northwest. Features include children's activities, entertainment provided by local talent, and food provided by local non-profits. The setting is the fragrant forest shaded by its mountain.  
(415) 250-9755  
marinpublicity@gmail.com  
http://www.mvfaf.org/  
**Recology Art Studio**  
503 Tunnel Ave.  
San Francisco, CA 94134  
**-San Francisco Dump Artist in Residence Exhibitions: Work by Lauren DiCioccio, Abel Rodriguez, and Kaiya Rainbolt**  
End: September 24, 2011  
Exhibitions by artists who have spent four months making artwork from items San Franciscans have thrown away. Abel Rodriguez: collage and sculpture. Lauren DiCioccio: embroidery on found textiles. Kaiya Rainbolt: mixed-media sculpture.  
(415) 330-0747  
sspain@recology.com  
http://www.recology.com/AIR  
**SFMHS**  
San Francisco, CA  
**-BCT Part IV: Stevedores, Feluccas & Windjammers**  
Date: September 24, 2011 1pm  
Meet Rick Gerharter at Kearny and the Embarcadero to explore San Francisco's history as a port city.  
(415) 537-1105  
info@sfindustry.org  
www.sfindustry.org  
**Varnish Fine Art**  
1 Ecker Place  
San Francisco, CA  
**-Varnish Fine Art Relaunch Part I**  
Begin: September 24, 2011  
End: November 5, 2011  
After being displaced from our former location due to a transportation project, Varnish Fine Art reopens with an official re-launch group show of paintings and drawings at Varnish's new location at 1 Ecker Place in downtown San Francisco.  
(415) 433-4400  
q@varnishfineart.com  
www.varnishfineart.com

2011



**Vessel Gallery**  
 471 25th Street  
 Oakland, CA 94612  
**-Introducing sculpture by Pamela Merory Dernham and new works by Walter James Mansfield**  
 End: September 24, 2011  
 Vessel Gallery presents wire sculptures by Pamela Merory Dernham, paintings by Walter James Mansfield, and introduces jewelry by Hannah Keefe. This showcase is an exploration of the human figure.  
 (510) 893-8800  
 info@vessel-gallery.com  
 vessel-gallery.com

# Sun.Sep.25

**Forest Meadows Amphitheatre**  
 52-99 Acacia Ave  
 San Rafael, CA 94901  
**-Marin Shakespeare Company**  
 End: September 25, 2011  
 This summer the Marin Shakespeare Company sets its outdoor stage for politics, power and pandemonium presenting "Macbeth," "The Complete History of America (abridged)" and "The Tempest."  
 (415) 499-4488  
 management@marinShakespeare.org  
 www.marinshakespeare.org  
**Landmark Embarcadero Theater**  
 One Embarcadero Center Promenade Level  
 San Francisco, CA 94111  
**-San Francisco Latino Film Festival**  
 Closing Reception: September 25, 2011 7pm  
 The SFLFF is a traveling festival of contemporary Latin American and Latino film including narrative features, documentaries, shorts, and student films. Anchored in San Francisco, the festival moves from various venues including theaters, cultural centers and universities. Visit our website or call for more program details including schedules, ticket information.  
 (415) 826-7057  
 www.sflatinofilmfestival.org  
 programming@sflatinofilmfestival.com  
**MacArthur B Arthur**  
 4030 Martin Luther King Jr. Way  
 Oakland, CA 94606  
**-Experimental Notation**  
 End: September 25, 2011

Royal NoneSuch Gallery and MacArthur B Arthur in collaboration with Mission Creek Music and Arts Festival will host Experimental Notations, an exhibition of graphic notation, the visual re-imagining of the traditional system of musical notation.  
 (510) 219-0774  
 macarthurbarthur@gmail.com  
 www.macarthurbarthur.com  
**Old Mill Park**  
 320 Throckmorton Ave  
 Mill Valley, CA 94941  
**-Mill Valley Fall Arts Festival: 55th annual**  
 End: September 25, 2011  
 An acclaimed weekend-long event serving as the town's farewell to summer for generations, MVFAF has been rated one of the top 10 fine arts and crafts shows in the Northwest. Features include children's activities, entertainment provided by local talent, and food provided by local non-profits. The setting is the fragrant forest shaded by its mountain.  
 (415) 250-9755  
 marinpublicity@gmail.com  
 http://www.mvfaf.org/  
**Park Life**  
 220 Clement  
 San Francisco, CA 94118  
**-Thomas Wold Solo Show**  
 End: September 25, 2011

New works from Bay Area artist and Furniture Design Thomas Wold  
 (415) 386-7275  
 info@parklifestore.com  
 www.parklifestore.com  
 Paul Mahder Gallery  
 3378 Sacramento Street  
 San Francisco, CA 94118  
**-Natural Conversations: Photographs by Paul Mahder**  
 End: September 25, 2011  
 Large format, 4"x5" unaltered photographs, color and b&w nudes, textured nudes, landscapes and portraits that explore our ongoing dialogue and connection with nature.  
 (415) 474-7707  
 paul@paulmahdergallery.com  
 http://www.paulmahdergallery.com  
**STUDIO Gallery**  
 1815 Polk Street  
 San Francisco, CA 94109  
**-Brandon Smith: The Birds and The Bees**  
 End: September 25, 2011  
 New paintings from the popular East Bay artist and teacher  
 (415) 931-3130  
 Info@STUDIOGallerySF.com  
 www.STUDIOGallerySF.com

# Mon.Sep.26

**San Francisco Art Institute**  
 800 Chestnut Street, Lecture Hall  
 San Francisco, CA 94133  
**-Visiting Artists and Scholars Lecture Series: Yun-Fei Ji**  
 Date: September 26, 2011  
 Time: 7:30 pm  
 Yun-Fei Ji works in the tradition of Chinese landscape painting while addressing contemporary, politically charged subjects such as the Three Gorges Dam. He has exhibited at the Whitney Biennial, the British Museum, and James Cohan Gallery in New York, and is a Winifred Johnson Clive Foundation Distinguished Visiting Fellow for Interdisciplinary Painting Practices.  
 (415) 771-7020  
 www.sfaai.edu

# Tue.Sep.27

**A Woman's Eye Gallery**  
 678 Portola  
 San Francisco Ca 94127  
**-Eileen P. Goldenberg: Paintings and Drawings**  
 End: September 27, 2011  
 Eileen P. Goldenberg's paintings explore material, color and space by combining ordered, repetitive elements with visual texture and translucency, simultaneously revealing and concealing. Her ink and watercolor pencil drawing are built up with tiny squares, reminiscent of an ariel view of some ancient dwelling.  
 (415) 753-1233  
 eileen@eileenPgoldenbergl.com  
 www.eileenpgoldenberg.com  
**The Lab**  
 2948 16th Street  
 San Francisco, CA 94103  
**-Infrasound**  
 Date: September 27, 2011  
 Time: 8pm  
 (415) 864-8855  
 eilish@thelab.org  
 www.thelab.org  
**Vessel Gallery**  
 471 25th Street  
 Oakland, CA 94612

**-The Cycle: sculpture and installation by Cyrus Tilton**  
 Begin: September 27, 2011  
 Opening Reception: October 7, 2011, 6-9PM  
 End: October 29, 2011  
 Vessel Gallery presents "The Cycle," new works by Cyrus Tilton. This show explores parallels between locust swarms and humanity's habits of mass consumption, through sculpture and installation. Art of natural science meets creepy kinetic deliverance. This spectacle of a show is not to be missed!  
 (510) 893-8800  
 info@vessel-gallery.com  
 vessel-gallery.com

# Wed.Sep.28

**Creativity Explored**  
 3245 16th Street at Guerrero  
 San Francisco, CA  
**-Structure**  
 End: September 28, 2011  
 The relationship between architecture, the body, forms that exist in nature, and animal habitats are the focus of this intriguing exhibition. On view will be work in all mediums that is structurally revealing and rooted in an interest in the natural world. Some of the subjects that are explored by artists whose work will be presented include microcosmic drawings of artichoke blossoms and mushrooms, drawings of cells, and sculptures in wire and polymer clay that resemble the growth patterns of certain wildflowers, DNA strands, and nests.  
 (415) 863-2108  
 info@creativityexplored.org  
 http://www.creativityexplored.org  
**Gallery Paule Anglim**  
 14 Geary Street  
 San Francisco, CA 94108  
**-John Zurier**  
 Begin: September 28, 2011  
 Opening Reception: October 6, 2011 5:30 - 7:30pm  
 End: October 22, 2011  
 (415) 433-2710  
 www.gallerypauleanglim.com  
**Sandra Lee Gallery**  
 251 Post St Suite 310  
 San Francisco, CA 94102  
**-David Jang Solo Exhibition**  
 End: September 28, 2011

As a painter, I find the experience of viewing [discarded packaging materials] within our environment as a sort of urban formalism." David Jang's recent work inspires patterning of nature and industrialism.  
 (415) 291-8000  
 art@sandraleegallery.com  
 www.sandraleegallery.com  
**STUDIO Gallery**  
 1815 Polk Street  
 San Francisco, CA 94109  
**-Christin Coy & Richard Lindenberg**  
 Begin: September 28, 2011  
 Opening Reception: October 1, 2011 2-6pm  
 End: October 23, 2011  
 New plein air landscapes by this popular Marin County duo  
 (415) 931-3130  
 Info@STUDIOGallerySF.com  
 www.STUDIOGallerySF.com

# Thu.Sep.29

**Kokoro Studio**  
 682 Geary street  
 San Francisco, CA 94102

**-Smile to your Life! Jonathan Wallraven**  
 End: September 29, 2011  
 San Francisco-based artist Jonathan Wallraven speaks in non-sequitors, emitted via speech bubbles from the mouths and minds of distortedly-rendered female figures. His visual influences range from German Expressionism to modern print advertising. Reflecting a vapid view of popular culture, Wallraven's drawings are distinct and biting, yet earnest and personally revealing.  
 www.kokorostudio.us/  
 info@kokorostudio.us  
**Mollusk Surfshop**  
 4500 Irving st.  
 San Francisco, CA 94122  
**-Charlie Callahan**  
 End: September 29, 2011  
 (415) 564-6300  
 alberto@molluskssurfshop.com  
 molluskssurfshop.com  
**SOMArts Cultural Center**  
 934 Brannan Street, SF, 94103  
**-ArtLaunch Opening Party**  
 Opening Reception: September 29, 2011  
 End: October 29, 2011  
 Be the first to see over 400 works of art at this festive event.  
 www.artspan.org  
**United Nations Plaza**  
 1 United Nations Plaza  
 San Francisco, CA 94102  
**-San Francisco Arts Market**  
 Date: September 29, 2011  
 Time: 11:00am-4:00pm  
 End: October 27, 2011  
 SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
 (415) 738-4975  
 artsmarketsf@artsandmedia.net  
 http://artsmarketsf.org/

# Fri.Sep.30

**Arthaus**  
 411 Brannan Street  
 San Francisco, CA 94107  
**- "Living For The City" Exhibition**  
 End: September 30, 2011  
 "New Cityscapes" by Bay Area Artist Carolyn Meyer will be shown in the Main Gallery and "The Fine Art of Design" by San Francisco designer Ashley Roi Jenkins will be shown in the project gallery.  
 (415) 977-0223  
 james@arthaus-sf.com  
 http://www.arthaus-sf.com  
**Hackett Mill**  
 201 Post Street, Suite 1000  
 San Francisco, CA 94108  
**-Brian Wall: Spatial Planes 1957-1966**  
 End: September 30, 2011  
 Hackett Mill is pleased to present 'Spatial Planes: 1957-1966' an exhibition of British sculptor Brian Wall's early work  
 (415) 362-3377  
 jp@hackettmill.com  
 www.hackettmill.com  
**Mollusk Surfshop**  
 4500 Irving St.  
 San Francisco, CA 94122  
**-Barrett Gentz**  
 Begin: September 30, 2011  
 End: October 31, 2011  
 (415) 564-6300  
 alberto@molluskssurfshop.com  
 molluskssurfshop.com  
**Park Life**  
 220 Clement





San Francisco Arts Quarterly  
441 O'Farrell Street  
San Francisco, CA 94102  
info.sfaq@sfaqonline.com  
www.sfaqonline.com

## ***SFAQ DEADLINES issues 7 and 8 :***

A West Coast arts and culture publication distributed nationally. Print and Online advertising available.  
SFAQ Event Calendar is a print/online platform to promote your artistic events for FREE.

### ***ISSUE 7: NOV, DEC, JAN (12')***

***Advertising issue 7: October 1, 2011***

contact: [advertise@sfaqonline.com](mailto:advertise@sfaqonline.com)

***Event Calendar issue 7: September 20, 2011***

contact: [listings@sfaqonline.com](mailto:listings@sfaqonline.com)

***Issue 7 Release Date: October 28, 2011***

---

### ***ISSUE 7: FEB, MAR, APR 12'***

***Advertising issue 8: December 15, 2011***

contact: [advertise@sfaqonline.com](mailto:advertise@sfaqonline.com)

***Event Calendar issue 8: Decemeber 15, 2011***

contact: [listings@sfaqonline.com](mailto:listings@sfaqonline.com)

***Issue 8 Release Date: January 27, 2012***

For more details visit: [www.sfaqonline.com](http://www.sfaqonline.com)

# Ongoing Exhibitions

## de Young Museum

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Masters of Venice: Renaissance Painters of Passion and Power from the Kunsthistorisches Museum**

End: February 12, 2012

Masters of Venice: Renaissance Painters of Passion and Power is an exclusive presentation of 50 paintings by 16th century Venetian painters Titian, Giorgione, Veronese, Tintoretto and Mantegna on loan from the Gemaldegalerie of the Kunsthistorisches Museum in Vienna.

**-Surface Tension: Contemporary Prints from the Anderson Collection**

End: January 8, 2012

Surface Tension showcases artists engaged in making prints at fine arts presses have headed in a different direction. All of the artists included in this exhibition challenge the traditional belief that editions on paper are merely made up of layers of ink impressed upon paper

**-Ralph Eugene Meatyard**

End: February 26, 2012

Meatyard is not the most familiar name in photographic history, but his impact on the field is significant. His pictures explore the contrasts between childhood and mortality, intimacy and unknowability, sharing and hiding. This exhibition of almost 60 photographs act as a window onto this enigmatic photographer's larger practice.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

**Kala Art Gallery**

2990 San Pablo Avenue

Berkeley, CA

**-New Work from Kala**

End: December 3, 2011

New Work by: Paloma Barhaugh-Bordas, Harry Clewans, Holly Downing, Misaki Matsui, Dan McClain, Simona Prives, Kiriko Shiroyayashi, Seiko Tachibana and Richard Wagener. Curated by Yuzo Nakano and Mayumi Hamanaka, this continuous exhibition series features works on paper by artists affiliated with Kala Art Institute. A diverse collection of works is presented throughout Kala's gallery facility including the Mercy & Roger Smullen Print and Media Study Center.

www.kala.org

**Legion of Honor**

100 34th Ave

San Francisco, CA 94121

**-Favorite Things: An Exhibition of Artist Books in Memory of David Logan, 1918–2011**

End: February 12, 2012

In 1998, David Logan and his wife, Reva, gave their outstanding collection of more than 300 modern artist books to the Fine Arts Museums; their generous gift was celebrated that year in a newly constructed gallery named for them at the Legion of Honor.

**-The Mourners: Tomb Sculptures from the Court of Burgundy**

End: December 31, 2011

The Mourners: Tomb Sculpture from the Court of Burgundy, consists of 39 sculptures from the tomb of John the Fearless, the second duke of Burgundy. His tomb, once housed at a monastery on the outskirts of Dijon, is now one of the centerpieces of the Musée des Beaux-Arts de Dijon.

(415) 750-3600

contact@famsf.org

legionofhonor.famsf.org

**Montgomery Gallery**

406 Jackson Street

San Francisco, CA 94111

**-French Impressionists**

Date: Ongoing

French Impressionists: Including Renoir, Guillaumin, Lebasque

(415) 788-8300

info@montgomerygallery.com

www.montgomerygallery.com

**Paul Mahder Gallery**

3378 Sacramento Street

San Francisco, CA 94118

**-New Stone Sculptures by David Lee Baughan & Jesse Clark**

End: November 27, 2011

Acclaimed bay area sculptor David Baughan and New York sculptor Jesse Clark, exhibit new works.

(415) 474-7707

paul@paulmahdergallery.com

http://www.paulmahdergallery.com

**SFMOMA**

151 Third Street

San Francisco, CA 94103

**-Less and More: The Design Ethos of Dieter Rams**

End: February 20, 2012

Dieter Rams is widely regarded as one of the most influential industrial designers of our times. Many of his works have achieved iconic status while his ideas (and in particular his advocacy for "less but better" design) have proved formative for a contemporary culture concerned with design ethics and sustainability. For more than 40 years, Rams served as lead designer for Braun and also led the design team for the furniture and shelving company Vitsoe. The exhibition, originally organized and produced by Suntory Museum Osaka in collaboration with Fuchu Art Museum in Japan, surveys the designer's work while pointing to some key influences in contemporary design (Apple, among them). Some 200-plus sketches, prototypes, and original products will be organized into sections, elucidating the designer's modernist philosophy.

(415) 538-2693

edu@sfmoma.com

www.sfmoma.org

## Sat. Oct. 1

**111 Minna Gallery**

111 Minna Street @ 2nd Street

San Francisco, CA 94105

**-Secret State**

End: October 1, 2011

The much anticipated new solo exhibition by Kelly Tunstall.

(415) 974-1719

art@111minnagallery.com

111minnagallery.com

**ArtPeople Gallery @ The Crocker Galleria**

50 Post Street #41

San Francisco, Ca 94104

**-Mike Elsass Solo Show**

Opening reception October 1, 2011 4-7pm

End: October 31, 2011

Mike Elsass is known for painting on rusted sheets of steel to depict the energy from outdoor locations.

(415) 956-3650

info@artpeople.net

www.artpeople.net

**FM**

483 25th Street

Oakland, CA. 94612

**-ANGUSH**

End: October 1, 2011

Art Moura and Andrew Abbott's work carries

the weight of a tenuous world. The images are frightening yet compelling, encouraging the viewer to look closely and reflect. "A painting is not a composite of color and line but an animal, a scream, a human being or all of these things together" -Constant Nieuwenhuys 1948 Reflex

Hours: Saturdays 1-5pm or by appointment

directors@fmoakland.com

http://www.fmoakland.com

**Frank Bette Center for the Arts**

1601 Paru St. Corner of Lincoln Ave.

Alameda, CA 94501

**-En Plein Air: Alameda and Beyond**

End: October 1, 2011

Frank Bette Center for the Arts favorite Plein Air Paintout artists will exhibit their paintings of Alameda and other places they have painted en plein air.

(510) 523-6957

yvonne@frankbettecenter.org

http://www.frankbettecenter.org/index.htm

**Frey Norris Contemporary & Modern**

161 Jessie St.

San Francisco, CA 94105

**-Lionel Bawden: The World of the Surface**

Begin: October 1, 2011

End: November 26, 2011

The World of the Surface continues Bawden's fascination with oblique approaches to articulating aspects of the human condition. This series of works further explore the void and points of entry and disappearance to interior realms where forms take shape over millennia.

info@frenorris.com

www.frenorris.com

**Jenkins Johnson Gallery**

464 Sutter Street

San Francisco, CA 94108

**-Adia Millett: The Room Inside Your Mind**

End: October 1, 2011

Adia Millett's dollhouse-sized miniatures examine the parallels between psychological and architectural space.

(415) 677-0770

sfi@jenkinsjohnsongallery.com

www.jenkinsjohnsongallery.com

**The McLoughlin Gallery**

49 Geary Street, Suite 200

San Francisco, CA 94108

**-Core Sample**

End: October 1, 2011

Come traverse through beautifully patterned mixed-media totems created by Mitch Confer. This contemporary take on totems is inspired by core samples of earth and the lapse of time that they reveal. These exquisitely finished works stand 4 – 8 feet tall as they communicate the passage of time in one's life.

**-Tidelands Examined**

End: October 1, 2011

Expand the scope through which you see the San Francisco Bay. Join us at The McLoughlin Gallery with photographer Colin McCrae who has captured the bright and graceful blueprint of this Northern California bay from a bird's eye view.

(415) 986-4799

http://www.mgart.com/

**Mercury 20 Gallery**

475 25th St.

Oakland, CA 94612

**-Solo Shows: Julie Alvarado & Jill McLennan Closing reception: October 1, 2011 2-5pm**

Painting and mixed media by the East Bay artists juliealvarado.com and jillmclennan.com

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

**Paul Mahder Gallery**

3378 Sacramento Street

San Francisco, CA 94118

**-New Stone Sculptures by David Lee Baughan & Jesse Clark**

Begin: October 1, 2011

Opening Reception: October 1, 2011 6-9pm

End: November 27, 2011

Acclaimed bay area sculptor David Baughan and New York sculptor Jesse Clark, exhibit new works.

(415) 474-7707

paul@paulmahdergallery.com

http://www.paulmahdergallery.com

**SF Open Studios**

San Francisco, CA

**-Weekend I**

Begin: October 1, 2011

End: October 2, 2011

Time: 11am–6pm

Mission, Noe Valley, Bernal Heights, Castro, Excelsior

artspan.org

**STUDIO Gallery**

1815 Polk Street

San Francisco, CA 94109

**-Christin Coy & Richard Lindenberg**

Opening Reception: October 1, 2011 2-6pm

End: October 23, 2011

New plein air landscapes by this popular Marin County duo

(415) 931-3130

Info@STUDIOGallerySF.com

www.STUDIOGallerySF.com

**Swarm Gallery**

560 Second Street

Oakland CA 94607

**-"Unfinished Business," John Casey: solo exhibition**

Opening reception: October 1, 2011 6-8pm

End: November 6, 2011

Massachusetts Native John Casey is obsessed with fictitious human morphology, which he explores in his ink drawings and small sculptures. By depicting the grotesque as pitiable, John Casey illuminates the darkest corners of the mind, seeking redemption for all of us.

**-Jake Watling: project space**

Opening reception: October 1, 2011 6-8pm

End: November 6, 2011

(510) 839-2787

info@swarmgallery.com

swarmgallery.com

## Sun. Oct. 2

**de Young Museum**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Marco Breuer: Line of Sight**

End: October 2, 2011

Marco Breuer 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.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

**District**

216 Townsend Street

San Francisco, CA 94107

**-Opening Night featuring Michelle Tholen**

End: October 2, 2011

Colors, light, shadows and perspective in the sky drive Michelle Tholen to create. Evocative of the mysterious and fragile in nature, not of existing places but of imaginary realms discovered in the heart and mind. Come see Tholen's paintings capture the beautiful landscapes of Northern California.



(415) 896-2120  
info@districtsf.com  
districtsf.com  
**Dolby Chadwick Gallery**  
210 Post Street, Suite 205  
San Francisco, CA 94108  
**-Guy Diehl**  
End: October 2, 2011  
This is Dolby Chadwick Gallery's first exhibition of still lifes by famed Bay Area realist Guy Diehl.  
(415) 956-3560  
info@dolbychadwickgallery.com  
www.dolbychadwickgallery.com  
**Legion of Honor**  
100 34th Ave  
San Francisco, CA 94121  
**-Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection**  
End: October 2, 2011  
For the first time the Van Otterloos' marvelous Dutch Golden Age paintings are showcased together in an exhibition that comes to the Legion of Honor July 9, 2011. Famous artists such as Rembrandt, Frans Hals and Hendrick Avercamp are featured, as are genre specialists Frans van Mieris and Gerrit Dou.  
(415) 750-3600  
contact@famsf.org  
legionofhonor.famsf.org  
**SF Open Studios**  
San Francisco, CA  
**-Weekend I**  
Begin: October 1, 2011  
End: October 2, 2011  
Time: 11am-6pm  
Mission, Noe Valley, Bernal Heights, Castro, Excelsior  
artspan.org

## Mon.Oct.3

**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Visiting Artists and Scholars Lecture Series: Geoff Manaugh**  
Date: October 3, 2011  
Time: 7:30 pm  
Geoff Manaugh, a former senior editor at Dwell magazine and a contributing editor of Wired UK, is the author of the website BLDG-BLOG, which focuses on architecture, landscape, and designed and built environments. The BLDGBLOG Book was published in 2009.  
http://bldgblog.blogspot.com/  
(415) 771-7020  
www.sfaia.edu  
**Sandra Lee Gallery**  
251 Post St Suite 310  
San Francisco, CA 94102  
**-Irena Kononova Solo Exhibition**  
Begin: October 3, 2011  
Opening Reception: October 6, 2011 5-7:30pm  
End: October 29, 2011  
Utilizing light and texture, Kononova's recent landscapes are intimate vignettes of quite places.  
art@sandraleegallery.com  
www.sandraleegallery.com

## Wed.Oct.5

**City Arts & Lectures**  
1955 Sutter Street  
San Francisco, CA 94115  
**-City Arts & Lectures: On Arts**  
Date: October 5, 2011  
Ry Cooder, Musician and Composer. In conversation with Lynell George.  
www.cityarts.net

## Thu. Oct.6

**111 Minna Gallery**  
111 Minna Street @ 2nd Street  
San Francisco, CA 94105  
**-Born Again**  
Opening Reception: October 6, 2011 5pm-Late  
End: October 29, 2011  
A multifaceted solo exhibition by the talented creator of Emily Strange, Rob Reger.  
(415) 974-1719  
111minnagallery.com  
art@111minnagallery.com  
**Creativity Explored**  
3245 16th Street at Guerrero  
San Francisco, CA  
**-Hands on Clay**  
Opening Reception: October 6, 2011 7:00pm-9:00pm  
Closing Date: November 16, 2011  
Showcased in this colorful exhibition will be the highly original and often beguiling and whimsical ceramics created by Creativity Explored artists. On display will be a wide range of pottery, bowls, plates, masks, and small and large sculptures, including many animals and figure studies. The show will have a didactic component that includes equipment and hand tools from the ceramics studio. The gallery's storefront windows will feature displays that incorporate the studio's pottery wheel and slab roller, with examples of work produced with this equipment such as pots, bowls, and plates, and relief clay works, respectively.  
(415) 863-2108  
info@creativityexplored.org  
http://www.creativityexplored.org  
**Dolby Chadwick Gallery**  
210 Post Street, Suite 205  
San Francisco, CA 94108  
**-Black & White**  
Opening Reception: October 6, 2011 5:30 - 7:30 pm  
End: October 29, 2011  
This group show will feature art rendered solely in black, white, and tonal values.  
(415) 956-3560  
info@dolbychadwickgallery.com  
www.dolbychadwickgallery.com  
**Ever Gold Gallery**  
441 O'Farrell St.  
San Francisco, CA 94102  
**-We Bought The Seagram Building**  
Opening Reception: October 6, 2011 6-9pm  
End: October 27, 2011  
We Bought The Seagram Building, Vancouver-based artist Lucas Soi's first exhibition with the gallery, explores the architecture of capitalism and the economic effects of globalization. In 1958 the Canadian company Joseph E. Seagram & Sons commissioned German architect Mies van der Rohe to design their American headquarters in New York City. The skyscraper became one of the most influential architectural designs of the 20th century. In 2000 the Seagram Company Ltd. was acquired by Vivendi, a French conglomerate. In 2009, at the bottom of the worldwide economic recession, Lucas Soi bought back the Seagram Building from its French owners, returning it to Canadian ownership.  
(415) 396-3676  
evergoldgallery@gmail.com  
www.evergoldgallery.com  
**Gallery Paule Anglim**  
14 Geary Street  
San Francisco, CA 94108  
**-John Zurier**  
Opening Reception: October 6, 2011 5:30 - 7:30pm

End: October 22, 2011  
(415) 433-2710  
www.gallerypauleanglim.com  
**Hespe Gallery**  
251 Post Street, Suite 420,  
San Francisco, CA 94108  
**-Melissa Hutton, New Work**  
Opening Reception: October 6, 2011 5:30-7:30  
End: October 29, 2011  
Hutton's work explores the complexity of the American landscape and psyche. Her work touches on isolation, fear, destruction and ultimately resilience. Hutton's use of resin is a deliberate choice; the glossy surface serves as a metaphor for the American cultural obsession with excess and opulence.  
(415) 776-5918  
www.hespe.com  
info@hespe.com  
**Jenkins Johnson Gallery**  
464 Sutter Street  
San Francisco, CA 94108  
**-Lalla Essaydi**  
Opening Reception: October 6, 2011 5:30-7:30pm  
End: November 9, 2011  
A solo exhibition of a selection of photographs from Lalla Essaydi's series Harem, Les Femmes du Maroc, and Les Femmes du Maroc Revisited.  
(415) 677-0770  
sf@jenkinsjohnsongallery.com  
www.jenkinsjohnsongallery.com  
**Kokoro Studio**  
682 Geary street  
San Francisco, CA 94102  
**-Kokoro Second Anniversary Show**  
Opening Reception: October 6, 2011 7-10pm  
End: October 27, 2011  
Kokoro Studio is proud to mark our second anniversary. Joining in our celebratory exhibition are some of our favorite artists and friends, the people whose works have filled the last two years with discovery and new ideas. We invite you to celebrate with us as we remember the past two years, and embark on year three of visual joy.  
www.kokorostudio.us/  
info@kokorostudio.us  
**The McLoughlin Gallery**  
49 Geary Street, Suite 200  
San Francisco, CA 94108  
**-California: Contrasts and Conflation**  
Opening Reception October 6, 2011 5-7:30pm  
End: October 29, 2011  
This group exhibition features artist from the Northern and Southern California coasts. It highlights the contrasts between two communities while creating a dialogue under the unifying umbrella of art. Conflation occurs as we examine four artists and their attention to detail in creating a variety of clever and seductive surfaces.  
(415) 986-4799  
http://www.mgart.com/  
**Museum of Craft and Folk Art**  
51 Yerba Buena Lane  
San Francisco, CA 94103  
**-CRAFT BAR with Etsy Labs**  
Date: October 6, 2011  
Time: 6-8pm  
CRAFT BAR is a vibrant and dynamic after-hours collective crafting environment. October's CRAFT BAR features author Leanne Prain to launch her book Hoopla: The Art of Unexpected Embroidery with an accompanying craft.  
(415) 227-4888  
astrader@mocfa.org  
www.mocfa.org/craftbar  
**Sandra Lee Gallery**

251 Post St Suite 310  
San Francisco, CA 94102  
**-Irena Kononova Solo Exhibition**  
Opening Reception: October 6, 2011 5-7:30pm  
End: October 29, 2011  
Utilizing light and texture, Kononova's recent landscapes are intimate vignettes of quite places.  
(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com  
**Spoke Art**  
816 Sutter Street at Jones  
San Francisco, CA  
**-Sam Wolfe Connelly: solo show**  
Opening Reception: October 6, 2011 6pm-10pm  
End: October 21, 2011  
For the month of October, Spoke Art is debuting the work of recent SCAD alum Sam Wolfe Connelly in his first post-graduate solo show. Connelly's mixed media works bridge the worlds of fantasy and realism in a stunning example of contemporary illustration. Connelly has been featured numerous times by the Society of Illustrators, the New York Times and the Creative Quarterly. The artist lives and works in NYC and will be in attendance  
(415) 796-3774  
spokeartgallery@gmail.com  
www.spoke-art.com  
**United Nations Plaza**  
1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: October 6, 2011  
Time: 11:00am-4:00pm  
End: October 27, 2011  
SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/

## Fri.Oct.7

**Mercury 20 Gallery**  
475 25th St.  
Oakland, CA 94612  
**-Solo Show: Kerry Vander Meer**  
Opening reception: October 7, 2011 6-9pm  
Closing reception: October 29, 2011 2-5pm  
Prints and mixed media by the East Bay artist kerryvandermeer.com  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com  
**SOMArts Cultural Center**  
934 Brannan St. between 8th & 9th  
San Francisco, CA  
**-Illuminations: Dia de los Muertos 2011**  
Opening Reception: October 7, 2011 6pm-9pm  
End: November 5, 2011 6pm-9pm  
Illuminations brings together contemporary art and traditional Dia de los Muertos practices. This year's theme of Illumination brings insight and understanding to the cultural, spiritual, and artistic expressions of honoring the dead. It includes over 70 artists that explore personal and global issues thru traditional altars and contemporary multimedia installations.  
(415) 863-1414  
info@somarts.org  
somarts.org  
**Vessel Gallery**

2011



471 25th Street

Oakland, CA 94612

**-The Cycle: sculpture and installation by Cyrus Tilton**

Opening Reception: October 7, 2011, 6-9PM

End: October 29, 2011

Vessel Gallery presents "The Cycle," new works by Cyrus Tilton. This show explores parallels between locust swarms and humanity's habits of mass consumption, through sculpture and installation. Art of natural science meets creepy kinetic deliverance. This spectacle of a show is not to be missed!

(510) 893-8800

info@vessel-gallery.com

vessel-gallery.com

## Sat.Oct.8

### Arc Studios & Gallery

1246 Folsom Street

San Francisco, CA 94103

**-"Four-Squared" Exhibition**

End: October 8, 2011

With "Four-Squared", co-curators, Matthew J. Frederick & Michael Yochum, tasked 16 local San Francisco & Bay Area artists with each creating a coherent series of 16 small works that reflected their artistic visions. "Four-Squared" will showcase all 16 series – a total of 156 works.

(415) 298-7969

arcsf@gmail.com

www.arc-sf.com

### de Young Museum

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Ralph Eugene Meatyard**

Begin: October 8, 2011

End: February 26, 2012

Meatyard is not the most familiar name in photographic history, but his impact on the field is significant. His pictures explore the contrasts between childhood and mortality, intimacy and unknowability, sharing and hiding. This exhibition of almost 60 photographs act as a window onto this enigmatic photographer's larger practice.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

### Gallery Hijinks

2309 Bryant Street

San Francisco, CA 94110

**-(t)here by Pakayla Biehn: Solo Exhibition**

Opening Reception: October 8, 2011

6-10pm

End: November 5, 2011

Pakayla Biehn's most recent body of work concerns her congenital vision disability, called Strabismus. Her eyesight consists of mutually exclusive images trying, unsuccessfully, to bond into a cohesive impression. Using her own embodied identity as a starting point for her paintings and installations, her goal is to find a visual language to negotiate the intersection of imagery and create a similar perspective to give the viewer an understanding of her own optical situation. Her work explores the boundaries between different states of being; two and three-dimensionality, the real and the imaginary, and most importantly the intersection of technology and organic art.

www.galleryhijinks.com

### Incline Gallery

766 Valencia St

San Francisco, CA

**-Manifest 770**

End: October 8, 2011

In this exhibition thirteen artists use the history and architectural uniqueness of Incline

Gallery, home of a mortuary from 1914-1980, as inspiration for creating paintings, photography, mixed media, sculpture and video. Please join us for the opening reception with musical guest Andrew Scott Duncan.

(415) 613-6039

Press@mosshouse.net

www.mosshouse.net

### Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

**-Make It @ MOCFA**

Date: October 8, 2011

Time: 2-4pm

Surrounded by inspiration from the Museum's current Bojagi exhibition: create your own wrapping cloth using fabric and paper to stitch, staple, glue, and fasten into one-of-a-kind artworks!

(415) 227-4888

ljanklow@mocfa.org

www.mocfa.org

### Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

**-Pamela Jorden**

End: October 8, 2011

(415) 550-7483

www.romeryounggallery.com

info@romeryounggallery.com

### SF Open Studios

San Francisco, CA

**-Weekend 2**

Begin: October 8, 2011

End: October 9, 2011

Time: 11am-6pm

Ocean Beach, Sunset, Richmond, Duboce, Eureka Valley, Hayes Valley, Haight, Upper Market, Diamond Heights, Buena Vista, Mount Davidson, Twin Peaks, West Portal, Glen Park

### artsf.org

### Sirron Norris Studio and Gallery

1406 B Valencia Street

San Francisco, CA 94110

**-Still Here: 3.9 Percent Collective Group Exhibition**

Opening Reception: October 8, 2011  
7-9pm

End: February 2, 2012

The African American artist group 3.9 collective addressed decline (3.9%) in San Francisco's African American population with an exhibition entitled Still Here. The collective's members have adopted this statistic and forged a banner of support and resistance.

(415) 648-4191

sirron@sirronnorris.com

www.sirronnorris.com

## Sun.Oct.9

### The Compound Gallery

1167 65th St

Oakland, CA 94608

**-Adrian Van Allen**

Closing Reception: October 9, 2011  
3-6pm

Van Allen's art work engages the history of science, emerging technology and taxonomy through installations, interactive media art, video, scale models, artist books, works on paper, and transgenic taxidermy.

(510) 601-1702

info@thecompoundgallery.com

www.thecompoundgallery.com

### de Young Museum

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

**-Picasso: Masterpieces from the Musée National Picasso, Paris**

End: October 9, 2011

The de Young hosts an extraordinary exhi-

bition of 150 masterpieces by Spanish artist Pablo Picasso from the permanent collection of Paris' world-renowned Musée National Picasso. The once-in-a-lifetime exhibition comprises paintings, sculptures, drawings and prints drawn from every phase of the artist's career.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

### Legion of Honor

100 34th Ave

San Francisco, CA 94121

**-Picasso's Ceramics**

End: October 9, 2011

Concurrent with Picasso: Masterpieces from the Musée National Picasso, Paris at the de Young, the Bowles Porcelain Gallery at the Legion of Honor features a selection of ceramics created by Pablo Picasso.

(415) 750-3600

contact@famsf.org

legionofhonor.famsf.org

### SF Open Studios

San Francisco, CA

**-Weekend 2**

Begin: October 8, 2011

End: October 9, 2011

Time: 11am-6pm

Ocean Beach, Sunset, Richmond, Duboce, Eureka Valley, Hayes Valley, Haight, Upper Market, Diamond Heights, Buena Vista, Mount Davidson, Twin Peaks, West Portal, Glen Park

artspan.org

## Tue.Oct.12

### PROJECT ONE GALLERY

251 Rhode Island Street

San Francisco, CA 94103

**-Project One 3rd Year Anniversary Retrospective exhibit**

Opening Reception: October 12, 2011,  
7pm - late

End: November 15, 2011

Project One Gallery is celebrating their 3rd Year Anniversary, with a month long eclectic retrospective show, of the best of the best - celebrating artists, friends and family, who have contributed to Project One's art exhibits over the last 3 years.

(415) 938-7178

info@p1sf.com

http://www.p1sf.com

## Thu.Oct.13

### Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

**-Thinking by Hand: New Conversation Series**

Date: October 13, 2011

Time: 6-8pm

Thinking by Hand: New Conversation Series launch with special guest speaker Christina Kim, founder, designer and owner of DOSA.

(415) 227-4888

nboas@mocfa.org

www.mocfa.org

### United Nations Plaza

1 United Nations Plaza

San Francisco, CA 94102

**-San Francisco Arts Market**

Date: October 13, 2011

Time: 11:00am-4:00pm

End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join

the Market for lunch from 11:30am-2:30pm.

(415) 738-4975

artsmarketsf@artsandmedia.net

http://artsmarketsf.org/

## Fri.Oct.14

### Roxie Theatre

3117 16th St.

San Francisco, CA

**-TENTH ANNUAL SF DOCFEST**

Begin: October 14, 2011

End: October 27, 2011

Presenting a stunning selection of the freshest films on the most up-to-minute themes is the objective of the San Francisco Documentary Film Festival (SF DocFest), year in and year out. With over 50 films from around the world, the 10th edition of SF DocFest aims to give its audience two weeks of some of the most engaging non-fiction movies on the circuit right now. Highlighting the 10th SF DocFest is Sally Blake and Jeannette Loakman's fascinatingly inquisitive PEEP CULTURE, which looks at the 24/7 digital eye and asks why we are drawn to its gaze.

info@sfindie.com

## Sat.Oct.15

### Braunstein/Quay Gallery

430 Clementina Street

San Francisco, CA 94103

**-Robilee Frederick: Falling/Rising**

End: October 15, 2011

Robilee Frederick continues to references the ephemerae of light, darkness, and time in her work as a metaphor for the human experience of memory and loss. Frederick uses gunpowder, incense, candles, ash, and burns to create her ever-present light circles and labyrinths: the visual representations for the circle of life.

(415) 278-9850

bquayg@pacbell.net

www.braunsteinquay.com

### The Compound Gallery

1167 65th St

Oakland, CA 94608

**-Katherine Sherwood**

Opening Reception: October 15, 2011  
6-9pm

End: December 5, 2011

Paintings and mixed media by Katherine Sherwood

(510) 601-1702

info@thecompoundgallery.com

www.thecompoundgallery.com

### di Rosa

5200 Carneros Highway

Napa, CA 94559

**-Artistic License: Auction X**

Date: October 15, 2011

Time: 5:00-11:00pm

It's a crazed, bohemian world-gone-mad, where artists make the rules! Get hip to the coolest art auction in the valley with fine food, live performances, and premium contemporary art. This swingin' party gets even more wild this year with a silent auction after-party that begins at 7:00 pm. RSVP required.

(707) 226-5991

ann@dirosaart.org

www.dirosaart.org

### Gregory Lind Gallery

49 Geary street, fifth floor

San Francisco, CA 4108

**-Jake Longstreth Solo Show**

End: October 15, 2011

Oakland-based artist Jake Longstreth's paintings interrogate the expansive space of a largely exurban landscape. His work explores



both the industrial and the pastoral — revealing their blurred dialogue. Longstreth reduces his images to their basic elements.

(415) 296-9661  
info@gregorylindgallery.com  
Gregorylindgallery.com  
**JOHANSSON PROJECTS**  
2300 Telegraph Ave  
Oakland, CA 94612

**-Group Show**  
End: October 15, 2011  
Johansson Projects presents a three person show in which landscape, seascape, and dreamscape melt into a new sub-human habitat. Through the use of photography and video with varying degrees of analog and digital effects, Brice Bischoff, Tabitha Soren, and Ellen Black manipulate environments, creating uncanny exaggerations and projections of what could exist.

(510) 444-9140  
matthew@johanssonprojects.com  
www.johanssonprojects.com  
**Potrero Hill Neighborhood House**  
953 De Haro Street  
San Francisco, CA 94107  
**-The 21st Annual Potrero Hill Festival**  
Begin: October 15, 2010  
Time: 9:00am-4:30pm

The 21st annual Potrero Hill Festival is back with another full day of delicious food, exciting performers, art and craft works from locals, and tons of great activities for kids. With over 7,500 residents from all of San Francisco, the festival will benefit the Potrero Hill Neighborhood House (NABE).

Festival@Potrerohill.biz  
potrerofestival.com  
**Rena Bransten Gallery**  
77 Geary St # 203  
San Francisco, CA 94108-5724  
**-Matthias Hoch/Ron Nagle Exhibition**  
End: October 15, 2011

Rena Bransten Gallery presents works by German photographer Matthias Hoch and San Francisco-born ceramic artist Ron Nagle. Hoch's photography captures the structured beauty of uninhabited spaces and the abstractions of industrial design. While Nagle's work is known to be colorful; layered with texture that demonstrates his interest in finely scaled objects.

(415) 982-3292  
nfo@renabranstengallery.com  
**SF Open Studios**

San Francisco, CA  
**-Weekend 3**  
Begin: October 15, 2011  
End: October 16, 2011  
Time: 11am-6pm

SOMA, Tenderloin, Potrero Hill, Bayview  
artspan.org  
**SFMOMA**  
151 Third Street

San Francisco, CA 94103  
**-Richard Serra Drawing: A Retrospective**  
Begin: October 15, 2011  
End: January 16, 2012

Organized by the Menil Collection, this retrospective charts new territory in public understanding of the career of one of the most important artists of the 20th century. Richard Serra has been the leading innovator of both American and international sculptural practice since the 1960s. His drawings, however, which have played a crucial role in his work, have not yet been the subject of a major museum retrospective. Bringing together seminal works from major public and private collections worldwide—including many of the artist's sketchbooks that have never been shown before—the chronological presentation emphasizes Serra's involvement with drawing as

an activity independent from his sculptural practice and addresses significant developments in both concept and material from the early 1970s to the present. Serra's groundbreaking Installation Drawings, environmentally scaled works of paintstick on canvas, will be highlighted. These works mark a radical shift in scale and technique, fully altering previous understandings about how a drawing could be made and how it might exist in dialogue with architecture. At SFMOMA, exhibition cocurator Gary Garrels will augment the exhibition with a selection of Serra's earliest sculptures in lead, rubber, and resin, elucidating the vital impact that these works had on the artist's subsequent drawing practice. Catalogue.

**-Sharon Lockhart: Lunch Break**  
Begin: October 15, 2011  
End: January 16, 2012

Sharon Lockhart is known for her careful investigations into film and photography, employing both mediums to reflect upon one another while also exploring social subject matter. As much as her photographs reveal cinematic qualities so too do her films frequently recall photographic practices. Her latest body of work, Lunch Break (2008), explores the activities of blue-collar workers during their daily midday break and brings into focus everyday situations that typically escape our media-saturated attention and collective consciousness. Lockhart spent one year in Bath, Maine, at the Bath Iron Works shipyard—a private-sector U.S. naval shipbuilding company—observing and engaging with workers during their daily routines. The resultant film installation and series of photographs focus on the activities of these workers during their time off from production. Created within the political and economic context of global capitalism in the 21st century, in which the industrial working class of the United States is shrinking if not disappearing altogether, Lunch Break captures a moment in time that may soon become a thing of the past. Sharon Lockhart: Lunch Break is organized by the Mildred Lane Kemper Art Museum, part of the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. Catalogue.

(415) 538-2693  
edu@sfmoma.com  
www.sfmoma.org  
**SLATE contemporary**  
4770 Telegraph Ave  
Oakland, CA 94609  
**-Reinterpreting reality: Photography by Elizabeth Williams**  
End: October 15, 2011

Art and life come together in street photography from the Bay Area and Europe.  
(510) 652-4085  
info@slatecontemporary.com  
www.slatecontemporary.com

## Sun.Oct.16

### SF Open Studios

San Francisco, CA  
**-Weekend 3**  
Begin: October 15, 2011  
End: October 16, 2011  
Time: 11am-6pm  
SOMA, Tenderloin, Potrero Hill, Bayview  
artspan.org  
**SFMOMA**  
151 Third Street  
San Francisco, CA 94103  
**-Face of Our Time: Jim Goldberg, Daniel Schwartz, Zanele Muholi, Jacob Aue Sobol**  
End: October 16, 2011

Face of Our Time examines the work of

five photographers—Jim Goldberg, Daniel Schwartz, Zanele Muholi, Jacob Aue Sobol, and Richard Misrach—who operate within what Walker Evans referred to as the “documentary style.” Sharing an interest in making pictures that capture what the world looks like, they observe the sometimes volatile civil and political transformations facing society and look reflectively at contemporary culture, recording history as it unfolds slowly over time. Aue Sobol's gentle and sculptural pictures reveal the hardships of life in the Arctic; Goldberg's multilayered series includes fragmented narratives from the migration of illegal immigrants from Africa to Europe; Muholi commemorates and celebrates the histories and struggles that black lesbians face in her native South Africa; Schwartz reveals the overlapping narratives between the Silk Route's ancient history and the military and economic power struggles that it faces today; and the Richard Misrach photographs, a recent gift to SFMOMA, from his recently published book, Destroy This Memory, are an informal, yet personal collection of pictures taken in the aftermath of the Hurricane Katrina tragedy in New Orleans. Organized by SFMOMA, the exhibition will include more than 100 photographs.

(415) 538-2693  
edu@sfmoma.com  
www.sfmoma.org

## Mon.Oct.17

### City Arts & Lectures

1955 Sutter Street  
San Francisco, CA 94115  
**-City Arts & Lectures: On Arts**  
Date: October 17, 2011  
Michael Ondattje. In conversation with Michael Chabon.  
www.cityarts.net

## Thu.Oct.20

### United Nations Plaza

1 United Nations Plaza  
San Francisco, CA 94102  
**-San Francisco Arts Market**  
Date: October 20, 2011  
Time: 11:00am-4:00pm  
End: October 27, 2011  
SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.  
(415) 738-4975  
artsmarketsf@artsandmedia.net  
http://artsmarketsf.org/

## Fri.Oct.21

### Romer Young Gallery

1240 22nd Street  
San Francisco, CA 94107  
**-Kirk Stoller**  
Begin: October 21, 2011  
End: November 19, 2011  
(415) 550-7483  
www.romeryounggallery.com  
info@romeryounggallery.com  
**Spoke Art**  
816 Sutter Street at Jones  
San Francisco, CA  
**-Sam Wolfe Connelly: solo show**  
End: October 21, 2011  
For the month of October, Spoke Art is debuting the work of recent SCAD alum Sam

Wolfe Connelly in his first post-graduate solo show. Connelly's mixed media works bridge the worlds of fantasy and realism in a stunning example of contemporary illustration. Connelly has been featured numerous times by the Society of Illustrators, the New York Times and the Creative Quarterly. The artist lives and works in NYC and will be in attendance  
(415) 796-3774  
spokeartgallery@gmail.com  
www.spoke-art.com

## Sat.Oct.22

### Bekris Gallery

49 Geary St. 2nd Floor  
San Francisco, CA 94108  
**-”For Love of Words”**  
End: October 22, 2011  
Bekris Gallery is delighted to present its first solo exhibition of the work of Wosene Kosrof, a master of color, who explores the visual potential of Amharic script from his native Ethiopia.  
(415) 513-5154  
Cynthia@bekrisgallery.com  
www.bekrisgallery.com  
**CellSpace**  
2050 Bryant Street  
San Francisco, CA 94110  
**-Roller Disco Costume Party**  
Date: October 22, 2011  
Time: 8pm-2am

The Roller Disco Costume Party is an excuse to dress up, drink cocktails, and skate around CellSpace to timeless disco tunes and...maybe even talk about films and documentaries. Audition your Halloween Costume early and join us Saturday, October 22 from 8:00 pm – 2:00 am with tunes and skate rentals provided by Black Rock Roller Disco. Discounted admission for those who show up in costume, and it is FREE with any DocFest ticket stub or pass! DocFest is not responsible for alcohol-induced roller skating wipeouts!

### Gallery Paule Anglim

14 Geary Street  
San Francisco, CA 94108  
**-John Zurier**  
End: October 22, 2011  
(415) 433-2710  
www.gallerypauleanglim.com  
**Hosfelt Gallery**

430 Clementina Street  
San Francisco, CA 94103  
**-DeFeo**  
End: October 22, 2011  
The first West Coast exhibition in fifteen years of the work of Jay DeFeo. Concentrating on work made in the 1970s and 1980s, after DeFeo completed her legendary painting “The Rose,” the exhibition consists of paintings, drawings and unique vintage photographs, many of which have never previously been exhibited.

(415) 495-5454  
infoSF@hosfeltgallery.com  
hosfeltgallery.com  
**Legion of Honor**  
100 34th Ave  
San Francisco, CA 94121  
**-Pissarro's People**  
Begin: October 22, 2010  
End: January 22, 2012

Camille Pissarro drew, painted and made prints featuring human subjects from every walk of life. Pissarro's People celebrates the painter's humanism in all its aspects and brings together over 100 works of art including 37 paintings and numerous works on paper made

2011



over the course of his entire career:

(415) 750-3600

contact@famsf.org

legionofhonor.famsf.org

### **Museum of Craft and Folk Art**

51 Yerba Buena Lane

San Francisco, CA 94103

### **-Wrapping Traditions: Korean Textiles Now**

End: October 22, 2011

Bojagi (Bo-Jah-ki) or traditional Korean wrapping cloths were once used in formal ceremonies and daily activities in Korea. Similar to American patchwork, traditional Bojagi was made from simple pieced cloths or papers, which were elaborately embroidered together. Wrapping Traditions: Korean Textiles Now brings together 65 contemporary artists from Korea and ten other countries that are inspired by this Korean folk art.

(415) 227-4888

bherczeg@mocfa.org

www.mocfa.org

### **Robert Koch Gallery**

49 Geary Street, 5th Floor

San Francisco, CA 94108

### **-Andy Warhol Portraits**

End: October 22, 2011

Robert Koch Gallery is pleased to present Andy Warhol's portraits, which range from portfolios of screenprints, lithographs, silk-screen posters, paintings and more.

(415) 421-0122

info@kochgallery.com

www.kochgallery.com

### **SF Open Studios**

San Francisco, CA

### **-Weekend 4**

Begin: October 22, 2011

End: October 23, 2011

Time: 11am-6pm

Fort Mason, Marina, Pacific Heights, Russian Hill, North Beach, Financial District

artspan.org

### **Stephen Wirtz Gallery**

49 Geary St., 3rd Fl.

San Francisco, CA 94108

### **-Sunburned: Chris McCaw**

End: October 22, 2011

### **-Laurie Reid: New Paintings**

End: October 22, 2011

(415) 433-6879

Julie@wirtzgallery.com

www.wirtzgallery.com

## Sun.Oct.23

### **SF Open Studios**

San Francisco, CA

### **-Weekend 4**

Begin: October 22, 2011

End: October 23, 2011

Time: 11am-6pm

Fort Mason, Marina, Pacific Heights, Russian Hill, North Beach, Financial District

artspan.org

### **SFMHS**

San Francisco, CA

### **-Annual Barbary Coast Walking Tour Grand Marshal: Liam Mayclem**

Date: October 23, 2011 9am

Meet at the Mint Plaza and stroll across the City on the famous Barbary Coast Trail. The 3.5 mile flat trail connects 16 of the City's most exciting and fabled sites. Trained docents will provide information and historic re-enactors in period garb will surprise walkers in hidden spots along the course. A celebration will follow at Aquatic Park with food, drink and entertainment. Walk packet includes free access to the historic ships at Hyde Street Pier. See website for early bird prices and updates:

www.barbarycoasttrailwalk.org

(415) 537-1105

info@sfindie.org

www.sfindie.org

### **STUDIO Gallery**

1815 Polk Street

San Francisco, CA 94109

### **-Christin Coy & Richard Lindenberg**

End: October 23, 2011

New plein air landscapes by this popular Marin County duo

(415) 931-3130

Info@STUDIOGallerySF.com

www.STUDIOGallerySF.com

### **THE 25th ANNUAL EMERYVILLE ART EXHIBITION**

Emeryville, CA

End: October 23, 2011

The 25th Annual Emeryville Art Exhibition, sponsored by Emeryville Celebration of the Arts, Inc., features works of nearly 100 artists and craftspeople, both established and emerging, who live or work in Emeryville. The work includes paintings, sculpture, photographs, textiles, ceramics, and glass works. Now celebrating its 25th anniversary, this unique and inclusive community exhibition is proud to present new discoveries each year. The sheer number and array of artists living or working in Emeryville illustrates the city's cultural vibrancy and provides an impressive creative pool that continues to create new and exciting works for the annual exhibition. The individual pieces demonstrate the diversity of Emeryville artists and show their engagement with a host of aesthetic, political, and social concerns.

(510) 652-6122

www.emeryarts.org

## Tue.Oct.25

### **City Arts & Lectures**

1955 Sutter Street

San Francisco, CA 94115

### **-City Arts & Lectures: On Arts**

Date: October 25, 2011

Colson Whitehead. In Conversation with Michael Krasny.

www.cityarts.net

## Wed.Oct.26

### **Gallery Paule Anglim**

14 Geary Street

San Francisco, CA 94108

### **-David Ireland**

Begin: October 26, 2011

Opening Reception: November 3, 2011

5:30 - 7:30pm

End: November 19, 2011

(415) 433-2710

www.gallerypauleanglim.com

## Thu.Oct.27

### **Ever Gold Gallery**

441 O'Farrell St.

San Francisco, CA 94102

### **-We Bought The Seagram Building**

End: October 27, 2011

We Bought The Seagram Building, Vancouver-based artist Lucas Soi's first exhibition with the gallery, explores the architecture of capitalism and the economic effects of globalization. In 1958 the Canadian company Joseph E. Seagram & Sons commissioned German architect Mies van der Rohe to design their American headquarters in New York City. The skyscrap-

er became one of the most influential architectural designs of the 20th century. In 2000 the Seagram Company Ltd. was acquired by Vivendi, a French conglomerate. In 2009, at the bottom of the worldwide economic recession, Lucas Soi bought back the Seagram Building from its French owners, returning it to Canadian ownership.

(415) 396-3676

evergoldgallery@gmail.com

www.evergoldgallery.com

### **Kokoro Studio**

682 Geary street

San Francisco, CA 94102

### **-Kokoro Second Anniversary Show**

End: October 27, 2011

Kokoro Studio is proud to mark our second anniversary. Joining in our celebratory exhibition are some of our favorite artists and friends, the people whose works have filled the last two years with discovery and new ideas. We invite you to celebrate with us as we remember the past two years, and embark on year three of visual joy.

www.kokorostudio.us/

info@kokorostudio.us

### **Roxie Theatre**

3117 16th St.

San Francisco, CA

### **-TENTH ANNUAL SF DOCFEST**

End: October 27, 2011

Presenting a stunning selection of the freshest films on the most up-to-minute themes is the objective of the San Francisco Documentary Film Festival (SF DocFest), year in and year out. With over 50 films from around the world, the 10th edition of SF DocFest aims to give its audience two weeks of some of the most engaging non-fiction movies on the circuit right now. Highlighting the 10th SF DocFest is Sally Blake and Jeannette Loakman's fascinatingly inquisitive PEEP CULTURE, which looks at the 24/7 digital eye and asks why we are drawn to its gaze.

info@sfindie.com

### **SLATE contemporary**

4770 Telegraph Ave

Oakland, CA 94609

### **-Barely There**

Begin: October 27, 2011

Opening Reception: November 4th, 2011,

6-9pm

End: December 17, 2011

Minimalist currents in painting, photography and sculpture.

(510) 652-4085

info@slatecontemporary.com

www.slatecontemporary.com

### **United Nations Plaza**

1 United Nations Plaza

San Francisco, CA 94102

### **-San Francisco Arts Market**

Date: October 27, 2011

Time: 11:00am-4:00pm

End: October 27, 2011

SF Arts Market is an open-air market offering work from local artists and artisans and regular performance and activity in UN Plaza, every Thursday. 'Off the Grid' Food Trucks join the Market for lunch from 11:30am-2:30pm.

(415) 738-4975

artsmarketsf@artsandmedia.net

http://artsmarketsf.org/

## Sat.Oct.29

### **111 Minna Gallery**

111 Minna Street @ 2nd Street

San Francisco, CA 94105

### **-Born Again**

End: October 29, 2011

A multifaceted solo exhibition by the talented creator of Emily Strange, Rob Reger.

(415) 974-1719

111minnagallery.com

art@111minnagallery.com

### **Hunters Point Shipyard**

San Francisco, CA

### **-Artists at The Shipyard**

Begin: October 29, 2011

End: October 30, 2011

Time: 11am-6pm

Explore, Experience and Collect Art-- visit over 160 artists in their working environments-- painting, drawing, printmaking, photography, mixed media, sculpture, collage, fiber, jewelry. Affiliated with and open the same weekend as the artists at Islais Creek Studios.

(415) 822-9675

thepointart.com

### **Cain Schulte Contemporary Art**

251 Post Street #210

San Francisco, CA 94108

### **-Linda Karshan: Measure Without Measure**

End: October 29, 2011

Linda Karshan's most recent drawings and other works.

(415) 543-1550

info@CainSchulte.com

www.CainSchulte.com

### **Catharine Clark Gallery**

150 Minna Street, Ground Floor

San Francisco CA 94105

### **-Solo Exhibition: Julie Heffernan; Media Room: Ed Osborn: Kingdom**

End: October 29, 2011

Drawing directly from the images of her subconscious, Julie Heffernan's lush paintings of fantastically-dressed figures, grand ballrooms, abundant forests, and imagined worlds are considered by the artist to be a kind of self-portrait. Ed Osborn's video work "Kingdom" incorporates quiet conversation and natural and man-made landscapes existing side by side

(415) 399-1439

info@cclarkgallery.com

www.cclarkgallery.com

### **de Young Museum**

50 Hagiwara Tea Garden Drive

San Francisco, CA 94118

### **-Masters of Venice: Renaissance Painters of Passion and Power from the Kunsthistorisches Museum**

Begin: October 29, 2011

End: February 12, 2012

Masters of Venice: Renaissance Painters of Passion and Power is an exclusive presentation of 50 paintings by 16th century Venetian painters Titian, Giorgione, Veronese, Tintoretto and Mantegna on loan from the Gemaldegalerie of the Kunsthistorisches Museum in Vienna.

(415) 750-3600

contact@famsf.org

http://deyoung.famsf.org/

### **Dolby Chadwick Gallery**

210 Post Street, Suite 205

San Francisco, CA 94108

### **-Black & White**

End: October 29, 2011

This group show will feature art rendered solely in black, white, and tonal values.

(415) 956-3560

info@dolbychadwickgallery.com

www.dolbychadwickgallery.com

### **Eleanor Harwood Gallery**

1295 Alabama Street

San Francisco, CA 94110

### **-Alika Cooper solo show**

End: October 29, 2011

This will be Alika's first solo show with the gallery. We expect there to be her beautiful gouache paintings as well as some quilted pieces which mark a shift in her art making practice.

(415) 282-4828



eleanor@eleanorharwood.com  
www.eleanorharwood.com  
**Frey Norris Contemporary & Modern**  
161 Jessie St  
San Francisco, CA 94105  
**-Keegan Mchargue: Natural**  
End: October 29, 2011  
Natural, Keegan Mchargue? debut exhibition at Frey Norris, demonstrates his flexibility in synthesizing and transcending the limitations of new materials; using them not as end points but as tools to communicate a larger set of ideas.  
info@freynorris.com  
www.freynorris.com  
**HAINES GALLERY**  
49 Geary St. Suite 540  
San Francisco CA 94108  
**-Group Exhibition**  
End: October 29, 2011  
415-397-8114  
Monique@hainesgallery.com  
www.hainesgallery.com  
**Hespe Gallery**  
251 Post Street, Suite 420,  
San Francisco, CA 94108  
**-Melissa Hutton, New Work**  
End: October 29, 2011  
Hutton's work explores the complexity of the American landscape and psyche. Her work touches on isolation, fear, destruction and ultimately resilience. Hutton's use of resin is a deliberate choice; the glossy surface serves as a metaphor for the American cultural obsession with excess and opulence.  
(415) 776-5918  
www.hespe.com  
info@hespe.com  
**Islais Creek Studios**  
1 Rankin St.  
San Francisco, CA  
**-FALL OPEN STUDIOS**  
Begin: October 29, 2011  
End: October 30, 2011  
Time: 11am-6pm  
Explore, Experience and Collect Art-- visit a dozen or more artists in their working environments-- metal sculpture, stone sculpture, painting, drawing, photography, prints, mixed media, jewelry. Affiliated with and open the same weekend as the artist colony at Hunters Point Shipyard.  
(415) 822-9675  
thepointart.com  
**The McLoughlin Gallery**  
49 Geary Street, Suite 200  
San Francisco, CA 94108  
**-California: Contrasts and Conflation**  
End: October 29, 2011  
This group exhibition features artist from the Northern and Southern California coasts. It highlights the contrasts between two communities while creating a dialogue under the unifying umbrella of art. Conflation occurs as we examine four artists and their attention to detail in creating a variety of clever and seductive surfaces.

.....

**September Listings Continued**  
San Francisco, CA 94118  
**-Michelle Fleck Solo Show**  
Opening Reception: September 30, 2011 7-10pm  
End: October 30, 2011  
New Paintings from San Francisco artist Michelle Fleck.  
(415) 386-7275  
info@parklifestore.com  
www.parklifestore.com  
**THE 25th ANNUAL EMERYVILLE ART EXHIBITION**  
Emeryville, CA

(415) 986-4799  
http://www.mgart.com/  
**Mercury 20 Gallery**  
475 25th St.  
Oakland, CA 94612  
**-Solo Show: Kerry Vander Meer**  
Closing reception: October 29, 2011 2-5pm  
Prints and mixed media by the East Bay artist kerryvandermeer.com  
(510) 701-4620  
mercurytwenty@gmail.com  
www.mercurytwenty.com  
**Sandra Lee Gallery**  
251 Post St Suite 310  
San Francisco, CA 94102  
**-Irena Kononova Solo Exhibition**  
End: October 29, 2011  
Utilizing light and texture, Kononova's recent landscapes are intimate vignettes of quite places.  
(415) 291-8000  
art@sandraleegallery.com  
www.sandraleegallery.com  
**SF Open Studios**  
San Francisco, CA  
**-Weekend 5**  
Begin: October 29, 2011  
End: October 30, 2011  
Time: 11am-6pm  
Hunters Point Shipyard & Islais Creek Studios  
artspan.org  
**SOMArts Cultural Center**  
934 Brannan Street, SF, 94103  
**-ArtLaunch Opening Party**  
Opening Reception: September 29, 2011  
End: October 29, 2011  
Be the first to see over 400 works of art at this festive event.  
www.artspan.org  
**Vessel Gallery**  
471 25th Street  
Oakland, CA 94612  
**-The Cycle: sculpture and installation by Cyrus Tilton**  
End: October 29, 2011  
Vessel Gallery presents "The Cycle," new works by Cyrus Tilton. This show explores parallels between locust swarms and humanity's habits of mass consumption, through sculpture and installation. Art of natural science meets creepy kinetic deliverance. This spectacle of a show is not to be missed!  
(510) 893-8800  
info@vessel-gallery.com  
vessel-gallery.com

## Sun.Oct.30

**Hunters Point Shipyard**  
San Francisco, CA  
**-Artists at The Shipyard**  
Begin: October 29, 2011  
End: October 30, 2011  
Time: 11am-6pm  
Explore, Experience and Collect Art-- visit over 160 artists in their working environments-- painting, drawing, printmaking, pho-

Opening Reception: September 30, 2011  
End: October 23, 2011  
The 25th Annual Emeryville Art Exhibition, sponsored by Emeryville Celebration of the Arts, Inc., features works of nearly 100 artists and craftspeople, both established and emerging, who live or work in Emeryville. The work includes paintings, sculpture, photographs, textiles, ceramics, and glass works. Now celebrating its 25th anniversary, this unique and inclusive community exhibition is proud to present new discoveries each year. The sheer

tography, mixed media, sculpture, collage, fiber, jewelry. Affiliated with and open the same weekend as the artists at Islais Creek Studios.  
(415) 822-9675  
thepointart.com  
**The Exploratorium**  
3601 Lyon St.  
San Francisco, CA 94123  
**-Halloween: Creature Features**  
Date: October 30, 2011  
Time: 12-4pm  
This Halloween, come enjoy some creepy crawlers - human and non-human - at the Exploratorium's Creature Features! On October 30, from 12 - 4 pm, see giant insects, tarantulas, blood-sucking leeches, maggots and much more. Dress up in your Halloween costume and join us in a variety of spine-tingling activities. Try your hand at making and decorating sugar skulls, creep through our Graveyard of Dead Science Ideas, admire the trappings of predatory plants in the Garden of Carnivorous Plants, and thrill to frightful films that will spook kids of all ages. Activities are subject to change, and there is small fee for the sugar skull making. Creature Features is included in admission to the Exploratorium.  
www.exploratorium.edu  
**Islais Creek Studios**  
1 Rankin St.  
San Francisco, CA  
**-FALL OPEN STUDIOS**  
End: October 30, 2011  
Time: 11am-6pm  
Explore, Experience and Collect Art-- visit a dozen or more artists in their working environments-- metal sculpture, stone sculpture, painting, drawing, photography, prints, mixed media, jewelry. Affiliated with and open the same weekend as the artist colony at Hunters Point Shipyard.  
(415) 822-9675  
thepointart.com  
**Park Life**  
220 Clement  
San Francisco, CA 94118  
**-Michelle Fleck Solo Show**  
End: October 30, 2011  
New Paintings from San Francisco artist Michelle Fleck.  
(415) 386-7275  
info@parklifestore.com  
www.parklifestore.com  
**SF Open Studios**  
San Francisco, CA  
**-Weekend 5**  
Begin: October 29, 2011  
End: October 30, 2011  
Time: 11am-6pm  
Hunters Point Shipyard & Islais Creek Studios  
artspan.org  
**SFMOMA**  
151 Third Street  
San Francisco, CA 94103  
**-New Work: Tiago Carneiro da Cunha and Klara Kristalova**  
End: October 30, 2011  
This newest installment of SFMOMA's ongoing

number and array of artists living or working in Emeryville illustrates the city's cultural vibrancy and provides an impressive creative pool that continues to create new and exciting works for the annual exhibition. The individual pieces demonstrate the diversity of Emeryville artists and show their engagement with a host of aesthetic, political, and social concerns.  
(510) 652-6122  
www.emeryarts.org

New Work series narrows the lens on the re-invigorated medium of ceramics in recent art practice. Carneiro da Cunha lives and works in Brazil, and Kristalova is based in Sweden, but, despite these far flung regions, the artists are working in a strikingly similar vein. Each calls upon ceramics' connection to childhood craft activities, making work that echoes characters from fairy tales or comic books and formally have the feel of a child's project. Yet in each instance, childhood is made strange in some way. The very present elements of humor and delight give way to serious concepts and troubling visions: both artists intentionally invoke childhood as a means of subverting assumed innocence and raising serious and often unsettling questions about the way history is learned and may be repeated by subsequent generations. This exhibition is organized by Alison Gass, assistant curator of painting and sculpture.  
(415) 538-2693  
edu@sfmoma.com  
www.sfmoma.org

## Mon.Oct.31

**ArtPeople Gallery @ The Crocker Galleria**  
50 Post Street #41  
San Francisco, Ca 94104  
**-Mike Elsass Solo Show**  
End: October 31, 2011  
Mike Elsass is know for painting on rusted sheets of steel to depict the energy from outdoor locations.  
(415) 956-3650  
info@artpeople.net  
www.artpeople.net  
**Mollusk Surfshop**  
4500 Irving St.  
San Francisco, CA 94122  
**-Barrett Gentz**  
End: October 31, 2011  
(415) 564-6300  
alberto@mollusksurfshop.com  
mollusksurfshop.com  
**San Francisco Art Institute**  
800 Chestnut Street, Lecture Hall  
San Francisco, CA 94133  
**-Visiting Artists and Scholars Lecture Series: Monique Prieto**  
Date: October 31, 2011  
Time: 7:30  
Los Angeles-based painter Monique Prieto's bold paintings combine abstraction, landscape, and text drawn from the diaries of 17th century Englishman Samuel Pepys. She has had solo shows at ACME gallery, Los Angeles; Corvi-Mora, London; and Cheim & Read, New York. Prieto is a Winifred Johnson Clive Foundation Distinguished Visiting Fellow for Interdisciplinary Painting Practices.  
(415) 771-7020  
www.sfai.edu

2011





# 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
Halfway 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
Philchuck 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
Silka 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 Residency	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: Curating/Research  
WR: Writing  
McMore

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





571 GEARY STREET, SF

415.441.8599

PUBLICBARBERSALON.COM

MON. 12-8

TUE.-SAT. 9-9

SUN. 12-7

SAME DAY/NEXT DAY APPOINTMENTS ONLY  
EXCELLENT CUTS AND COLOR AT AFFORDABLE  
PRICES



+



+



=

**A WEEK LONG  
EXTRAVAGANZA**

22 Exhibitions under one roof

**Special VIP Opening Reception:**

Saturday July 30th, 6-10pm

**Grand Public Opening:**

Thursday August 4th, 6-10pm

**Epic Closing Reception:**

Saturday August 6th, 6-10pm

Gerald Anekwe, Quinn Arneson, Mario Ayala, Juan Manuel Bocca, Jordan Bogash,  
Ryan De La Hoz, Jeremy Fish, Matt Furie, Jay Howell, Henry Gunderson, Lili Ishida,  
Warren Thomas King, Kool Kid Kreyola, Aubrey Learner, Calvin Marcus, Chachi  
Midencey, Evan Nesbit, Guy Overfelt, Matthew Palladino, Pez, Albert Reyes, Eric Shaw,  
Aiyana Udesen, Jamie Williams, Susan Wu, and Alexander Ziv

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

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



**STARDRIVE**  
VERSION 3.0

**"Making Star Trek Real!"**

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

art made here.

# ARTSPAN

## 2011 SF Open Studios

Weekend Dates:

### Weekend 1:

October 1 & 2, 11am–6pm

Mission, Noe Valley, Bernal Heights, Castro, Excelsior

### Weekend 2:

October 8 & 9, 11am–6pm

Ocean Beach, Sunset, Richmond, Duboce, Eureka Valley, Hayes Valley, Haight, Upper Market, Diamond Heights, Buena Vista, Mount Davidson, Twin Peaks, West Portal, Glen Park

### Weekend 3

October 15 & 16, 11am–6pm

SOMA, Tenderloin, Potrero Hill, Bayview

### Weekend 4:

October 22 & 23, 11am–6pm

Fort Mason, Marina, Pacific Heights, Russian Hill, North Beach, Financial District

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

### Weekend 5:

October 29 & 30, 11am–6pm

Hunters Point Shipyard & Islais Creek Studios

*Each Wednesday in October, look for the SF Open Studios maps in the Bay Guardian!*

Generous thanks to:  
Eventbrite, Fleishhacker Foundation, Grants for Arts/Hotel Tax Fund, SOMArts, Thomas John Events, Zellerbach Family Foundation.

sponsors

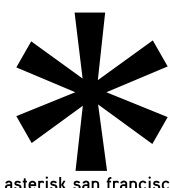


**LENNAR**  
URBAN



media sponsors

**GUARDIAN**  
THE SAN FRANCISCO BAY GUARDIAN  
**SFBG.COM**



**SFAQ**





## **'A Taste of Things to Come'**

A preview exhibition of our 2011/2012 schedule

**Serge Gay Jr. (SF)**  
**Sam Wolfe Connelly (NYC)**  
**Nimit Malavia (Montreal)**  
**Jonas Lofgren (Berlin)**  
**Casey Weldon (LA)**  
**Rod Luff (Sidney)**  
**Timothy Doyle (Austin)**

**August 4th - 25th**



## **Group Show** **Featuring four emerging figurative artists**

**Charmaine Olivia (SF)**  
**Handiedan (Amsterdam)**  
**Tatiana Suarez (NYC)**  
**Craww (UK)**

**September 1st - 22nd**

**ART**  
**spoke**

**816 Sutter Street (at Jones)**  
**San Francisco, CA**  
**[www.spoke-art.com](http://www.spoke-art.com)**



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



**CONNECT ART INTERNATIONAL**

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

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



**The McLoughlin Gallery**

49 Geary St. Suite 200  
San Francisco, CA 94108  
415.986.4799  
[www.mgart.com](http://www.mgart.com)  
[info@mgart.com](mailto:info@mgart.com)

Patter Hellstrom: *Expressive Flow*  
Evan Wilson (Expos Gallery): *Layers*

Opening Reception: August 4, 2011 5-7:30pm  
Exhibition Ends: September 17, 2011

Mitch Confer: *kōr sam-pels*  
Colin McRae (Expos Gallery): *Tidelands Examined*

Opening Reception: September 23, 2011 5-7:30pm  
Exhibition Ends: October 29, 2011

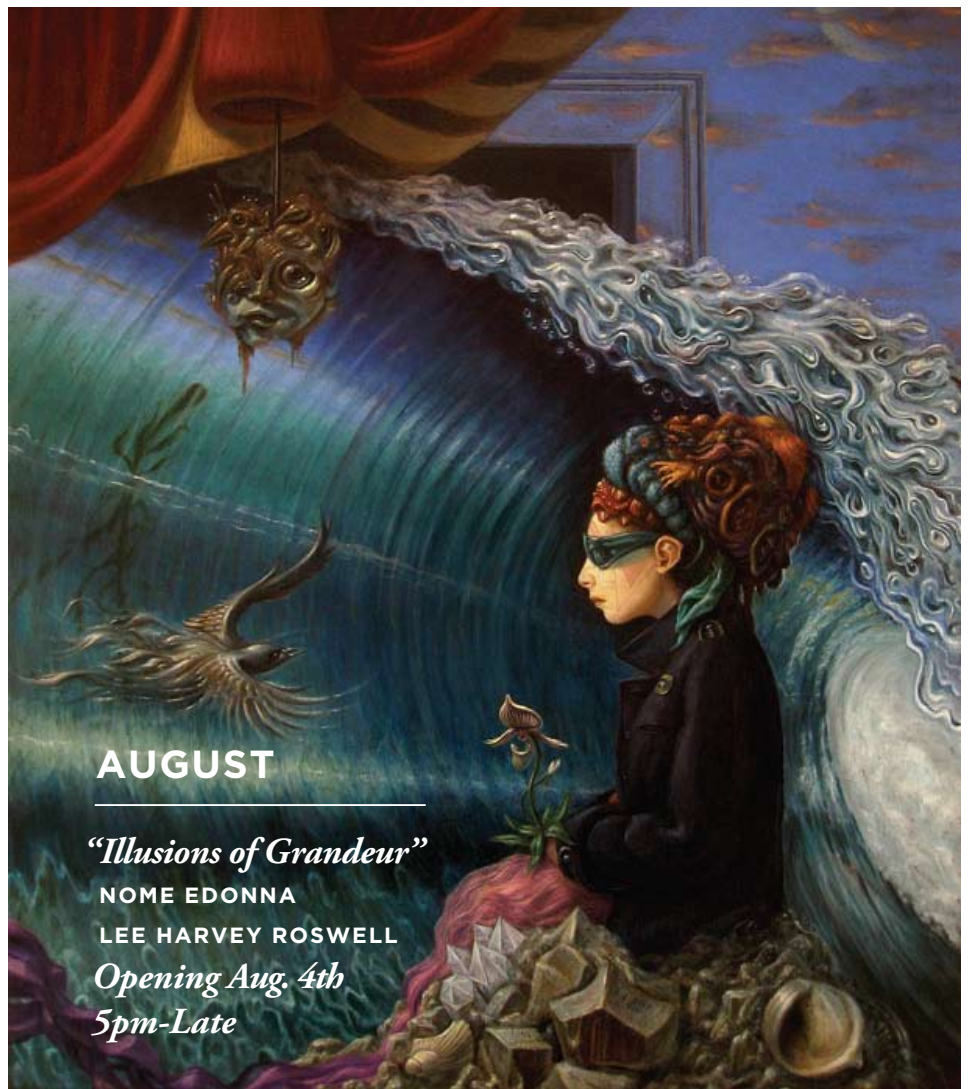






111  
MINNA  
GALLERY

111 Minna St. SF, CA 94105  
www.111minnagallery.com



## AUGUST

*"Illusions of Grandeur"*

NOME EDONNA

LEE HARVEY ROSWELL

*Opening Aug. 4th*

*5pm-Late*



## SEPTEMBER

*"Secret State"*

KELLY TUNSTALL

SOLO EXHIBITION

*Opening Sept. 8th*

*5pm-Late*



## OCTOBER

*"Born Again"*

ROB REGER

SOLO EXHIBITION

*Opening Oct. 6th*

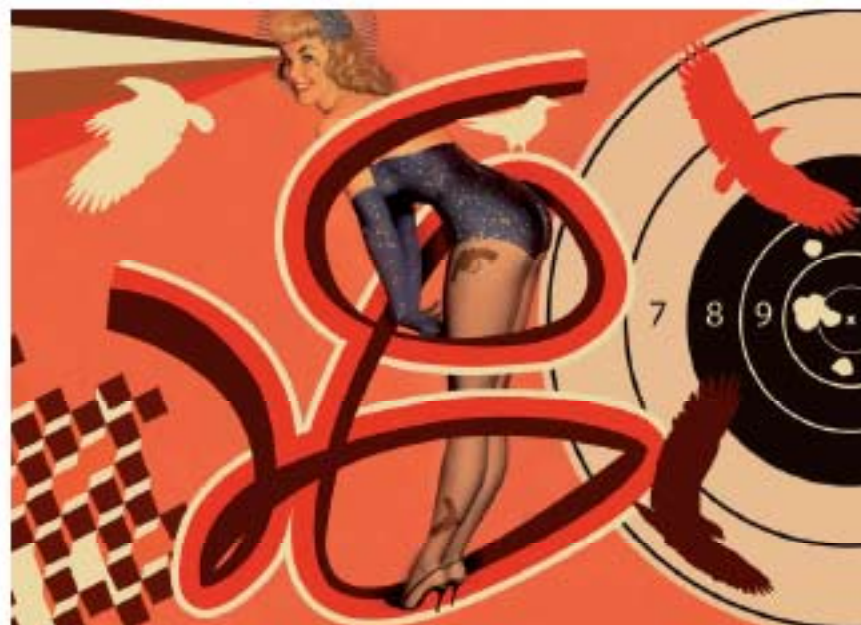
*5pm-Late*



The critics loved him



The people hated him



**MUSICARTDRINKS**

**"Dissolving distinctions between art and everyday life."**

On the main wall:

August: **PAUL MADONNA** (top left)

September–November: **THE ART OF TAG TEAM**

"Walter Robinson & Tim Sharman" (bottom right and left)

In the front window:

August–September: **DENNIS MCNULTY** (top right)



600 Divisadero Street (at Fell)  
www.madroneartbar.com



*August*

**Lynn Hershman Leeson  
Benji Whalen**

*September*

**Terry Allen**

*October*

**John Zurier**

*November*

**David Ireland**

*December*

**J. John Priola**

**Gallery Paule Anglim**

14 Geary Street, San Francisco, CA 94108 Tel: 415.433.2710 Fax: 415.433.1501 [www.gallerypauleanglim.com](http://www.gallerypauleanglim.com)

**Blue Angel Vodka  
makes  
the best damn  
martini  
on EARTH.**



*Enjoy a  
**BAM!***

**Blue Angel Martini**

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



40% ALC by VOL Blue Angel Spirits LLC San Francisco