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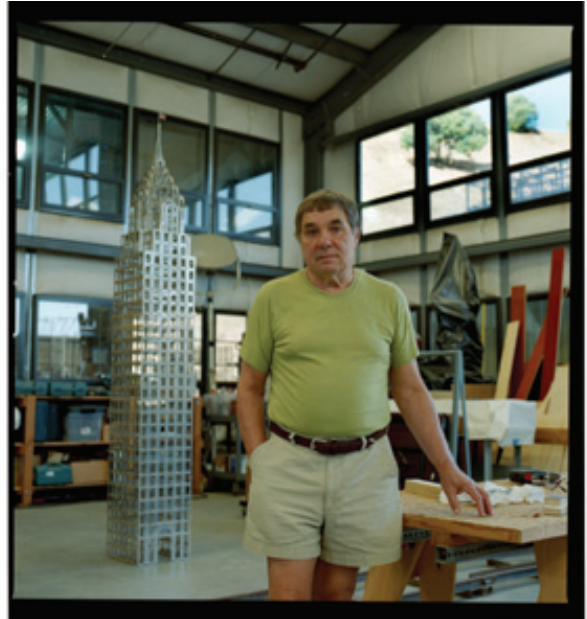


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Courtesy Jerry Burchard Estate, c. 1957

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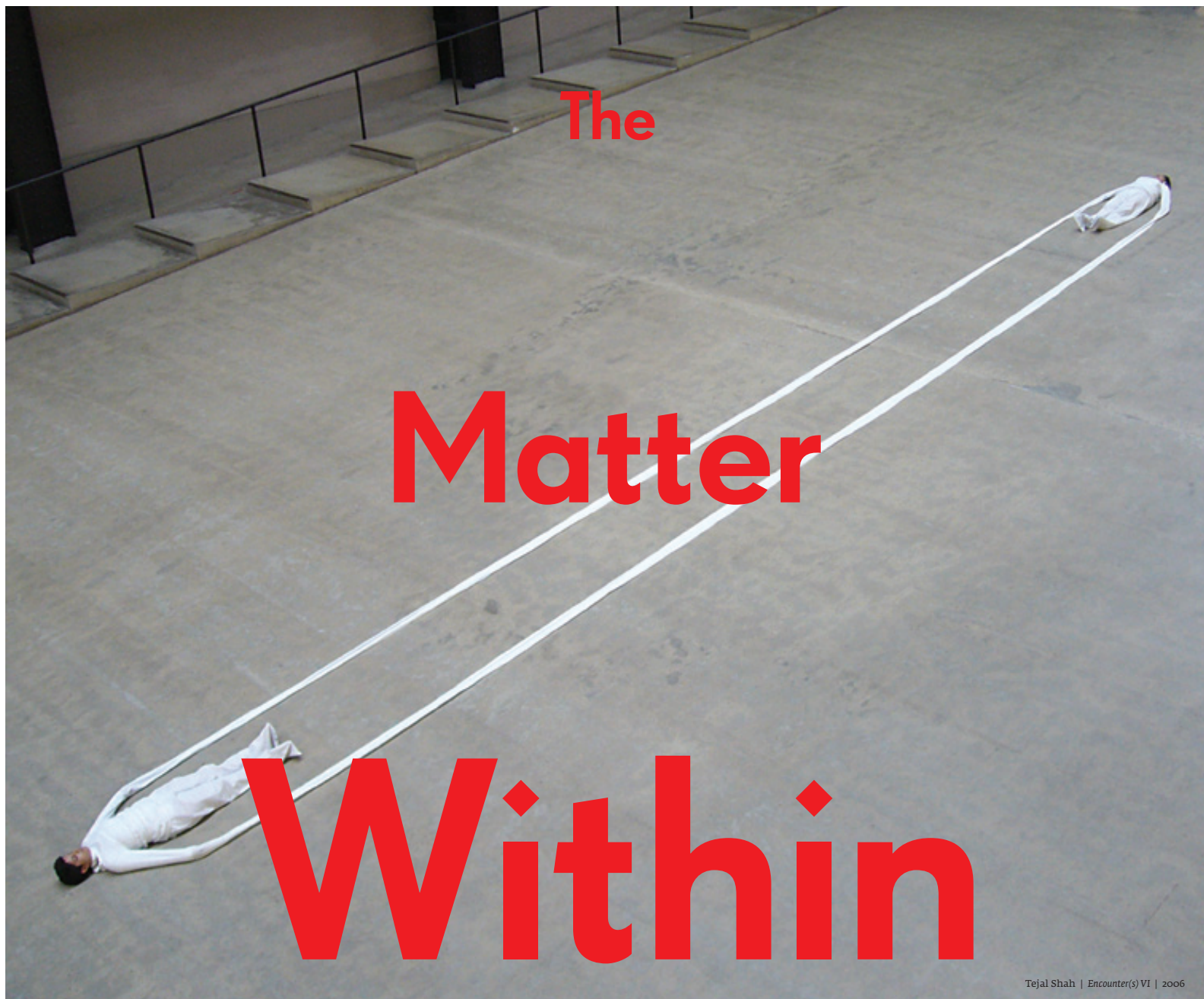


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ARTWORK:
Ashley Blalock, MFA Sculpture
Untitled, yarn, 2011

SHARING A VISION:

The Colby College Museum of Art & Crown Point Press
November 17, 2011-January 28, 2012



Kiki Smith, *Still*, 2006. Spit bite aquatint. Edition 20. Published by Crown Point Press.



Kiki Smith, *Fainting Woman*, 2009. Cast bronze. Colby College Museum of Art, The Lunder Collection.

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Beat by the Bay: San Francisco Artists and Galleries of the Fifties

Curated by John Held Jr.

December 8th, 2011 – January 6th, 2012

Opening Reception: Thursday, December 8th, 6-10pm

Curatorial Talk: Thursday, December 15th, 7:30pm

Beat by the Bay, curated by alternative art historian John Held, Jr., traces Beat era visual artists through their cooperative galleries. In the Fifties, such spaces as King Ubu, The Six, East and West, Batman and Dilexi, supported artists Jess, Wally Hedrick, Jay De Feo, Fred Martin, Bruce Conner, Lawrence Jordan, Wallace Berman, George Herms, Joan Brown, Manuel Neri, Leo Valledor, Carlos Villa, Roy De Forest and others, who forged a vision equal to those of their poet brethren, interacting with them in these same spaces. Less publicized than the Beat poet and writers (Ginsberg, Kerouac, Burroughs, McClure, et al), the visual artists of the time assumed an important role in promoting an alternative vision of society influencing successive generations.

The Ever Gold exhibition reintroduces their work to a contemporary audience, who can find much to admire in the lifestyles of struggling Beat artists and the gallery structures they erected for mutual encouragement. The Ever Gold exhibition features period work by artist/writer/educator Fred Martin from his personal collection, gallery ephemera from the San Francisco Museum of Modern Art Library artist files, vintage photographs by Jerry Burchard, as well as Beat era posters, photographs, publications, mail art and paintings from noted area galleries, private dealers and collectors.

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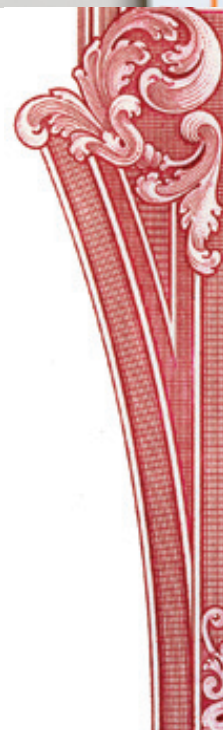
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Issue 7, NOV.DEC.JAN 2011-2012

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-
- **John Held Jr.**
- Writer, Curator, Art Historian, local artist John Held, Jr. will be presenting a paper on John Cage at a Black Mountain College conference this fall. His interviews with Cage, Ray Johnson, Allan Kaprow and V. Vale can be found online.
-
- **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. He is represented by Frey Norris Gallery in San Francisco.
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- **Meredith C. MacKenzie**
- Meredith C. MacKenzie is a San Francisco based freelance writer and editor specializing in media, art and design for print and digital publications like dwell(dot)com, SFAQ and PBS's Art21 blog. She is the author of Honeydove, (www.honey-dove.blogspot.com) a lifestyle blog dedicated to art, design, culinary arts and decor. Meredith spends her free time practicing hot yoga, hiking and making homemade pizza.
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- **Charlotte Miller**
- Charlotte Miller is a native San Francisco writer and art historian holding the position of Assistant Director at Brian Gross Fine Art. Charlotte is also part of the research team at Pier 24 Photography. Charlotte graduated from the University of Virginia with a B.A. in Art History in 2008 and from the San Francisco Art Institute with a M.A. in Exhibition and Museum Studies in 2011.
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- **Andrew McClintock**
- Andrew McClintock is a born and bred SF local. While creating SFAQ issue 7 he did not stop listening to the band Beach House. Andrew went to Undergrad at Oxford for Political Science and Grad School at SFAI for a triple major in Performance Art, Museum Studies, and Urban Studies. More recently Andrew received a degree from Tom Marioni's Bar Tending school which took the place of his Oxford degree. McClintock is the Co-Founder and Director of Ever Gold Gallery SF, CA.
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- **Gregory Ito**
- Gregory Ito is the Co-Founder of the Ever Gold Gallery San Francisco, CA. and the San Francisco Arts Quarterly SFAQ. Ito also Co-Founded RIPE Productions in Los Angeles, CA and exhibits his artwork nationally. Gregory continues to live his life without boundaries devoting his life to the creativity. Ito is driven by his community of peers and will hustle till the day he dies. Let the RIPE times roll and support the rise of Evening Labor.
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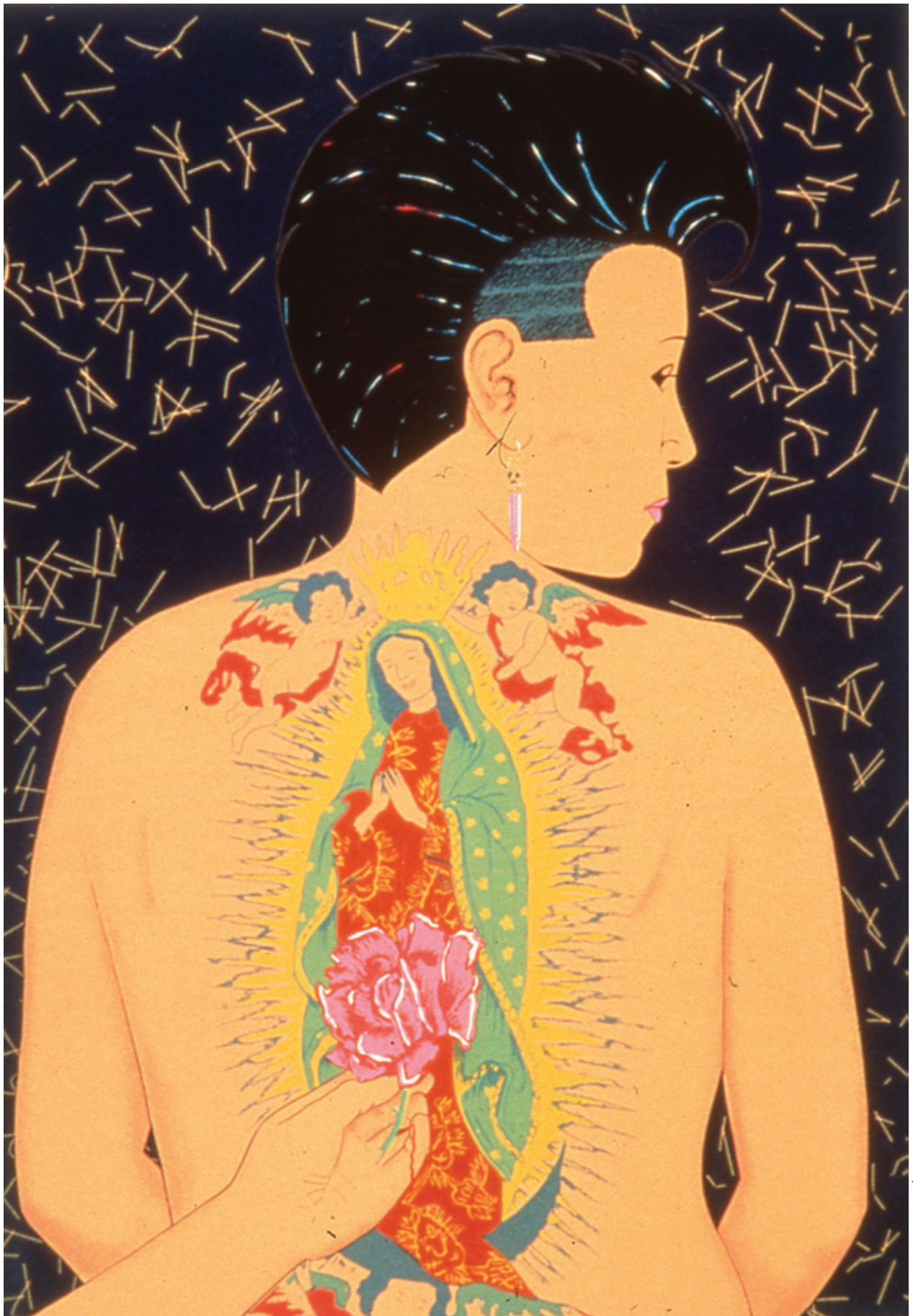
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Letter From the Editor

Every time we publish another issue of SFAQ I am reminded of the vast wealth of amazing Artists, Curators, Gallerists and other individuals working in the Arts in San Francisco, the Bay Area, and beyond. There has always been an underappreciation of the cultural happenings here on a national and international level, one of the goals of SFAQ is to change this. Over the course of the next few issues you will also see highlights on Artists, Galleries and Curators based out of NYC and LA as we expand through a grassroots effort. You will also notice a continuation of a Latino Arts section from artist and curator Julio Cesar Morales, a Middle East and North African Arts section, and historical pieces, because without history we are lost. Also at some point soon we will start having our epic Symposiums again.

On another note there has also been some amazing and long over due direct action and occupation going on in the streets across America as we finally join the rest of the world. I have started to see the shift over to the Arts world through more community-based arts programming and artists really questioning what they are saying with their work. In order for SFAQ and all other arts organizations to stay alive and healthy we must all join this growing energy and give what we can. For me publishing this free Arts newspaper is the least that I can do. SFAQ supports all unions, all popular protests and movements, and all the end of American international imperialism.

-Andrew McClintock
Co-Founder/Editor/Publisher
The San Francisco Arts Quarterly



Esfer Hernandez, Courtesy of The Mexican Museum.

Jonathan L. Yorba

Chief Executive Officer

The Mexican Museum

Interview by: **Julio César Morales**

Can you refresh San Francisco's memory of the Mexican Museum and its history?

Founded in 1975 by San Francisco artist Peter Rodriguez, The Mexican Museum is the realization of Mr. Rodriguez's vision that an institution be created in the United States to exhibit the aesthetic expression of the Mexican and Mexican American people. The museum was initially located in the Mission District and later moved to Fort Mason Center in the 1980s where it has been since. Today, the relevance of The Mexican Museum lies with the singularity of its priceless permanent collection of more than 14,000 objects – paintings, sculpture, ceramics, textiles, prints, photographs, and mixed-media – spanning more than 4,000 years of history and including five collecting areas: Pre-Hispanic, Colonial, Popular, Mexican and Latino Modern, and Mexican, Latino, and Chicano Contemporary Art. Significant collections include The Rosa and Miguel Covarrubias Collection, the Bernard and Edith Lewin Collection, The Nelson A. Rockefeller Collection of Mexican Folk Art, The Rex May Collection, and the Tequila Don Julio Collection. The permanent collection includes artifacts such as vessels, tools and mythological figures from Maya, Zapotec, Aztec, Olmec and Inca civilizations and West Mexico cultures; colonial textiles, religious statues and furnishings; and work by modern and contemporary artists such as Diego Rivera, Francisco Zuñiga, Manuel Neri, Patssi Valdez, Rupert Garcia, Ester Hernandez, Yolanda Lopez, and Carmen Lomas Garza. There are no other Latino arts or cultural institutions in the United States that has as broad or as comprehensive a collection devoted to the art and cultures of Mexico and the Americas.

What does the near future hold for The Mexican Museum? What will be the new organizational and curatorial vision of the new Mexican Museum?

The Mexican Museum will continue to be at Fort Mason Center until later 2016 as we work with the San Francisco Redevelopment Agency, Millennium Partners, and the San Francisco Arts Commission to continue to plan for and build the new museum. During this time we will present two exhibitions per year at Fort Mason Center, drawn from the Permanent Collection, as well as educational programs for broad audiences. We will also continue to lend works of art for local, regional, national and international exhibitions. For the new museum

that will be built in the Yerba Buena Cultural District, we hope to create meaningful partnerships and to work collaboratively with the institutions in the area such as the Contemporary Jewish Museum, the Museum of the African Diaspora (MoAD), Yerba Buena Center for the Arts, the San Francisco Museum of Modern Art, the Museum of Craft and Folk Arts and others. We also hope to work collaboratively with museums and cultural organizations not in the immediate Yerba Buena area such as Galería de la Raza, the Mission Cultural Center, SOMArts, the Fine Arts Museums of San Francisco, the San Francisco Filipino Cultural Center, and many others. In the new museum the organization will grow incrementally and strategically to best meet the needs of the broad communities we serve.

Since its founding in 1975 The Mexican Museum has expanded the curatorial vision to reflect the evolving scope of the Mexican, Chicano and Latino experience. Through this cultural lens, new perspectives on American and international cultures are generated which create important links to public life and experience.

In 1993 the Museum presented a survey show of Gronk and ASCO, the same year the so-called identity-politics Whitney Biennale opened. Can you offer a glimpse into that era within the art world?

For me, that was an incredibly exciting period in the art world. I had the great fortune to have been the Interim Curator at The Mexican Museum just a few years before (1991-1992) and was literally working in the so-called "cultural trenches". Bold curators and institutions took on such topical issues as class, race, gender and sexuality. I was enrolled at the time in the doctoral program in Comparative Ethnic Studies at UC Berkeley where these ideas were front and center, and I naturally gravitated to venues that presented exhibitions and programs around these matters. That doesn't mean, however, that I wasn't still interested in all periods and styles of art. I was then – as I still am – greatly interested in art from the Paleolithic to Post-Structuralism and beyond.



Gronk, "Illegal Landscape", 1980-86, Acrylic on Canvas, 9'8" x 25'5". Courtesy of The Mexican Museum

Do you feel that mainstream art institutions such as LACMA are finally acknowledging the importance of once marginalized artists such as ASCO? If so, why now?

Yes. I think it's because those institutions have hired new curatorial staff that understand the history and continued plight of marginalized artists – not simply from a scholarly perspective but from lived reality. I recently flew to Los Angeles specifically to see the ASCO exhibition at LACMA. Bravo! I encourage you to see that critically important exhibition. I also attribute the shift in the mainstream institutions to top leadership where the allocation of resources is determined. Since you mentioned LACMA, here I am speaking, of course, of its director Michael Govan. I also need to acknowledge that there could also be a shift on organizations' boards that understand the strength of diversity – not just as it relates to physical looks but to ideas.

Because of the current economy, many museums nation-wide have re-visited and re-purposed their collections in order to create more economical exhibitions. Since the Mexican Museum has 12,000 objects in its collection, do you see the museum taking a new approach to developing archival or collection-based curatorial projects?

The primary reason The Mexican Museum is building a new museum is to showcase the museum's greatest asset: its collections. The museum has always done both – that is, featured its permanent collection and curated shows that aren't primarily from its holdings. Fortunately, artworks from such exhibitions were accessioned into the museum's collections either as commissions for specific exhibitions or through donations from artists and patrons.

The Mexican Museum has helped support and nurture the careers of female Bay Area artists such as Carmen Lomas Garza, Yolanda Lopez, Amalia Mesa-Bains and Ester Hernandez. How are you hoping to continue this support to a younger generation of female artists in the Bay Area?

The current exhibition at The Mexican Museum, "Tequila Don Julio Collection", continues the museum's commitment to support and nurture artists' careers. For example, the show includes Viva Paredes' My Pocha Tongues (blown glass with medicinal herbs), a powerful visual statement that helps to heal the artist's frustrated relationship to language and actively reclaims her ancestral memory. Last night I attended a new exhibition at the Mexican Consul gallery in San Francisco, "Numina Femenina: Latin Women in the Arts," and had the great fortune to meet the curator. We will be exploring possible ways that The Mexican Museum can broaden its commitment to artists by working with other organizations and institutions.

What is the importance of ethnographic museums now and how do you see the Mexican Museum's role within that? Do you hope to transcend or bridge the gap between contemporary art spaces and culturally specific ones?

In 2007 I wrote "International Musings," a Museum News review of the important book Museum Frictions: Global Spheres/Public Transformations (by Ivan Karp, Corinne A. Kratz, Lynn Szwaja, and Tomás Ybarra-Frausto, eds.). Thus, I think all museums have an important role in civil society, whether they are concerned with ethnography or art. The Mexican Museum is an art museum, yet it has always functioned in the interstices between cultural specificity and contemporary art and ideas.



Carmen Lomas Garza "Nopalitos Frescos",
Silkscreen, edition of 50, 1982.
Courtesy of The Mexican Museum.





Carmen Lomas Garza, "Cocinando", 1993. Courtesy of The Mexican Museum



Carmen Lomas Garza "Sandia", Lithograph, 1997. Courtesy of the Mexican Museum.



Patssi Valdez, "Room with Red Table", Acrylic on Canvas, 48"x36" 1991. Courtesy of the Mexican Museum

SECA Society for the Encouragement of Contemporary Art

SFMOMA

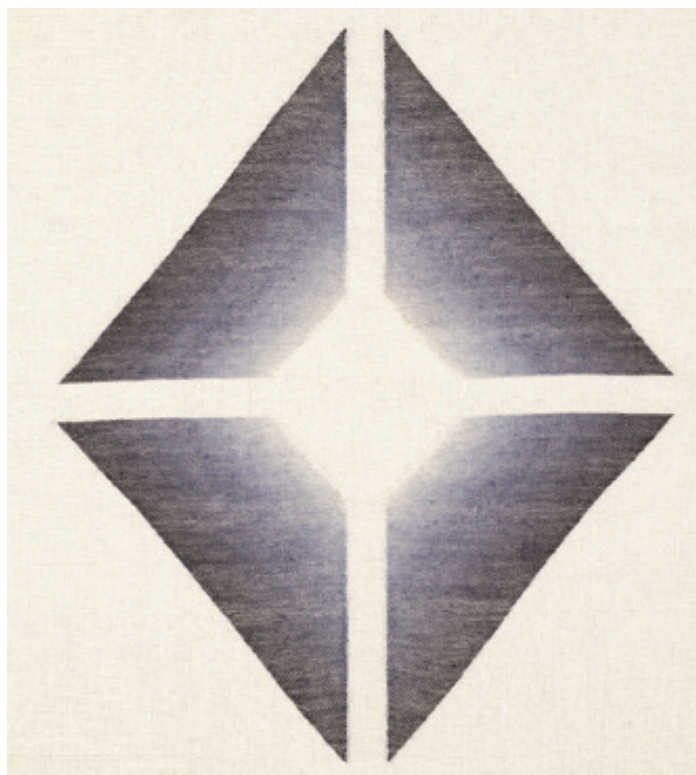
Celebrating 50 Years of Supporting Bay Area Art and Artists

SFAQ sits down with Janet C. Bishop, Head Curator of Painting & Sculpture Curator; Tanya Zimbardo, Assistant Curator of Media Art, and Mauricio Ancalmo, one of the 2010 SECA winners and talk about the upcoming "2010 SECA Art Award" and the coinciding "Fifty Years of Bay Area Art: The SECA Awards" exhibitions at SMOMA.

*"In an era when many museums are becoming increasingly community centered, initiatives like SECA can be looked to as a model," says SFMOMA assistant curator of painting and sculpture **Alison Gass**. "It has consistently helped bridge the activities happening within the museum's walls and the changing culture beyond them. SFMOMA brings art in from everywhere to inspire the artists working here, but it's equally important for local artists to see their work in dialogue with history as well. SECA ensures that this continues to happen."*



Chris Johanson, Untitled (Figures with black presence), 2002; acrylic on panel; 60 x 60 in. (152.4 x 152.4 cm.); collection SFMOMA; © Chris Johanson; photo: courtesy SFMOMA



Ruth Laskey, Twill Series (Jet Black), 2009; hand-dyed and handwoven linen; 28.75 x 25 in.; courtesy the artist and Ratio 3, San Francisco; © Ruth Laskey



Bonnie Ora Sherk and Howard Levine, Portable Parks II, 1970; performance and installation staged on June 26, 1970, at the freeway off-ramp on the corner of Mission, Otis, and Duboce Streets, San Francisco; Left: Bonnie Sherk discussing the project with CalTrans officials; © Bonnie Ora Sherk and Howard Levine
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Curator of Painting & Sculpture

Janet C. Bishop



Interview: **Gregory Ito**

Portrait: **Andrew McClintock**

For people who are unfamiliar with your curatorial work, can you tell us some of your previous positions or curatorial achievements before working with SFMOMA?

Well I've really been at SFMOMA for most of my career, since 1988. I started off as a curatorial assistant, so helping the curators of painting and sculpture, photography, architecture and design, and media arts realize their projects. Then, in 1992, I was made assistant curator of painting and sculpture and focused primarily on the museum's permanent collection. I have held my current position, curator of painting and sculpture, since 2000, and have worked on many different aspects of our program, which spans the 20th and 21st centuries. But my primary area of emphasis has been the art of this region. So the last major retrospective I organized was the work of Robert Bechtle, who is a native of the Bay Area. I was also one of the three curators for our anniversary exhibition in 2010, which looked at SFMOMA's 75-year history. Most recently, I've worked on the exhibition *The Steins Collect*, which is really a link between the Bay Area and the birth of modern art.

Can you tell us about your educational background?

I was an undergraduate at Cornell and I got an art history degree there. That's where I first started doing museum work. I was an intern at the Johnson Museum of Art during my senior year in college, and I stayed on for a little while afterwards. I then went on to do a masters in art history at Columbia University.

There's a number of roles in the art world, from gallerists, collectors, artists, to curators. What would you say the role of a curator is in the artistic community?

As a curator, I think of my own role as bringing whatever I consider to be the most interesting and relevant works of art to our public. I work with SFMOMA's collection of local, national, and international art. I also work on organizing special exhibitions. In working with contemporary artists, the role as I see it is to really shepherd projects to fruition, and to help the artist realize his or her vision.

Can you give us a couple of examples of special exhibitions?

Well, for instance I've worked on many of the SECA Art Award exhibitions, and in those cases what we do when deciding on award winners in any given cycle is to select the artists and then let the artist come up with the ideas for their presentations at the museum. So that would be an instance where we would, as curators, help the artists in any way we can to bring their projects to our public.

Working with an institution is known to be somewhat of a laborious task due to the rules and the confines. In your experience with working with a museum for so long, what is it like to work within such guidelines and boundaries?



Cotter Jacobsen Bowl and Pitcher (Joseph), 2008; graphite on record cover: 12 1/8 x 12 1/4 in. (30.8 x 31.1 cm); La Collection Breanque; © Cotter Jacobsen

Well, let's see. I guess there are a couple different aspects that I would touch on. One of the things that I like best about curatorial work at an institution as large and as well staffed as SFMOMA is the opportunity to work as part of a team. So really, any exhibition that happens at this institution is the result of the intelligence and hard work of many, many people. One difference for gallerists is that maybe they wear many more hats in bringing a project to fruition. Galleries can also be more nimble and program more quickly, and have more flexibility with the way a space is used. There are certainly challenges with the nature of the SFMOMA building and its various systems. But there are always ways in which artists will challenge us. One of our real hopes is that we can meet artists in order to realize their projects at the highest possible level and do whatever we can to help the artists bring their vision forward.

There's the phrase 'starving artist' used commonly to describe the struggles that artist's endure to become established, and I'm sure this is the same for many curators as well--the struggles of the curator to have their curatorial work known and get exposure. Can you give us some thoughts on working upwards as a curator?

Well, over the course of the time that I've been doing curatorial work, curatorial studies programs have risen up in many locations across the country and around the world. That's certainly a way for people who are interested in this field to think about the various issues that are specific to curatorial work as opposed to doing art history in an academic setting, for instance. But you are right that one of the main issues for young curators is exposure and finding a platform to do projects. One of the things that I think is great about San Francisco is the way that so many people have created their own spaces or found their own ways of doing curatorial work, whether or not they're associated with institutions. People doing projects in their apartments, for instance. Or opening up spaces to work with artists.

Lets turn our focus toward SECA, an abbreviation of 'Society for the Encouragement of Contemporary Art'. What kind encouragement does SECA provide, and what exactly is the aim of SECA, what is their position in the artistic community?

SECA is an art interest group at SFMOMA that is about to celebrate its 50th anniversary, and the main purpose of the group is to support the artists of our region—so, the artists that are in our own backyard.

Meaning the greater Bay Area?

Exactly. SECA does this in a number of ways. The most significant is to sponsor a biennial art award exhibition. That involves nominations from arts professionals, a call for entries, and a series of studio visits. The group works very closely with curators at SFMOMA on this process. Then ultimately the curators select award winners for any given year, and the award entails both an exhibition and a publication.

How many entries do you receive?

We usually get upwards of two hundred applications for the award. It's then narrowed down to 30 finalists who receive studio visits.

Afterwards the the award is then given to four artists?

Over the years it's been anywhere from one to five. Most typical in the last few years has been up to four.

I was reading that in the last 50 years SECA has awarded around seventy artists. There is a pretty phenomenal history of awardees who are still very active producing inspirational bodies of work.

You know it's really true. The goal is to give artists an opportunity at a stage in their career when they haven't yet had the sort of recognition that an exhibition and publication at SFMOMA would bring. So it's to identify artists who have found their own voices and who are really doing extraordinary work, but haven't had the kind of platform equivalent to a show at SFMOMA.

So how did the relationship between SFMOMA and SECA begin?

It goes back to discussions that happened at the board of trustees level back around 1960. The idea then was that SECA would support contemporary acquisitions. Since acquisitions and exhibitions tend to work in tandem with each other, SECA began sponsoring shows as well as supporting new art for the permanent collection.

It's a really wonderful relationship. I feel like both benefit from each other, as in SFMOMA being the institution, the space that provides the galleries for exhibitions, and SECA the investigative force that seeks out the artists who are included.

Yes, it's an enormous benefit to curators to have SECA not only offer financial support for the award and an exhibition through the dues of its members, but also to provide a structure for regularly evaluating and looking at the work of hundreds of local artists. Once artists are selected for studio visits, SECA then organizes a whole series of Saturdays where the membership of the group and the curators together go to the artists' studios, typically visiting five studios on any given Saturday. It's an incredibly efficient way of connecting with artists in their most intimate work environments. It's a really wonderful thing.

What are the key elements that the SECA award committee searches for when reviewing the artists' work to become an awardee?

It's one of those questions that's not so easy to answer, but again I would say we're looking for artists who have found their voice and are doing compelling work, and have a real grasp of the relationship between the form and the content of their work. We're very open to the specifics that that might take. A lot of art functions in dialogue with other art, but I would say we're looking for artists who in some way take us into new territory with whatever medium they're working in.

Progressive thinkers and makers.

Yeah, absolutely. That's a very succinct way of saying it (laughs).

SECA as an "interest" group attends a number outings where they visit galleries, artist studios, residency programs, private and public collections and so on. How is this mediated exposure to the art world important for individuals? How are these gatherings important to a curator like yourself?

I mean, for a curator who is working in this area, and programming the work of artists in this area, it's really important to look at as much art as possible. So it's immeasurably valuable to be going to gallery exhibitions and alternative spaces, and private collections and artist studios. As a SECA member, having access to events and collections and studios that one wouldn't necessarily have as a private individual is part of what makes being part of the group so interesting. It allows access to artists above all else, and in a really intimate way—things like conversations with artists, and also with curators and collectors. One of the things that makes San Francisco such a great place to live is that it's not only a city where art is presented in the museums but it's a region where many artists choose to live and work. So I think we all get a much better sense of what it means to be living alongside creative people by having that sort of access.

San Francisco is a special place for artists. It's written, "SECA is distinguished as one of the few and longest standing award programs dedicated to local artists at a modern art museum in the United States. SECA has been bridging the traditional divide between artists, museum curators, art enthusiasts, and art professionals and the local community for the past fifty years..." With your experience with working with a number of award committees, how is SECA different, what makes it unique?

I think one of the main differences is how participatory it is. I've sat on a number of other panels where artists have been selected for awards, and in none of those situations have the members of a support group been given the kind of direct access to the artists. So I think that's one of the things that makes the group so unique. When curators and SECA members head out for studio visits on Saturdays they share the experience of visiting the artists, of doing studio visits. I would say that's one of the great privileges of the profession. Then at the end of each of these studio visit days, the curators and the membership have a conversation about what they've seen. It's an amazing educational experience.

The most recent round of SECA awardees is a pretty impressive group of artists. There's Mauricio Ancalmo, Colter Jacobsen, Ruth Lasky and Kamau Amu Patton. Do you have any thoughts about this most recent group of artists and what we can expect from them in the future?

The award winners were selected by the 2010 SECA Art Award curators Tanya Zimbardo and Apsara DiQuinzio and I'm incredibly excited to see what sorts of projects these artists present at SFMOMA this December. I'll have to check with Apsara and Tanya to see what the artists are planning.

Lets talk about the the major expansion coming soon to SFMOMA. What can we look forward to the new building and the architects you are working with?

I'm incredibly excited about our expansion. We're working with Snohetta, an architecture firm based in Oslo and New York. They've come up with an extraordinary design for a new wing of SFMOMA that will triple our gallery space. I've heard it described as an ocean liner that will slip in behind our current building, and I think we can look forward to really beautiful gallery spaces that are different in character from what we have in our existing building. We can look forward to new, interstitial spaces that will allow visitors to kind of pause and take in what they've seen through the exhibitions, whether they're stopping to read or to have a cup of coffee. The architects have spent a lot of time in San Francisco working to understand the unique character of our culture, which is both pretty sophisticated but also pretty casual, and trying to dial into what might make for the most satisfying experiences at the new SFMOMA. A lot of the details are yet to be worked out.

There's one part of the building that caught my attention when discussing the plans at a past SECA meeting. There is an outdoor walkway that runs parallel with large glass windows that run along one of SFMOMA's new galleries. This will enable people to experience the exhibitions without actually being in the museum, bringing direct exposure of the shows into public space. People will be able to experience the exhibitions without even having to buy a ticket. I think that this architectural feature is an ingenious and generous offer to public.

I think there will be more transparency and also an orientation toward the east that we don't have in our current building. We are imagining that with the reopening of the transbay terminal there will be a lot of traffic that will come from the few blocks east of SFMOMA and filter towards us. Part of the thinking on the part of the architects is to open up the experience of SFMOMA for people coming this way, not only entering from 3rd or Howard.

I want to talk about the Stein Collection. I know it has been a really monumental undertaking to bring the Stein family collection to the public. Can you touch on the importance of the collection for people who aren't familiar with it and its relevance to San Francisco.

Sure. Well, the Steins got to the Bay Area in the late 19th century and then moved to Paris between 1902 and 1904. So it was Leo Stein who settled in Paris first, he was followed by his sister, the writer Gertrude Stein in 1903. Then Michael Stein—Michael is Leo and Gertrude's brother—and his wife Sarah and their son moved the following year. The thing the Steins did that was so distinct at that moment in the birth of modern art is they supported artists who had not yet established markets. The two artists they supported in greatest depth were Picasso and Matisse, who were both still very young and struggling to make it as painters. So the Steins support of these artists was really important to them. SFMOMA received the Elise S. Haas bequest in 1991 and it included Matisse's *Woman with a Hat*. I would say that painting is unquestionably the most significant piece in our collection art historically. The Steins themselves were collecting outside their own comfort zones at that period. After he bought it, Leo Stein famously said that he would have snatched it at up once if he hadn't first had to get over the nastiness of the putting on of the pain. So I think it's really important as a reminder that often times what's most interesting in contemporary art is not always what we might find familiar or comfortable. But somehow Leo and Gertrude Stein and the rest of the family recognized the potency in that painting, even before they met Matisse and really knew what he was getting at. When they brought that painting home, they were overwhelmed with requests to see it, so they started opening up their home all year round on Saturday nights for people to come and look at their collections. It gave them a kind of identity as collectors who were very adventurous and risk taking and it established their homes as real magnets for looking at the most interesting art of their time and discussing it, and their homes became really important gathering places. With SFMOMA, the story comes full circle in 1935 when Sarah and Michael Stein return to the Bay Area the year that we were founded. SFMOMA opened in January of 1935 and the Steins got here that summer. Within just a few short weeks our founding director Grace Morley organized a Matisse show that opened here in January of 1936.

It's been great to see the how the SECA Committee functions like a collaborative effort, bringing artists into the limelight through their relationship with SFMOMA and their passion for the artistic community in the Bay Area.

Yeah, I just want to make one more point, which is that the SECA Art Award process to my mind has benefits that go much wider than just the award exhibition in itself. There are often many other ways in which we work with finalists who might not necessarily have been award winners, such as acquiring their work into the collection or programming their work into other exhibitions we do. Likewise the projects that we do with award winners don't necessarily end with the art award exhibition. When we added the Rooftop Garden to SFMOMA for instance, we commissioned SECA Art Award winner Rosana Castrillo Diaz to do the mural for the bridge, and when we were working on our anniversary exhibition we put the work of Leslie Shows on the cover of our catalog. There are many instances where we've worked with SECA winners after their award shows here.



Amy Franceschini, Installation view from SECA 2006. Courtesy SFMOMA



Tauba Auerbach, Installation view SECA 2008, Courtesy SFMOMA

Tanya Zimbardo, Assistant Curators of Media Art, SFMOMA

So to start out where you are from and where did you get your masters from?

I'm a San Francisco native and began working at SFMOMA after I graduated from the masters program in curatorial practice at CCA in 2005.

Please talk about your involvement with SECA this year.

"I am co-organizing the 2010 SECA Art Award: *Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey, Kamau Amu Patton* with Apsara DiQuinzio and *Fifty Years of Bay Area Art: The SECA Awards* with Alison Gass. Apsara and I have valued the opportunity to work closely with these four incredible artists in realizing the first major presentation of their work at SFMOMA."

"We were struck by the artists' singular emphasis on materiality and their focus on process. Each employs methods that are remarkable for their diverse formal attributes."

-Apsara DiQuinzio, assistant curator of painting and sculpture, SFMOMA

"Ever since I became involved with the SECA award program two years ago, I've been curious about how this museum award evolved over time as well as fit within the larger context of SFMOMA's exhibition history and representation of Bay Area artists. The SECA 50th anniversary book and exhibition therefore dovetailed nicely with my own personal research and ongoing conversations with colleagues and artists. It has been a rewarding experience to be able to connect with several generations of Bay Area-based and affiliated artists."

What will make this year at SECA stand out?

Fifty Years of Bay Area Art: The SECA Awards takes its title from a book Alison Gass and I co-authored, which lays out chronologically an illustrated history of the various award exhibitions and screenings, offsite projects, and other events SECA has sponsored since the sixties. With the exhibition, we are taking a more associative approach and presenting instead constellations of works by a cross-section of award recipients. Given that the award's focus has always been on individual achievement, it will be interesting for visitors to see what some of the core throughlines have been and how they resonate with contemporary art more broadly.



Desirée Holman, *At the Kitchen Table with Football*, 2007; colored pencil on paper; 36 x 24 in. (97.44 x 60.96 cm.); collection SFMOMA; © Desirée Holman; photo: courtesy SFMOMA



Hung Liu, *Loom*, 1999; oil on canvas; 80 x 110 in. (203.2 x 279.4 cm.); collection SFMOMA; © Hung Liu; photo: courtesy SFMOMA



1984 SECA Art Award winner Larry Thomas (far right) hosts a studio visit for members of SECA, 1983; photo: courtesy the artist



Leslie Shows, *Heap of Elements for a Body, About to Act or Finished Acting*, 2006; acrylic, collage, iron, rust, gold, cobalt, and glitter on panel; 32 x 120 in. (81.3 x 304.8 cm); collection of Marjory Graue and Martin Bloes; © Leslie Shows



A couple of weeks ago I met up with Mauricio Ancalmo at the San Francisco Art Institute (SFAI), where he works as the New Genres Studio Coordinator. It was 5 o'clock and the work day was done, so we walked down Chestnut St. to grab a pint at the world renowned Kennedy's Irish Pub and Curry house. What started as a planned quick question and answer session about Ancalmo's experience with SECA became a philosophical journey into life and sound. Two pints into the conversation I realized that as the interviewer I had messed up because I had completely lost track of the ridged set of questions that I thought would capture what Ancalmo is about. Now as I try and edit down this piece I realize that it's like editing one of my friends and peers and I'm having a hard time doing so, but nevertheless I hacked into the flow...please forgive me...visit our website for more images of Mauricio's work

So where did you go to undergrad?

Oh shit, way to start off with that one. I would say, well, I actually got two undergrad degrees, a BS in Geology and a double major BFA in Sculpture and Computer Animation all from 2 different schools. Originally it was in Geology, and I thought I was going to be a geologist for whatever reason, I think mainly just because I like rocks. I like the idea of them. I ended up in New Mexico and was looking around, just like 'How the fuck did this form?' You know? This fucking amazing landscape. Then I really got into it once I started taking these classes, like the layers of everything. And then, I don't know. It just really started blowing my mind. So I started taking astronomy classes, and really got into this idea of formations and things, and the realization that it's all part of the same stuff since like, pre-us and the sky and everything, you know. Not to be too hippie about it or anything, but I really got into the idea of living as a connection. I realized, like, wow, we and everything around us are more connected than I originally thought.

So the combination of different elements has always played a part in your existence?

Definitely. Elements, and just like things that aren't fake. Things that are concrete and real. And by concrete, I mean existing in physical form. Yeah, I'm into that. Like growing up in San Salvador, even though I was in a city, I liked going into nature. Like my grandfather had land and we would hang out and all this other kind of stuff. As well as having grown up going to the beach and to the city back and forth, just made me realize, I was more into the physical experience of things like the ocean and not as much into the fake stuff of city life, like tv and fast food. But, you know, the city definitely still has a big influence on me. So there's always been that struggle to figure out which one. Then I moved to the US when I was like 10, and did the whole bit...learned English. That threw me for a loop, took me a while. And then, you know, really got completely absorbed by American culture. We actually had a pretty crazy upbringing. One day, having breakfast with your Mom on a Friday and the next day pack your bags because we're leaving the country because of the war going on but you can't tell anybody. One of those things. And of course I was like 10, and had no idea what was going on for me. It was like an adventure. So next thing you know, I'm in the US, we ended up moving to New Orleans. So I spent my high school years in New Orleans and all that stuff there.

Do you remember a specific example or a moment where you switched to the more artistic side? Was it a sculptural thing?

The funny thing about it is...my family has always been very musical, artistic and scientists also. They're kind of split in half. My grandfather was a chemist; some of my uncles were chemists. But some of my family members were into art, music. The first memories of my Dad, like when I was a child in El Salvador was sneaking upstairs late at night and watching his band rehearse. That really impacted me that music was always in the house. There was always a piano in the house, or a guitar laying around. Ever since a young age, like one of my first memories, was playing guitar in a hammock at the beach. Everybody has that right? (Laughs). The other impact, though, was I had a badass older brother who was really into art, music and science as well. So, most people have the experience of their older brother beating them up and all that kind of stuff, but my brother was more like super rad. Like 'quick name me the nine planets of the solar system.' Kind of testing me out, and checking me out to always make sure I wasn't going to be an idiot. He would always enable me to draw and paint as a young kid.

"...I want to be true to my vision, on the other hand my vision might not be so popular. It's like an artist saying look over there, look at what those guys are doing and that looks cool, and they're getting paid, maybe I should do that too and get paid....I'm not trying to diss on anybody or say anything is wrong with that. I just want to make sure for me, I'm true to my first thought of intent, and that is do it because I love it."

It's really interesting that you can see the combination of those two things in your work now.

Oh totally. I think that concept from a young child is still something that I'm searching out and experimenting with constantly. Art and music are to me, obviously, one in the same. The same muse, per se. I'll go from plugging in guitars and jamming out to put the guitar on distortion feed loops, cranking it up, and then also going into the studio and doing some other work like drawing or writing and all this other kind of stuff. I feel like it all feeds itself. I think it's important to have that for people, just in general. To make the connection with things, and not to just be focused on one thing only. They all feed each other. They all have something in common. It's interesting, like one of my other first memories was that my brother started to teach me piano, so we drew the letters like all kids do and put them on the keys. So we were learning how to play, and he was teaching me some Beatles song and my Dad coming home and getting all pissed off. But you know, how could he really be pissed off. It was great, his kids were learning to play music. So I definitely always had that influence. Ever since I was a young kid I always thought about instruments, where did instruments come from? I remember that being one of my questions for a long time.

And also the scientific aspects, the more technical side of the way that music works?

Right, exactly. Theory. How does sound work. I was always picking up information from anyone that I could grab information from. Sound acoustics and room acoustics. You know, and also in the back of my mind, thinking like somebody invented this guitar for us. For me. To just be here and play it but I didn't have to do a god damned thing, but sit here and learn to play it. (Laughs). You know, like hundreds of people before me died and came and went and made this instrument, and the same thing with the piano. That was a really big influence, I was like 'Who the fuck made the piano?' Then I started school and learning more, and learning how intricate these things are. Not only how connected, but how individual they really are. Like, the guitar, what a crazy instrument. You know? Who figured that one out? And the piano, like what a crazy instrument and to realize the piano is less than three hundred years old. That's not that old. That's barely older than this country. And it came around during the Age of Enlightenment, some dude in the 1700's figured out a way to make a harp fit into a box and how to make hammers hit on the thing. I love this idea of inventiveness, and art and music coming together.

So your piece at YBCA's Bay Area Now 6, is that you kind of trying to reinvent the way that piano is viewed?

Definitely, I wouldn't say reinvent, but definitely re-contextualize. It's always like this idea of a function, the function of things. So you got a slide projector for instance, same thing. Somebody spent most of their life trying to figure out how to make a slide projector work. It probably took a multitude of people to get involved to perfect what we now have as a slide projector. And then, who cares about a slide projector anymore? It's junk, we throw it away. And I'm like, damn, that was somebody's hard work. It's still a valid piece of instrument that had its heyday and did its job really well, but now it's quote-unquote 'no good.' But you know, what if I took a slide projector and used it for something else, maybe this thing because it's got all these parts and machinery and electricity. Pretty much, every badass invention that has happened in the last three hundred years, if not three thousand years, has culminated to make this slide projector that now people throw away into the dumpster.

Does John Cage have any influence on you at all?

Oh yeah, big time. I don't know how and where and exactly, but I would definitely like to think so.

Well it seems that in his work he was trying to address the same things that you're talking about, in a sense. Understanding the actual history and physical component of what sound is, and then shifting it over to something new.

Yeah, to me sound is everything, it's everywhere; we hear it right now. But it kind of becomes secondary. On top of that, there are so many levels to sound. I can hear the trees, I can hear

the train, but you and I are talking you know. So now sound is interpreted as language. To me, that was the other part of that *Dualing Pianos* piece, where I really wanted to incorporate language and the idea of this conversation. So I put the pianos face to face as if they were talking to each other. The idea was, they're learning to talk. So that's why I put it at a slower pace, not at the player piano pace, because I could have them playing face and it sounds like a ragtime show. But I thought it would be cooler to have this sort of dualing, poetic sound for a few reasons. One of them is thinking about myself, learning how to speak English, or anyone learning how to speak a language. You hear the sounds and then you try to imitate. And then it also reminded me of playing the piano, of practicing at that time. I would hit a few notes and rehearse it over and over, and slowly start to get the idea of it. So the premise of the pianos was just like, here are these two objects, and in a way I'm sort of making them anamorphic, giving them a character to themselves, as if they're talking back and forth to each other. One piano goes 'bom' and the other piano goes 'bom', so it's like this call and response. So the idea was like, language, learning to speak a language, sound being a part of that language, and then also not knowing what the language is. I think that's really interesting. If you go to Chinatown and you hear a different language, you don't know what they're saying but you know they're saying something. If it's really got an accent and it's strong, you know they must be pissed, and if it's soft and they laugh afterwards, then you must have been doing something good. Same thing with the piano. Every now and then it's this really deep sound, intense, and every now and then it's really soft and stuff, more calming. The piano piece for me was definitely really cool, it had a lot of different levels to it. A lot of layers, which I like about my work. I want my work to have many layers. In some way, the idea of geology having layers, I want my work to be the same. Seemingly simple at first sight, though once you start digging, complex and dense. Like when you first walk into the installation room, I try to work with materials that people can be like 'Oh a piano. I know the piano.' And for some people, they might just turn around and walk in the other direction, you know. And then other people might be like, oh wait a second, I know this piano thing, but something else is going on here. Then they investigate, so it draws them in. As you start looking at it, you realize there are all these layers, there's a paper roll and this paper roll is going through this typewriter, like what is the typewriter about? Then you realize the typewriter is typing something out, then you look at what it's typing out and it ends up being this writing...for this piece, there was found text in the typewriter that came with it, and it's somebody's dissertation paper from Stanford or something like that. But then it has a piece of text from Gilles Deleuze called *A Thousand Plateaus*, and this section of it has to do with smooth and striated space, and I just thought that's perfect, so I used that. It literally talks about everything that this is about, like layering, and the space between objects and where those two objects meet--this other thing happens. But anyways, for most of the work that I've been doing lately, that's what I want it to be. I want people to be like 'What the fuck?' when they first see it, maybe not get it right from the beginning, maybe get it on one level, maybe not

another, but I definitely want it to have layers, you know. It's super important, so that even for myself, when I come back to it a year from now, I can be like 'oh, I just figured something else out, here's another thing I didn't realize about it.' Or like ten years from now. Maybe people who saw my work that didn't get it, maybe ten years down the road they'll be driving down the road and say oh shit, I get it now. That kind of thing. That's what I'm hoping to do with this stuff. I realize that I'm not doing popular work. I'm not making Hallmark cards here.

But that's good.

Well, I'm hoping, for me anyway. That's what I want to do. It's a challenge because, you know, there's what I love to do and then there's what I have to do. Obviously as artists we're all faced with that challenge. We gotta pay rent. On the one hand, I want to be true to my vision, on the other hand my vision might not be so popular. It's like an artist saying look over there, look at what those guys are doing and that looks cool, and they're getting paid, maybe I should do that too and get paid. Unfortunately, it won't be the same because the original work has passion, a tangible context and the artist that's doing it just for the money, well then, that's a different context all together. I'm not trying to diss on anybody or say anything is wrong with that. I just want to make sure for me, I'm true to my first thought of intent, and that is do it because I love it.

Well art is supposed to be your own experience, right? How you're trying to view the world and take in what is coming in; I mean, to follow trends is I think detrimental to the practice of art.

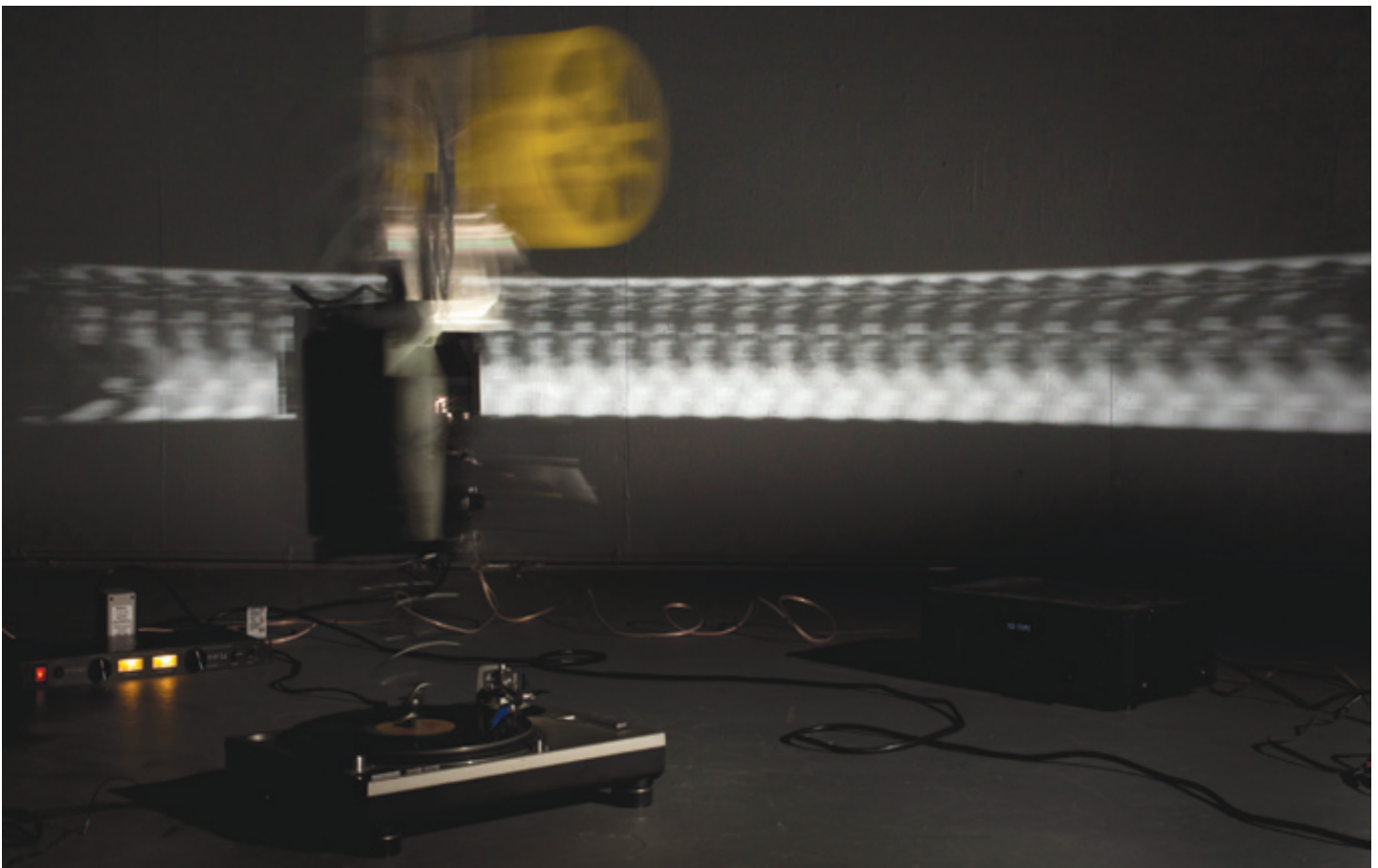
Yeah, I agree. And unfortunately a lot of people fall into that because they see it as a career, you know. To me, that's a pitfall to some of this stuff. When you start thinking of your love and passion as a career, per se, that can become confusing. Love and passion are emotions that reside within, a career is something that exists on the exterior. Not that it can't be achievable, the two can exist simultaneously, only that the thought of career shouldn't be first.

Let's talk about your experience with SECA.

Oh right, yeah.

It's been a long process, huh?

Yeah, but you know, not any more so than any other legitimate show that you would have in a museum, you know what I mean. They're on it, and they want to make sure that you're the real deal. I feel like that process is sort of made that way for a purpose, and I'm glad that it's like that. I think I applied for SECA in early 2010 and it ended up being almost a 2 year process, I applied, it took a while to hear back, and then finally I heard back from them and then they said I have a whole year to get ready for the show, which is really cool. It's been great, man.



Mauricio Ancalmo, *A Lover's Discourse* (detail), 2010; multimedia installation (16mm film projector; turntable, LP record, amp, speakers, rope, found footage) with sound; dimensions variable; courtesy the artist and Eli Ridgway Gallery, San Francisco; © Mauricio Ancalmo; photo: Johnna Arnold

I love the history of SFMOMA, the museum itself. I was reading something on it, something Jeff Gunderson (SFAI) had done for the SFMOMA catalog. Back to history, I love history. Just the idea of history and how things happen, but reading in there that it's the same people from SFAI that started SFMOMA. So there was that huge connection. When you think about it, back in those days, SFAI started in 1871. I mean, San Francisco was a city officially in 1849, so only twenty-one years into it, all of a sudden here's this school that's going to be on the forefront of art. Obviously, back in that day it wasn't what it is now, or art wasn't what it is now for that matter. But I think it's really cool to see SFMOMA then starting in the early 1930s and with SFAI working together and kind of building that relationship, and then I think SECA started in the 60s, 1961. So, historically speaking, I'm like holy shit, talk about a humbling experience. I'm definitely stoked for the opportunity that they were even interested in seeing this kind of work that I've been talking about.

What kind of work or pieces are you working on for the SECA show? Are they giving a certain amount of space or...

Well, working with the curators for the show, Tanya Zimbaro and Apsara DiQuinzio, we decided I'm only going to do one piece, because there is limited space, and these pieces I'm making need a large space, large enough to hold sound and allow the piece to breathe, also maybe because of the fifty year thing. I don't know how much of this I'm supposed to divulge or talk about, but for the most part, from what I know is that SECA is taking over most of the 5th floor for this show. The space will be shared with the current SECA winners, as well as SECA winners from the last 50 years. I think the curators have selected about twenty other artists from previous years. There's a pretty damn good list. I guess in the beginning it was like one person received the award, but now it's like three or four every year. So yeah, you got a choice of really cool people out there. So yeah, I think it's going to be somewhat limited space but...yeah I'm trying to think of how much of this SECA thing do I want to talk about. Like, I don't even know if I'm supposed to say any of this stuff. What I can say is that they are allowing me to push the boundaries of installation and kinetic sculpture. Which is a difficult task to take on as curators and a museum of such high profile. They want to make sure the work is ready and tested before they show it. For obvious reasons. It was the same with YBCA for the BAN 6 show. At first, they didn't want the piano piece, probably because it seemed so improbable and I had to convince them. Now they really like it. It was tough, I was throwing something out there that hadn't been museum tested, and had only lived in my studio for 3 months before the show. It's not like saying I'm going to make a painting in six months, I mean that's risky enough because there's a lot of people that never finish their paintings. But I was like I'm about to put two player pianos in your gallery, a mix tape style player piano paper roll with a typewriter pulling it, a lot of noise, a lot of shit that could go wrong, plus there are space issues that need to be figured out, how will it sound in that space, and all the other technical problems that always come with electrical and mechanical installations. You never know what to expect for install, only that you can expect for there to be difficulties. So yeah, YBCA put a lot of faith in me and I'm glad they did. The SECA people as well, they've been putting a lot of faith in me. They're allowing me to do what I want to do, but at the same time they don't want to have any surprises, and it's understandable. I mean, no museum wants to deal with surprises. Especially because the piece is going to be up and running for four months. I mean I love it, but four months is a long time for any kinetic work. They asked, can it run for four months? And I was like, well yeah, but they were like can you guarantee it?

And you don't have four months to test it.

Yeah, not only that but anything mechanical, like here's the funny thing about kinetics and sculpture. Like, it's a weird thing, because it's part of the art world now and luckily it's been accepted and a lot of people went ahead of me obviously and paved the way for installation art, and there will be many artists after me. But it gets thrown into the same category as paintings, and sculpture, and all the other mediums. It's art. But you know, you hang a painting; it's going to hang there until an earthquake takes it down or a person takes it down, but kinetic sculpture, it takes maintenance. So when someone says, 'can you guarantee it's going to work for four months?' is like yeah, it's like me saying your car is going to start tomorrow. It *should* start, the battery *should* work, the tires *should* have air in them, there *should* be oil in the engine, there *should* be gas in the tank, but I can't guarantee it. I mean there are so many things that could go wrong. The cool thing is, when you turn the key and it starts, and you go for a ride and everything works, you're stoked. Same thing with these kinds of kinetic sculptures, I rigorously test them and build them to last, I mean, I want them to work, that's part of the experience. So I run them and build them strong, and I put my all into them, and even more so, because with a car, you have a team of people that put it together and keep it running. With my artwork, I am one man, I don't have a team. I have zero budget, and I'll make damn sure that magic happens.

2010 SECA Art Award: Mauricio Ancalmo, Colter
Jacobsen, Ruth Laskey, Kamau Amu Patton

&

Fifty Years of Bay Area Art: The SECA Awards

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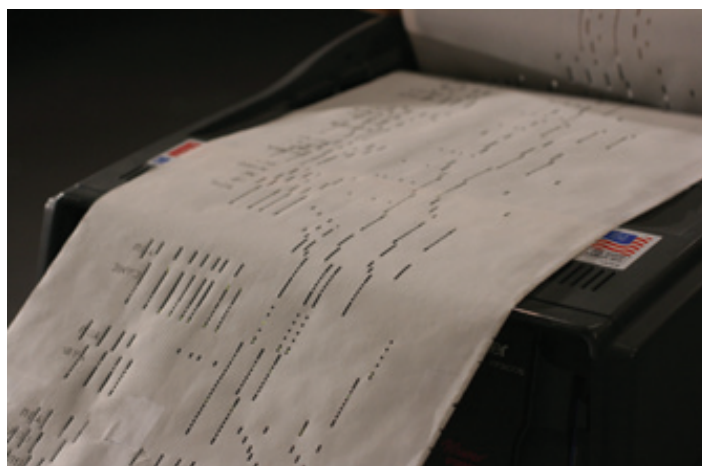
[Disclosure: Andrew McClintock and Gregory Ito are honorary 2011 SECA Members]



Dualing Pianos: Agapé Agape in D Minor, 2011, Mixed media, Variable dimensions.
Image courtesy of the artist and Eli Ridgway Gallery Installation View of Bay Area Now 6 at the Yerba Buena Center for the Arts.



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Catharine Clark

Gallery

Written by: **Meredith MacKenzie**

Portrait: **Andrew McClintock**



This year marks the 20th anniversary of the Catharine Clark Gallery. Known for its unwavering commitment to contemporary art and new media, this local art community icon has grown up in San Francisco over the last two decades. What began as a shared studio space in Hayes Valley, a temporary project meant to last a few short months evolved into an acclaimed gallery of significant influence nestled in the heart of the museum district, South of Market. To help celebrate its 20th birthday, we sat down with gallery owner and San Francisco native, Catharine Clark, to discuss the evolution of the gallery, new media and the contemporary art world.

Can you tell me a bit about the history of the gallery? How has the vision changed over time? And how has your audience changed?

"The vision has certainly evolved and matured over time. But my commitment to the artists is deep, so there has been a real consistency of vision since the beginning. I'm really clear about what I like. Fashion ebbs and flows and sometimes we're fashionable and sometimes not."

"Our commitment initially began with what we could afford and what we could afford was to work with local artists. The idea of 'emerging and local' appealed to me because we were emerging and local then. I still value that, but the artists we work with are now mid-career and established. These artists show regularly in museums and are collected by institutions. They have major publications out on their work. We're not an emerging artist gallery anymore. The artists have grown up and so have we, and it's happened really organically."

For Catharine Clark, that consistency of vision is the cornerstone of the gallery. Her roster of artists, including Ed Osborn, Travis Somerville, Sandow Birk, Al Farrow and Walter Robinson have shown with Catharine Clark Gallery since the early days. "It's sort of like growing up with siblings," says Clark, who opened the first incarnation of the gallery in 1991 in Hayes Valley before the neighborhood would become the chic, fashionable district that it is today. After four years, the gallery moved downtown to 49 Geary, an established gallery hub. The move sparked skepticism from critics who felt the downtown location was too corporate compared to the formerly gritty streets of Hayes Valley. 49 Geary provided established audiences, but was often criticized for being like a shopping mall of galleries, a one-stop shop for art browsing. Despite criticism, Catharine Clark Gallery had become established enough to retain its own audience, an audience that would continue to grow over the next twelve years. In the spring of 2007, the gallery relocated to its current home at 150 Minna, a ground floor exhibition space in the South of Market district of San Francisco with prestigious neighbors like YBCA and SFMOMA.

The historic space, originally used to sell tractors in the 1940s, was renovated with the help of designer Tim Campbell who helped "retain aesthetic visual nods to the history of the space while updating it for contemporary use," says Clark. One of the most striking architectural elements of the sun soaked space is the enormous, glass, roll-up garage door. Not only is the door an homage to the history of the building, but also highly functional for placing large installations or opening the space for events. According to Clark, the move out of a gallery building and into an independent space also changes the context in which visitors experience the work.

"We have a relationship with what's going on directly in the street. There are those artists who are really interested in the dialogue with the audience. Less about an elite group of collectors and more about how the public is responding to what they're communicating through the work. And some of the work is very specifically engaged with the community like Anthony Disenza or Packard Jennings."

"The nice thing here is that I know when visitors do come in to see a show, it's a choice they're making that is less obligatory based on being in the building and more because they're making a choice to enter and see the particular exhibition. I feel like those relationships have really grown. An unexpected benefit of moving into a museum district was the new relationship with the art community. For me there's something really rewarding about being part of a community in that way. I love that this is a place where people choose to come and spend their lunch hour or to learn something, and the random conversation that happens when someone stumbles upon something. Artists can engage outside the space (or near the space) which couldn't happen otherwise."

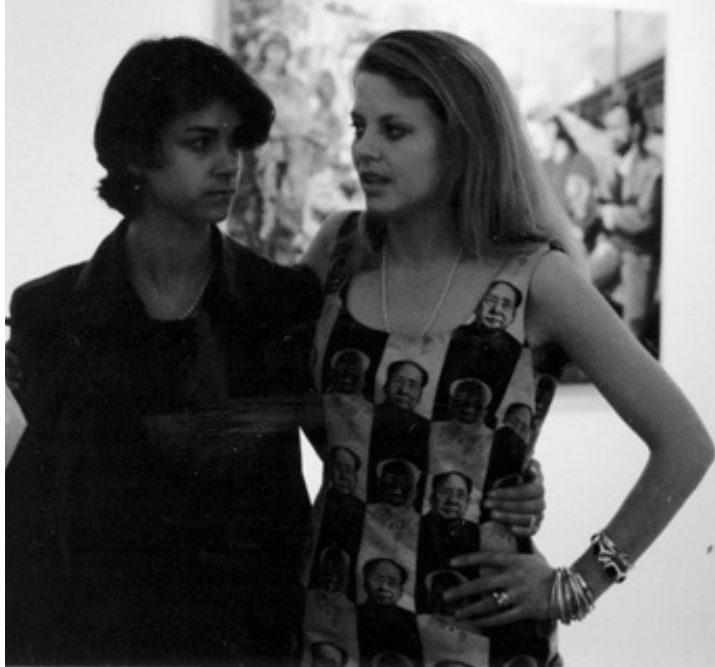
The media room at the gallery really sets your space apart. How did the idea come about? Can you tell me about the history of the media room as integral to the gallery?

"We do have a commitment to showing new media. The decision to do it [in 2002, at 49 Geary] was less about bringing attention to a particular way of working and more about looking at the artists I was showing in my program and saying, 'Oh, I'm showing a lot of artists that work with video and new media. And we have an opportunity to do a build out. Maybe it makes sense to create a space where the possibilities to show the work are better.' It came from looking within rather than without, but it really came from the artists. We've shown Ed Osborn since day one practically, and he was working with sound, video and digital media early on. We created a context for that even when we didn't have a media program. Having a media room now allows for a controlled viewing space that houses the A/V equipment that suits the needs of a lot of video artists."



Installation view of leonardogillesfleur solo exhibition "SNOWBALL" (2011) at 150 Minna Street.

Catharine Clark with Gianna Carotenuto at the opening of the first exhibition at the gallery's 49 Geary location in 1995. Paintings by Sandow Birk.



"It was really important to me that if we showed that work, we showed it to the best of our ability. In the same way, when we show a painting, we take great care to giving it proper lighting and make sure the walls are pristine and make sure to take great care hanging it. And, a digital driven project deserves the same attention. I couldn't really do that in Hayes Valley and the gallery at 49 Geary was a rough draft."

Clark took what she learned from the first draft of the media setup at 49 Geary and developed a plan for the top notch version of the media room at the gallery's current location. Her continuing education about exhibiting new media and changing technology came directly from speaking to the artists themselves. She learned a great deal from conversations with the new media artists in her program about what they needed and recommended for the space. Carpeting to absorb sound, room-darkening curtains to control light and a high quality screen for artists that prefer to shoot in HD all enhance the viewing experience.

What about showing new media work at art fairs? Isn't that particularly challenging?

"A lot of gallerists weigh in very differently. I've spoken to gallerists that feel that showing new media at fairs is a complete waste. But, I've found that most of my sales of video work come from showing them at art fairs. Which is interesting because it's probably the most compromised way in which to consume that work. Maybe having a media room, in terms of commercial liability of the work, actually creates a problem because as a collector, you might think if you don't have this particular setup, you can't own the work. But at a fair, if I'm showing it on a monitor, everyone who has a TV can relate to that. San Francisco is a relatively small city and so the number of people who actively collect new media or video is by extension, a small group of people. It's really a benefit to the artist to take the work to fairs."

Let's talk a bit about pop ups. You started a pop up location in NYC in 2009. Now, the pop up model of museums and galleries is becoming more commonplace. Can you speak to the importance of temporality and access to new publics in today's market?

"Like a lot of good ideas, the pop up idea wasn't mine. It landed in my lap. The thing about good ideas is realizing when they're in front of you and taking advantage of them. So it's more about recognizing opportunity. The recession has hurt and continues to hurt the art community. But, there are some good things that come out of difficulty. My brother used to live in an apartment in Chelsea and used to hold drawing salons. I really liked the intimacy of showing work in that environment. So, when he moved, I took over his lease to use as an exhibition space. And, you know, this is not a new idea. The history of making art is the history of salons, which is, essentially, people showing things in their living rooms. I'm not suggesting there's something innovative about it. But the opportunity was in front of me and it just made sense to take advantage of it."

"The objective isn't long term, to have a space where I continue to do this in New York. I'm not interested in a bi-coastal presence in a long term way. The model is really exportable. I

could do it in L.A. or Houston or wherever. So it's a really different way of framing it. In the last couple of years, I've seen a great number of New York based artists lose their gallery representation because of the economy. Another benefit of the pop up is that it's a way to reconnect some of those NYC artists with the very art scene that they're in."

What are the important trends that you see happening in contemporary art? What are the shifts taking place in the contemporary art scene, both in San Francisco and globally?

"San Francisco is under celebrated for the cultural contribution that it makes to the larger cultural picture. And I've never quite understood that. I think we can trace the source of a lot of the genesis of new ideas or new ways of working to this region and yet somehow the celebration of that is lost from its very community. Over the last few years we're starting to see the emergence of artists practicing within the realm of relational aesthetics and community based projects, all of which I think are really important. I see artists all over the country working in these ways and I feel like a lot of the roots of those concerns come specifically out of this region. One of the things I thought was really interesting about the Venice Biennale this year was how many of the exhibitions seemed to be talking about collaboration, community, hybridity and a lot of performance and reference to performance. These ideas are not new. But the way artists are approaching them is new and a response to the particular time in which we're living."

"Some of those social concerns have been really absent from the art world for some time. When I first started in the business, people only cared about abstraction, which I found really limiting. And I think those things are changing. Having the very community that rejected the work I was showing initially because it didn't fit in with where the art world was at that moment to then come around and embrace it. I've laughed a lot about this with the artists I show. Their work has not changed that much, but the world has changed."

Thanks to a collector base that Clark describes as "hugely supportive and creative and open," the gallery is able to continue on in San Francisco despite the grim economic outlook. So what can we look forward to in the future from Catharine Clark Gallery?

"For the fair we're doing here in May, we're looking at artists who are directly quoting from historic precedents and we've decided to expand on that for the fair we're doing in October in Houston (Texas Contemporary) and we're going to be showing video artists, Chris Doyle and Nicholas and Sheila Pye. The pieces they've created are direct quotes from the artists who've come before them. That may seem like a postmodern trope that you see mostly in painting, but part of what I think is interesting is how we understand that with video." For those of you New Yorkers curious about the next pop up exhibit in Chelsea; it takes place in November and features the work of Walter Robinson.



Catharine with her daughter Lilah in 1999. Artwork by Lisa Kokin.



Opening reception for "Breaking Ground/Ground Breaking" (2007) the gallery's first exhibition at the 150 Minna location. "Grnad Opening" sign by Nina Katchadourian. Works by Walter Robinson in the background.



Catharine Clark, architectural designer Tim Campbell, and artist Sandow Birk give a talk for AIA members about the new gallery space in 2007.



Installation view of Anthony Disenza solo exhibition "Everything Will Probably Work Out Ok" (2010) at Catharine Clark Gallery's pop-up gallery in New York.



Reception for Al Farrow "New Reliquaries" and Sandow Birk "American Qur'an" (2011). "Bombed Mosque" (2010-11) in the foreground.



Installation view of Travis Somerville solo exhibition "The Land of Cotton" (1998) at the gallery's 49 Geary location.

Kent Baer

Director of **Ratio 3 Gallery**

Interview: **Gregory Ito**



Portrait: **Andrew McClintock**



Barry McGee, Installation Image: *A Moment for Reflection: New Work by Lydia Fong*, 2008, Ratio 3, SF, Courtesy of Ratio 3



Margaret Kilgallen
Untitled, c. 1999
Acrylic on wood
17.25 x 7.5 inches
R3MK005
Courtesy of Ratio 3

Tell us some history about yourself before your new position at Ratio 3.

I moved to SF from Seattle in 2008 after working in the gallery setting for a few years. My goal at that time was to open a contemporary art gallery, Baer Ridgway Exhibitions with my friend and business partner, Eli Ridgway. Starting off in SF, I didn't know many artists or art patrons in the Bay Area. Surprisingly enough, I think this worked to my advantage; I had a clean slate approach to directing a new gallery program so I was able to develop new relationships based on my personal interests rather than preconceived notions, expectations, politics or the status quo.

I quickly found myself representing artists that I really believed in and enjoyed working with. I was really proud of the program at Baer Ridgway and I still feel very close to its core group of artists and collectors. Nevertheless, earlier this year, I felt I had to take a leap of faith and go in a different direction. So I left the gallery under amicable terms in pursuit of new opportunities.

How did your relationship with Chris Perez [Owner of Ratio 3] begin?

I first met Chris Perez at an art fair in Portland in 2005. I've respected Ratio 3 as one of the most exciting contemporary programs in the country. The Ratio 3 program is one that I always strived to be like through my own projects and gallery programming. Over the past couple of years I've enjoyed getting to know Chris, he is a smart businessman with a great eye for talent.

Chris and I began to have discussions about how I could help Ratio 3 this past summer. I am thrilled to be here, there is endless potential in this gallery. In time I plan to infuse my interests and skill set into the gallery program in order to help the gallery make the transition from a young business into an internationally established program.

Ratio 3 has very unique programming and has been a focal point in the San Francisco art community. How would you describe the programming?

Ratio 3's program is un-wavering and un-compromised. Smart. Ratio 3 simply shows good work. What Chris has done with Ratio 3 is really quite remarkable. He started his business humbly in his Mission neighborhood Victorian apartment in 2004 and let it grow in to a powerful program which now occupies a 3000 sq. ft warehouse and represents a well respected group of artists. The space itself fits in so well with its gritty inner-Mission neighborhood vibe. A blend of old and new with its worn, barn-like wood floors that meet the expansive gallery spaces of tall white walls. The space is perfectly compatible to hosting any variety of exhibitions without being too glamorous.

The gallery represents a talented group of emerging and mid-career artists. Many of the represented artists have exhibited in the best museums, galleries, and art fairs around the world. The gallery holds a close, long term relationship with the most notable artist of the Bay Area Mission School aesthetic, Barry McGee. In addition, Ratio 3 represents a new wave of Bay Area talent that is finding international recognition and critical acclaim. Perhaps still considered emerging, the works of Ruth Laskey, Mitzi Peterson, Jonathan Runcio and Jordan Kantor push their respective media and concepts into newly charted territories and are the ones to watch.

Along with exhibiting strong local work, the program remains interesting and relevant through its commitment to artists that live outside the Bay Area and abroad. This helps set R3 apart from other emerging art galleries who tend to focus on what is in their home town. The gallery's international presence through its artists and art fair exhibitions will keep me on my toes.

“Ratio 3's program is un-wavering and un-compromised. Smart. Ratio 3 simply shows good work. What Chris [Perez] has done with Ratio 3 is really quite remarkable.”

In just a short time here, my horizons have expanded tremendously. The extended group of colleagues, collectors and curators who support the Ratio 3 keep things fresh and exciting. There is a constant flow of inquiry, projects and proposals happening here. I am often speaking with people living half way around the world - I just got off the phone with a collector in Israel interested in Miriam Böhm. Earlier today was working on an acquisition of Ruth Laskey's work to a collectors group in France. Other tasks today include reviewing a contract for a public art commission in Indianapolis and learning how to transfer an Ara Peterson video to an archival Beta Master tape for a private collection archive. I find this job to be quite dynamic, mixing art, business, education, technology and travel. In 2011/2012 the gallery will exhibit in two European art fairs, one in Japan, Miami, New York and Los Angeles.

That's quite a long list of fairs Ratio 3 is attending. Can you tell us more about the significance of fairs in the art world and their role of the progression in an artist's career?

Stronger fairs like Frieze, Basel, The Armory NY, or one of my favorites - N.A.D.A., can be crucial for the progression of an artist's career and the gallery itself. These are business to consumer events that help galleries develop one on one, face to face dialog with audiences that they normally don't have access to. There are few substitutes for that kind of exposure.

The more prestigious fairs will draw a critical audience that is not only composed of collectors but also institutional curators who can be an incredibly valuable asset to the fair environment. Like galleries, Curators can be taste makers for collections and they help the gallery promote the artist through further exhibition opportunities.

Participating in fairs is a real commitment for galleries. Moving your business around the world for a weekend requires a lot of leg work and financial risk but when done well this can result in great rewards.

Which artists are you most excited to work with at Ratio 3?

Since my arrival in September, I've been soaking up as much information as possible on all the artists. I am excited about each artist for different reasons. I've enjoyed working with Ari Marcopoulos who opened his first solo show at R3 the week I arrived. But as a strategy with Chris, I will be working closely with the younger more "emerging" artists while Chris focuses on some of the more established. I am really excited to work with artists like Jonathan Runcio, Jordan Kantor, Lutz Bacher, Takeshi Murata and Ruth Laskey. Laskey is one of two Americans included in the Lyon Biennial this fall/winter, the other being John Cage. Laskey is a winner of the SFMOMA's 2010 SECA award and we are directing her work towards important collections and exhibition opportunities.



Geof Oppenheimer, Installation image: Social Failure and Black Signs, 2010, Pigment print; Suite of five, 34 x 24.8 inches each, Edition Of 3, Courtesy of Ratio 3

You have worked in publishing before, are you planning on continuing this practice at Ratio 3?

Not immediately. My main focus is curating and promoting work. Thankfully we live in an area where there are so many great publishers and publishing projects to investigate. While I love the collaborative spirit of publishing, it requires a huge investment of time and money so I have to keep my romantic aspirations of prolific publishing in check for now.

The Mission is a very vibrant community, how has your experience been?

The Mission keeps me on my toes. You never know what you'll come across from one street to the next. I really enjoy working in the city, getting my fill of arts and culture and then retreating to my home in Mill Valley where my wife and I live with our two hound dogs.

The alley way that Ratio 3 resides on has some very special characteristics. Do you have any interesting stories for people about your experiences on Stevenson Street?

We reside in a location flanked by incredible variety. It is the ultimate synthesis of an urban jungle. The gallery occupies an old turn of the 20th century barn space, with residential units above and to each side. Within one block of us is a church, a bar, an elementary school, multiple cultural centers, pop-up flea markets, the old SF Armory-now a kinky porn video headquarters, a motor cycle repair shop, two pot clubs and a new high rise condo unit under construction. If that isn't enough to distract you, try not to break a sweat as you pass the wolves chained up on the sidewalk just feet from our front door.

With you new position, what do you have planned for the people who follow the Ratio 3 program? Are you going to bring anything new or make any changes to the gallery or curatorial program?

This is a question best answered with time. The artists of Ratio 3 are all coming into their mid-careers and properly supporting the needs of 12-15 mid-career artists is a big job. As more and more of the artists are invited to exhibit in museums and galleries around the world, we want to be there to support them and Chris can't be in two places at one time so we are going to divide and conquer.

What can we look forward to at Ratio 3 for the rest of 2011? What should we expect in 2012?

Check out our show with Geof Oppenheimer this fall. I am anticipating great things from our spring schedule with Colter Jacobson, Jonathan Runcio and Miriam Böhm followed by Mitzi Peterson next fall. Come by and say "hi" anytime.



Ari Marcopoulos
Renunciation, 2011
Pigment print
59 x 30 inches
Edition of 3
Courtesy of Ratio 3



Geof Oppenheimer
Anthems (still), 2011
HD Video; TRT 0:04:22
Edition of 3
Courtesy of Ratio 3



Ryan McGinley
Amanda (Green Blow-Up), 2010
Chromogenic color print
40 x 27 inches
Edition 3
Courtesy of Ratio 3

Tom Marioni, The Hand of the Artist



This is the first in a series of questions on conceptual art or art world complaints that I will try to answer.

I will start by laying out some definitions.

Who is an artist? All people declaring themselves artists are artists.

What is art? Art is anything done well, and by well I mean great like corn on the cob cooked to the moment of perfection. There are artists in every field, even con artists.

What is conceptual art? Conceptual art starts with an idea and is realized in whatever medium is best for the idea. A conceptual artist is not defined by medium, like a fiber artist, video artist, painter, printmaker etc. A conceptual artist is free to work in any medium except painting. For 500 years painting was an intellectual activity and sculpture was decoration for architecture or religious figures. That all changed with minimal and conceptual art.

Now, my answers to your questions.

****Why does so much conceptual art-inspired work visible these days serve as a mere one-line joke, rather than exploring or provoking what lies beneath the surface?**
Chris

--Maybe you are thinking of neo-conceptual art. It takes an already stated idea and restates it using the material of the early conceptual artists like systems using video, photography, words, installation, etc. Neo-conceptual art has the look of conceptual art but usually does not have an original idea. The whole point of the conceptual art movement of the late '60s was that idea was original. Any art movement in a second or third generation becomes more decorative and theatrical and maybe a one-line joke.

****Everyone's a critic. Why can't people just enjoy and get what they get from the world without trying to tear stuff down. Let the future sort everything out. What if the cave-people in Lascaux said, "I like that horse, but I'm not feeling those buffalo?"**
Daniel Konhauser

Art Etiquette

by: Tom Marioni

---Can't we all get along? I'm with you; my advice is to be nice to everyone because someday they might be on a committee to give you money.

****Is it fair to assume** that all art in all mediums can be labeled "conceptual art" since all current dialogues sound conceptual? Is it "hip" to think that might be the case?
Dan Max

Marshal McLuhan said, "Art is anything you can get away with." Today and for the last 30 years everyone can call themselves artists. Polaroid made everyone a photographer; Sony made everyone a recording artist. The word "artist" is tacked onto every profession: recording artist for singer, fabric artist for designer, glass artist for glass blower. An interior decorator has become an installation artist. As for conceptual art, people without any technical skill can call themselves conceptual artists. There is no "hip" today; there is no more avant garde, because everything is out there all at once. (Maybe making an illuminated manuscript is hip.) Painting can be conceptual art if you call it a project and not a quaint 19th-century pictorial art that refers to the past. Some painters claim that paintings are objects and only about paint.

****Does an artist respect someone more or less** if the person can summon up the nerve to say to the artist, "I just don't get it?"

---If you get the mood of the work you get most of it. You can say there are clues there and a title to go by, like in a mystery story. When I look in a microscope I see an abstract painting and when a scientist looks in the same microscope he might see a cure for cancer. Sometimes people don't know what they are looking at. The unfamiliar can be invisible as art.

****Is it ever possible to acknowledge any quality difference** between the work of an artist and the work of a master (say, one's friend vs. Rembrandt) and still maintain the friendship?

---You could say to your friend, "I see you like Rembrandt a lot.

****What is the artist's polite response** when a viewer of the work says, "You know I did something like that once?"
Leah Garchik

--You could say, "I would like to hear about it." But there's no polite response.

****I'm an art writer,** and my girlfriend complains that when I use words like "rubric," it confuses her. Do I pursue art on my own terms, or should I take relationship pressure (and clarity) into consideration?
Anonymous West Bay Cultural Worker

---A student once said that he didn't much care for rubrics because "if you get something wrong, your teacher can prove you knew what you were supposed to do." You might read Sol LeWitt's "Sentences on Conceptual Art" from 1967.

****What counts as art** and who decides?

---In the 15th century the church decided what was art. In the 1940s and '50s art critics like Clement Greenberg decided what was art. In the '60s art galleries, together with art magazines, decided. In the '70s artists decided. In the '80s collectors decided. And now art museums decide what is art. A prominent San Francisco gallerist said he recognizes a work of art by the price tag.

****Where in our brain** is art?
Frances Valesco

---It's on the left side of a man's brain and on the right side of a woman's brain. Male artists (except Richard Serra) express their female side and female artists express their male side.

****What is Social Sculpture** and what is its origin?
Edward Hudseth

---In 1972 at the Documenta exhibition in Kassel, Germany, Joseph Beuys presented his Free University and called it Social Sculpture. He lectured with a blackboard and performed teaching demonstrations during the run of the exhibition. Today the term is used to refer to social situations in an art context. A book called Relational Esthetics by Nicolas Bourriaud defined the movement in 2002 and apologized to me in 2006 for not including my work "The Act of Drinking Beer with Friends is the Highest Form of Art" 1970 because "it happened too long ago."

Submission guidelines for next Art Etiquette column in table of contents.

Tom Marioni is a man about town, Guggenheim Fellow, the Founder of Museum of Conceptual Art 1970-1984, and exhibits internationally.



Anne Brodzky Meridian Gallery

Celebrating Art and History in the Bay Area:

A talk with co-founder Anne Brodzky of Meridian Center of the Arts

Written by: **Charlotte Miller**

Portrait: **Danny Benitez**

(Meridian intern) Untitled Portrait, pencil on paper

Housed in the former home of infamous madam of the Barbary Coast, Tessie Wall and her husband Frank Deroux, Meridian Center for the Arts has been a prominent figure in enriching cultural diversity in the Bay Area art scene since the late 1980's. Dedicated to creating a platform for breaking down cultural, economic, and geographical barriers through interdisciplinary artistic practice, founders Anne Brodzky and her husband Anthony Williams started, The Society for Art Publications of the Americas (SAPA), a non-profit organization in 1986. Through SAPA in the late 1980's, Brodzky and her husband, held lectures and programs at the Asian Art Museum and the San Francisco Art Institute, focused on art, architecture, native and non-western art.

Interwoven into the fabric of arts community in San Francisco for the last 21 years, Brodzky and Williams furthered their vision by starting a gallery committed to the exploration of how contemporary art functions in relationship to all of the America's in 1989. Tiding the gallery "Meridian" references geographical and cross-cultural concerns. The start of SAPA and Meridian Gallery is rooted in the movement in late 1980's as a time of burgeoning diversity in the arts in San Francisco and a decade in which artists were looking for an outlet to showcase their work. With the help of then curator of SFMOMA's "MIX" program, Rolando Castellón, Meridian Gallery opened its doors in the summer of 1989 with an exhibition called *Drawings from the Fourth World*. This exhibition, which included the work of seven Bay Area artists from seven cultures and ethnicities, set the stage for the focus of SAPA and Meridian Gallery as a center for interdisciplinary art practices such as music, film, poetry, dance, and fine art. SAPA and Meridian Gallery became a place in which underrepresented artists were given a voice.

On the principle of breaking down the divide between communities, the offshoot Meridian Intern Program formed in 1996. This paid internship program enables teens from low-income, underrepresented, and minority communities the opportunity to intern at the Meridian Center for the Arts. Helping with everything from the daily operations of the gallery, to working with professional interdisciplinary artists, approximately 34 interns each year are given a hands-on education in the arts. The Meridian Intern Program embodies the core mission of the Meridian Center for the Arts as a platform from overcoming cross-cultural and cross-economic divides.

Through SAPA, Meridian Gallery, Meridian Intern Program, and other offshoots such as Meridian Dance and Meridian Music, Meridian Center for the Arts has been at the forefront of change through art. In order to raise funds for the continuing success of this organization, Meridian Center for the Arts is celebrating the 100th anniversary of their historic home, the Perine Mansion located at 535 Powell Street. The renowned architect Conrad Meussdorffer built the Perine Mansion, named after its original owner, in 1911. Meussdorffer is also known for the Tamalpais tower on Hyde Street. The Perine Mansion holds significance in the history of San Francisco, as it was the home of Tessie Wall, a famous madam, and her husband, Frank Deroux, a tenderloin gambler, political boss, and sporting-house proprietor. Wall and Deroux were known for having a tumultuous relationship, which turned violent when

Wall shot Deroux in a San Francisco alley in broad daylight. Deroux survived and refused to press charges. In response to why she shot her husband, Wall famously said, "I shot him because I love him. Damn him." The Perine Mansion is a landmark in San Francisco as it tells not only the story of Tessie Wall and Frank Deroux, but influences the art and artists working with Meridian Center for the Arts.

2011 marks the 100th year anniversary of the Perine Mansion commemorated by House at 100: Arts Festival and Gala. House at 100: Arts Festival and Gala celebrates the history of the home of Meridian Center for the Arts its 21 years in San Francisco. "House at 100" (September 24- November 26, 2011) is a two-month long arts festival comprised of film, scholarly discourse, avant-garde dance, theatre and sound. Public programming for "House at 100" uses the social and political history of the Perine Mansion as a stage in which to explore San Francisco at beginning of the 20th century. House at 100 will culminate in a one night fundraising gala on November 12, starting at 7pm, called LOVE AND BULLETS: A San Francisco Love Story. An evening in which to explore historic San Francisco as well as support the Meridian Center for the Arts, the gala will feature three floors of art, music, performance, costume, and architecture all derived from early 1900's. Guests will be served historic libations such as food, music, and drink that were in vogue 1911 San Francisco.

On all three floors of Perine Mansion, performances and lectures will take place throughout the evening aimed to transport guests back to the era of Tessie Wall and Frank Deroux. A lecture and exhibition by costume historian Erin Alego, titled "Overdress and Undress in the Working Life of Tessie Wall", in which Alego will discuss the clothing and lingerie that Tessie and her girls would have worn in 1911. Dance duo Christy Cote and Darren Lees, will perform a tango in order to remember the introduction of Tango to San Francisco in the early 1900's. The musical host of the evening will be multi-instrumentalist, Freddi Prince later joined by Allison Lovey to perform songs of the era. Music will also include, a performance by Russian jazz vocalist, Anya Malkiel accompanied by Walter Bankovitch and Ken Okada; ehru by Nevin Tang; and the debut of Meridian Xings a twelve instrumentalist musical happening by Soren Kjaergaard, recent Meridian composer in residence. LOVE AND BULLETS: A San Francisco Love Story will in no doubt be a celebration completely from the early 1900's setting this gala apart.

From its start in 1986 to today, Meridian Center for the Arts has been a vital part of the artistic community in San Francisco. Anne Brodzky and Anthony William's vision for creating a platform for the artistic voice has enabled over 500 teens and counting the opportunity for arts education, as well as undoubtedly touched the lives of many in their 21 years of operation. Whether a seasoned member of the Meridian Center for the Arts community, or a first time attendee, House at 100: Arts Festival and Gala is an excellent opportunity to explore and celebrate history and art in San Francisco.

Chris Burden

Interview: **Andrew McClintock**



"Inside a small garage on Speedway Avenue, I stood on the rear bumper of a Volkswagen. I lay on my back over the rear section of the car, stretching my arms onto the roof. Nails were driven through my palms into the roof of the car. The garage door was opened and the car was pushed half-way out into Speedway. Screaming for me, the engine was run at full speed for two minutes. After two minutes, the engine was turned off and the car pushed back into the garage. The door was closed."

Trans-fixed, Chris Burden, April 23, 1974, Venice, California

One of your first noted pieces created during your undergrad at Pomona College was a large outdoor sculpture that because of its physical nature ended up becoming interactive – can you please talk about this and if that helped point you towards starting more performative based works?

The large outdoor sculptures were objects that people interacted with. I realized that the outdoor sculptures didn't need to be that big to work, or to be part of a process, or to make an object that made you make an artwork. I didn't need to make them that big to be clear about what I was trying to say...well I went from the outdoor sculptures I did in my undergraduate years to the graduate school exercise pieces, which were apparatuses that you had to use. Physically using the apparatus was the art. It was part of a long process, and ultimately when I did *Five Day Locker Piece*, I realized I didn't have to make an object to do an action or a performance. I could actually use an already made object.

And just insert yourself into a situation with the object

That was a big breakthrough because the objects that I made that were the catalyst to these physical activities.

Right, the Apparatus pieces?

Yes, those things became problematic because they were pretty nicely crafted, and people thought they were the artwork. When in fact, they weren't.

Because it was more about the actual action in the performance?

Yes, those things were just the objects that enabled you to experience the artwork.

So, moving forward towards *Five Day Locker Piece*, was there an 'a-ha' moment where you're like "I'm going to lock myself in a locker for..."

Well I had done this work at a place called F Space before then, called *Being Photographed: Looking Out, Looking In* and it was a three-part sort of installation. F Space was an industrial space in Santa Ana. Everybody who came in the gallery door was photographed, so there was a Polaroid picture of everyone who walked in the front door to see the show. In the middle of the space there was a platform that was made by two by fours and hung from chains about 18 inches from the ceiling. I had cut a hole in the roof and there was a scope with a metal eyepiece. You could climb a ladder and get on this wiggly platform, and lie on your back and look through the scope and you would see nothing but sky. So if a cloud went racing by, you would have this weird sensation of speed because that was your only reference. So that was the looking out. And these industrial units had these little bathrooms in the back corner with a sink and a little toilet. I sat in the bathroom, on the toilet seat cover, and in the door was a fish eye lens that was flipped around, so they could see me, but I couldn't see them. So that was the looking in. I think in some ways that installation pre-dates...well, I did make the platform and stuff, but using the bathroom as a container was I think a predecessor to *Five Day Locker Piece*. In *Five Day Locker Piece* there was an 'a-ha' moment because I kept going back to the graduate galleries and looking at the space and thinking about being in a box and then I saw to the side, there was sort of a partition wall, which was originally a classroom, with an alcove with a bunch of lockers. And I went, 'That's it. Use the lockers, don't make a box.' I had solved the problem of people confusing the apparatuses of the exercise pieces as actual art objects. The apparatus was simply a tool that enabled you to execute the particular motion. The viewer executing the motion was the artwork, not the apparatus that enabled you to do it. So, to use a pre-made box instead of making one was a big breakthrough.

So it seems like you continued that with *White Light/White Heat* where it was more than just making complex objects?

Yeah, but I did construct that platform. That was a construction. That was not originally part of the gallery, this high platform in the corner of the gallery.

But at the same time, it was a simpler construction compared to previous works from undergrad and early grad school.

Yeah, I think you're right. Although when I thought about it, I thought people might think it was minimal art or some Robert Irwin, with light in the corner.

How did you feel about this interaction with the viewers, with the audience during these two isolation performances?

They were different. *Five Day Locker Piece*—people would come and talk, with the locker, like a confessional. I wouldn't talk back, but they knew I was in there, or they believed I was in there. *White Light/White Heat* - people would come visit the gallery and I could hear them talking, I could kind of feel their energy, and I could also hear the staff during the day. I told my friends to come in and visit me and tell me stories, tell me what they did, but I wouldn't be able to talk back to them. *Five Day Locker Piece* was done in this relatively hidden graduate student art gallery on the UCI Campus, tucked away in some classrooms. But *White Light/White Heat* at the Ronald Feldman Gallery was on 74th Street in Manhattan, with a lot of foot traffic. It was a more public space, UCI was more intimate. None of my friends were really able to come and talk to a shelf (laughs); it's very hard to do. The interaction with the public was different there. The only person who was able to have a direct conversation with me was the gallery owner, Ronald Feldman. He would come in and give me a 5 o'clock daily report of who had been in. Even though I didn't talk to them, I could feel the people's energy. Half of the people didn't believe that I was really there. I guess what I'm getting at is that it was a busy day and at the end of the day I was tired. Which was weird. I was basically in some sense, an audio voyeur.

So early documentation of your performances are very raw. It seems like the descriptions you write; in an almost narrative sense give more insight to the piece. Was this part of it? Or was that the documentation an after-thought?



Apparatus Sculpture, Chris Burden, 1969-70.

No, the documentation was always part of the process. I did performances, I had them photographed, I had the photographs developed, and I would look at them and try to pick out one iconic image. After the one iconic image was chosen, I would write just the facts in text. That was intentional. I didn't really want to get into what I was feeling, what I was thinking, why, how does this connect to the greater cosmos. I also think that's part of being trained as a minimalist - to try to get to the essence, just a reporting of what happened.

Let's talk about the *Shoot* piece, it seems that and *Trans-fixed* are two of your more well known earlier performances. What was going through your mind when you had that gun barrel kind of pointed at you?

Well, I was hoping he wouldn't miss (laughs). I was trying to do this very structured clean, precise thing. We had practiced some - he had practiced shooting near me, and I was trying to get him just to graze my arm, to actually nick it. My fear was he would err on the side of safety and would miss. But then it became kind of murky, if he misses - does he try again, is it over, is that it? You know what I mean, it becomes...I don't know, and I don't have an answer to that because it didn't happen. (Laughs) I don't know, we'll try again tomorrow night.

Were people in the audience shocked that he actually shot you?

Well, it was a small audience, there were people that knew me, and I had invited them. I think they went along with the idea that he was going to be so precise that he would basically just scratch my arm. That was the original construction of the performances; it wasn't supposed to be a bullet hole, it was supposed to be a scratch. Then there was this kind of weird question - if you're in combat and somebody grazes your scalp, are you shot? Technically, yes. So that's how I intended for it to be but of course it could have gone either way. And luckily he didn't miss. So that's actually what I was thinking about, I hope this guy doesn't miss (laughs).

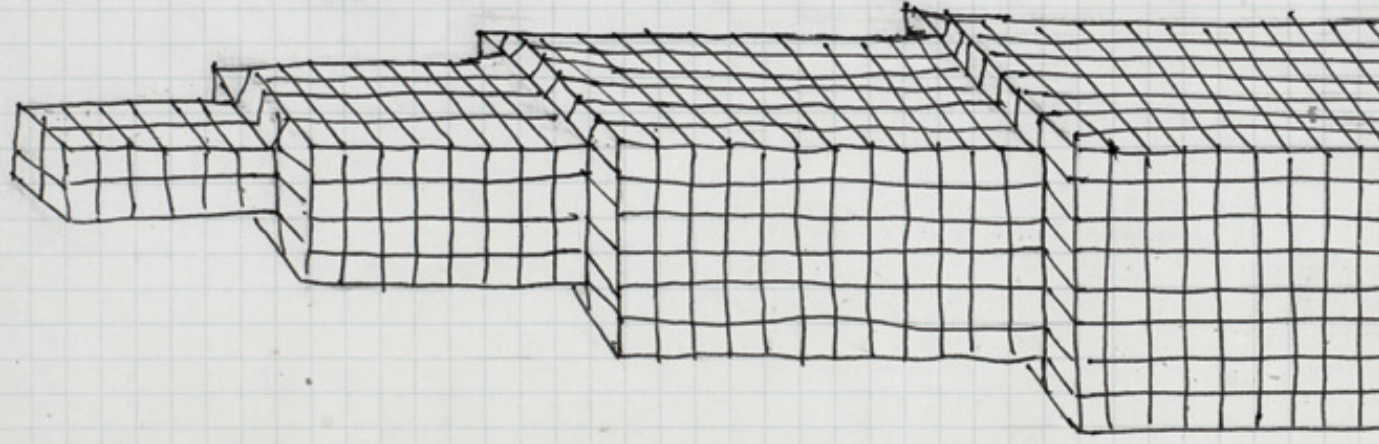
I mean that seems like an unnatural thought at that point.

Which is a weird, right? Because it's contrary too. I was trying to make an artwork. If he missed it was going to be worse than if he didn't.

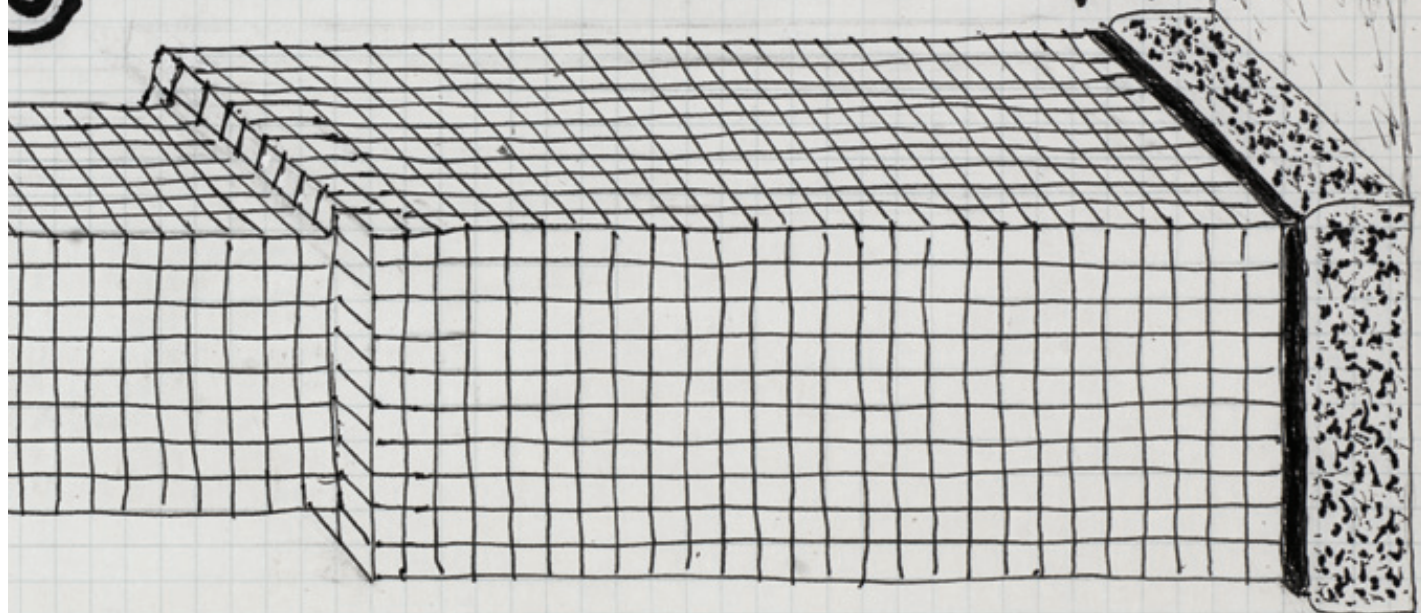
So, while you were getting your MFA from UC Irvine, you spent some time up in San Francisco?



Trans-fixed, Chris Burden, April 23, 1974, Venice, California



65 FOOT HIGH
SKYSCRAPER
BUILT FROM
ONE MILLION
STAINLESS STEEL
TOY ERECTOR



Chir Bender 2008

← STAINLESS STEEL BASE

← CONCRETE PLINTH

SIDE WALK

Well, I met Tom Marion and I'm not sure if I met him in San Francisco. I think I met him through Barbara Smith. He had come down to Orange County to visit her, and we met. I think at that point he invited me up to do something at his museum, and that's when I did my performance *I Became a Secret Hippy*.

So that piece was up at his Museum of Conceptual Art?

Right, his first museum.

Were you able to make any observations on how the scene was up here at that time?

Well, it was of interest to me because I was doing performances and actions and met a whole bunch of people up there that were of interest to me, artistically. Howard Fried, Terry Fox, Paul Kos...A whole bunch of people.

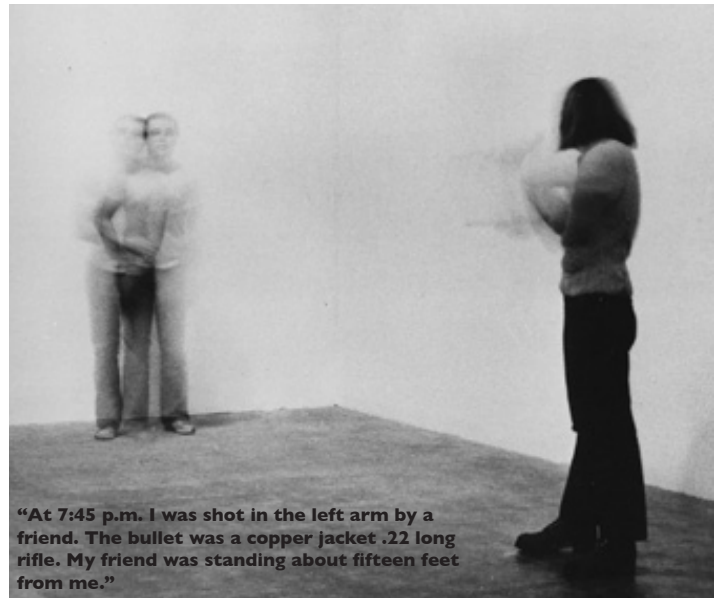
So after that piece did you revisit up in San Francisco?

Yeah, I would come up periodically for different occasions. I taught up in San Francisco, at the Art Institute for one semester. I did *Fire Roll* at the Museum of Conceptual in 1973, and both my performances *Sculpture in Three Parts*, in 1974, and *Garcon!*, in 1976 at the Hansen-Fuller Gallery. And you know I've done work with his current wife, at Crown Point Press. But, I haven't been up there lately.

Okay, so towards the close of the 70's it seemed like a lot more people were doing performance art and trying to be totally crazy and outrageous in a who could top who environment. Is that one of the reasons why you phased that work out in a sense and moved in a different direction?

No, it wasn't about other people, really. It was more that I'd done so many performances, and partially it was because of the press. It was just so outrageous. I almost didn't do the *Trans-fixed* piece, because I knew how it would be reinterpreted through mass media. In fact there's an article in *OUI Magazine* or something where they had a double page spread and

Shoot, Chris Burden, F Space, Santa Ana, CA
November 19, 1971



Through the Night Softly, Chris Burden, September 12, 1973, Main Street, Los Angeles, California "Holding my hands behind my back, I crawled through fifty feet of broken glass. There were very few spectators, most of them passersby. This piece was documented with a 16mm film."



I'm on an orange bug. It's an illustration, an artist's concept. I'm one-handed, the car's orange, I've got a huge hand with a giant nail in it. So I already knew by the mid-70's, that anything I did that I thought was kind of clear and precise would be spun out of control by mass media. So I already was thinking of doing other things and I think the *B-Car* was the beginning of a big change in my work, because I went back to making things. I think a lot of the objects that came after the performances were actually performative in themselves. The *B-Car* became in some sense the surrogate for me.

It makes sense; it's kind of like full circle.

In *Big Wheel*, the motorcycle is obviously performative. I do not physically have to operate the motorcycle. It's a performative work in a certain sense that someone has to get on the motorcycle and drive it for it to happen.

So you've been represented by Gagosian Gallery since 1991, and I've always been very interested, you know they've put on some pretty amazing shows. What's the process of working with a gallery that's able to facilitate the caliber of work that you're trying to do? Compared to working with other galleries what's your experience with Gagosian?

It's a big gallery and there are pluses and minuses. The pluses are they can help you realize bigger projects and provide a client base. The minus is you're competing with forty or fifty other artists. But every gallery is different, galleries change, artist's change. So working with Gagosian

has been fine, they've helped me realize a lot of things. A lot of things I've realized on my own. Larry Gagosian has a vision, and he does do amazing projects. So if you can catch some of the salmon swimming upstream, all the better. (laughs).

So moving on to pieces like *What My Dad Gave Me*, *Beam Drop* and *The Flying Steamroller*, they seem great because it seems like you're having a lot of fun with them. It's kind of like the idea of every kid's fantasy taken to a whole new extreme.

Yeah, I see what you're saying. I don't think I was fascinated with big trucks as a kid; I wasn't a truck nut or a construction nut and I didn't build huge Erector sets or big Lego things. I had a train set, but my Dad built most of it. I used to make things out of cardboard and stuff with my brother.

But is using those materials meant to kind of touch on kid's fantasies?

Yeah, it is in a certain sense. Like, *What My Dad Gave Me* uses a million Erector parts. Of course no kid is going to have a million Erector parts, right? They could fantasize about something like that but they just couldn't carry it off. So it's a little bit like fulfilling, not my childhood fantasies, but every child's fantasies. Which is different. Kids have great imaginations and great fantasies, they just don't have the skill set and the resources to pull off their fantasies. But I do (laughs). It feels good, because it feels like I'm completing something that was left kind of...the fantasy of the guy who invented the Erector Set, A.C. Gilbert created those metal

construction kits after watching all those buildings go up in Manhattan. He wanted to devise a toy building system that could mimic the excitement of seeing all these structures go up. I used the Erector system, albeit I did reproduce the parts out of stainless steel, basically the same mechanical system in a different metal, to build a toy building that is as tall as a five-story building, it becomes very bizarre. It comes full circle, again.

So I wanted to ask you about subversive qualities in your work, especially in *Through the Night Softly and Poem for L.A.*—if you were driven by any political means just to try to speak out against the status quo?

Well, yeah. It's important to put it in historical perspective because now everybody has access to overindulge in media. But in those days, there were just basically the three major national networks, some local stations and some education stations. It was very clear that the media only came at you; you know what I'm saying? You were only a receiver; you couldn't be a generator really. They had all the power, so how do you get on TV? I kept thinking about it and I thought, ah yes, the good old American way. Just buy the time. If you buy the time, it's your time. I found out later that's not entirely true, there are some rules and regulations. A private individual cannot advertise on television, it's an FCC law. But if there is a connection to a business, of course you can, because you're advertising a product and it's for commerce. So that in a fact was a problem when I placed the first ad. I walked in and made an appointment with a salesman and he said "Well you don't have an account, so you have to pay in advance." So I bought those minutes in advance and had this slot for a certain amount of money. At some point they took my commercial off the air because the station manager saw it playing. I had the fantastic joy of calling them up and telling them that they were in breach of contract and I was going to sue their ass unless they did something about it. They thought about it a while and then they played my commercial extra times to appease me. I have to say there was a tremendous feeling, like a David and Goliath thing. The station manager fired the salesman that took my money, you can't take someone's money and not deliver the goods, you know? So that part of it became interesting to me, too. When I did some later commercials, such as *Full Financial Disclosure*, I got smart and I went to a booking agent. If you go through the legitimate channels, then you don't have problems.

I feel like even today, with all the violence we're bombarded with, if one saw a commercial with someone crawling through glass—

Yeah, it was abstract, you have to understand it was black and white, it wasn't color. It was just this weird thing. I don't even think it looked like glass; it just looked like this strange abstraction. The glass reads like stars, and I was sort of rocking back and forth. I did another commercial, *Chris Burden Promo*. Actually Tom Marion told me if you ask any man on the street, five names will come up as the best known artists. I made a commercial, and my name of course is the last one. It said paid for by Chris Burden. I was trying to advertise myself to a museum director's conference in LA. Then I played it in New York and I don't know how I justified it there, but I bought commercial time on the *Saturday Night Live* show, like a regular sponsor. For people who were watching *SNL*, they probably thought I was part of the show.

What year was that?

The late 70's. So that was a funny crossover. It was subversive in a certain sense, but it was fun. It was a great feeling of power; when I was driving around LA at night and you'd see this ocean of lights and realize man, tens of thousands of people have seen my ad tonight and they don't have a choice. It's a funny feeling. And people would come up to me after I did one. In *Poem for L.A.*, people actually recognized me in the supermarket and would ask me what it was about. That was a little scary.

I could be wrong on quoting you on this or just paraphrasing what you said...you've mentioned that you believe artists who were making cutting edge art at the beginning of the last century, would have moved in the direction of performance and conceptually driven work.

Well, I think I said that. I'm not sure that it's a 100% true, I think I said that because when I would give lectures sometimes people would be really hostile and say how can you call this art and what do you think you're doing, and how does this fit in with the grand traditions? When it's all said and done, I still think you can make cutting edge art using "safer mediums." I just think there's a great sort of Diaspora of genres that artists can work in, but maybe not. Maybe Picasso would not have made videos. But who knows? I certainly think the Dadaists would have used new mediums. No question in my mind about that. Again I think I was just trying to respond to super conservative talk show kind of conservatism.

In the art world?

No, in the real world. I was on a regular TV talk show and discussing my recent sculpture *Beam Drop*, and getting questions like 'how can you call what you do art? Art is the kind of work they made in Renaissance times...that is real art' Well maybe if those Renaissance guys were alive today they would be dropping beams...who knows.

So you've been working on *Metropolis II* for about four years now?

Yeah, actually my part is finished; it's being reinstalled at the LA County Museum as we speak. It should open sometime this late Fall.

It's pretty fascinating how it captures the energy of a city because it's so large and involves all these miniature representations of transportation and technology but they become real.

Well I think there are a couple things. It isn't that large, there are much larger sculptures in the world. In terms of a footprint it's 20 by 30 feet, but it is a frenetic beehive of activity. The audio level is really high because you have 1100 cars circulating through the system and 13 trains. It

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is also anxiety provoking to some extent, because of the audio level and the visual—you try to watch anything and you can't because it's going so fast. You can't watch one single car go through the whole system. It's the frenetic level activity and sound that actually produces a certain level of anxiety and tension in the viewer.

You were a professor at UCLA for many years. But you left due to a controversy with a student who was trying to do a performance.

It was a grad student who did a performance in another professor's class. I was actually in Europe. Basically, I wasn't there so this is all hearsay. There was a class of about 30 students and they were all supposed to do a performance, each one. They sat in a circle and one student advised the others that his performance could be dangerous and that they should move their chairs away from him. He took a gun, a handgun, a revolver, out of a paper bag, held up two bullets, put one of them in the chamber, spun the chamber, held the gun to his head, and cocked and pulled the trigger. And it didn't go off. Then he ran outside into the dark—this was at night—and the class heard the gun go off. The students were all freaked out because they thought he committed suicide out there. I mean, nobody wanted to go out and see him. About ten minutes later he came in and pandemonium broke loose. The students were hysterical and crying, and they were happy he was alive. When I returned from Europe I got a call from the Chairwoman of the Art Department and long story short, the university decided to not throw the kid out of school. My wife and I said, you know what, we can't work here anymore. Because when you're school you have responsibilities. We're all in this community and there are rules and regulations—I can't swear, I can't say that anybody's hair is too curly, can't abuse staff, you know its part of civil university life. So if you want to do really extreme art, you have to quit being a student. Go downtown to your loft and do whatever you want. You can't hide in the bosom of the university. So the fact that the University refused to expel the kid, I thought you know, you guys are making a grievous error. They asked what did I expect since I had done the performance *Shoot?* Well, I was not a student when I did *Shoot*.

But that's not what it was about when you were doing it either.

No, and I say green and orange can be edgy. I think when you bring this up; I think you're alluding to the fact that there is different motivation now.

It's sort of inherent in our society at this point.

Yeah, it's sort of a trickle down of *Jackass*. People want to be famous for 15 minutes. And I thought in a certain sense, this is actually abusive to me. So I didn't teach there anymore. I taught there long enough anyway. But it was more that the University basically defended the student and blamed me. They didn't come out and say it but it was obvious. They didn't kick him out, he said it was a wooden gun, he carved it and he lied. Everybody believed him. That's the story on that.

So I guess to wrap it up, your wife is also a well-established artist. Do you two ever collaborate on any work?

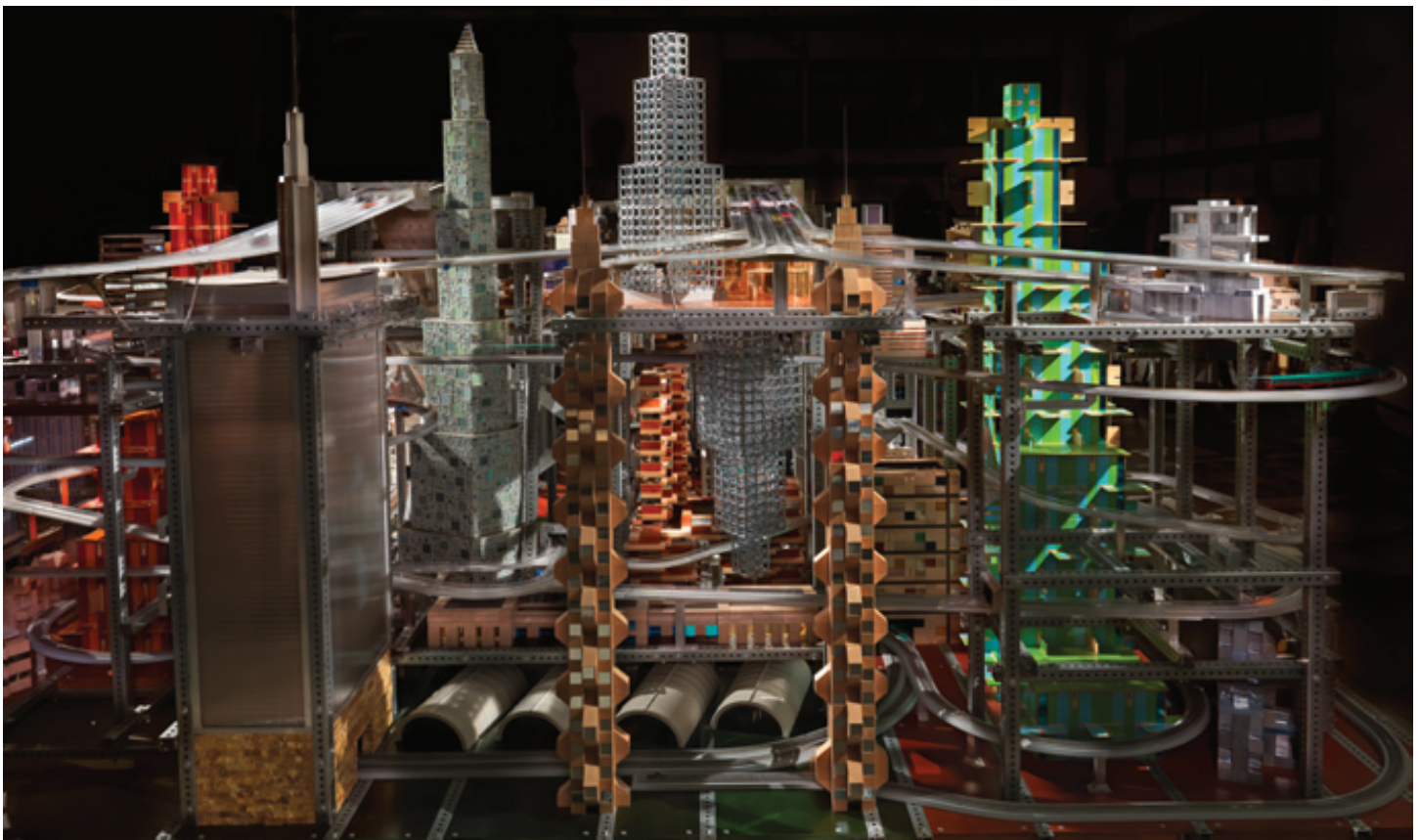
We did and it was so disastrous. We did a piece together at 80 London Street in the early 80's or mid 80's. Who's the critic up there, Kenneth Baker?

Yes.

He attributed the whole thing to me and she was never mentioned. We did a subsequent piece in Los Angeles which was sort of a grand diversion of that, but we separated it completely. So she did her parts, and I built a lighting system that was generated with water. Again, because I was a better-known artist, I got the review. So we just decided it was a bad idea, and we don't do that anymore.



Beam Drop Inhotim, 2008, Chris Burden, Approximately 70 steel I-beams, concrete, Inhotim Centro de Arte Contemporanea, Minas Gerais, Brazil,



Metropolis II, 2010, Chris Burden

Three ½ hp DC motors with motor controllers, 1100 custom manufactured die-cast cars, 13 HO-scale train sets with controllers and tracks, steel, aluminum, shielded copper wire, copper sheet, brass, various plastics, assorted woods and manufactured wood products, Legos, Lincoln Logs, Dado Cubes, glass, ceramic and natural stone tiles, acrylic and oil-base paints, rubber, sundry adhesives



The Big Wheel, 1979, Chris Burden, 3 ton, 8 foot diameter, cast iron flywheel powered by a 1968 Benelli 250 cc motorcycle

Scales Fall from My Eyes: PART TWO

A Bay Area Beat Generation Visual Art Oral History



Wally Hedrick, c. 1957, Courtesy Burchard Estate 2011.



Jay Defeo, c. 1957, Courtesy Burchard Estate 2011.



Joan Brown, c. 1957, Courtesy Burchard Estate 2011.



Carlos Villa, c. 1957, Courtesy Burchard Estate 2011.

Portraits by: **Jerry Burchard** (1931-2011)

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

Introduced, Excerpted and Annotated
by **John Held, Jr.**

Introduction

This is the second part of a two-part article, the first having appeared in the previous issue of *San Francisco Arts Quarterly*. The first installment introduced Bay Area visual artists of the Beat era by way of oral history interviews with Paul Karlstrom, former West Coast Regional Director of the Archives of American Art, Smithsonian Institution. For thirty years (1973-2003), Karlstrom interviewed artists and obtained their personal papers for the country's foremost depository of cultural artifacts. Through the interviews we learned what motivated these young emerging artists, those coming of age in the mid-Fifties, such as Bruce Conner arriving from Wichita, and filmmaker Lawrence Jordan, relocating from Denver, joining local artists like Jay DeFeo, Joan Brown, Carlos Villa, and southern California transplants Wally Hedrick, Wallace Berman and George Herms, among a host of other painters and poets making the Bay Area home. We also read of instructors Clyfford Still, Elmer Bischoff, Claire Falkenstein and Hassel Smith of the Art Institute (then the California School of Fine Arts), who influenced their student's intellectual development along with their technical prowess.

In this second installment the Beat aesthetic formed in opposition to the prevailing consumer culture of the Fifties, is codified by the national press, attracting increased positive and negative attention. Years afterwards, the artists interviewed reflect upon this earlier time, Jay De Feo describing it as, "being bombarded by a bunch of exciting vibrations that were coming from all sources."

Ignored by the artistic establishment, Beat era artists founded their own galleries in support of one another. Artist run cooperatives of the Fifties paved the way for the alternative art spaces of the Seventies, which proliferated in the Bay Area and around the country. Beat galleries such as King Ubu, The Six, Spatsa, Semina, Batman and Dilexi will be the subject of an Ever Gold exhibition, *Beat by the Bay*, in December 2011.

Citing growing harassment by local authorities, increased family obligations, and sensing that an era had evaporated, the beginning of the Sixties forged new artistic paths, directly impacting the next stage of San Francisco cultural heritage - the rise of the Hippies and the formation of political, social and cultural countercultures.

Looking Within

CLAIRE FALKENSTEIN: Well, as I told you, I think there are two great innovators in the Twentieth Century, one for structure and one for space, and that's [Mark] Tobey and Clyfford Still. But I don't copy either one of them. But I consider them very important and I consider them, they're both dead now, but they were both terribly attached to me.

PAUL KARLSROM: So these were personal friends? Tobey as well?

CLAIRE FALKENSTEIN: Tobey and Still.

PAUL KARLSROM: And Tobey, did you go see him in Switzerland? Did you visit him there?

CLAIRE FALKENSTEIN: I visited him in Switzerland. I met him in Paris originally, and that's where I'd see him, in Paris and Switzerland.

PAUL KARLSROM: You didn't know--

CLAIRE FALKENSTEIN: And Clyfford Still, I was a teacher in the school [California School of Fine Arts/Arts Institute] when he was. I got the idea of what he was when I taught there. But I was working out my own development at the same time. It didn't bother him that I wasn't at all like him and it didn't bother me, but we were great pals.

PAUL KARLSROM: You've been all over the place. I now know that you, of course, spent time in Paris. We all know that. So you've had a European experience. You had time in New York; you had a studio in New York; you've been in the Bay Area, and, of course, you have been here these many years.

CLAIRE FALKENSTEIN: You know, of all the places, I had a studio in Rome for four years. I had a studio in New York for about five years. I had a studio in Milan. I had a studio--where else--Venice. And finally I got here and I like this the best.

PAUL KARLSROM: Really? So you obviously then have settled down. You're an internationalist. I mean, there's no question about that, but do you see yourself as more within an American or European tradition? Or do you see that there's any difference?

CLAIRE FALKENSTEIN: A lot of it has to do with "freedom." New York was awful. I didn't like New York at all.

PAUL KARLSROM: Why is that?

CLAIRE FALKENSTEIN: And Rome was confining. When I came here and did that piece, the big fountain, and built all of this, this has been a great experience for me, this place.

PAUL KARLSROM: Why is that? Or how so?

CLAIRE FALKENSTEIN: I think I had more freedom, more chances of my own decisions of allowing myself the freedom of making my own decisions, of wonderful hospitality. I like the weather. I like the people. I just like it here.

PAUL KARLSROM: It hasn't interfered with your growth as an artist?

CLAIRE FALKENSTEIN: It's all been very positive.

PAUL KARLSROM: It is said that if an artist chooses to work away from the great centers, and now, of course, that would mean Paris or New York, then you're handicapped. But you haven't found that true? This hasn't been a handicap?

CLAIRE FALKENSTEIN: I'm looking within anyway, so what the hell?

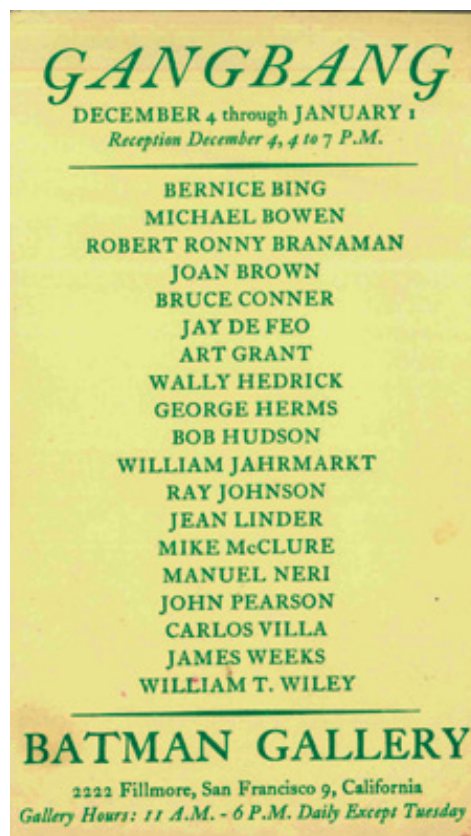
"The First Time I Heard the Word Beat"

PAUL KARLSROM: Well, how did it become, then, suddenly, something called Beat, what we describe now as the Beat era, the Beat movement?

LARRY JORDAN: Well, to me, and to people who were there at the time, it just looked like the Beat [phenomena] was an interesting infusion of what was already happening.

PAUL KARLSROM: But what was it?

LARRY JORDAN: Philip Lamantia -- I spent a lot of time at that time with Philip Lamantia. He lived at his mother's house way out on Mission and didn't have a car. And I would, we would stay around North Beach until late at night and I would drive him out there. And he would talk endlessly, and he knew all kinds of stuff about occult, surreal things, and the first time I heard the word "Beat" used was Philip using it as a kind of shortened version of beatific or beatitude. You know, there was a home-grown religious movement [that] was part of this resurgence.



Courtesy San Francisco Museum of Modern Art Library, 2011.

PAUL KARLSROM: Sort of a mystical ...

LARRY JORDAN: It was very mystical, yeah.

PAUL KARLSROM: Which was not present, uh ...

LARRY JORDAN: ... It was a very present -- it was not an academic mysticism. It was an active day-to-day kind of, you know, you could see mysticism have visions in daily life. That's where it was -- what everybody was doing. And so the Beat thing was, well, there are these interesting people. There's Wallace Berman coming up from L.A.; there's George Herms, you know, he was around L.A., he came up to San Francisco, then moved up [to] Tuolumne and then back to San Francisco. And there is this novelist, Kerouac, who blows into town every once in a while. Go up to McClures and there is Neil Cassidy hanging around. And, gee, these people are calling -- they're kind of calling themselves "Beats" and "On the Road", the people and, you know, it kind of came right in but things were definitely happening.

These people, the so-called "Beats" were just coming to San Francisco cause they heard it was happening, just like I had two years before, because it was. And Kenneth [Rexroth] was a very good P.R. person; he was really putting out the word to all the journals and literary people that he knew, that it was really going on in San Francisco. And he was on the radio every Sunday for an hour or two talking about all of this, and all his erudition, and reviewing books on KPFA and so forth. So the Beats were just looking for what was happening in San Francisco and coming in from New York, from L.A. and from Denver.

... But it was coming to the attention of the authorities that there were nightly parades of sandaled and bearded characters on Grant Avenue. And blacks -- men, who were going around with white women. And the authorities were becoming aware that something untoward was happening and they had not a clue as to what it was, except it looked like there were drugs and interracial mixtures and they didn't like it.

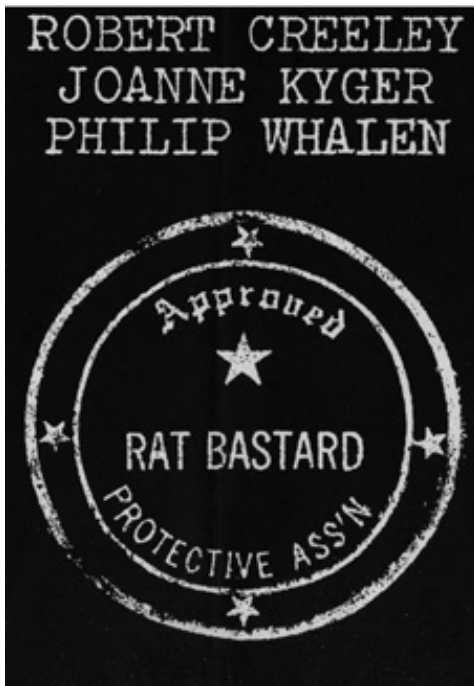


... They put two heavy-duty cops on the beat on Grant Avenue who would really harass people on the streets and come in heavily -- stalk around the bagel shop or the other bars, and put a damper on everything. This was really a beautiful scene, very intense. Everybody around knew who just finished a poem, who had just finished a painting, who was going to do a poetry reading, you know, whose play was going to be read in some home or some gathering place. It was the most intense thing, I think, you could imagine.

Beginning of The Six Gallery

WALLY HEDRICK: ...to make a long story short, we went back to The Art School [California School of Fine Arts /Art Institute], and that was probably the spring of '54. I have transcripts, I think.

PAUL KARLSTROM: You were already doing your own work.



Bruce Conner's Rat Bastard Protective Association.
Courtesy San Francisco Museum of Modern Art Library, 2011.

WALLY HEDRICK: Yeah.

PAUL KARLSTROM: It seems to me -- I don't want to read into this -- but you really didn't need a structured art school, you didn't need criticism or instruction as such. What you needed was an opportunity, a school to associate yourself with so you could draw the GI Bill.

WALLY HEDRICK: That's exactly right. But the reason we went back to The Art [Institute] was because it had a better feel then and wasn't so crowded. So we didn't care who was the director. We had our own little community going, and this is where the Six Gallery kind of raised its head. There was nowhere in San Francisco we could show our work. There was nothing. We weren't known well enough to approach the museums, they didn't want us. I'm not saying they wouldn't but we didn't think they were ready for us...

PAUL KARLSTROM: Maybe you can tell me something about the Six Gallery. The Six Gallery keeps coming up with almost anybody I talk with who was around at that time. It's obvious that it was an important focal point for many artists.

WALLY HEDRICK: Well, we didn't mean it to be that way. Actually, it was a self-centered thing to begin with. We had this group which was made up of the original six of the Six Gallery: myself, Deborah Remington, John Ryan the poet, Jack Spicer the poet, Hayward King, and David Simpson. That's the six.

PAUL KARLSTROM: A number of those were from the original Pasadena group.

WALLY HEDRICK: ... As I mentioned earlier, the Six Gallery was made from what was known as the King Ubu Gallery, which was an all poet thing.

PAUL KARLSTROM: So King Ubu preceded the Six Gallery?

WALLY HEDRICK: Yeah. I think they probably were operating in '53 for about a year.

PAUL KARLSTROM: And the King Ubu, as I understand it, was primarily for poets. There was a lot of poetry reading at the gallery.

WALLY HEDRICK: There was a lot of poetry reading. I understand probably the first jazz poetry readings were held

there. Not in North Beach.

PAUL KARLSTROM: But you weren't involved with the King Ubu, itself?

WALLY HEDRICK: No. I went to a couple of their shows, but that was a different group. The only connection was through John Ryan who knew these other poets. I wish I could give you their names, but I just don't know them offhand. Jess Collins is the only one I can remember. But anyway, we took it over and we had a big fundraising drive, which meant we had a rummage sale. Probably these rummage sales were the beginning of happenings in San Francisco, or in the world, I don't know. You can just imagine it, if you ever see this place. It's at 3119 Fillmore [at Filbert]...

PAUL KARLSTROM: Who was the director?

WALLY HEDRICK: Well, I was the director. It was a rotating thing initially because we tried to run it on a cooperative basis, but I was the only one that was doing...

PAUL KARLSTROM: You ended up doing the work. That's the way these things happen.

WALLY HEDRICK: Yeah. And by '55, I'd become the official director. I think we went until '57, somewhere along in there. That's like when Walter Hopps and Wally Berman, they all sort of got to know us through the gallery because they would come up from L.A. Hopps would arrange shows to go down there. Then the Ferus Gallery came along. The reason we quit is not only because we got tired of it, but also because other galleries opened up. The East-West opened right across the street.

Something Surfaced

GEORGE HERMS: ...there's this beautiful smorgasbord that is laid out in those years. I did a piece called *Something Surfaced*, and something surfaced in American international consciousness with this what is now called the Beat Generation, and it's never been driven back underground again. And on this smorgasbord there's a few canapés that are stimulants or sedatives, but what the main dishes are, are art and literature and music...

...And people don't like to think that the Beat Generation was other than a bunch of bongo-playing, nihilist types. And it wasn't that way at all. There was a great camaraderie that turned its back on the materialistic consumerism, basically, was what it was. Nobody was interested in washer/dryers. They were interested in coming to see a thousand people walk through the streets to go to a poetry reading in North Beach. It's absolutely incredible.

PAUL J. KARLSRTOM: A thousand!

GEORGE HERMS: Yeah. To a hall that would hold a thousand, and the hall was full.

PAUL J. KARLSRTOM: Where would they go for these readings?

GEORGE HERMS: Oh, [Fugotti] Hall was one. I can't remember the one that everybody marched to, but it's in all of the photographs of [John] Wiener's and McClure and Lamantia and David Meltzer and [Allen] Ginsberg. And hearing people in the audience trying to get Allen to speak up, and he would say, "Listen. It doesn't matter how loud I read my poems, you're not going to hear it." [laugh] Isn't that something? [mimicking loudly, raucous audience] "Louder, louder, Allen, I can't hear!" [laughter] But he's right. I mean, the one that heckles is never going to hear it.

I don't know, and the films, the underground film revolution at that time. To see Larry Jordan's work, and [Stan] [Brackhage]'s work, and to see all of that just exploding. And, of course, the tragedy was that I was in jail when a lot of the activities concerned were taking place.

“Certain Kinds of Things have to be Said in a Certain Time.”

JAY DE FEO: I suppose my first real feeling of proximity -- perhaps due to the fact that I even belonged to the same league -- was when there was some kind of round table discussion at the Oakland Museum for which Fred [Martin] was a part of the panel. My own painting, as well as something of Wally's [Hedrick] and something of Clyfford Still's, kind of brought these two generations closer. As time elapses, the generations become closer together. Well, how old is he anyhow? He is probably 20 years older than I am.

PAUL KARLSTROM: Still? Oh, yes.

JAY DE FEO: But in those days you sort of thought of it as a generation apart. Because most of the people involved in that era were sort of a generation ahead of me. You know, like Frank Lobdell and Still. We always thought of it as a generation ahead.

PAUL KARLSTROM: Well, as a student then, you probably didn't have contact with them except indirectly.

JAY DE FEO: It was being bombarded by a bunch of exciting vibrations that were coming from all sources, I think. Not any one particular person. I bring up Picasso because he was a link with the past that really never left. And there was a lot of Dada in him. But, if you ask me, if there were one or two or even three particular gods that I aspire to, I couldn't name one -- the influences are many.

PAUL KARLSTROM: I gather, then, at Berkeley you weren't getting this same barrage of pure, uncut Abstract Expressionism that they were getting at the Art Institute? And I think that's important that you didn't.

JAY DE FEO: No. Not quite. I was doing it though, for some reason or another. I mean I don't know whether it was just one of those things that happens to people at a given time, whether or not they're exposed. You know, that's happened in very strong art movements. I think, even if there's no contact or visual exposure between artists, if the feeling and time is ripe enough, these things come out. They just sort of come out in an evolutionary way in the history of art when the time is absolutely right for them to do so. I think it probably might have been even stronger, if that's possible, if I'd been over at the California School of Fine Arts. But nobody could have been heavier into this kind of a thing than I was, given less actual exposure to it than I had.

PAUL KARLSTROM: Why do you suppose that is? I'm sure you must have thought about it.

JAY DE FEO: That's just what I said to you. I think that artists are really a vehicle for a kind of creative response at any given ...

PAUL KARLSTROM: So you feel it was an intuitive thing?

JAY DE FEO: Yes. Whether you want to say its ESP or whatever you like. But I think it's that certain kinds of things have to be said in a certain time. And they come through whether or not you've had any kind of a visual contact with another artist. (Which has happened to me years later. You know, occasionally you find someone that is coming on with the same visual ideas that you are, unbeknownst to you.)

“Living on a Legend”

SERGE GUILBAUT: ...How was the connection between the Beatnik artist and poets in San Francisco at the time? I'm really interested in this period there.

BRUCE CONNER: Well, most of the people that I knew or knew about here were poets because I knew Michael McClure. He was a poet. And most of the people that I knew at Wichita were not artists. And all of the people that moved out here were more involved in literary things than the visual arts.



Bruce Conner, c. 1957, Courtesy Burchard Estate 2011.

...but I did meet some of the artists. I remember looking in Arts magazine and seeing in there one page on San Francisco art. They would review shows, and they would have a little, tiny sort of stamp-size reproduction of a [Richard] Diebenkorn in black and white. I thought the Diebenkorns looked real neat, little like that and black and white. And I was terribly shocked when I found out what kind of colors he was dealing with.

And I'd read the reviews and look at all these names, Hassel Smith and Jay DeFeo. Jay DeFeo just sounded like the most exotic name for an artist that I could think of.

PAUL KARLSTROM: Right.

BRUCE CONNER: And Jay DeFeo lived in the flat below Michael McClure next to - of course, she was married to Wally Hedrick. And next to them on the other side of 2222 Fillmore lived Joan Brown and Bill Brown. Up above them lived Craig Kauffman and James Newman.

... And when I moved in '57, Craig and Jim hadn't moved in yet up above there. But I moved into an apartment about a block-and-a-half from there. And in the next six months, I think they moved in up above Joan and Bill. And Wally Berman moved in a half-a-block from me.

SERGE GUILBAUT: Oh, Wally Berman, too, was there at that time?

BRUCE CONNER: Well, Wally Berman had a show in L.A. at the old -

SERGE GUILBAUT: Ferus?

BRUCE CONNER: Ferus Gallery - and had been arrested

for showing obscene art. And he'd just decided that Los Angeles wasn't where he could deal with it. So he came up here. The beatnik scene was burgeoning in North Beach, except [Jack] Kerouac and Allen Ginsberg and most of the people that were considered to be the figureheads weren't here. They'd moved out like in the middle of 1956 and gone out to the East Coast.

... So during that whole period of publicity in magazines and stuff, which was comparable to the Haight-Ashbury number, none of those people were here. And you'd go to North Beach -

PAUL KARLSTROM: So its living on a legend, really, more than anything else.

BRUCE CONNER: Well, it was such an exploitation on so many levels, of social groups. Apparently, it was so close - like the person who really invented the name "beatnik" was not "Baghdad by the Bay." Mrs. [Sonia] Gechtoff, who ran the East-West Gallery -

PAUL KARLSTROM: Oh, really?

BRUCE CONNER: - invented that. And about four months later -

PAUL KARLSTROM: Sonia Gechtoff, is that it?

BRUCE CONNER: Huh?

PAUL KARLSTROM: Sonia?

BRUCE CONNER: Sonia's mother. And then - I got a real mental block against "Baghdad by the Bay," Herb Caen. About four months later, Herb Caen used the word.



PAUL KARLSTROM: Oh, that guy, yeah. And he gets the credit for -

BRUCE CONNER: And by the time he used it, then, you'd say, you'd say, "Hey, did you notice that Herb Caen used that word that Mrs. Gechtoff has been calling people?" "Oh, yeah?"

PAUL KARLSTROM: I can't stand Herb Caen but -

BRUCE CONNER: Yes. We love each other. [They laugh.] So, anyway, my first show here in San Francisco, it was at Mrs. Gechtoff's gallery.

PAUL KARLSTROM: Mm-hm.

BRUCE CONNER: And I think at one time she took issue. The way I first heard that word was, I think because of a collage that I had - was putting into the show. The show had drawings, watercolors, painting, collages, sculptures. A pretty small gallery, it was floor to ceiling. And most of the work I had produced before I came to San Francisco, and I'd shipped it out. And she - I think it was one of the collages that she said something about, "You aren't some kind of a beatnik, are you?" At that time, Sputnik was in the news.

PAUL KARLSTROM: And so everything was -

BRUCE CONNER: And everything was with a «nik» at the ending. [They laugh.]

And I guess Kerouac had called people the "Beat Generation," and she just put a "nik" on the end of it. She died about six months later, and the gallery closed. And I had no place else to show after that. That was the time that I showed - it was the premiere showing of *A MOVIE* [1958], was at that gallery.

54 [www.sfaqonline.com]

SERGE GUILBAUT: What was the name of the gallery?

BRUCE CONNER: Called the East-West Gallery.

PAUL KARLSTROM: And that was on Fillmore? Down by Lombard.

BRUCE CONNER: On Fillmore between Union and Lombard. It's now a greenhouse, selling plants.

SERGE GUILBAUT: And the beatnik stuff, when they call it "beatnik," okay, was it with the idea of some kind of a spiritual importance?

BRUCE CONNER: Oh, "beatnik" was a put-down.

SERGE GUILBAUT: Was it? Oh, yeah.

BRUCE CONNER: It was a put-down. Anybody who would use the name "beatnik" was exploiting it, you know. And there were people who would move out here from New York and do a bunch of beatnik readings at the coffeehouse or have a beatnik painting show.

PAUL KARLSTROM: [Inaudible]

BRUCE CONNER: Yeah. And then they would do a lot of interviews and get written up in national magazines. They would exploit that. The same thing happened with the Haight-Ashbury. In fact, when the - when I - I'd been living in the Haight-Ashbury ever since 1958, except for the year I went to Mexico, and about two-and-a-half years I was in Massachusetts. And there was always a place where there was low rent and it was, nobody hassled you. It was a mixture of races and low economic groups.

PAUL KARLSTROM: It was a great liberal neighborhood,

wasn't it?

BRUCE CONNER: But in - you know, when I moved back here in 1965, I was - me and the five people that were in a group called The Charlatans, a rock-and-roll group - we were the only ones that had long hair and beards and mustaches in Haight-Ashbury.

So Dynamic that They Left Me Perplexed

FLETCHER BENTON: Well, I came here in 1956 and gravitated to North Beach. I heard about Nate Oliveira at the Institute; I knew that Diebenkorn was there, Joan Brown was a student at that time, over there doing some great paintings, Manuel Neri was around. There was a group of artists about my age that were over there, but strangely enough I never became a part of that group of people. I don't know why that was. I guess it's because I wasn't going to school at the Art Institute, and I didn't see them socially. They'd come to North Beach occasionally, but there was no interaction. They hung out in other bars. I hung out in the main bars up Grant Avenue: The Place, the Coffee Gallery, the Bagel Shop, Vesuvio's. And most of the Art Institute students, at least if my memory is right, were hanging out in a couple bars down close to Bay Street, right down from the Art Institute. So our paths didn't really cross. And I didn't go to a lot of openings. I was not in the art scene.

PAUL KARLSTROM: But you thought of yourself as an artist.

FLETCHER BENTON: Yeah. . . .

PAUL KARLSTROM: I mean you moved here with a self-conception as artist. . . .

FLETCHER BENTON: That's right.

PAUL KARLSTROM: . . . to set up your career.

FLETCHER BENTON: And I painted signs in North Beach to make a living, and I showed my paintings in the Coffee Gallery and The Place, the bars out there.

PAUL KARLSTROM: Oh, you did?

FLETCHER BENTON: Yeah. I had my first one-man show with The Place where all the poets had blabbermouth night on Monday night. I had my first one-man show there. My second one-man show was at the Coffee Gallery the year it opened. I had the first show in there. And I was doing my best to paint every day, and I sold encyclopedias at night and painted signs for a living. Encyclopedias were. . . . Oh, that was black time, oh boy. But I did pick up sign jobs, and I was able to squeak by. Had no extra money, but I did have extra time. I had time. And I realized then that that's all I would ever have is time. And not that that's any great revelation, but I realized that, you know, whatever I did with my day, the more time I could save to do my art - or at least think about it or play around with it - the better off I was going to be, so I didn't really have a straight job. I worked as a janitor: Maxine Keetering's coffee shop, right above Manuel Neri's studio on Grant, the corner of Grant and Green. It's still there. But I was not in what you would call the main hot stream of young artists, which was strictly Art Institute.

PAUL KARLSTROM: Well, did you know about them? I mean. . . .

FLETCHER BENTON: I knew about them but I didn't know them.

PAUL KARLSTROM: Um hmm.

FLETCHER BENTON: And it's interesting, now as I look back, I've never been. . . . I wasn't a part of it then, which is probably in a way very helpful. . . . I don't know what would have happened to me if I had assimilated over there. It's very interesting. But I steered clear of that, and I remember seeing one of the art annuals, Art Institute annuals at the San Francisco museum, and I saw these paintings by Joan

Brown that just knocked me right out of my socks. And I was at that time 25, 26. Joan must have been 22, 23, maybe. And they were so dynamic. There were [also] some Diebenkorns in that show, and some Bryan Wilsons--and they were so dynamic that that left me perplexed.

PAUL KARLSTROM: What do you mean?

FLETCHER BENTON: Well, it gave my work another perspective. It made me feel very insecure; it made me not want to deal with the Art Institute in any way, because in a way it became threatening.

PAUL KARLSTROM: You were intimidated?

FLETCHER BENTON: Intimidated. I was very intimidated, yes. So I continued to work even more so within my own self, my own shell. That kept me from having the opportunity of being closer to that whole scene. So here I am 35 years later, 34 years later, just... I know all these people now, but I'm still just as isolated now as I was then. [chuckling] Also you asked me in general what was the art scene here. The art scene was very, very good.

Something of a Sacred Cow

PAUL KARLSTROM: ...he felt she was really a strong artist, really a capable artist. But that she had more or less fell into state of inertia, working and re-working the same painting. I guess that's *The Rose*.

NELL SINTON: That was *The Rose*...

PAUL KARLSTROM: (Inaudible) it's something of a sacred cow, representing, perhaps, I'm just guessing, it sounds to me, is that it's importance is almost symbolic that it represents an era of development, perhaps being a strong work of art. So it takes on -- it's almost a document.

NELL SINTON: I think that's (inaudible). It's a document. (Inaudible)

(OFF THE RECORD)

...Well, the day that that thing left Fillmore Street, he left. PAUL KARLSTROM: *The Rose*?

NELL SINTON: *The Rose* went off to Pasadena, and Jay with it. And Wally left with Julie that day.

PAUL KARLSTROM: (Inaudible) Um-hm. So that was (inaudible).

NELL SINTON: And Julie was called "Sam." You know why?

PAUL KARLSTROM: No.

NELL SINTON: Because he was absent from home so much, and Jay would say "Where are you" and "Where did you go?" and he would say, "I was playing poker with Sam."

Favorite Students at the Art Institute

PAUL KARLSTROM: Who were some of your favorite students or those you felt at the time had the most promise and perhaps realized that promise?...

ELMER BISCHOFF: Well, certainly Joan Brown would be way up there on the list.

PAUL KARLSTROM: What was she liked as a student? I've interviewed her.

ELMER BISCHOFF: Well not very different than she is at present (laughs), an adult right now, very enthusiastic, very positive, very energetic, very imaginative person. Obviously a joy to have as a student, a joy to work with.

PAUL KARLSTROM: She came, if I remember correctly, with virtually no training.

ELMER BISCHOFF: Yes.

PAUL KARLSTROM: Very little background if any, and I gather it wasn't much of a handicap.

ELMER BISCHOFF: Well, she has a lot of just innate talent. Talented person.

PAUL KARLSTROM: Quick learner.

ELMER BISCHOFF: Yes.

PAUL KARLSTROM: Who else?

ELMER BISCHOFF: Bill Brown. He was her first husband...and Manuel Neri, I certainly remember him as being an outstanding student. And then of course there was William Wiley and Bob Hudson and Bill Geis - [they] came a little bit later on. Oh, and many more great students, Bill Allan, yes, Deborah Remington, and David Simpson, Wally Hedrick and one or two others...

Art After Pollack, 1958-1961

CARLOS VILLA: Well, I'll tell you, when I was in art school from '58 through '61, it was the most freeing years that I think that I ever had because it was just like everything that I did was almost recognized as art. And all of a sudden people were looking at me not because I was Leo's cousin but it was because I was doing art. And then when they would say, "Oh, Leo's cousin? Ah, yeah, okay, cool!" You know? But then it was like as soon as I hit there, it was incredible. You know, like in 1958 when I was there I did a sculpture.

I did a sculpture that I made from an old water-heater box and some wood that I had wrapped in some red and white and blue bunting and I put hide-skin glue over the whole thing to kind of glue it together. But then there was this stench of hide-skin glue,

and I put it up there near the fountain, and immediately Bruce Conner came up and he said, "I want to show this in my "Rat Bastard Show." And it became a piece that headed a poet's parade from the bagel shop down to Dean [Russell] [Long] Hall where Phillip Lamantia had shredded this Eastern poet with two words. And they were using my coffin to lead this whole procession down. I mean, it was. ...

PAUL KARLSTROM: It's incredible!

CARLOS VILLA: Yeah, I mean, that was my... And then it got shown at Spatsa Gallery, and that was my first one-person... the first time that I was shown.

PAUL KARLSTROM: What year was that?

CARLOS VILLA: '58. Summer of '58.

PAUL KARLSTROM: Yeah, well I mean you were just brand-new. You were a student at the California School of Fine Arts.

CARLOS VILLA: It was my first half-year.

PAUL KARLSTROM: God, how interesting! What an interesting time to be there.

CARLOS VILLA: It was incredible. It was incredible. I mean, everything seemed to be popping all at the same time. And then Joan made a... Joan Brown, you know, like... All of a sudden we were in Manuel Neri's first sculpture class in the summertime. He got kicked out the semester before for non-payment of tuition, and then, because he got the Nealie-Sullivan award and stuff, he got a position teaching a class, and so there were about five people in that class. Me and Joan Brown, an Italian priest, Forrest Myers--he was a sculptor in New York--and I forgot the other person, but, jeez, we made these great plaster sculptures. Joan made this plaster wreath for my figure. It was fantastic. I mean, everything I did there, everybody really took a second look at and shit and hanging it up and everything. I didn't know what the hell was happening, to tell you the truth. [laughing] But everything was clicking...

...You know, during 1959 that was an incredible time, an incredible year, because there were so many artists that were coming in and out of the art institute that... I mean, I couldn't take them all, but I knew that they were there. You know, like for instance Nathan Oliveira when he was teaching drawing in the drawing studio, that summer he... You know, he was friends with Wolf Kahn, and Wolf Kahn would come in. I remember I liked Wolf Kahn's paintings and I liked his palette a whole lot, but here he was in the cafeteria; he was eating with all of us, you know... I mean, there were a lot of people coming through there. Stanley Hayter was teaching printmaking. I mean, there was a real enclave of people that was there at the San Francisco Institute, all there at one time. I can remember a lecture in which this very, very famous... I believe his name is Tapie.

PAUL KARLSTROM: Yeah, Michel Tapie.

CARLOS VILLA: Yeah, well, he came... it was just amazing--he brought this entourage of Japanese artists and he **Back and Forth**

HASSEL SMITH: ...I started to teach at the University of California in Berkeley [1963]; I taught there for two years. Then I got a job at UCLA so we went to Hollywood, got a house down there... John Altoon was a particular friend of mine.

PAUL KARLSTROM: That was what I was going to ask you.

HASSEL SMITH: A very, very close friend of mine. And a lot of other artists down there. By that time I guess I was showing with David Stuart because the Ferus was closed up and Irving Blum had gone next door and had his own scene. Walter Hopps became director of the Pasadena Museum. Of course, I knew Ed Kienholz very well and a lot of other



Nell Sinton, c. 1957 Courtesy Burchard Estate 2011.



people... brought over the head He was talking about the movement that he helped foster, which was Gutai.

PAUL KARLSTROM: [Gutai], hmm.

CARLOS VILLA: And I remember the work of the Gutai artists when I was in the army in Korea and I remember it being written up and stuff, but then to meet this guy and to watch him on film. I mean, it was just amazing. Here he would be, flanked with two women who were dressed like geisha, holding up an umbrella and while he sat in this incredible throne. And he'd have these men in black running up these cedar trees with chains and things. And this was flower arranging. And I just said, "Wow, you know, this is too much!" And then he did an overview of all of the artists that were in the Gutai group in Tokyo. Just amazing! I mean, it's still pretty far out stuff to me. I mean, it just told me what the frontier was in terms of art after Jackson Pollock.

We became very settled there. I however have come back and forth quite a bit. I've taught at the University of California, Davis, on two separate occasions since we lived in England, which I liked very much because there are good friends of mine there, Wayne Thiebaud and Roy DeForest, Manuel Neri and Bill Wiley and a lot of people who I knew.

Mr. Fix-It

PAUL KARLSTROM: ...This concept of funk has been discussed back and forth in terms of Bay Area art ever since, at least since Peter's [Selz] show. I, of course, have talked with a few other artists about it, Wally Hedrick [phonetic] being one of them. He's a neighbor of yours, isn't he?

WILLIAM WILEY: Yes.

PAUL KARLSTROM: He knows a lot about music and he's a jazz aficionado. So I understand that. But I said, "Well, can you describe?" It's an elusive concept in a sense. I said, "Can you describe something that's funky to me?" He thinks a minute and he says, "Yes, it's the way Jay used to keep her underwear in the refrigerator." [Laughs] That's pretty good.

WILLIAM WILEY: I'll show you actually [unclear]. I think [unclear]. Nobody's ever going to know about this piece or probably understand the brilliance of it. Where's the book

on Wally Hedrick? He's a really amazing artist.

PAUL KARLSTROM: Oh, yes.

WILLIAM WILEY: And Jay.

PAUL KARLSTROM: Jay's getting a book worked on for her now.

WILLIAM WILEY: Good. And Bruce Conner [phonetic], I mean, various people, I think they're incredible artists in the area that have been chronicled. Anyway, back in New York one time down in SoHo somewhere, I'm walking along and I find this ruler. It's white with the numbers and stuff on it. So Wally was living in San Geronimo at the time, so I picked it up and brought it back. One day I was going down to see him about something, and Mr. Fix-It used to fix things for us.

PAUL KARLSTROM: I remember.

WILLIAM WILEY: So I took it to him and I said, "Here, Wally, it's a broken ruler from the streets of New York." And one day he gave it back to me like this.

PAUL KARLSTROM: "W.H. Golden rule fixed." It says, "Broken. Broken. White rule. Adjusted to the golden rule. Fixed." I like it. Is this funky to you?

WILLIAM WILEY: Yes, it's pretty funky. I think it's just brilliant.

"We're Getting Out."

LARRY JORDAN: ...Bohemian was the era when Henry Miller was around; it was a fairly relaxed kind of a time. This [the Beat era] is intense, this is intensity. People were almost reincarnating themselves in character roles on the street and in their lives. If they couldn't paint, they couldn't write -- their life was a creation. Women were wearing clothes that were different, which later became fashionable, i.e., black tights, etc. The Beats were setting trends. It wasn't proper, it wasn't nice, but it was alluring, it was starting to be glamorous.

But people who liked to control things in the city didn't like it. So they harassed this, this regular thing that happened nightly on Grant Avenue. And finally the creative people had enough of it after a couple of years. And around 1961, they suddenly moved out -- all went away -- to Bolinas, out to the country, back to L.A., you name it. Just said "Okay, you can have your San Francisco again. We're getting out." I did -- Berman and Herms and myself went to Larkspur and continued -- Wallace continued -- had a little gallery there in the Bend[?] and a boat house, Semina Gallery. And then finally they went back to Los Angeles; I moved on to San Anselmo. And a number of us had families by then, so we were getting work to support families, and going in and just starting our own little empires wherever we happened to be living and trying to crystalize our work...

Interviewing the Interviewer

NELL SINTON: What qualifications do you have to have for this?

PAUL KARLSTROM: For my job?

NELL SINTON: Yeah.

PAUL KARLSTROM: Oh, I don't know that it's really spelled out. I can tell you what --

NELL SINTON: I mean, you have to have an M.A. or a Ph.D.?

PAUL KARLSTROM: Well, I've got a Ph.D. in American Art History.

NELL SINTON: American Art?

PAUL KARLSTROM: Yeah. I'm a historian.

NELL SINTON: Well, I guess that's the best training.

PAUL KARLSTROM: Well, I'm the only one.

MS. SINTON: Where did you get it?

MR. KARLSTROM: I'm the only one in the organization. At UCLA. I did my undergraduate at Stanford -- my M.A., and my Ph.D. at UCLA. In fact, I got my undergraduate degree in English, English Literature...

Well, as far as the qualifications for this job, it's kind of -- I suppose, frankly, the most important one is somebody who can be reasonably pleasant and enjoys people. I frankly think that's the most important qualification. It helps to have some background in art or history or art history. And it so happens that I am very much an art historian. But as I say, I'm the only one in the whole Archives organization who is this much of an academic.



Jerry Burchard, c. 1957, Courtesy Burchard Estate 2011.



Bill Wiley, c. 1957, Courtesy Burchard Estate 2011.



Deborah Remington, c. 1957, Courtesy Burchard Estate 2011.



Courtesy San Francisco Museum of Modern Art Library, 2011.

Interviewed Artists:

Fletcher Benton (1931-). Painter, Sculptor. Known for his Kinetic sculpture. Professor of Art, San Jose State 1967-1986. Interviewed by Karlstrom May 2-4, 1989.

Elmer Bischoff (1916-1991). Painter. Student at UC Berkeley, 1934-1939. Teacher California School of Fine Arts (Art Institute) 1946. Associated with the Bay Area Figurative Movement. Interviewed by Karlstrom August 10, 24, September 1, 1977.

Joan Brown (1938-1990). Painter. Studied under Elmer Bischoff at the California School of Fine Arts (Art Institute). Married to Bill Brown, Manuel Neri. Taught UC Berkeley. Interviewed by Karlstrom July 1, 15, September 9, 1975.

Bruce Conner (1933-2008). Filmmaker, Visual Artist. Moved to San Francisco from Wichita, Kansas, with poet Michael McClure. Active in Beat, Hippie and Punk cultures. Interviewed by Karlstrom March 29, August 12, 1974. 5, 1996.

Jay De Feo (1929-1989). Painter. Studied at UC Berkeley. Married and divorced Wally Hedrick. Her work, "The Rose," a major icon of the era. Interviewed by Karlstrom June 3, 1975, January 23, 1976.

Claire Falkenstein (1908-1997). Sculptor, Painter. Student at UC Berkeley and Mills College. Instructor at California School of Fine Arts (Art Institute) with Diebenkorn and Still. Interviewed by Karlstrom March 2, 21, 1995.

Wally Hedrick (1928-2003). Painter, Sculptor. Attended California School of Fine Arts (Art Institute). Founded Six Gallery. Married and divorced from Jay DeFeo. Interviewed by Karlstrom June 10, 24, 1974.

George Herms (1935-). Sculptor. Active in California Assemblage movement. Close friend of Wallace Berman. Southern California artist with Bay Area ties. Interviewed by Karlstrom., December 8, 10, 13, 1993, March 10, 1994.

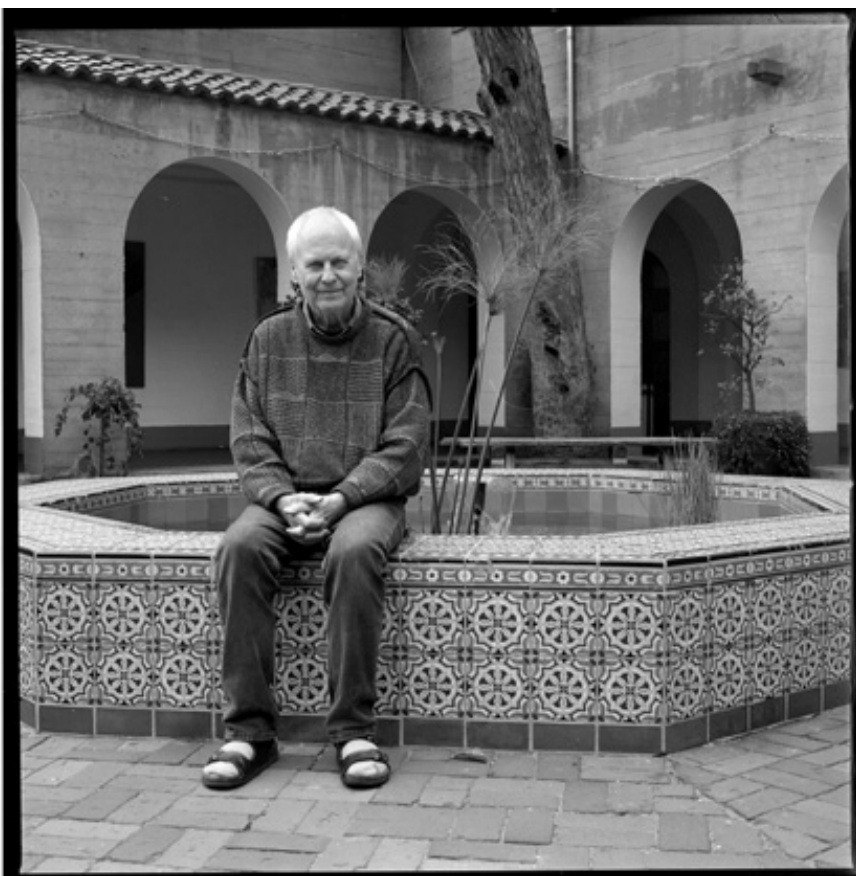
Larry Jordan (1934-). Filmmaker. Ties to both poets and painters of the Beat era. Worked with Joseph Cornell during his New York years. Founding member of Canyon Cinema. Professor Art Institute. Interviewed by Karlstrom December 19, 1995, July 30, 1996.

Nell Sinton (1910-1997). Painter. Studied at the California School of Fine Arts (Art Institute). Good friend of Jay De Feo. Interviewed by Karlstrom August 15, 1974.

Hassel Smith (1915-2007). Painter. Student at the California School of Fine Arts (Art Institute) in 1936. Taught at CSFA 1945-1951 during the MacAgy era. Interviewed by Karlstrom September 5, 1974.

Carlos Villa (1936-). Painter. Attended and taught at the Art Institute. Included in the 1958 *Rat Bastard* exhibition with Joan Brown and Manuel Neri at Spatsa Gallery. Active in Filipino cultural affairs. Interviewed by Karlstrom June 20, July 10, 1995.

William Wiley (1937-) Painter, Sculptor. Attended the Art Institute. Taught at UC Davis with Robert Arenson and Wayne Thiebaud. Interviewed by Karlstrom October 8, November 20 1997.



**“You Just
Get Put
Together”**

Fred Martin

Interview by: **John Held, Jr.**

Portrait: **Andrew McClintock**

The interview took place in the café of the San Francisco Art Institute, which Fred Martin attended in the late Forties, known then as the California School of Fine Arts. After obtaining a BA and MA from the University of California at Berkeley and working at the Oakland Museum, he returned to the Institute, became involved in the exhibition program and assumed the Directorship of the College in 1965, a position he held until 1974, and again as Dean of Academic Affairs 1983-1992. Artist, educator, columnist for Artweek for twenty years, Fred Martin is a local treasure, taken for granted owing to a diffusion of his prodigious talent and a modest disposition. We met at 10:30 am on the second day of classes of the new school year, providing enough time for the 84 year-old Professor Emeritus to prepare for his early afternoon class in Basic Drawing.

John Held, Jr. When you were at Berkeley in the late Forties, Jay De Feo considered you a big brother, and I'm wondering what you saw in her...

Fred Martin. Did I think of myself as a big brother...no, I didn't.

John Held, Jr. I think she thought of you and Sam Francis in that regard.

Fred Martin. Oh, ok. Alright. I suppose.

John Held, Jr. Because, I think she was fresh out of high school.

Fred Martin. We all were except for Sam.

John Held, Jr. Right. He was in the War and injured. Correct?

Fred Martin. Yeah.

John Held, Jr. This was around '48, '49. Did you go to the Western Roundtable on Art that occurred around this time?

Fred Martin. No.

John Held, Jr. But you were aware of things that were happening at the California School of Fine Arts [now the San Francisco Art Institute]. That's one of the things that attracted Jay to you - that you were more worldly than she at the time.

Fred Martin. I knew what was going on here (at CSFA/SFAI), because first, Glenn Wessels, who taught at Berkeley, told me to come over here and see what was going on, and I did one afternoon and nothing was going on. There was nobody here but paintings blowing around hanging on the walls in the courtyard. And then David Park came over to Berkeley, what would have been the summer of '48. I took his class. I thought he was just great.

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So then, in the Spring of '49, I came over here for a night course with David. That Summer Mark Rothko was here, so I took a course from him. Then, I got a scholarship for a course with Clyfford Still in the Fall. Then I got married in January, and that was the end of all that.

John Held, Jr. What were your feelings toward Clyfford Still? I know there were varying opinions about him.

Fred Martin. I wasn't a disciple, so I got spoken to maybe twice.

John Held, Jr. With some of his students, he founded Metart gallery in 1949. Did you ever attend?

Fred Martin. No, I did not. I was still locked up in Berkeley at that time.

John Held, Jr. Shortly after that the King Ubu gallery opened.

Fred Martin. I didn't have anything to do with that. I heard of it, but that's all.

John Held, Jr. Did you know Jess and Robert Duncan at this time?

Fred Martin. I never actually met Jess, and never knew Robert Duncan.

John Held, Jr. Shortly after King Ubu closed, The Six Gallery opened, and that you did show in.

Fred Martin. Yes, I think I must have shown there three times.

John Held, Jr. More if you count group shows. I think you had three solo exhibitions and participated in four group exhibitions.

Fred Martin. You know more about it than I do.

John Held, Jr. Well, I've been doing my homework. What about some other galleries of the time? There was the East/West Gallery across the street from The Six. Did you participate with them at all?

Fred Martin. No. I did not. You see...it goes like this. The Six gallery was about 1955, '56, '57, the mid-Fifties, so to speak. By that time I had a full time job at what is now the Oakland Museum, and I had a wife, one kid and then another one - and a house I had to repair. So as Jay [De Feo] said to my wife Jean and I - we were the squarest people she knew. We just didn't have time for all that stuff.

Courtesy SF MoMA Library, 2011.

MAY 2 TO MAY 27, 1960

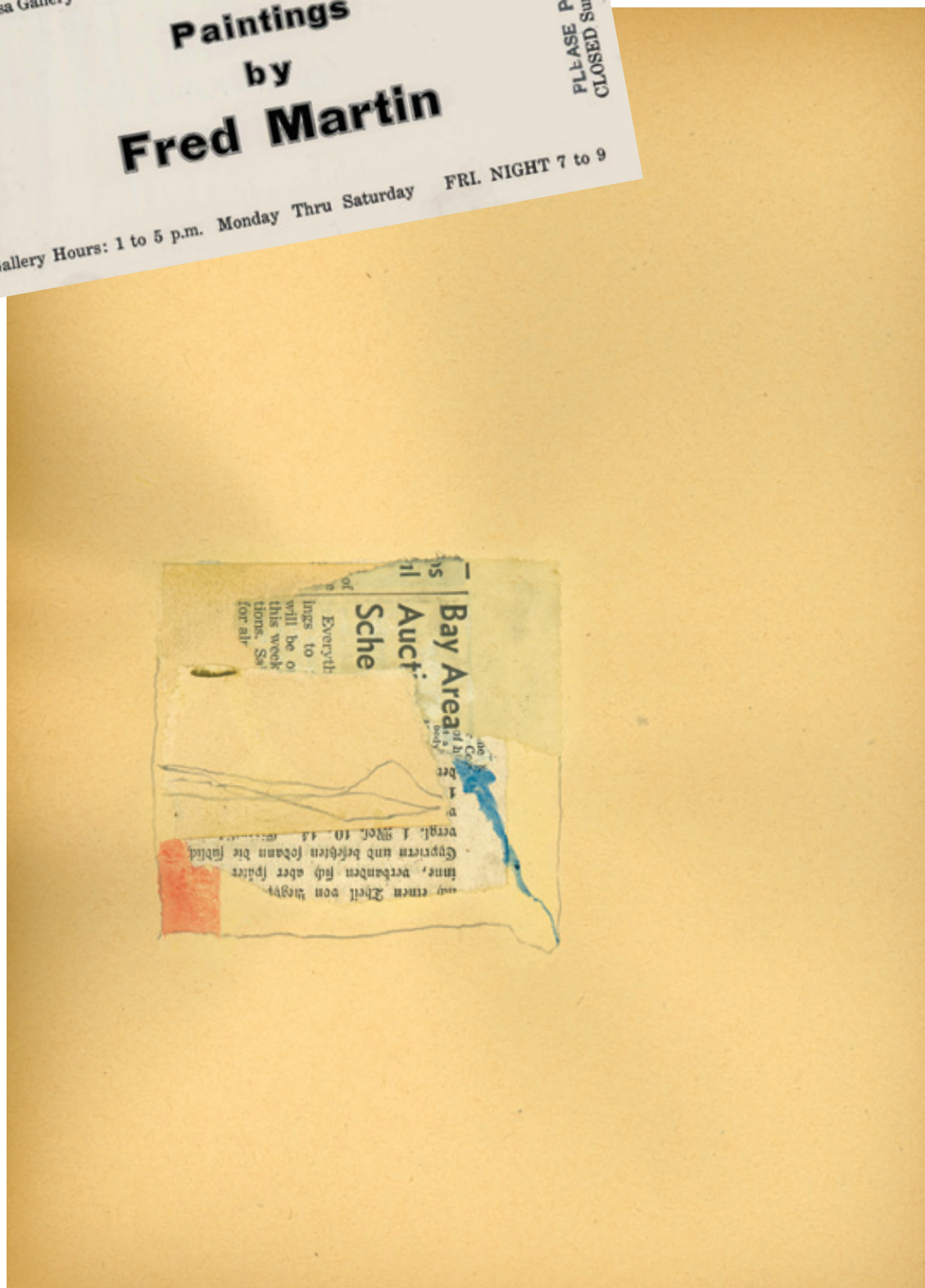
Spatsa Gallery

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Paintings
by
Fred Martin

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Fred Martin. Landscapes - First Series. 1959. Courtesy Fred Martin, 2011.

John Held, Jr. Many artists had families during this time.

Fred Martin. I know, but we lived in Oakland, and the reason for that was to get away from my wife's family, who felt we should visit them every night if we lived in San Francisco. They were a very close Italian family - except for my wife, who wanted to get away. (laughs)

John Held, Jr. After the Oakland Museum position, you came over to the Art Institute [then CSFA]. You were head of exhibits here?

Fred Martin. Well, that went this way. There weren't any exhibits, and so Gurdon Woods, who was the Executive Director and Director of the College, put on one or two shows in what is now the Diego Rivera Gallery. And then he and Nell Sinton got the idea for something called the Art Bank, and Nell knew someone at the Carnegie [Foundation], and we got a grant.

So, I became the Administrator of the Art Bank. Administrator - this is a very important issue, not the Director. No, no, no, no. This was the days of Artists Equity, and "Directors" are not "democratic." And at that time, the Art Institute had a membership - Lay Members (or general members) and Artist Members. And the Artist Members were of two groups, Artist Member and Associate. And you became an Artist Member by showing three times in the Juried Annual at the San Francisco Museum (now SFMOMA). Well, I had shown three times, so I became an Artist Member in 1952 or '53.

Ok, so anyway, in '55 or '56, Gurdon got this grant and I become the Administrator of the Art Bank, and I based my job on what I'd seen Paul Mills do as the Director in Oakland. There was an artist group, called the Hayward Art Association, that Paul hated, but they had a show every year, and they published a catalog every year of all their members. The Art Bank would publish a catalog of all the Artist Members. Then Paul was always importing shows from the American Museum Association, whatever it was in those days, who would set up circulating shows. So, I set up circulating shows of everybody in the Art Bank, and then we would have an opening for every one of those shows. I did that from '58 on.

And at the same time then, with Jay and Wally, David Simpson and Deborah Remington and Hayward King there at The Six gallery. And when that closed, the Spatsa Gallery tried to pick up the pieces, and I had a show there. All that stuff faded away, and Bruce Conner was inventing the Rat Bastard Association, whatever, and then the Batman Gallery was for a year or more. But all those things faded away in the early sixties, I think.

John Held, Jr. That's when Jim Newman started the Dilexi Gallery, and things became more commercial. The Fifties galleries were artist cooperatives...

Fred Martin. Yes.

John Held, Jr. I think they had a big influence on the San Francisco scene in the Seventies with the rise of the alternative space, which somewhat mirrored what was going on in the Fifties with artist cooperatives.

To get back to the Art Institute, I'm very interested in one of the early Directors, Douglas MacAgy. Did you know him?

Fred Martin. I only saw him once. What I saw him do was tell a student not to use gasoline as paint thinner, and quit pouring it into the garbage can full of paper. (laughs)

John Held, Jr. One of the reasons he left was that he was developing an avant-garde...

Fred Martin. He left because the enrollment crashed in one year. The veterans were gone.

John Held, Jr. There was no accreditation. So they went to other schools under the G. I. Bill.

Fred Martin. The people I knew went off to Paris or New York. They just went off to be in the art world. You went to Paris because you could use your G. I. Bill in Paris. That's why Sam [Francis] went.

John Held, Jr. Deborah Remington.

Fred Martin. Deborah, right. Deborah was really big in The Six gallery. She went to the far East, and then settled in New York.

John Held, Jr. I wonder what would have happened if MacAgy, who put together the Western Roundtable on Art, had his way and was able to hire Duchamp for a faculty position?

Fred Martin. I don't know about that. But it wouldn't have mattered. The G. I. Bill was over. By 1950, the veterans had used up their benefits. I remember hearing all about it. MacAgy left and there was an issue about who was going to take over the School. There was David Park - who the Still crowd hated - who took over the School as interim Director for the summer, followed in the fall by Ernest Mundt - who the Still crowd hated - as the permanent Director.

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There are all those reasons why - first they ran out of money, secondly, the Still disciples split, and then things rolled gently downward, because Mundt was not the administrator necessary. Until, finally, the School was going to close. And then I believe it was Wally [Hedrick] who led the parade down Montgomery Street to not shut. Gurdon Woods became Director...

John Held, Jr. Wally Hedrick saved the Art Institute?

Fred Martin. Well at least that's Wally's version, (laughs) and I think it has enough truth to it. Because at that time, too, the Board of Trustees was set up with two-thirds general, one-third artists, and the artists included Ruth Armer and Nell Sinton, and they certainly weren't going to let the School close. So, Gurdon became Director, and he proceeded to put CSFA back together (and got the name changed to SFAI). Essentially, rebuilding what had been there when MacAgy left. And for me, it's very much like European Modernism before and after WWI. Before WWI there was the "period of expropriation" - to use Mary McChesney's term for CSFA in the late 1940's - and after the WWI there was the settling down and making stuff by using what had been invented before the War.

Thus, Gurdon couldn't get David [Park], because David had gone to Berkeley, so he hires Elmer [Bischoff] and Dick [Richard Diebenkorn]. Clyff [Still] had gone to New York, and so Gurdon hired Frank [Lobdell] and Jack Jefferson. So, there you have it - everything is back together with the second generation.

John Held, Jr. Things progress, and by 1965 you're ready to step in as...

Fred Martin. Because Gurdon doesn't want to do it anymore. It's as simple as that.

John Held, Jr. So you were drafted, or what?

Fred Martin. (pause). I never thought of it.

John Held, Jr. I mean, did you raise your hand and say, "I'll do it?" What went down?

Fred Martin. Well, it went this way. By the mid 60s, the structure changes. Gurdon doesn't want to deal with the Board anymore. He'll do the School. The Board hires Ted Eliot as Executive Director of the Institute. Ted's background was that his father had been head of the Unitarian Church in Boston. Ted had grown up playing with the Rockefeller children on their estate, and Paul Mellon had been Ted's roommate in college, so Ted came from that social background. Here, Ted works with that kind of Board member. The one I remember was Peter Folger when Folger's Coffee was Folger's.

Anyway, fine, now we have Ted. Here's the Executive Director's office, and here was Gurdon's desk and here are these chairs around where we had a meeting every week. Well, now Ted's in the desk, and Gurdon is doing the College of the Institute (that was its name by then), I am doing exhibitions (the Art Bank), someone else doing PR, and somebody else doing fundraising.

Well, suddenly Gurdon's not in charge anymore and wants to leave. He can get a job at UC Santa Cruz, which is just beginning to invent an Art Department. But, Gurdon didn't have a higher degree. He only had a high school diploma. So, with Board Member Chauncey McKeever working this out, we invent a special degree so Gurdon can go start an Art Department at the UCSC.

Gurdon goes to Santa Cruz, and I guess it was Ted's prerogative as Executive Director to pick me as Gurdon's replacement. Well, I just simply tried to keep on putting together what Gurdon already had, because at this point Frank [Lobdell] and Dick [Diebenkorn] and Elmer [Bischoff] had left. Frank had gone to Stanford, Dick to LA and Elmer to Berkeley. I just basically tried to keep that structure going, and as new things came, like spray painting, for instance, or film or a different concept other than the disciples of David [Park] and Clyff [Still] - I tried to bring those kinds of people in.

Another reason Gurdon left, I think, was the problem of enrollments - the baby boomers were now going to college, and enrollments started to rise. Gurdon couldn't handle large enrollments, and Wally [Hedrick] told me once that at the San Remo bar down there where everybody hung out a lot, that Wally was there when there was talk about a problem of hiring more faculty to deal with the increasing enrollments, and as - Wally put it - the problem was that Frank didn't have many friends. (laughs) It was hard to get people past Frank and Dick and Elmer, except their own students.

Well, anyway, Gurdon left, and when I became Director, I avoided, whenever possible, hiring the Frank/Elmer/Dick students. And we went on and just grew and grew. And we come to the late Sixties. The federal government had given money to universities for science facilities. Well, then all the other people get pretty pissed, "What about us?" So, ok, accredited schools and colleges could apply for money for classrooms and lecture halls. The feds do one-third as a grant, you borrow a third and raise a third. So, we did that and built this [the Francisco Street building].

John Held, Jr. I heard you wanted Bruce Conner to teach here.

Fred Martin. He did teach here. He taught here at night. Wally [Hedrick] wanted him. Bruce came. And then Bruce decided he was only going to have women in his class. Well, you can't do that. (laughs) So, ok Bruce, sorry. He left.

John Held, Jr. You're not only a painter, but an arts administrator, and a prolific writer. How do you juggle all the balls, and why do you juggle all the balls?

Fred Martin. I graduated from Berkeley with my BA, and I'm engaged to be married, and I get a job through my fiancée's aunt. I'm working all that Fall in what amounts to a McDonald's, except I'm the whole thing. And then we come to Spring. My father gave me \$600, which he had saved for me, and I have unemployment insurance from a job I had. So, Glenn Wessels [Fred's professor at Berkeley] had told me he had got through the Depression by having a studio where he worked and at the same time giving classes. So, my wife and I and a friend of ours, who had graduated at the same time, we invent an art gallery studio, there in Berkeley on Milvia Street. Nobody ever came to take our classes, and nobody ever bought anything. We come cruising toward June and we're out of money.

Well, everybody knows that artists have jobs in gas stations. I will get a job in a gas station. So, I go to Standard Oil, and I get a job in a gas station. Well, first I have to be trained. You have a week of classes. So, I go to the week of classes. By the third day, we're looking at movies, and I had been interested in making movies. I could make better movies than these. Besides that, they want me to buy the uniform. To hell with it. I go over to Standard Oil headquarters in San Francisco, to their HR [department] and explain that I'm dropping out, and by the way, you use a lot of educational movies, and when you want some good ones, call me up, here's my number, and leave.

So, now my father explains to me, "You know Fred, you're going to have to get some sort of a job." So, I get a teaching credential. He gives my wife and I enough money - our first is born - and I get a teaching credential. I do that for two years when my wife said - we were up in Maxwell, a little town in the Sacramento Valley - "I will never come back here," she was so lonely. Well, so was I, but I was busy all day.

I come back to Berkeley to get my MA, and Paul Mills has just become Curator of the Oakland Art Gallery (then a branch of the Library). Our friend brings him over to our place in Berkeley, my wife turns on all her charm, and at the end of it, she and I both have jobs working for Paul.

It just goes on that way. You have to have a job. The bumper sticker that says, "I'm a professional musician. I have a day job." I always had a day job. At one time I had a symposium in effect here (the AI) with the Chair of Stanford, the Chair of Berkeley, of San Francisco State, maybe Sonoma. The fact is - that's the art patronage. There are millions of dollars of art income that come to artists through [the schools]. For art patronage, the art galleries are nothing. Just nothing.

So, anyway, that's why I always did three things. Besides, I've always liked to write. I had an English minor. We had to write an expository essay. I made up crap, and I liked it. (laughs)

John Held, Jr. How did the Artweek position come about?

Fred Martin. I had left SFAI [1974], because the Board hired Arnold Herstand as President. And I knew Arnold, and I would never pick up his pieces. Period. I was relevant, and wanted to say things, so I met Cecile McCann [editor of Artweek]. She told me to write something to see if she could use it. I wrote a piece about Mark Tobey. There was a show at the time. And, from there on, I just wrote something every other issue until I think 1992.

John Held, Jr. May I get philosophical with you? You write, "Like athletics, painting is a physical act, the more we do the more we learn about painting and ourselves." Which leads me to your thoughts on alchemy and art, a concept I'm drawn to. Can painting build character?

Fred Martin. Sometime when I was a sophomore or junior, I think, but back there in the beginning, David Park had said to me that the only psychologist worth reading is Jung. I was living in East Oakland with my parents. I went to the East Oakland branch library and found the only Jung book they had, which happened to be his book about Alchemy. I really liked those pictures.

Some years later, after we [Fred and his wife Jean] came back from teaching in the country, Bollingen had brought out the Paracelsus book, and I really liked those pictures. It had all those 16th and 17th century woodcuts and engravings of alchemical processes.

The great work. No, you don't get gold. You just get put together. Alright? Gold is a metaphor. That stuck with me a great deal. One just follows the imagery wherever it leads you, and it's similar to the alchemical process.



Fred Martin. Landscapes - First Series. 1959 (Cropped). Courtesy Fred Martin, 2011.

Ongoing Exhibitions

Consulate General of Mexico

532 Folsom
San Francisco, CA 94105

-Numina Femenina: Latin Women in the Arts
End: December 13, 2011

The exposal project Numina Femenina: Latin American Women in the Arts fosters the exhibition and discussion of contemporary art encouraging cultural development through the scope of Hispanic women's artistic production. Numina Femenina covers the art from its different disciplines, such as visual arts, literature, film, music, and dance.

(415) 354-1721
mfelix@sre.gob.mx
www.mexicoinsf.com

Contemporary Jewish Museum

736 Mission Street
San Francisco, CA 94103

-Houdini: Art and Magic

End: January 16, 2012
The first major art museum exhibition to examine the life, legend, and enduring cultural influence of renowned magician and escape artist Harry Houdini.
(415) 655-7800
info@thecjm.org

de Young Museum

50 Hagiwara Tea Garden Drive
San Francisco, CA 94118

-Surface Tension: Contemporary Prints from the Anderson Collection

End: January 12, 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/

Di Rosa

5200 Sonoma Hwy
Napa, CA 94559

-Looking at Me Looking at You

End: February 18, 2011
Looking at You Looking at Me brings together an intriguing group of artworks from the di Rosa collection that provokes conversation about the ways we look at each other, the implications of being the subject of a gaze, and the role of art in this complex interplay.
ann@dirosaart.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 Hatanaka, 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

Marx & Zavattero

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

-Paul Mullins: For Here or To Go

End: December 17, 2011
Marx & Zavattero are proud to present For Here or To Go, a solo exhibition of new paintings by San Francisco artist Paul Mullins. Negotiating a visceral, manly terrain and revealing a masculinity that is tender and often at odds with itself, this exhibition promises highly personal imagery that is unexpected, as it wrestles with issues of social class and place.
(415) 627-9111
www.marxzav.com

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

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

Stephen Wirtz Gallery

49 Geary St., 3rd Fl.
San Francisco, CA 94108

-Chris McCaw "Ride Into the Sun"

End: December 22, 2011
(415) 433-6879
www.wirtzgalleries.com

The San Francisco Arts Commission Gallery

25 Van Ness Avenue, Suite 345
San Francisco, CA 94102

-SHIFT

End: December 10, 2011
The San Francisco Arts Commission Gallery is pleased to present, SHIFT, an exhibition of newly commissioned solo projects by three Bay Area artists who, through their work confront the concept of race in America; Elizabeth Axtman, David Huffman and Travis Somerville.
(415) 252-2568
meg.shiffler@sfgov.org
www.sfgovartscommission.org

The San Francisco Public Library

100 Larkin Street
San Francisco, CA 94102

-Unique Views of Life

End: Dec 31st, 2011
The San Francisco Public Library in association with the San Francisco Light for the Blind and Visually Impaired presents Unique Views of Life. Through Paintings, drawings of Artist's John Quevedo and Richard Chapman help viewers understand how people with vision impairments see the world. This exhibit is presented in honor of the 21st anniversary of the signing of the Americans with Disabilities Act.
(415) 557-4400
www.sfgov2.org/index.aspx?page=2768

Traywick Contemporary

895 Colusa Avenue
Berkeley, CA 94707

-Lena Wolff: Another Country

End: December 17, 2011

Traywick Contemporary is pleased to announce Another Country, a solo exhibition by Bay Area artist Lena Wolff. This will be Wolff's second solo show with Traywick Contemporary.

-Visitors

End: December 17, 2011
Traywick Contemporary is pleased to announce Visitors, an invitational group exhibition featuring the work of Rebecca Barten, Tammy Rae Carland, Signe Olsen, Melody Owen and Miriam Stahl. Visitors is co-curated by Lena Wolff and includes the work of artists who are also participating in Paper Quilt Project, a collaborative exhibition (organized by Wolff) showing concurrently at the Berkeley Art Center, near Traywick Contemporary, in Live Oak Park.
(510) 527-1214
www.traywick.com

Tue. Nov. 1

ArtPeople Gallery @ The Crocker Galleria

50 Post Street
San Francisco, CA 94104

-CAROLYN ZAROFF's Show

Begin: November 1, 2011
Opening Reception: November 10, 2011, 4-7pm
End: November 15, 2011
Carolyn Zaroff is a California nature painter whose work reflects her passion for color and interest in contrasting forms and textures in landscape and in the sea.
(415) 956-3650
info@artpeople.net
www.artpeople.net

Toomey Tourell Fine Art

49 Geary, 4th Floor
San Francisco, CA

-Audrey T. Welch: South is at the Top

Begin: November 1, 2011
Opening Reception: November 3, 2011
End: December 17, 2011
(415) 989-6444
www.toomey-tourell.com

Wed. Nov. 2

Andrea Schwartz Gallery

525 2nd St.
San Francisco, CA 94107

-Seamus Conley: "Space Case"

Opening Reception: November 2, 2011 5:30 - 7:30 PM
End: December 22, 2011
In Seamus Conley's new body of work the visual elements of Sci-Fi and point and shoot photography intersect. These older worldly landscapes are inhabited by "mall chicks and misfits" and conjure up questions of how we connect with these hypothetical figures.
(415) 495-2090
jennifer@asgalleries.com
www.asgalleries.com

Cain Schulte Contemporary Art

251 Post Street, Suite 210
San Francisco, CA 94108

-Rebecca Lowry: Thoughts

Opening Reception: November 2, 2011 5:30-7:30pm
End: December 3, 2011

As a poet writes with words: utilizing their sense, sounds and structure, Rebecca Lowry writes with objects and texts. Content, media and method are carefully selected & integrated with one another such that the relationships formed within a piece inform the meanings carried by each constituent component and the whole.
(415) 543-1550
info@cainschulte.com
www.cainschulte.com

Caldwell Snyder Gallery

341 Sutter Street
San Francisco, CA 94108

-"Gopura" Recent Sculpture by Julie Speidel

End: November 2, 2011
Julie Speidel's sculptures engage an extraordinary

array of cultural influences, reaching back through antiquity to the stone- and bronze-age peoples of Europe, the early Buddhists of China, the indigenous tribes of her native Pacific Northwest, and on into twentieth-century modernism.

(415) 392-2299
christina@caldwellsnyder.com
www.caldwellsnyder.com

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110

-November Group Show

Begin: November 2, 2011
Opening Reception: November 4, 2011 7-10pm
End: November 26, 2011
More than two dozen Bay Area artists exhibit work in many media, including oils, photography, digital, jewelry, and sculpture.
(415) 970-9900
cityartsf@gmail.com
www.cityartgallery.org

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-Words First: A solo performance showcase

Date: November 2, 2011
Time: 7:30pm
WORDS FIRST is a monthly series featuring a rotating cast of Bay Area solo stars. Each performance showcases a dynamic line-up of four short pieces, written and performed by the solo artists themselves. Join us on the first Wednesday of every month as the finest solo performers, comics, and storytellers take the CounterPULSE stage. This month features: Susan Ito, Martha Rynberg, Heather Marlowe, and Brian Rosen.
(415) 626-2060
counterpulse@counterpulse.org
www.counterpulse.org

Gallery Paule Anglim

14 Geary Street
San Francisco, CA 94108

-David Ireland / Ann Hamilton

Begin: November 2, 2011
Opening reception: November 3, 2011 5:30 - 7:30pm
End: November 26, 2011
(415) 433-2710
www.gallerypauleanglim.com

Museum of Craft and Folk Art @ Woodside Library

3410 Woodside Road
Woodside, CA 94062

-Native California: Miwok and Ohlone Workshop

Date: November 2, 2011
Time: 3:30 pm
The MOCFA Education Program offers its Native California: Miwok and Ohlone workshop for free at the Woodside Library!
(650) 851-0147
ljanklow@mocfa.org
http://www.smcl.org/en/content/woodside

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-DON GIOVANNI by Wolfgang Amadeus Mozart

Date: November 2, 2011
Time: 7:30pm
(415) 565-6470

Thu. Nov. 3

Brian Gross Fine Art

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

-Hadi Tabatabai: Portals

Opening Reception: November 3, 2011 5:30-7:30pm
End: December 23, 2011
(415) 788-1050
gallery@briangrossfineart.com
www.briangrossfineart.com

Corden|Potts Gallery

49 Geary Street, Suite 410
San Francisco, CA 94108

-Sharon Beals, Nests

Opening Reception: November 3, 2011 5:30-

7:30pm
End: December 30, 2011
Stunning photographs of the intricacies of nests in the collections of museums and universities, including the California Academy of Sciences and UC Berkeley.
(415) 781-0110
info@cordenpottsgallery.com
www.cordenpottsgallery.com

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-San Francisco Transgender Film Festival

Date: November 3, 2011
Time: 8:00pm

The San Francisco Transgender Film Festival's 10th ANNIVERSARY FESTIVAL! With dynamic programs of local, national and international short films, videos and live performances by transgender and gender variant artists. Co-sponsored by Fresh Meat Productions. Info: www.freshmeatproductions.org.
(415) 626-2060
counterpulse@counterpulse.org
www.counterpulse.org

Dolby Chadwick Gallery

210 Post Street, Suite 205
San Francisco, CA 94108

-Natura Morta, new paintings by Dan Jackson

Opening Reception: November 3, 2011
End: December 3, 2011

An exhibition of new still lifes by Dan Jackson rendered with striking illusionism.
(415) 956-3560
info@dolbychadwickgallery.com
http://www.dolbychadwickgallery.com

Exploratorium

3601 Lyon Street
San Francisco, CA 94123

-After Dark: The Senses

Date: November 3, 2011
Time: 6-10pm

Get sensual with your faculties, and discover those of some of your fellow planet dwellers. Feel the prickly spines of a hedgehog, then try out hearing like a snake! Listen to music by Jonas Reinhardt's The Senses Band as they performing music from "Tactile Dome" - in the dark. Guests will get to see how a blind robot can juggle, learn about taste receptors not found on the tongue - and find out by smell who they find most attractive. After Dark is for adults ages 18+ only.

-Newly Commissioned Work (Untitled) by Paul Clipson

Begin: November 3, 2011
End: December 4, 2011

One of the Exploratorium's current artists-in-residence, Paul Clipson, will present a new film-based art installation in the museum's Storefront Space. This work will feature multiple video projections and their accompanying soundtracks played in a random shuffle.

www.exploratorium.edu
www.exploratorium.edu

Ever Gold Gallery

441 O'Farrell St.
San Francisco, CA 94102

-Jessie Rose Vala: Future Teller

Opening Reception: November 3, 2011 6-10pm
End: November 25, 2011

Ever Gold Gallery is pleased to announce the opening reception for 'Future Teller' from bi-coastal artist Jessie Rose Vala. A graduate of CCA, this will be Vala's first exhibition with the venue. This will be her first solo offering in the Bay Area since 2002.

(415) 396-3676
evergoldgallery@gmail.com
www.evergoldgallery.com

Fraenkel Gallery

49 Geary Street, 4th Floor
San Francisco, CA 94108

-Robert Adams

Begin: November 3, 2011
End: December 30, 2011

(415) 981-2661
omulvey@frankelgallery.com

Gallery Paule Anglim

14 Geary Street
San Francisco, CA 94108

-David Ireland / Ann Hamilton

Opening reception: November 3, 2011 5:30 - 7:30pm

End: November 26, 2011
(415) 433-2710

www.gallerypauleanglim.com

George Krevsky Gallery

77 Geary St.
San Francisco, CA 94108

-Alan Magee: Tapestries, Scribbles & Prints

Opening Reception: November 3, 2011 5:30-7:30pm

End: December 10, 2011

In this inaugural exhibition, Alan Magee offers just a taste of his range as an artist—tapestries, drawings, and monotype prints that come together reflecting the vision of this talented individual.

(415) 397-9748

www.georgekrevskygallery.com

Gregory Lind Gallery

49 Geary Street, fifth fl.
San Francisco, CA 94108

-Sarah Bostwick "Grey Area"

Opening Reception: November 3, 2011 5-7pm

In her fourth exhibition at Gregory Lind Gallery, Sarah Bostwick presents a series of cast relief landscapes that capture time with cinematic clarity. Inspired by night photography, each piece has deep shadows that swallow the edges of the rendered image. Light is used as a tool to both define pictorial space and as a means to change the time in which the scenes are set. As dusk falls, twilight illuminates a ghostly light in each relief, revealing a surprisingly atmospheric depth.

(415) 296-9661

gregorylindgallery.com

Haines Gallery

49 Geary Street, Fifth Floor
San Francisco, CA 94108

-Leslie Shows and Darren Waterston

Opening Reception: November 3, 2011 5:30-7:30pm

End: December 24, 2011

(415) 397-8114

www.hainesgallery.com

Highlight Gallery

3043 Clay Street
San Francisco, California

-Renato Nicolodi: Libido Moriendi

Opening Reception: November 3, 2011

End: December 12, 2011

(415) 529-1221

info@highlightgallery.com

www.highlightgallery.com

Kala Gallery

2990 San Pablo Avenue, Berkeley

-Kalassal

Date: November 3, 2011

Time: 6-9pm

A "not to be missed" colossal 1/2 off art sale of works by more than 100 Kala Artists. Free admission.
(510) 841-7000
andrea@kala.org
www.kala.org

Project One Gallery

251 Rhode Island Street
San Francisco, CA 94103

-"GOLD"

Opening: November 3, 2011 7pm

Closing: December 3, 2011

Project One Gallery is celebrating their 3 year Anniversary. "Gold" will exhibit work by several artists who have been a continuous support and inspiration to Project One.
http://www.p1sf.com
angelah@p1sf.com
415-938-7173

Rena Bransten Gallery

77 Geary St.
San Francisco, CA 94108

-Don Ed Hardy: Paintings and Small Sculptures

Opening Reception: November 3, 2011 5:30 - 7:30pm
End: December 10, 2011

Description: Paintings in Don Ed Hardy's show evolved from a larger work made in 2000, a 500 foot long scroll titled 2000 Dragons. The materials involved in making the scroll, a light-weight synthetic paper that quickly absorbed the saturated pigments,

allowed Hardy a gestural freedom not found in tattooing or in ceramic processes. (415) 982-3292
info@renabranstengallery.com
www.renabranstengallery.com

Stephen Wirtz Gallery

49 Geary St., 3rd Fl.
San Francisco, CA 94108

-Chris McCaw "Ride Into the Sun"

Opening Reception: November 3, 2011 5:30-7:30pm

End: December 22, 2011

(415) 433-6879

www.wirtzgallery.com

Toomey Tourell Fine Art

49 Geary, 4th Floor
San Francisco, CA

-Audrey T. Welch: South is at the Top

Begin: November 1, 2011

Opening Reception: November 3, 2011

End: December 17, 2011

(415) 989-6444

www.toomey-tourell.com

Fri. Nov. 4

BAM/PFA

2626 Bancroft Way Berkeley, CA

-L@TE: Sound Art

Date: November 4, 2011

Time: 7:30 pm

Local artists Paul Demarinis and Laetitia Sonami team up to bring Kurt Schwitters's Ursonate to life with an electric orchestra of pickle jars—shock buzzes in liquid produce rhythms and syllables—accompanied by a modern version of early abstract light machines. Then art collective 0th performs a site-specific work incorporating music, video, and dance; as dancers organize and disorganize themselves throughout the space, they project live video onto a sculptural screen. Programmed by Kamau Patton.
bampfa@berkeley.edu

Chandra Cerrito Contemporary

480 23rd Street
Oakland, CA 94612

-"You Can't Make Art By Making Art"

Opening Reception (at Art Mummur): November 4, 2011, 6-9pm

Closing Reception: November 19, 2011 5pm
Artists Reflect on the Legacy of David Ireland.

(510) 260-7494

ginny@chandracerritocontemporary.com

www.chandracerritocontemporary.com

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110

-November Group Show

Opening Reception: November 4, 2011 7-10pm

End: November 26, 2011

More than two dozen Bay Area artists exhibit work in many media, including oils, photography, digital, jewelry, and sculpture.
(415) 970-9900

cityarts@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-San Francisco Transgender Film Festival

Date: November 4, 2011

Time: 8:00pm

Description: See November 3rd listings

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

FM

483 25th St.
Oakland, CA 94612

-New sculpture by Juan Santiago Part 1

Opening Reception: November 4, 2011 6-9pm

End: November 26, 2011

This is a 2-part curated show of Oakland-based sculptor Juan Santiago whose ceramic and multi-media installations have been exhibited internationally for the last decade. His process-driven aesthetic oscillates from figurative to abstract minimalism but the transcendent quality of each piece and the envi-

ronments created for them are consistently moving.
www.fmoakland.com

Incline Gallery

766 Valencia Street
San Francisco, CA

-Down

Opening Reception: November 4, 2011 7-10pm
Begin: November 5, 2011

End: December 3, 2011

New Performances by Jennifer Locke, Michael Namkung and Jeremiah Barber.
www.inclinegallerysf.com

Mercury 20 Gallery

475 25th St
Oakland, CA 94612

-Unbound: Jo Ann Biagini & Infinite Expansion

Inward: Maya Kabat

Begin: November 4, 2011

Opening Reception: November 12, 2011 4-7 pm

End: November 26, 2011

New works by collage artist Jo Ann Biagini and painter Maya Kabat

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-At Sea: Readings and Conversation between

Lawrence Ferlinghetti and Jack Hirschman

Date: November 4, 2011

Time: 7-9pm

\$10-20 Suggested Donation

(415) 398-7229

info@meridiangallery.org

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-XERXES by George Frideric Handel

Date: November 4, 2011

Time: 7:30pm

(415) 565 6470

SOMArts Cultural Center

934 Brannan St. (btwn 8th & 9th)

San Francisco, CA

-Man as Object - Reversing the Gaze

Opening Reception: November 4, 2011 6-9pm

Closing Reception: November 30, 2011 6-9pm

Exhibition of works that objectify the male and invert power relating to the male gaze. Opening features performance by Chanel Matsunami Govreau and closing features a screening of historic feminist film "Fuses" by Carolee Schneemann. Additional programming includes panel discussion with Annie Sprinkle, Schneemann and Tanya Augsburg PH.D.

(415) 863-1414

info@somarts.org

somarts.org

Smokey's Tangle

4709 Telegraph Ave.
Oakland, CA

-Let's Paint and Paulette International present

Cousins Tour 2011

Date: Nov 4, 2011

Time: 8-11 pm

Come enjoy a night full of creativity, paint, exercise, song, inspiration and blended drinks with Paulette and Mr Let's Paint on their 1st stop of their "Cousins Tour".

(510) 928-7479

gallery@smokeystangle.com

smokeystangle.com

letsainttv.com

Sat. Nov. 5

Eli Ridgeway Gallery

172 Minna St
San Francisco, CA 94105

-Better a Live ASs Than a Dead Lion: Curated by

David Kasprzak

End: November 5, 2011

(415) 777-1366

www.elidgeway.com

Catharine Clark Gallery

150 Minna Street, Ground Floor
San Francisco, CA 94105

2011



-Solo Exhibition: Ray Beldner; Media Room: Nick and Sheila Pye

Opening Reception: November 5, 2011
End: December 23, 2011

Ray Beldner presents two new bodies of work: "Portraits:101" and "Drawn by the Hand of...". Both series respond to portraiture, celebrity, and the dichotomies of public versus private identity. Canadian collaborative team Nicholas & Sheila Pye relentlessly blur the borders between their lives and their art as they tackle the highly-charged and poetic issues that arise from their own partnership as a reflection of all things that can go wrong in a mutually-dependent relationship
(415) 399-1439
info@cclarkgallery.com
www.cclarkgallery.com

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-San Francisco Transgender Film Festival

Date: November 5, 2011
Time: 8:00pm
Description: See November 3rd listings
www.freshmeatproductions.org.
(415) 626-2060
counterpulse@counterpulse.org
www.counterpulse.org

Crown Point Press

20 Hawthorne St
San Francisco, CA 94105

-Wayne Thiebaud: Mountains & Landscape: A Group Show

End: November 5, 2011
Crown Point Press announces five new prints by Wayne Thiebaud, who worked in our studio this past spring. Thiebaud's use of drypoint technique gives these small images of hills and mountains a distinctive physicality and intimate charm.
(415) 974-6273
gallery@crownpoinpress.com

Exploratorium

3601 Lyon Street
San Francisco, CA 94123

-Family Investigation Workshop: Cow Eye Dissection

Date: November 5, 2011
Time: 2-4 pm
You've probably seen the famous cow eye dissections here at the Exploratorium – now you'll have a chance to go behind the scenes and dissect one yourself!
www.exploratorium.edu

Gallery 1044

1044 Larkin Street
San Francisco, CA 94109

-"Explorations": Paintings and sculpture.

Opening Reception: November 5, 2011 6-9 pm
End: November 29, 2011.

The work of Gerald Huth deals with the "human condition", with the events and experiences of his life, as well as of the world around him. Many of his pieces also reflect the influences of the arts of other cultures and civilizations, encountered during his extensive travels in Asia, Europe, Central America, and the Middle East.
(415) 716-2068
fred@gallery1044.com
www.gallery1044.com

Gallery 291

291 Geary Street
San Francisco, CA 94102

-Metamorphosis and Myth: 20th Century European Battlefields

End: November 5, 2011
Gallery 291 is please to present the first United States showing of Swiss photographer, Peter Hebeisen's epic project Metamorphosis and Myth: 20th. Century European Battlefields. The show includes twenty photographs selected from a total of fifty that complete the series
(415) 291-9001
www.gallery291.net

Incline Gallery

766 Valencia Street
San Francisco, CA

-Down

Begin: November 5, 2011

End: December 3, 2011

New Performances by Jennifer Locke, Michael Namkung and Jeremiah Barber.
www.inclinegallerysf.com

Kala Gallery

2990 San Pablo Avenue, Berkeley

-Kalassal

Date: November 5, 2011
Time: 12-5:30pm

A "not to be missed" colossal 1/2 off art sale of works by more than 100 Kala Artists. Free admission.
(510) 841-7000
andrea@kala.org
www.kala.org

Manna Gallery

473 25th St., Suite C
Oakland, CA 94612

-New Paintings by Elaine Maute and Polychrome Sculptures by Dan Weber

Opening Reception: November 5, 2011, 2-5 pm
End: November 26, 2011

Maute's work uses delicate colors and strong geometry to create lyrical abstracts in both oil on canvas and watercolor media. Dan Weber's painted sculptures suggest surrealism with a humorous, devilish twist. Manna Gallery is a partnership of five Bay Area artists with rotating monthly exhibitions featuring painting, printmaking and sculpture.
(510) 282-2335
marklightfoot@comcast.net
www.mannagallery.com

Needles & Pens

3253 16th Street
San Francisco, CA

-Beyond the Empty

End: November 5, 2011
Curated by Belgium's EPHAMERON.
www.needles-pens.com

E6 Gallery

870 Market St # 803
Market Street Railway, San Francisco, CA 94102-2903

-Exhibiting Hyper-Real and Hybrid Realities

End: November 5, 2011
In their first San Francisco exhibit, French artists Lauren Marsolier and Marc Fichou individually address what they describe as "the viewer's relationship to viewing images."
(415) 558-9975
berman@artnet.net
www.robertbermangallery.com

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-DON GIOVANNI by Wolfgang Amadeus Mozart

Date: November 5, 2011

Time: 2pm
(415) 565-6470

San Francisco Main Public Library

100 Larkin Street
San Francisco, CA 94102

-I Am America: Black Genealogy Through the Eye of An Artist

Begin: November 5, 2011
End: February 2, 2012

"I Am America" commemorates the Black citizens and families who contributed to the making of America immediately before, during and after the Civil War. The exhibit also revisits the role of the continual slave revolts in the making of America. The exhibit is curated and created by Kheven LaGrone.
(415) 557-4400
Kheven@aol.com
http://sfpl.org/index.php

SOMArts

934 Brannan St
San Francisco, CA 94103

-ILLUMINATIONS: DÍA DE LOS MUERTOS 2011

End: November 5, 2011
El Día de los Muertos, the Day of the Dead, provides a way for people to embrace the beauty of life and to honor the spirits of the dead. Visitors are invited to enjoy music, interactive performance and the unveiling of over 30 altars and installations.
(415) 863-1414
info@somarts.org
http://www.somarts.org/

Z SPACE

450 Florida Street
San Francisco, CA 94110

-Stop & Go Rides Again

End: November 5, 2011
The Stop & Go program, screening internationally since 2008, showcases animations that use stop-motion techniques to explore visual language, tell stories and make social commentaries
(415) 659-8131
kbrennan@zspace.org
www.stopandgoshow.com

Sun.Nov.6

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-Bike Tour: Labor Tour

Date: November 6, 2011
Time: 12:00pm

From the pre-urban history of Indian Slavery to the earliest 8-hour day movement in the U.S., the ebb and flow of class war is traced. SF's radical working class organizations are shaped in part by racist complicity in genocide and slavery, but from the 1870s to the 1940s there are dozens of epic battles between owners and workers, culminating in the 1934 General Strike and its aftermath. This is an entirely different look, during a four hour bike tour, at San Francisco labor history.
(415) 626-2060
counterpulse@counterpulse.org
www.counterpulse.org

Exploratorium

3601 Lyon Street
San Francisco, CA 94123

-Bird Puppet Workshop for Adults: with Dax Tran-Caffee

Date: November 6, 2011
Time: 9:30-12:30 pm
The joy of crafting an object – that you can then play with – need not be for just the very young. Over the course of four Sundays, the Exploratorium is pleased to offer an exceptional workshop with Bay Area puppeteer and artist Dax Tran-Caffee. He specializes in constructing large, articulated theater puppets that he then performs with, with uncanny, life-likeness. This beginning-puppetry workshop, for adults and youth 16 years and older, will focus on crafting a flying bird puppet. Appropriate for all artistic levels. Cost for this four day workshop is \$180 (\$140 members).
www.exploratorium.edu

Kala Gallery

2990 San Pablo Avenue, Berkeley

-Kalassal

Date: November 6, 2011
Time: 12pm-4:30pm

A "not to be missed" colossal 1/2 off art sale of works by more than 100 Kala Artists. Free admission.
(510) 841-7000
andrea@kala.org
www.kala.org

St. Supéry Vineyards and Winery

8440 St. Helena Hwy., PO Box 38
Rutherford CA 94573

-Michael Beck & Michael Tompkins: Contemporary Still Life Paintings

End: November 6, 2011
Renowned San Francisco Bay Area artists, Michael Beck & Michael Tompkins, are being featured in a new show in the St. Supéry Estate Vineyards & Winery Art Gallery in Rutherford, California. The free public exhibit is open 7 days a week from 10 a.m. – 5 p.m.
(707) 963-4507
divinecab@stsupery.com
stsupery.com

STUDIO Gallery

1815 Polk Street
San Francisco, CA 94109

-tiny

Opening Reception: November 6, 2011 2-6pm
End: December 23, 2011

The gallery's popular annual show of small works by over 100 local artists. Everything is under 7" x 7"

and under \$400.
(415) 931-3130
Info@STUDIOGallerySF.com
www.STUDIOGallerySF.com

Mon.Nov.7

Fabric8

3318 22nd
San Francisco, CA

-Spectrum: A Juried Show

End: November 7, 2011
Fabric8 is pleased to present Spectrum, a juried group exhibition of works addressing color. The pieces in Spectrum were chosen from 150 submissions, and feature artists Amandalynn, Ben Needham, David Ball, David Garvey, Geoff Campen, Jessica Eastburn, Ken Keirns, Mike Kimball, and St. Monci.
(415) 647-5888
http://fabric8.com

Marines Memorial Theatre

609 Sutter Street
San Francisco, CA 94109

-One Night Only With the Cast of Hair

Date: November 7, 2011
Time: 7:30pm
An original evening of music, dance and comedy. A benefit for the Richmond/Ermet AIDS foundation and Broadway Cares/Equity Fights AIDS.
(415) 273-1620
www.helpisontheway.org

The Razz Room at the Hotel Nikko

222 Mason St.
San Francisco, CA 94102

-Something Wonderful?

Begin: November 7, 2011
End: November 9, 2011
A Musical Journey of Young Adults Struggling To Find The Love They Deserve.
Ozard will be joined onstage by Kelly Park on piano and Brendan Getzell on guitar.
(415) 661-1260
helman@sbcglobal.net
www.therazzroom.com

The San Francisco Art Institute

800 Chestnut Street
San Francisco, CA 94133

-Nicole Eisenman

Date: November 7, 2011
Time: 7:30 pm
www.sfaai.edu

Wed.Nov.9

BAM/PFA

2626 Bancroft Way Berkeley, CA

-Sun Works

Begin: November 9, 2011
End: May 6, 2012

The sun stars in artworks by Sarah Charlesworth and Chris McCaw drawn from the BAM/PFA collection. Playing the role of a silent collaborator, the sun's power to illuminate, yet also to scar, makes itself known in the works on view, one a signature work by a major Conceptual artist (recently restored in collaboration with the artist), the other a new acquisition by an extraordinary emerging artist.
bampfa@berkeley.edu

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-Public Talk: Above and Below San Francisco Streets: In Search Of Eradicated Landscapes

Date: November 9, 2011
Time: 7:30 pm
A Shaping San Francisco Public Talk with Glenn Lym. It is a common assumption that street grids were imposed easily on San Francisco's original landscape, resulting in the city's photogenic hillside streets that poke up from otherwise large flat planes. We assume that the imposition of these grids was benign. But it was not benign. Digging under the streets of early San Francisco, we will find that much of San Francisco's flatland was created from land forms that were quite different from what we know today.
(415) 626-2060
counterpulse@counterpulse.org

www.counterpulse.org

Exploratorium, McBean Theatre

3601 Lyon Street
San Francisco, CA 94123

-The Last Kodachrome Movie: Recent Works in Obsolete Color

Date: November 9, 2011
Time: 7:30 pm

Come to the Exploratorium on Wednesday, November 9, 2011, for a celebration to honor the passing of a beloved film format – Kodachrome – at The Last Kodachrome Movie: Recent Works in Obsolete Color. The evening presents Bay Area filmmakers celebrating color in a program rich in narrative, documentary, experimental and home movie film styles. This program is curated by filmmaker Jim Granato, and highlights films shot, or finally processed, just last year. Filmmakers include Brecht Andersch, Thad Povey, Danny Plotnick, John Davis, Nicole Minor and others. Admission to this event is \$5.00.

www.exploratorium.edu

The Razz Room at the Hotel Nikko

222 Mason St.
San Francisco, CA 94102

-Something Wonderful?

End: November 9, 2011

A Musical Journey of Young Adults Struggling To Find The Love They Deserve.

Ozard will be joined onstage by Kelly Park on piano and Brendan Getzell on guitar.

(415) 661-1260

ihelman@sbcglobal.net

www.therazzroom.com

Thu. Nov. 10

ArtPeople Gallery @ The Crocker Galleria

50 Post Street
San Francisco, CA 94104

-CAROLYN ZAROFF's Show

Begin: November 1, 2011

Opening Reception: November 10, 2011, 4-7pm

End: November 15, 2011

Carolyn Zaroff is a California nature painter whose work reflects her passion for color and interest in contrasting forms and textures in landscape and in the sea.

(415) 956-3650

info@artpeople.net

www.artpeople.net

BAM/PFA

2626 Bancroft Way Berkeley, CA

-Gallery Talk: Mona Caron and Lucinda Barnes: "Kurt Schwitters's Merzbau Inside and Out"

Date: November 10, 2011

Time: 12:00 pm

BAM/PFA Chief Curator and Director of Programs and Collections Lucinda Barnes discusses Kurt Schwitters's Merzbau in the context of his artistic practice and artist Mona Caron, whose father Peter Bisseger created the Merzbau reconstruction, offers insights into Schwitters's artistic process and personality.

bampfa@berkeley.edu

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev: The José Sarria Experience

Date: November 10, 2011

Time: 8:00pm

SexRev returns after its sold out run at Mama Calzo's! The thrilling musical celebration of America's first queer activist is back! José Sarria started as a drag performer at SF's famous Black Cat Café in the early-1950s and rose to fame and popularity as the city's first openly-gay public figure.

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Gallery 291

291 Geary street
San Francisco, CA 94102

-Looking at Tree's: Larry Merrill

Begin: November 10, 2011

End: December 31, 2011

(415) 291-9001

www.gallery291.net

Oakland Museum of California at City Center

555 12th St
Oakland CA

-Claire Jackel solo exhibition

Closing reception: November 10, 2011 5-6pm

Join the artist for the closing reception of Oakland Museum's Off Site Exhibition.

claire.jackel@gmail.com

http://museumca.org/claire-jackel

Museum of Craft and Folk Art

51 Yerba Buena Lane
San Francisco, CA 94103

-FIAT LUX: New Works Randy Colosky

Begin: November 11, 2011

Opening Reception: November 10, 6 – 8:00pm

End: March 10, 2012

MOCFA is proud to be commissioning Randy Colosky to create several site-specific works for the gallery with support from The Andy Warhol Foundation for Visual Arts. Colosky will use a wide range of materials and media – from new sculptures to wall drawing, video and photography.

(650) 851-0147

ljanklow@mocfa.org

http://www.smcl.org/en/content/woodside

SAN FRANCISCO OPERA

301 Van Ness Ave.

San Francisco, CA 94102

-DON GIOVANNI by Wolfgang Amadeus Mozart

Date: November 10, 2011

Time: 7:30pm

(415) 565 6470

Fri. Nov. 11

111 Minna Gallery

111 Minna Street
San Francisco, CA

-ZZZZ?? A Solo Exhibition by MERKLEY???

Opening Reception: November 11, 2011 5pm - Late
End: November 26, 2011

What I did last night + what she did last night = ZZZZ??

Come witness the stunning and iconic imagery sourced by none other than San Francisco's favorite bad boy, Merkley?? and be literally immersed in an atmosphere of characters you wished you knew as well as he does.

(415) 974-1719

art@111minnagallery.com

111minnagallery.com

Adobe Books Backroom Gallery

3166 16th Street

San Francisco, CA 94103

-The Van Gogh Boat: works Joe Roberts and Michelle Guinto

End: November 11, 2011

New works from upcoming artists Joe Roberts and Michelle Guinto. Curated by Daniella Murphy.

(415) 864-3936

adobebooksbackroom@gmail.com

adobebooksbackroomgallery.blogspot.com

Art Works Downtown

1337 Fourth Street

San Rafael, CA 94901

-DAY OF THE DEAD ALTAR EXHIBIT + JENNY SNODGRASS + MARIN HANDMADE NORTH BAY ETSY EVENT

Closing Reception: November 11, 2011

One artist, Patrick Gavin Duffy of Marinwood, has created a memorial to Don Timoteo Murphy, the Irishman who was given the Rancho de las Gallinas San Pedro, "all of the land from San Rafael to the Novato border". Tia Warner, Johanna Herrera and 180 students from San Rafael High have been collaborating on a variety of art, including Paper Maché shrine objects, Calaca, Papel Picado and ceramic skull lanterns, all hand-made by the students in their classes at the school.

(415) 451-8119

ArtWorksDowntown.org

Big Umbrella Studios

906 ½ Divisadero St

San Francisco, CA

-Witches of Wonder

End: November 11, 2011

An all lady send up of Halloween and Día de los Muertos exhibition featuring work by Patrushka and many other wonderful witches of art.

www.patrushka.net

Central City Hospitality House Community Arts Program

1009 Market St

San Francisco, CA 94103

-Ronnie Goodman and Jason Rivers Solo Exhibitions

Begin: November 11, 2011

End: December 16, 2011

Central City Hospitality House presents the work of artists Ronnie Goodman and Jason Rivers

(415) 252-2598

Robynn.Takayama@sfgov.org

www.startscommission.org/artery

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-SexRev: The José Sarria Experience

Date: November 11, 2011

Time: 8:00pm

Description: November 10th Listings

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-A One-Day Camp: The Magic of 'I'

Date: November 11, 2011

Time: 9am – 4pm

On Friday, November 11, from 9 am to 4 pm, young explorers, ages 7 - 10 years, can learn some science behind the number 'I' when they join us on the amazing date of 11/11/11 for The Magic of I. We'll look at single-celled organisms, do some binary counting, separate hydrogen (atomic number 1) from water, and find out why 'I' is far from being the loneliest number. Cost is \$85 (\$70 for members)

www.exploratorium.edu

Festival Pavilion at Fort Mason Center in San Francisco

38 Fort Mason, at Marina Blvd and Buchanan Street
San Francisco, CA

-The Women's Building 33rd Annual Celebration of Craftswomen

Opening Reception: November 11, 2011 10:00 pm

Closing Reception: November 13, 2011 5:00 pm

Description: The Celebration of Craftswomen is San Francisco's largest holiday fine crafts retail fair, and the largest event celebrating the craft of women in the nation. The event is sponsored by and is a benefit for The Women's Building, a community service center serving women and girls in San Francisco

(650) 615-6838

www.celebrationofcraftswomen.org

Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

-FIAT LUX: New Works Randy Colosky

Begin: November 11, 2011

Opening Reception: November 10, 2011 6 – 8pm

End: March 10, 2012

MOCFA is proud to be commissioning Randy Colosky to create several site-specific works for the gallery with support from The Andy Warhol Foundation for Visual Arts. Colosky will use a wide range of materials and media – from new sculptures to wall drawing, video and photography.

(650) 851-0147

ljanklow@mocfa.org

http://www.smcl.org/en/content/woodside

The Popular Workshop

1173 Sutter Street

San Francisco, CA 94109

-Wide Ride Ruin

End: November 11, 2011

New Works by Jonathan Runcio.

(415) 655-3765

info@thepopularworkshop.com

Rare Device

1845 Market Street

San Francisco, CA 94103

-Hands-On

Opening reception: November 11, 2011

SCUBA is Sandra Wang & Crockett Bodelson, a collaborative art duo. They explore miniature painting as a format for expressing ideas with economy and immediacy. For Hands-On, they unite small paintings with crafted forms. This show will feature works made from traditional mediums of clay and adobe found in the New Mexico landscape.

(415) 863-3969

info@raredevice.net

raredevice.net

E6 Gallery

1632 Market Street, Suite B

San Francisco, CA 94102

-Robert Setrakian: Solo Show

Opening Reception: November 11, 2011 7-9pm

(415) 558-9975

E6Gallery@anet.net

www.e6gallery.com

Sat. Nov. 12

Ampersand International Arts

1001 Tennessee Street

San Francisco, CA 94107

-Falling In: Miguel Arzabe

End: November 12, 2011

San Francisco artist Miguel Arzabe holds a BS in Mechanical Engineering from Carnegie Mellon University, with an MS in Environmental Fluid Dynamics from Arizona State University and an MFA from University of California Berkeley.

-Deception: Leigh Wells

Bay Area artist Leigh Wells holds a BFA from University of San Francisco, with further study at the San Francisco Art Institute, Crown Point Press and Parsons/New School in New York.

(415) 285-0170

bruno@ampersandintlarts.com

BAM/PFA

2626 Bancroft Way Berkeley, CA

-Kurt Schwitters: Color and Collage Sign Language-Interpreted Tour

Date: November 12, 2011

Time: 1:30 pm

Expert sign-language interpreter Patricia Lessard joins Laura Richard, Ph.D. candidate in the History of Art, for an informative exploration of Kurt Schwitters: Color and Collage.

bampfa@berkeley.edu

Eli Ridgeway Gallery

172 Minna St

San Francisco, CA 94105

-Cordy Ryman; Project Space: Zachary Royer Scholz

Opening Reception: November 12, 4-7pm

End: December 22, 2011

(415) 777-1366

www.eliridgeway.com

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Surgical Tools & Techniques – Demonstrations and Hands-on Activities with the Association of periOperative Registered Nurses (AORN)

Date: November 12, 2011

Time: 10am – 4pm

Forget those operating room dramas on TV and come to the Exploratorium to get the true scoop on surgery from members of the Association of periOperative Registered Nurses (AORN).

www.exploratorium.edu

Bekris Gallery

49 Geary Street, Suite 235

San Francisco, CA 94108

-WordScapes

End: November 12, 2011

Paintings and works on paper by Wosene Worke Kosrof

(415) 513-5154

Cynthia@bekrisgallery.com

www.bekrisgallery.com

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-SexRev: The José Sarria Experience

Date: November 12, 2011



Time: 8pm and 10:30pm
Description: November 10th Listings
(415) 626-2060
counterpulse@counterpulse.org
www.counterpulse.org

Don Soker Contemporary Art

80 Sutter Street
San Francisco, CA 94104

-Judith Maloney "Recent Gouche Paintings"

Opening Reception: November 12, 2011 4-6 pm
End: December 31, 2011

Judith Maloney lives and works in Rhode Island. Her latest works are 2 series of gouache paintings on paper titled "Horizon and "Ice Melt", richly saturated color fields created by multiple layers of pigment. The paintings can be read as both representational and abstract. The artist will speak at the opening.
(415) 291-0966
donsoker@yahoo.com
www.donsokergallery.com

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-LOVE AND BULLETS: A San Francisco Love Story

Date: November 12, 2011

Time: 7:00pm

Tickets are \$50

(415) 398-7229

info@meridiangallery.org

LoPo Gallery

1141 Polk Street
San Francisco, CA

-Little Old One: Bunnie Reiss and Monica Canilao

Opening Reception: November 12, 2011 7pm-12am
End: January 7, 2012

(415) 377-3325

chris@lopopogallery.com

Mercury 20 Gallery

475 25th St
Oakland, CA 94612

-Unbound: Jo Ann Biagini & Infinite Expansion

Inward: Maya Kabat

Opening Reception: November 12, 2011, 4-7 pm

End: November 26, 2011

New works by collage artist Jo Ann Biagini and painter Maya Kabat
(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: November 12, 2011

Time: 2 - 4pm

Make It @ MOCFA is an afternoon of making inspired by the current exhibition, and geared towards families and children.
(650) 851-0147
ljanklow@mocfa.org
http://www.smdl.org/en/content/woodside

Robert Berman Gallery South

2525 Michigan Avenue, D5
Santa Monica, CA 90404

-Paid To Play

End: November 12, 2011

(415) 558-9975

E6Gallery@anet.net

www.e6gallery.com

The San Francisco Art Institute

800 Chestnut Street
San Francisco, CA 94133

-Think Art-Act Science

End: November 12, 2011

Think Art - Act Science is a group exhibition featuring works by artists who took part in the Swiss artists-in-labs program (Zurich University of the Arts/ZHdK), completing an immersive nine-month residency in a scientific research institute. The resulting exhibition is arranged around three main themes addressed by the artistic investigations: ecology and environment, spatial awareness and emotions, and explorations of new technologies.

www.sfaiedu

SFMOMA Artists Gallery

Bldg. A, Fort Mason Center

San Francisco, CA 94123

-NewWork by Stephanie Peek, Annette Corcoran, Adrienne Defendi

Opening Reception: November 12, 2011 1:00 - 3:00 p.m.

End: December 22, 2011

Ars longa, vita brevis as the saying goes, meaning the arts endure though individual lives are brief. These three artists explore this theme with work captures living form in all its splendor.
(415) 441-4777
artistsgallery@sfmoma.org
www.sfmoma.org/artists_gallery

Space Gallery

1141 Polk Street

San Francisco, CA

-Now! I Lay Me Down To Sleep: New works by Ezra Li Eismont

Opening Reception: November 12, 2011 7pm-12am
End: January 7, 2012

(415) 377-3325

chris@opogallery.com

Varnish Fine Art

16 Jessie Street, #C120, San Francisco CA 94105

-ReLaunch Part II

Opening Reception: November 12, 2011, 4-8pm

Relaunch Part II is a group show of sculpture in a variety of media, and features reunited artists plus artists who've recently come aboard to create sculpture for this exhibition.

(415) 433-4400

q@varnishfineart.com

www.varnishfineart.com

Sun.Nov.13

BAM/PFA

2626 Bancroft Way Berkeley, CA

-1991: Tell Your Stories

Date: November 13, 2011

Time: 3:00 pm

Share your memories amidst Richard Misrach's compelling 1991: The Oakland-Berkeley Aftermath photographs, taken twenty years ago during the week following the firestorm and unveiled for the first time in this exhibition. The galleries will be open with no admission charge beginning at 2:00.

bampfa@berkeley.edu

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-2nd Sundays

Date: November 13, 2011

Time: 2:00pm

Dancers' Group and CounterPULSE present 2nd Sundays, an open discourse project in which artists share works in progress and participate in a constructive conversation with audience members and fellow artists. This is an exciting opportunity to advance the open exchange of ideas and participate in the creative process of performing artists. This month's salon includes work from: Laurel Butler/ make-shift dance theatre, Scrub Oaks Collective, and Hilary Bryan Dance Theater.

(415) 956-3650

info@artpeople.net

www.artpeople.net

MarinMOCA

500 Palm Drive

Novato, CA 94949

-Legends of the Bay Area - Manuel Neri

End: November 15, 2011

LEGENDS OF THE BAY AREA honors Manuel Neri with a selection of 2D and 3D works inspired by Japanese figures and landscapes. Neri maintains his signature tension between elegant classicism and the energetic record of the artist's hand, but he also introduces landscapes, mixed media, printed materials, and the clear reference to Japanese culture, resisting his attempts to universalize the female form. These artworks are decidedly Neri, but they are a Neri moving toward the specific.

(415) 506-0137

www.marinmoca.org

The Oxbow School

530 3rd Street

Napa, CA 94559

-Visiting Artist Lecture Series: John Zurier

Date: November 15, 2011

largest holiday fine crafts retail fair, and the largest event celebrating the craft of women in the nation. The event is sponsored by and is a benefit for The Women's Building, a community service center serving women and girls in San Francisco
(650) 615-6838
www.celebrationofcraftswomen.org

Marin Museum of Contemporary Art

500 Palm Dr # 110

Novato, CA 94949-5048

-LEGENDS OF THE BAY AREA: Manuel Neri

End: November 13, 2011

The Marin Museum of Contemporary Art in Novato, California, presents LEGENDS OF THE BAY AREA, an annual exhibition honoring artists whose contributions helped define Bay Area artistic style. This year's exhibition features a unique selection of artworks by Manuel Neri

(415) 637-9730

info@marinmoca.org

marinmoca.org

SOMArts Cultural Center

934 Brannan St. (btwn 8th & 9th)

San Francisco, CA

-Man as Object Peepshow Drawing Circle & Performance

Date: November 13, 2011

Time: 12-3:00pm

Drawing circle and performance by Chanel Matsunami Govreau to accompany the exhibition Man as Object - Reversing the Gaze. Event features a live nude male model to be drawn by the public. All drawings will be exhibited on site for the event and then taken home by the artists.

(415) 863-1414

info@somarts.org

somarts.org

Mon.Nov.14

The San Francisco Art Institute

800 Chestnut Street

San Francisco, CA 94133

-Stephen Kaltenbach in Conversation with Constance Lewallen

Date: November 14, 2011

Time: 7:30pm

www.sfaiedu

Tue.Nov.15

ArtPeople Gallery @ The Crocker Galleria

50 Post Street

San Francisco, CA 94104

-CAROLYN ZAROFF's Show

End: November 15, 2011

Carolyn Zaroff is a California nature painter whose work reflects her passion for color and interest in contrasting forms and textures in landscape and in the sea.

(415) 956-3650

info@artpeople.net

www.artpeople.net

MarinMOCA

500 Palm Drive

Novato, CA 94949

-Legends of the Bay Area - Manuel Neri

End: November 15, 2011

LEGENDS OF THE BAY AREA honors Manuel Neri with a selection of 2D and 3D works inspired by Japanese figures and landscapes. Neri maintains his signature tension between elegant classicism and the energetic record of the artist's hand, but he also introduces landscapes, mixed media, printed materials, and the clear reference to Japanese culture, resisting his attempts to universalize the female form. These artworks are decidedly Neri, but they are a Neri moving toward the specific.

(415) 506-0137

www.marinmoca.org

The Oxbow School

530 3rd Street

Napa, CA 94559

-Visiting Artist Lecture Series: John Zurier

Date: November 15, 2011

Time: 7:00pm

John Zurier is a painter based in Berkeley, California. In his abstract mostly monochrome paintings, Zurier attempts to achieve the maximum sense of color and light, evocation and resonance with the most simple and direct means.
(707) 255-6000
www.oxbowschool.org

The San Francisco Arts Commission

Supervisor Jane Kim's Office, Room 282, City Hall

San Francisco, CA 94102

-The ARtery Project: Photographs of Central Market

End: November 15, 2011

The ARtery Project is an arts activation and urban renewal initiative aimed at revitalizing the once-vibrant commercial corridor along Market Street between 6th and 8th streets. Activities have included Lights on Market Street, Art in Storefronts, Market Street Blooms, art exhibits at Central City Hospitality House, Community Arts Program, Gray Area Foundation for the Arts, and the luggage store, and San Francisco Arts Market at U.N. Plaza. This photography exhibit highlights these activities and others that have brought renewed interest and activity to the Central Market neighborhood.

www.sfartscommission.org/artery

Wed.Nov.16

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-Public Talk: "I Never Let School Get in the Way of my Education!"

Date: November 16, 2011

Time: 7:30 pm

A critical look at the institution of schools by those who work directly with school children and adults. Will Grant currently teaches high school in the Bay Area and was previously a founder of the New Mexico adult education program Blazt. Lynn Murphy has been involved in education issues in the U.S. and Africa for the past decade and brings a plethora of first-hand experience to the discussion. Others will be added to this panel before it happens...

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

SAN FRANCISCO OPERA

301 Van Ness Ave.

San Francisco, CA 94102

-XERXES by George Frideric Handel

Date: November 16, 2011

Time: 7:00pm

(415) 565-6470

Thu.Nov.17

Contemporary Jewish Museum

736 Mission St

San Francisco, CA 94103

-California Dreaming

Begin: November 17, 2011

End: October 16, 2012

The first exhibition of its kind, California Dreaming explores Jewish life in the Bay Area from the Gold Rush to the present and demonstrates how Jewish life today is informed by the pioneering, entrepreneurial spirit of the many Jews who came out West in the booming decades after the Gold Rush.

(415) 655-7800

info@thecjm.org

http://www.thecjm.org/

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-SexRev:The José Sarria Experience

Date: November 17, 2011

Time: 8:00pm

Description: November 10th Listings

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Crown Point Press

20 Hawthorne St

San Francisco, CA 94105

-Sharing a Vision: The Colby College Museum of Art and Crown Point Press

Begin: November 17, 2011
End: January 27, 2012

The exhibition includes unique works from the Colby College Museum of Art and prints from Crown Point Press featuring prints, paintings and sculptures by Rober Bechtle, Jane Freilicher, Yvonne Jacquette, Alex Katz, Sherrie Levine, Sol LeWitt, and Kiki Smith.

(415) 974-6273
gallery@crownpoint.com
crownpoint.com

Gallery Hijinks

2309 Bryant Street
San Francisco, CA, 94110

-Alchemist, new works by Scott Greenwalt

Opening Reception: November 12, 2011 6-10pm
End: December 17th, 2011

Grounded in traditional formats of landscape and portraiture, the artist creates large-scale acrylic paintings on canvas and wood panel. The dark rich color fields in which Greenwalts portraits exist serve to eliminate the context from which they manifested, as if floating within a void. Red drapery hangs from the unrecognizable forms, obscuring their unknown physical state. Vast landscapes are swarmed by alchemical and supernatural phenomenon. Coinciding with the paintings, the artist experiments with prints of iconic portraiture, using viscous semi-transparent adhesives to distort and disguise the human face beyond recognition.

www.galleryhijinks.com/

Fri.Nov.18

BAM/PFA

2626 Bancroft Way Berkeley, CA

-Megan Luke: "The Wandering Merzbau: Collage, Photography, and Exile"

Date: November 18, 2011
Time: 6:00 pm

In this lecture, art historian Megan Luke, an authority on Kurt Schwitters's Merzbau, explores the artist's changing understanding of the relationship between this seminal architectural installation and his collages. The Merzbau prompted Schwitters to focus on sculpture and to elaborate his ideas about spatial composition. Followed by a conversation with architect Nicholas de Monchaux.

-L@TE: Ellen Fullman

Date: November 18, 2011
Time: 7:30 pm

In her return to the L@TE program, Fullman brings a new work called Tracings, a chamber ensemble piece composed for two sites: BAM/PFA and Battle Hall in Austin. The composition, for chamber ensemble, incorporates sounds and harmonies based on the meticulously measured architectural features and resonant frequencies of each building. Programmed by Sarah Cahill

bampfa@berkeley.edu

Brian Gross Fine Art

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

-Rex Yuasa: Recent Paintings

End: November 18, 2011

Brian Gross Fine Art is pleased to announce an exhibition of recent paintings by California artist, Rex Yuasa, opening at One Post Street, San Francisco. On view will be six, luminous abstract paintings that investigate the sublime and ephemeral qualities of painting. The exhibition continues through November 18.

(415) 788-1050
gallery@briangrossfineart.com
www.briangrossfineart.com

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev: The José Sarria Experience

Date: November 18, 2011

Time: 8:00pm
Description: November 10th Listings
(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Ictus Gallery

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

-IMMATERIAL : Solo Art Project by Mary Fernando Conrad

Closing Reception: November 18, 2011 6-10pm
(510) 912-0792

www.ictusgallery.com

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-Choreography as Community Engagement

Date: November 18, 2011

Time: 7:30pm

World Premiere of Meridian Dance Choreographer in Residence Alexis Iammarino in collaboration with San Francisco Youth. \$10-20 suggested donation.
(415) 398-7229

info@meridiangallery.org

The Popular Workshop

1173 Sutter Street
San Francisco, CA 94109

-Table of Contents

Begin: November 18, 2011

End: December 30, 2011

Yoshihide Sodeoka, Cristopher Cichocki, Daniel Menche, & Rosa Menkman.
(415) 655-3765

info@thepopularworkshop.com

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-TURANDOT (II) by Giacomo Puccini

Date: November 18, 2011

Time: 8pm

(415) 565-6470

Sat.Nov.19

Adobe Books Backroom Gallery

3166 16th Street (at Albion)
San Francisco, CA 94103

-In Brief: A Private Study

Begin: November 19, 2011

End: December 21, 2011

A group exhibition guest curated by Mauve?
www.adobebooksbackroomgallery.blogspot.com

Bedford Gallery

1601 Civic Dr.
Walnut Creek, CA 94596

-Bg Craft Fest

Date: November 19, 2011

Time: 11-5pm

4th Annual Bg Craft Fest features local independently designed wares for the home, limited edition artist prints, affordable artwork, jewelry and much more. The Bg Craft Fest has become a tradition for Bay Area shoppers looking to find unique artwork and holiday gifts for the entire family.

www.bedfordgallery.org

info@bedfordgallery.org

925-295-1417

Bekris Gallery

49 Geary Street, Suite 235
San Francisco, CA 94108

-Renegades

Opening Reception: November 19, 2011, 3-5pm
End: January 27, 2012

Acclaimed South African photographer Frank Marshall redraws the borders of heavy metal cultural orthodoxy with his photographs of heavy metal cowboys from Botswana. As he does so his images break down archetypes surrounding ethnicity, cultural identity and ideology.

(415) 513-5154

Cynthia@bekrisgallery.com

www.bekrisgallery.com

Chandra Cerrito Contemporary

480 23rd Street
Oakland, CA 94612

-"You Can't Make Art By Making Art"

Opening Reception (at Art Murrur): November 4, 2011, 6:00 - 9:00 PM

Closing Reception: November 19, 2011 5:00 PM

Artists Reflect on the Legacy of David Ireland.

(510) 260-7494

ginny@chandracerritocontemporary.com

www.chandracerritocontemporary.com

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-Bike Tour: Dissent

Date: November 19, 2011

Time: 7:30 pm

Covering everything from literary dissenters to urban riots and protests, this tour examines sites of conflict and unrest, the social movements and upheavals, that have shaped San Francisco since its origins. It's a social, historical and critical 4-hour tour through the city's contrarian past and present.

-SexRev: The José Sarria Experience

Date: November 19, 2011

Time: 8:00pm and 10:30 pm

Description: November 10th Listings (415) 626 2060
counterpulse@counterpulse.org
www.counterpulse.org

HungryMan Gallery

485 14th Street
San Francisco, CA 94103

-Chris Bradley and Meryl Olah

Closing Reception November 19, 2011 4-6pm

The show will feature three sculptures from Chicago based artist Chris Bradley and photographs by Oakland based artist Meryl Olah. Live musical performances starting at 6pm

-Impact

Closing Reception: November 19, 2011 4-7pm

Sometimes the simplicity of a scene creates clear associations between objects and their meaning. At first glance, both the nature and purpose of the object is clear. On the other hand, sometimes the chaos of a scene masks the true nature and purpose of an image. Impact explores the simplicity within the complex and the complexity within the simple. The artists' attempt to address whether form or impact prevails in the viewer's experience.
(415) 269-7107

www.hungrymangallery.com

Jack Fischer Gallery

49 Geary

San Francisco, CA 94108

-fishman/waterfall: Photography by Ken Morisawa

End: November 19, 2011

Jack Fischer Gallery would like to announce the opening of a show featuring the work of Japanese photographer, Ken Morisawa. Based out of Tokyo and armed with a Nikon NIKONOS-V, Morisawa captures idiosyncratic moments beneath the surface of water. His subject is often water itself. Seeking to demonstrate the beauty and flamboyance of its movements, Morisawa turns to novel means of capture.
(415) 956-1178

www.jackfischergallery.com

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-Choreography as Community Engagement

Date: November 19, 2011

Time: 7:30pm

World Premiere of Meridian Dance Choreographer in Residence Alexis Iammarino in collaboration with San Francisco Youth. \$10-20 suggested donation.
(415) 398-7229

info@meridiangallery.org

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-XERXES by George Frideric Handel

Date: November 19, 2011

Time: 7:30pm

(415) 565-6470

Thrillpeddlers' Hypnodrome Theatre

575 10th Street
San Francisco, CA 94103

-Shocktoberfest 12: FEAR OVER FRISCO

End: November 19, 2011

The 12th Annual Extravaganza of Terror and Titillation

A collaboration between the city's renowned Thrillpeddlers and

"Czar of Noir" Eddie Muller, author of the evening's three plays.

http://thrillpeddlers.com

Sun.Nov.20

Bedford Gallery

1601 Civic Dr.
Walnut Creek, CA 94596

-Insider / Outsider Art: Selections from Bay Area Collections

End: November 20, 2011

Selections from five Bay Area collectors including Bonnie and Sy Grossman of the internationally acclaimed folk art gallery, The Ames Gallery, and John Turner, biographer for artist Howard Finster. The exhibition recognizes the debate around the term "Outsider" art, and features a broad range of art and craft in variety of genres
www.bedfordgallery.org
info@bedfordgallery.org
925-295-1417

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev: The José Sarria Experience

Date: November 20, 2011

Time: 3:00pm

Description: November 10th Listings (415) 626 2060
counterpulse@counterpulse.org
www.counterpulse.org

Creativity Explored

3245 16th Street (at Guerrero Street)
San Francisco, CA 94103

-Hands On Clay: A Motley Crew of Ceramics from the Studio

End: November 20, 2011

This imaginative exhibition showcases the work of a dozen Creativity Explored artists who dive into projects hands first, creating clay works that are anything but ordinary. This otherworldly show will entertain and illustrate the power of two hands (on clay).
(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Exploratorium

3601 Lyon Street
San Francisco, CA 94123

-Bird Puppet Workshop for Adults: with Dax Tran-Coffee

Date: November 20, 2011

Time: 9:30-12:30 pm

Description: See November 6th Listings
www.exploratorium.edu

Meridian Gallery

535 Powell Street
San Francisco, CA 94108

-Choreography as Community Engagement

Date: November 20, 2011

Time: 7:30pm

World Premiere of Meridian Dance Choreographer in Residence Alexis Iammarino in collaboration with San Francisco Youth. \$10-20 suggested donation.
(415) 398-7229

info@meridiangallery.org

Mon.Nov.21

The San Francisco Art Institute

800 Chestnut Street
San Francisco, CA 94133

-Franklin Sirmans: Visiting Curator

Date: November 21, 2011

Time: 7:30pm

www.sfaia.edu

Tue.Nov.22

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-TURANDOT (II) by Giacomo Puccini

Date: November 22, 2011

Time: 8pm

(415) 565-6470

2011



Wed. Nov. 23

Robert Koch Gallery

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

-Tamas Dezso: Here, Anywhere

End: November 23, 2011

The Robert Koch Gallery is pleased to present Here, Anywhere, a series of large color photographs by Hungarian Tamas Dezso. The series, for which Dezso was recently awarded First Place at the 2011 International Center Awards and the Daylight Magazine & Center for Documentary Studies Project Prize, offers a desolate yet beautiful look at the people and places left behind during the post-communist transition in Hungary.

(415) 421-0122

www.kochgallery.com

Togonon Gallery

77 Geary Street, Suite 208
San Francisco, CA

-Leo Valledor, "Play It By Eye"

End: November 23, 2011

Paintings, abstract minimalism, catalog accompanies exhibition.

-George Condo

End: November 23, 2011

Etchings from the series "More Sketches of Spain, 1991". A special exhibition of rare works on paper by this provocative and influential contemporary artist.

(415) 398-5572

togonongallery.com

Thu. Nov. 24

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev:The José Sarria Experience

Date: November 24, 2011

Time: 8:00pm

Description: November 10th Listings (415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

SFMOMA Artists Gallery @ Caffe Museo

151 Third St.
San Francisco, CA 94103

-Paintings by Robert Ogata

Begin: November 24, 2011

End: January 17, 2012

Robert Ogata's work is a deep and abstracted exploration of memory, form and emotion. On view are large-scale paintings that utilize chalk and polymer with minimal geometric forms and striking flower-inspired imagery. His work lies at the intersection between immediate, compulsory mark-making and a slow, deliberate study of space, depth and light.

(415) 441-4777

artistsgallery@sfmoma.org

www.sfmoma.org/artists_gallery

Fri. Nov. 25

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev:The José Sarria Experience

Date: November 25, 2011

Time: 8:00pm

Description: November 10th Listings (415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Ever Gold Gallery

441 O'Farrell St.
San Francisco, CA 94102

-Jessie Rose Vala: Future Teller

End: November 25, 2011

Ever Gold Gallery is pleased to announce the opening reception for 'Future Teller' from bi-coastal artist Jessie Rose Vala. A graduate of CCA, this will be Vala's first exhibition with the venue. This will be her first solo offering in the Bay Area since 2002.

(415) 396-3676

evergoldgallery@gmail.com

www.evergoldgallery.com

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-TURANDOT (II) by Giacomo Puccini

Date: November 25, 2011

Time: 8pm

(415) 565-6470

Spoke Art Gallery

816 Sutter St.
San Francisco, CA

-Bad Dads

End: November 25, 2011

Spoke Art is pleased to present Bad Dads Round II an art show tribute to the films of Wes Anderson. Continuing upon the success of last year's show we are bringing you another round of this beloved exhibit with both new and cherished artists from last year. One of the main underlying themes to many of the iconic and cult-status films of Wes Anderson is the incorporation of characters with family issues, notably father issues, please join us as an international roster of world class artists tackle this and other themes from Anderson's oeuvre.

http://spoke-art.com/

Sat. Nov. 26

111 Minna Gallery

111 Minna Street
San Francisco, CA

-ZZZZ?? A Solo Exhibition by MERKLEY???

End: November 26, 2011

What I did last night + what she did last night = ZZZ???

Come witness the stunning and iconic imagery sourced by none other than San Francisco's favorite bad boy, Merkley??? and be literally immersed in an atmosphere of characters you wished you knew as well as he does.

(415) 974-1719

art@111minnagallery.com

111minnagallery.com

Berkeley Artisans

2547 8th Street, 24a
Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: November 26, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110

-November Group Show

End: November 26, 2011

More than two dozen Bay Area artists exhibit work in many media, including oils, photography, digital, jewelry, and sculpture.

(415) 970-9900

cityartsf@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev:The José Sarria Experience

Date: November 26, 2011

Time: 8pm and 10:30pm

Description: November 10th Listings (415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Frey Norris

161 Jessie St.
San Francisco, CA 94105

-Lionel Bowden – The World of the Surface (American Debut)

End: November 26, 2011

The World of the Surface continues Bowden's

fascination with oblique approaches to articulating aspects of the human condition. His sculptural works harness landscape as a stand-in for the body and locate one's inner-world within a mythical and geographic underworld, suggesting interconnected realms of discovery and dark psychological states. This series of works further explore the void and points of entry and disappearance to interior realms where forms take shape over millennia.

sophie@freynorris.com

www.freynorris.com

Gallery Paule Anglim

14 Geary Street
San Francisco, CA 94108

-David Ireland / Ann Hamilton

End: November 26, 2011

(415) 433-2710

www.gallerypauleanglim.com

FM

483 25th St.
Oakland, CA 94612

-New sculpture by Juan Santiago Part I

End: November 26, 2011

This is a 2-part curated show of Oakland-based sculptor; Juan Santiago whose ceramic and multi-media installations have been exhibited internationally for the last decade. His process-driven aesthetic oscillates from figurative to abstract minimalism but the transcendent quality of each piece and the environments created for them are consistently moving.

www.fmoakland.com

Manna Gallery

473 25th St., Suite C
Oakland, CA 94612

-New Paintings by Elaine Maute and Polychrome

Sculptures by Dan Weber

End: November 26, 2011

Maute's work uses delicate colors and strong geometry to create lyrical abstracts in both oil on canvas and watercolor media. Dan Weber's painted sculptures suggest surrealism with a humorous, devilish twist. Manna Gallery is a partnership of five Bay Area artists with rotating monthly exhibitions featuring painting, printmaking and sculpture.

(510) 282-2335

marklightfoot@comcast.net

www.mannagallery.com

Mercury 20 Gallery

475 25th St
Oakland, CA 94612

-Unbound: Jo Ann Biagini & Infinite Expansion

Inward: Maya Kabat

End: November 26, 2011

New works by collage artist Jo Ann Biagini and painter Maya Kabat

(510) 701-4620

mercurytwenty@gmail.com

www.mercurytwenty.com

Robert Tat Gallery

49 Geary Street, Suite 410
San Francisco 94108

-Charles Gatewood's Greatest Hits

End: November 26, 2011

Some of the legendary photographer's best-loved images, including William S. Burroughs and the Beats, Wall Street, celebrities, artistic nudes, recent collages and the radical sex community. The exhibition also coincides with the release of Burroughs 23, a limited edition artist's book of Gatewood's William Burroughs photographs.

(415) 781-1122

info@roberttat.com

www.roberttat.com

Sun. Nov. 27

ArtZone 461 Gallery (Main Gallery)

461 Valencia at 16th Street
San Francisco, CA 94103

-THE REALISTS: New, Recent, and Historical Works

Closing Reception: November 27, 2011 12-6 pm Photo-real, tromp l'oeil and realism by Gallery and Guest Artists. Lets those with exceptional technical talent shine. Beckelheimer landscapes recall a renaissance approach; McDowell references photo-realism – with painterly and photo after-affects in-

cluded. Thompson and Yi do tromp l'oeil. Guests: R. Bechtel, M. Beck, G. Cook & more.

-WILLIAM WOLFF: Persons and Portraits

Woodblock prints by William Wolff (1922 - 2004) portraying real, mythical, imagined and historic portraits. Wolff was a Bay Area Figurative painter of the 1950 – 1960's; he stopped painting by the early 1970's and took up printmaking. His prints are in The Library of Congress, the Whitney and most California museums.

info@artzone461.com

www.artzone461.com

Berkeley Artisans

2547 8th Street, 24a
Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: November 27, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-SexRev:The José Sarria Experience

Date: November 27, 2011

Time: 3:00pm

Description: November 10th Listings (415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

SAN FRANCISCO OPERA

301 Van Ness Ave.
San Francisco, CA 94102

-CARMEN FOR FAMILIES by Georges Bizet

Date: November 27, 2011

Time: 2:00pm

(415) 565 6470

Tue. Nov. 29

Gallery 1044

1044 Larkin Street
San Francisco, 94109

-"Explorations": Paintings and sculpture

End: November 29, 2011.

The work of Gerald Huth deals with the "human condition", with the events and experiences of his life; as well as of the world around him. Many of his pieces also reflect the influences of the arts of other cultures and civilizations, encountered during his extensive travels in Asia, Europe, Central America, and the Middle East. "My goal as an artist is to fulfill the human expression of the time in which we live".

(415) 716-2068

fred@gallery1044.com

www.gallery1044.com

Wed. Nov. 30

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110

-"Affordable Art" Holiday Group Show

Begin: November 30, 2011

Opening Reception: December 2, 2011 7-10pm

End: December 31, 2011

The rear gallery is reserved for a group show in which all pieces are \$200 or less, making affordable giving art for the holidays. A new group show with a dozen artists also opens in the front gallery.

(415) 970-9900

cityartsf@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110

-Public Talk: The History of the Future

Date: November 30, 2011

Time: 7:30pm

A Shaping San Francisco Public Talk with Starhawk,

GALLERY 1044

1044 LARKIN STREET, SF, CA.

WWW.GALLERY1044.COM

FRED@GALLERY1044.COM

415-716-2068

Art Sale and Fundraiser benefiting Visual Aid's programs encouraging artists with life-threatening illnesses to continue their creative work.

VISUAL AID'S

BIG DEAL

Saturday, November 12, 2011

SOMArts Cultural Center
934 Brannan @ 8th
San Francisco, CA

Ticket Sales begin at 1:30pm
VIP Reception 3:00pm
Preview 4pm
Art Sale starts at 5pm
Auction to follow
Tickets: \$50

**Live
art
auction** + 500 works of art
for sale at \$165 each

TICKETS and info: www.visualaid.org • bigdeal@visualaid.org • 415.777.8242

Official media sponsor: San Francisco Arts Quarterly



Moth Dancer by Maggie Taylor
Graphic Design by Troy Ziel ZielCreative.com

www.sfaqonline.com

Ongoing Exhibitions

Contemporary Jewish Museum

736 Mission Street
San Francisco, CA 94103

-Houdini: Art and Magic

End: January 16, 2012
Description: See November Ongoing Listings
info@thecjm.org

de Young Museum

50 Hagiwara Tea Garden Drive
San Francisco, CA 94118

-Surface Tension: Contemporary Prints from the Anderson Collection

End: January 8, 2012
Description: See November Ongoing Listings
(415) 750-3600
contact@famsf.org
http://deyoung.famsf.org/

Di Rosa

5200 Sonoma Hwy
Napa, CA 94559

-Looking at Me Looking at You

End: February 18
Opening Reception: Saturday October 29, 6-8pm
Description: See November Ongoing Listings
ann@dirosart.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, Guillaume, Lebasque
(415) 788-8300
info@montgomerygallery.com
www.montgomerygallery.com

Museum of Craft and Folk Art

51 Yerba Buena Lane
San Francisco, CA 94103

-FIAT LUX: New Works Randy Colosky

End: March 10, 2012
MOCFA is proud to be commissioning Randy Colosky to create several site-specific works for the gallery with support from The Andy Warhol Foundation for Visual Arts. Colosky will use a wide range of materials and media – from new sculptures to wall drawing, video and photography.
(650) 851-0147
ljanklow@mocfa.org
http://www.smcl.org/en/content/woodside

SFMOMA

151 Third Street
San Francisco, CA 94103

-Less and More: The Design Ethos of Dieter Rams

End: February 20, 2012
Description: See November Ongoing Listings
(415) 538-2693
edu@sfmoma.com
www.sfmoma.org

Thu. Dec. 1

111 Minna Gallery

111 Minna Street
San Francisco, CA

-THE MAGNIFICENT SEVEN

Opening Reception: December 1, 2011 5pm -Late
End: January 14, 2012
A group exhibition featuring the seven unique styles of: Alphonzo Solorzano, Joshua Lawyer, Wednesday Kirwan, Ryan Malley, Tim Danganan, Crystal Sylver & Lindsey Kustusch.
(415) 974-1719
art@111minnagallery.com
111minnagallery.com

ArtPeople Gallery @ The Crocker Galleria

50 Post Street
San Francisco, CA 94104

-REIKO MURANAGA's Show

Opening Reception: December 1, 2011, 4-7pm
End: December 31, 2011
New works by oil painter Reiko Muranga
(415) 956-3650
info@artpeople.net
www.artpeople.net

Corden|Potts Gallery

49 Geary Street, Suite 410
San Francisco, CA 94108

-Portfolio 1: Gallery Artists

Opening Reception: December 1, 5:30 to 7:30 pm
End: December 30, 2011
A look at the work of artists whose work was previously featured in the gallery as well as an introduction to a couple of artists we'll exhibit in the near future.

-The Sixth Street Photography Workshop, Night and the City

Opening Reception: December 1, 2011 5:30-7:30pm
Portraits of Tenderloin and 6th Street corridor residents done by participants in a program that teaches photography to low-income and homeless individuals
(415) 781-0110
info@cordenpottsgallery.com
www.cordenpottsgallery.com

Exploratorium

3601 Lyon Street
San Francisco, CA 94123

-After Dark: Glow

Date: December 1, 2011
Time: 6-10pm
Keep the early dark of winter at bay with the light and warmth of the Exploratorium's After Dark: Glow! Enjoy a cocktail and experience the return of the Cubatron, a visually stunning 3D light sculpture by Bay Area artist and engineer Mark Lottor, along with Playafies. These bicycles covered in LEDs resemble human-powered fireflies as they paint the air with cascading colors in dynamic patterns.
www.exploratorium.edu

Gallery Paule Anglim

14 Geary Street
San Francisco, CA 94108

-J. John Priola

Begin: November 30, 2011
opening reception: December 1, 2011 5:30 - 7:30pm
End: December 23, 2011
(415) 433-2710
www.gallerypauleanglim.com

Museum of Craft and Folk Art

51 Yerba Buena Lane
San Francisco, CA 94103

-CRAFT BAR with ETSY LABS

Date: December 1, 2011
Time: 6-8:00 pm
CRAFT BAR is an innovative Museum of Craft and Folk Art public program which connects the crafting community to the museum's educational and curatorial mission by creating a vibrant and dynamic afterhours collective crafting environment.
(650) 851-0147
ljanklow@mocfa.org
http://www.smcl.org/en/content/woodside

Museum of Performance & Design

401 Van Ness Ave, 4th Fl
San Francisco, CA 94102

-Glenrothes Scotch Whiskey Tasting Evening

Date: December 1, 2011
Time: 6:00pm
GLENROTHES is hosting a Limited Release Scotch Whiskey tasting to benefit the Museum of Performance & Design. Light fare will be served. \$100 Admission.
(415) 255-4800
info@mpdsf.org
www.mpdsf.org

The San Francisco Art Institute

800 Chestnut Street
San Francisco, CA 94133

-Campfires and Oceans

Allan Sekula and Bruno Serrallongue
Begin: December 1, 2011
End: February 25, 2012
www.sfaiedu

Togonon Gallery

77 Geary Street, Suite 208
San Francisco, CA

-Formento2: BJ & Richeille Formento; Peikwen Cheng

Begin: December 1, 2011
End: January 14, 2012
(415) 398-5572
totonongallery.com

Victoria Theater

2961 16th Street
San Francisco, CA 94110

-The Golden Girls: "The Christmas Episodes"

Begin: December 1, 2011
End: December 23, 2011
The annual appearance of San Francisco's four top drag luminaries in The Golden Girls: The Christmas Episodes 2011 is an event that takes 4 talented drag performers, casts them in two classic Xmas episodes of the ground-breaking and uproarious TV show: THE GOLDEN GIRLS. The hilarity is bound to ensue!
(415) 661-1260
lhelman@sbcglobal.net
http://trannyshack.com/GoldenGirls/

Fri. Dec. 2

BAM/PFA

2626 Bancroft Way Berkeley, CA

-L@TE: otherworld (machine)

Date: December 2, 2011
Time: 7:30 pm
Otherworld (machine) brings together multiple sites of production and multiplicities of bodies to create layered image collages, inspired by Kurt Schwitters's Merzbau. Real-time video files captured at two different sites within the building are layered and edited simultaneously, incorporating video effects. The performers are both live and prerecorded, the seen objects are both virtually produced and real. The project is a collaboration among Lisa Wymore (UC Berkeley), Sheldon Smith (Mills College), John Crawford (UC Irvine), and Ryan Ross Smith (Mills College). Programmed by Kamau Patton.
bampfa@berkeley.edu

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110

-"Affordable Art" Holiday Group Show

Opening Reception: December 2, 2011 7-10pm
End: December 31, 2011
The rear gallery is reserved for a group show in which all pieces are \$200 or less, making affordable giving art for the holidays. A new group show with a dozen artists also opens in the front gallery.
(415) 970-9900
cityarts@gmail.com
www.cityartgallery.org

Creativity Explored

3245 16th St
San Francisco, CA 94103
San Francisco, CA 94103

-Annual Holiday Sale

Opening Reception: December 2, 2011, 7-9pm & December 3-4, 2011, 12-5:00 pm
End: December 22, 2011
Creativity Explored opens its gallery and studio space giving the public unfettered access to original prints, one-of-a-kind paintings, pen and ink drawings,

ceramics, sculptures, and textiles by over 130 artists. As always, one-half of the proceeds from the sale of every artwork go directly to the artist.

(415) 863-2108
info@creativityexplored.org
http://www.creativityexplored.org

FM

483 25th St.
Oakland, CA 94612

-New sculpture by Juan Santiago Part 2

Opening Reception: December 2, 2011 6-9:00pm
End: December 31, 2011
This is a 2-part curated show of Oakland-based sculptor, Juan Santiago whose ceramic and multimedia installations have been exhibited internationally for the last decade. His process-driven aesthetic oscillates from figurative to abstract minimalism but the transcendent quality of each piece and the environments created for them are consistently moving.
www.fmoakland.com

Gallery 1044

1044 Larkin Street
San Francisco, 94109

-Artifacts of Passage

Opening reception: December 2, 2011 5-9 pm
End: December 30, 2011
Artist books are usually handmade and hand bound in unusual materials with elaborate stitching's; altered books begin as ordinary volumes often library discards that artists transform into entirely new artwork. These books are usually hand-sized and invite touch and page-turning, and have an intimate feeling akin to diaries and journals.

(415) 716-2068
fred@gallery1044.com
www.gallery1044.com

Mercury 20 Gallery

475 25th St
Oakland, CA 94612

-Landscapes: Dave Meeker, Winter Group show

Opening Reception: December 2, 2011, 6-9pm
End: December 31, 2011
New works by Bay Area native sculpture artist David Meeker
(510) 701-4620
mercurytwenty@gmail.com
www.mercurytwenty.com

Rayko Photo Center

428 Third Street
San Francisco, CA 94107

-Eric William Carroll: "Plato's Home Movies"

End: Friday, December 2, 2011
Eric William Carroll's multi-media exhibition titled, "Plato's Home Movies," consists of a sixty-foot blueprint photogram mural, an experimental video projection piece, and traditional photographs. Pieces in the show will fade over the course of the exhibition allowing the viewer a new experience with each visit.

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

Smokey's Tangle

4709 Telegraph Ave.
Oakland, CA

-Brook Hinton: Amorphous States

Begin: December 2, 2011
End: December 21, 2011
Evolving series of video installations and screenings on the tension between amorphous and crystalline states of existence.
(510) 928-7479
gallery@smokeystangle.com
smokeystangle.com

Sat. Dec. 3

ArtZone 461 Gallery (Main Gallery)

461 Valencia at 16th Street
San Francisco, CA 94103

-FROM TIME TO TIME: Current, Collected & Former Gallery Artists

Opening Reception: December 3, 2011 5-8 pm
Closing Reception: January 8, 2012 12-6 pm
Demonstrating time passage in artists' works, from

as few as four years, to as many as forty years between examples. Provides insight and questions into matters of consistency, evolution, influences, dynamics, or any lack of them. Adam Cahoon, Nicholas Coley, Jane Fisher, Jose R. Lerma, Paul Wonner, Neri, and Oliveira. Please check our website for artists and opening reception information.

-MARVELOUS OBJECTS 19th & 20th Century Interesting Items

Pop up Holiday Event in the side gallery. Exhibition of 19th & 20th Century Interesting Items. Nice collections of historic Silver, Glass, Pottery, Clocks; American, Asian, French & English, Island & India. From Family, Friends, mergers & acquisitions, collections and accumulations.

info@artzone461.com

www.artzone461.com

Berkeley Artisans

2547 8th Street, 24a

Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: December 3, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

Cain Schulte Contemporary Art

251 POST STREET, SUITE 210

SAN FRANCISCO, CA 94108

-Rebecca Lowry: Thoughts

End: December 3, 2011

As a poet writes with words: utilizing their sense, sounds and structure,

Rebecca Lowry writes with objects and texts. Content, media and method are carefully selected & integrated with one another such that the relationships formed within a piece inform the meanings carried by each constituent component and the whole.

(415) 543-1550

info@cainschulte.com

www.cainschulte.com

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-Bike Tour: Transit

Date: December 3, 2011

Time: 12:00pm

Discover lost freeways, ghosts of train routes, and a vivid account of how San Franciscans moved around this peninsula through time. Hear about the violent strikes that shaped public transit, the graft and corruption that conquered the Outside Lands. It's a social, historical and critical 4-hour tour through the city's transportation past and present.

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Creativity Explored

3245 16th St.

San Francisco, Ca 94103

San Francisco, CA 94103

-Annual Holiday Sale

Opening Reception: December 3, 2011, 12-5:00 pm

End: December 22, 2011

Creativity Explored opens its gallery and studio space giving the public unfettered access to original prints, one-of-a-kind paintings, pen and ink drawings, ceramics, sculptures, and textiles by over 130 artists. As always, one-half of the proceeds from the sale of every artwork go directly to the artist.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-Natura Morta, new paintings by Dan Jackson

End: December 3, 2011

An exhibition of new still lifes by Dan Jackson rendered with striking illusionism.

(415) 956-3560

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

Incline Gallery

766 Valencia Street

San Francisco, CA

-Down

End: December 3, 2011

New Performances by Jennifer Locke, Michael Namkung and Jeremiah Barber.

www.inclinegallerysf.com

Jenkins Johnson Gallery

464 Sutter

San Francisco, CA 94108

-Lalla Essaydi: Les Femmes du Maroc

Closing Reception: December 3, 2011 3-5pm

A solo exhibition of a selection of photographs from Lalla Essaydi's three recent series: Les Femmes du Maroc (2005-2008), Harem (2009), and Les Femmes du Maroc Revisited (2010).

(415) 677-0770

www.jenkinsjohnsongallery.com

John Berggruen Gallery

228 Grant Avenue

San Francisco, CA 94108

-Richard Serra: Works on Paper

End: December 3, 2011

Exhibition will feature works on paper and prints.

(415) 781-4629

info@berggruen.com

www.berggruen.com

Kala Art Institute

2990 San Pablo

Berkeley, CA 94702

-Cashing Out

End: December 3, 2011

Kala Gallery is proud to present Cashing Out, the third exhibition in our series about systems. Cashing Out focuses on artists' interpretations of alternative financial systems in the context of the current economic climate. 22 artists and art collectives were selected by guest juror, Julio César Morales, Adjunct Curator at Yerba Buena Center for the Arts and founder/co-curator of Queens Nails Annex/Projects (an artist-run project space in San Francisco).

www.kala.org

Manna Gallery

473 25th St., Suite C

Oakland, CA 94612

-Holiday Season Group Show

Opening Reception: December 3, 2011, 2-5pm

End: December 24, 2011

All Manna Gallery artists will display a variety of paintings, prints and sculpture very reasonably priced for unique gift opportunities. Take advantage of savings by purchasing from the artists directly. Credit cards are welcome.

(510) 282-2335

marklightfoot@comcast.net

www.mannagallery.com

Project One Gallery

251 Rhode Island Street

San Francisco, CA. 94103

-"GOLD"

Closing: December 3, 2011

Project One Gallery is celebrating their 3 year Anniversary. "Gold" will exhibit work by several artists who have been a continuous support and inspiration to Project One. Many different mediums will be represented, all with the common thread of solidity that form behind the ideals of 'Gold'.

http://www.plsf.com

angelah@plsf.com

415-938-7173

Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

-KIRK STOLLER: I HOPE I DON'T FALL DOWN

End: December 3, 2011

I Hope I Don't Fall Down reflects the difficulty of remaining upright against the rapid onslaught of change we confront in our daily lives: personal, societal, economic, technical. It is overwhelming, and indeed at times can seem impossible to withstand. That's when we lean on the pressure points for balance and, by virtue of our weight and stubbornness; we hope to remain standing so as to face another onslaught. This, in turn, may require another adjustment, a shift in balance, or new points of connection.

(415) 550-7483

info@romeryounggallery.com

www.romeryounggallery.com

Sun.Dec.4

BAM/PFA

2626 Bancroft Way Berkeley, CA

-Paul Groth and John King in Conversation

Date: December 4, 2011

Time: 3:00 pm

Continuing our series of public conversations inspired by the exhibition 1991:The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach, UC Berkeley professor of geography and architecture Paul Groth and San Francisco Chronicle urban design writer John King take up a range of ideas about the possibilities and limits of urban architecture, including the ultimate urban dilemma—natural disaster in a metropolitan environment.

bampfa@berkeley.edu

Berkeley Artisans

2547 8th Street, 24a

Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: December 4, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

The Compound Gallery

1167 65th st

Oakland, CA 94608

-He-Charmers: Katherine Sherwood

End: December 4, 2011

Brain imagery from neuro-anatomy from the 16th Century to the 21st. make up these figures. Hats, faces, jewelry and breasts are constructed from the illustrations of Vesalius to Ramon y Cajal to today's MRI's. Unlike previous healers, these clinicians are decidedly male.

www.thecompoundgallery.com

Creativity Explored

3245 16th St

San Francisco, Ca 94103

San Francisco, CA 94103

-Annual Holiday Sale

Opening Reception: December 4, 2011, 12-5:00 pm

End: December 22, 2011

Creativity Explored opens its gallery and studio space giving the public unfettered access to original prints, one-of-a-kind paintings, pen and ink drawings, ceramics, sculptures, and textiles by over 130 artists. As always, one-half of the proceeds from the sale of every artwork go directly to the artist.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Bird Puppet Workshop for Adults: with Dax Tran-Caffee

Date: December 4, 2011

Time: 9:30-12:30 pm

Description: See November 6th Listings

-Newly Commissioned Work (Untitled) by Paul Clipson

End: December 4, 2011

One of the Exploratorium's current artists-in-residence, Paul Clipson, will present a new film-based art installation in the museum's Storefront Space. This work will feature multiple video projections and their accompanying soundtracks played in a random shuffle. The effect is a hypnotic and ever-changing audio-visual composition, and a study in various forms of light in the immersive environment of this space. The Storefront Space is part of the Exploratorium's Skylight Area, is open during regular museum hours and is included with admission.

www.exploratorium.edu

SAN FRANCISCO OPERA

301 Van Ness Ave.

San Francisco, CA 94102

-CARMEN FOR FAMILIES by Georges Bizet

Date: December 4, 2011

Time: 12:00pm

(415) 565 6470

Spoke Art Gallery

816 Sutter St.

San Francisco, CA

-Serge Gay Jr. - Solo Show

Opening Reception: December 3, 2011 6-11pm

End: December 31, 2011

Spoke Art is pleased to present Absolute Happiness; new works by Serge Gay Jr. With his mastery of color and political imagery, Serge brings you into worlds he has explored through his life's many travels. His birthplace of Haiti and later migration to the United States shapes his constant merging of potent social commentary with pop culture. He adroitly blends realistic figures with surrealism in a fashion which commands attention. This multifaceted artist uses his work as a diary; a timeline of life's experiences and the journeys that have caught his heart.

http://spoke-art.com/

STUDIO Gallery

1815 Polk Street

San Francisco, CA 94109

-The Anniversary Party

Date: December 4, 2011

Time: 2-6pm

Help the gallery celebrate its 8th anniversary, and tiny, their annual small works show, with work from over 100 local artists

(415) 931-3130

Info@STUDIOGallerySF.com

www.STUDIOGallerySF.com

Tue.Dec.6

Project One Gallery

251 Rhode Island Street

San Francisco, CA. 94103

-René Garcia Jr. solo exhibit

Opening: December 6, 2011 7pm

Closing: February 1, 2012

René Garcia Jr. will transform Project One Gallery into an interactive 1920's carnival peepshow.

http://www.plsf.com

angelah@plsf.com

415-938-7173

Thu.Dec.8

Bedford Gallery

1601 Civic Dr.

Walnut Creek, CA 94596

-SNAP: A National Juried Photography Exhibition

Opening Reception: December 8, 2011 6-8pm

End: February 19, 2012

This national survey of photography presents a diverse portrait of who we are as a nation today. Juried by Sandra S. Phillips, Senior Curator of Photography, SFMOMA and Drew Johnson, Curator of Photography, OMCA. In Alcove Gallery: Brett Weston, 1950-1970: Land, Figure & Abstract. Offering a rare glimpse at historic artworks by renowned American photographer Brett Weston (1911-1993).

www.bedfordgallery.org

info@bedfordgallery.org

925-295-1417

Dolby Chadwick Gallery

210 Post Street, Suite 205

San Francisco, CA 94108

-Stephen De Staebler

Opening Reception: December 8, 2011

End: January 28, 2012

An exhibition of bronze sculptures by the renowned Bay Area sculptor Stephen De Staebler. A retrospective of De Staebler's work will open on January 14, 2012 at the de Young Museum.

(415) 956-3560

info@dolbychadwickgallery.com

http://www.dolbychadwickgallery.com

2011



Jenkins Johnson Gallery

464 Sutter
San Francisco, CA 94108

-Ben Aronson: New Work

Opening Reception: December 8, 2011 5:30-7:30pm
End: February 4, 2012

A solo exhibition of new paintings and drawings by Ben Aronson.

(415) 677-0770

www.jenkinsjohnsongallery.com

Ever Gold Gallery

441 O'Farrell St.
San Francisco, CA 94102

-Beat by the Bay, San Francisco Visual Artists of the Fifties and Their Galleries

Opening Reception: December 8, 2011 6-10pm
End: January 6, 2012

Beat by the Bay, curated by alternative art historian John Held, Jr., traces Beat era visual artists through their cooperative galleries.

(415) 396-3676

evergoldgallery@gmail.com

www.evergoldgallery.com

Fri.Dec.9

BAM/PFA

2626 Bancroft Way Berkeley, CA

-L@TE: Boopers and Bloopers—The Artistry of Inappropriate Appropriation

NegativWobblyland and Bryan Boyce

Date: December 9, 2011

Time: 7:30 pm

Odds are at either end in this extravaganza of repurposed bent sonorities and bilious images. Composed of members from the notorious collage group Negativland and solo sonist Wobbly, NegativWobblyland abandons cut-and-paste for the volatile magic of Boopers, analog feedback instruments created entirely from salvaged radio and amplifier parts. Bryan Boyce reclaims and recycles choice image chunks from the collective screens (or is that screams) of the media apparatus, destroying media in order to save it. Join us for the sights and sounds of positive reuse. Programmed by Steve Seid.

bampfa@berkeley.edu

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue
San Francisco, CA 94102

-Nutcracker

Date: December 9, 2011

Time: 7pm

San Francisco Ballet's Nutcracker, set in early twentieth-century San Francisco, features choreography by Helgi Tomasson, scenic design by Tony Award winner Michael Yeargan, costume design by Tony Award winner Martin Pakledinaz, lighting design by James F. Ingalls, and projection design by Wendall K. Harrington. The Los Angeles Times calls San Francisco Ballet's Nutcracker "the jewel in San Francisco's holiday entertainment crown" and the San Francisco Chronicle proclaimed it "one of the best 'Nutcrackers' in the country." The 2011 Nutcracker Lead Sponsors are the Herbert Family and The Swanson Foundation. Additional Nutcracker sponsors are Yurie and Carl Pascarella, Kathleen Scutchfield, and The Smelick Family. Koret Foundation is the 2012 Story Ballet Sponsor.

(415) 865-6603

www.sfballet.org

Sat.Dec.10

Berkeley Artisans

2547 8th Street, 24a
Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: December 10, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

Frey Norris

161 Jessie St.
San Francisco, CA 94105

-Sean Cordeiro & Claire Healy — Par Avion (American Debut)

Opening Reception: December 10, 2011 4-7pm
End: January 28, 2012

For Par Avion, Berlin based artist duo Claire Healy and Sean Cordeiro have acquired a small fighter plane, from a scrap metal merchant in their native Australia. The artists then deconstructed the entire body by cutting it into small pieces, and packing these into postage boxes. The boxes were then sent onward to Frey Norris by air freight.

sophie@freynorris.com

www.freynorris.com

George Krevsky Gallery

77 Geary St.
San Francisco, CA 94108

-Alan Magee: Tapestries, Scribbles & Prints

End: December 10, 2011

In this inaugural exhibition, Alan Magee offers just a taste of his range as an artist—tapestries, drawings, and monotype prints that come together reflecting the vision of this talented individual.

(415) 397-9748

www.georgekrevskygallery.com

Harvey Milk Photo Gallery

50 Scott St in Duboce Park

-Cultural Arts Afterschool Exhibition

Opening Reception: December 10, 1-4pm

End: January 4, 2012

Showcasing artwork by young artists in San Francisco Recreation & Park's Arts Afterschool Programs all over the city.

nicole.gelormino@sfgov.org

http://www.ssfrecpark.org

HungryMan Gallery

485 14th Street

San Francisco, CA 94103

-Christine Kessler and Emmy Thelander

Opening Reception: December 10, 2011 7:00-10:00pm

Closing Reception: January 28, 2012 4:00-6:00pm

The show will feature San Francisco based artist Christine Kessler and Brooklyn based artist Emmy Thelander. Live musical performances starting at 6pm.

(415) 269-7107

www.hungrymangallery.com

Rena Bransten Gallery

77 Geary St.

San Francisco, CA 94108

-Don Ed Hardy: Paintings and Small Sculptures

End: December 10, 2011

Description: Paintings in Don Ed Hardy's show evolved from a larger work made in 2000, a 500 foot long scroll titled 2000 Dragons. The materials involved in making the scroll, a light-weight synthetic paper that quickly absorbed the saturated pigments, allowed Hardy a gestural freedom not found in tattooing or in ceramic processes. In the drawings that followed and make up his current exhibition, Hardy has been able to "...further explore pure autobiographic expressive gesture."

(415) 982-3292

info@renabranstengallery.com

www.renabranstengallery.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue
San Francisco, CA 94102

-Nutcracker

Date: December 10, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

SOMArts Cultural Center

934 Brannan St. (btwn 8th & 9th)

San Francisco, CA

-Third Strike: 100 Performances for the Hole

Date: December 10, 2011

Time: 5:58pm-12:00am

The third San Francisco underground performance art biennale is a one-day-only performance exhibition featuring 100 two minute site-specific perfor-

mances about, around, inside of, in relation to, or in contrast to a 100 year-old mechanics pit in the floor of the SOMArts Main Gallery.

(415) 863-1414

info@somarts.org

somarts.org

Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

-Make It @ MOCFA

Date: December 10, 2011

Time: 2-4pm

Make It @ MOCFA is an afternoon of making inspired by the current exhibition, and geared towards families and children.

(650) 851-0147

ljanklow@mocfa.org

http://www.smcl.org/en/content/woodside

The San Francisco Arts Commission Gallery

25 Van Ness Avenue, Suite 345

San Francisco, CA 94102

-SHIFT

End: December 10, 2011

The San Francisco Arts Commission Gallery is pleased to present, SHIFT, an exhibition of newly commissioned solo projects by three Bay Area artists who, through their work confront the concept of race in America: Elizabeth Axtman, David Huffman and Travis Somerville.

(415) 252-2568

megshiffier@sfgov.org

www.sfartscommission.org

Sun.Dec.11

Berkeley Artisans

2547 8th Street, 24a
Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: December 11, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-2nd Sundays

Date: December 11, 2011

Time: 2:00pm

Dancers' Group and CounterPULSE present 2nd Sundays, an open discourse project in which artists share works in progress and participate in a constructive conversation with audience members and fellow artists. This is an exciting opportunity to advance the open exchange of ideas and participate in the creative process of performing artists. This month's salon includes work from: Hope Mohr Dance, Milka Djordjevic, and Claire Calalo.

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue
San Francisco, CA 94102

-Nutcracker

Date: December 11, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Mon.Dec.12

Highlight Gallery

3043 Clay Street
San Francisco, California

-Renato Nicolodi: Libido Moriendi

End: December 12, 2011

(415) 529-1221

info@highlightgallery.com

highlightgallery.com

Museum of Performance & Design

401 Van Ness Ave, 4th Fl
San Francisco, CA 94102

-Puppets and Toy Theatres (Punch and Judy)

Date: November 12, 2011

Time: 2:00pm

A playful afternoon Punch and Judy and toy theater show for children or the child in every adult. Light fare and refreshments will be served. \$15 General Admission/ \$10 MPD Members / \$8 Kids (12-and-under). \$10 MPD Members / \$8 Kids (12-and-under).

(415) 255-4800

info@mpdsf.org

www.mpdsf.org

Tue.Dec.13

Consulate General of Mexico

532 Folsom

San Francisco, CA 94105

-Numina Femenina: Latin Women in the Arts

End: December 13, 2011

The exposal project Numina Femenina: Latin American Women in the Arts fosters the exhibition and discussion of contemporary art encouraging cultural development through the scope of Hispanic women's artistic production. Numina Femenina covers the art from its different disciplines, such as visual arts, literature, film, music, and dance.

(415) 354-1721

mefelix@sre.gob.mx

www.mexicoinsf.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue
San Francisco, CA 94102

-Nutcracker

Date: December 13, 2011

Time: 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Wed.Dec.14

CounterPULSE

1310 Mission Street at 9th

San Francisco, CA 94110

-Public Talk: Centennial Anniversary! Women Get the Vote!

Date: December 14, 2011

Time: 7:30pm

2011 marks the 100th anniversary of women winning the right to vote in California, making it the sixth state, or the Sixth Star, to recognize women as political actors. Learn more about these women, their collective organizing strategies, the support found in San Francisco's strong labor movement, the connection to Spiritualism in the United States, and their previous attempt in 1896 to convince voting men to amend the State Constitution. LisaRuth Elliott and others TBA.

(415) 626-2060

counterpulse@counterpulse.org

www.counterpulse.org

Haines Gallery

49 Geary Street, Fifth Floor
San Francisco, CA 94108

-Conversation between Leslie Shows & Lawrence Rinder, Director of Berkeley Art Museum and Pacific Film Archive

Date: December 14, 2011

Time: 5:30-7:30pm

(415) 397-8114

www.hainesgallery.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue
San Francisco, CA 94102

-Nutcracker

Date: December 14, 2011

Time: 7pm

Description: See December 9th Listings

(415) 865-6603
www.sfballet.org

Thu.Dec.15

Ever Gold Gallery

441 O'Farrell St.
San Francisco, CA 94102

-Beat by the Bay: Curatorial Talk

Date: December 15, 2011

Time: 7:30pm

(415) 396-3676

evergoldgallery@gmail.com

www.evergoldgallery.com

Kala Gallery

2990 San Pablo Avenue, Berkeley

-Kala Artists' Annual/Fresh Work

Opening Reception: December 15, 2011 6-8pm

End: February 2, 2012

Kala's annual presentation of new works in an array of media from over 90 members of our artists' community including Fellows, Artists-in-Residence, workshop instructors and staff.

(510) 841-7000

andrea@kala.org

www.kala.org

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 15, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Fri.Dec.16

Central City Hospitality House Community Arts Program

1009 Market St.

San Francisco, CA 94103

-Ronnie Goodman and Jason Rivers Solo Exhibitions

End: December 16, 2011

Central City Hospitality House presents the work of artists Ronnie Goodman and Jason Rivers

(415) 252-2598

Robynn.Takayama@sfgov.org

www.sfartscommission.org/artery

Highlight Gallery

3043 Clay Street

San Francisco, California

-Anneke Eussen: Close to What's Real

Opening Reception: December 16, 2011

End: January 27, 2012

(415) 529-1221

info@highlightgallery.com

highlightgallery.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 16, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Sat.Dec.17

Berkeley Artisans

2547 8th Street, 24a

Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: December 17, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Dylan Thomas' A Child's Christmas in Wales

Begin: December 17, 2011

End: December 30, 2011

Don't miss the sound of Dylan Thomas's voice on Saturday, December 17 at 2 pm, when the Exploratorium screens *A Child's Christmas in Wales* (1963). Directed by Marvin Lightner, this film features a story written and narrated by Dylan Thomas, that follows a boy's Christmastime memories in Wales.

(415) 561-0360

www.exploratorium.edu

Gallery Hijinks

2309 Bryant Street

San Francisco, CA, 94110

-Alchemist, new works by Scott Greenwalt

End: December 17th, 2011

Grounded in traditional formats of landscape and portraiture, the artist creates large-scale acrylic paintings on canvas and wood panel.

The dark rich color fields in which Greenwalt's portraits exist serve to eliminate the context from which they manifested, as if floating within a void. Red drapery hangs from the unrecognizable forms, obscuring their unknown physical state. Vast landscapes are swarmed by alchemical and supernatural phenomenon. Coinciding with the paintings, the artist experiments with prints of iconic portraiture, using viscous semi-transparent adhesives to distort and disguise the human face beyond recognition.

www.galleryhijinks.com/

Marx & Zavattero

77 Geary Street, 2nd Floor

San Francisco, CA 94108

-Paul Mullins: For Here or To Go

End: December 17, 2011

Marx & Zavattero are proud to present *For Here or To Go*, a solo exhibition of new paintings by San Francisco artist Paul Mullins. Negotiating a visceral, manly terrain and revealing a masculinity that is tender and often at odds with itself, this exhibition promises highly personal imagery that is unexpected, as it wrestles with issues of social class and place.

(415) 627-9111

www.marxzav.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 17, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Toomey Tourell Fine Art

49 Geary, 4th Floor

San Francisco, CA

-Audrey T. Welch: South is at the Top

End: December 17, 2011

(415) 989-6444

www.toomey-tourell.com

Traywick Contemporary

895 Colusa Avenue

Berkeley, CA 94707

-Lena Wolff: Another Country

End: December 17, 2011

Traywick Contemporary is pleased to announce *Another Country*, a solo exhibition by Bay Area artist Lena Wolff. This will be Wolff's second solo show with Traywick Contemporary.

-Visitors

End: December 17, 2011

Traywick Contemporary is pleased to announce *Visitors*, an invitational group exhibition featuring the work of Rebecca Barten, Tammy Rae Carland, Signe Olsen, Melody Owen and Miriam Stahl. *Visitors* is co-curated by Lena Wolff and includes the work of artists who are also participating in Paper Quilt Proj-

ect, a collaborative exhibition (organized by Wolff) showing concurrently at the Berkeley Art Center, near Traywick Contemporary, in Live Oak Park. (510) 527-1214
www.traywick.com

Sun.Dec.18

Berkeley Artisans

2547 8th Street, 24a

Berkeley, CA 94710

-Berkeley Artisans Holiday Open Studio

Date: December 18, 2011

Time: 11-6 pm

Over 100 handpicked artists and craftspeople at studios, workshops and galleries in Berkeley, California will open their doors to the public during the 21st annual Berkeley Artisans Holiday Open Studios.

(510) 845-2612

berkeleyartisans@yahoo.com

www.berkeleyartisans.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 18, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Mon.Dec.19

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Winter Break Camp: Flying Things

Date: December 19, 2011

Time: 9am - 4pm

How do you keep curiosity alive for young children during winter break from school? The answer from the Exploratorium is "Winter Break Camp," a full week of daily discoveries and hands-on making fun for kids ages 7 to 10 years old. This year's theme - *Flying Things*, will focus on investigating the physics of flight by exploring airplanes, rockets, parachutes, and then building things that fly

www.exploratorium.edu

Tue.Dec.20

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 20, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Wed.Dec.21

Adobe Books Backroom Gallery

3166 16th Street (at Albion)

San Francisco, CA 94103

-In Brief: A Private Study

End: December 21, 2011

A group exhibition guest curated by Mauve!

www.adobebooksbackroomgallery.blogspot.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 21, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Smokey's Tangle

4709 Telegraph Ave.

Oakland, CA

-Brook Hinton: Amorphous States

End: December 21, 2011

Evolving series of video installations and screenings on the tension between amorphous and crystalline states of existence.

(510) 928-7479

gallery@smokeystangle.com

smokeystangle.com

Thu.Dec.22

Andrea Schwartz Gallery

525 2nd St.

San Francisco, CA 94107

-Seamus Conley: "Space Case"

End: December 22, 2011

In Seamus Conley's new body of work the visual elements of Sci-Fi and point and shoot photography intersect. These older worldly landscapes are inhabited by "mall chicks and misfits" and conjure up questions of how we connect with these hypothetical figures.

(415) 495-2090

jennifer@asgallery.com

www.asgallery.com

Creativity Explored

3245 16th St

San Francisco, CA 94103

-Annual Holiday Sale

End: December 22, 2011

Creativity Explored opens its gallery and studio space giving the public unfettered access to original prints, one-of-a-kind paintings, pen and ink drawings, ceramics, sculptures, and textiles by over 130 artists. As always, one-half of the proceeds from the sale of every artwork go directly to the artist.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Eli Ridgeway Gallery

172 Minna St

San Francisco, CA 94105

-Cordy Ryman; Project Space: Zachary Royer Scholz

End: December 22, 2011

(415) 777-1366

www.eliridgeway.com

Frey Norris

161 Jessie St.

San Francisco, CA 94105

-Kate Eric - Never Even

Opening Reception: November 5, 2011 4-7pm

End: December 22, 2011

San Francisco based Kate Eric is a decade-old collaborative identity comprised of Kate Tedman and Eric Siemens. The artists have shown with Frey Norris since the gallery first opened in 2002, but "Never Even" will be their first exhibition in the new Jessie Street location, comprising some ten paintings and a return to sculpture utilizing the gallery's central plinth.

sophie@freynorris.com

www.freynorris.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 22, 2011

Time: 2pm, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

SFMOMA Artists Gallery

Bldg A, Fort Mason Center

San Francisco, CA 94123

-New Work by Stephanie Peek, Annette Corcoran, Adrienne Defendi

End: December 22, 2011

Ars longa, vita brevis as the saying goes, meaning the arts endure though individual lives are brief. These three artists explore this theme with work captures living form in all its splendor.

(415) 441-4777

artistsgallery@sfmoma.org

2011



www.sfmoma.org/artists_gallery

Stephen Wirtz Gallery

49 Geary St., 3rd Fl.
San Francisco, CA 94108

-Chris McCaw "Ride Into the Sun"

Opening Reception: November 3, 2011 5:30-7:30 PM

End: December 22, 2011
(415) 433-6879

www.wirtzgallery.com

Fri.Dec.23

Brian Gross Fine Art

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

-Hadi Tabatabai: Portals

End: December 23, 2011
(415) 788-1050

gallery@briangrossfineart.com
www.briangrossfineart.com

Catharine Clark Gallery

150 Minna Street, Ground Floor
San Francisco, CA 94105

-Ray Beldner

End: December 23, 2011

Ray Beldner presents two new bodies of work: "Portraits:101" and "Drawn by the Hand of...". Both series respond to portraiture, celebrity, and the dichotomies of public versus private identity. Canadian collaborative team Nicholas & Sheila Pye relentlessly blur the borders between their lives and their art as they tackle the highly-charged and poetic issues that arise from their own partnership as a reflection of all things that can go wrong in a mutually-dependent relationship

(415) 399-1439

info@cclarkgallery.com

www.cclarkgallery.com

Exploratorium

3601 Lyon Street
San Francisco, CA 94123

-Winter Break Camp: Flying Things

Date: December 23, 2011

Time: 9am - 4pm

How do you keep curiosity alive for young children during winter break from school? The answer from the Exploratorium is "Winter Break Camp," a full week of daily discoveries and hands-on making fun for kids ages 7 to 10 years old. This year's theme - Flying Things, will focus on investigating the physics of flight by exploring airplanes, rockets, parachutes, and then building things that fly

www.exploratorium.edu

Gallery Paule Anglim

14 Geary Street
San Francisco, CA 94108

-J. John Priola

End: December 23, 2011

(415) 433-2710

www.gallerypauleanglim.com

Hackett | Mill

201 Post Street Suite 1000
San Francisco, CA 94108

-Symbiosis: Conversations Between East and West

End: December 23, 2011

Hackett | Mill presents "Symbiosis: Conversations Between East and West," an exhibition exploring the methods, ideologies and parallel developments that took place in American, European and Asian post-war abstraction.

(415) 362-3377

jp@hackettmill.com

www.hackettmill.com

New Asia Restaurant

772 Pacific Ave.

San Francisco, CA

-Kung Pao Kosher Comedy

Date: December 23

Time: 6pm and 8:30pm

San Francisco, CA... Jewish comedy on Christmas in a Chinese restaurant! Now celebrating its 19th year, Kung Pao Kosher Comedy™ has been answering the age-old question, "What are Jews supposed to do on Christmas?" since 1993. What started out as a joke by local stand up comic, Lisa Geduldig,

has become an institution in San Francisco, giving over 2000 comedy aficionados and those escaping "Christmas-mania" an annual reprieve from "I'm Dreaming of A White Christmas." It's the Bar Mitzvah you never had; and you don't have to be Jewish to enjoy it. Since its inception, Kung Pao has catered to over 40,000 attendees, has served that many fortune cookies with Yiddish proverbs, had one couple who had been together for 20 years get married after the show by a rabbi they met at their table that night, and has had one service animal rooster brought to the show. For tickets visit www.koshercomedy.com

(415) 522-3737

www.koshercomedy.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 23, 2011

Time: 2pm, 7pm

Description: See December 9th Listings (415) 865-6603

www.sfballet.org

STUDIO Gallery

1815 Polk Street

San Francisco, CA 94109

-tiny

End: December 23, 2011

The gallery's popular annual show of small works by over 100 local artists. Everything is under 7" x 7" and under \$400.

(415) 931-3130

Info@STUDIOGallerySF.com

www.STUDIOGallerySF.com

Victoria Theater

2961 16th Street

San Francisco, CA 94110

-The Golden Girls: "The Christmas Episodes"

End: December 23, 2011

The annual appearance of San Francisco's four top drag luminaries in The Golden Girls: The Christmas Episodes 2011 is an event that takes 4 talented drag performers, casts them in two classic Xmas episodes of the ground-breaking and uproarious TV show: THE GOLDEN GIRLS. The hilarity is bound to ensue!

(415) 661-1260

lhelman@sbcglobal.net

http://trannyshack.com/GoldenGirls/

Sat.Dec.24

Haines Gallery

49 Geary Street, Fifth Floor
San Francisco, CA 94108

-Leslie Shows and Darren Waterston

End: December 24, 2011

(415) 397-8114

www.hainesgallery.com

Manna Gallery

473 25th St., Suite C

Oakland, CA 94612

-Holiday Season Group Show

End: December 24, 2011

All Manna Gallery artists will display a variety of paintings, prints and sculpture very reasonably priced for unique gift opportunities. Take advantage of savings by purchasing from the artists directly.

(510) 282-2335

marklightfoot@comcast.net

www.mannagallery.com

New Asia Restaurant

772 Pacific Ave.

San Francisco, CA

-Kung Pao Kosher Comedy

Date: December 24

Time: 6pm and 8:30pm

Description: See December 23rd Listings

(415) 522-3737

www.koshercomedy.com

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 24, 2011

Time: 11am, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

New Asia Restaurant

772 Pacific Ave.

San Francisco, CA

-Kung Pao Kosher Comedy

Date: December 25

Time: 6pm and 8:30pm

Description: See December 23rd Listings

(415) 522-3737

www.koshercomedy.com

Mon.Dec.26

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Holiday Animation Film Festival

Begin: December 26, 2011

End: December 30, 2011

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 26, 2011

Time: 11am, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Mon.Dec.27

San Francisco City Hall and the War Memorial Opera House

301 Van Ness Avenue

San Francisco, CA 94102

-Nutcracker

Date: December 27, 2011

Time: 11am, 7pm

Description: See December 9th Listings

(415) 865-6603

www.sfballet.org

Fri.Dec.30

Corden|Potts Gallery

49 Geary Street, Suite 410

San Francisco, CA 94108

-Sharon Beals, Nests

End: December 30, 2011

Stunning photographs of the intricacies of nests in the collections of museums and universities, including the California Academy of Sciences and UC Berkeley.

-Portfolio I: Gallery Artists

End: December 30, 2011

A look at the work of artists whose work was previously featured in the gallery as well as an introduction to a couple of artists we'll exhibit in the near future.

(415) 781-0110

info@cordenpottsgallery.com

www.cordenpottsgallery.com

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Holiday Animation Film Festival

End: December 30, 2011

This roundup short films is a showcase of what computer, stopmotion and other animation techniques can do to present a range of emotions from humor to delight. All these screenings are included in the price of admission to the Exploratorium.

-Dylan Thomas' A Child's Christmas in Wales

End: December 30, 2011

Don't miss the sound of Dylan Thomas's voice on Saturday, December 17 at 2 pm, when the Exploratorium screens A Child's Christmas in Wales (1963). Directed by Marvin Lightner, this film features a story written and narrated by Dylan Thomas, that follows a boy's Christmastime memories in

Wales.

(415) 561-0360

www.exploratorium.edu

Fraenkel Gallery

49 Geary Street, 4th Floor

San Francisco, CA 94108

-Robert Adams

End: December 30, 2011

(415) 981-2661

omulvey@frankelgallery.com

Gallery 1044

1044 Larkin Street

San Francisco, 94109

-Artifacts of Passage

End: December 30, 2011

Artist books are usually handmade and hand bound in unusual materials with elaborate stitching's; altered books begin as ordinary volumes often library discards that artists transform into entirely new artwork. These books are usually hand-sized and invite touch and page-turning, and have an intimate feeling akin

to diaries and journals.

(415) 716-2068

fred@gallery1044.com

www.gallery1044.com

The Popular Workshop

1173 Sutter Street

San Francisco, CA 94109

-Table of Contents

End: December 30, 2011

Yoshihide Sodeoka, Cristopher Cichocki, Daniel Menche, & Rosa Menkman.

(415) 655-3765

info@thepopularworkshop.com

Sat.Dec.31

ArtPeople Gallery @ The Crocker Galleria

50 Post Street

San Francisco, CA 94104

-REIKO MURANAGA'S Show

End: December 31, 2011

New works by oil painter Reiko Muranga

(415) 956-3650

info@artpeople.net

www.artpeople.net

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA 94110

-"Affordable Art" Holiday Group Show

End: December 31, 2011

The rear gallery is reserved for a group show in which all pieces are \$200 or less, making affordable giving art for the holidays. A new group show with a dozen artists also opens in the front gallery.

(415) 970-9900

cityarts@gmail.com

www.cityartgallery.org

Don Soker Contemporary Art

80 Sutter Street

San Francisco, CA 94104

-Judith Maloney "Recent Gouche Paintings"

End: December 31, 2011

Judith Maloney lives and works in Rhode Island. Her latest works are 2 series of gouache paintings on paper titled "Horizon and "Ice Melt", richly saturated color fields created by multiple layers of pigment. The paintings can be read as both representational and abstract. The artist will speak at the opening.

(415) 291-0966

donsoker@yahoo.com

www.donsokergallery.com

FM

483 25th St.

Oakland, CA 94612

-New sculpture by Juan Santiago Part 2

End: December 31, 2011

This is a 2-part curated show of Oakland-based sculptor, Juan Santiago whose ceramic and multimedia installations have been exhibited internationally for the last decade. His process-driven aesthetic oscillates from figurative to abstract minimalism but the transcendent quality of each piece and the environments created for them are consistently moving.

www.fmoakland.com

Ongoing Exhibitions

Bedford Gallery

1601 Civic Dr.
Walnut Creek, CA 94596
-SNAP: A National Juried Photography Exhibition
End: February 19, 2012

This national survey of photography presents a diverse portrait of who we are as a nation today. Juried by Sandra S. Phillips, Senior Curator of Photography, SFMOMA and Drew Johnson, Curator of Photography, OMCA. In Alcove Gallery: Brett Weston, 1950-1970: Land, Figure & Abstract. Offering a rare glimpse at historic artworks by renowned American photographer Brett Weston (1911-1993).

www.bedfordgallery.org
info@bedfordgallery.org
925-295-1417

CounterPULSE

1310 Mission Street at 9th
San Francisco, CA 94110
-CounterPULSE's Winter Special
End: February, 2012

CounterPULSE's Winter Special is an experiment in offering radically affordable and accessible performance opportunities. January and February are packed with the works from a select group of performance-makers. Visit counterpulse.org for more details.

(415) 626-2600
counterpulse@counterpulse.org
www.counterpulse.org

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/

DI Rosa

5200 Sonoma Hwy
Napa, CA 94559
-Looking at Me Looking at You
End: February 18, 2012
Opening Reception: Saturday October 29, 6-8pm
Description: See November Ongoing Listing
sann@dirosaart.org

Kala Gallery

2990 San Pablo Avenue, Berkeley
-Kala Artists' Annual/Fresh Work
End: February 2, 2012
Kala's annual presentation of new works in an array of media from over 90 members of our artists' community including Fellows, Artists-in-Residence, workshop instructors and staff.
(510) 841-7000
andrea@kala.org
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.

(415) 750-3600
contact@famsf.org
legionofhonor@famsf.org

Museum of Craft and Folk Art

51 Yerba Buena Lane
San Francisco, CA 94103

-FIAT LUX: New Works Randy Colosky

End: March 10, 2012
MOCFA is proud to be commissioning Randy Colosky to create several site-specific works for the gallery with support from The Andy Warhol Foundation for Visual Arts. Colosky will use a wide range of materials and media – from new sculptures to wall drawing, video and photography.
(650) 851-0147
ljanklow@mocfa.org
http://www.smdl.org/en/content/woodside

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

Project One Gallery

251 Rhode Island Street
San Francisco, CA. 94103
-René Garcia Jr. solo exhibit
Closing: February 1, 2012
René Garcia Jr. will transform Project One Gallery into an interactive 1920's carnival peep-show.
http://www.plsf.com
angelah@plsf.com
(415) 938-7173

SFMOMA

151 Third Street
San Francisco, CA 94103
-Less and More: The Design Ethos of Dieter Rams
End: February 20, 2012
Description: See November Ongoing Listings
(415) 538-2693
edu@sfmoma.com
www.sfmoma.org

Sun.Jan.1

ArtPeople Gallery @ The Crocker Galleria

50 Post Street
San Francisco, CA 94104
-Gau Kwi Liang's Show
Begin: January 1, 2012
Opening Reception: January 5, 2012, 4-7pm
End: January 15, 2012
New works by Gau Kwi Liang
(415) 956-3650
info@artpeople.net
www.artpeople.net

Wed.Jan.4

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110
-January Group Show
Begin: January 4, 2012
Opening Reception: January 6, 2012 7-10pm
End: January 28, 2012
More than two dozen Bay Area artists exhibit work in many media, including oils, photography, digital, jewelry, and sculpture.
(415) 970-9900
cityarts@gmail.com
www.cityartgallery.org
-Harvey Milk Photo Gallery
50 Scott St in Duboce Park
End: January 4, 2012
Showcasing artwork by young artists in San Francisco Recreation & Park's Arts Afterschool Programs all over the city.
nicole.gelormino@sfgov.org
http://www.sfrecrepark.org

Thu.Jan.5

ArtPeople Gallery @ The Crocker Galleria

50 Post Street
San Francisco, CA 94104
-Gau Kwi Liang's Show
Begin: January 1, 2012
Opening Reception: January 5, 2012, 4-7pm
End: January 15, 2012
New works by Gau Kwi Liang
(415) 956-3650
info@artpeople.net
www.artpeople.net

Brian Gross Fine Art

49 Geary Street, 5th Floor
San Francisco, CA 94108
-Dana Hart-Stone
Opening Reception: January 5, 2011 5:30-7:30pm
End: February 25, 2012
(415) 788-1050
gallery@briangrossfineart.com
www.briangrossfineart.com

Corden|Potts Gallery

49 Geary Street, Suite 410
San Francisco, CA 94108
-Portfolio 2: Gallery Artists
Begin: January 5, 2012
End: January 28, 2012
A look at the work of artists whose work was previously featured in the gallery.
(415) 781-0110
info@cordenpottsgallery.com
www.cordenpottsgallery.com

Haines Gallery

49 Geary Street, Fifth Floor
San Francisco, CA 94108
-Kota Ezawa and Taha Belal
Begin: January 5, 2012
End: February 12, 2012
(415) 397-8114
www.hainesgallery.com

Museum of Craft and Folk Art

51 Yerba Buena Lane
San Francisco, CA 94103
-CRAFT BAR with ETSY LABS
Date: January 5, 2012
Time: 6-8 pm
CRAFT BAR is an innovative Museum of Craft and Folk Art public program which connects the crafting community to the museum's educational and curatorial mission by creating a vibrant and dynamic afterhours collective crafting environment.
(650) 851-0147
ljanklow@mocfa.org
http://www.smdl.org/en/content/woodside

Fri.Jan.6

Arc Studios & Gallery

1246 Folsom Street
San Francisco, CA 94103
-“THE GUERRILLA SHOW” Last Chance Sale
Opening Reception: January 6, 2012 7-10pm
End: January 15, 2012
“The Guerrilla Show” is an exhibition of affordable artwork by Bay Area and Northern California artists, with all artwork selling for \$300 or under. Artwork will be sold off the wall, facilitating purchases of work by patrons.
Hours: Wed & Thur 12-5pm by appointment
arcsf@gmail.com
www.arc-sf.com
415-298-7969

City Art Cooperative Gallery

828 Valencia St.
San Francisco, CA 94110
-January Group Show
Begin: January 4, 2012
Opening Reception: January 6, 2012 7-10pm
End: January 28, 2012
More than two dozen Bay Area artists exhibit work in many media, including oils, photography, digital, jewelry, and sculpture.
(415) 970-9900
cityarts@gmail.com
www.cityartgallery.org

Ever Gold Gallery

441 O'Farrell St.
San Francisco, CA 94102
-Beat by the Bay, San Francisco Visual Artists of the Fifties and Their Galleries
End: January 6, 2012
Beat by the Bay, curated by alternative art historian John Held, Jr., traces Beat era visual artists through their cooperative galleries.
(415) 396-3676
evergoldgallery@gmail.com
www.evergoldgallery.com

Gallery 1044

1044 Larkin Street
San Francisco, 94109
-Robots, Flying Saucers and...
Opening reception: January 6, 2012 5-9 pm
End: January 27, 2012
Paintings, prints, sculpture and toy release.
Artists include: Aaron Lawrence, Eddie Valentine, Johnny Botts, Jane Elliott and Solis.
(415) 716-2068
fred@gallery1044.com
www.gallery1044.com

SOMArts Cultural Center

934 Brannan St. (btwn 8th & 9th)
San Francisco, CA
-Get Lucky, The Culture of Chance
Opening Reception: January 6, 2012, 6-9:00pm
Closing Reception: January 26, 2012 6-9:00pm
Co-curated by Justin Hoover and Hanna Regev, this exhibition is a centennial birthday celebration of legendary art icon John Cage and investigates the implications of his invention of chance operation in the arts. Exhibit opens to the public on December 17th, prior to the public reception on January 6th.
(415) 863-1414
info@somarts.org
somarts.org

Sat.Jan.7

Eli Ridgeway Gallery

172 Minna St
San Francisco, CA 94105
-Mauricio Ancalmo; Project Space: Chris Duncan
Opening Reception: January 7, 2012 4-7pm
End: February 4, 2012
(415) 777-1366
www.eliridgeway.com

Frey Norris

161 Jessie St.
San Francisco, CA 94105
-Remedios Varo – Indelible Fables
Begin: January 7, 2012
Opening Reception: January 19, 2012 6-8pm
End: February 25, 2012
(415) 346-7812

Gallery Hijinks

2309 Bryant Street
San Francisco, CA 94110
-Treasure Frey and Kyle Jorgensen
Opening Reception: January 7, 2012 6-10pm
End: January 28, 2012
Treasure Frey and Kyle Jorgensen exhibit new paintings in a two-person show focused on the bold colors and meticulous nature of each artists craft. Treasure Freys recent body of work focuses on small slices of color on vintage papers forming a visible translation of the artists inner dialogue. Kyle Jorgensen creates optical forests of color that are intersected by stark geometric shapes and forms.
www.galleryhijinks.com/

LoPo Gallery

1141 Polk Street
San Francisco, CA
-Little Old One: Bunnie Reiss and Monica Canilao
End: January 7, 2012
(415) 377-3325
chris@lopopogallery.com

Manna Gallery

473 25th St., Suite C
Oakland, CA 94612
-Recent Work: Mark Lightfoot and Linn Thygeson
Opening Reception: January 7, 2012, 2-5pm
End: January 28, 2012
Mark Lightfoot's work on canvas and paper: uses the processes of painting and drawing to create visions of an alternative natural world with it's own energy,

2012



movement and form. Linn Thygeson's work is filled with light and space, inspired by her childhood growing up on a farm in South Dakota.

(510) 282-2335
marklightfoot@comcast.net
www.mannagallery.com

Space Gallery

1141 Polk Street

San Francisco, CA

-Now! I Lay Me Down To Sleep: New works by

Ezra Li Eismont

End: January 7, 2012

(415) 377-3325

chris@lopogallery.com

Sun. Jan. 8

ArtZone 461 Gallery (Main Gallery)

461 Valencia at 16th Street

San Francisco, CA 94103

-FROM TIME TO TIME: Current, Collected & Former Gallery Artists

Closing Reception: January 8, 2012 12-6 pm

Demonstrating time passage in artists' works, from as few as four years, to as many as forty years between examples. Provides insight and questions into matters of consistency, evolution, influences, dynamics, or any lack of them. Adam Cahoon, Nicholas Coley, Jane Fisher, Jose' R. Lerma, Paul Wanner, Neri, and Oliveira. Please check our website for artists and opening reception information.

-MARVELOUS OBJECTS 19th & 20th Century Interesting Items

Pop up Holiday Event in the side gallery. Exhibition of 19th & 20th Century Interesting Items. Nice collections of historic Silver, Glass, Pottery, Clocks; American, Asian, French & English, Island & India. From Family, Friends, mergers & acquisitions, collections and accommodations.

info@artzone461.com

www.artzone461.com

SFMOMA

151 3rd Street

San Francisco, CA 94103

-Images in Dialogue: Paul Klee and Andrew Schoultz

End: January 8, 2012

Please feel welcome to join Marx & Zavattero and Andrew Schoultz at SFMOMA for a talk by Curator John Zarobell. In addition, Schoultz's fantastic 2009 painting 10,000 Leaves in Darkness, recently acquired for SFMOMA's permanent collection, continues to be on view in the 5th floor galleries.

(415) 627-9111

info@marxzav.com

www.marxzav.com

Thu. Jan. 12

Adobe Books Backroom Gallery

3166 16th Street (at Albion)

San Francisco, CA 94103

-FAR FAR NEAR

Begin: January 12, 2011

End: February 12, 2012

Participating artists: Lauren Douglas, Billy Joe Miller, and Christopher West

Guest curated by James Sterling Pitt

www.adobebooksbackroomgallery.blogspot.com

Creativity Explored

3245 16th St

San Francisco, Ca 94103

-Calderon: Nine Years in the Making

Opening Reception: January 12, 2011, 7-9pm

End: February 29, 2012

Enigmatic faces, elegant bicycles and aerial views of trucks are the most beloved subjects of El Salvadorian-born painter Pablo Calderon. Grand examples of each on canvas and paper will comprise this colorful solo show, his first during his nine year tenure at Creativity Explored.

(415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

SFMOMA Garage Windows

147 Minna and 150 Natoma Sts.

-Ron Donovan, Chris Shaw, Chuck Sperry

End: January 12, 2012

Bay Area rock poster art contemporaries Chris Shaw, Chuck Sperry, and Ron Donovan stand out amongst their predecessors in the Bay Area tradition of poster making that spans nearly 50 years. Through their prolific bodies of work, the masterful artists have brought

(415) 441-4777

artistsgallery@sfmoma.org

www.sfmoma.org/artists_gallery

Sat. Jan. 14

111 Minna Gallery

111 Minna Street

San Francisco, CA

-Group Show

End: January 14, 2012

A group exhibition featuring the seven unique styles of: Alphonzo Solorzano, Joshua Lawyer, Wednesday Kirwan, Ryan Malley, Tim Dangaran, Crystal Sylver & Lindsey Kustusch.

(415) 974-1719

art@111minnagallery.com

111minnagallery.com

ArtZone 461 Gallery (Main Gallery)

461 Valencia at 16th Street

San Francisco, CA 94103

-WHY PAINT A LANDSCAPE? Fresh Views

Opening Reception: January 14, 2012 5-8 pm

Closing Reception: February 19, 2012 12-6 pm

Gallery and Invited Artists.

Please check our website for artists and opening reception information.

-JANE FISHER: Recent Drawings and Paintings

info@artzone461.com

www.artzone461.com

Museum of Craft and Folk Art

51 Yerba Buena Lane

San Francisco, CA 94103

-Make It @ MOCFA

Date: January 14, 2012

Time: 2-4:00pm

Make It @ MOCFA is an afternoon of making inspired by the current exhibition, and geared towards families and children.

(650) 851-0147

ljanklow@mocfa.org

http://www.smcl.org/en/content/woodside

SFMOMA Artists Gallery

Bldg. A, Fort Mason Center

San Francisco, CA 94123

-New Work by Kim Frohsin, Claire Pasquier, Winni Wintermeyer

Opening Reception: January 14, 2011 1:00 – 3:00 p.m.

End: February 23, 2012

(415) 441-4777

artistsgallery@sfmoma.org

www.sfmoma.org/artists_gallery

Togonon Gallery

77 Geary Street, Suite 208

San Francisco, CA

-Formento2: Bj & Richeille Formento; Peikwen Cheng

End: January 14, 2012

(415) 398-5572

togonongallery.com

Sun. Jan. 15

Arc Studios & Gallery

1246 Folsom Street

San Francisco, CA 94103

-"THE GUERRILLA SHOW" Last Chance Sale

End: January 15, 2012

"The Guerrilla Show" is an exhibition of affordable artwork by Bay Area and Northern California artists, with all artwork selling for \$300 or under. Artwork will be sold off the wall, facilitating purchases of work by patrons.

Hours: Wed & Thur 12-5pm by appointment

arcsf@gmail.com

www.arc-sf.com

415-298-7969

ArtPeople Gallery @ The Crocker Galleria

50 Post Street

San Francisco, CA 94104

-Gau Kwi Liang's Show

End: January 15, 2012

New works by Gau Kwi Liang

(415) 956-3650

info@artpeople.net

www.artpeople.net

Mon. Jan. 16

Contemporary Jewish Museum

736 Mission Street

San Francisco, CA 94103

-Houdini: Art and Magic

End: January 16, 2012

The first major art museum exhibition to examine the life, legend, and enduring cultural influence of renowned magician and escape artist Harry Houdini.

(415) 655-7800

info@thecjm.org

Tue. Jan. 17

SFMOMA Artists Gallery @ Caffe Museo

151 Third St.

San Francisco, CA 94103

-Paintings by Robert Ogata

End: January 17, 2012

Robert Ogata's work is a deep and abstracted exploration of memory, form and emotion. On view are large-scale paintings that utilize chalk and polymer with minimal geometric forms and striking flower-inspired imagery. His work lies at the intersection between immediate, compulsory mark-making and a slow, deliberate study of space, depth and light.

(415) 441-4777

artistsgallery@sfmoma.org

www.sfmoma.org/artists_gallery

Thu. Jan. 19

111 Minna Gallery

111 Minna Street

San Francisco, CA

-BRAZIL IN THE SIXTIES (Iconic Film & Photography Installation)

Opening Reception: January 19, 2012 5pm - Late

End: January 28, 2012

Peter Solmssen began his career as a photographer for LIFE magazine, working with such photographic icons as Alfred Eisenstadt and Andreas Feininger. In the 1960's, while serving for five years as an American diplomat in Brazil, he photographed and filmed the cities of Rio de Janeiro, São Paulo and Salvador.

(415) 974-1719

art@111minnagallery.com

111minnagallery.com

San Francisco City Hall and the War Memorial Opera House

401 Van Ness Avenue

San Francisco, CA 94102

-Auxiliary Opening Night Gala

Date: January 19, 2012

Time: 5:00pm

Please join the San Francisco Ballet Auxiliary on Thursday, January 19, 2012, to launch San Francisco Ballet's 2012 Repertory Season. This year's Opening Night Gala begins in City Hall with an elegant cocktail reception and dinner. The performance follows in the War Memorial Opera House. And after the show, all dinner guests are invited to return to City Hall to continue the celebration at a post-performance party with live music, dancing, refreshments, and desserts.

http://www.sfballet.org/events/opening_night_gala/auxiliary_gala

SOMArts Cultural Center

934 Brannan St. (btwn 8th & 9th)

San Francisco, CA

-INTERRUPTUS

Date: January 19, 2012

Time: 7-9:00pm

Performance lecture to accompany Get Lucky, The Culture of Chance. An Investigative collaboration of the poetics of John Cage's performance lectures, created by Cage, curated by Julie Lazar, and performed by Joan Retallack and Michael Ives. Piece

debuts at SOMArts before continuing to Southern Exposure to intersect the exhibition Kaleidoscope of Pacific Standard Time.

(415) 863-1414

info@somarts.org

somarts.org

Fri. Jan. 20

Recology Art Studio

503 Tunnel Ave.

San Francisco, CA 94134

-San Francisco Dump Artist in Residence Exhibitions: Work by Donna Anderson Kam and Terry Berlier

Begin: January 20, 2012

Opening Reception: January 21, 2012 5:00-9:00 pm

Exhibitions by artists who have spent four months making artwork from items San Franciscans have thrown away. Donna Anderson Kam: large-scale pastel drawings. Terry Berlier: kinetic, interactive sculptures.

(415) 330-0747

http://www.recology.com/AIR

Sat. Jan. 21

Recology Art Studio

503 Tunnel Ave.

San Francisco, CA 94134

-San Francisco Dump Artist in Residence Exhibitions: Work by Donna Anderson Kam and Terry Berlier

Opening Reception: January 21, 2012, 1-5pm

Exhibitions by artists who have spent four months making artwork from items San Franciscans have thrown away. Donna Anderson Kam: large-scale pastel drawings. Terry Berlier: kinetic, interactive sculptures.

(415) 330-0747

http://www.recology.com/AIR

Thu. Jan. 26

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

-Science of Cocktails

Date: January 26, 2012

Time: 7:30-11pm

Save the date for a cocktail party like no other! On

Thursday, January 26, the Exploratorium will once again transform into a cocktail laboratory for the third annual Science of Cocktails featuring acclaimed mixologists, master distillers, and a host of scientists.

(415) 561-0363

www.exploratorium.edu/scienceofcocktails

SOMArts Cultural Center

934 Brannan St. (btwn 8th & 9th)

San Francisco, CA

-Get Lucky, The Culture of Chance

Closing Reception: January 26, 2012 6-9:00pm

Co-curated by Justin Hoover and Hanna Regev, this exhibition is a centennial birthday celebration of legendary art icon John Cage and investigates the implications of his invention of chance operation in the arts. Exhibit opens to the public on December

17th, prior to the public reception on January 6th.

(415) 863-1414

info@somarts.org

somarts.org

Fri. Jan. 27

Bekris Gallery

49 Geary Street, Suite 235

San Francisco, CA 94108

-Renegades

End: January 27, 2012

Acclaimed South African photographer Frank Marshall redraws the borders of heavy metal cultural orthodoxy with his photographs of heavy metal cowboys from Botswana. As he does so his images break down archetypes surrounding ethnicity, cultural identity and ideology.

(415) 513-5154

Cynthia@bekrisgallery.com

NOVEMBER LISTINGS CONTINUED

Megan Prelinger, and Chris Carlsson. Megan Prelinger's book "Another Science Fiction" takes a whimsical look at how the Space Race was promoted during its heyday 1957-62, offering a pointed look into a twisted type of corporate "utopian" thinking that informed a whole generation. (415) 626-2060
counterpulse@counterpulse.org
www.counterpulse.org
Gallery Paule Anglim
14 Geary Street
San Francisco, CA 94108
-J. John Priola
Begin: November 30, 2011

Opening reception: December 1, 2011 5:30 - 7:30pm
End: December 23, 2011
(415) 433-2710
www.gallerypauleanglim.com
The San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
-Bruno Serralongue and Allan Sekula in conversation
Date: November 30, 2011
Time: 7:30pm
French artist Bruno Serralongue employs the techniques of photojournalism to expose the conditions

of contemporary humanity. Instead of focusing on obvious, newsworthy spectacles, his camera looks at less-acknowledged phenomena. Allan Sekula is a photographer and writer whose works make critical contributions to questions of social reality and globalization, focusing on what he describes as "the imaginary and material geographies of the advanced capitalist world."
www.sfaiedu
SOMArts Cultural Center
934 Brannan St. (btwn 8th & 9th)
San Francisco, CA
-Man as Object - Reversing the Gaze (November 4-30, 2011)

Closing Reception: November 30, 2011 6-9PM
Exhibition of works that objectify the male and invert power relating to the male gaze. Opening features performance by Chanel Matsunami Govreau and closing features a screening of historic feminist film "Fuses" by Carolee Schneemann. Additional programming includes panel discussion with Annie Sprinkle, Schneemann and Tanya Augsborg PH.D.
(415) 863-1414
info@somarts.org
somarts.org

DECEMBER LISTINGS CONTINUED

Mercury 20 Gallery
475 25th St
Oakland, CA 94612
-Landscapes: Dave Meeker, Winter Group show
End: December 31, 2011
New works by Bay Area native sculpture artist David Meeker
(510) 701-4620
mercurytwenty@gmail.com
www.mercurytwenty.com
The San Francisco Public Library
100 Larkin Street
San Francisco, CA 94102
-Unique Views of Life

End: Dec 31st, 2011
The San Francisco Public Library in association with the San Francisco Light for the Blind and Visually Impaired Presents Unique Views of Life. Through Paintings, drawings of Artist's John Quevedo and Richard Chapman help viewers understand how people with vision impairments see the world. This exhibit is presented in honor of the 21st anniversary of the signing of the Americans with Disabilities Act.
(415) 557-4400
www.sfgov2.org/index.aspx?page=2768
Spoke Art Gallery
816 Sutter St.
San Francisco, CA

-Serge Gay Jr. - Solo Show
End: December 31, 2011
Spoke Art is pleased to present Absolute Happiness; new works by Serge Gay Jr. With his mastery of color and political imagery, Serge brings you into worlds he has explored through his life's many travels. His birthplace of Haiti and later migration to the United States shapes his constant merging of potent social commentary with pop culture. He adroitly blends realistic figures with surrealism in a fashion which commands attention. This multifaceted artist uses his work as a diary; a timeline of life's experiences and the journeys that have caught his heart.
http://spoke-art.com/

JANUARY LISTINGS CONTINUED

www.bekrisgallery.com
Crown Point Press
20 Hawthorne St.
San Francisco, CA 94105
-Sharing a Vision: The Colby College Museum of Art and Crown Point Press
End: January 27, 2012
The exhibition includes unique works from the Colby College Museum of Art and prints from Crown Point Press
Featuring prints, paintings and sculptures by Robert Bechtle, Jane Freilicher, Yvonne Jacquette, Alex Katz, Sherrie Levine, Sol LeWitt, and Kiki Smith.
(415) 974-6273
gallery@crownpoint.com
crownpoint.com

Gallery 1044
1044 Larkin Street
San Francisco, 94109
Title of Event:
-Robots, Flying Saucers and...
End: January 27, 2012
Paintings, prints, sculpture and toy release.
Artists include: Aaron Lawrence, Eddie Valentine, Johnny Botts, Jane Elliott and Solis.
(415) 716-2068
fred@gallery1044.com
www.gallery1044.com
Highlight Gallery
3043 Clay Street
San Francisco, California
-Anneke Eussen: Close to What's Real
End: January 27, 2012
(415) 529-1221
info@highlightgallery.com
highlightgallery.com

Museum of Craft and Folk Art @ East Palo Alto Library
2415 University Ave
East Palo Alto, CA 94303
-African American Quilts Workshop
Date: January 27
Time: 4:00 pm
The MOCFA Education Program offers its African American Quilts workshop for free at the East Palo Alto Library!
(650) 851-0147
ljanklow@mocfa.org
http://www.smcl.org/en/content/woodside
San Francisco City Hall and the War Memorial Opera House
401 Van Ness Avenue
San Francisco, CA 94102

-SF Ballet Premiere of John Cranko's Onegin
Begin: January 27, 2012
End: February 3, 2012
Joining SF Ballet's repertoire for the first time, John Cranko's intensely dramatic work Onegin is a masterful ballet adaptation of the early-19th century novel in verse, Eugene Onegin, by Alexander Pushkin. The passionate story of Russian aristocrat Eugene and his lost chance for love with the beautiful Tatiana, unleashes heartbreaking themes of unrequited love, anguish, and tragic irony. Set to a powerful score by Tchaikovsky, this production features lavish scenery and costumes by award-winning designer Santo Loquasto and lighting by James F. Ingalls.
(415) 865-2000
www.sfballet.org

Sat. Jan. 28

111 Minna Gallery
111 Minna Street
San Francisco, CA
-BRAZIL IN THE SIXTIES (Iconic Film & Photography Installation)
End: January 28, 2012
Peter Solmssen began his career as a photographer for LIFE magazine, working with such photographic icons as Alfred Eisenstadt and Andreas Feininger. In the 1960s, while serving for five years as an American diplomat in Brazil, he photographed and filmed the cities of Rio de Janeiro, São Paulo and Salvador.
(415) 974-1719
art@111minnagallery.com
111minnagallery.com

City Art Cooperative Gallery
828 Valencia St.
San Francisco, CA 94110
-January Group Show
End: January 28, 2012
More than two dozen Bay Area artists exhibit work in many media, including oils, photography, digital, jewelry, and sculpture.
(415) 970-9900
cityarts@gmail.com
www.cityartgallery.org
Corden|Potts Gallery
49 Geary Street, Suite 410
San Francisco, CA 94108
-Portfolio 2: Gallery Artists
End: January 28, 2012
A look at the work of artists whose work was previously featured in the gallery.
(415) 781-0110
info@cordenpottsgallery.com

www.cordenpottsgallery.com
Dolby Chadwick Gallery
210 Post Street, Suite 205
San Francisco, CA 94108
-Stephen De Staebler
End: January 28, 2012
An exhibition of bronze sculptures by the renowned Bay Area sculptor Stephen De Staebler. A retrospective of De Staebler's work will open on January 14, 2012 at the de Young Museum.
(415) 956-3560
info@dolbychadwickgallery.com
http://www.dolbychadwickgallery.com

Frey Norris
161 Jessie St.
San Francisco, CA 94105
-Sean Cordeiro & Claire Healy - Par Avion (American Debut)
End: January 28, 2012
For Par Avion, Berlin based artist duo Claire Healy and Sean Cordeiro have acquired a small fighter plane, from a scrap metal merchant in their native Australia. The artists then deconstructed the entire body by cutting it into small pieces, and packing these into postage boxes. The boxes were then sent onward to Frey Norris by air freight.
sophie@freynorris.com
www.freynorris.com

Gallery Hijinks
2309 Bryant Street
San Francisco, CA 94110
-Treasure Frey and Kyle Jorgensen
End: January 28, 2012
Treasure Frey and Kyle Jorgensen exhibit new paintings in a two-person show focused on the bold colors and meticulous nature of each artists craft. Treasure Frey's recent body of work focuses on small slices of color on vintage papers forming a visible translation of the artists inner dialogue. Kyle Jorgensen creates optical forests of color that are intersected by stark geometric shapes and forms.
www.galleryhijinks.com/

HungryMan Gallery
485 14th Street
San Francisco, CA 94103
-Christine Kessler and Emmy Thelander
Closing Reception: January 28, 2012 4:00-6:00pm
The show will feature San Francisco based artist Christine Kessler and Brooklyn based artist Emmy Thelander. Live musical performances starting at 6pm
(415) 269-7107
www.hungrymangallery.com
Manna Gallery

473 25th St., Suite C
Oakland, CA 94612
-Recent Work: Mark Lightfoot and Linn Thygeson
End: January 28, 2012
Mark Lightfoot's work on canvas and paper uses the processes of painting and drawing to create visions of an alternative natural world with its own energy, movement and form. Linn Thygeson's work is filled with light and space, inspired by her childhood growing up on a farm in South Dakota.
(510) 282-2335
marklightfoot@comcast.net
www.mannagallery.com

Alchemist

new works by Scott Greenwalt

November 12th through December 17th
Opening reception November 12th 6-10^{pm}



2309 Bryant Street
San Francisco, CA 94110
(415)-341-0098
www.galleryhijinks.com



NEW ART IN THE STREETS

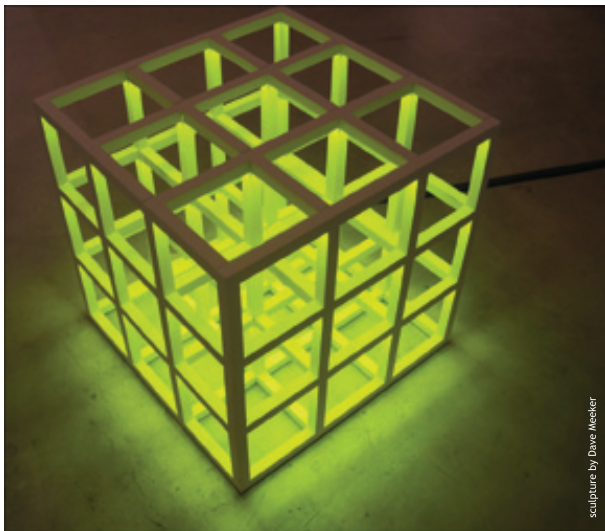
DEC 8—JAN 6

OPENING
RECEPTION

DEC 8
6-8PM

DIETCHSF.COM





sculpture by Dave Meeker

ARTISTS REPRESENTED:

JULIE ALVARADO/JO ANN BIAGINI
ERIC BOHR/MARGARET CHAVIGNY
TERRYL DUNN/P.K. FRIZZELL
PETER HONIG/MAYA KABAT
KATHLEEN KING/MARY V. MARSH
JILL MCLENNAN/JODY MEDICH
DAVE MEEKER/CHARLIE MILGRIM
PAUL MUELLER/MARY CURTIS RATCLIFF
JULIANNE WALLACE STERLING
KERRY VANDER MEER/JOAN WEISS

NOVEMBER 2011

Jo Ann Biagini, Maya Kabat

DECEMBER 2011

Dave Meeker, Group Show

JANUARY 2012

Mary Curtis Ratcliff

Mercury²⁰

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fountain
art fair

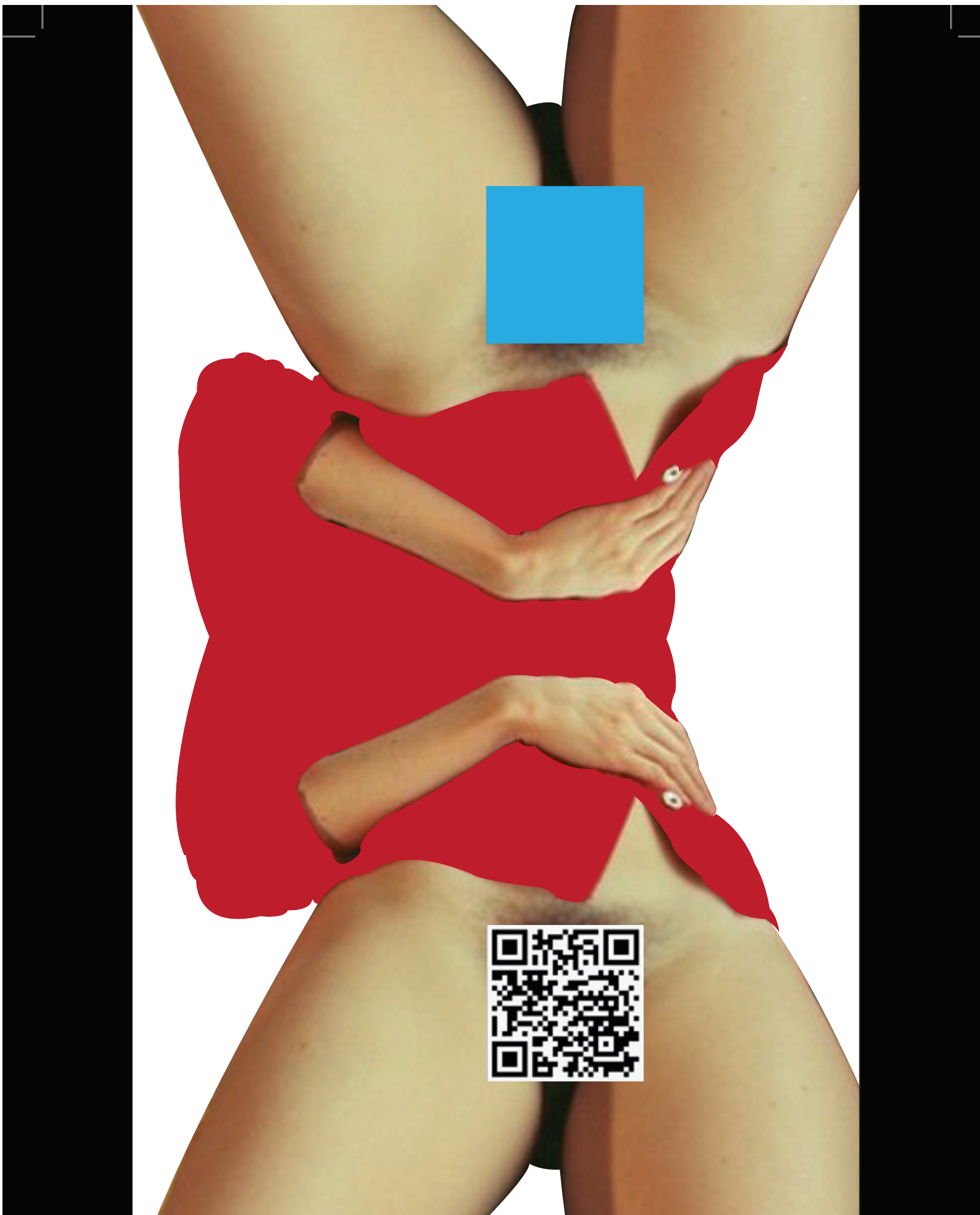
Miami
2011

Dec. 1 - 4, 2011
2505 N. Miami Ave.
(corner of 25th St.)

www.fountainartfair.com

General Public Hours: 12pm – 7pm. Special Events: Friday, Dec. 2nd & Saturday, Dec. 3rd, 7pm – 1am
Admission is \$10, or \$15 for weekend pass

APPLICATIONS TO CHANGE THE ART FAIR SYSTEM BEING ACCEPTED AT WWW.FOUNTAINARTFAIR.COM





Artist Without Residence

An ongoing artistic journey from Jeremiah Jenkins

For artist Jeremiah Jenkins the desire to be free of homogeneous restraints has always outweighed the social insecurities that we all share. This has led to the appropriation of a school bus with the final product being a fully functioning live and work space and the beginning of a journey that will take Jenkins across the great states of America. Always re-contextualizing our social inheritance the need to feel the changing climate instead of witnessing second hand became the appropriate level of truth needed for Jenkins to continue with such stark and bewildering content – which is ultimately a product of all our homogeneous tendencies. "Artist Without Residence" is a journey made for all of us, because truthfully who wouldn't want to be transient in this time of uncertainty. Luckily for us Jenkins journey will accumulate with a solo exhibition, at Ever Gold Gallery in May 2012, where his artistic ephemera will be displayed.

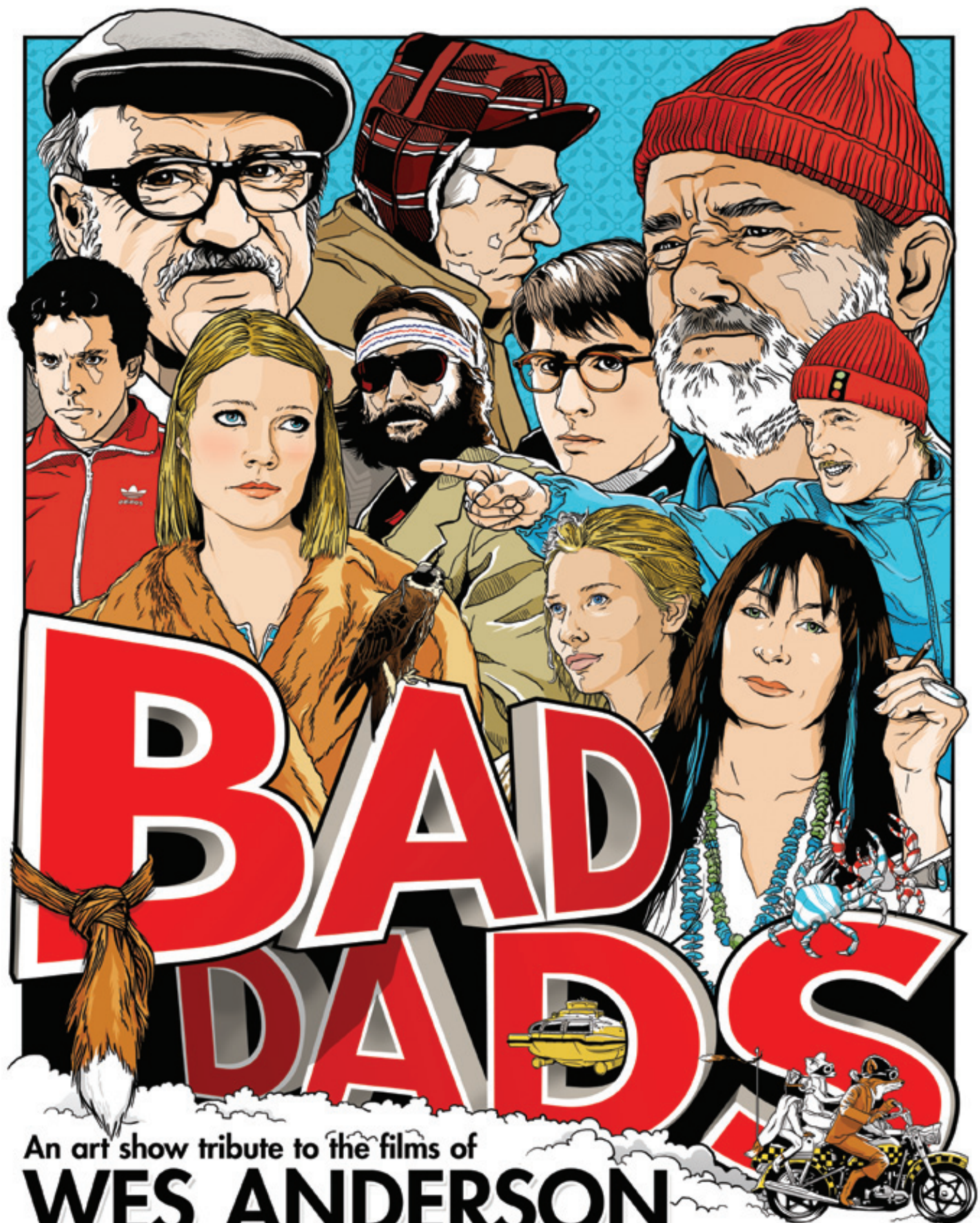
Jenkins will be updating an ongoing feature on the San Francisco Arts Quarterly website about his journey, collaborations along the way, and philosophical reasonings.

-Andrew McClintock, SFAQ Co-Founder and Editor

www.jeremiahjenkinsart.com
www.sfaqonline.com

SFAQ EVER
GOLD

poor people
complain;
rich people have
lawyers.



An art show tribute to the films of
WES ANDERSON

Sunday October, 30th | Halloween Party / Opening
Spoke Art Gallery - 816 Sutter Street - San Francisco, CA | Show on view until November 25th | spoke-art.com

ART
spoke



The McLoughlin Gallery

49 Geary St. Suite 200
San Francisco, CA 94108
415.986.4799
www.mgart.com
info@mgart.com

November:

Dalia Nosratabadi: *Eau La La*
Christy Lee Rodgers (Expos Gallery):
Odyessy

December:

John Waguespack: *Deconstructing
Hollywood*



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 for full schedule.



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21+



NOV

"ZZZ???" • Merkley??? • Solo Exhibition

Opening 11/11/11 • 5pm-late

DEC

"THE MAGNIFICENT SEVEN" • A Group Exhibition

Opening 12/1/11 • 5pm-late



JAN

"BRAZIL IN THE SIXTIES" • Photography & Film

By Peter Solmssen • Opening 1/19/12 • 5pm-late



FEB

"HARUM SCARUM" • David Ball • Jesse Balmer

& Katherine Brannock • Opening 2/2/12 • 5pm-late



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On the main wall:

November: **THE ART OF TAG TEAM** *(top left)*

December and January: **ARMY OF ONE** *(bottom right)*

In the front window:

November–December: **DENNIS MCNULTY** *(bottom left)*

January: **MERYL PATAKY** *(top right)*



500 Divisadero Street (at Fell)
www.madroneartbar.com

October
John Zurier

November
David Ireland
Ann Hamilton

December
J. John Priola

January
Clare Rojas
Annabeth Rosen

February
Canan Tolon
Andrew Masullo

March
Bruce Conner

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