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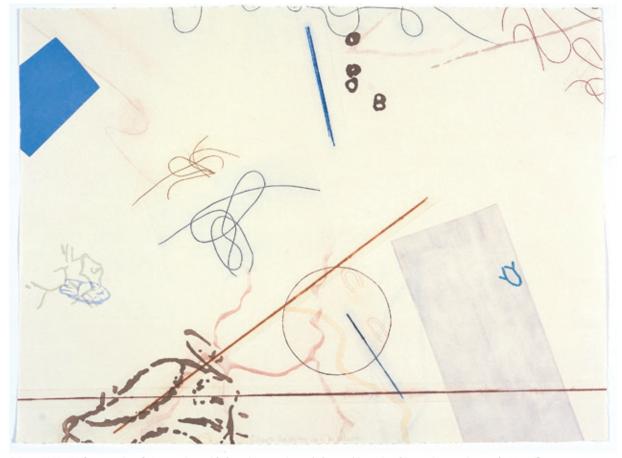


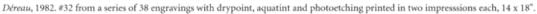
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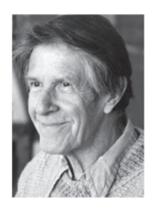
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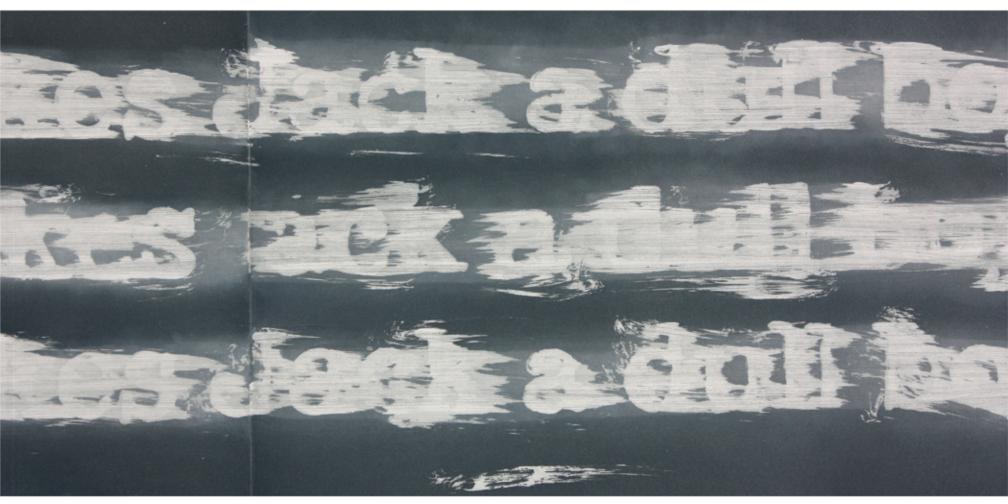
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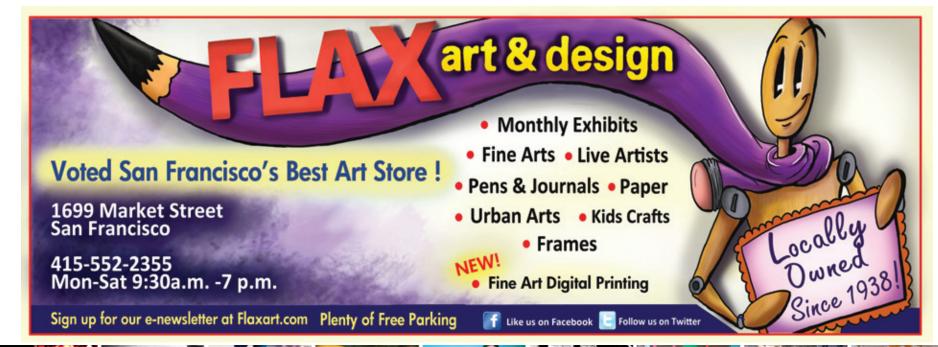
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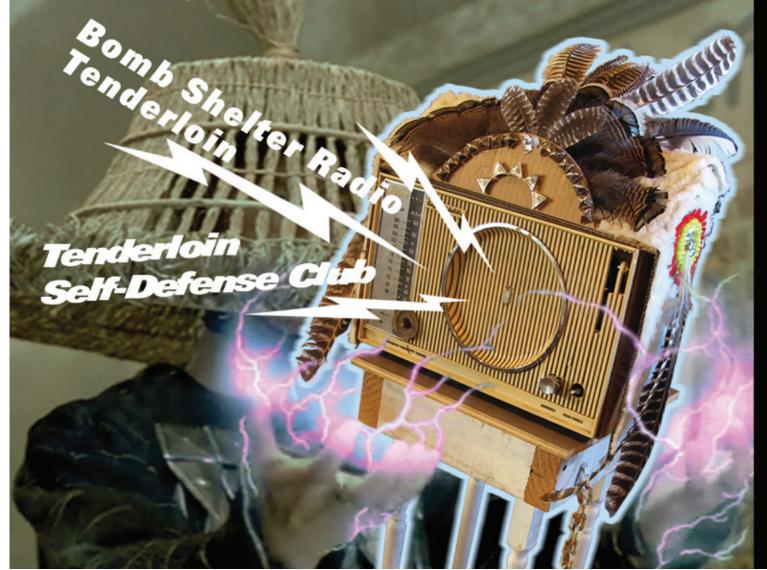
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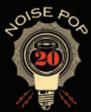
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COVER IMAGE: Paul Kos, The Sound of Ice Melting, 1970; gelatin silver print; 16x20, edition of 3.

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Maria Nicolacopoulou is a London-based independent curator and freelance lecturer for Tate Modern who is currently conducting curatorial research at Yerba Buena Center for the Arts. She holds a BA in Philosophy from CUNY, a Master of Research in Humanities & Cultural Studies from the London Consortium and is working towards a further MA in Museum Studies from Johns Hopkins University.

John Held, Jr.

John Held, Jr. presented a paper on John Cage at a conference sponsored by the Black Mountain College Museum, North Carolina, this past Fall. Held's newest book, Where the Secret is Hidden, a collection of 106 essays written between 1979 and 2011, is available from Iulu.com in two volumes.

Anthony Torres

Anthony Torres is an independent scholar, art writer, and art appraiser. He has curated and traveled numerous exhibitions; published extensively in Artweek, New Art Examiner, Art Papers and others; and researched and wrote the "Illustrated Chronology" and essay "Negotiating Space: The Sketch Books," for the book, Frank Lobdell: The Art of Making and Meaning (2003).

Tom Marioni

1969 One Second Sculpture, curate Invisible Painting and Sculpture, 1970 founder (MOCA) Museum of Conceptual Art, curate Sound Sculpture As, 1970 The Act of Drinking Beer with Friends is the Highest Form of Art, 1972 Drawing a Line as Far as I Can Reach. Drum Brush Drawings, 1975 Thinking Out Loud, Warsaw, Poland, 1975-1981 editor/designer VISION magazine, 1981 Guggenheim Fellowship, 1991 The Yellow Sound for Kandinsky, radio play, Cologne, Germany, 1996 founded The Art Orchestra, Beer Drinking Sonata, 2003 A Memoir, Beer, Art and Philosophy, 2012 Beer with Friends... Vienna, Paris, Bristol.

Jocko Weyland

Jocko Weyland is the author of The Answer is Never - A Skateboarder's History of the World (Grove Press, 2002) and The Powder (Dashwood, 2011), and has written for Thrasher, The New York Times, Cabinet, and other publications. He is the creator of Elk magazine, books and gallery and is represented by KS Art in New York.

Jesse Pollock

Jesse Pollock is a freelance photographer and book publisher living in San Francisco. Having lived in San Francisco for the past ten years, he has worked with a wide variety of local arts organizations in a number of different capacities. Most recently he worked within the arts-based website Fecal Face Dot Com where he served as Managing Editor and then as a Senior Contributor; before stepping down to open the publishing house Unpiano Books in the middle of last year. Aside from his photo-zines Catch A Bad One, Girls, Guys and Angle, his work has appeared in Juxtapoz, Hamburger Eyes, SF Bay Guardian, SF Weekly, Day Four, and Weekend Magazine among others. Most recently his work was featured in Juxtapoz Photo, the first collection of photography work from Juxtapoz Magazine and in a trio of shows throughout San Francisco.

Austin McManus

Austin McManus is a photographer, writer, curator, and publisher. He founded the web-based zine publishing and distribution collective The Flop Box.com in 2003. Austin is involved in a wide range of creative projects and currently works as an editor for Juxtapoz magazine.

Andrew McClintock

Andrew McClintock was born on a sinking fishing boat in the Caspian Sea. He was rescued by an Iranian cargo ship and grew up in Astara, Iran. He received a full ride to Moscow State Physics-technical Institute where he studied time travel. Three weeks before graduation he got an anonymous letter stating that in fact his family was still living in San Francisco. He transferred to SFAI and graduated 3 years later because none of his credits would transfer. McClintock has worked as a line cook, a janitor, and a freelance break dance coach.

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 Seen By the Sun Productions and exhibits his artwork nationally. Gregory continues to live his live without boundaries devoting his life to 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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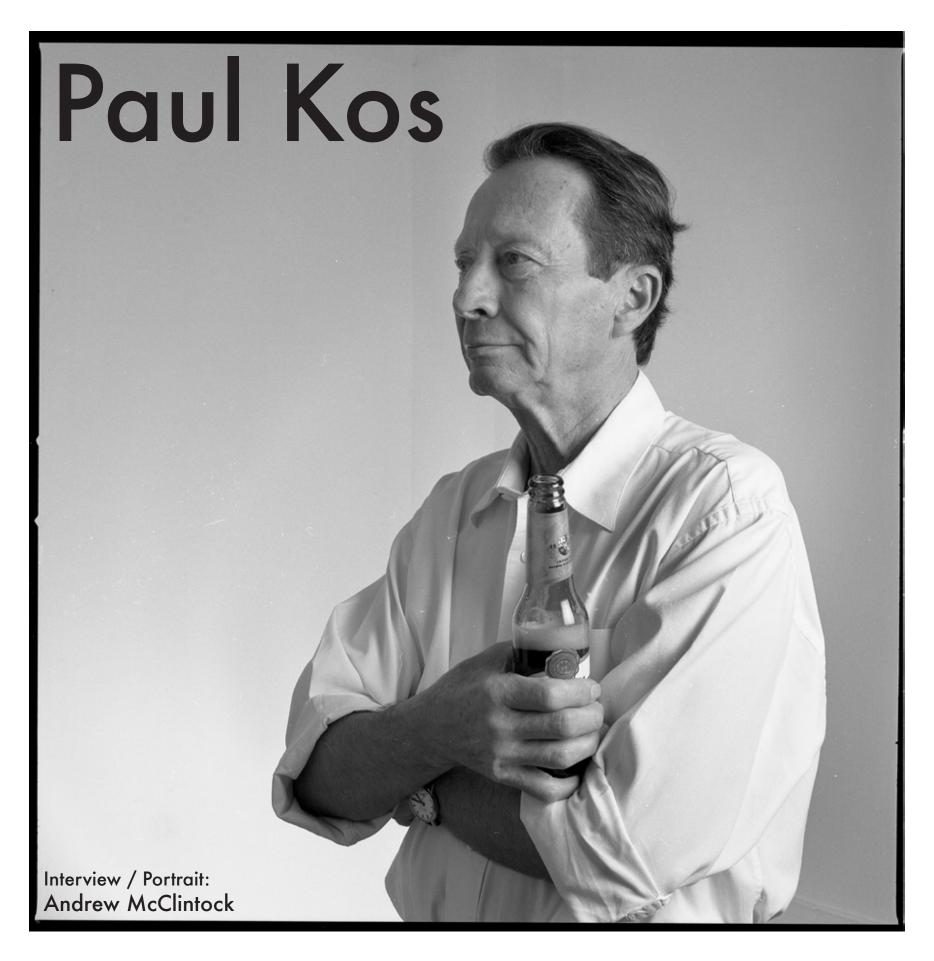
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Bay Area Event Listings

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On a foggy Sunday afternoon in December Paul Kos picked me up from the SFAQ office in the Tenderloin, and we headed through the deserted streets of the Financial District in San Francisco. Our first stop was at "Poetry Sculpture Garden", a public art piece that he did with poet Robert Hass, (2000) at 199 Fremont. We then headed over to the USF campus off of 3rd street, in Mission Bay, to check out "Everything Matters" (2011). Standing in front of the mosaic, I felt a little lost due to my red-green color-blindness problems. Finally, I came clean, which led to a color test later on in the day, but made me thankful that I wasn't suffering from a general lack of understanding of conceptual based public art. We jumped back into Paul's truck and drove to his studio on Potrero Hill where we sat down at his table with a big glass of beer and began our almost 3 hour conversation in which we covered Paul's very complex and diverse conceptual art making practice, public art, his 40 years of teaching, and a bit of art history.

So let's start with the work you were doing in the late 60's and early 70's that stems from driving back and forth from San Francisco to Wyoming.

Well, I was going back to Wyoming yearly for about three weeks at a time and then taking this drive across Nevada, Utah, and Wyoming. So I started making proposals for these highway sculptures that were often just public disintegrating salt sculptures. I had already done "Lor's Wife" (1969) at Rene di Rosa's ranch in Napa [di Rosa Foundation] by this point. Before this I was making fiberglass pieces for his lake, to float, and I thought, how stupid I am – I had rubber gloves, a mask, a monkey suit – using all these toxic materials and resin. One day I was looking out across his 500 acres of vineyards and cattle, a Barbizon looking landscape, and I asked di Rosa if I could do one more piece. This was my pivotal piece, making work respectful of site with materials indigenous to that site— it was the big cut.

Because of the use of natural materials?

Yes. I was in the main house looking out upon the fields and I see all these cows licking their salt – so it was made for them, and me. It was tall because di Rosa wanted to see it from the house – the grass is still dead were the piece was, that much salt really fries the ground. Simultaneously, I was taking these trips to Nevada and Utah, proposing these pieces to their Highway departments – they never wrote back – and I'd write again and ask them if I could do pieces along the salt flats, these early cast salt pieces were spheres ("Drawing for a Salt Sphere", I 968) This is still a throw back to before "Lot's Wife" when I was thinking along the same lines but using resin and salt- it led me to question: why not use only the actual material, 'salt'?

So the highway became my studio...anyway, they [Nevada Department of Highways] never wrote back and I could have just done it probably – but the amount of time, money, etc. just to buy the salt blocks and leave them out there...It was nevertheless a good studio process that lead to other things. In the end I didn't make any pieces out there besides the aluminum pieces.

How big were those pieces?

The boulder ("Aluminum Tertiary Strata", 1968) was the size of a floor to ceiling bookcase and I filled the pockets in the rock with tin foil. It flashed in the light, and was about 100 yards off the road. I have heard people stopped, thinking they had seen silver deposits.

And the Richmond Art Center?

Then I started doing [pulls out a piece of paper and a small box] pieces like "Quid Pro Quo" (1970) for the Richmond Sculpture Annual, an exhibition jurored by Larry Bell. In this piece, basically I removed the object in art. And the passing of money between patron and artist became the art. Process becomes art. Patron becomes artist. Artist becomes patron. Banks become museums.

As Paul is making coffee I am left to rummage around the pile of ephemera left on the dining room table. I pick up "Quid Pro Quo" (1970)

Were there a lot of people who wrote back?

I got quite a few, and I would send them back the same amount of money they sent me and it would cost me about five dollars each because the bank didn't want to do it since it was a custom check. A lot of the checks were for very small amounts, like I0 cents, which was unfortunate. Then it was published in Art Week, which meant that there were hundreds of them out there. Then one day I get a knock at my door, three guys show up in suits and hats and my kids were little at the time and they were like "Daddy is going to go to jail."

Was it the postal police?

The Post Office Department came to my home thinking that I was doing mail fraud, collecting money and not sending it back. So I showed them all of my checks received and copies of checks mailed out and it was fine, they just couldn't believe anyone would do that. They were ready to handcuff me and take me in...it was scary.

So even this process sculpture is actually outside of the museum – even though it's displayed in the museum.

And it really went outside by reaching the newspaper. It got printed and then diluted and then finally there were so many out there I could have gone broke if they had all been sent in. Or I would have had to make a deal with the bank or something.



Was that your first show?

No, prior to the Sculpture Annual, I met Tom [Marioni] at the Richmond Art Center, where he had a show called "Invisible Art", I saw it and told him what I was up to and he soon gave me a one person show there in 1969. This was the announcement [pulls out a bumper sticker that reads Participationkinetics] and you put it on your car and it became a kinetic sculpture. Now it's called interactive art or whatever but I called it participation kinetics at the time.

The other piece that I did at the Richmond Art Center was the ice piece called, "The Richmond Glacier" (1969). Because it was outside, it forced the viewer to find another entrance. I was blocking the entrance with 10,000 pounds of ice. It was summer and it shouldn't have lasted long but the fire department came and chopped it to pieces.

Why did the fire department come?

Because I was blocking the entrance – major means of egress – so they just chopped it with their axes – I didn't have a video camera with me in those days and it was a mayhem – beautiful to watch – how could you get them do to such a thing for you? It was quite a scene.

Then Jens Hoffman 3 or 4 years ago invited me to a show in Sao Paulo called "This Is Not a Void" and we did the same thing – but this time the ice melted in 3 to 6 hours since it was much warmer down there.

What about the gel caps with Einstein's theory written on rice paper?

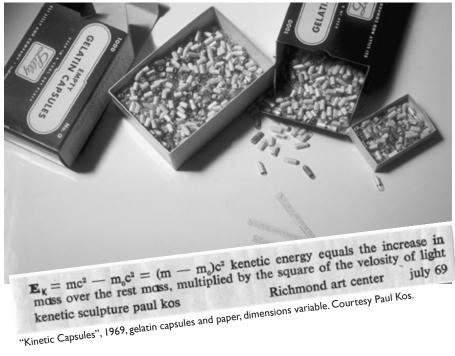
Yes that was another one. I had Kinetic Capsules that the viewer could swallow, with Einstein's Theory of Relativity inside. The original also had a small ball bearing in it so the piece ended when you heard a "clink" in the toilet. But the health department wouldn't let me do it because there could be someone with a low spot in their intestine, and then the ball would stay inside of them and they would have to go into surgery, so they wouldn't let me do it.

How did the Health department find out about it?

Somehow it came up that I should ask, suggested by either Tom or his boss. I just felt it would be a nice sound way to end the piece...but it didn't work. Again, that was my way of trying to get the viewer involved with the work

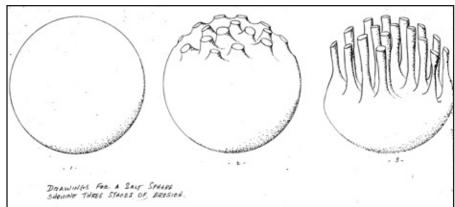


"rEVOUTION: Notes for the Invasion: mar mar march". 1972-73. Wood, typewriter, and video. Variable dimensions. Courtesy Paul Kos. (left and above)





rEVOLUTION", 1970. Performed at the di Rosa Preserve. Courtesy Paul Kos.



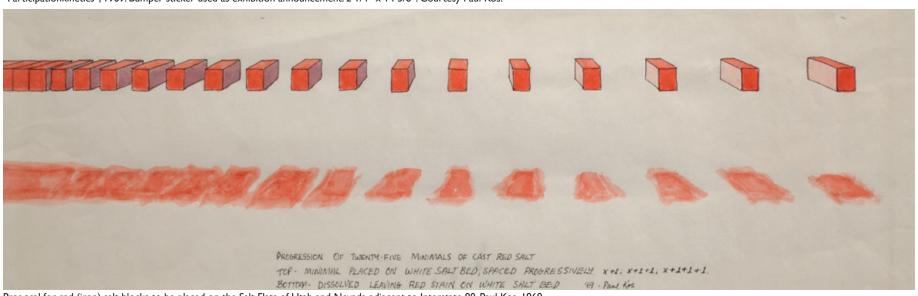
Drawings for a Salt Sphere showing three stages of erosion. Resin and salt. 1968.



'Aluminum Tertiary Strata", 1968.Wyoming/ Colorado border.Aluminum foil, rock.Variable dimensions.



"Participationkinetics", 1969. Bumper sticker used as exhibition announcement. 2 1/4" x 14 3/8". Courtesy Paul Kos.



Because at that time there wasn't a conceptual art movement or anyone really showing that kind of work?

Not really at least to my knowledge at the time.

Where you aware that there was this movement starting to take place?

Partly, partly not. I met Tom and Terry [Fox] later, and then Willoughby Sharp and then there was Avalanche magazine and that's when it became apparent. Once in a while there would be a little thing in Art Forum and I remember writing [Leo] Castelli and trying to get something going. Ivan Karp was his director at the time and said "by the way, do you know that the Castelli family made their fortune in salt?" and I happened to be doing these salt pieces. So we started this dialogue but nothing really came from it. Until later, when his new director at the time saw a video piece of mine and then I ended up with Castelli for 4-5 years, but as a video artist. When he got tired of video a few years later, I had trouble convincing him that I was a sculptor who happened to use video.

The video pieces during that time were "Ice Into Fire"...

Yes. As well as "Tokyo Rose" (1976), I showed that at Castelli and because of it, I was invited to the Paris Biennale. They rebuilt it over there, it was great. So many people went into 420 West Broadway [Castelli's Gallery] that subsequently you would be invited to shows in cities you have never heard of. So in "Tokyo Rose" you are invited into this cage, but why would you want to go in? Ah, but the voice is so seductive "come in...give up" and there is no pay off, but that's okay because other people are in there with you.

There were a few other pieces that involved this idea of participation that I turned into gallery and museum pieces like "Mar Mar March" (1972-73) instead of existing outside of the white cube. In "Mar Mar March" there is a very specific sound and it requires viewer participation or it doesn't work. In the installation there was a small T.V. at the end of this room, and in the 1970's that became a bait, 2x4's crossed the viewer's path spaced about a foot apart. On a typewriter I typed the sound of a drum beat. To reach the T,V, the viewer had to step between the boards on the floor. There weren't TV's in museums at that time so it wasn't hard to use it as a draw.

Now I want you to hear the sound of "Mar March" because this is the most important of my sound pieces [Paul starts a sound recording] and my first video that wasn't video narrative or documentation of a performance. So I'm typing "mar (space) mar (space) mar c, h, space" it sounds like" ta ta ta tum, ta ta ta tum, ta ta ta tum". So when you walk into the room you're confronted with this sound and you can faintly hear it but you can't see it.

And the mini TV is behind the typewriter?

Yes, and as you get closer, you are stepping in-between the boards and what you are doing is lifting your feet. Half-way down the room you are marching, whether you like it or not, and you can't control it – it's impossible, you would trip if you didn't. So what the viewer is doing is marching to my "notes for the invasion". And for me, that became a major piece because it's an onomatopoeia, a piece that sounds like it looks and looks like it sounds. So if that's public art, it was designed to be more of a museum piece – it did lead me to think of how to get the viewer involved.

So sound becomes a byproduct of a lot of these interactive pieces.

Yes. In a way it seems like an accident – because it wasn't so much as a contrivance. In 1970, I did "rEVOLUTION", a piece at di Rosa's where I transferred 50 pounds of ammunition into a target. I had the ammo hung from belts on my body and I had a shotgun and I shot into this target and that was certainly an audio piece. It was a byproduct of shooting but I really just wanted to transfer weight invisibly in space from here to there. I was on a scale and the target was on a scale. The target suffered damage and my shoulder suffered damage.

There was a live broadcast too?

Yes, it was piped into the living room, black and white TV, live, closed circuit.

It was 1970, so one of the first live closed circuits?

Yes, and all for the audience. Tom Marioni happened to be there and Howard Junker (Founder of ZYZZYVA Magazine) was there as well and at the time he worked for Newsweek. He was the art editor.

Let's also briefly talk about another ice piece that you did at Marioni's Museum of Conceptual art in 1970.

Yes. I made "Sound of Ice Melting", with the help of sound engineer, Richard Beggs. The piece consisted of two 25-pound blocks of ice on the ground, surrounded by 8 boom microphones that were fed into a mixer, amplifier, and two large speakers. The thing that made this piece credible was when you'd turn up 1970's analog sound equipment, it produces a beautiful white sound that makes the viewer question if it's actually the sound of ice melting or an imagined sound due to the white noise. Also, Richard Beggs later won an Academy Award for Sound in Francis Ford Coppola's "Apocalypse Now". Another interesting aspect of this piece when it is shown is that the ice needs to be replaced daily and the decibel levels lower as the visual volume of the ice decreases...

Lets talk about your residency at Capp St. Projects.

Well, 65 Capp St. is a galvanized steel building that Ann Hatch bought and in which she started

the residency program. I was invited, and since I'm a local, I didn't really need the residency part, so my proposal was "I don't have one... I will spend a month thinking of one, a month building it, a month showing it", and she agreed. The main thing that influenced me was the amount of audio graffiti, the cars, and the boom boxes in the neighborhood. The piece I did there is called Sympathetic Vibrations [1986].

And this was in 1986 so the Mission was not gentrified at all.

No. It was really the Mission. There was a mezzanine in the house and it made one half a bell curve and I used to walk back and fourth, back and fourth, again waiting for an idea. All of a sudden one day I heard the bells at Mission Dolores, the audio graffiti outside and that's when I decided I would do a bell piece. I had never done one before — that was the first one, and it led to many.

You had different sized and weighted bells?

Yes, and I didn't know how to ring them or anything so I brought someone out from Wyoming because when I was a kid I used to ring the big bells at church for weddings and funerals. It was fun if you got to ring the bells. So I brought the guy out who used to teach me, he would only come on a train, and he used the residency, he stayed there and taught us how to ring. Now, he never taught a woman before, he said, "...I don't know...women don't ring bells", but he did. I rented four big bells from Cincinnati, The Verdin Bell Foundry, borrowed two from the symphony, and one or two from some friends, so I think there were eight in total and the big one weighed 1,000 pounds.

How did the residents in the neighborhood react to this?

They thought it was a new church, Latino women would come in and stand around and pray and they would realize that it wasn't a church, but they would still stand there praying. I think it had to do with the amount of vibrations that were being resonated in the building by the bells, you could feel it through your bones.

How long was each performance?

We did about three minutes per day. We were shut down one day when someone called the police. It was the last day and we rang quite a while, but there was a big football game on TV and we rang for about an hour and went into their time zone. It was our last day and we were drinking so...

Before this, I did a piece called "Chartres Bleu" (1983-86) the stained glass window piece comprised of 27 TV/monitors turned on their sides. It's at di Rosa's permanently now, in a tunnel and chapel underground that he had built for it. I made it in 1983-86 but I couldn't find any place to show it. It was scheduled at SF MOMA but the new curator that came in cancelled it, and then it didn't show until 1986 when it went to the Walker Art Center, they produced it, bought all the equipment and everything. They then rented it to SF MOMA for \$16,000, so they were able to pay themselves back.

But I have to tell you one thing that happened, and this is what led to other pieces. It's a long story but I'll make it short. It was hard to get into Chartres Cathedral to film the panes of stained glass because they don't give permission often and I happened to get in through a quirk. I was staying in an apartment building were the owner was a bookbinder who made gifts for the diplomats of France. And when he heard my dilemma he got me into the office of the Prefet des Arts et Metiers, which is the head of all the historical buildings in France. Earlier on I was told by the receptionist that the bureaucracy would take six months to just get a response. We went into the office and I didn't say a word but the prefet phoned the architect at the office in Chartres and told him to let me in do my project.

This was all to get a permit to build the scaffolding?

Yes, in front of the window that was quite high. It had to be the same proportion as a T.V. set, three to four [ratio], on all 27 windows (or panes). So I get there and even the chief architect says, "I don't know who you know, but I turned MGM away last week. They wanted to shoot in here and I didn't let them in, so you know somebody." But it was just an accident, just a quirk, these things that I rely on more and more because I cant think of anything, I wait until accidents happen. So anyway, I made a contract with the scaffold company, who does only historical buildings, to build the scaffold in front of this particular window. When I left, he must have thought, "This guy's an American, he doesn't know his ass from a hole in the ground" so they put it in front of the really famous window, next to the one I actually wanted. It's the Astrological Window, probably the most famous one at Chartres, but it has square windows [wrong ratio]. So when I got back there and saw this I asked them to move it because I only had two more weeks in Paris. But they said that they were too busy. So at lunchtime I saw the workers playing petanque and I went out and challenged them. I said "if I win, you move the scaffolding and if I loose, I would pay you in American Dollars", dollars were really high at that time. I played, and I lost, but they felt I played so well that they moved the scaffolding after lunch and I got to do my piece. After that I took petanque and Notre Dame very seriously and things were able to be accomplished!

When did you start using petanque as interactive artwork?

About two years after that incident when the San Francisco Arts Commission asked if I could do a piece in their little vacant lot on Grove St., I put in a petanque court and invited people to come play. Di Rosa bought one of my petanque pieces (Zizzi Va, 1994) and it's up at the ranch, but no one is playing so it needs to be weeded and I need to give lessons again.

"Rift", 1990, on-site carpet (cut) 20' x 24". Courtesy Paul Kos. MAIN ENTRANC RICHMOND ART CEN

"Richmond Glacier", 1969. 7,000 pounds of ice and salt blocks. $60 \times 60 \times 60$ ". Installation view at the Richmond Art Center. Courtesy Paul Kos.

What are some of your favorite pieces you have done?

Well, I hate carpets for showing sculpture. Paule [Anglim], my wonderful dealer has a wall to wall carpet, in her gallery. I don't like it. Every time I have a show I ask if I can take it out and she says "no". So I was in a show at the Laguna Museum of Art Annex, which was in the 2nd largest shopping mall in the USA, and there was a carpet there and I asked them "can I take the carpet out because it looks terrible with my sculpture" and they replied, "oh god, every sculptor asks that, if we let you do it they'll think we're favoring you because your from the North". So I told them that I wouldn't take it out, but that I would do a piece with it and then they could take it out after my show. And so I did "Rift" (1990) a piece that is just like the Berlin Wall. I took the carpet and cut out a long strip and rolled it back and it became this thing that you had to step over. I heard at the opening one of the staff saying "when he leaves we are just going to glue the carpet back down." So before I left, when I still had the keys I went in one night and cut one inch off the entire length of the roll so when they rolled it down at the end of the show they had to take the whole carpet out. It was my public intervention, and now they have a beautiful concrete floor.

After the Capp St. residency, bells keep coming back into your work in different forms, let's talk about the big group show in Norway that you were in.

The show in Norway was called "Neighborhood Secrets" and we were each given a building in the city of Stavanger. They gave me the cathedral, because of my past work, I didn't get the lighthouse or anything like that. The Cathedral was built in 1198 under the direction of a Benedictine monk. In 1558 the Danish king came and stole the five big bells out of the cathedral to melt them down to make cannons so he could wage war on Sweden. He loaded the bells on a ship and he's sailing out of the harbor and a storm comes up and the ship goes down somewhere not far from Stavanger. In the 1960's some scuba divers found an anchor that was identified as being the anchor from that ship. There is a big drop off right next to where they found it and at the time no one could dive deeper. Well, since I had a budget I asked if we could get Remote Operational Vehicles (ROVs) to go look for the lost bells. The group of curators assisted me in convincing the Norwegian Navy into going to search for the bells. They were only able to do this for two days and then they had to leave for other exercises. This would otherwise had been a very costly enterprise. Then an oil company took over and they looked for a while and it made the local papers. All of a sudden the town started getting really excited over who would own the bells if they were found. The oil company, the historical museum, the Cathedral...they never did find them, but a video of the ROV search was made available to me.

So the video and the bell you made of oil became the relics of the piece?

Yes, I mean the big thing was getting the Navy to search for the bells and they were amazing. Imagine if I called up Rumsfeld?!

So another happy accident?

Exactly. Another interesting thing about the bells because they are made of bronze is that five hundred years later they would still be intact, while their tongues [or clappers], would have rusted away because they were cast iron. So the bells would have no voice and we would have to give it back to them with a new tongue.

The piece seems pretty political as well.

Yes, and the show as a whole ended up being a little didactic because all of the other artists had some political affiliations as well but the show was set up that way. The city was informed of all of this through the newspapers beforehand. There was this pulpit in the Cathedral and when the show opened they expected me to talk. So I gave a little speech about how Norway is in the unique position to pick and choose their oil buyer. If they don't like something politically about the county that purchases their oil, they don't have to sell it to them. The example I used is that Norway is against ever using landmines and is promoting a world wide treaty, the US refuses to sign it; so don't sell oil to the US. I then apologized for coming from "Bush country".

Earlier today we drove past a site off of 3rd street near the ballpark where you are in the process of proposing a new public works project, let's talk about this a little bit.

The commission is for the new San Francisco Public Safety Building. If it works out, and I will know very soon - as it's been passed by the San Francisco Arts Commission. Essentially what I did was go around to the police and fire warehouses looking for an icon...I'm waiting for that accident again. And I found out that the SF Fire Department is the most traditional fire department in the United States. It still uses 60-foot wooden ladders, they hand varnish them. And so the ladders and their fire trucks are impeccable. On every fire truck there is a big siren, but right next to it, there is a cast, bronze bell. They still cast them in a shop, which I visited. They cherish their wooden ladders and bells. Looking for an ideal police icon was more difficult because of the nature of their work. In the end I adopted their 7-point police badge, in my view a very aesthetic, graphic symbol. Therefore, what I'm proposing is a twentythousand pound bronze bell and a seventeen thousand pound black granite star. The bell will be made in France because no one in the US makes bells this large any more. It is proposed that the bell will ring every day at noon if all is well. Therefore I call the installation "The Star and the All is Well Bell".

In 2010 you finished a large commission up in Sacramento called "River Wall," how was this experience?

Susie Wallenstein, an engineer at East Bay Mud in Oakland who was part of a project where they were building a pump station on the Sacramento River along with the Sacramento Water district contacted me. Together the two entities founded the Freeport Water Authority and

they built a large building near an oxbow on the river, which means there is a very slow current at that site. The water swirls around slowly but doesn't go upstream or down because its such a big bend in the river. Susie had seen the "Poetry/Sculpture Garden" and she invited me to do a new piece. The wall they gave me on the pump station was 225 feet long by thirty feet high. What I did, since there isn't much current there - literally, you could throw a leaf in the water and it would stay a long time before finding its way downstream... Well because I can write with both hands. I went to the blackboard in their office and wrote "revirriver", one forwards and one backwards in Palmer penmanship. They decided right then and there that they would blow it up on the wall to 225 feet, so it could be seen from Highway 5, driving south to LA. They also wanted text that related to water to be seen by viewers who visit the wall up close. I picked short quotes from John Muir and e.e.. Cummings, Rebecca Solnit and many others. And I embedded them into the wall making it almost like concrete poetry. Now the piece can be seen from the freeway or the walking and bike path that runs along the river.

Your recent mini retrospective show at Gallery Paule Anglim in 2011 included some earlier conceptual drawings that also functioned as sketches for early proposals, do you still work in this style sometimes?

I don't do that as much as I used to. In the 70's a lot of them were just shooting for the moon, even if there was a very small chance of ever completing them. But they did function as proposals as well. When I was doing them, I fell in love with the paper and I took great care to make those drawings. Real India ink on high gloss chrome-coat paper. First, I felt, art must be visual. That doesn't mean decorative, but it certainly means, not didactic, nor pedantic, nor preachy or overtly political.

So let's talk about the Bay Area as a video hub and the beginning of video as an art medium.

Well Nam June Paik had the first port-a-pack in New York, before we had one on this coast, but a guy named George Bolling [videographer for the deSaisset Art Gallery at the University of Santa Clara under the directorship of Lydia Modi Vitale] made the first videos in the Bay Area for Terry Fox, Howard Fried, myself and others. He was the videographer of the Bay Area. He was one of the earliest for sure. I taught a conceptual art course at the University of Santa Clara in 1972. Seven years later I still didn't get tenure so I started teaching at the San Francisco Art Institute. That's right around the time that Howard Fried began the Video Performance Department, later called New Genres, and in that first graduating class I had Tony Labat, Karen Finley, and others.

In one of its last years giving out individual fellowships, an NEA Panel gave 3/4 of their fellowships in New Genres in the entire USA to faculty and ex-graduates of SFAl's New Genres Department, that was a quite impressive showing.

How did the San Francisco Art Institute education play into your exploration of the early conceptual movement?

Well, to be quite frank I felt a little shortchanged about the education there because it didn't even really take into account enough contemporary art history, Pop, Minimal, etc. It was Bay Area abstract expressionism day in and day out – do or die – and I was a good disciple. I had Diebenkorn, Bischoff, Joan Brown, Lobell etc., I painted enough like them so they liked my work. But then when I left I realized there was a whole world out there that - well I guess I expected to be fed a little more, not self-discover everything. I had to become self-taught if I wanted to become a sculptor. Art school should accelerate a person's time that they would spend in the studio. It should be accelerated because you are getting constant critiques, getting fifteen peers to give you instant feedback. One of my teaching techniques, even while teaching at Santa Clara University and later for 30 years at SFAI is never letting the student/ artist speak when showing their work because we then talk about what they are saying - not the work. The actual work either defends itself well or it's not covering everything that the artist intended. Good art has good timing and good craft.

Earlier today we were talking about the artist being in shape, and how this is necessary for the artist to produce good and relevant work – please talk about how this works in your practice.

Well, when I get out of shape... an example of this is when I built the Tower of Babel – I fell out of shape. And the reason was that it took about a year and half to make it. Most of the piece was logistics and manual labor. While doing that you're not making art, you're just doing all the things that need to get it done and I realized I wasn't thinking that much and I felt absolutely naked when I finished the piece. That's when I made the broom piece ("Equilibre" 1991), I didn't have any ideas. I was leaning on my broom and all of a sudden it stood up by its self and I started making work again. Working doesn't necessarily mean you're in shape – it's about how much thinking is going on and pushing ideas. Manual labor doesn't necessary equal art. Bill Viola told me once that he spends four days a week with clerical work so he can spend one day in the studio.

Lets talk a little bit about your views of the function of independent art magazines.

Well. one of the only reasons we know of painters like Diebenkorn, Bischoff, Joan Brown, Bruce Conner and Wiley, at least in the beginning, is because Art Forum started here, in San Francisco. Then Art Forum moved to LA and that's when we heard about artists like Robert Irwin, Larry Bell, etc. Then it moved to NYC and we stopped hearing about all those artists and it left a vacuum on the West Coast. Then in 1977, I was invited to the Paris Biennale and then stopped by the Eigervand, the famous North face in Switzerland, thinking one day I would climb it. At the time, I couldn't name 6 contemporary Swiss artists. Then Parkett magazine appeared on the scene and changed everything. Yes, there was always the Basel Art



Fair, but no one knew about the Swiss artists of the day. Because of Parkett, dealers, gallerists, and collectors started paying more attention to art in Zurich in particular and Switzerland in general. What Avalanche magazine did for conceptual art, Parkett did for Switzerland. San Francisco is a provincial town, not because there aren't artists here, there are probably over 10,000 working artists in the Bay Area, but it is hard to get one's work out because of a lack of international media— that's why what you are doing with SFAQ is so important.

Yes, and there will always be something special about printed matter and it's integral part of capturing the "scene".

Yes, I agree. In your lap, and I don't mean a laptop, a lot of art can be found.

Well it used to be more like that – artists getting subversive in the medium of print.

[Stephen] Kaltenbach was the one that stated all that in 1970 "become a legend", "tell a lie", when he took out these ads in Art Forum.

In the 70's, you used the game of pool in some performances, one of which was on the East Coast. Let's talk about these a little.

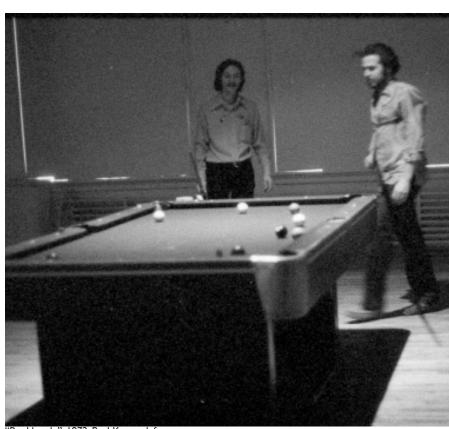
Well, there was a very famous pool hall, Palace Billiards, on Market Street in San Francisco, on the second floor with twenty four slate tables and leather pockets, that's now sadly closed. It had great paintings of lions and the jungle scenes, about 12 by 16 foot canvases, really gorgeous. There were a lot of pros playing there. So I went there for 6 months and played as often as I could. I also deducted all my receipts. The IRS subsequently audited me and said that I couldn't deduct pool time. Luckily, I had a show in NYC and got a write up in the Village Voice, so I could write it off as research. That show in NYC was at Reese Palley Gallery. I went into the famous pool hall on the Lower West Side, where "The Hustler" with Paul Newman and Jackie Gleason was shot. So I went in and walked up to the guy at the front desk and asked the receptionist who was the best player in the place, to which he was a little taken aback - but he glanced at someone and so I walked over to this guy who was in a white suit like Tom Wolfe would wear. And I said to him "there is a Rolls Royce waiting for you outside if you would like to play pool at an art gallery and the gallery will pay for my loses, at \$5 a game". So he walked over to his locker and got his 3 piece cue and we drove to the

gallery and my opening was that same evening. The whole night I won only three games out of about 29. He managed to run the table, game after game, after game. When I would finally be able to get a shot I would be so nervous, because I hadn't shot in so long and if I didn't make it work I would be dead. It was an unbelievable performance. He also had a bad leg so he walked around the table with a hobble and he would make a shot and then start bitching "you know, here I am in this art gallery, playing for 5 dollars a game, you know what it takes to play this game? A beginner is 3-4 years, an intermediate 10-12 years, and an expert like me 16 years. I could be a physiatrist by now but I'm not, I'm playing pool in an art gallery!" The conversation was wonderful because as people were watching he wasn't missing any shots. The more bitter he got, the better he got. For me it didn't matter if I was losing because the gallery was covering my tab. People were invited to play after the opening performance and during the whole month. That piece was called "Pool Hustle" (1972). Another piece I did in that show that kind of referenced this conflict of art and life was "Camouflage" (1972), on the wall I installed white game traps that were all set. People would test them to see if they were actually set by putting cigarettes into the trap and having their cigarette get cut in half. In a later show in Newport Beach, California, I put game traps on the walls again but placed a pool table near the corner right by them. If I left the cue ball on the trap side of the table and left my opponent a shot on that side of the table, he or she would be nervous because if you pushed your arm back or your elbow and you weren't careful the game traps would catch you or your cue. People wouldn't shoot as well as I...that was one of the last public pool pieces that I did. I did one more at the Walter McBean Gallery at SFAI.

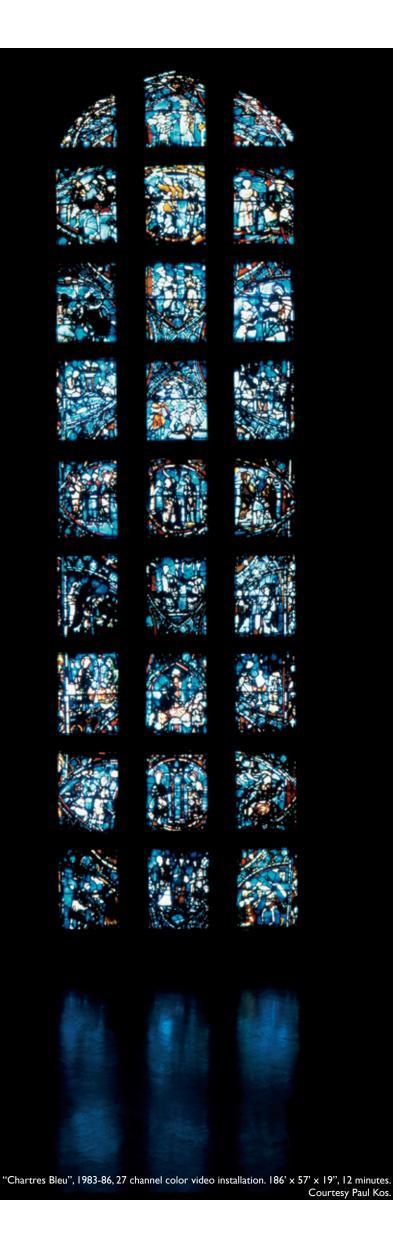
You currently have a piece that is sheetrocked over behind one of the walls in the Walter McBean Gallery at SFAI. It has to do with your love of climbing?

Yes, that was part of the Gargoyles series (1985). And again, going back to the idea of participation being one of the elements in public art, at least in my consciousness. In addition to the piece inside the gallery, I painted gothic arches on four concrete walls outside of the gallery, I brought someone down from the Sierras, a master climber named Chris Vandiver. We put up these very difficult routes, marked with oil pastels, so some lines still might be there, and I invited people to come and try them. I was able to take my class out and offered some basic climbing gear and told all my students that who ever could climb any of the routes would get automatic honors. No one got the grade except for Dawn Fryling, a former SFAI graduate student. I even left climbing shoes in New Genres check out, of different sizes, I'm not sure if they are still there.

Another piece from this series was in the Walter McBean Gallery, the sheetrock piece you referred to in your question, "Gargoyle VIII" I cut the sheetrock out of the west wall of the gallery, making an opening in the shape of a tall gothic arch, about 20 feet high by about 3 feet wide and 18 inches deep. Now if you know "chimney" technique, you can shimmy up and down. Or if you know "layback" technique, there was a small crack on the right side going up that you could put your fingers behind and your feet against the wall and go up. There are no holds anywhere, you either wedge yourself in the chimney or layback the crack. So we did the performance during the opening and then for the duration of the show anyone was allowed to try it. Ten years later, there was a faculty show and I was invited to participate. Instead of doing a new piece, and they had changed curators and no one remembered the Gargoyle piece, I just broke the wall open again and exposed it... it's still there. Inside the wall there were beer cans because I wanted to make sure that anyone who opened it would see the empty beer cans of the last crew that sheetrocked it over. At the end of the show I did the same thing, sheetrocked it over one more time. If I ever show at the Walter McBean again I'm going to do the same thing.



"Pool hustle", 1972. Paul Kos on left.







"River Wall", 2010, 230' \times 30'. Photograph by Eduardo Pineda Courtesy Paul Kos.



 $La\ Petanque, in stallation\ view\ at\ SFAC\ Grove\ st.\ Gallery\ lot,\ 1985, San\ Francisco.\ Courtesy\ Paul\ Kos.$



"Everything Matters", 2011. 10'x 60'. Photograph by Ira Schrank Courtesy Paul Kos.



"Everything Matters", 2011. Variable dimensions. Photograph by Ira Schrank Courtesy Paul Kos.



Julio César Morales: I wanted to focus on your early work and your background, in particular during the late 60's-early 70's. We have been discussing for some time what you call your 'invisible work': one-time performances, sometimes very intimate with only a few people ever experiencing the work.

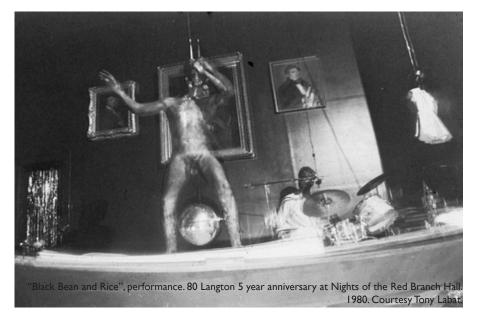
But I wanted to first ask you about your immigration to the United States. You came to the U.S. in 1966 and lived in Miami until 1976. That period in Miami was an infamous time – with the so-called Cocaine Cowboys and the drug trade enabled rapid economic growth. Seminal works such as the video, *Dick*, *Ass*, *Tit*, *Pussy* and performance, *Black Beans n' Rice* seem to be informed by the residue of the Miami boom, can you elaborate on that influence?

Tony Labat: It was absolutely an influence and it continued after I came to San Francisco in 1976. I was still connected to a lot of people in Miami until about the early 80's, in particular with a very good friend of mine, and my partner in the shoe store among other things: Frank Martinez.

Miami wasn't art school but I was constantly looking at the exiled landscape. I think that while in Miami I was too close to really examine the Cuban community and it was when I arrived in San Francisco that I had enough distance to really look at Cuba and my experience in Miami. It was when I came here that I really appreciated, missed and realized how much it had an influence on me – in particular the petty criminal undercurrent that existed in my circles in Miami. The sort of petty criminal activity that I was around translated into my artwork – in my activities, my actions and my gestures – and formed a base as I was seriously thinking that what I was making was 'art.' So yes, it absolutely influenced me a lot. I couldn't shed those skins for a while.

JCM: I wanted to talk a bit about the works you created for Bay Area Now 6 at Yerba Buena Center for the Arts. Personally I think those were some of the strongest works in the show and could you expand a bit on the origins of the piece, in regards to the medical marijuana industry? And you used a reference from an encyclopedia or a travel book?

TL: It was a dictionary. I used a Spanish-English dictionary – actually the one that I've had



since my arrival to the United States. The famous Cuñas Dictionary that every Cuban had. I was looking through it and I was very interested in the font and thinking about the dictionary as a physical object – something before Google, before online dictionaries, the book itself.

But I see what you're doing here. It's a little uncomfortable. [Laughs] I think it's cool – I think there are a lot of people who know my history and about my past – maybe even my foundation – but I've never spoken about it in public. But let's just say that cocaine put me through art school.

JCM: And also your time in Miami?

TL: Yeah. You mentioned earlier the Cocaine Cowboys and why should I deny being around it when it's a part of history.

JCM: A cultural history, a phenomena.

TL: Exactly, a cultural history and I was in the middle of it. After the store, Frankie Martinez and I parted ways. I went to San Francisco to make art and he went in his own direction and became a huge cocaine dealer in Miami – not very unlike Scarface. Frankie was the very personification of that image and he was my best friend. I saw him moving into a mansion, building the walls, having the bodyguards, having the chauffer, the whole thing. I lived through that. I think so did many people of my generation and in my circles in Miami at the time. It was almost common, natural.

JCM: Exactly, in the same way I feel it's common now to have a medical marijuana card in the Bay Area.

TL: Exactly.

I think it's well known that I have a past, a record that is associated with LSD. In 1969 I got busted for dealing LSD. I remember being in jail and the moon landing occurred. I saw that famous step on the moon through the jail bars on a black and white TV. I got busted six months before LSD was legalized. Can you believe that? I missed it by six months!

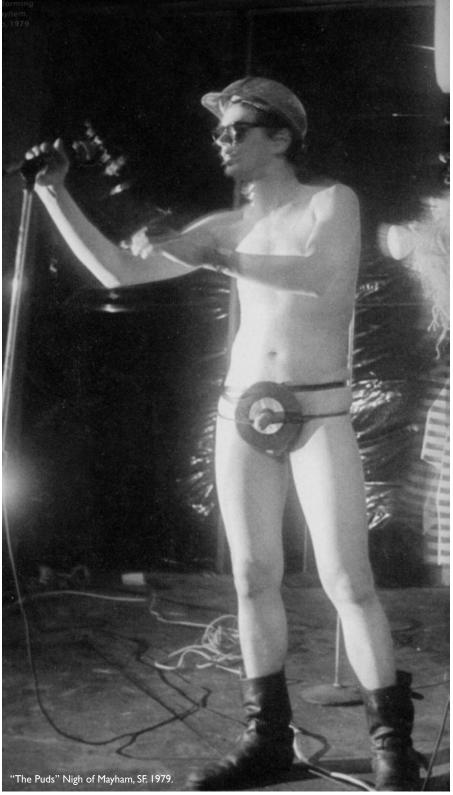
When I was in Miami in 1968 to 1970-71, we were all looking towards London.

JCM: British Invasion...

TL: Yeah and the fashion. We were looking to London rather than the California hippie thing. We never actually talked about Cuba then. We were all involved in American and British counterculture, getting absorbed in the music and the fashion. I never really looked at San Francisco and it was art that brought me here, instead of any sort of hippie culture. But little by little San Francisco became my home. I started looking at the city as like an island, a place where multiculturalism and counterculture was really happening, but before coming here I was actually quite removed from it.

I think the project for Bay Area Now comes from how I believe there still needs to be a lot of work and dialogue on recreational drug use. There were several agendas and issues that revolved around Bay Area Now and it surprised me that the legalization of marijuana wasn't on the table.

JCM: I think to really experience your piece is to attend the public programs that you developed around it. You had people like Carlo McCormick give an amazing lecture on the history of intoxication, artists and art. You had people who are actually on the forefront of pushing for medical marijuana in California and other states. It was an interesting way to



look at the issues. To me the artwork was finished by the audience, by their reactions and their questions with the so-called experts.

It was interesting that the neon sign faced Mission Street. Every time I would go to work, I would see people come after dark and take pictures of it. And opposite was your intervention, the sticker you created from the dictionary you came here with and literally cut-and-pasted, almost like a ransom note, the very straightforward translation of Yerba Buena in Spanish – meaning, really to reference marijuana.

TL: I totally agree with you about the panels. It caught me by surprise and I started looking at the panel and the conversations as material and I hadn't thought about it that way previously. How a platform and a stage, sharing the conversation and involving the audience could be the material.

What I loved about the neon piece was that you could see it when the institution was closed. I hate to say it but I love the fact that you didn't have to pay to see my work. I especially loved the way it glowed at night. It was my favorite time.

JCM: Yeah, it was beautiful.

TL: It was fun, which is rare when you're doing an exhibition and a project that hits on a lot



of things. But it became a beacon of sorts. Even tourists were taking pictures in front of it. I enjoyed that piece a lot. I'm glad that you brought it around to tie in the dictionary and the ransom note style of it.

JCM: It was in my original text that I wrote for the poster catalogue and I referenced *Kidnap Attempt* (1978) as well. I think it ties very nicely your older works and what you're making now.

Concepts of the body, humor and to a certain degree, style have always been essential ingredients in your work. Can you discuss your stint as a shoemaker or fashion stylist and how that might have influenced the theatrical aspects of your art practice now or in the last twenty years?

TL: Well, we'd have to go back to the roots of it. I can only hope that I'm making references that people understand, you know? One of the first influences in my life in Cuba growing up was Benny Moré. In retrospect, it wasn't just the music, but how Benny Moré used his body, his language, the prurient quality and the vulgarity of sexuality. How he used his body to conduct the orchestra and his style. When the Cuban Revolution came, all of the Hollywood movies stopped.

JCM: The glamorized movies of Cuba stopped or...?

TL: Oh no, like John Wayne, things like that. We stopped getting Hollywood movies and started getting a rash of Italian and Japanese movies. Toshiro Mifune was my hero. I would get all dressed up and imitate Toshiro Mifune way before John Belushi did in *Saturday Night Live*. I was looking at Alain DeLon in all the Italian movies. Marcello Mastroianni. Those were my heroes. I stopped wearing socks, patterning myself after Delon in the movies and my father used to get so pissed off and tell me that I looked like a mango salesman; that I shouldn't go out without socks. In terms of the body as a cultural tool and provocation, I would say style was very important for all of these performers.

As someone who is very vulnerable to aesthetics, the look of the Revolution was very interesting to me-the beard, the long hair, the beads that the Revolutionaries were wearing. They were so conscious of the theatrical – just look at Fidel Castro's first speech in Havana. It's just incredible, whether or not it was set-up, it's still an amazing image. So, those are the things that influenced me before I even thought how to contextualize it as an artist.

There was also the music that I was listening to and the fashions I was following when I was in Miami – looking at London and the androgynous look.

JCM: Marc Bolan, David Bowie.

TL: Ziggy Stardust.The Rolling Stones.We can talk about Elton John. Joe Cocker. Jimi Hendrix.

JCM: The Who. The Kinks.

TL: All of these bands that I mentioned, I got to see. I was lucky.

JCM: You saw Ziggy Stardust?



TL: Oh absolutely. I saw him at Pirate's World in Miami, a theme park. I saw Jimi Hendrix at the Jai-Alai. I saw Joe Cocker throwing up and walking onstage. I saw them all. Frank Zappa. The Mothers.

JCM: The Kinks?

TL: The Kinks? No I never got to see The Kinks, but I saw SIy and the Family Stone. Talk about style. These were the kind of front men and performers that I gravitated towards and looked at. High school in Haileah, Florida in 1968-1969 with the way I looked – with long hair and an androgynous glitter, glam look – I was harassed all the time. At the same time I was interested, even enjoyed, how the way I looked provoked emotion.

JCM: Projected glamour.

TL: Yeah, but it projected the freak. The outsider. The other. The weird. In ways that went beyond just being a spic, as I was called in those early days. So not only did I have the spic going for me, but I was also being called a fag or hearing 'are you a girl?' or getting beat up by the rednecks in high school. It was all potent. Potent in terms of understanding how a look or aesthetics or image can...

JCM: Provoke?

TL: Provoke.

JCM: Can you talk just a little bit how you got into shoe designing? Around what year was that?

TL: Well, first I'd like to put things in a little bit of context. Around 1967-68-69, the scene in Miami, at the time there were three categories people could be in: bands, hairdressers, and the boutique people. By boutique I mean from the sort of underground poster paraphernalia, blue jeans shop, day-glo posters, pipes and stuff. I started taking art classes in high school



and doing a lot day-glo, psychedelic murals in my friends' bedrooms, so I was the 'artist' in the group. A friend of mine was going to open a boutique and I decorated and painted all of the murals, all of the day-glo, blacklight murals. I designed the business card, the sign. And I ended up being a salesman there and it was like a clique. The Great Train Robbery, Purple Haze, Utopia – all of these boutiques in Miami that just blossomed at the same time. Simultaneously, you had clubs like The Place, the World – all of the go-go girls in cages and all of that. We were part of that scene and it was really an amazing period in Miami. It was really just quite incredible. I was very much part of the scene. I had friends that were in bands and there were few bands that were all Cuban exile kids: Cock, Queens Kids, Cracker, Tu Madre. I still talk with Jake Fernandez from Tu Madre, he's going to be doing a lecture at the Art Institute. I love Tu Madre because they would do a 45-minute version of "Sympathy for the Devil" and it was one set, and he would come out in like a devil outfit. I love Tu Madre. I was involved in this whole scene and then I met Frankie. Frank Martinez.

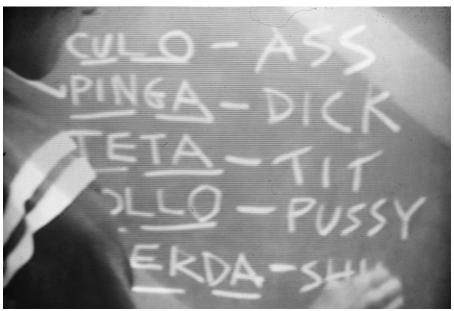
JCM: Is he still around?

TL: I've lost touch with him. I've always wanted to find him. His father, Frank Martinez, is a very famous architect, Cuban architect, and he did, among many things, incredible houses in Havana. He also did the Havana Zoo. When I would go to Frankie's house, they collected a lot of Cuban and Latin American art. I had some of the best conversations with Frankie's mother and she saw that I was interested in art. I remember her taking me around their house and talking to me about her collection and the paintings in her house.

Frankie and I wanted to go to London and on an impulse we just went to London in 1971, with about \$5000 in our pockets. By that time I was getting a reputation in the boutique-fashion world.

JCM: Were you already designing shoes?

TL: No. But something that was missing in Miami was the platform shoes. The handmade one-of-a-kind custom-made, six-inch heels, stacked leather platforms. We were looking at the album covers. We were looking at the leatherwork in Elton John's boots. We were look-



"Solo Flight" video still. 1977. Courtesy Tony Labat.

ing at Keith Richards' snakeskin boots. We were looking at those album covers and going, 'where do we get those fucking shoes?' Frankie and I used to go to women's shoes stores to get the high-heeled boots. Those shoes are over there in London and it was like, 'we gotta go to London.' So we actually went there. It was the same year that the Beatles had their store.

JCM: I didn't know they had a store.

TL: Yeah. We hung out at King's Road. Then we discovered Kensington Market and at the time it was just an amazing scene with people doing their own clothing, people doing all the handmade custom-made boots and platform shoes. We spent the whole \$5000 buying a stock of shoes, brought them back through customs, got a storefront next to Utopia, this very famous boutique. We were two kids who were like, 20-21. We just opened up our own place, called Rubber Sole. We automatically catered to all of the bands, local bands, and the Miami Dolphins. Mercury Morris and Larry Csonka wore our shoes. They would go to Utopia to buy their clothes and then they would come over to us buy our shoes. And these were very expensive shoes for the time.

JCM: How much were they?

TL: They were about between \$300-500. Custom-made: amazing suedes, snakeskins, kneehigh boots.

JCM: Were you self trained or did you follow anyone in London?

TL: No, we had a cobbler that made the shoes for us. It was a process of measuring you, picking the leathers you wanted, the design and then we'd send the specs to London and a cobbler would make it and you'd get them in three weeks. That's how we would do it.

JCM: Directly from London to Miami.

TL: Directly from London to Miami. We were in the wrong place at the right time. If we had opened in New York or LA we would have made it. But in Miami it was just stage people who bought our shoes.

JCM: You can't wear those to the beach.

TL: [Laughs] No. So that's how one thing lead to the other. The Rubber Sole lasted for almost two years. After that I was beginning to have this impulse, urge or calling to be an artist. It was like the end of Miami for me, or more like the coming of the end. My interests and the kind of art that I was looking at, Miami was not the place to be. So I felt a little suffocated and limited.

JCM: It was the right time to...

TL: Yeah. To move on.

JCM: That leads me to my next question. I'm personally very interested in the early 80's and the punk rock movement in San Francisco, and in particular the mixing of art and music. In the essay for your *Trust Me* project, Tonel said that, "Tony Labat is a refugee from content and consequence." In the context of your early performances from the early 80's, some of these performances took place under the genre of punk rock that included bands and recordings with The Assholes and The Puds. So, I was interested in what the climate was in the Bay Area during that era, in regards to the blurring of boundaries between the production of art and music. Were you like a lone wolf? Or were there lots of artists interested in

this intersection?

TL: I was pretty alone.

JCM: What? No one wanted to put their dick through the 45?

TL: Well, I was pretty alone in that I was like an outsider, like never really feeling being part of it. Being more of an observer. Someone that looks at the whole thing and sees how you can subvert it.

I think it started with the Gong Show, actually. And what was happening in Studio 9 at the San Francisco Art Institute with Howard Fried. Howard Fried welcomed and encouraged us to speak about what you knew, particularly with me. I think one thing that I owed Howard in those early days was that he acknowledged and allowed the fact that I wasn't coming from an art background.

JCM: So he was encouraging that your experience should be translated to art, or from art.

TL: Absolutely. I remember things like 'talk about what you know,' and him repeating that to me and hammering that in. There's a word in Spanish but I think it's a Cuban word: joder. It's very hard to translate, but it's a humorous way of fucking up with things, of fucking up. But it comes from humor. It comes from 'to fuck things up,' to fuck with it in order to bring it out and shake it and look at it from a different angle.

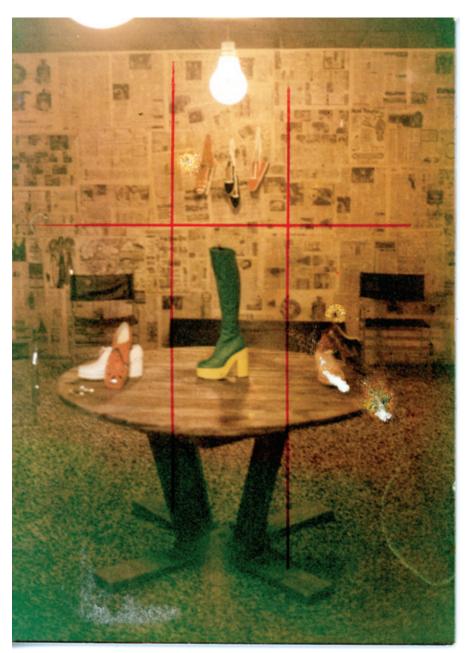
That feeling was in the punk scene that was happening with music at Mubauhay Gardens and all the after-hours clubs. You had like the Death Club. You had the A-Hole Gallery, that I helped run with Bruce Pollack, you had so many after-hours places coming up where bands would go and play late at night. I really started looking at that stage as a place where the performance was really where it was happening and the almost ritual that was going on in the punk clubs: the music and the theatricality and the sense that anyone can do it and the physicality of it all. What was happening at Studio 9 with Howard was so connected to what was happening in the clubs and in the streets.

JCM: Down the street. Literally.



(Top)1973 Kracker Brand. Shoes designed by Tony Labat. (Below) Detail. Courtesy Tony Labat.



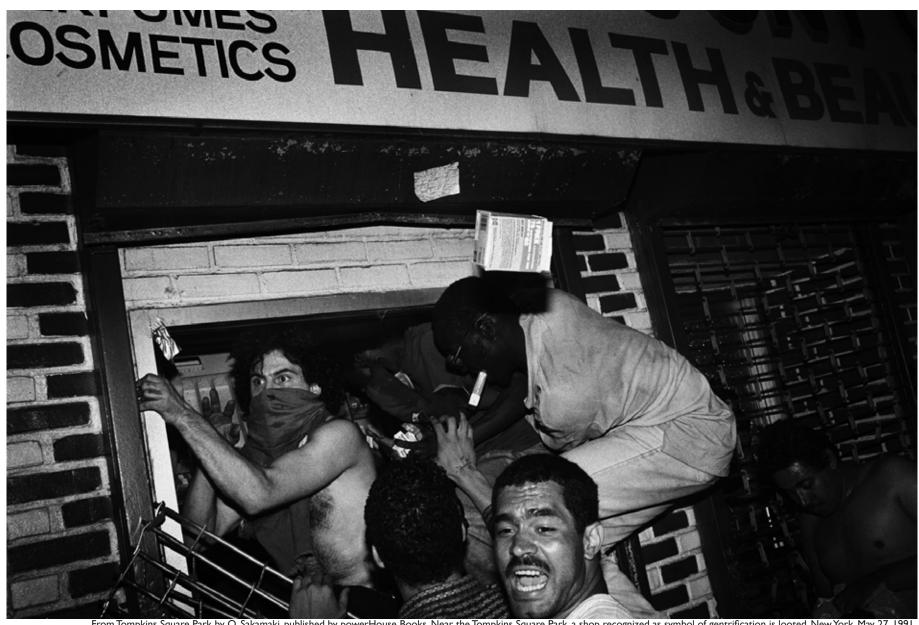


"Rubber Sole shoe store owned by Tony Labat and Frank Martinez (Frankie), 1970. Miami Florida. Courtesy Tony Labat.



"The Puds" 45 RPM (7" record). Courtesy Tony Labat.





From Tompkins Square Park by Q. Sakamaki, published by powerHouse Books. Near the Tompkins Square Park, a shop recognized as symbol of gentrification is looted. New York, May 27, 1991.



"Walkman", Photography by Ari Marcopoulos, 1981. Gelatin silver print, 16 × 20, Courtesy of the Artist and Ratio 3, San Francisco

57th Street Might as well have been the Moon

Carlo McCormick in conversation with Jocko Weyland

Carlo McCormick is a writer, curator, maven and integral character in New York's cultural landscape. His list of accolades are as follows: numerous articles and catalogue essays, the author of the recent Trespass: A History of Uncommissoned Urban Art (Taschen), curated the landmark exhibition "The Downtown Show: The New York Art Scene from 1974 to 1984" at NYU's Grey Art Gallery and Fales Library and with Thomas Solomon organized "The New York Mets and Our National Pastime," at the Queens Museum and "The New York Yankees and the American Dream," at the Bronx Museum of the Arts. Other exploits include being an iconic presence known to multitudes of nocturnal denizens thanks to his stints as doorman at Max Fish and Lit and being a longtime senior editor at Paper Magazine.

We got together at the Pink Pony on a much-changed Ludlow Street to discuss the vagaries of downtown vs. uptown, the vicissitudes of the art world and its fringes, diverging cross currents, and tangents both tangential and profound. He brings his encyclopedic knowledge to bear on Downtown's (in its broadest, most global sense) habitués and their relevance, importance, and rituals, along with refreshingly forthright opinions on major and minor figures and their intellectual and artistic pursuits. We covered as much terrain from the 1960s up to the present as possible, ranging from the very-well known and storied to the disregarded and notorious, from Rammellzee to Peter Hujar, Vito Acconci to REVS, Rivington School to Jimmy De Sana, with surprise guest appearances by Ozzy Osborne, Grace Jones, and GG Allin.

Jocko Weyland: Using the Downtown show and that era as a starting point, one thing you've said is that at that time there was an openness to failure, there was room for that, a chance to try whatever and not worry about success the way it's usually construed.

Carlo McCormick: That's vital, it has to do with a notion of audience. When you're making your art for other artists your audience is your community, everyone in the same boat pushing each other in different ways, and failure is part of the equation. The problem is when there's another audience. Now, that audience does bring in good things, like money, but imagine you're a bunch of performance artists and you're all just goofing off and the only people who come to see you are other performance artists, and all of a sudden there are other people there that you don't know, maybe they paid five or ten bucks to get in, I think that fundamentally changes it.

JW: I got here in 1990, and it really felt like there wasn't much of an audience and there also seemed to be a big vacuum.

CM: It's funny you mention that, talking to people who arrived in New York around that time, the late 1980s or early 1990s, everyone comes to New York with expectations and you're told you just missed it anyway. For those people, they arrived here following a series of ridiculous follies, AIDS wiping out a big chunk of the old heads, a lot of the gay community, a lot of drug users, a lot of the beautiful freaks. The rents had gone up so it phased out certain marginal people, the Tompkins's Square riots, the cannibal of Tompkins's Square, it all alienated a lot of people so they moved away or didn't go out of the house anymore. They were made to feel less a part of the community and the community got really ugly. Just a whole confluence of variables and it did really seem like, "Where is everyone?" In 1991 there was a big contraction, literally hundreds of galleries closed in a few months. A lot fewer openings, a lot less social interaction. We were lucky with Max Fish, and I was lucky to reinvent myself in the 1990s to some degree, my vampiric attachment to youthful energies, and skateboarding was really great, skating saved your soul and the souls of many, even people like me who can barely ride a bicycle let alone ride a skateboard, it saved my soul. Because it reinvented the city and youth culture and brought all these different energies.

JW: Around that time there were vague imitations of all this stuff going on previously, you heard about it but it did appear kind of dead, while paradoxically being really exhilarating. When I first came it's not like I wanted to meet Andy Warhol but when I was sixteen this friend of mine had told me that Public Image Ltd. hung out in New York, might have been one of the reasons, it's just that I arrived ten years too late. There was most definitely a sense of loss, but the manic energy was very much in evidence, really palpable, standing on 2nd Avenue and 6th Street in 1990. Though I was kind of ignorant of what had been going on before, and in a way that was good because it made it a *tabula rasa*.

CM: That was the rupture that everyone experienced around 1991, or the two or three years before that. New York had lost its whole multi-generational freakiness. Before that you would immediately connect with old heads. Before if you were a young kid, well, especially with Allen Ginsburg, he would be nice to you. If you were a young kid, older people would give you the time of day and schooled you in this really unofficial way. I think that's back more, now. Lately it seems it got rebuilt and New York is multi-generational again.

JW: You would see these artists and musicians and poets like Francesco Clemente or John Lurie, or Taylor Mead, but in general there was a real gap between young and old. Maybe I was incurious, or possibly I wanted to find out in a roundabout way and didn't have the social skills or chutzpah to be like, "Hey, what happened?" Directly or indirectly because of AIDS and drugs, there was a hole, and the ones that were still around were hiding out.

CM: I always thought NewYork was multi-generational, like San Francisco, but in San Francisco people stop leaving their houses at a certain age and that age unfortunately sometimes is thirty-two, so the energy isn't put out there. I think New York benefits from the fact that people don't have nice apartments, so we're always out. You could have come to my place to interview me and it would have been like, "Here's a milk crate to sit on."

JW: The compactness of New York makes that possible, to have those serendipitous run-ins. It's a hoary cliché but it's true for that time, about going above 14th, you just didn't go. Above 23rd was like Manitoba or something. So people were in close proximity and there weren't a thousand bars. There was Odeon if you got invited with older hip people who had some money; there was Max Fish, the diner where Quentin Crisp was every day, and the Blue and Gold. There were a lot less hangout spots and that really concentrated the liveliness.

CM: There's been an influx of bars, an influx of people, some of them we can call "creatives" but they're really of the creative industries. They're people who are trying to adapt art to fit in with commerce instead of people who are trying to push art. They can sustain all these places, and so basically we live on a college campus because there are so many kids down here going to school. And everybody feels really dwarfed, like it's over, because there are a lot of entitled people who don't care or are really not curious in a smug way. Those types always existed but it's just that they didn't live down here. Now they do. It's funny I was at this party recently, and it was all people who work for advertising agencies or do branding, whatever that means, it was really weird, and I came to Max Fish afterwards, I really needed a drink

"...Well Bruce [Conner] is a really interesting example because the really good ones are those who become multi-generational figures, cross generational. I think New York at that time was still really conscious of the Beats, and Bruce goes back to the Beats and the whole Funk thing, and he becomes emblematic by 1968... then he becomes one of the great figures on the San Francisco punk scene. Thank goodness he had amphetamines and raging alcoholism to keep him going..."

RUBBING PIECE May 1970 Max's Kansas City Restaurant, New York City One hour on a Saturday afternoon

A program of simultaneous live performances, by ten artists, in the middle of ordinary restaurant activity.

I sit alone at a booth in the restaurant: my left sleeve is rolled up, my left forearm lies stretched out on the table -- with my right hand I rub my left forearm, steadily, quickly, for one hour without stopping -- my skin turns red, gradually I've developed a



Vito Acconci, Rubbing Piece, 1970. Photograph by Kathy Dillon. Courtesy of Acconci Studios.



Vito Acconci, Rubbing Piece, 1970. Photograph by Kathy Dillon. Courtesy of Acconci Studios.



Vito Acconci, Rubbing Piece, 1970. Photograph by Kathy Dillon. Courtesy of Acconci Studios.

after that. I ran into Matt Sweeney, and we were just bullshitting, and he had a friend with him. The guy walked away at one point, with his hand to his head, and Matt was like, "Oh man, he's so bummed" because what I was describing, he was that. These people are just like us, they're into the same bands, they dress the same, they chew the same food, they're so much like us, but they're different. They're trying to push that information in a different direction, to monetize it. They're not the enemy, but there's a huge difference.

I always thought art schools were a good place to fail, that was an important part of the process. But now you see it as a place where people hone their ideas and skills up against a certain market standard and expectations and that's not as daring.

There are some who are trying to discover themselves and their voice, and there are others who might be part of their practice but ultimately they're looking for a gallery and are much more calculating. It's just my tendencies, my proclivities, to be more interested in the ones who have that different agenda, the ones who don't have it all figured out.

JW: As far as that feeling of Downtown as a really separate place, both geographically and psychically, there were reasons to go Uptown, the zoo or MOMA maybe, but generally you never went up there. 57^{th} Street might as well have been on the moon. It gets repetitive and possibly boring trying to explain sometimes, to people who weren't here then, that prior to, let's say the late 90s, there were all these "beautiful freaks" Downtown, as you called them. As a related aside, I saw Grace Jones perform at Town Hall a couple of years ago.

CM: She was always a freak, and always very Downtown.

JW: It was amazing, an incredible atmosphere that was both poignant and joyous, really emotionally affecting, because there were all these oddballs and characters who I think have been in exile for the last fifteen years. And it was like, oh yeah - those are the kind of people who used to rule downtown. When I first got here there was shall we say an indigenous population, and you went about your life and they went about theirs, and you didn't mess with them and hopefully they didn't mess with you, but it was also full of real outcasts from small towns in Texas or Montana, and the community was that kind of person. And they weren't exactly dominant but it did seem like their playground. And in the last ten years that got supplanted by normal people.

CM: Maybe there's just more normal people. I'm not sure there's that many less freaks but the stakes are really different now. Basically now you have to be a wealthy kid to come to New York and be a so-called "freak," or really suffer the worst indignities of bohemia and be really marginal.

JW: In the latest SFAQ [Issue 7] there's an oral history piece that has interviews with Bruce Conner and Jay DeFeo, amongst others. Now if the accepted narrative of New York in the sixties is the wane of the abstract expressionists and the rise of pop, the whole Factory scene, and the East Village hippie action with the Fillmore East, who are some corollaries outside of all that akin to Conner and DeFeo?

CM: Well Bruce is a really interesting example because the really good ones are those who become multi-generational figures, cross generational. I think New York at that time was still really conscious of the Beats, and Bruce goes back to the Beats and the whole Funk thing, and he becomes emblematic by 1968, when he's doing covers for Oracle, and then he becomes one of the great figures on the San Francisco punk scene. Thank goodness he had amphetamines and raging alcoholism to keep him going. That's the thing – you have to still be thirsty – that keeps you going out. All the Warhol people were still around, and Andy was certainly still around. People have forgotten now that he's been resurrected, just how low he had sunk and how despised and reviled he was then. It was the younger generation, people like Keith Haring, Kenny Scharf, and of course Jean-Michel Basquiat, when they got big they couldn't believe they were getting to hang out with him. So they did a lot to resurrect him and make him a star again. A lot of the interesting Soho people, the conceptualists, were and are still around. You still have Jonas Mekas around, Vito Acconci, these people were around then. Vito's one of the reasons I came here. He's very high on my pantheon. My memory is a little suspect but I'm pretty sure when I first met Vito I almost genuflected and prostrated myself, and he was dismissive in a kind of sad way, saying "Well if I'm so famous and important, how come I'm sleeping on friends' couches and buying a jar of peanut butter every week?"

JW: It's strange to think that now every person in art school knows who Vito Acconci is, and I suppose that's a good thing, but I wonder if it breeds over-familiarity. The attitude towards these "stars" then was much more diffident and less intrusive. Now it's like the relationship between athlete and fan. When I first got here, generally there wasn't that star worship, even with someone like Vito, it was manifested in a more peer-to-peer relationship. You didn't treat them like they were celebrities, you saw them on the street and you might admire their work, but you didn't see them as a star.

CM: It all goes back to what we were talking about before, about audience. There was always a star system and it was so out of kilter because we all sort of thought we were famous. Like say Richard Prince or Cindy Sherman, when they crossed over to really really famous to your mom's heard of them, we were like, oh no, they've been famous for ten years already. It was a weird measurement of exactly what recognition is. So there was a star system, but it was Warholian, a little comedic. I think peer review is important and I think some generations and

some personalities got more hurt by being separated from their peers. You can look at why Lou Reed or Laurie Anderson are such miserably bad artists today. Why haven't they done anything of significance for decades? A devastating loss for people who actually had some promise at one point. And part of it, both of them, even before they hooked up together, kind of started believing the sycophants around them, that their shit didn't stink, and they got pretentious and clueless.

JW: Back to Bruce Conner, he was known to be pretty irascible...

CM: I got thrown out of a few places because of that motherfucker...

JW: But there's a sense that he stayed connected, like, a totally different personality, where Tony Conrad seems so vital and not to have believed the hype. He's interested, a true fan.

CM: Yeah and not acting too cool. I first got to know him when he was up in Buffalo all the time and you'd go there and he's really into these church sales. So we'd go to these flea markets and one day a month they'd do a dollar sale where you could stuff a shopping bag full for a dollar. And I remember going to one, with these nice old ladies behind a long cafeteria table covered with socks that they were trying to match up, and he just took his arm and swept them all up into a bag. All these mismatched socks. But that's the way he dressed, this tall guy with the worst kind of flooded pants, bell-bottoms that hardly clear his knees. The point being, he never acted that cool.

JW: There was an interview a while back in *The New York Times* with a certain someone who has a gallery and does a lot of parties and he was quoted as saying "Well basically I'm the cool guy to go to downtown" and he might have been joking, though probably not, and it made me think, you know if you're saying you're the cool guy than you're definitely not the cool guy. And a related aspect is that being cool or whatever you want to call it, the older artists or musicians that I first met when I came to New York were really paragons of cool but they never acted "cool," If you know what I mean. And the way they treated other human beings reflected that, most of them were respectful and nice to everybody, be they the trash man or whoever. Then along the way it became cool to be an asshole.

CM: That came in with the 90s, I think, this bad attitude, like people thinking they were being punk rock by being dicks. And you're like, nah man, you missed it, I was there, we didn't behave this way to our fans or other musicians. Music types do that the most. Like, "That album is so last week." More obscure than thou. "Oh man, you don't know this one? I don't know why, they only printed twelve copies in 1965."

You have to really work hard at keeping it normal. And have time for people. One of the ways to deflect the weirdness around you is by keeping a constant discipline of accessibility. A lot of people – Iggy is that way. Ozzy is that way. I've seen Ozzy pretty much lay someone off his crew because some kid scaled thirty fences and got through security and then gets blown off. And if Ozzy gets wind of it, he's like no, it really is about the fans. That's tangential, but practicing accessibility is really vital to keeping your credibility, ultimately.

JW: Something about the things that happened off the beaten path, let's say from the 1960s to the 1990s, was that there was some mystery. You would know that some guy made a movie, but you didn't know much else about them, and if you met them you might not talk about the movie, but everything else besides what they were known for. Plus, I feel like back then it wasn't kosher to be a weird fan, to fan-out, as they say.

Let's use 1975 as a historical marker. The city is bankrupt, and there wasn't much of an art market, in the way we think of it now.

CM: It was a very bad time to arrive, but of course the bad times are the good times. Obvious things, the city's bankruptcy, the blackout, the looting of the Bronx. If you look at it from a really boring art fag angle, minimalism had really, really fucked us up. In the same way that what happened when post-modernism was really big, it made everything else irrelevant. See, pluralism is difficult to navigate, it's not resolved, and it doesn't give you the next thing. Now, in the mid-70s when we begin our descent into post-modernism, that's a slippery slope of uncertainty. If you weren't making that box, with minimalism, it's like physics — if you aren't on that particle accelerator or whatever and you're working on questions that don't have answers — they're irrelevant. So out of that time, which is what the "Downtown Show" tracked, is the emergence of incipient post-modernist strategies. The broken narrative, how do you get around these structures that are broken but you still want to attach yourself to them, how do you still think about being new after the idea becomes obsolete? These really bad times are often where if you can get off the consensus radar you can find interesting stuff happening.

JW: There was a real puritanical bend to a lot of that, minimalism, and it reached a sort of dead end about the object having to be about itself and it couldn't be about anything else.

CM: That's what I mean, the orthodoxy.

JW: There were others around outside that doctrine, on the fringe, like Joe Brainard for example.

CM: But he was on the poet scene, not the art scene. It was thought of as collage-y ephemera.

JW: Or somebody like lack Smith.

CM: Well, this has been a cruel fate of revisionism. I've got friends whose taste I honestly respect who like Jack Smith's work so I can't entirely argue against it, but I think it's the most boring shit possible. And he was a monster that no one wanted to talk to; we all hated him, personally, to our core. He was a shithead in every which way, a mean mean queen who was really exploitative, bossy, and made people cry. These kinds of posthumous deifications happen because somebody like that did die, and that's really suspect. It's a way to access it to make money off it now, and it's really not right.

JW: OK, what about Jimmy De Sana? His stuff was so strange and uncanny, and truly subversive within the art world and the general culture.

CM: It's amazing he didn't get more famous after his death. Pat Hearn did a really nice show. He was a really important figure on the scene, a great character. Really beautiful and disturbing work. There are always artists who are "artist's artists" and he was that for sure. What he was doing was way more important within the discourse of where that culture was going than it was to people outside of it. And Peter Hujar, another artist's artist, was so bitter and had to die before he could get famous, because, if he was introduced to someone and told they were an art dealer and interested in showing his work, he might punch them, for no reason besides the fact that he had so much anger about all that shit.

JW: I find that hard to imagine happening now. With the really nicely done COLAB show Max Schumann just put together ("A Show About COLAB (And Related Activities")) at Printed Matter bringing them to light for many who didn't know what they did, what about them? Those were people faced with not wanting to make a shiny box.

CM: Well most of them didn't have the actual skills to do that, and that's the great thing, it was true D.I.Y. They had a certain drawing style, a style of hanging their work, the COLAB



Keith Haring, New York, 1982, photograph by Ari Marcopoulos. Gelatin silver print. Courtesy of the Artist and Ratio 3, San Francisco

thing, it's just what everyone was doing. I know a lot about COLAB but do not ask me who did which drawing, because it all looked exactly the same. It's a really weird thing because you could not tell the difference between a Jenny Holzer and a Walter Robinson and a Bobby G. What's striking about COLAB is how few of them died. There are a few who did, but there are an amazing number of survivors. My generation, a little younger, lost way more.

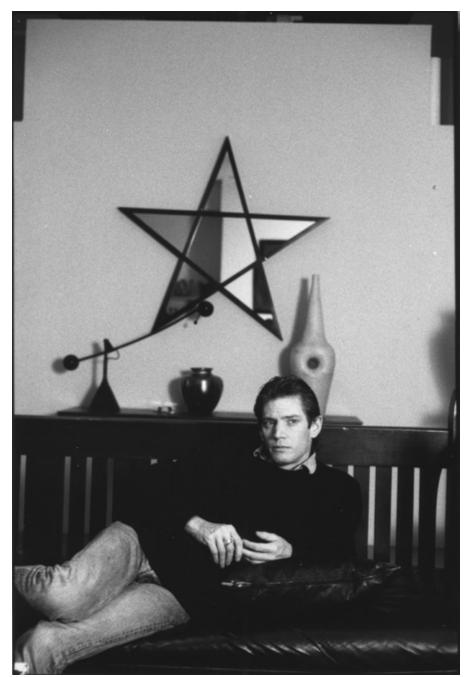
JW: They were partying less, I guess.

CM: Well politics is its own form of intoxication. It was a good scam, with COLAB. What it was, a lot of those artists didn't really share much in common. They shared the zeitgeist, their drawings looked alike, but they really didn't really get along. COLAB meetings were notorious brawls and they all hated each other and it wasn't really that collaborative at all. But it was a time when there was federal funding, so it was power in numbers. By all applying for those grants together they could look like a real arts organization. They could mimic that power structure, and that's what it was all about. They started that new cinema thing with the little place on St. Marks. By the way, film is one of the things that gets forgotten about, really something that doesn't get talked about as much as it should.

JW: Yeah when I came here I knew way more about film than art, because of Richard Kern and Scott and Beth B. I'd read about them in *Forced Exposure* or somewhere, and even seen some of the films. That actually seemed more vibrant.

CW: In the 60s and 70s and then through the cinema of transgression, filmmakers were the purists. There was no money in it. The painters, the sculptors, even if they weren't selling them they were still making objects. A lot of careers came out of that, like Nan Goldin's slide shows came out of that. And for those film people their painter friends who weren't as cool as them got rich and famous, but they didn't.

JW: It seems quaint now, though I remember being very much under the sway of this, as



Robert Mapplethorpe, New York, 1987. Photgraph by Ari Marcopoulos. Gelatin silver print. Courtesy of the Artist and Ratio 3, San Francisco

was par for the course, how important it was to be anti-something, that was so much of the original impetus. Of course then there was a much more hegemonic mainstream, and I think that's easy to forget. But good or bad, that monolithic established culture gave you something to be "against." Now it doesn't seem like anything is against anything.

CM: I think that was true of a number of different times. Don't underestimate the power of discontent or also the way in which one's identity is defined in oppositional ways to culture, and that can be a different culture right there.

JW: Do you think that's a difference though, that twenty or thirty years ago things were more oppositional?

CM: It's funny the art world, in some ways it's always first, and some ways always last. It's always a little late. The first place you could register the effects of post-modernism was in the art world, but it was one of the last places to jump on it and codify it. So I do think there is a possibility now for a real radicalization of ideas in our culture. I think street art is emblematic of that.

JW: But hasn't that become just another orthodoxy? My friend likes to joke, "The graffiti artists have really outstayed their welcome."

CM: There are certain people who become household names, and certain people do museum shows and say these are the important ones and ignore everybody else, and yes, that kills it. That kills anything. And it kills it within the scene with jealousy. And it's gotten bigger, and feels safer. That all said, that people are out there creating art that is free, for the public, is the most radical thing. And the art world still doesn't get it. Galleries, when they ask me what's going on and I mention street artists, they look at me like, Carlo, you're such a weird pedophile. But the kids who work in the gallery, the interns opening the mail or whatever, they're like "Yeah!" so psyched that someone is drawing attention to this kind of work. It's still marginal and outré for a lot of people.

I always use history to justify the present, and sometimes to pay for the present. Now and then someone wants me to weigh in on Jean-Michel Basquiat or Keith Haring and you know, that's how I can make a living, so in some ways I continue to live off my squandered youth but at least I'm investing in it by wasting my time on it in the present.

JW: Back to the early 1990s, on the street, two people I wanted to bring up are REVS and COST. It was like, who are they? What is this? And they were so busy, up everywhere, on every "Walk/Don't Walk" sign from 105th street down to Houston Street, "COST FUCKED MADONNA" and all that. It was nonsensical and secret but also plainspoken, populist, and witty.

CM: It was a muscular body of work. REVS is still very elusive, someone will broker a meeting and it will be like "Carlo, I'll meet you, but you have to come uptown and hang out on the corner of 145th Street for an hour before I'll come and say hi." I will say, I appreciate it much more now than I did then. More specifically why I didn't like it was it was lacking something aesthetically.

JW: I think that's what attracted me, it was stark, plain, not adorned.

CM: I'd been so into the nuances of what graffiti could do, so to me, what they were doing was kind of transplanting what was happening in California, which didn't appeal to me much. The idea of getting up that high. I always thought of it as a street level or subway level kind of thing and in LA it was the freeway overpass. I really thought it was ugly work and didn't say anything. But to look at REVS' diaristic work in the tunnels, and the sculpture, and the absolute steadfast unwillingness to be co-opted by the art world, that's part of the reason I have much more respect for him now than I did then. He and COST did totally alter the visual landscape, and you always have to give someone props for getting up to that degree.

That's the issue, the history of co-optation, how to do something that is underground and doesn't get fed into the mainstream, that isn't the minor leagues for the art world, every generation has to comes to terms with that.

You mentioned Rammellzee. I'm a supporter of his work, I'm friends with his widow, and when Jeffrey Deitch was putting together "Art in the Streets" at MOCA I said you know this is the perfect time because Ramel is finally dead and you can work with his work. Because he was impossible. If you wanted to interview him, he would have asked you for a hundred dollars, said you were a horrible white person, stood you up five times, and then stuck you with a big bill at the restaurant. He was his own worst enemy. I actually like his work, so I won't compare him to Jack Smith in that way, but there are certain people who have to die or at least get clean or sober before you can deal with them.

JW: And Alfredo Martinez? He's not nearly near as impossible, his drawings and guns are incredible, but he also seems to manage by chance or on purpose to sabotage his own best interests.

CM: He can't help himself, but his intentions are much nicer. You know, he's sorry when he pulls a gun on you, he's sorry he was so broke he forged that piece; generally it's not his intention. Some of these other people we're talking about are a lot darker in their hearts.

JW: Richard Hambelton? That's art for free, and Dan Witz?

CM: Both of them, Dan was doing stuff in the 1970s, where he was doing birds on the street, really beautifully crafted, and now he's fucking with signs, with figures jumping through the "one-way" bar, and Richard it's just amazing that he's alive. But you know the first big catalogue that I wrote, that I got paid for, when I wasn't getting paid for anything, was about Richard. And we all were drug addicts, we had that in common.

JW: On that subject, I was talking to someone the other night about how prevalent coke is now, and how back then it was more Hollywood, more expensive, something you only did every once in a while, and the drug of choice for most in the period we are talking about was heroin, which as hokey as it sounds, is somehow more soulful.

CM: Coke breeds delusional larger-than-life hysterias and heroin doesn't do that, it's more about self-questioning and self-doubt. Junkies are much better to be around.

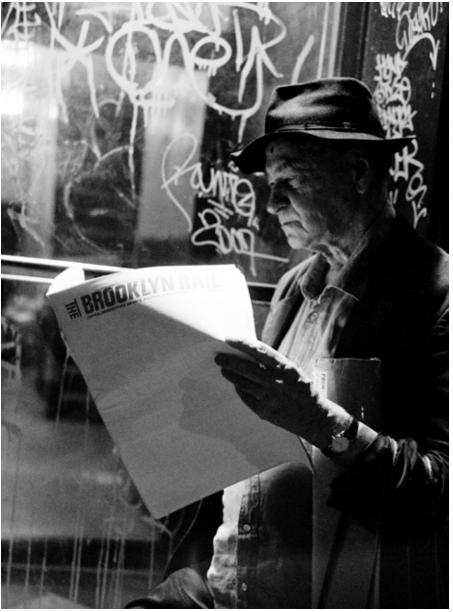
JW: This is venturing into further eddies, which I think is the notion here. Rivington School – they are really unknown, and maybe that's fine – but they're evocative of that time and somehow in their lack of current visibility and partially wasted and disastrous non-inclusion in so-called history, they seem somehow emblematic of many things, the forgotten ones, the ones that failed, but sometimes gloriously.

CM: There were a lot of bozos involved. Unfortunately a lot of it was people, like with music, there were those who were overly influenced by Johnny Thunders and thought they had to be junkies and didn't really work that hard on their music, a lot of what happened with Rivington School was like that, people becoming stupid drug addicts or horrible alcoholics and really immature and infantile. It was a boy's club, a weird macho thing, soldering, welding. A lot of it was really off-putting to me, but there were some interesting artists. They did the Gas Station and 2nd and B, where Richard Hambelton was living for a while.

That belongs a bit to what I was saying about what became of the neighborhood, the East Village, with the riots and the guy cutting up his girlfriend and serving her to the homeless people, the really funky dregs of what happened, it was a nadir. But it's all part of a continuum, like when people moved to Haight-Asbury thinking they were going to get the summer of love but instead it was the winter of Haight, and then another kind of thinking came out of that, The Residents, the Dead Kennedys.

JW: That meanness got taken away in New York, it was defanged a lot.

CM: Things always get lost in the translation. Look at San Francisco, and the music that came out of there, from love to hate, but sometimes in really good ways. It's like Ozzy just wanted Black Sabbath to be the Beatles but they got it all wrong, and sometimes those mistranslations are really great, and other times, like bands in Norway took Slayer way too seriously and all of a sudden they're burning churches down, which is fine by me, but killing foreigners and fags isn't. Sometimes the bad translation is brilliant, and other times it gets it so fundamentally wrong it's an egregious insult to what it was about in the first place. And speaking of the Gas Station, the location of his ultimate concert, GG Allin was a really bad translation of what Iggy was trying to do. I was at one of those shows working the door, so I wasn't "at" it but it's more relevant to my history that everyone else there who gave me money to get in. For many decades I was not the guy in the room when the cool shit was happening, I was the schmuck at the door freezing my balls off. Anyway Monday nights at the Cat Club, the promoter was Steve Blush, and it was everyone from Henry Rollins to the Butthole Surfers and we got in trouble a lot of times, like once we booked a Richard Kern and Lydia Lunch night, and that just crossed certain lines of behavioral dignity and freaked out the club owners. But Steve (Blush) got fired for the GG Allin show, and it was really insane. The two things that stick out in the mayhem, obviously he got cut off by the second song, but he was swinging the microphone around and hit this girl and she wanted more so he picked up the microphone stand and started beating her in the face and she lost her teeth, and it was her moment with her rock star. This girl is such a mess, she's so confused. The other great thing is he stuck the mic up his ass that night, and we had the meanest, prissiest, hated-all-bands-anyway sound man, who could only really have fun when he was tweaking the lights, and he had to deal with this mic covered in shit. And this is the scene that really saved the night for me.



Jonas Menkas. Photograph by Benn Northover. Courtesy of Anthology Film Archives.



CBGB's, 1991, Photograph by Q. Sakamaki, published by powerHouse Books



Vito Acconci, Palladium Underground, 1986. Courtesy Acconci Studio.



John Cage

Conducted by John Held, Jr.

This is the one-hundredth year since the birth of composer John Cage (September 5, 1912 -August 12, 1992). I interviewed him in 1987 at the Dallas Public Library Cable Access Studio, where I was then employed as an art librarian. Mr. Cage was in the area to attend an event in his honor at the University of Texas at Dallas. The organizers arranged for me to conduct a video interview. The opportunity allowed me to learn more about Cage personally; a man who continues to exert a profound influence on the discourse of contemporary cultural esthetics. Mr. Cage was seventy-five at the time, and I was forty. Excerpts from the following, never published in full, have appeared in Richard Kostelanetz's, "Conversing with Cage," (Routledge, 2003).

It's my distinct pleasure and honor to welcome John Cage. Mr. Cage, welcome. Thank you.

Mr. Cage grew up in California and went to Los Angeles High School and then Pomona College.

I'm a college drop out.

You never graduated from Pomona?

I went to Europe instead.

This was about 1930. Yes?

Yes. I would have been in the class of '28.

What does...

It would have been '32.1 started in '28.1 would have been graduating in '32.

What made you decide to leave school and head for Paris?

I think that our education teaches us to write rather then anything else. I thought that for a writer, experience would be more valuable then education, and my mother and father agreed. So, I left after my sophomore year. Later, I was hitchhiking in California and was picked up by my history professor. He said he was so glad to see me. I said "why?" He said, "Well, all the more interesting students have dropped out of college." (laughs)

What happened in Paris? You went over there to study piano, is that right?

No. I just went there to get some experience to write some books. But, I was so impressed when I saw Gothic architecture, I began studying. It's hard to believe, but I began to start studying the details of flamboyant I5th century Gothic Architecture in the Bibliotheque Mazarin. I'd go early in the morning when it opened, and I wouldn't leave until it closed.

Fortunately, a professor from Pomona, whom I'd not studied with, but whom I knew - it was José Pijoan - do you know his name? At one time for the League of Nations, when it was in Switzerland, he was the one who listed all the contemporary works of art. Anyway, he asked me what I was doing and when I told him, he literally gave me a kick in the pants, and the next day he introduced me to a modern architect, who I started to work with.

After a month or so, I heard this architect say to one of his girlfriends, "To be an architect you have to devote your life to architecture." So, I put down my pencils. He had put me to work drawing Greek columns, ironically. I went into his room and I said, "I'm not going to devote my life to architecture." So we left in a friendly fashion. I had seen modern painting, and I'd heard a concert by John Kirkpatrick of modern music. My reaction to both of those was, if that's how things were, I could do it too. So I began without any further ado to write music and paint pictures. It was only somewhat later when - it was the depression - when I left Europe and came back to California, I did a number of things, but it led my meeting the Arensbergs and Galka Scheyer. Do you know her name? She brought the Blue Four from Germany to California. I met Richard Buhlig, who was the first to play the Opus I I of Schoenberg.

I met all these important people, because I needed some way to make a living, and the way I hit upon was to do the gardening in what would now be called a motel but was then called an auto court. In return for doing the gardening, I got a place to live. Then I needed some way

to buy food. Over the garage at the back of the auto court was a large empty room without any walls. I mean interior walls.

I went from house to house in Santa Monica, and I said that I would give lectures on modern music and modern painting, and that I didn't know very much about either subject, but that I would learn enough to give a lecture each Friday. (laughs) I sold ten lectures for two dollars and a half, and they had a card, you know, that would get punched. At that time you could buy a pound of beef for five cents, did you know that? You could go to a restaurant and eat all you could eat for forty-nine cents.

You weren't in any public works arts projects that were going on at that time?

No. No, that came later. My connection with the WPA was entertaining. I went to San Francisco to the music department, and I'd already worked a good deal in the field of percussion music. I said I wanted a job on the WPA. And they said. "But you're not a musician." I said, "I deal with sound. Where should I go?" They said, "Try the recreation department." (laughs) So I did. I worked with children after school hours in Telegraph Hill. The Italians. The Black kids in another part of town. The Chinese in Chinatown.

I used to get a splitting headache from the Italian children. I'd bring them instruments to play, and things I had made and they'd smash them. I'd always left that session with a headache. The Chinese people I got along with beautifully. The blacks were so gifted that they had no need of me. But, I always remember how well I got along with the Chinese people.

The only trouble was that the school was Catholic, and the sisters were not confident that my influence on the children was good. (laughs) So one day one of these tiny children came to me and said, "You're not teaching us anything about counterpoint." (laughs) They couldn't have even known the word. So, then the next thing I knew, they were gone.

Soon after that you met somebody who was really a turning point in you life, and that was Merce Cunningham...

Yes.

...up in Seattle. How did that come about?

Well, I decided to make a move away from Los Angeles, and I went with - I was married then to Xenia Kashevaroff - she and I, and my mother and father, went up to Carmel. They stayed up in Carmel with Xenia's sisters and friends, among whom was John Steinbeck. I went up to San Francisco for one day, and I shopped around for jobs accompanying dance classes.

I got about eight jobs in one day. I had a choice so to speak, and I choose the one in Seattle with Bonnie Bird, who had been in the Martha Graham Company. The reason I choose it was that she told me, when I talked to her in San Francisco, that they had a closet full of percussion instruments, and that was what I was working in. It had been left there by some German modern dancers.

And Merce Cunningham was a student...

He was a student of Bonnie Bird. Yes. He was absolutely remarkable. In fact, when Martha Graham saw him, she took him immediately into her company. He was a creature of the air, and no one knew it at the time that he would come down to earth as he has in recent years. (laughs) He's been forced down to the earth, but he refuses to stop dancing. I'm sure he'll dance the day he dies.

About this time you were also collaborating with Kenneth Patchen, a well-known poet, on a CBS radio...

That was a little bit later. It follows the meeting with Merce and working with Bonnie Bird. In between was...I spent a whole year trying to establish a center for experimental music. I wrote to companies and universities, anyplace that I thought might house such a thing. I aroused a good deal of interest, but each place needed money, and they didn't have the money and I couldn't raise that.

I did get a job in Chicago teaching experimental music at Moholy-Nagy's School of Design. While I was there, I organized a group of players, and I got a commission from CBS for a CBS Workshop play. It was a very important radio program. It was the one that made everybody leave home because they thought the end of the world had come. Did you hear about that?

War of the Worlds?

Yes. It was at that time that CBS Workshop was so important for everyone, so I proposed doing a piece for them. My idea was to take a play, and thinking of the script as having ambient sounds. To use those sounds, not as sound effects but as the sounds of a music which would accompany the play. CBS liked that. The man in charge was Davidson Taylor.

The letters that came into Chicago after the performance were so enthusiastic - they came from the Middle West and from the West - that Xenia and I decided to seek our fortune in New York, even though we didn't have any money, so to speak. We arrived, actually, in New York with twenty-five cents.

We took the bus from Chicago to New York and in the station we arrived with twenty-five cents, and only the confidence that CBS would have received a favorable response. And also we were invited to stay with Peggy Guggenheim and Max Ernst. Do you know the story?

Of what?

Of what happened in the bus station? (laughs)

No. But I'd like to hear it.

I put a nickel into the phone, and I called the number that Max had given us when he visited the Arts Club in Chicago. This time he didn't recognize my voice. He said, "Are you thirsty?" I said, "Yes." He said, "Well, come over Monday for cocktails." So, that was the end of the conversation.

I went back to Xenia, and she said, "Call him back!" (laughs) She said, "We have everything to gain and nothing to lose." So, I called him back, and he said, "Oh, It's you." This time he recognized my voice and said, "Come right over. Your room is ready." It was then that we met anybody whom anyone would want to meet in the art world.

This is when many artists came from Europe...

They were all here. Mondrian was one of the firs. Mixed in with the artists, including Marcel Duchamp, was Gypsy Rose Lee, whom Joseph Cornell just idolized. It was marvelous. We stayed there for two weeks, and then Peggy and Max were going away so they asked us to leave.

Meanwhile, Merce Cunningham, who was earlier in New York, was preparing a program of dance with Jean Erdman. Jean Erdman was the wife of Joseph Campbell. He taught at Sarah Lawrence and knew a great deal about mythology and oriental philosophy, and so on. He wrote The Hero With a Thousand Faces. Anyway, Jean and Joe were going up to Vermont for the summer at Bennington, and she and Merce were going to do a dance at the end of the summer. So, they gave Xenia and me their apartment, which had a piano. That's how we began in New York.

You mentioned Marcel Duchamp, and as he's a favorite of mine, and others, perhaps I should pursue that. What was your relationship like with him?

I admired him so much. I didn't want to impose myself on him. For instance...I was very ambitious. I met everyone I could meet who would facilitate my giving a percussion concert in New York. Even though Peggy Guggenheim had immediately said she would like a concert of my music to open the Art of This Century, being so ambitious (laughs), I still wasn't satisfied and went to the Museum of Modern Art.

They also wanted a concert. So, I came back to Peggy, and at dinner one evening, I told her there was also going to be a concert at the Museum of Modern Art. She said, "Well, in that case I will cancel the concert at Art of This Century", and furthermore she would cancel what she had promised, which was to pay for the transportation of the instruments from Chicago to New York.

Well, when she said she would cancel all of that I was very unhappy, and I left the table, and literally burst into tears. I went to the back of the apartment, and I happened to go into the room where Marcel was sitting in a rocking chair smoking a cigar. Something about his presence made me stop crying. I more or less told him why I was crying. He didn't say a word. Nothing. Shortly I felt perfectly content. (laughs)

I told this story to someone later to whom the same thing had happened, the same influence he had of bringing a person back to equilibrium. Just beautiful. Marvelous man.

In the early fifties you were involved with Black Mountain College. Black Mountain College was the seminal melting pot for many different types of art. It was one of the first times the intermedia, performance, happenings idea started. There were people there like Buckminster Fuller, Josef Albers, Robert Rauschenberg, Charles Olson, and many, many more.

It's endless. There would be, say a hundred students in the summer, less during the winter. But, I think you'd find they're all active as artists.

What I think was so important at Black Mountain was that we all ate our meals together. For instance, I was teaching music composition, but no one was studying with me. I had no students, but I would sit at a table three times a day (laughs) and there would be conversations. Those meals were the classes, and ideas would come out. What McLuhan called the "brushing of information." Just conversation.

That event that we gave one afternoon at Black Mountain was thought of in the morning, and I quickly plotted the whole thing giving different people periods of time during which they were free to act. Charles Olson and M. C. Richards climbing ladders to read poetry. Merce dancing through the space. The audience arranged so that it was in four triangles facing themselves, rather then facing something to look at. (laughs) So the action was around the audience and in it. Through it. I was up on another ladder behind one of the triangles.

Mrs. Jalowetz, who was the widow of the deceased head of the Music Department arrived very early. And I told her she was very early. She said, "Well, I want the best seat." (laughs) Each seat had a cup on it. I said, "They're all equally good." I pointed out to her that she'd have to look where she wanted to look rather then what seemed to be the front. (laughs)

And people then smoked, so they used the cups as ashtrays, but the whole event ended by girls coming from the kitchen with big pitchers of coffee and filling all the cups with coffee. Some of them were disgusting. (laughs)

We haven't touched upon your theories, but I did want to bring up your innovation of introducing chance, of indeterminacy, into the art world.

Actually it was Duchamp who did that the year I was born.

He seems to predate everything.

Everything. In about 1958, or '59, in Italy, at Peggy Guggenheim's house in Venice - we had made up by this time - I smiled and said to Marcel, who I hadn't seen for a long time, "Isn't it strange that you were doing the year I was born what I'm doing now." And he smiled and said, "I must have been fifty years ahead of my time." (laughs) Actually, his mathematics were not correct it was more like forty years.

I think a great deal of his work as being musical, which isn't yet thought of as musical. Have you seen the Etants donnés at the Philadelphia Museum? Did you know there's a big book this thick that he wrote telling how to take it down and put it up? I don't know why it's not been made more public. Anyway, those are directions, which if they're followed, as though you were following a notation of music, they would produce sounds taking it down and putting it up. Yes? So that is also a piece of music.

You are familiar with him taking pieces of paper out of a hat? Off the [model] train? The train has freight cars. And instead of putting coal where it belongs, you put musical notes into each one of the freight cars. As it passes by - they fall by chance, of course - and the result is you get different octaves, instead of cars, with different notes in them. So it makes a new body of sounds with which one can compose.

[Duchamp] gave a beautiful concert in Japan, in which just before the intermission, this train was brought out and then during the intermission the musicians figured out the scales, and when the audience came back, they got to hear a reading of the music. Isn't that beautiful?

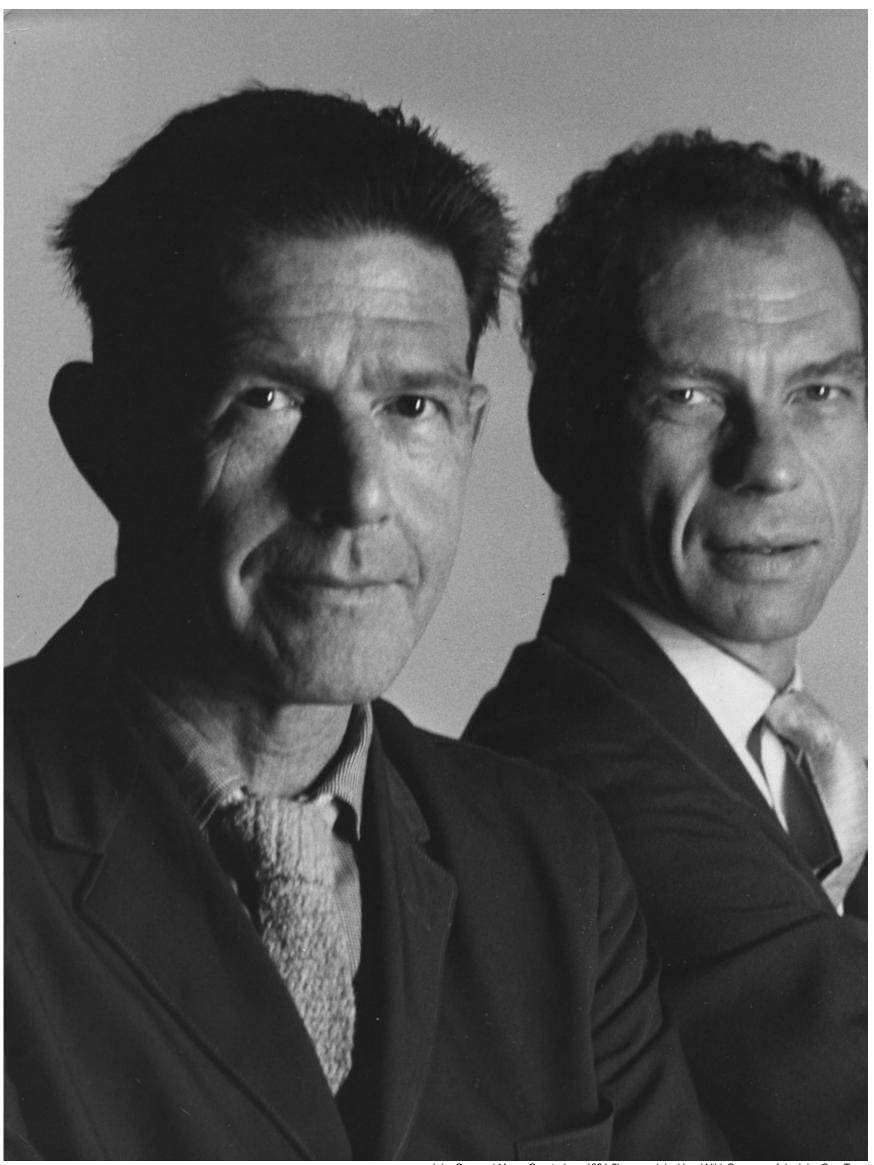
And then his other idea's is even more important. It's a sonora sculpture. It's one of his notes on a little scrap of paper. It's the idea that sounds, which don't change, could come naturally from different points in space and form a sculpture that will last. That would be made of sound. That idea will save us from any irritation with burglar alarms, refrigerators, humidifiers, etcetera.

I feel like a man, a thirsty man in a desert, that's gone to a well, and had too little to drink, but I'm afraid our time is up...

Oh, it is?

So thank you for being with us...

It was lovely to be with you.



John Cage and Merce Cunningham. 1984. Photograph by Hans Wild. Courtesy of the John Cage Trust.

John Cage's Legacy of Chance:

Involving the Possibility of People Everywhere and Anywhere

By John Held, Jr.

In 1968, well before the introduction of the Internet, Fluxus artist Robert Filliou expressed interest in an "Eternal Network" of artists replacing the notion of individual genius. With so many branches of knowledge in the modern world, who could keep up with everything? Only a network of people had the capacity to embrace all information and advance our knowledge of it.

In this post-modern era, no one individual was capable of representing the cultural avant-garde. In the future, coteries of conjoined contributors would assume this role. Some would be entering the Eternal Network. Others would be leaving. A perpetual core remained to interpret the history and workings of the network to those arriving.

Entropy is the physical law that "things run down." Exhibiting a painting in a cold white cube, playing a set piece of music before a seated audience, performing a choreographed dance — once distributed, the initial energy dispensed at its conception dissipates. Only by coming into contact with other energy sources does the "thing" continue to fuel itself and exert influence.

There are many networks, all with various interests, but all encompass interplay beyond self. That is by definition. An individual is not a network. Networking is a group activity. Interaction is mandatory.

Within this structure, the unexpected is expected and endless possibilities are possible. An open structure implicitly implies occurrences of chance, creating more unique outcomes than any one individual could envision.

Networking triumphs over individual genius when all are given equal access and say - creative expression bubbling forth rather than trickling down from an "authoritative" source. Networking assures that the authoritative voice is the collective expression of all concerned.

"The Bride Stripped Bare by Her Bachelors, Even" is one of the iconic artworks of the 20th century. Marcel Duchamp assembled the glass structure over many years (1915-1923) with great care, to which his working notes attest. In the process of shipping, the fragile work suffered damage, segments of it fragmenting into shards. Undeterred, Duchamp carefully repaired the glass, leaving the cracks visible, in his mind, allowing a chance occurrence to complete the work.

The cracking and subsequent repair of the "Large Glass" fused not only the work, but the notion that life could intrude on the work of art, and the two –art and life- could coexist and energize each other. Works of art, once so perfectly controlled in the studio, were now subjugated to all the vagaries of life. Chance occurrences could happen anytime, anywhere, as for instance, a dining hall in North Carolina in 1952.

By the time John Cage assembled his cast in the cafeteria of Black Mountain College, he already had a long history with the experimental art outpost. In 1949, he had produced Satie's, "The Raft of the Medusa," translated from the French by BMC instructor Mary Carolyn Richards. During the interim, Richards had translated another work from the French, Antoine Artaud's, "The Theater and It's Double," which had a tremendous impact upon Cage, the Living Theater and their colleagues, Artaud stressing ritual over theatrical presentation — an intrusion of life into art having unforeseen consequences both positive and negative.

Cage's knowledge of Artaud's work influenced a seminal presentation in the BMC dining hall, described by Carolyn Brown in, *Chance and Circumstance* (Knopf, 2007), as a "collaborative non-collaboration." His seating plan for the event echoed Artaud's directives as well, the audience and actors interspersed. Cage set up chairs in three triangles inverted toward a central point. Cage chuckled when an early audience member requested the best seat for the performance. That was the whole point —every seat was the best seat.

Brown, present at the event, describes the moment:

"Cage delivered a timed lecture, with silences, on a ladder; (M. C.) Richards and (Charles) Olsen read their own poetry from another ladder at different times; David Tudor played the piano; (Robert) Rauschenberg played old records on an antique wind-up phonograph, and his white paintings were suspended at various angles above the audience; (Merce) Cunningham danced in the aisles and around the audience, improvising his material – all the while being followed by a barking dog (whose presence was completely fortuitous)."

This last remark reminds me of a personal experience I had with Mr. Cage. We were seated together (I had conducted a video interview with him earlier in the day) on the first row at a concert of his works performed at the Dallas Museum of Art in 1989. The two-year old child of the event organizer left her front row seat and began crawling up low stairs to the stage. The mother went to retrieve her offspring, only to be held back by Cage, allowing the toddler free access to the stage and musicians. Cage saw the inherent opportunities the unexpected afforded

Cage loved the unexpected, because it was unavoidable and to be embraced as part of life. He shunned style. Style bred parody and lifeless repetition. The acceptance of chance negated sterile similarities. Structuring the event was the main creative imperative. Those participating were independent operators responsible for their own contribution. The work was a collage and Cage the collagist.

Within this collage, what possibilities! Although certain boundaries, such as time and location, were fixed, Cage's independent operators were free to read the poetry they wrote, exhibit the paintings they created, improvise a dance and play the music they composed. Most of the audience saw the action as a joke, at the best, a cultural three-ring circus. What they had witnessed would become a model for the alternative arts during the next half-century.

The energy expanded from that seminal Black Mountain College event coordinated by Cage spread throughout the New York City art world upon their return. Cage composed for Merce Cunningham's dance troupe consisting of Carolyn Brown, Remy Charlip and Steve Paxton among others. Rauschenberg joined as stage designer in their tours across America in a Volkswagen minibus. Cunningham drove. Cage was the navigator.

One of Cage's lectures during this period was on "Nothing," a theme that would be echoed by his neighbor Ray Johnson, an ex-BMC student trying to scratch out a living as a commercial designer (as was his friend Andy Warhol), who had compiled a mailing list of five-hundred by mid-decade. By the beginning of the next decade, Johnson's activities would be codified as, "The New York Correspondance (sic) School," ironic commentary on the New York Abstract Expressionists and correspondence art courses.

There are infamous tales of the Abstract Expressionist painters punching out each other in the Cedar Bar during this period of the mid-fifties. Their struggles were inward, laid bare on canvas and increased by newfound success. Cage and his colleagues, with equal unity of purpose as the macho Ab Ex'ers, felt besieged, misunderstood, and as a result, banded together for mutual support.

Many of these artists, including George Brecht, Dick Higgins and Allan Kaprow, came together at the New School for Social Research in 1956, where Cage began teaching a class on Composition. In a 1988 interview I did with Kaprow, I asked him about John Cage and the class he took with him at the New School.

"He was a kind of train station. People would sort of gather there and wait for the next train. I actually was a student of his. That was not the case with all of them. Many of them were occasional visitors. But I was already teaching at Rutgers by then. That was 1957, and I knew him slightly. Knew his work, of course. But at that point, I was trying to introduce a richer range of sound into the environmental stuff that I was doing parallel with the early happenings that were done. So I went to the class - I had been on a mushroom hunt with him, that's what it was, with George Brecht, who was a neighbor of mine at that time in New Jersey and I asked John at that time about the problems I was having with the sounds. There were mechanical gadgets that I had gimmicked up as best I could, you know, those wonderful toys the Japanese made - gorillas that growl, cows that moo, and things like that - and these were interesting, but after awhile they got boring, rather mechanical and expected, so I asked him what to do. And he said, 'Why don't you come to the class next week.'

I drove in for the class, and he explained rather quickly that I could use tape decks, a half dozen cheap tape decks, make all the sounds in advance, and put them on in some sort of random order, or program them as I wanted, and then distribute loud speakers around the room, and these things would have a much greater richness, done in a collage fashion, which I could understand readily, having done that, then any of the mechanical toys I had done. So I thought that was - he explained it in five minutes. You just take sticky tape and stick all these things together which you've previously recorded and put into envelopes. And he said, 'Why don't you stay for the class?' Fine, I said.

At the end of the class, I was so fascinated with what was going on I asked him if I could attend it regularly, and he said, 'Sure.' And that's where I actually did the first proto-happenings with the participation of the rest of the class members. Everyone was given homework every week and came in with a piece. And that's where I began doing that sort of work. Kaprow's "happenings" defined the era, serving up the first serious salvo against the sovereignty of the Abstract Expressionists. It took painting out of the studio and into an environment mixed with sound, dance, concept, sculpture, paving the way for the inter-medial decade to come, host to a multitude of new movements including Pop Art, Minimal Art, Earth Art, Conceptual Art, Op Art, Video Art, Visual Poetry, Mail Art, et al.

By the beginning of the sixties, experiments with old and new creative mediums exploded. In Cage's wake, music became sound and sound reduced to silence. Lou Harrison, La Monte Young and others were incorporating Eastern influences into their compositions (influenced by local choreographer Anna Halprin). Nam June Paik and Wolf Vostell began investigating the new medium of television, trailblazing the development of Video Art. Poetry was turned on its head by the concrete experiments of Emmett Williams, Bern Porter and Jackson McLow. Henry Flynt was talking about something called Concept Art. Yoko Ono and George Brecht were touting "events" and "instructions" as art.

With the waning of Abstract Expressionism as a dominate decade long American Art movement, it seemed as if the center would not hold, and something new was slouching to be born. Kaprow's Happenings became a mainstream hit, part of the "crazy beatnik" art scene. Pop Art, with Warhol as superstar, became the darling of media, society and investment firms, alike.

Little noticed at the time was the development of Fluxus by George Maciunas, and Mail Art by Ray Johnson. Both owing a great deal to the radical notions propagated by Cage, which led them to develop networks that would dominate Post-Cagian aesthetics in the late twentieth century.

A neighbor of John Cage in New York, Johnsons' specialty was performance through the postal system. From the mid-fifties onward, he repeatedly requested correspondents to "add and pass" his works to either known or unknown third entities.

A rippling circle was brought forth, a network of correspondents, many associated with Fluxus, spreading outward to Canada, Latin America, Eastern and Western Europe. In an interview I conducted with the artist, my opening salvo to Johnson began with a discussion of chance.

JHJ: Do you think people are becoming more appreciative of chance these days? Do you find that people are breaking down their logical thinking and accepting chaos?

RJ: By people, we were discussing the student body at Hamilton College, but chance also encompasses the people who were in the restaurant I just came from, so one would have to apply the question of chance situation in the restaurant, or the streets that I just drove through, in making a left turn instead of a right turn.

Going in a wrong direction was a very chance element, but I was a singular person in that case, although I had many quick encounters with other drivers of vehicles. That's what driving is all about. There are just endless chance encounters with people involving decisions, turns and estimates as to what other people are going to do.

In car driving, you are on a very different operation than you are with students in a lecture. So, there is no such thing as chance elements. There are chance elements here, chance elements there, here and there. Which is the interesting point that I liked before the tape began in your asking me about community, replying that the correspondence network is logically a global situation involving the possibility of people everywhere and anywhere. There's a very interesting...can I be heard all right? I guess I can.

(The interview, published as, "Illogical as an Instructive Process: an Interview with Ray Johnson," took place on December 2, 1977, at the Mid-York Library System, Utica, New York, the day following Ray Johnson's performance of, *Barry White Ecstasy*, at the Root Art Center, Hamilton College, Clinton, New York, where his work was on display.)

Cage's acceptance of chance elements in the production of the artwork, in an effort to escape the limits of his own perspective, remains an avenue of culture exploration in contemporary art. It moved artists past Abstract Expressionism into a more cerebral realm, past pure personal feeling, into an area Duchamp, Cage, Kaprow, Maciunas and Johnson mined to great success.



John Cage playing chess with Marcel Duchamp while Peggy Guggenheim watches. 1968. Photographer, Shigeko Kubota. Courtesy of the John Cage Trust.

Hammer Museum

Conversations with Anne Ellegood, Senior Curator and Corrina Peipon, Curatorial Associate

Interviews: Gregory Ito

Anne Ellegood

Can you tell us about your history before working with the Hammer museum?

Prior to the Hammer Museum I worked at the Hirshhorn Museums and Sculpture Garden in Washington, D.C where I was the curator of contemporary art. I also worked for Peter Norton for two years, helping him acquire works for his collection, which is a substantial collection of about 2,400 pieces of contemporary art, although he recently put some works up for auction. Prior to that I worked at the New Museum of Contemporary Art in New York, which is the first job I got after graduating from the Center for Curatorial Studies at Bard College.

Let's move on to the history of the Hammer Museum. Can you talk about how the Hammer got started?

The Hammer Museum was the vision of its founder, Armand Hammer. Dr. Hammer was interested in opening a museum to showcase his collection of mostly 18th and 19th century European painting. As chairman of Occidental Petroleum, he decided to open the museum adjacent to the company's headquarters in Westwood. The museum opened in November of 1990. Unfortunately he died three weeks after the museum opened, if you can imagine. So the museum opened, but the real mastermind behind it, the person who'd dreamed it up passed away, so it hobbled along for a couple of years, and then in 1992 negotiations began between the museum and UCLA for the university to manage the museum. In 1994, the partnership between UCLA and the museum was established.

Does this relationship with UCLA shape the aims of the Hammer Museum at all?

It's a really interesting partnership, because we are not a typical university gallery. We are very autonomous in terms of our programming. We are off campus and we do not have a mandate to present student or faculty work in our galleries. But we have representatives from both UCLA and Occidental Petroleum on our Board of Directors. We love having the connection to the campus and being a resource for students and faculty, and we try to create as many opportunities and ways of working with them as we can. We do have an active internship program and student groups that work with us. And we make our collections available for teaching opportunities, like our Grunwald collection. The Grunwald Center used to be at UCLA and became part of the Hammer when the partnership with UCLA was established. It is an incredible collection of about 45,000 works on paper, editioned works like prints, artist books, and photographs that date from the Renaissance to the present. It is a real treasure trove of beautiful works, and we do a lot of exhibitions that use the collection. We have a study center in the museum where the work is stored and teachers on campus, scholars, or anyone who is interested can make an appointment to look at things. We get a lot of student groups coming to look at works in the collection. We also do a great series of exhibitions called "House Guest," which is organized by one of the Grunwald collection's curators, Allegra Pesenti. She invites artists to come and dig around in the Grunwald and curate a show from the collection. The most recent one was organized by Frances Stark, and we're getting ready to do one with Bill Jones (William E. Jones). The Hammer as it exists today, with the particular blend of historical and contemporary started with Annie Philbin, who became the director in 1999.

Hammer Museum states that it is dedicated to highlighting artists that are emerging or are underrepresented, is this true in practice?

This is true especially in our contemporary program. We dedicate a lot of our schedule and our galleries to emerging artists. We do on average eight Hammer Projects a year, which showcase the work of emerging artists from around the world. But we also realize that emerging connotes age to a lot of people, but in fact, there are a lot of older artists who are in some ways still emerging or who are under recognized. We believe there is a big gap to fill here. So we are committed to showing the work of artists who are mid-career, or older, who have been making really good work for several years but who aren't as well known as some of their peers or have not gotten the kind of recognition that they deserve. In recent years, we have presented surveys of Paul Thek, Charles Burchfield, Larry Johnson and Lee Bontecou.

You went to school for curating, you've been working with private collections and large institutions such as the Hammer and the New Museum. In your experience, how would you describe the duties as a curator in your own words?

My primary role is to organize exhibitions... to do everything from selecting the artist — or artists, if it's a group show — to selecting the works for the checklist, and writing about it, to planning the installation layout. Curators work very closely with all departments of the Museum to pull the show together. I am also involved in helping to conceive and organize public programs related to my exhibitions. Generally all curators do a lot research and writing, and I try to be active in the field of contemporary art. Focusing on the collection it is also a big part of my job. So part of my duties are to identify works of art for the collection and bring them forward for consideration. But it also involves considering gifts that collectors want to donate and cultivating relationships with collectors who are interested in supporting the museum by giving their collection. That can be a valuable way to add important works of art to the collection. We are about to put on view the collection of Larry and Susan Marx, who have promised their collection to the Hammer.

That is amazing, The Marx Collection is over 150 works including paintings, sculptures and works on paper.

It is really a special collection and this gift is incredibly generous. It is a privilege and honor that we will have these works in our collection. These are promised gifts, but we wanted to allow the collection to be available the public for viewing now, so we decided with the Marx to put it on view. Larry and Susan both have such a great eye, and they have been collecting really extraordinary works on paper on paintings for the past several years

Would you describe yourself as having a special approach to your curating?

It's difficult to describe. Because I work with contemporary art, I work with living artists. I guess I would say that I like to work very closely with my artists and try to help and support them in order realize something that they are really proud of. I see my role as providing them with an opportunity to explore and experiment and hopefully push their work to new places. Museums not only to provide a great context, but provide an actual support system so that an artist can produce new work. I hope that having the support of skilled people — from our installation crew to our fundraising team - frees the artists to be able to focus, to be able to think and to grow. We truly have an incredible staff here that always makes the extra effort to support artists in every way possible. I like to be in close dialogue with my artists to talk through their ideas as they are developing. The Hammer Project series resolves primarily around emerging artists and these projects almost always present new work. In terms of my group shows, my ideas come out of the work that I am seeing. I don't tend to start with a particular idea, and then go around looking for artists to fit the idea, I work the other way around. The art always drives the ideas, or themes, of the show. So I look at a lot of work and do a lot of research and respond to what artists are doing. This is a kind of a methodology or way of working that I am very committed to. I think what that does is allow me to be inspired by the work I'm seeing and to acknowledge what is happening in the contemporary art field. It also allows me to work a little bit intuitively, to work a little bit more like an artist might. Often times with my group shows when I start putting the idea together, I don't really know what I'm doing or what the show is about yet. I can sense that certain artists will be really good together. I can see that they have shared affinities and also what their differences are. I did a show last year called "All of This and Nothing" that is a good example of this way

You seem to be in tune to your curatorial practice, and I would like to say it's really refreshing to hear that curators, like yourself, are trying to serve as a support system for artists.

I feel like that's what museums should do. We are living in a moment in which there is a lot of interest in contemporary art. The boundaries between the different types of institutions and platforms for the presentation and production of contemporary art are getting a little blurry. The art market is a very powerful force. Within this context, I try to consider specifically what



Barry McGee, "Untitled", mixed media installation at the Hammer Museum, 2000.

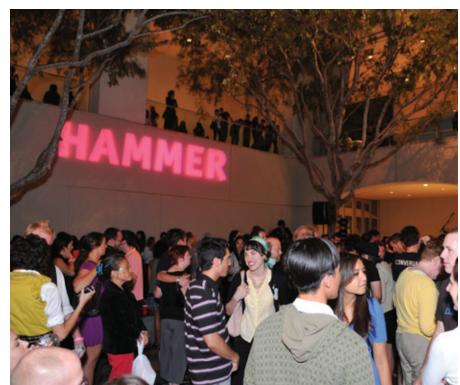
museums can and should be doing. For me it boils down to being a place that supports artists and ideas, a place where scholarship can happen and open dialogue is supported.

Lets talk about the Hammer Projects, it just like a program that is very unique to the Hammer because you are trying to facilitate artists to have their first museum show, and also have the opportunity to use all of the resources and support systems at the Hammer Museum, which you just described. Can you explain the manifestation of the Hammer Projects?

Annie Philbin, the Director of the museum since 1999, was the Director of the Drawing Center in New York before she came here, and she had a curator there names James Elaine. When Annie came to the Hammer she asked Jamie to come out to be a curator here. They both brought a real commitment to working with living artists and an interest in working very closely with them to help realize significant projects. They realized very quickly after coming to Los Angeles that the city has an abundance of amazing artists. Annie wanted to make a commitment to showing artists who live here and began the Hammer Projects series. Now more than a decade old, the series consistently shows local artists but also presents the work of international artists, many of whom have never before shown in Los Angeles. We do about eight to ten Hammer Projects a year, so it is a very active program. It is a great program. I really love overseeing it.

It's really great that the Hammer Projects provides so many exhibition spaces for artists to work in. Can you tell us about the curatorial efforts of the Hammer Projects? How does the Hammer Projects locate the artists and what exactly are you searching for? What qualities do you seek when selecting your artists?

There are several curators who organize Hammer Projects, so it is really a shared effort. I oversee the program, and curators come to me with ideas for shows based on their research and the work they are seeing and what is of interest to them. We work through different



Crowds at the Hammer Museum

ideas and take these to the whole curatorial team, including our Director, and make final decisions about the schedule. We try to make sure there is a balance of Los Angeles based artists, national artists, and international artists, and we try to keep it diverse — both men and women, people of color, and people with different backgrounds. We really rely on the expertise and research of our curators. Some artists contact us and want to submit proposals for Hammer Projects, but we do not really do it that way. If an artist contacts us, it is possible that we will take a look at it, but generally the decisions are not made by letting unsolicited proposals. The lobby wall, for example, is a really tough space and thinking about artists who can take on a space like that is challenging. We like to brainstorm about artists who can tackle a space of that scale, but who might not come to mind immediately. We consider it to be a space where an artist can really push themselves. In many cases, artists who had take on the wall are working in the largest scale they have ever worked in and we try to give them the support that they need in order to take up this challenge. Our Hammer Projects are often an artist's first museum show. Occasionally we try to work with an older artist who is under recognized. Last year we did a project with Tom Marioni, who you may know from the Bay Area.

Tom's great. I have had the opportunity to attend his beer salon [SIA] at his San Francisco studio. It's an amazing experience, one that I cherish and hope to attend again soon.

That is the project we presented here, "Drinking Beer with Friends is the Highest Form of Art." Plus we showed some wall drawings and other works. We had the beer salons every Wednesday for a month, which was really fun. Tom is a great example of someone who is so important yet a lot of people in LA have never heard of him. So we wanted to give him more visibility and present this historic work. The beer salons are such great reason for people to gather and hang out.



Hammer Museum exterior. Photograph by Elon Schoenholz.



Dianna Molzan and Evan Holloway. All of This And Nothing. Installation view. Courtesy Hammer Museum.

Were there any other Hammer Projects in the past that really stood out to you?

There have just been so many good ones! If you at the history of Hammer Projects on our website, you'll see so many great artists. In some cases, artists have gone on to be pretty well known. One of our first Hammer Projects was with Kara Walker, for example, and she was quite young then. We also worked with Barry McGee and Margaret Kilgallen in 2000. There are too many to mention. At this point, we have done around 100 Hammer Projects.

Corrina Peipon, Curatorial Associate at the Hammer is working with the upcoming Hammer Projects artist, Alex Hubbard. Do you have any thoughts on the exhibition?

We felt that Alex was working with video in a really original way and that his work really stands out for that reason. His videos share a visual languages with painting and collage, but happen in real time so that we witness the movement of objects appearing and disappearing in space. For me, the work has a lot of humor and a playful performative aspect. It's a nice time to present his work because I don't think he has ever shown in Los Angeles. Corrina and I had both come to admire the work separately and when I realized that she also had her eye on him; I thought it would be great for her to work with him.

Do you have any more exhibitions or projects that you are currently working on that you would like to talk about?

The project that is taking up most of my time these days is our upcoming biennial. It's a survey of artists in LA, in keeping with our interest in supporting local artists, called "Made in LA" and it opens next summer. It's being curated by a whole team of curators from the Hammer and LAXART located in Culver City. It is a small non-profit gallery founded by Lauri Firstenberg about 5 years ago. The Hammer and LAX have been looking for opportunities to work together to present and produce exhibitions. Some of our collaborations have been relatively small in scale, but this biennial is the big thing we are working on together. There are three curators from LAX, including Lauri, as well as Cesar Garcia and Malik Gaines, who are working with me and Ali Subotnick, who is one of my colleagues. It will include 60 artists. It is a fun and challenging undertaking. Between us, we have done hundreds of studio visits. We are deep in it, working on the catalogue and getting the floor plan confirmed. It'll be, I hope, a really exciting exhibition that will give people a view into what's happening with emerging and under recognized artists.



Opening night party for "Now Dig This". Art and Black LA 1960-1980. 2011. Courtesy Hammer Museum





Senior Curator Anne Ellegood. Photograph by Andre Vippolis



(Above)Hammer Projects: Kara Walker. Installation at the Hammer Museum, Los Angeles. "No mere words can Adequately reflect the Remorse this Negress feels at having been Cast into such a lowly state by her former Masters and so it is with a Humble heart that she brings about their physical Ruin and earthly Demise." Cut paper and adhesive.

(Left) "All of this and Nothing". Installation view at the Hammer Museum, 2011. Jorge Macchi (wallpaper) Gedi Sibony (cardboard). Photograph by Brian Forrest.

Corrina Peipon

Tell us a little about yourself before you worked at the Hammer Museum, and describe your current position.

I've been at the Hammer for almost three years, and my title here is curatorial associate. I assist the curators with producing exhibitions and also organize my own projects. Prior to being at the Hammer, I worked at the Museum of Contemporary Art, here in Los Angeles, for almost five years. There, I was curatorial assistant and project coordinator for the exhibition "WACK! Art and the Feminist Revolution". I worked on many exhibitions there, but that was my primary role for my last three years. Before that, I was the studio manager for Liz Larner. I first moved to Los Angeles to do my graduate work at Art Center College of Design.

From your position and your experience, how would you define the role of a curator?

Curators provide context for art. It's our responsibility to understand the landscape of art that is being made now and to understand the history within which it is being made. It's important to look at the whole constellation with a critical eye towards understanding why artists are doing what they are doing at any given time and then finding the artists who are doing things that are relevant in any number of ways. That relevance could have to do with social issues, could have to do with advancing the formal aspects of the medium they have chosen, but often it is a mixture of the two. It is my job to elucidate that relevance and do it in a way that is accessible to as many people as possible. That is twinned with another responsibility, which is to make sure the artist is represented by her best work. Part of being a curator has to do with fostering the ideas that are happening in an artist's studio and part has to do with turning that outward and translating it, contextualizing it so that the visitors to the museum can feel connected to the works.

That's a very interesting was to describe your role, to facilitate the relevance of an exhibition to the public. It seems like it is the one thing every artist is having trouble with.

I feel strongly that it is not the artist's job to provide context. The artist's responsibility is to make her art. It is the curator's responsibility to do the facilitation. I don't object to an artist who is interested in making her own context. I am all for that, but I also think that if an artist is not inclined in that direction, it's especially important for the curator to understand the artist's work so deeply that she can responsibly represent that work to the public, leaving the artist room to make her work.

If there are any special qualities that keep you curating, what would those qualities be? What keeps you continuing forward with your curatorial practice?

When it all comes together, it can be incredibly rewarding because in the best of cases, artists are extremely grateful for that fostering. It often becomes a very collaborative process. The intellectual aspect of the process is rewarding, but it is also very personal. When you get to know an artist's work, you are also becoming very familiar with the artist herself. It's a very complex intellectual and emotional investment that occurs, and it's intellectually and personally rewarding. It's also wonderful when the people who come to see the exhibitions are excited by them. At the end of the day, that is what it comes down to for both the curator and the artist. It's not just about audiences saying how much they love an exhibition, but sometimes it comes down to people feeling challenged by an exhibition too. At the Hammer, we want to be presenting work that will enlighten people's lives and challenge them as much as it will give them pleasure.

I would like to direct the conversation to the upcoming Hammer Projects with Alex Hubbard. Can you talk about his work and how he gained your attention?

This particular exhibition will be opening in February 2012. I first came to know Alex's work a couple of years ago when he was included in the Whitney Biennial and in Greater New York. It just had me from "hello". I thought it was really excellent work that was formally engaging and intellectually engaging, very humorous but also earnest in its devotion to exploring the formal aspects of painting in a really unique way. One thing that drew me to his work is that he makes videos and paintings. Those two mediums may not necessarily have been at odds with one another in the history of contemporary art, but they're not bedfellows in many peoples' practices. It is quite unusual to see an artist engaging video and painting as the two primary mediums in the practice. The thing about Alex is that he thinks quite similarly about both mediums, so while I won't go as far as saying that he is trying to make a painting with video or trying to make a video with painting, both of the mediums allow him to explore the formal aspects of image making in a similar way. He often uses similar gestures within both mediums: pouring paint, moving paint around with implements, making shapes, piling things up, cutting things. He uses many layers in both mediums to achieve the effects he is looking for. I find it fascinating. The videos in particular are incredibly funny, but they also have a lot of really rich ideas in them. He's often using slapstick types of gestures; things always seem to fall apart, but eventually we're left with this beautiful image at the end. We see a series of actions that look like they can be disastrous, but at the end of the video we are left with a particular image in our minds that is, in a way, the "finished" work. The process of painting is what we are allowed to see in the video. He often uses very elaborate Foley sound effects that add a layer of humor to the videos. The sounds do not necessarily match up with the actions that you are watching, adding to the slight disorientation in his work. It's quite humorous and pleasurable. He is really thinking about what beauty is, what formal structures can really mean in image making, and one of the things that I appreciate about his work most is that he is constantly



Alex Hubbard. "The Border, The Ship", 201. HD Portable Memory, Blu RayEdition 5, AP I

undercutting his own expertise and his own virtuosity. He's intentionally undercutting his skill to create something new.

It came to my attention that you are a graduate, like myself, of the San Francisco Art Institute [SFAI]. Can you talk about the differences between Los Angeles and San Francisco? A lot of people feel that, although these two cities are under the umbrella of the California state lines, there is a big dissonance between the two communities. Do you see this dissonance between San Francisco and Los Angeles?

I think that comparing San Francisco and Los Angeles is like comparing apples and oranges. The two cities are so different. Like you said, they are both in California, but California has this incredible diversity in its landscape and its people, from North to South and East to West. I think that Los Angeles and San Francisco are both quintessentially Californian, but they are simultaneously very, very different places. You can start with the geography, San Francisco is 7 square miles on a peninsula, so it is by nature relatively isolated. Los Angeles is 26 square miles within a county that is so enormous that it's often referred to as the "Southland". In some way, it's more like a way of life than a geographical location. As far as the art goes, as you mentioned, I went to the San Francisco Art institute. That was a fantastic experience for me. I come from a rural place, so living in San Francisco was the perfect first city to live in on my own. It's manageable, and it is such a beautiful place. Going to school there was a very lucky thing for me. Being in San Francisco and living among the artists and musicians I knew there formed my idea of what art should be and how it should be disseminated. There was a philosophy among my peers and I that had to do with a lot of sharing, a lot of do-it-yourself ethos about showing work. We did a lot of stuff on our own. There were many exhibitions that took place in empty storefronts or in our studios; we started a magazine together. When I moved to Los Angeles, I saw a very different landscape that was much more institutional and commercial. In the last ten years things have changed significantly, and there are artist-run spaces popping up all the time. It is incredibly exciting.

There has always been a perceived lack of dialogue between the two cities. Many times I don't feel that this lack of communication is because of the resistance between the two cities, but that San Francisco and Los Angeles operate as separate identities.

I think that's really true. I think that they are two very separate places that have their own very sophisticated art worlds already in place. I actually think the dialogue exists as much as the dialogues between any two independent cities. I personally do see a lot of crossover in galleries; Los Angeles galleries who show artists from San Francisco and vice versa. I think it may be a myth that there is a huge rift between the two cities, but I may be wrong.

Art Etiquette

Tom Marioni

****What is the etiquette for recreating performance** works or conceptual art actions?

Diane Roby

--These days people are recreating Fluxus events and performances. Fluxus was an international art movement in the '60s influenced by John Cage, inventor of the Happening in 1953. It was a neo-dada movement more about poetry, music and street theatre than visual art. Fluxus events were scored like music, dance or theater and could be recreated by others. The performance art of the '70s was concrete, one-time sculpture actions that could not be recreated by others without changing the premise. First generation performance art is sculpture-based and comes out of the sculptor's sensibility. The artist, unlike an actor who manipulates the audience's emotions, is manipulating raw material. In 2006, Marina Abramovic, a 1970's conceptual artist, recreated artists' actions from her generation in the Guggenheim Museum. She turned them into theater, one artist playing the role of another. By the 1980's, performance art had become a kind of cabaret with skits and plays. It degenerated into a theatrical and decorative form, indistinguishable from traditional stage-play.

**Is it ever a good idea to tell the artist you really like the way his/her work is framed?

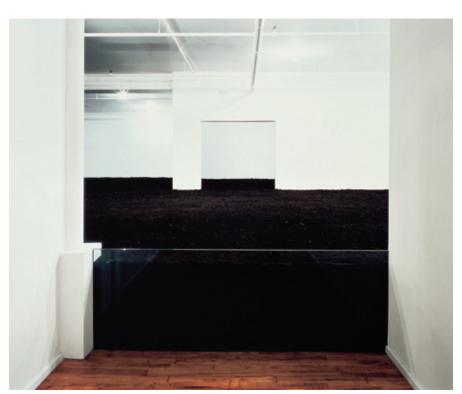
Leah Garchik

--Sure it is. The artist should say thank you very much. Some artists, usually painters, leave the framing up to the gallery. Mid-century contemporary paintings simply used strips of wood nailed to the edges of the canvas. In the 19th century, elaborate gold frames were employedto give the paintings importance. Personally, I'm in charge of all the framing of my drawings and works on paper. I consider it part of my art. I think an artist should maintain control of how his orher work looks and the context in which it's shown. However, many collectors will reframe the work to matchthe décor of their house.

**My former boyfriend, an art writer, used phrases like:"The paradigm, while clearly a product of aesthetic relationality, anticipates post-neoist-avant-guard reformation, including, perhaps, its political diffidence." Don't you think he is just creating artistic imperialism with his fancy art talk?

Jane Flury, Pebble Beach artist

--I don't know what your boyfriend is talking about. I think your former boyfriend's writing is referred to as: "art speak." This type of language has been the status quo for the last 25 years at College Art Association conferences. Most art magazines have some articles that only academics read. It has become a disease in the art world. When people use more words than they need to make a point, it's usually because they want to show how intelligent they are—but then, nobody reads it. Well, maybe other art writers read it to see how they can get their articles published.



Walter De Maria, "The New York Earth Room", 1977. Long-term installation at Dia ArtFoundation, New York City. Photograph by John Cliett. Courtesy Dia Art Foundation.

**Is it art to run for political office? Is it art to cook good food? Is it art to do nothing?

Frank Cunningham

--Bruce Conner ran for supervisor in San Francisco in the '60s with a bumper sticker that read: *superconner*. Lowell Darling ran for governor in the '70s and got 60,000 votes in the primary against Jerry Brown. Someday art schools will teach cooking; San Francisco has one art critic and three food critics in the daily newspaper. There's not much of an art market, so you're better off cooking good food in San Francisco than making art. And about doing nothing, my son practices meditation (which could be a form of conceptual art). At least that's better than sitting around doing nothing.

**Is conceptual art a political art movement?

Lisa Gherardini

--Conceptual art is, and was, a political and moral movement. In 1968 Walter DeMaria filled a gallery in Germany with dirt and lettered on the wall "GOD HAS GIVEN USTHE EARTH AND WE HAVE IGNORED IT." The work was a political statement put into physical form. Conceptual art in the late '60s was a protest against materialism, war, safety, painting and objects made as ends in themselves, etc.

** Why doesn't anyone understand my art?

Clare Coppel.

--It might be a good idea to decide first if you are a full-time artist, not a critic or whatever else. You could try to write a statement of intent so it is clear to you and others what you are trying to do in your art. Be clear in your art and people will understand it.

****Do I have to read a cheat sheet or directions** on how to construct or deconstruct the piece in order to understand conceptual art?

Jack Fisher Gallery, San Francisco

--Ask yourself what the artist is trying to do. Is the artist clear? Even if you don't like the look or feel of the work, ask yourself: *did the artist do it well*? Read the title for a clue. People often ask an artist, "How am I supposed to know what your work is about if you don't explain it?" But it's the job of the curator, not the artist, to explain the art to the public. Picasso said, "I do not read English. This does not mean that English doesn't exist. Why blame others if I cannot understand what I know nothing about." The more you know, the more you get when you look at art.

****Why do galleries steal** other gallery's artists? Is it because their director or curator lacks vision?

Anonymou

--Galleries steal artists the way baseball teams steal players: because the stolen artist can make more money for them. Art galleries are businesses, not cultural institutions. Most do not have the luxury to support people that don't sell.

**Why is there a dearth of art collectors in the Bay Area? Dealers never introduce collectors to one another and emerging artists don't believe they even exist. Why is that?

Michael Schoolnik

--There are many art collectors in San Francisco today. They go to New York to buy art just like the wealthy went to Paris to buy clothes fifty years ago. West Coast collectors even travel East to purchase work by San Francisco artists who show locally. The collectors in San Francisco all know each other, as they'repart of the same social circle. San Francisco is a wonderful place to live and work, but there isn't an art market here to speak of.

**I. Which art theory will have the largest impact in the 21st century, Abstract or Dada?

Mike Dyar/eat art

--Dada was an anti-art revolutionary movement in early 20th century Europe. It will come into fashion every-other ten years in the future. Abstraction was a revolutionary art form in early 20th century Russia. It will also come into fashion every-other ten years, but not at the same time as dada. I also think representational art and abstract art will change places every ten years in the future.

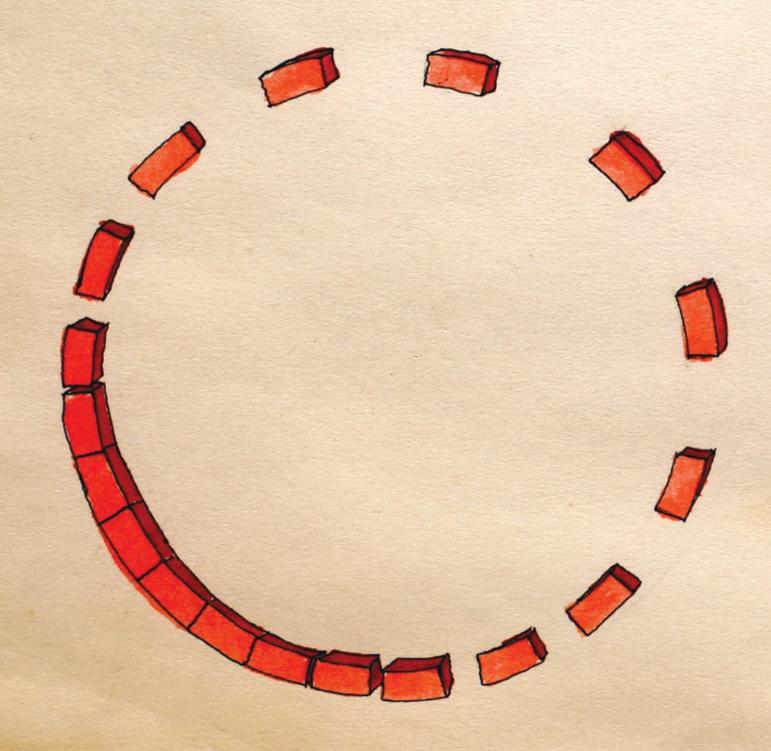
**How did Minimalism change into Conceptualism?

Mike Dyar/eat art

--Minimalism was the stage or platform and conceptualism was the idea that was presented on that stage. Both movements came out of a sculptural sensibility. Carl Andre laid the groundwork so that language, systems and action art had a stage to stand on.

*See ad on page 15 for submission details for next column





RED BLOCKS ON WHITE SALT AERIAL VIEW



X NUMBER OF TIME LATER RED STAIN ON WHITE SALT AGRIAL VIEW

Paul Kos'69.



Fiddling While Art Burns

Mark Van Proyen



Film still from "Satyricon" [Fellini Satyricon] 1969.

A little over two months has passed since the controversial MOCA gala fundraiser was held in Los Angeles. At that event, Marina Abramovic organized an extravaganza of performance art-related table center pieces—these being nude and semi-nude models who were given paltry sums to lay motionless for a gawking gaggle of A-list attendees culled from the ranks of Hollywood and high-finance. Because of now famous open letter circulated by Yvonne Rainer, we know that the whole affair was something akin to the aristocratic hootenannies of pre-revolutionary France (if not the fall of imperial Rome), and we are all left with a nagging question: what else did you expect from our new gilded age?

The fact is, the art world is now and always has been the social playground for the *uber*rich, and its operations are now governed not so much by any concern about art-as-art so much as they are by a recognition that the art world has become a somewhat bizarre sub-function of the financial services industry. This is one reason why you will never see any careerminded artist do any work that seriously addresses the recent financial crisis or the creeping monstrosity called the national security state. Art rarely bites the hand that pretends to feed it, and some topics are too hot for art to handle, because the artworld is officially mobbed up with the neoliberal corporate state. For all of the many empty platitudes about the historic alignment of artistic practice with progressive politics, the best that contemporary artists can now do is make work that wants viewer to take "issues of identity" as a serious assertion of political mission, enacting a final confusion of narcissism and reality at the time when there are real political stakes on the table. What a joke.

What is not a joke is what is now needed, that being a sober assessment of the ensemble operation of an art world that has run off the rails. Such an assessment could start by noting that the artworld is now formed out of several vertically integrated economic projects, the most obvious being the selling of pricy admission tickets at museums (to people who come to see museums, rather than the art contained within them), and the least obvious being a speculative marketplace concerned with finding the optimal value-worth ratios for those tax deductions of the future that are now routinely called works of art.

At the satanic center of the MOCA fundraiser sat Jeffery Dietch, the controversial director of MOCA, a man famous for his excessive enthusiasm for youth culture and his anything-but excessive enthusiasm for art. Rainer's letter made a little joke about his museum changing its name to the Museum of Degenerate Fundraising, but to a certain extent, Dietch is only doing a more flamboyant version of the same thing that happens at every non-profit art institution in the country. The professionalized concern about the display of valuable cultural artifacts has morphed into a boring excuse to throw parties designed to get into the pockets of people who have enough money to pay the bills. But with that much said, it seems worth pointing out that the MOCA event is worth some additional examination.

No one should now be surprised to learn that the biggest art event of the year in southern California was the series of over 60 museum and alternative-space exhibitions collectively titled Pacific Standard Time, all of which sought to provide a detailed focus on the history of southern California art running from 1940 to 1980. Of course, said focus was not all that historical, and the whole affair came off much more as a Getty Foundation sponsored hitching post for various institutional hobby horses than anything resembling a true art historical examination of the time and place in question. This is understandable for several reasons. One of these is that many of the curators at said institutions have only been working in southern California for a decade or so, so they really don't know much about things like the Post-Surrealism movement of the 1940s, or the early post-modern photographic practices of artists such as Robert Heinecken, Wallace Berman or Ed Ruscha. But the more important reason why the Pacific Standard Time extravaganza failed was because historical explanations of any kind of experience are no longer possible because history itself stands in disrepute, it having been reduced to mere "stories" by recent theoretical positions that pretend to speak on behalf of progressive political agendas. But here is the real problem: when and wherever the truth-seeking imperatives of history surrender, the field is never given over to a utopian liberation of the formerly excluded, but only to the kind of distracting bullshit that can be bought by money, and Deitch's fundraiser was a masterpiece of rubbing the southern Californian artworld's nose in this fact. It is tempting to think that the Pacific Standard Time exhibitions were an attempt to reverse it, but the question defaults to whether or not a coalition of institutional pseudo-histories can represent any meaningful improvement over a flagrant anti-historical attitude. Somehow, art and its audience deserves more than what these two alternatives have to offer.

But at this juncture, the question is moot. One of the PR tracts that came out of PST was the idea that the exhibitions were designed to track the emergence of Avant-Garde art in southern California, but the problem was that southern California art was never Avant-Garde in any real historical sense of the word, because it was too far away from the Europe where the word took on its real identity. Even as early as the 1940s, artists in the southland were working under the sway of the mythologies of film and television, and these mythologies displaced the esoteric assertions of a brave new artistic future with exoteric appeals to the realm of the popular, thereby relegating artists to the status of being rather obscure clowns in a dynamic mass-entertainment tableaux. In this, southern California was indeed ahead of the rest of the world's time, and as such you might say in the spirit of pure perversity that it was "a kind of avant-garde art." Yet, one wonders as to why anybody would want to be proud of that particular fact.

Townhouse Gallery William Wells, Director

Interview: Andrew McClintock

What were the deciding factors in opening Townhouse Gallery in 1998 and what were you doing before that?

On graduating from college in London, I took over an abandoned luggage factory and transformed it into a space with twenty-five studios and a gallery under the name of Unit 7 Studios. I was simultaneously working with the British Arts Council, traveling with exhibitions, holding workshops and giving lectures. In the mid-1980s I moved to Egypt, a place I'd first visited during my university years. During the 1990s I co-founded a successful design studio, lived in and documented life in a Bedouin village and assisted several development agencies in the western desert region. At the end of the decade I returned to Cairo to head up the British secondary school in Heliopolis and assisted in setting up an art college in the Gulf that opened in 1998.

It had always been my intention on coming to Egypt to open up a space, similar to the one that we had established in London (Unit 7 Studios). It wasn't until 1998 that I felt there was a substantial number of artists involved in socially engaged projects. This excited me as their work showcased the Egypt I lived in, rather than the Egypt presented through the Ministry and other government bodies. There was also a need for this type of platform, as at the time there was basically the Ministry of Culture and a few private galleries who's mandates didn't provide access to this type of work. So, it felt like the right time to set up a space.

How have you seen the neighborhood where Townhouse is located change since 1998?

The downtown area of Antikhana, where the gallery is located, has been a hub of cultural activity for over a century. The film industry flourished here. Yousef Chehine, one of Egypt's leading film directors, has his office here. Mohammed Al Henady, an established Egyptian actor, has an office down the road. Traditionally, writers, actors, journalists, artists, and intellectuals worked and convened in Downtown. Many of the restaurants and pubs where people meet today such as Les Grillion, Café Riche, and Estoril, were major meeting points for activists and writers. Here, discussions were held late into the night even before the revolution. Downtown was the only place where the gallery's interest in social engagement was possible.

What makes our location unique is that we are situated in the back streets, which is a working class area. These narrow lanes connect all the main streets, where the city's main cultural activities were taking place. These little streets had been ignored or disregarded by the main avenues that border them, where the cultural presence was so dominant. Where it is not unique in other parts of the world to take abandoned buildings in a working class area and turn them into operation spaces for contemporary art, it was different for Egypt at the time.

Townhouse's close relationship and partnership with the residents and people working in the lane provided it with a very distinct character. The presence of Townhouse's outreach program built up a strong relationship with its neighbors, where-by almost all of the individuals in the lane have taken part in the programs and have a sense of ownership over our activities. As the gallery expanded in the lane, a very diverse audience showed up. Artists entered the area and hired glass workers and carpenters for their projects; they started meeting in the coffee shop on the street. The workers of the area gained employment by the artists and the artists saw the workers' value. The lane lost its rougher edges, in terms of drugs and prostitution moving out. The people's tone and body language reflected the artists' respect; the community gradually crossed social/racial/class boundaries that enabled the gallery to expand with confidence.

The gallery seems to have grown organically by slowly taking over more space in the building that it occupies. Can you please speak about the growth from the 1^{st} floor apartment to Townhouse now being one of the largest exhibition spaces in the Middle East / North Africa.

The gallery's expansion was a direct response to the lack of public spaces in the city, for all disciplines. While we began working in the visual arts - musicians, theatre groups and filmmakers also needed spaces to work, to show and to perform. So, our initial building at one time served multiple purposes. Our doors were open to all disciplines and our gradual expansion was basically to address the needs of the multitude of extremely vibrant contemporary practices.



William Wells, 2011. Photograph by Omar Mohsen.

Please give a few specifics about the Library, Annex and Factory Space, as well as the residency program.

The gallery introduced the Library, which was intended to serve as a resource on local, regional and international contemporary art. At the time, these resources were completely lacking in the public and educational spheres. As artists became more ambitious, they out grew our initial gallery and it was clear that we needed the empty Factory across the lane to be able to realize these ambitions. The Rawabet Theatre, next door to the Factory, was a result of the increasing demand for an independent space for film and theatre particularly and to be able to host large scale symposiums. The international residency program began as a way to share working practices from different countries with Egyptian artists, as traveling at that time was difficult. The creation of the Rooftop Studios, which only cater to Egyptian artists, curators and writers, was inspired by the lack of affordable studio spaces in the downtown area.

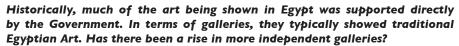
Having all these spaces and a myriad of individuals that pass through them as artists, audience, workshop leaders, etc. allowed for voices to be heard and conversations to take place within the city without censorship. The Gallery is a non-profit foundation and all events are free, which allows for further access to contemporary arts within the city.

Besides involving programming on a very local level and creating arts education for the youth of Egypt, Townhouse has been involved in some pretty high profile international exhibitions. What's the importance of this balance of working with young artists as well as doing projects in international museums.

It was our intention from the beginning to open up avenues for young Egyptian artists to have access to international audiences and venues. A lot of time and energy was, and continues to be, put into building these networks to make opportunities available for them. Our arts program works parallel to this goal to strengthen, build and establish a local base or foundation that could make it sustainable.

The majority of our international partnerships involve showcasing work of Egyptian artists who produce here. But it must also be emphasized that almost all partnerships, like the Museum as Hub, which is based in The New Museum in New York and the Edgware Road Project with the Serpentine Gallery in London, involve Egyptian artists being able to travel, work and exhibit in these institutions. While at the same time, we host their artists in Cairo. These are two of Townhouse's many partnerships.

An advantage of these international partnerships is that we don't just exhibit work abroad, but it's a high priority for us that our artists travel, attend exhibitions and residencies, and work in partner institutions. That in turn, encourages support for an ever-growing community of young artists, performers, filmmakers, etc. here in Egypt.



During the last decade, several new galleries have opened up in both Cairo and Alexandria. But more importantly, independent non-profit cultural spaces have appeared in both cities and are the most important catalysts for the increasing presence of Cairo on the regional and international stage. Taking into account the revolution how do you foresee government involvement with arts funding in the future? Also has the revolution increased the search for more independent culture from the general population?

In the past there has been no government support of independent cultural spaces. While in the last nine months committees and coalitions have been debating the restructuring of the Ministry of Culture, are we unlikely to see anything concrete coming out of this for a number of years?

On the contrary, since January 25th the focus of many artists, as well as the general public, has been on continuing the momentum of the events of January 2011. The independent spaces like Townhouse have adapted their programming to align themselves with the different priorities that have arisen in this last year.

Townhouse is a couple of blocks away from Tahrir Square, from the perspective of trying to run a gallery how has this been and have you adapted your programming to be more politically minded?

Given that our artists are as much political activist as cultural activists, the gallery has, from the beginning, been actively involved in the struggles that are ongoing in Tahrir, even today.



Tarek Zaki, "Monument X", 2007. Courtesy Townhouse Gallery.



Six Utopia choir, 2011. Courtesy Townhouse Gallery



SAWA Workshop at Townhouse Gallery.



Bidoun Library Project, 2010. Photograph by Graham Waite. Courtesy Townhouse Gallery

Contemporary Art in the Greek Economy Vassilios Doupas

Director of the Apartment Gallery, Athens

Interview: Maria Nicolacopoulou



Vassilios Doupas. Photograph by Caroline May. Courtesy Apartment Gallery

With the global financial crisis well underway and Greece being the central financial nucleus, I had the chance to speak with one of the main protagonists of the contemporary Greek art world. A graduate of Goldsmiths Curatorial MA, Vassilios Doupas is the Director of 'The Apartment': a contemporary art gallery in Athens, Greece and a member of both the Greek Art Galleries Association and the New Art Dealers Alliance in New York, NY.

Mr. Doupas has lectured at Deree College, Athens, The Southampton Institute, UK and Goldsmiths College, London. He was a Visual Art Assessor for the London Arts Board in 1999-2000 and sits on the board of several committees, including the Pedagogical Institute in Athens, which evaluates the quality of art books in higher education. Together, we navigated the recent economic crisis and its effect on Greek contemporary art and cultural life.

What do you think are the main issues that have affected or affect the production and generation of contemporary art in Greece and how do they relate to more global developments? Do you think those issues transcend the locality to an international level or are they more isolated and site-specific?

During the last 30-40 years cultural developments in Greece have been following closely the methodologies of the western model, yet we have not been entirely in sync with it. Contemporary Greek art went from being an intersection of politics and ideology in the 70s, largely in response to the dictatorship, to the self-complacent 80s and 90s, when we experienced a climate of postmodern freedom. The 80s and 90s were crudely individualistic and any debate on the role of art was painfully absent. It was also a time when the country entered the EU. A lot of Greeks benefited from the new opportunities, and a new lifestyle was embraced. They started to travel abroad visiting museums and art fairs and they wanted to follow through. But as there was no serious infrastructure to critically appreciate art from other countries, value its differences and seek similarities to our condition, it soon ended up being a question of trend. And, as issues concerning the role of Greek art in a globalized world and the status of contemporary art production were not being addressed, the local scene remained small and



inaccessible to a wider audience. Certain private galleries and some visionary collectors were the only ones to assume an educational role and pave the way for an open-ended dialogue with colleagues abroad. Thanks to them, over the last ten years we have been experiencing a strong interest from curators, collectors and museums in contemporary Greek practices. Today, many young Greek artists are exhibiting internationally in biennales, Museums and important institutions.

What is interesting for me at this point is that artists are re-visiting the past - essentially what had been produced in the 70's when art was a radical gesture towards the dictatorship - and looking for new tropes to address similar concerns. They also try to connect with other cultures regarding common sociopolitical conflicts that globalization has foregrounded. Hence there are a lot of Arab artists in the current Thessaloniki Biennale, who question the current state of democracy and a lot of European counterparts who tackle postmodernism and the free economy in the 3rd Athens Biennale, aptly called 'Monodrome'. What I am trying to say is that we no longer consider issues about national identity and "the self" in times of global capitalism as if they were only happening to us. We now seek to share ideas, concerns and artistic collaborations which sometimes extend beyond the boundaries of the art world.

What does it mean to have an art gallery today in Greece under the current sociopolitical conditions, in relation to the recent past of approximately 10 years?

When I left London for Athens in 2001, I was highly optimistic about being part of a new scene in the making. It was a time of general elation as the stock market was doing well, people's taste was changing, younger people were at the forefront of culture and of course we had won the 2004 Olympics. Things were booming; there were new collectors, international coverage, quick sales and a general enthusiasm about the young Greek art. Of course those were the market's boom years everywhere: in the West with the rise of Art Basel Miami, hedge funds investing in art and an unprecedented and misrepresented focus on emerging artists. When the global recession hit us, Greece was still in the dark. Politicians had done their best to dissuade any suspicion that there might be an end to our fake prosperity. Consequently, an acute identity crisis followed at all levels: national, personal, political, and geographical. It had to do with Greece's position in and its relationship to the world. It was particularly unclear among gallerists and curators what to present in uncertain times. Many artists started to redefine the principles behind their work as the market was no longer a viable force. Out of this environment, experimentation began, pushing art and culture in new directions.

For better or worse, the art world has now returned to its 'exclusive' nature. My shows for example are geared more towards the art lover who can engage in the familiar art vocabulary, rather than to a wider audience, hungry for images that can potentially re-shape the canon. There is less traffic in the gallery but I am pleased that those who decide to visit the exhibitions are now more knowledgeable and involved. Having said that I miss the 'epiphany' that art can have on the uninitiated audience.

How has the crisis affected the art scene in Greece not only commercially, but in terms of cultural initiatives that are trying to tackle and respond to the situation? Do you think the global financial situation will push the Greek art scene to the forefront of the global cultural epicenter, like what happened with China?

There is a return to substance. There are more artist-run initiatives, artists are opening their studios and there are more lectures and public talks being organized. There is a desire and an awareness of art's more profound role as an examining lens of society. For the first time in Greece, we see a valid re-examination of the past in relation to its influence on today's society. Feminism is being discovered - in Greece there was never really a major feminist movement or any feminist academic discourse. The formalist approach towards art hasn't changed, but the context has. Art's position is being reshaped. There is a new sense of creativity generated by this chaotic situation, which was recently highlighted through ReMap3, a private initiative to map a new cultural geography. Contemporary art was at the heart of this, with galleries showing work in run down spaces and dilapidated buildings in the center of Athens. Greece is often being portrayed as the black sheep of the EU by several media and TV outlets, but this is a motive for us to prove to the world the relevance of Greek art. If you examine the Greek sociopolitical paradigm closely, you can see that why the local is simultaneously global.

What do you think the result of this adjustment would be for the Greek art world - and beyond perhaps if you want?

One thing is for sure: Greeks are uncomfortable with the capitalist system. We are still very keen consumers, but we are not ready to give up our civil liberties for the sake of corporations. This is the reason people feel the need to go out and speak, express themselves, protest, and for the first time, this applies to everyone, not just activists. Now you see the guy next door with his family out in the streets protesting against corrupt politicians who only care about their own interests. The Greek crisis is not economical, it is primarily *political and structural*: "A corrupt country where everything is done by politicians to murk the waters rather than provide solutions." There will be major changes, with new political alliances to be formed. It's a decisive moment for Greece and it is a great time to be here and experience all this change. Every corrupt politician is, for once, scared of the ramifications.

In terms of Greek art, I think it is also a decisive moment in repositioning Greek art globally, making it more visible, because now it is relevant to all of us. I remain optimistic and am looking forward to what the future brings.

What are some major cultural initiatives currently taking place in Greece that you believe will affect the future development of the art scene, whether short or long-term?

The state never had a bigger plan concerning the dissemination of contemporary Greek culture; money was often being plunked into shortsighted initiatives. There have been so many missed opportunities. Recently, the private initiative has been more reliable. I don't simply mean businesses, who still do not understand why they can play a pivotal role by supporting art. I also refer to the several private foundations who support Greek and international art and culture and have an exceptional program of events. The Stavros Niarhos Foundation, which is currently being built in a huge complex and includes a public library and the new opera house, will most certainly affect the social, cultural and even architectural landscape of the city. It will not only rejuvenate a whole area, but will redefine the way Greek people connect with art and culture daily. It will enrich their lives. The fact that this change will come out of a private initiative demonstrates once again the absence of the public sector in Greek culture and its inability to understand the role it could play. The SNF represents the model of a new philanthropy, which is inclusive, innovative and with a bigger vision for the country and its people.



Frank Selby, "Devlin Weathermen", 2011. Graphite on mylar, 40.5 \times 60 cm. Courtesy The Apartment.



Dimitris Dokatzis, "IN LIMBO" installation view, Apartment Gallery. Observation Module, 2011. Wood construction, $262 \times 130 \times 200$ cm

Needles and Pens

With Breezy Culbertson

Interview/Photos: Austin McManus



Breezy Culbertson and Andrew Scott outside of Needles and Pens on 16th st.

Attempting to accurately describe the magnetism of Needles and Pens is an ambitious assignment. There is really no alternative for personal experience. This is a rare retail gem, a perpetual source of creative inspiration that exists as a labor of love for San Francisco residents Breezy Culbertson and Andrew Scott. Coming into its 10^{th} year of existence: a round of applause, please! I am honored to shine some light on such a unique establishment. Long-winded conversations with Breezy at Needles and Pens are a weekly activity of mine. The only difference this time: a recorder.

Tell me about Needles and Pens, the history of Needles and Pens, and its initial intent? Was it just kind of for fun?

Needles and Pens was just kind of like a "what if" scenario. Literally, it was Andrew and I, we were in Alamo Square, we were lying in the sun, drinking beer, and we were talking about wouldn't it be rad if there was a place that sold zines! Do you remember when there used to be Epicenter and there used to be places carried zines, and also, at the time, I was making clothing, and there really wasn't a place that sold more accessible handmade clothing. And so, it was kind of more or less like, a Necessity-the-Mother-of-All-Invention scenario. There wasn't a place like this and also, we had a lot of friends who were artists who didn't have a place to show work that wasn't a super high-end gallery.

And initially it was going to be a store and a gallery?

Initially, yes. From the beginning it always had that plan.

In a closet.

Yes, in a shoebox. The first Needles and Pens was on 14th Street and was equivalent to a one car garage. Literally, it was tiny. And at first, we thought about moving to Portland and doing it, because I had lived in San Francisco for so long. But, really I didn't want to give up on San Francisco. My family lives here, I am from here more or less. I've been here since I was seventeen, so I'm not from here but I've been here for a really long time. I didn't want to give up on San Francisco and go to Portland. So, we went to Europe, and we traveled around for six months. When we came back, we looked around for places. It's really hard to get a commercial space in The Mission, so we found this place on 14th Street that was just a shitty little shoebox with a slumlord who was willing to rent to a bunch of kids, because I was a kid at the time, I was only 24, and Andrew was 26. So yeah, we got the lease in 2002, and it took a while for us to get the place livable, because at first we couldn't afford to have my apartment and a storefront, so we made the back of the space livable. We built a shower and a kitchen. It was totally, completely insane. So we had the front as a shop and then we lived in the back,

and every time we had art shows, we had to move our kitchen, move our refrigerator, move our stove, and make it presentable for the events and shows. We had a little tiny loft in the back that we slept in, so we did that for a few months, and then it was just too insane. So, I moved back into my apartment and it was just a shop after that.

Were there any other shops on the street at that time?

Initially in that neighborhood of 14th and Guerrero there was The Bearded Lady Cafe, which was this really awesome cafe that used to have events and readings and stuff like that. It was there for a really long time. In our spot was Black and Blue Tattoo, so it was kind of like this neat little corridor. There was this other space which was just kind of another artist's space, and then across the street there was a Bikeateria, which is now Box Dog Bikes, and the Laundromat was still there, and there was a shitty liquor store. So for the first year, we were there by ourselves in the Bermuda Triangle. There was nothing else there but tumbleweeds and us. It was hard, it was really hard being in a really desolate location with no foot traffic, nothing like that. And then the Box Dog Bike took over Bikeateria, and the space next door to us became available, so I talked my friends into opening a record shop and it was the Record Collector. It was also a shared space with a record label and in the back was a print shop. The third space (there were three of them next to each other) was created when I talked John Trippe into opening Fecal Face. It was Low Gallery at the time. So, you know, it was rad. There was a good solid year where we all had openings at the same time. It was like a little mini block party. I used to organize the Mission Art Walk with all the other galleries in the neighborhood so that we could all just feed off each other and have fun.

When did you move over to 16th?

We were over there by ourselves for a year, and then all those other businesses were there and that was a pretty good year. Slowly, they went under and we were there for another year with just the bike shop and us. Little Otsu used to have the space over here on 16th Street that we're at now, so when they moved to Valencia Street, they took the front part of 826, they offered us the space. So we took over their lease and we moved over here about five

How have you survived all these years?

We've always had other jobs. That's pretty much how you survive when you do something like this. Because really, you're just selling gum wrappers, you know! Zines really aren't the most lucrative business. You're not really making that much money. It was truly a labor of love rather than a get-rich scheme. Andrew worked at The Guardian for a long time doing graphic art, and I've always bartended.

And as far as the labor of love, what keeps you motivated to push the store forward if there is no big pot of gold at the end of the rainbow?

Well, at the time really there was no other place like this. And the city needed it. I put so much energy into it, I couldn't quit it. So, you know, you just give birth to something. You open a business and it just takes on a life of its own. It grows and you can see how much, and how important it is to the community. It becomes something beyond you, it becomes a communal space and I just couldn't end it, even if I wanted to. So we just kept going, and things did turn around when we moved to 16th Street. It got a little bit better, just because there is more foot traffic over here. As time goes by people hear about you, and it grows. Now there are people who come here from all over the world. It's kind of bizarre like, how they know about it and why they come here. But it's pretty amazing that they found us.

Do you depend mostly on the community because most of your products are brought in on consignment?

The majority of the stuff that we sell is on consignment. People physically bring it in here and we sell it. So, it's very much a representation of the community. Everything in here is made locally by hand. We do have other stuff, such as the books that are independently published,

consigners who are out of state; people move and I continue to keep them. We have talked in the past about traveling, and I know you really want to travel, but you're restrained because of the business.

and we get those through distributers and whatnot. We have records, and I do have some

Yeah, that's where you fool yourself. You're like, "Oh, I'll open a business so that I can just take off whenever I want and travel." But it becomes a ball and chain. You find a babysitter for it, and you know it's expensive. You have to pay someone so you can go and travel and whatnot. But we've been lucky in the sense that we've had a lot of really supportive friends. One time, Andrew and I went to Japan to visit my sister for a month and I was really lucky to have a bunch of friends who were willing to volunteer their time and work at the shop so that we could go. Last year we went to Sweden. These girls that own this gallery, Krets, they just came into the shop one day and it was kind of one of those situations "Oh, you own a shop in Malmo, Sweden, we should do a gallery swap sometime!" Then we didn't hear from them for a year and they e-mailed us out of the blue and said, "Hey, we've got this grant, how about doing it? We have enough money to pay for you to go over to Sweden and do a show, and then we'll come to San Francisco and do our version of the show--the Swedish version." So we got lucky. That summer we went there for a month and curated a group show with all the people we've shown over the years. We also did a show a few years prior in London, and same thing. The guy who owned the gallery in London had a show here and then we went to London and did another group show. We're hoping to do more of that in the future but it's a lot of work and money.

Many of the artists you've shown in the past are often unnoticed or not on the current art hype circuit and some have gone on to do really interesting, bigger things. What's your process for choosing artists?

A lot of the people who we've shown are definitely emerging artists. And most of them were actually just our friends and we just loved them as people. They also made amazing art. So it was one of those things where you just want to show people because you love their art and you love who they are. And sometimes they end up becoming these amazing, huge artists. It's a crapshoot. Some people you think are going to make it phase out. You never know. Hindsight is always 20/20. You never know how it is going to pan out for these artists but I try not to think about it like that. I usually just try to go with what my heart is into and who I want to show and put the energy into. Because you can get caught up in that and it kind of skews your thought when it comes to choosing who you show.

Do you feel that the art scene in San Francisco has gone into a bubble? It seems there is a lot less emerging talent these days.

I think in the early '90s for sure, the whole new Mission School was definitely a huge bubble that burst and there was a low in the art scene. It was also the whole dot-com thing in San Francisco that killed it for the art scene, because it was really expensive and it was really hard for kids to have studio space or live cheaply so that they could have time to make art. But when it crashed in the early 2000's there was definitely a resurgence and I think now it's definitely at a low, just because San Francisco is getting expensive again. But there's Oakland, and Oakland is very much a place where artists can survive and have space and be creative. So I don't think it's necessarily dead or anything like that. I just think that it has definitely shifted and Oakland is definitely the place. But San Francisco is still very vibrant. There are still a lot of artists who live here and will find a way to survive in an expensive town.

And what emerging artists do you have your eyes on right now? Or do you not want to share? What artist have you admired in general over the years? What were some of the best shows that you have seen?

Sara Thusta has always been one of my favorite artists. He's been with us since Day One. He was one of the first people we showed, and he's always been really supportive of the space. He's just amazing. He continues to make incredible art and graffiti and I like his whole





activist side. Kyle Ranson has been with us since Day One and he still continues to kill it. His art is always evolving and I think he's doing a really amazing job. Monica Canilao, of course. You know, these are all my favorites and they are still with us today. Monica is doing a really amazing job as well. Doodles-Nick Mann; he's one of my favorite right now. Currently we have Nigel Peake, who's from a little, tiny town in Northern Ireland of 50 people. He was one of those artists who we had seen in various shows and online and Andrew and I were huge fans of his, so we asked him to come to San Francisco and do a show and it was great. That was an interesting experience in the sense that I didn't personally know him. I didn't know what to expect of him and he ended up being a really pleasant, funny little dude. He had the quirkiest sense of humor and was just a real pleasure to hang out with. He's a very meticulous, detail-oriented artist. His work is very time consuming; all line work and watercolors. He's an architect as well so his work definitely has an architectural aspect to it. I was really stoked, because it's funny how that can work out sometimes. You can be a fan of someone's art and then you meet them and they're assholes. And you're like, "Oh, Man, I can't like your art anymore because you're kind of a dick." But it can work both ways. I don't really want to support someone who's a dick!

You guys probably have the most limited gallery space I've seen in San Francisco, yet you still have artists who want to show here all the time.

Yeah, it's incredible. I don't know. It's the most awkward, bizarre, small space.

Artists always utilize the space well, though.

They get creative, which is incredible because it's a difficult place to show. It has this little cubbyhole that gets funny light. It's not a traditional box at all. I am always surprised how they work it out. It's definitely a challenge for them, but it seems to work out.

What about the future of Needles and Pens? Are you guys comfortable with the location? Being so close to Valencia, it seems that if you moved two more blocks in, you'd be at the epicenter of commercial madness.

It's always been a dream of ours to be able to move to Valencia or to a larger space that we can like, put on bigger events and have music and not be so cramped all the time, because it really is a challenge. But unfortunately, San Francisco right now is really expensive and the Mission is outrageous. It's just insane, you can't get a place on Valencia Street if you want to. You're just going to be outbid. It's fiercely competitive. Unfortunately, we're stuck here unless something opens up. We always look, but it's really difficult.

Are there any San Francisco galleries you admire or frequent to see art?

My favorite gallery is Adobe Books. I've always been a huge fan. There is no one who has had more integrity in this town than Andrew at Adobe Books. He's been there for twenty years. He also has very, very limited space. It's just packed to the gills with shit. It's a huge space, but he's a prime example of someone who is true to art and doing something for the love of it. He struggles, he's been struggling for twenty years, and he still does, and continues to do it. Every time I see him and ask him how he's doing he's very positive. He's like a Buddha or something. He never seems to be jaded. He's got a heart of gold. So that place, hands down, will always be my favorite. During that whole New Mission School of Art he was definitely the backbone of that scene. He still continues to be the backbone of San Francisco in a lot of ways, so that is definitely one of my favorites. Fecal Face, of course, just because he's [John Trippe] been very supportive of the scene as well and has helped a lot of people grow in their artistic endeavors. So I am fiercely supportive of him and he is a really good friend of mine. Of course, Luggage Store, as always. They have been killing it forever. I think Luggage Store and Adobe Books are definitely the ones that have always been supportive of emerging art and established artists and are still continuing to do it, with love. Both of them, those two, are my hands down favorites. Ratio 3 does some really amazing shows as well.

How do you feel about the current developments in The Mission? Valencia is undergoing huge changes. Even in the last couple weeks I've been seeing those little kiosks, outdoor seating, that is all going to raise rents once again. It's kind of inevitable, but how do you feel about the neighborhood and from when you guys came ten years ago until now?

I've been living in San Francisco since 1993, and Needles and Pens has been over here since 2002. Well, when we first opened the shop on 14th Street there was still the old Valencia Gardens, and shit was rough. It was still, you know, a lot of crime and it had some rough edges. Since then, over the years it's definitely gotten polished. I don't know what's really going on with the Mission right now. It's definitely at a crossroads and it is getting really fancy. Whenever a neighborhood gets too gentrified and too fancy, it just gets boring and sterile. But at the same time there is this thriving small business community, and I have always been supportive of small businesses no matter what they are. As long as it is independently owned, that's all that matters. There was a time when American Apparel was going to open up on Valencia and a bunch of the merchants got together and we went to City Hall and we fought it. It was a huge fight to try to shut that down, but we did it. And thank God, because if American Apparel had opened it would have been a gateway for all chain stores. And they were paying like three times the market rate for that space than other businesses were. So the landlords would have seen that, and they would have held out to rent to a chain rather than a small artsy kind of space because they knew they could get good money. Also, there was a rumor that Urban Outfitters owns a space on Valencia and they were just waiting for American Apparel to go through and then they were going to open, and all hell would have broken loose! It would have been the death of Valencia for sure. It's a constant challenge. These things come up all the time and you know, the one thing that's good is that there is a merchant community in the neighborhood. Regardless of whether they are high end or not, there is still a community here of merchants.

Is there a Merchant Association?

There are Merchants Associations in The Mission. But I mean, Mission Street has McDonalds and Burger King. This is just a law that has recently passed, that if a chain store was to open in the Mission, they would have to go through City Hall and the community could give input about whether they want it or not. It used to be that they could just post a sign and if no one protested it, they could continue. But now they have changed the laws and made it stricter for the businesses. It's challenging though. When I first moved here Upper Haight Street was just like Valencia Street. It was all these small, artsy little businesses and they had a really strong merchant community as well. They fought Walgreens from opening, and various other businesses. But over time, it has broken down and now American Apparel has opened up there, and it has gotten more commercial and it has just killed the character of the community. Hopefully, Valencia Street will never have that happen. 24th Street, on the other hand, that's another situation.

Needles and Pens reminds me of the punk rock shops in Hermosa Beach where we both grew up. They sold records, tapes, CDs, vintage clothing, psychedelic paraphernalia, band t-shirts, smoking apparatus and more, with stickers covering everything. It was a certain type of store I don't see anymore. I was interested if those particular shops had any influence on Needles and Pens?

Hermosa Beach was very much a working class, locals only kind of place. Now it's uber-rich, and just sucks. But, at the time, in the '70s, /80s and '90s, it was very much a different place than it is now. There was a shop called Restyle that was this punk shop that sold vintage clothing and spiked belts and Doc Martens and it was really intimidating and really crazy. I used to go there as a kid and do my shopping with my Mom. I was really freaked out by it! I totally dug the place but it was really intimidating. I always wanted to have a shop like that but I never wanted it to be this place that was like, frightening. So with Needles and Pens I am very conscientious of trying to make it the kind of place that is warm and welcoming to everyone. It is not a place that anyone is ever going to be intimidated coming to. We get all kinds of weird clientele here. We get young punk kids, we get older people, we get Europeans, we get people from all different walks of life that come in here, which I really appreciate and enjoy. I really don't want it to be this kind of elitist little hipster bullshit shop. I want everyone to feel welcome to come in here and feel good. Because even though, you know, some people that come in here you just think of as normal people and then you find out that they designed the Crass logo or whatnot! So yeah, Hermosa Beach, or that time in Hermosa Beach, was a huge influence on me.

My Mom also worked at this place called Louis Louis, which was a vintage clothing shop in this warehouse space, and she worked at another freaky weird hippie shop where the mother of Robo, the drummer of Black Flag, used to work as well. So I grew up with him and just being around that as a young kid definitely left an impression on me in the sense of the idea of D.I.Y. and doing it yourself. There were a lot of really amazing, funky weird hippie shops there and it was this really alternative thriving community. I wanted to continue that and San Francisco had it, but it kind of died for a while. I didn't want to give up on San Francisco. I wanted to contribute and create a space like that because San Francisco did have a lot of epicenter and weird crazy alternative punk rock spaces. But they have gone over the years, and it's sad. That influence did leave a huge impression on me and what was going in Hermosa at the time was incredible. Just the whole idea that SST records and these shops and record labels and bands were all doing it themselves. Being exposed to that at a really early age was huge. It's definitely something in me.







I have moved more times in my life than I care to remember. I have packed my belongings again and again, while feeling the boxes gain more weight each time. Eventually I realized that the brunt of the weight always came from an ever-growing collection of art and photography books. While I was able to shed the paperbacks and literary tomes I had amassed over the years, I was never able to part with an artist or photographer. Each limited monograph was a work of art itself and as the collection grew I always longed for a way to share them with people. Book dealer Jonathan Schilder Brown has created something special with his store LEADAPRON by doing just that. Coupled with an ongoing schedule of gallery shows, which are housed under the same roof, LEADAPRON contains first edition and limited monographs from masters of contemporary art and photography. By making the change from private dealer to retail space, he has given the public the ability to take in his impressive collection, which in turn has created a different type of bookstore all together. With his engaging nature and boisterous conversation, Jonathan has always been a pleasure to talk with. He was kind enough to sit down for a couple of questions and tell us about parting with objects of intense desire, how psychology relates to bookselling, and the secret to getting x-rayed.

I recently read something that referred to you being a neuropsychologist. Is that a throw back to an earlier part of your life, or was that a title bestowed on you for your ability to see how the brain reacts to artistic stimulation?

I spent 15 years working in the field. Initially, I was drawn to what Walter Pater referred to as the "Romantic Sciences." Like many young and idealistic people who have artistic leanings I was interested in what brain damage, disorder or other congenital afflictions or sustained injuries would reveal about the normal functioning brain. As we really don't have any clue how the brain works, it helps to look at the brain gone awry and piece it back together. I was interested in determining what at the time I called "portraits of identity," which were themes that ran throughout thought and thinking, behavior, perception, memory and the like...wanting to get to a root understanding of human nature, drives, desires, etc. Most people ask the basic questions about existence and can see the artifact that is culture and experience love and pain and express their creativity and there I was in the midst of every disorder in the annals of neurology and psychology looking for answers. At the time I had aspirations of being a writer. I saw the exquisite prose of the Russian novelists in terms of understanding human psychology and people like Samuel Beckett or Harold Pinter with their schizophrenic language and Guignol's band of characters. All of which really appealed to me and I thought I'd find that kind of material in a psychiatric hospital. However, I wound

up living the experience instead of writing it. I use to use Oliver Sack's office and see his patients to conduct tests and they would greet meet as "Dr. Sacks." I became "The Man who mistook himself for Oliver Sacks." So to answer your question, I wasn't a full-pledged Ph.D neuropsychologist (though I functioned as one), but a philosophy student who felt that theory was gray and that evergreen grew from the tree of life. So I went into the enchanted forest only to stay there for 15 years.

I find it fascinating that so many people I meet who are involved in the arts have come from a background similar to your own. I can't help but draw some parallels between having a greater understanding of how mind works, and following that path directly into creative pursuits. Do you think that you would have felt the same pull to what you do now, if you had not seen first-hand how people react to that sort of stimulation?

That's a good question and sort of a crystal ball question too. I explored many different disciplines, but ultimately they all had to do with similar themes. I would say that creativity is something that always astonishes me when accompanied by beauty. I was headed in this direction... to surround myself with the handicraft of the mind... I like when someone spins flax into linen or from the kernel of an idea makes an arresting or elevating work of art. I was born appreciating beauty in nature, in people, in actions, in music and the arts, etc. I was drawn to it. I stood behind it as a bulwark against and to face the fears and anxieties that come with being alive and now many years later champion creativity and beauty as a language and a way of life, or in response to the challenges of life. Nietszche said were it not for art we would all die of reality.

When you are dealing with stock of an item (like a rare book) where the quantity may be the only remaining copy, does it become hard to run and stock a full bookstore?

Yes it does. But there are a variety of "only remaining copies" and that's what keeps it interesting. If I had to stock a full bookstore with every new title that just came off the press I'd be in trouble. Those types of books are printed in the thousands and can be had everywhere. What I like to concentrate on are the sole copy, or the association copy or the handmade or personalized. The Rosetta stone so to speak.

When it comes to purchasing books for your catalog, is there a discerning eye when it comes to deciding what makes the cut? For example, do you only sell first editions, or is it more a matter of whatever is still in existence?

It's a combination of what I like, what I feel is important and then what I think people will want. I use myself as a gauge of where I feel the collective interest is heading, call it intuition or providence.

Does that mean that we're likely to see a brand new copy of the Terry Richardson x Lady Gaga book on your shelves if you sense a demand for it? Or is that collective interest still kept within certain barriers having to do with rarity and collectability?

I bought the book because I think both TR and LG are incredibly talented. I just wanted to look at it and perhaps through looking, apprehend something about the time I live in. It wouldn't necessarily be the kind of book I would carry unless it was signed or doctored up in a special way by the artists. If you're asking whether or not I'd run out and buy ten copies to sell in my gallery the answer would be no. It's not because I don't think it's a great book, but because it is too common and widely available and I would feel that I should buy ten copies of the next hip book and so forth. It's not my model.

When going after a full collection to add to your catalog (like your astounding Basquiat collection), do you find that it's the product of hard work - piecing it together bit by bit, or is it more often a happy coincidence - like someone approaching you or finding it at auction?

I rarely find anything good at auctions and tend to overpay. Plus, everyone knows what's being offered so it doesn't make much sense to buy it, unless I want to sit on it for a long time. I am transactional. I like to sell and often just want to take a little song out of a sale and leave a lot of music in the book or object or artwork for the next person to enjoy. I just say "I want a collection" or pick an artist (or many) and go on the hunt for everything I can find. People bring me books or I trade. I have been very fortunate to find myself in the right place or speaking with someone at the right moment. I am also a social dealer meaning that I actively make myself available to clients and collections. I don't just sit and wait. It's the unswerving punctuality of chance and legwork. I have eyes and ears everywhere.

Given that I have a near-obsession with collecting photo books, I can safely say that I would rather move apartments every day for a week then sell my copy of say, Larry Clark's Teenage Lust. Even though you have made a living selling books, how can you bear to part with such rare and individual works. Does it ever eat you up inside?

I suppose that I couldn't really be a dealer if that was the case. You have to practice loss and letting go. It's a healthy practice in life.

Given the previous two answers, it sounds like rare book game must be a very zen-like pursuit. You obviously take great pleasure in the hunt, and tracking down collections piece by piece. If you have come to terms with letting those treasures go after finding them, it must be akin to the Tibetan sand Mandalas, which are simply swept away after weeks of work. Or I suppose I could compare it to the Indiana Jones model, where he was happy as long as it existed somewhere, someplace. When you let go, do you take comfort that it's somewhere else, or is it gone from your mind completely?

Nicely put... you add a very romantic lure to what I do. There is a reason we call these objects "old friends" in the trade, as sometimes we see them again or think of them from time to time with a fondness. I know where most of these "friends" are and for the most part take some comfort knowing they are well looked after.

On a somewhat related note, Los Angeles is often a place where celebrity can create commodities and generate a market where people may be buying the next hot thing for the wrong reasons. Do you find this ever to be the case with rare books and maybe in a greater sense, ephemera? Does that ever bother you, or at the end of the day is that just the cost of doing business? And really, if celebrity generates ephemera in the first place, can that that scenario even be judged?

I honestly haven't experienced this.

Certainly you can agree that this exists in certain arenas (art buying for instance). When you say that you haven't experienced this, do you mean as it pertains to rare books, or in Los Angeles in general? What I was getting at was: do rare books share the same qualities as say, a Banksy show, where it becomes a celebrity event and can set buying trends? Do people approach you wanting to own the whole Lee Friedlander collection in order to have it on their coffee table to be seen? The line blurs at times between art and celebrity (as many feel it did with Basquiat) so I wonder if this ever manifests itself within in your practice. And feel free to tell me if I am way off base...

People buy rare books for a variety of reasons. Status could be one of them. There is nothing like a beautiful and thorough library filled with some of the greatest achievements of humankind. Again, I don't feel that the rare book market is influenced by hype. These books are works of art and it takes a sophisticated and elevated type of person to acquire them.

When I say elevated I mean someone that is sensitive and thoughtful and conscious with

an aesthetic and with desire and an appreciation. These books are not inexpensive either so even if a trend were ablaze people would still need to understand why they are spending \$500 to \$200,000 on a book. I sell to celebrities and people buy books from me to give to celebrities, but that's about it unless I am completely missing something. If a movie about Basquiat (like *The Radiant Child*, which in part was shot in my first gallery and included photos by Basquiat that I had) is released then perhaps a few new faces will appear asking to see Basquiat books. Likewise, if a famous artist dies then I might sell a few of their books, but that is the extent of it. The rare book market sort of hovers above and occupies it's own air... that's been my experience. The rest is like politics that change from day to day.

There seems to have been quite a few booksellers popping up over the years on your stretch of Melrose. Obviously you are quite set apart from stores like Assouline and Book Marc, but what was your reaction to becoming neighbors with so many potentially conflicting stores around LEADAPRON.

I tend to have a different reaction to competition than perhaps my other colleagues might. As far as I am concerned the more book stores that pop up prove that people buy books and that book collecting is still in its infancy. I felt that Book Marc was complementary and ultimately good for my business. We often send clients back and forth. If I don't have something the client is looking for I will send them to Book Marc and vice versa. The people at Book Marc were very nice and came here to sort of check with me to see how I felt and I gave them a very warm reception and welcome. There is a solidarity and mutual respect. If you go to a souk in Morocco, there will be hundreds of vendors selling the same items and somehow those traditions and families of those merchants continue to survive and carry on. In the case of books, however, and not to be immodest, I do feel that what we have here at LEADAPRON is quite unique. There are few places in the country, if not the world, where you can go and touch and handle and even buy what we have. Assouline makes nice books, but they are common and unfortunately they have closed shop on Melrose Place. It's also a law of attrition and attraction: If you present the best material, can keep your doors open and love what you do, you will find success in a way that is meaningful to you.

With the overhead that often comes along with opening a retail space or maintaining an office, what made you make the change from a private dealer to where you are today? Are there any glaring drawbacks or benefits from either?

I always wanted a gallery so it was just the direction I moved towards. Clearly you have enormous flexibility that comes with running a space that obviously you don't have working privately. However, as a private dealer you also have a certain freedom. If this is my ship then I can't easily step ashore and just lie on the beach. Private dealers can do that, but then they can't always get a ticket to ride the high seas. Just extend the metaphor...perilous and joyous moments.

Forgive me if I have this wrong, but the gallery came a bit after the shop was open, correct? Was the gallery part of the plan since the beginning, or did that come around naturally as an extension of the bookselling? As far as the exhibitions go - when you are curating, is there a standing theme that runs through all of your shows and is there a relation to your stock and what ends up on your gallery walls?

My first space had a gallery. In fact when I was dealing out of my home that was a gallery as well. I began by showing artworks that were generated from books or the artwork that was created to produce the book. As I move into the future, the shows will be of a similar quality to the rare books or anchored in them in so far as they will be very specialized (not multi-editioned shows), unique, powerful and most importantly: beautiful. I am currently most interested in conceptual art, furniture, sculpture and more abstract painting. I want to show things that are immeasurable, yet where you can capture the intention of the work accurately off your nervous system before critical analysis comes into play.

Almost as beautiful as the books you stock, is the shop itself and the building in which it's housed. Can you tell us a bit about the former Rose Tarlow showroom, which LEADAPRON is located in?

I was only in a few times. I remember thinking "I want this to be my gallery someday." Rose Tarlow is a colossal talent, a wonderful person with a magnificent eye. You can only imagine that everything she does, she does with excellence. Like Lord Byron says, "she walks in beauty." Rose's largess is the main reason I am here to begin with. A twist of fate. If you want to get an idea of just how good she is, you should drop into the new Rose Tarlow Melrose House, which moved into the [completely renovated and rebuilt] old Heritage bookstore building (one of the greatest bookstores in History).

The explanation behind the name LEADAPRON has been chronicled in other interviews, so rather than cover that I guess I just have to ask.. Have you ever actually worn one of those lead aprons used during x-rays? Those things are super duper heavy...

Yes I have and I make sure I am completely covered. I am not sure if I ever mentioned that a hidden, secretive meaning of LEADAPRON is that it protects the organs of creation. Those organs that generate life, which are the greatest works of art.

Swarm Gallery

Director

Interview: Gregory Ito



Tell us about your history before opening Swarm.

Let's see. I opened it almost six years ago now. I have an undergraduate degree in Paleontology. I entered the museum world as an intern at the Smithsonian National Museum of Natural History in D.C. I was then hired for a year to set up a digital archive program in the Mineral and Gems department. Prior to that I was doing research for my undergraduate thesis in Triassic biostromes, but don't ask me anything about that now! (laughs) I started doing black and white photography in college – while in the geology department – so I was pretty engaged in both science and art. When I went to the museum, I pretty much became obsessed with "the guts" of the institution, how it worked, what power did this massive cultural heritage keeper institution have? With my staff badge, I could sneak up to the restricted floors and open drawers and check out all the relics. I used to imagine the corollary histories of the skulls and bones in the human remains halls - should I really be saying all this? (laughs) It wasn't as morbid as it sounds. That building contained a major collection of stuff, detached from its history, waiting for someone to come and make sense of it all. I think that was my segue into the art world, more than working at a museum, I was wanting to pull things together, create narratives, make sense of things. I was interested in art, but I don't think I had completely said goodbye to the science field. So I decided to get a Masters degree in Museum Studies (at John F. Kennedy University) and see where my interests led under the museum umbrella. I studied collections management. The same week I started graduate school, I started working as an exhibition and program coordinator at Pro Arts, a nonprofit arts organization.

When did you open Swarm and what were some of your main reasons for opening a gallery?

I opened the gallery in March of 2006. Since college I had envisioned creating a space – the form it took back then was more like an "art café." I had close friends who were musicians

and dancers and chefs and winemakers and baristas. I imagined myself with them in a creative environment, making things and sharing things. We all disbursed after college, mostly to New York or Portland, a few of us came to the Bay Area – I'm actually from here, so I wanted to return. My primary interest was working with artists and curating exhibitions. I always enjoyed putting on events, or more specifically, pulling people together. I had no idea how perfect the space would be for events, but it really is. People love to hang out here. The studios adjacent to the gallery are occupied by working artists - mostly from Oakland and SF. It's awesome having the studio artists here - they benefit from being in a semi-public space with pedestrian traffic and the reception crowds, but also have their privacy when they want it.

I would like to discuss your curatorial duties. How is your program curated? Have you ever invited guest curators to Swarm?

I've worked with guest curators, but not often. Marisa Olson juried a digital print show here a few years ago. Some collaborative shows have included Quorum, a San Francisco art collective, and about once a year I host short-term student shows from CCA. Those have been more or less curated by the students, and I'll help lay them out or whatever. But for the most part, I do all the curating. I represent fifteen artists, all of which I've developed relationships with over time. The structure of the program consists of gallery artists and affiliate artists. The gallery artists are the core group - I bring their work to art fairs and have on inventory online. I commit to do a solo or duo show every couple of years. I seek out the affiliates and invite them to show with a gallery artist or do an installation in the project space. Some of the affiliates I have worked with multiple times but don't necessarily represent. This model mixes things up a bit, broadens the scope of the program, creates flexibility. It's fun to find artists out there whose work relates to a gallery artist's work but is coming from a different perspective.

It's interesting that you come from a Geology/Paleontology background. Do you feel your background has influenced your curating practice?

Yeah, sure. I'm definitely drawn to work that has an environmental conscious; many of my artists like Sarah Smith, Joseph Smolinski, and Chris Sicat, have that man vs. nature thing. They approach their ideas uniquely and smartly. Sarah's kind of like a contemporary Romantic, with her gorgeous depiction of devastated and decomposing landscapes. Her work has moved in a slightly different direction lately, focusing on the decompositional element of nature that makes it so energetic. Joseph's work provides technological solutions to environmental travesties. So they are somewhat hopeful, but simultaneously point to a dark future. Most of the work I show is socially or politically-minded, but not overtly so. I appreciate work that has a message, but that doesn't attempt to address it directly. It's a little too formalized or thematic to be "in your face" about it. If an artist can successfully integrate a relevant issue, his unique perspective on it, present it in a relational way – the viewer "gets it", and it is stylistically and materially well executed, then that's a good piece of art.

Can you talk about the Project Space and the reasons to dedicating it to video, sound and installation work?

I initially conceptualized this space to show work that was Oakland-centric thematically, approached from various mediums, including social practice. I thought it would be somewhat of an ongoing study of this fine city. Turns out it was pretty limiting – I wanted to show more artists who didn't particularly want to relate to the geography or cultural landscape here. No big deal. It was experimental, like most things I do. With no lock-down on a theme, the project space is a dedicated space for video, sound, different types of site-specific installation. This past year we presented a sound program, Building Steam, curated by Jeff Eisenberg, Aaron Ximm and myself. We pulled in three project artists who did intimate or atmospheric sound installations in the project space, and two solo shows in the gallery – Lynn Koble from NY and SF-based artist Joshua Churchill, and got an Alternative Exposure grant for it. I think having a space dedicated to new media opened up a general receptivity to showing more of that art in the main space. I've been showing a lot more video and animation and sound, which has been great. I would show more of it if I could justify it financially (laughs).

There has been an ongoing conversation about the separation between San Francisco and the East Bay. Can you talk about the two communities and your experience in Oakland?

Before I opened my gallery, I spent some time going to the Luggage Store and places in the Mission, like Needles and Pens. I appreciate the art scene in San Francisco. It feels like it is it's own bubble - in an incubator, not in an isolated kind of way. The cultures vary from space to space, and there is a wide variety of spaces on the spectrum from artist-run to the upper tier galleries. There are fewer spaces on that spectrum here in Oakland. There are only a tiny handful of commercial spaces, more collectives, some studio/gallery hybrid models. It's smaller-scale. Oakland has it's own culture for sure - I see a lot of the "utopian punk" here - super resourceful and visionary young artists, designers, writers, musicians making things happen - not really sitting on their butts. Over the last year or more, Swarm has hosted a bunch of music shows. It's been a nice way to get people through the door. I know SF's art market isn't necessarily thriving, but there's also less of a market carved out for serious art buyers here. Remember that article in the Times a few years ago, "San Franbrooklyn"? I think it was measuring the parallels between the two cities, where the "creative class" can live and make money, real estate, stuff like that? When I was in Brooklyn – I was actually there when I read that article - many neighborhoods looked exactly like the Jack London area - condo development on every block, new shops and hoards of people moving from the "city." This area was experiencing its own hoards - on a much smaller scale, of course, but honestly I think the analogy is more hopeful than it is accurate. I can certainly appreciate it, but Oakland's more publicized reputation, like, the negative one, has kept some of the positive development that Brooklyn has enjoyed over the past decades from moving forward. That being said, this reputation is a major separation of San Francisco from the East Bay. I mean, outside the Bay Area, I would be taken more seriously saying I have a gallery in San Francisco than I would be saying I have a gallery in Oakland. If someone knows about the Oakland art scene at all, their associations are - "Oh yeah, that crazy art walk" or "Oh I've heard about the Oakland art Renaissance" or "What the hell are you doing with a gallery in Oakland?!" It's true. People perceive Oakland as a cool fantasy, the fringe, an edgy city, but not a serious art business city. When I met Ruth Braunstein for the first time, Catharine Clark introduced me as a gallery owner in Oakland. Ruth looked at me and said "Oakland? Good luck. You're gonna need it." So, according to the matron of the San Francisco gallery world, I've done something completely impossible and probably insane. But like I said, I've managed to carve out a business here - a small market of collectors, a great group of artists, an audience committed to the work I do; ongoing exhibits, occasional off-site projects - like curating window spaces and working with architects to put art in their buildings - the occasional recognition in the press (laughs). The recognition is a nice way to supplement my huge income (laughs).

What can we look forward to at Swarm?

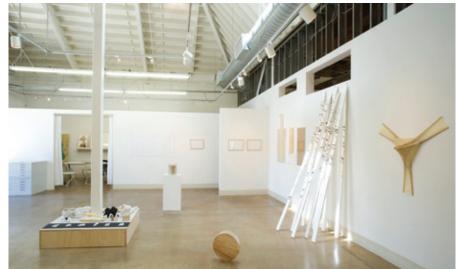
Through February 19th, I have a two-person exhibit with new affiliate artists Jessalyn Aaland and Paul Morgan, who both Oakland-based. The show is called "Of Course Not," and features detailed collages and screen prints. I'm really excited about these two. In the spring and summer, I have two solo shows scheduled with gallery artists Masako Miki and Ethan Worden, with some surprises on the calendar.



Office Space gallery. Photograph by Bonnie Chan



Taro Hattori, Installation view of exhibition "V", 2009. Courtesy Swarm Gallery



Robin Johnston and Chelsea Pegram, Installation view of "INFLUX", 2010. Courtesy of Swarm Gallery



Lauren Woods, Inkblot Projective Test #3 (Birthing) From the (s)Port of San Francisco 2006 series.

TRT: 3 minutes, video installation

Madrone Art Bar: Art Space for the Masses

By Anthony Torres



Madrone Art Bar is a complete cultural aesthetic experience, defined through the participation of everyday people who give character, meaning, and significance to the space. What follows is presented as a self-reflexive narrative on the value, viability and necessity. Alternative spaces, like Madrone Art Bar, serve as art forums outside the institutional walls of museums and traditional galleries.

I was first introduced to Madrone Art Bar and its proprietor Michael Krouse by collage artist Matt Gonzalez, with his law partner Whitney Leigh and actor Sean Penn. I was presented as a curator and art writer, which led to conversations with Michael regarding the possibility of writing about Madrone.

To write about Madrone as a legitimate art venue raised some challenging issues. At the time, although it was filled with art objects, it was technically just a bar without a formal exhibition program. However, the more I experienced the space, the more I came to view Madrone as an ephemeral installation environment. Here two and three-dimensional works, multi-media, and music combine to form an intriguing constellation that blurs distinction between architecture, objects, performance and social life.

More exposure to the space brought an understanding and appreciation for the nightly festivities. Madrone Art Bar could be considered a constantly changing, site-specific installation environment that affects attendees' perceptions. Both viewer and viewed are an integral participant in an evolving discursive art scene with the patron as a central vantage point.

A critical aspect of assessing Madrone's significance was understanding how it subverts conventional or settled notions of art and its presentation. Their studied strategy of bringing

and blending together a multitude of creative forms of expression creates a living artistic spatial assemblage. I began to consider how Madrone serves as a vehicle for questioning and expanding common assumptions of what makes up the nature of art. Even further, the potential for challenging museums and galleries as sole locations for exhibiting and defining the meaning and validity of art.

I also wondered how a space like this functions to democratize, issue, and re-articulate art in an alternative functioning exhibition space, in essence, the neighborhood bar as an art forum.

Insights from these considerations led to a mission statement called The Madrone Manifesto (much of which is re-articulated here), and subsequently to curating an exhibition in the fall of 2010 titled Bodies in Space(s): Negotiating Sites/Sights. In developing Bodies in Space(s)a central consideration was how experiences and representations of the body are embedded in socially conditioned modes of expression.

The motivation was driven by a desire to present a serious art project in a non-traditional space. Specifically, to exhibit a little-known body of work by Bay Area figurative legend, Theophilus Brown, entitled: "Encounters". Encounters depicts sexually explicit images of men with women, men with men, and women with women, represented in varying combinations in the paintings. Anchored on representing gender, however nebulous, the exhibition was expanded to include the work of Jeffery Beauchamp and Linda Wallgren. I felt that this presentation was an appropriate provocation for a bar format, as nightclubs are often sexually charged social settings.



"Neon Chair" by David O. Johnson. Courtesy Madrone



 $Daniel\ Blomquist, "Here"\ Bodies\ in\ Spaces: Negotiating\ Sites/Sights, 2010.\ Courtesy, the\ artist.$



Jeffery Beauchamp, "April and May" Oil on canvas, 2009 Courtesy, the artist and Madrone Art Bar

However, the choice to exhibit work of the quality and value of an iconic figure like Theophilus Brown required that the work be insured while on exhibit. Michael Krouse affirmed his commitment to the interest of the artists and project by saying, without hesitation, "Let me talk with my insurance guy." Armed with the assurance that Krouse was fully committed to serve as a custodian of the art, and was prepared to address the critical fallout and possible repercussions from the content of the work, we moved forward. I expanded the project to included a one-night performance festival that included artists Bert Bergen, Daniel Blomquist, Terrance Graven, Justin Hoover, Geraldine Lozano, Honey McMoney, Crystal Nelson, Kathryn Williamson and the Muistardeaux Collective.

The exhibition and performances were intended to situate the idea that peoples' bodies are "objective" social units with a physical presence, sustained through objects, people, and cultural matrixes external to their own being. Bodies in Space(s) thus presented the works on display and performative acts as modes of self-realization and affirmation that have the potential to articulate, translate, contest, and problematize the way in which thoughts and images construct identities and social realities through fluid, hybridizing identity-formation systems.

A central consideration in staging the exhibition and night of performances at Madrone was the customers' entire sensory experience by fostering an element of surprise and unexpected responses through the work. Contributing to dissolving distinctions between art and everyday life, issues that are intrinsic and fundamental to the Madrone experience. The juxtaposition of the works and performances with ordinary objects in a living environment elevated Madrone's ability to free people from common assumptions and expectations associated with whitecube exhibition formats and structures associated with traditional gallery displays of art.

At Madrone, the neighborhood bar becomes a conceptual art vehicle for cultural interventions that confront the "hierarchalization" of various art media. Also confounding common-sense associations people have about art and the localities of its presentation, as a means of imploding views that see art as autonomous and separate from the world of everyday life.

This is reinforced by Madrone's ongoing public window installation program that has shown work by Alphonzo Solorzano, David O. Johnson, Shawna Peterson and others. These street-front presentations function as a one-venue public art program which, according to Michael Krouse, displays work "of all ages, 24 hours a day, 365 days a year, free of charge. It's our way of giving back to the community."

In fact, the presentations at Madrone can be thought of as undermining a philosophical orientation that fetishizes and views art as rarified objects of veneration; rather, here the works and performers are integral to a common everyday space that seeks to expand personal doors of perception by displaying art as an edifying social force connected to a range of intertwined cultural practices.

In this regard, Madrone can be thought of as exploring the performative and intellectual processes that art is capable of articulating within expanded cultural parameters. In so doing, Madrone extends the possibilities for investigating and challenging inherited institutional assumptions regarding the nature of art and its meaning and value. By (re)integrating art into a total momentary social fabric, we recognize that art is always an expanding historic and social enterprise.

Thus Madrone is more than a bar; it is rather a spatial environment that functions as an aesthetic social stage where the nightly activities take on the form of interactive performance events. The significance of Madrone is its tremendous potential to be at the forefront of creating a new forum for the dissemination of art in an everyday public sphere. A space that is immediate and direct, and that links the hearts and minds of the performers, spectators and staff in artistic ritual events that are often uplifting and, perhaps, even enlightening.

IT'S ABOUT F#CKING TIME FOR FREE PUBLICATION SO GOOD IT SHOULD BE ILLEGAL





FEBRUARY Event Listings

ONGOING EXHIBITIONS

ASIAN ART MUSEUM

200 Larkin Street San Francisco, CA 94102

-DEITIES, DEMONS AND DUDE WITH 'STACH-

ES: Indian Avatars by Sanjay Patel

End: April 22nd

Classical Indian art meets animé-style imagery in a striking new display at the Asian Art Museum. Pixar artist and animator Sanjay Patel's modern interpretations of Hindu epics and deities engage with centuries-old historical works, giving fresh context to all. Patel, a British born, American resident, captures the spirit and energy of these timeless figures and captivating stories, illustrating them in his own 21 stcentury

http://www.asianart.org/ (415) 581-3713

CCA Wattis Institute for Contempo-

San Francisco, CA CA 94107

-John Baldessari: Class Assignments

End: March 31st, 2012

101 Collection: Route 3: Anthony Discenza Meets Mungo Thomson Meets Harrell Fletcher Meets Alicia McCarthy Meets Eleanor Antin Meets Jason Meadows Meets Rodney Graham Meets Pascal Shirley Meets Ari Marcopoulos Meets Paul McCarthy Meets James Welling Meets Catherine Opie Meets Tammy Rae Carland Meets Ed Ruscha.

-Americana: 50 States, 50 Months, 50 Exhibitions End: May 31st, 2012

-Tino Sehgal Ongoing

The Exploratorium

San Francisco, CA 94123

-MAPS OF SILENCE

End: March 4th

Argentine artist Rafael Landea's Multimedia installation. Featuring video-performances of John Cage's 4'33" recorded in 10 different countries. (415) 561-0321

www.exploratorium.edu/

Hacket | Mill

201 Post St. Suite 1000 San Francisco, CA 94108

-Momentum of a Movement

End: March 30th 415-362-3377 iart@hackettmill.com http://hackettmill.com

Pro Art's

150 Frank H Ogawa Plaza Oakland, CA 94612

-Pro Arts at Latham Square: Masako Miki

End: March 9th, 2012

The works by Berekely-based artist Masako Miki are whimsical and strangely humorous. The paintings and collages depict brightly colored landscapes, populated by deer, pigeons and people. Despite the fanciful aesthetic of the worlds they inhabit, her animals and figures are rendered realistically in comparison to the abstracted and highly graphic landscapes. Address: 1611 Telegraph Avenue, Oakland

SFMOMA

San Francisco, CA 94103

-ARTGAMELAB

This exhibition in the museum's Koret Education

designed by SFMOMA's community, for SFMOMA's community. Last summer the museum put out an open call for inventive but low-cost game ideas. Visitors can now view the results, pick up instructions for playing prototype experimental games in the museum's galleries and other public spaces, and participate

-2010 SECA ART AWARD

End: April 3rd

SFMOMA's biennial SECA Art Award exhibition showcases recent works by Bay Area artists Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey, and Kamau Amu Patton, Administered by SECA (Society for the Encouragement of Contemporary Art), one of the museum's auxiliaries, the signature award honors San Francisco-based artists who are working independently at a high level of artistic maturity but who have not yet received substantial recognition.

-FIFTY YEARS OF BAY AREA ART: The SECA Awards

End: April 3rd

Celebrating the unique and longstanding role of SFMOMA's SECA award program, this is the first major presentation to bring into dialogue works by a number of past award recipients. Distinguished as one of the few and longest-standing award programs dedicated to local artists at a modern art museum in the United States, the SECA Art Award has honored more than 70 winning artists and given hundreds of finalists a platform to speak about their practice.

http://www.sfmoma.org/

Thrillpeddlers

1643 32nd Ave. San Francisco, CA 94122

-VICE PALACE: The Last Cockettes Musical

End: March 3rd, 2012

A Revival of the 1972 Musical Revue Extravaganza @ Hypnodrome Theatre (415) 336-8220

www.thrillpeddlers.com/press/press.html

Traywick Contemporary

895 Colusa Ave

Berkeley, CA 94707

-Beyond and Lens: Johanna Arnold, Marco Breuer and Lothar Osterburg

End: March 31st 2012

Beyond the Lens, an exhibition challenging the limitations of photography, going "beyond the lens" to explore the diverse possibilities of the medium. This show marks the start of Traywick Contemporary's 15th year, presenting a group of artists representative of the gallery's history with a survey of their work. (510) 527-1214

artprojects@traywick.com

www.traywick.com

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250 Berkeley, CA 94720

-Sun Works

End: May 6th, 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.

-Himalayan Pilgrimage: Journey to the Land of Snows

Explore the journey of Buddhism across several centuries and from India into Tibet through exceptionally beautiful objects of sculpture and painting dating from the ninth to the eighteenth centuries.

-The Reading Room

End: June 17th, 2012

Come hang out in The Reading Room, a temporary project dedicated to poetry and experimental fiction. Center highlights a selection of crowdsourced games Bring a book from your own collection to leave and

take home a book from one of several noted East Bay small presses. Spend time here reading, listening to recordings of selected poets, and viewing artwork made collaboratively by artists and poets.

-Abstract Expressionisms: Paintings and Drawings from the Collection

End: June 10th, 2012

Come spend some time with the work of seminal Abstract Expressionists this spring at BAM/PFA Forceful paintings by Mark Rothko, Willem de Kooning, Hans Hofmann, William Baziotes, Asger Jorn, Philip Guston, and others hang in light-filled Gallery A while Gallery C displays rarely seen works on paper by artists including Sam Francis, Mark Tobey, Antonio Saura, and Norman Bluhm.

-Andy Warhol: Polaroids / MATRIX 240

End: May 20th, 2012

Meet celebrities and other fabulous people in this diverse selection of portraits taken by Warhol in the 1970s and 1980s with his favorite camera, the Polaroid Big Shot. A generous gift from the Andy Warhol Foundation for the Visual Arts, these images reveal a little-known but seminal aspect of Warhol's practice.

-Tables of Content: Ray Johnson and Robert Warner Bob Box Archive / MATRIX 241

End: May 20th, 2012

The collagist Robert Warner has arranged the contents of thirteen boxes given to him by reclusive artist Ray Johnson (the "Bob Boxes") on tables and on the gallery walls. The collages, letters, drawings, beach trash and other found objects reveal Johnson's stream-of-consciousness flow through the matter and memory of everyday life.

(510) 642-0365

pcavagnaro@berkeley.edu http://bampfa.berkeley.edu

WED.FEB. I

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41 San Francisco CA 94104

-Sylvana Gallery Artists at Art People Gallery

Begin: February 1st Opening Reception: February 2, 4-7pm End: February 29th, 2012

(415) 956-3650 info@artpeople.net

http://artpeople.net

Gallery Paule Anglim

14 Geary Street San Francisco, CA 94108

-Canan Tolon / Andrew Masullo

Begin: February 1st End: February 25th (415) 433-2710

www.gallerypauleanglim.com

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-RADICAL DIRECTING LECTURE SERIES: GENE YOUNGBLOOD, Secession from the Broadcast: The Internet and the Crisis of Social Control

Date: February 1st

Gene Youngblood is an internationally known theorist of media arts, politics, and alternative cinemas. In this lecture, Youngblood considers what is at stake in the epic struggle for control of the Internet, and what we must do to release its revolutionary potential. http://www.sfai.edu/

Toomey Tourell Fine Art

49 Geary Street San Francisco, CA

-Brian Dettmer:Textonomy

Begin: February 1st

Artist's Reception: February 2nd End: March 17

www.toomey-tourell.com/

THU.FEB.2

III MINNA GALLERY

III Minna Street

San Francisco, CA -HARUM SCARUM

Opening Reception: February 2nd, 5pm - late End: February 25th

An impressive and fanciful exhibition featuring the intricate works of select artists: David Ball, Jesse Balmer and Katherine Brannock.

http://www.111minnagallery.com (415) 974-1719

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41

San Francisco, CA 94104

-Sylvana Gallery Artists at Art People Gallery

Opening Reception: February 2nd, 4-7 pm End: February 29th, 2012

(415) 956-3650 info@artpeople.net http://artpeople.net

Corden Potts Gallery

49 Geary Street, Suite 410 San Francisco, CA 94108 -PETER STEINHAUER: COCOONS

Begin: February 2nd Fnd: March 31st 415-781-0110

www.cordenpottsgallery.com

The Exploratorium 3601 Lyon St.

San Francisco, CA 94123

-AFTER DARK: Heartworks

Date: February 2nd Time: 6-10pm

Take the chance to see Michael Sturtz's - founder of The Crucible - Daluvmacheen, a giant man-made metal heart. Then play Rube Goldberg by helping create a series of hand-made chain reaction "love" machines - and witness them in action! The evening will also feature film screenings, presentations on emotions and much more.

(415) 561-0321

www.exploratorium.edu/

Ever Gold Gallery

441 O'Farrell Street San Francisco, CA

-JOSH SHORT: BOMB SHELTER RADIO

Opening: February 2nd, 6-10pm

End: February 26th

Daily Self Defense Club and Nightly Radio interventions: Wednesday-Saturday. Over the course of his residency at Ever Gold Gallery, Josh Short will build "Bomb Shelter Radio" and host several live sonic events that will include experimental noise transmissions, live metal and hardcore bands, and subversive FM radio interventions. This will also be aided by guerrilla public installations of radios installed around the Tenderloin bringing his interventions directly to the street as a form of audio graffiti. During the day the gallery will become the "Tenderloin Self-Defense Club", where Short will offer martial arts instruction to the neighborhood inhabitants, artists, and musi-

Scheduled bands:

February 21st Tambo Rays

February 22nd Canons and Clouds February 23rd Dreams

February 24th Sea of Bees February 25th Taxes

www.evergoldgallery.com Museum of Craft and Folk Art

51 Yerba Buena Lane San Francisco, CA 94103

-CRAFT BAR with ETSY LABS @ MOCFA



Date: Thursday February 2nd Time: 6-8pm

CRAFT BAR is an innovative public program which connects the crafting community to the Museum's educational and curatorial mission by creating a vibrant and dynamic after-hours collective crafting environment

www.mocfa.org

Paul Mahder Gallery

3378 Sacramento Street San Francisco, CA 94118

-Paintings by famed Nicaraguan artist, Omar

Opening Reception: February 2nd, 6-9pm End: March 31st, 2012 (415) 474-7707 paul@paulmahdergallery.com www.paulmahdergallery.com

Rena Bransten Gallery

77 Geary Street San Francisco, CA 94108

-FRED WILSON

Opening: February 2nd, 5:30-7:30pm End: March 10th

Fred Wilson's exhibition will include works from earlier series as well as a new larger work made in 2000. (415) 982-3292

www.renabranstengallery.com

San Francisco Film Society

1746 Post Street

San Francisco. C.A

-Sleeping Beauty

End: February 2nd, 2012

Sleeping Beauty (Australia 2011), novelist and firsttime director Julia Leigh's fascinating depiction of a young woman's reckless decent into a shocking world of erotic desires. Julia Leigh's debut feature is a kinky and elegantly filmed portrait of a pretty college student named Lucy who takes a very strange job. (415) 561-5022 sffs.org

Scott Richards Contemporary Art

25 | Post Street, suite 425 San Francisco, C.A.

-DAVID MICHAEL SMITH: Elegy

Opening: February 2nd, 5:30-7:30pm End: March 17th

Artist Talk: February 4th, 4–6pm

David Michael Smith's allegorical figurative paintings focus on our haphazard stewardship of the planet. Meticulously crafted, they hearken back in style to ornate religious altarpieces, while simultaneously borrowing imagery from contemporary pop culture. (415) 788 5588

www.srcart.com

Spoke Art Gallery

816 Sutter St.

San Francisco Ca, 94122

-TIM DOYLE SOLO SHOW

Begin: February 2nd End: February 23rd

Spoke Art Gallery presents "Unreal Estate", a solo show by Tim Doyle. "Unreal Estate" will be Mr. Doyle's first solo show with Spoke Art Gallery, displaying reinterpretations of pop-culture favorites. Tim Doyle is an illustrator and print-maker working out of Austin, Texas. Tim Doyle built his own studio, Nakatomi Print Labs, where he and other artist now work out of.

415.796.3774

http://www.spoke-art.com

Toomey Tourell Fine Art

49 Geary Street San Francisco, CA

-Brian Dettmer:Textonomy

Artist's reception: February 2nd, 2012 End: March 17th, 2012 www.toomey-tourell.com/

FRI.FEB.3

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA 94110

-LOVE HURTS

Opening: February 3rd, 7-10pm

End: February 25th

City Art introduces a new theme show the backroom: "Love Hurts." It's an inside-out Valentine theme in which 12 artists interpret the notion in various media and in whatever form the theme means to them. The front room also has a new group show opening, with 20 artists, jewelers, and sculptures displaying work.

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-PRECIOUS DROP

Opening: February 3rd, 8pm

End: February 4th

\$15 General Admission

Precious Drop, a fusion performance of African music and dance that examines cultural values of water in Africa and the United States. Precious Drop explores different personal and cultural relations to water, and how this powerful element binds us across borders. Mohamed Lamine Bangoura with Jaara Dance Project and Bu Falle African Drum and Dance (Presented as part of CounterPULSE's Winter Special) 415.626.2060

counterpulse.org

438 25th St.

Oakland, CA 94612

-CHRIS VOGEL'S VS.

Opening: February 3rd, 6–10pm End: February 25th

FM is proud to introduce Bay Area native, Chris Vogel's VS.; a self reflection exploring dimension through resin cast modules. As an accomplished graphic artist, Chris sheds new light on printmaking as he demonstrates an entirely innovative aesthetic.

http://www.fmoakland.com

fmoakland@gmail.com

Johansson Projects

2300 Telegraph Ave.

Oakland, CA 94612

-Christina Corfield: Follies Of The Digital Arcade

Opening Reception: February 3rd, 5:00-8:00pm End: March 17th, 2012

Johansson Projects is pleased to present Follies of the Digital Arcade, Christina Corfield's recently uncovered archives of the mysterious effects of electricity on the visual imagination of the late nineteenth century and it's impact on today's digital age. Western society of the late nineteenth century moved from a mechanical to an electrical age, and now we too are living through huge shifts in technologies and communications.

info@johanssonprojects.com www.iohanssonprojects.com

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way Oakland, CA 94609

-Hybrid Narrative: Video Mediations of the Self and Imagined Self

Opening Reception: February 3rd, 7-10pm End: February 26th, 2012

How is video used as a mediation device for translating our inner desires, fears, absorbed egos and personalities? Invoking video as a method of mediating certain idealized worlds, these artists are operating in and on various real, imagined and invented environments, states of mind, alter-egos?nd, ultimately, themselves. They are at once self, other, and hybrids of both.

510-219-0774

macarthurbarthur@gmail.com http://www.macarthurbarthur.com

Manna Gallery

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

-Elain Maute & Linn Thygenson

Begin: February 3, 2012 Reception: February 4th, 3-6pm End: February 25th, 2012

Elaine Maute' gives an importance to the thrown off trappings of our lives (threads, edges of paintings, candy wrappers and small shiny things) using the detritus of daily life in the Schwitters tradition. Linn

Thygeson presents new works for 2012 http://mannagallery.com

Oakopolis Creativity Center

447 25th Street Oakland, CA 94612

-Valentines Show: His, Mine, Ours

Opening Reception: February 3rd and March 2nd,

Closing Reception: March 17th, 1-5pm

An exhibition of painting by John Wood and ceramics by Cuong Ta.

www.oakopolis.org

Pro Arts 150 Frank H Ogawa Plaza

Oakland, CA 94612

-Pro Arts' Members Exhibition

Artist Reception: February 3rd, 2012 End: February 17th, 2012

The Members' Exhibition in January 2012 is a new program created to feature the best new work by Pro Arts' member artists, Address: 150 Frank H. Ogawa Plaza, CA 94612 Hours: Tu-Fri 10am-5pm, Sat I I am-4pm

proartsgallery.org

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-GRADUATE LECTURE SERIES: TOM DI MARIA, From the Margins to the Mainstream: Art and Disability Today

Date: February 3rd

Time: 4:30 pm

As Director of Creative Growth Art Center in Oakland, Tom di Maria works to have artists with disabilities be recognized as leading contemporary artists. Tom is also an award-winning filmmaker, with short film awards from Sundance, Black Maria, Sinking Creek, National Educational Media, and New York Experimental film festivals.

http://www.sfai.edu/

Slate Contemporary

473 25th Street

Oakland, CA 94612

-WATER/COLOR: photography by Michelle Hofherr & paintings by Joan Norling

Opening Reception: February 3rd, 6–9pm. End:February 25th, I2-5pm

Photography by Michelle Hofherr, paintings by Jane Norling. Open for Art Murmur: Friday January 6, Friday February 3, 6-9pm. Gallery Hours: Friday & Saturday 12–5, Tuesday–Thursday by appointment.

info@slatecontemporary.com www.slatecontemporary.com

SOMArts Cultural Center

934 Brannan St between 8th & 9th San Francisco, CA

(510) 652-4085

-At War

Opening Reception: February 3, 6pm–9pm Closing Reception: February 25, 7pm–9pm End: February 29, 2012

At War, curated by and featuring artists Peter Max Lawrence and Truong Tran, February 3 through 29, 2012, explores identities in conflict, ranging from ethnic, gender, and sexual identity to conflicts of artistic identity indicated by disparate processes, practices, and mediums. On display are hundreds of paintings, drawings, videos, and sculptures which incorporate religious elements, assumptive queer histories, and war iconography.

info@somarts.org somarts.org (415) 863-1414

SAT.FEB.4

CounterPULSE

1310 Mission St. San Francisco, CA 94103

-PRECIOUS DROP

End: February 4th

\$15 General Admission Precious Drop, a fusion performance of African music and dance that examines cultural values of water in Africa and the United States. Precious Drop explores

different personal and cultural relations to water, and how this powerful element binds us across borders. Mohamed Lamine Bangoura with Jaara Dance Project and Bu Falle African Drum and Dance (Presented as part of CounterPULSE's Winter Special)

415 626 2060 counterpulse.org

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-FAMILY INVESTIGATION WORKSHOP: Cow

Heart Dissection

Date: February 4th Time: 2-4pm

You may have seen the famous cow eye dissections at the Exploratorium - now you'll have a chance to go behind the scenes and dissect not an eye – but a cow heart! In advance of Valentines day, families with children 7 years and older can take part in a special anatomy lesson on this important organ.

(415) 561-0321

www.exploratorium.edu/

Gallery Hijinks

2309 Bryant Street San Francisco, CA 94110

-NEW WORKS BY MATTHEW CRAVEN

Opening: February 4th, 6-10pm End: February 25th

Matthew Craven uses historical images as a backdrop for a more abstract form of storytelling, Images from lost cultures, relics and landscapes, both well known and extremely ambiguous create the patterns within his work. These arrangements highlight shape and composition rather than historical accuracy, solidifying their participation in a completely unique myth. www.galleryhijinks.com

George Krevsky Gallery

77 Geary St.

San Francisco, CA 94108

-MARRY VITELLI BERTI: People & Places

Opening: February 4th, 3-5pm End: March 17th

Paintings and pastels that capture the visual memory of past and present experiences.

(415) 397-9748 www.georgekrevskygallery.com

HungryMan Gallery

San Francisco, CA 94103

-BRUTAL TRUTHINESS

Opening: February 4th, 7–10pm Caitlin Denny and Marcella Faustini www.hungrymangallery.com

Jenkin Johnson Gallery

464 Sutter Street San Francisco, CA 94108 -Here and Now

End: February 4th, 2012

Acclaimed Massachusetts painter, Ben Aronson's solo

FEBRUARY Event Listings

show of his highly anticipated new series of dramatic cityscapes. Aronson's work stylistically references the Bay Area School and the New York action painters. His luscious, painterly brush strokes are both energized and free while strategically composed, blending into an alarmingly realistic portrayal.

sf@jenkinsjohnsongallery.com

jenkinsjohnsongallery.com

Manna Gallery

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

-Elain Maute & Linn Thygenson

Reception: February 4th, 3-6pm End: February 25th, 2012

Elaine Maute' gives an importance to the thrown off trappings of our lives (threads, edges of paintings, candy wrappers and small shiny things) using the detritus of daily life in the Schwitters tradition. Linn Thygeson presents new works for 2012

http://mannagallerv.com

Misho Gallery

680 8th Street San Francisco, CA

-Abstract Landscapes

Closing Reception: February 4th, I-4pm
Leslie Morgan, Brian Andrews, Xavier Phelp, Alan
Mazzetti, Asha Menghrajani, EB Bound, Misho.
Wine. lazz &cheese

www.mishogallery.com

Museum of Craft and Folk Art

51 Yerba Buena Lane San Francisco, CA 94103

-ARTIST TALK WITH RANDY COLOSKY

Date: Saturday February 4th

Randy Colosky will be discussing his current work in the Museum's gallery.

www.mocfa.org

Robert Berman / E6 Gallery

1632 Market Street, Suite B San Francisco, CA 94102

-NATHAN RICHARD PHELPS: Inside-out & Through

End: February 4tl

Robert Berman / E6 Gallery is pleased to present Inside-out & Through, a solo show with Bay Area artist Nathan Richard Phelps. Phelps' geometric black and white drawings and installations magnetize viewers with a boldness and seduction that cannot be escaped. His process driven work begins with a line, and builds from there, with no predetermined outcome.

(415) 558-9975

www.e6gallery.com

Scott Richards Contemporary Art

25 | Post Street, suite 425 San Francisco, CA

-DAVID MICHAEL SMITH: Elegy

End: March 17th

Artist Talk: February 4th, 4–6pm

David Michael Smith's allegorical figurative paintings focus on our haphazard stewardship of the planet. Meticulously crafted, they hearken back in style to ornate religious altarpieces, while simultaneously borrowing imagery from contemporary pop culture. (415) 788-5588

www.srcart.com

St. Mark's Lutheran Church

IIII O'Farrell St.

San Francisco, CA 94109

-Voices of Music presents: An Evening with the Stars

Opening: February 4th, 2012, 8pm

Evening with the Stars presents the very best young musicians on baroque period instruments today. Selected by audition from around the globe, these talented winners from Voices of Music's Young Artists program perform a free concert together with the professional ensemble, directed by David Tayler and

Hanneke van Proosdij. (415) 260-4687 cembalo@sbcglobal.net www.voicesofmusic.org

SUN.FEB.5

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250 Berkeley, CA 94720-2250

-The Sun (Part One)

Opening: February 5th, 2012, 11am

Join Land and Sea in celebrating the sun! New York City-based chef and owner of Nasturtium, Scott Winegard, leads a food-based workshop inspired by, and responding to, the sun and the moon. Once nourished, listen to Jennifer Curtis, who studied at both Mills and Juilliard, play solar compositions on her violin, Finally, Date Palms (Gregg Kowalsky and Marielle Jakobsons) eases us gently into the afternoon.

-1991:The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach

End: February 5th, 2012

To commemorate the twentieth anniversary of the catastrophic firestorm that struck the Oakland and Berkeley hills in 1991, BAM/PFA and the Oakland Museum of California each present forty photographs from the series by Richard Misrach, including fourteen large-format images whose immense scale invites the viewer to enter into Misrach's quiet elegies

-Richard Misrach: Photographs from the Collection

End: February 5th, 2012

In conjunction with 1991: Oakland–Berkeley Fire Aftermath, Photographs by Richard Misrach, we are pleased to present works by Richard Misrach from the BAM/PFA collection. In addition to the entire Graecism portfolio (1979–82), Richard Misrach: Photographs from the Collection also includes samplings from the artist's acclaimed series Golden Gate (2000), Desert Cantos (1987–97), and Bravo 20 Bombing Range (1986).

(510) 642-0365

pcavagnaro@berkeley.edu http://bampfa.berkeley.edu

WED.FEB.8

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-SHAPING SF PUBLIC TALK: Art & Politics

Date: February 8th

Time: 7:30pm

Free. Artist to be announced. A one-person show and tell, featuring a local public artist discussing their work and the politics that informs it.

415.626.2060

ounterpulse.org

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-VISITING ARTISTS AND SCHOLARS LECTURE SERIES: NINA KATCHADOURIAN

Date: February 8th

ime: 7:30pm

Nina Katchadourian grew up spending every summer on a small island in the Finnish

archipelago. Her work exists in a wide variety of media including photography, sculpture, video, and sound. She is currently at work on a permanent public piece, commissioned by the General Services Administration, for a border crossing station between the U.S. and Canada.

http://www.sfai.edu/

THU.FEB.9

Cain Schulte Gallery

251 Post Street, Suite 210 San Francisco, CA 94108

-Luca Antonucci:The New Nothing

Opening Reception: February 9, 5:30-7:30pm End: March 17th, 2012

415-543-1550 http://cainschulte.com

Crown Point Press

20 Hawthorne St. San Francisco, CA 94105

-JOHN CAGE

Opening: February 9th, 6-8pm

End: March 31st

Crown Point Press opens a celebration of its 50th year by showing etchings by John Cage. During the last fifteen years of his life Cage developed a body of visual art that has been shown in museums around the world. The work in this exhibition includes not only finished prints but also many hand-drawn "scores" and "maps" that Cage used to create them. 415-974-6273

http://www.crownpoint.com

FRI.FEB. 10

CounterPULSE

1310 Mission St. San Francisco, CA 94103

-HOTEL IN A BOTTLE: Erin Malley (Presented as part of CounterPULSE's Winter Special)

Date: February 10th-11th

Time: 8pm

\$20 General Admission. Talking cats, men trapped in television sets & sheep professors search wordlessly through dance to discover their lost halves. We invite you into the immersive atmosphere of 'Hotel in a Bottle:' a multi-media dance production drawing inspiration from the imagery, music and text of Haruki Murakami's writing.

415.626.2060

counterpulse.org

Palace of Fine Arts

3301 Lyon St.

San Francisco, CA 94123

-Omni Foundation for the Performing Arts Presents Guitarist Tommy Emmanuel

Opening: February 10th & 11th, 8pm

Why do we love Tommy Emmanuel? Is it because he is a phenomenal guitarist, a brilliant performer, a monumentally creative artist and a great guy? Absolutely! Back for the 6th straight season, the man Chet Atkins called "the greatest finger-picker in the world today!" Supporting Tommy are his longtime musical associates Frank Vignola and rhythm master Vinnie Raniolo. Tickets \$44.

info@omniconcerts.com

omniconcerts.com

Queens Nails Projects

3191 Mission St. San Francisco, CA

-Assed Out and the Mini Dramas: Guy Overfelt and Andrew McClintock

Opening Reception: February 10th, 6-9pm

In their first collaboration Guy Overfelt and Andrew McClintock have teamed up to create a multi sensual interactive installation which will result in them going broke and hurting other artists feelings. Special guest performances by really famous artists. Live experimental music every Friday and Saturday. Sponsored by PBR, Blue Angel Vodka, and Rockstar Energy Drink. http://queensnailsprojects.com/

Satellite66

66 6th Street San Francisco, CA 94103

-200 Yards Photo Project

Begin: February 10th, 2012

This is an especially poignant iteration of the project, as the 200 Yards surrounding Satellite66 is part of a larger effort by the city of San Francisco to revive the Central Market and 6th Street corridors through art. 6th Street between Mission and Market has a long-standing reputation as a troubled block, and as various new businesses and arts organizations move in, its future remains unwritten. http://satellite66.org

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250 Berkeley, CA 94720-2250

-A Tribute to Julius Eastman

Opening: February 10th, 5pm

Julius Eastman's pioneering work paved the way for generations of experimental composers and pop artists. Coprogrammed by composer/musicologist Luciano Chessa, this performance will be the first major Bay Area presentation of his compositions, including Gay Guerilla, an expansive and emotional work for four pianos. \$7 general admission; free for BAM/PFA Members and UC Berkeley, staff, students, and faculty

(510) 642-0365 http://bampfa.berkeley.edu

SAT.FEB. I I

Catharine Clark Gallery

150 Minna Street Ground Floor San Francisco CA 94105

-Josephine Taylor: Monsterface

End: February 11th, 2012 www.cclarkgallery.com/

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-HOTEL IN A BOTTLE: Erin Malley (Presented as part of CounterPULSE's Winter Special)

End: February 11th

Time: 8pm

\$20 General Admission. Talking cats, men trapped in television sets & sheep professors search wordlessly through dance to discover their lost halves. We invite you into the immersive atmosphere of 'Hotel in a Bottle:' a multi-media dance production drawing inspiration from the imagery, music and text of Haruki Murakami's writing.

415.626.2060

415.626.2060 counterpulse.org

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-SCREENINGS OF THE FLORESTINE COLLEC-

Date: February 11th, 12th and 14th

Time: I2pm & 2pm

Helen Hill's visually stunning multi-media film, The Florestine Collection, (2010), is an experimental work that tells the story of a forgotten seamstress in New Orleans has a heart-breaking but inspirational backstory, perfect for Valentine's Day. Shortly, after the start of her work on the film, Hill lost her life. Out of love for his wife, her husband recently finished the film. Don't miss this chance to see The Florestine Collection. The film isincluded in the price of admission to the Exploratorium.

-EXPLORATORIUM VALENTINES' DATE TOUR AND WEEKEND

Date: February 11th, 12th & 14th

Looking for the perfect Valentines' date activity with that special someone? The Exploratorium has you covered with the Ultimate Date Tour – guided walks through the museums most romance-worthy exhibits, film screenings, a special Valentines' Day calf heart dissection, an inspection of "Your Family Jewels: DNA



Extraction," and much more, Tours, demonstrations: and screenings will take place throughout all three

(415) 561-0321

www.exploratorium.edu/

HungryMan Gallery

485 14th St.

San Francisco, CA 94103

-ALL TOO FAMILIAR

Opening: February 11th, 7–10pm Closing: March 24th, 7–9pm Matt Nichols and Kate Steciw www.hungrymangallery.com

Jack Fischer Gallery

49 Geary St. Suite 418 San Francisco, CA 94108

-CALEB DUARTE & XUN GALLO:A Collaboration

End: February 11th

Jack Fischer Gallery is pleased to announce the opening of a show featuring collaborative mixed media works by Caleb Duarte and Xun Gallo, two artists residing in Chiapas, Mexico. The art of Duarte and Gallo, one through sculpture and the other through illustration, present a picture in fragments of contemporary Chiapas.

415-956-1178 www.calebduarte.com

MARTOS GALLERY

540 W 29th Street New York, NY 10001

-Ryan Foerster / Ben Schumacher

End: February 11th http://www.martosgallery.com/ (212) 560-0670

Mercury 20 Gallery

475 25th St.

Oakland, CA 94612

-MARY CURTIS RATCLIFF DIVINE: A Miscellany of Timeless Works

End: February | Ith

A look at an extended period of artistic activity by Berkeley artist Mary Curtis Ratcliff, the work in this exhibition links the feminist spirituality movement of the 1970s, a pilgrimage by the artist to Malta in 2001 to visit the ruins of 6,000-year-old goddess temples, and the contemporary feminine represented in pop culture where visions of feminine beauty are represented as fashion plates in paper doll form.

-INTERLOCKING TERRAIN: Curated by Charlie Milgrim

End: February | | th

Mercury 20 is pleased to present "Interlocking Terrain," a group show of work by gallery artists, curated by artist Charlie Milgrim. This show explores connections and juxtapositions between man-made and natural environments and their relationships to $inner\ geographies.$

510.701.4620

http://www.mercurytwenty.com/

Museum of Craft and Folk Art

5 I Yerba Buena Lane San Francisco, CA 94103

-MAKE IT @ MOCFA with guest artist Stan Peterson

Date: Saturday February 11th, 2-4pm

MAKE IT @ MOCFA is an afternoon of making inspired by FIAT LUX: Randy Colosky New Works. Special guest artist Stan Peterson will be helping participants unlock their creative imagination. Geared toward children 5+.

www.mocfa.org

Mission Cultural Center for Latino Arts

2868 Mission Street San Francisco, CA 94110

-YOU ARE BEAUTIFUL

Date: February 11th, 2–5pm

Guest Artist, Porous Walker, creates dynamic iterations of the You Are Beautiful message in the form of an interactive, on-going installation in the MCCLA MFA Now 2012 Exhibition and Archive Project navi-

Project Gallery, Porous invites "YOU" to (re)activate his work by bringing it into the streets! Please RSVP. www.missionculturalcenter.org/MCCLA_New/gal-

Modern Eden Gallery

403 Francisco St. San Francisco, 94133

-MENAGERIE II: Art Show and Benefit for the SF SPCA

Opening: February 11th, 6-10pm

End: March 3rd

"Menagerie II", an exhibition featuring the work of many prominent San Francisco Bay artists donating a portion (or all) of their proceeds the the wonderful local organization.

415.956.3303

www.ModernEden.com

Needles and Pens

3253 I6th Street San Francisco, CA 94103

-Kelly Ording solo showl book release on Land

Opening Reception: February 11th www.needles-pens.com

Palace of Fine Arts

3301 Lyon St.

San Francisco, CA 94123

-Omni Foundation for the Performing Arts Presents Guitarist Tommy Emmanuel

Opening: February 11th, 8pm

Why do we love Tommy Emmanuel? Is it because he is a phenomenal guitarist, a brilliant performer, a monumentally creative artist and a great guy? Absolutely! Back for the 6th straight season, the man Chet Atkins called "the greatest finger-picker in the world today!" Supporting Tommy are his longtime musical associates Frank Vignola and rhythm master Vinnie Raniolo, Tickets \$44.

info@omniconcerts.com

omniconcerts.com

Robert Berman / E6 Gallery

1632 Market Street Suite B. San Francisco, CA 94102

-MR. FISH: Presented in conjunction with truthdig

Opening: February 11th, 6-9pm

ROBERT BERMAN / E6 GALLERY is pleased to present the original drawings and unique multiples of Dwayne Booth aka Mr. Fish - political cartoonist and author of GO FISH (how to win contempt and influence people.) In the appendix of his book, Mr. Fish dissects the journalistic responsibility he faces as a cartoonist to make it make sense. It being his raw emotional output in response to a given stimuli (government, society, et al) manifesting itself via pen on paper without regard to the cleverly pointed punch line that will accompany and ultimately define it. (415)558-9975

www.e6gallery.com

Romer Young Gallery

1240 22nd Street San Francisco, CA 94107

-LUCY PULLEN: HUE

End: February 11th

HUE is a topological study of intersecting hues, inspired in part by Paul Klee's gouache on paper works, and in part by Liam Gilick's pieces for the ceiling. Working with aluminum and colored pieces of Plexiglas that are alternatively reflective, transparent and opaque, the work invites the experience of visually mixing color.

(415) 550-7483

www.romeryounggallery.com

Root Division 3175 17th St

San Francisco, CA 94110

-MFA NOW 2012: Juried Exhibition and Archive Release Party

Opening: February 11th, 7-10pm End: Feb 25th

gates Bay Area MFA programs and find connections between the artists and institutions. Juried by Kevin B. Chen, the exhibition features nineteen of the archived works.

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

SUN.FEB.12

Adobe Books Backroom Gallery

3166 16th Street San Francisco, CA 94103

-FAR FAR NEAR: Lauren Douglas, Billy Joe Miller, and Christopher West

End: February 12th

Adobe Books Backroom Gallery is pleased to present FAR FAR NEAR, a group exhibition featuring the work of Lauren Douglas, Billy Joe Miller, and Christopher West. The exhibition concept centers on memory, its dissolution and recollection, viewed through an autobiographical lens.

(415) 864-3936 **CounterPULSE**

1310 Mission St

San Francisco, CA 94103

-2nd SUNDAYS

Date: February 12th

Time: 2pm

Free. B-Boogie Dance. Becky "B-Boogie" Bearse (Choreographer), Jenny McAllister/13th Floor Dance Theater, Julia Cost/Tree House Dance Collective. 415.626.2060

counterpulse.org

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-SCREENINGS OF THE FLORESTINE COLLEC-TION

Date: February 12th and 14th

Time: 12pm & 2pm

Helen Hill's visually stunning multi-media film, The Florestine Collection, (2010), is an experimental work that tells the story of a forgotten seamstress in New Orleans has a heart-breaking but inspirational backstory, perfect for Valentine's Day. Shortly, after the start of her work on the film, Hill lost her life. Out of love for his wife, her husband recently finished the film. Don't miss this chance to see The Florestine Collection. The film isincluded in the price of admission to the Exploratorium

-EXPLORATORIUM VALENTINES' DATE TOUR AND WFFKFND

Date: February 12th & 14th

Looking for the perfect Valentines' date activity with that special someone? The Exploratorium has you covered with the Ultimate Date Tour - guided walks through the museums most romance-worthy exhibits, film screenings, a special Valentines' Day calf heart dissection, an inspection of "Your Family Jewels: DNA Extraction," and much more. Tours, demonstrations and screenings will take place throughout all three

(415) 561-0321

www.exploratorium.edu/ **Incline Gallery**

766 Valencia Street

San Francisco, CA 94110

-Cyclorama 2

End: February 12th, 2012

Both a collaboration and a series of new works by Alan Miknis and Jeff Rahuba. Alan Miknis' explores the storytelling medium of comics. Each image is about maximal energy in minimal situations, expanding a moment of simplicity into a lifetime of reflection, leff Rahuba began exhibiting his art in parking garages and on utility poles in downtown Atlanta, where he developed a taste for drawing and painting on top of found objects.

www.inclinegallerysf.com (415) 846-5999

MON.FEB.13

Congregation Emanu-El

at the corner of Lake and Arguello

San Francisco, CA 94118

-Romantic Music for Valentine? Day Opening Reception: February 13th, 2012, 7:30pm

An evening of romantic music, just in time for Valentine? Day, Featuring Schumann? Dichterliebe, Finzi Let us garlands bring, Faure Songs, Romantic jazz standards. Tickets: \$25 general / \$22 senior and student. 1-800-838-3006

lisa@wongway.net

musicatmeyer.com

Museum of Performance & Design

401 Van Ness Ave, 4th Flo San Francisco, CA 94102

-Mapping and Wrapping the Body: The Psychology of Clothes

Date: February 13th Time: 7pm-8:45pm

William Eddelman, PhD. presents a lecture on the costume history of tattooing, piercing, cross-dressing, and the sexology of the foot and shoe – part of 2012 lecture series Monday Evenings at MPD. Admission: \$10 members/\$15 non-members.

(415) 255-4800

info@mpdsf.org

www.mpdsf.org

San Francisco Art Institute

800 Chestnut St

San Francisco, CA 94133 -VISITING ARTISTS AND SCHOLARS LECTURE

SERIES: DORA GARCIA Date: February 13th

Time: 7:30pm The central motif of Spanish artist Dora García's work is the analysis of the paradigms and conventions of art. Using texts and stories as a basis for scenarios that raise complex ethical and moral questions, her projects invoke problematic sources such as Abbie Hoffman's 1970 Steal this Book, Lenny Bruce's incendiary stand up, and the films of underground filmmaker Jack Smith.

http://www.sfai.edu/ Temple Emanu-El

2 Lake St. San Francisco, CA

-KYLE FERRILL(Baritone) with Rajung Yang(Piano)

Date: February 13th

Time: 7:30pm

An evening of romantic music, just in time for Val-

Kyle Ferrill has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops. 1(800)838-3006

TUE.FEB. 14

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-SCREENINGS OF THE FLORESTINE COLLEC-TION

Date: February 14th

Time: 12pm & 2pm

Helen Hill's visually stunning multi-media film, The Florestine Collection, (2010), is an experimental work that tells the story of a forgotten seamstress in New Orleans has a heart-breaking but inspirational backstory, perfect for Valentine's Day. Shortly, after the start of her work on the film, Hill lost her life. Out of love for his wife, her husband recently finished

EBRUARY Event Listings

the film. Don't miss this chance to see The Florestine Collection. The film isincluded in the price of admission to the Exploratorium.

-EXPLORATORIUM VALENTINES' DATE TOUR AND WEEKEND

Date: February 14th

Looking for the perfect Valentines' date activity with that special someone? The Exploratorium has you covered with the Ultimate Date Tour – guided walks through the museums most romance-worthy exhibits, film screenings, a special Valentines' Day calf heart dissection, an inspection of "Your Family Jewels: DNA Extraction." and much more. Tours, demonstrations and screenings will take place throughout all three

(415) 561-0321 www.exploratorium.edu/

WED.FEB.15

Jewish Community Center of San Francisco

3200 California Street San Francisco, CA 94118

-Lecture: Natural Conversations: Sacred Bodies, Dialogue with Nature, with Paul Mahder of Paul Mahder Gallery

Date: February 15th

Time: I-2pm

Photographs by Paul Mahder explore the sacredness of the human form and our connection with nature. Mahder uses photography to create an experience, an opportunity for being present, asking the viewers to see themselves differently - connected - dependent/interdependent, in the process of decay, yet full

(415) 292-1260 www.jccsf.org

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-RADICAL DIRECTING LECTURE SERIES: SHARI

Date: Feb 15th Time: 7:30 pm

Shari Frilot is curator of the Sundance Film Festival's New Frontier program, an exhibition and commissioning initiative that focuses on cinematic work being created at the intersections of art, film, and new media technology. She is also a filmmaker, of works including Strange & Charmed, A Cosmic Demonstration of Sexuality, and the feature documentary Black Nations/Queer Nations?. http://www.sfai.edu/

THU.FEB. 16

Contemporary Jewish Museum

San Francisco, CA 94103

-Do Not Destroy: Trees, Art, and Jewish Thought Begin: February 16th, 2012

End: May 28th, 2012

The Contemporary Jewish Museum presents a three-part art exhibition exploring the role of the tree in Jewish tradition and beyond through the lens of contemporary artists including Gabriela Albergaria, Zadok Ben David, Joseph Beuys Yoko Ono, Roxy Paine, Tal Shochat, Yves Behar, Tucker Nichols, Ursula von Rydingsvard, and more.

msamay@thecim.org http://thecjm.org

Jack Fischer Gallery

49 Geary St. San Francisco, CA 94108 -JuanCarlos Quintana Begin: February 16th, 2012 Opening Reception: February 18, 3-5pm End: March 24th. 2012

Oil on canvas. One might be tempted to say a conflagration of grafitti and magical realism.

jackfischer@sbcglobal.net www.jackfischergallery.com

Kala Gallery

2290 San Pablo Ave Berkeley CA 94702

-Myths of Progress

Opening Reception: February 16, 6-8pm End: March 31st, 2012

In 2012, Kala Gallery will present a two-part exhibition that explores cycles of time. The first exhibition in the series titled Myths of Progress, investigates the intersection of Utopian societies and Dystopic outcomes. Dislocation, alienation and a pervasive sense of dread and anxiety are in hot pursuit of peace, love and disintegrating rainbows. Artists included in this exhibition are Anna Ayeroff, Jeff Eisenberg, Alison OK Frost, Jessica Ingram, Michael Krueger, Michael Mc-Connell, Erik Parra, Walter Robinson and Ben Venom. 510-841-7000

lauren@kala.org

http://kala.org

MARTOS GALLERY

540 W 29th Street New York, NY 10001

-Robin Cameron / Elaine Cameron-Weir / Rochelle Goldberg

Opening Reception: February 16th, 6-8pm End March 17th

http://www.martosgallery.com/ (212) 560-0670

San Jose Institute of Contemporary

560 South First Street San Jose, CA 95113

-TALKING ART LECTURE: ARE YOU SERIAL?

Date: February 16th, 6-9pm

Join the conversation and demonstrations about serial approaches to art making by exhibiting artists in the exhibition "One Thing Leads to Another." Admission is \$5 for ICA members, \$10 for non-members and free for students

(408)283-8155

http://www.sjica.org/

SOMArts Cultural Center

934 Brannan St. between 8th & 9th

San Francisco, CA

-At The Front Line: War Words & War Dance

Date: February 16th

Suggested donation of \$5 in advance, \$7 at the door. Advance tickets: http://atwareventbrite.com/. The evening includes poetry and dance by Bay Area artists Rachael Dichter, Rick D'Elia, Jennifer Hasegawa, Carolyn Ho, Philip Huang, Macklin Kowal, Daniel Lichtenberg, Daniel Redman, and Liz Tenuto.

info@somarts.org

(415) 863-1414

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Mariano Pensotti: El pasado es un animal grotesco (The Past is a Grotesque Animal)

Begin: February 16th, 2012 End: February 18th, 2012

YBCA welcomes Argentine writer/director Mariano Pensotti, a rising star in Latin American theater, in his first American tour, with his highly acclaimed El pasado es un animal grotesco (The Past is a Grotesque Animal).

(415) 321-1307

www.ybca.org

FRI.FEB. 17

CounterPULSE

1310 Mission St. San Francisco, CA 94103

-HOLD ME CLOSER, TINY DIONYSUS: A Greek

Comedy Rock Epic

Date: February 17th-19th

Time: 8pm

\$20 General Admission. Tiny Dionysus, a goddess banished from Mount Olympus is called upon by a group of unemployed San Francisco artists to teach them how to survive The Great Recession, Exploding from her adventures are lavish production numbers, eruptions of classic rock and pop songs, and original material by Trixxie Carr.

415.626.2060

counterpulse.org

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-ONE DAY CAMP: Junk Food Science

Date: February 17th, 9am-4pm

Camp isn't just for summer anymore! Come and get messy, down and dirty while discovering the science behind junk food, then get ready to get crafty and creative at Junk Food Science and Art, a one-day camp. This day of discoveries and hands-on making fun is for kids ages 7 to 10 years.

(415) 561-0321

www.exploratorium.edu/

Ictus Gallery

1769 15th St. @ Albion San Francisco, CA 94013

-Disrupture

End: February 17th, 2012

In the wake of Arab Spring and its waves of revolt, and Occupy movements in every corner of the country, the topic of political disruption has hopefully entered our daily dialogue. The artists in Disrupture take the conversation further, disfiguring the very spaces in which we live, upsetting the cherished ritual of shopping and depicting the greatest ruptures of all: the explosive volcano

510-912-0792

katya@ictusgallery.com http://ictusgallery.com

Incline Gallery

766 Valencia St.

San Francisco, CA 94110

-Cyclorama 2

Closing Reception: February 17th, 4-8pm

Cyclorama 2 is a series of new works by Alan Miknis and Jeff Rahuba. Influenced by the Civil War and drawn in the spirit of child-like fantasies, the artist are playing war on a playground of paper, Eradicating each other? imagery but in the end creating cohesive work from chaos.

415-879-6118

brian@inclinegallerysf.com

http://inclinegallerysf.com

Pro Arts

150 Frank H Ogawa Plaza Oakland, CA 94612

-Pro Arts' Members Exhibition

End: February 17th, 2012

The Members' Exhibition in January 2012 is a new program created to feature the best new work by Pro Arts' member artists, Address: 150 Frank H. Ogawa Plaza, CA 94612 Hours: Tu-Fri 10am-5pm, Sat I I am-4pm

-Registration deadline for Pro Art's East Bay Open

Deadline: February 17th, 2012

Call for artists! Register now to expand your audience, network with artists and exhibit your work at Pro Arts! Artist entry includes full color artist listing in the East Bay Open Studios directory (circ. 60,000). inclusion on map, web page for one year with 8 images and artist statement, professional development workshops, exhibit space in Preview Exhibition at Pro Arts, and more. proartsgallery.org

Romer Young Gallery

1240 22nd Street

San Francisco, CA 94107

-ANNA SEW HOY

Begin: February 17th End: March 17th

(415)550-7483

www.romeryounggallery.com

SAT.FEB.18

Catharine Clark Gallery

150 Minna Street

Ground Floor

San Francisco CA 94105 -Adam Chapman: Diagram of Chance and Will

Intersecting Begin: February 18th, 2012 End: April 7, 2012

www.cclarkgallery.com/

CounterPULSE 1310 Mission St.

San Francisco, CA 94103

-HOLD ME CLOSER, TINY DIONYSUS: A Greek

Comedy Rock Epic

Date: February 17th-19th Time: 8pm

\$20 General Admission. Tiny Dionysus, a goddess banished from Mount Olympus is called upon by a group of unemployed San Francisco artists to teach them how to survive The Great Recession, Exploding from her adventures are lavish production numbers, eruptions of classic rock and pop songs, and original

material by Trixxie Carr. 415.626.2060

counterpulse.org

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-EXPLORABLES: Science You Can Play With

Date: February 18th

Time: I I am-2pm

Its child's play, but for all ages, at the Exploratorium's new Explorables station, where activities focus on experimenting with everyday materials, discovery and toy-making - in other words, playing with sci-

(415) 561-0321 www.exploratorium.edu/

Haines Gallery

49 Geary Street Studio 540 San Francisco, CA 9410

-Kota Ezaqa:The Curse of Dimensionality

End: February 18th, 2012

In works produced during the last three years, Kota Ezawa addresses dimensionality and perception using a variety of media including animation, lightboxes, paper cutouts and stereoscopic images. Physical and illusionary space, reality and fiction form a complex relationship in Ezawa's still and moving images that reference films, TV footage and photographs from the early twentieth century to present-day.

-Taha Belal:The Atmosphere from before the Step Down Returns to the Square

End: February 18th, 2012

Belal utilizes appropriated and re-contextualized imagery drawn from newspapers and magazines that speak to the media's overwhelming circulation of visual information. In these most recent works, he selects newspapers and magazines the day after significant events have transpired, providing him with potent visual source material.

(415)397-8114

monique@hainesgallery.com www.hainesgallery.com



Jack Fischer Gallery

49 Geary St.

San Francisco, CA 94108

-JuanCarlos Quintana

Opening Reception: February 18, 3-5pm End: March 24th, 2012

Oil on canvas. One might be tempted to say a conflagration of grafitti and magical realism. 415-956-1178

jackfischer@sbcglobal.net www.iackfischergallerv.com

Legion of Honor

100 34th Avenue San Francisco, CA

-The Cult of Beauty: The Victorian Avant-Garde, 1860-1900

Begin: February 18th, 2012 End: June 17, 2012 http://legionofhonor.famsf.org/

San Jose Institute of Contemporary

560 South First Street San Jose, CA 95113

-TIM CRAIGHEAD: DOS MUNDOS

End: February 18th

Dos Mundos is an exhibition of paintings and works on paper by abstract artist Tim

Craighead who has long explored and exploited mark making and recurring symbols and objects in his work.

(408)283-8155 http://www.sjica.org/

SFMOMA

151 Third St.

San Francisco, CA 94103

-MARK BRADFORD

Begin: February 18th End: June 17th

Organized by Wexner Center for the Arts, this major traveling exhibition is the first museum survey of the work of Mark Bradford, a Los Angeles-based artist and MacArthur Foundation "genius" award recipient who is a leading figure in American contemporary art. The presentation features works in a variety of media but concentrates on Bradford's often monumentally scaled collages on canvas, which are akin to abstract paintings.

-RINEKE DIJKSTRA: A Retrospective

Begin: February 18th

End: May 28th

Rineke Dijkstra: A Retrospective, coorganized by SF-MOMA and the Solomon R. Guggenheim Foundation, presents the artist's first midcareer retrospective in the United States. Over the past 20 years Dijkstra has revived and reexamined portraiture in contemporary art. Most often, she photographs people in transition, such as adolescents, new mothers and army recruits, during formative periods in their lives when change is perceivable.

-DESCRIPTIVE ACTS

Begin: February 18th Fnd: lune 17th

This group exhibition features contemporary video and installation works that specifically address acts of recording, speaking, and writing, underscoring the performative quality of much contemporary art practice. Works by Anthony Discenza, Shilpa Gupta, Lynn Marie Kirby and Li Xiaofei, and John Smith will be included, as well as three recent acquisitions by artists Dora García, Aurélien Froment, and Tris Vonna-Michell, who will receive their U.S. museum debut with this presentation.

http://www.sfmoma.org/

Steven Wolf Fine Arts

2747 A 19th St.

San Francisco, CA 94110

-Whitney Lynn: Sculptures Involontaires

Ends: February 18th, 2012

Whitney Lynn continues exploring psychological spaces of containment, desire and control with a group of new sculptures that take their inspiration

from traps.

-JEFFREY AUGUSTINE SONGCO: Public Displays of Affection

End: February 18th, 2012

Songco has extraordinary powers of negative capability, constructing a world in which his two great passions, Queerdom and the Catholic Church, not only peacefully coexist but thrive on each other. (415) 263-3677

stevenwolffinearts@gmail.com http://stevenwolffinearts.com

Varnish Fine Art

16 Jessie Street, #C120 San Francisco, CA 94105

-Mind Spring

End: February 18th, 2012

Lending rock and alternative music a form of visual expression in sync with their urban environments, Sperry, Shaw, and Donovan embrace, alter, re-assign meaning and re-contextualize images until they become the medium-the subject emerging, used purposely-irreverently or reverently-to transform ephemeral events and experiences into a lexicon of shared cultural visual memory.

(415) 433-4400

jen@varnishfineart.com

www.varnishfineart.com

Vessel Gallery 471 25th Street

Oakland, CA 94612

-BETWEEN WIND AND WATER: Beili Liu solo exhibition featuring site-specific installations and process drawings

Closing: February 18th, 6pm Acoustic Music Festival I-6pm

It is with much excitement that we open 2012 presenting the distinctive works of Beili Liu, including a powerful and compelling site-specific installation created for Vessel Gallery. This may be one of Beili's boldest works to date and we are very honored to be able to present this here in Oakland, CA. Her newest process drawings document and present the artist's process of moving ink on birch panel, meanwhile the sumi ink functions as a metaphor tracing the energy of life, no matter how substantial or fleeting.

415-893-8800 www.vessel-gallery.com

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Mark Bradford

Begin: February 18th, 2012

End: May 27th, 2012

Mark Bradford (b. 1961) is best known for large-scale abstract paintings made from a variety of collaged materials, including billboard paper, hairdressing supplies, newsprint, carbon paper, and other papers layered together (or stripped apart) and then manipulated with nylon string, caulking, and sanding.

-Mariano Pensotti: El pasado es un animal grotesco (The Past is a Grotesque Animal)

End: February 18th, 2012

YBCA welcomes Argentine writer/director Mariano Pensotti, a rising star in Latin American theater, in his first American tour, with his highly acclaimed El pasado es un animal grotesco (The Past is a Grotesque Animal).

(415) 321-1307

www.ybca.org

SUN.FEB.19

Bedford Gallery

1601 Civic Drive Walnut Creek, CA 94596

-SNAP: A National Juried Photography Exhibition End: February 19th, 2012

Juried by Drew Johnson, Curator of Photography at the Oakland Museum of California, and Sandra S.

Phillips, Senior Curator of Photography at SFMOMA. Scheduled NOISEPOP bands: Both did an excellent job selecting photographs from each of the three categories: Our Land/Our World; Our People: Narrative/Portrait; and Conceptual/Ab-

galleryinfo@bedfordgallery.org www.bedfordgallery.org (925) 295-1417

CounterPULSE

1310 Mission St. San Francisco, CA 94103

-HOLD ME CLOSER, TINY DIONYSUS: A Greek

Comedy Rock Epic

End: February 19th

Time: 8pm

\$20 General Admission. Tiny Dionysus, a goddess banished from Mount Olympus is called upon by a group of unemployed San Francisco artists to teach them how to survive The Great Recession. Exploding from her adventures are lavish production numbers, eruptions of classic rock and pop songs, and original material by Trixxie Carr.

415.626.2060 counterpulse.org

TUE.FEB.21

Ever Gold Gallery

441 O'Farrell Street

San Francisco, C.A.

-JOSH SHORT: BOMB SHELTER RADIO

Scheduled NOISEPOP bands: February 21st:Tambo Rays February 22nd: Canons and Clouds February 23rd: Dreams

February 24th:Sea of Bees February 25th: Taxes www.evergoldgallery.com

WED.FEB.22

Ever Gold Gallery

441 O'Farrell Street San Francisco, CA

-JOSH SHORT: BOMB SHELTER RADIO

Scheduled NOISEPOP bands: February 22nd: Canons and Clouds

February 23rd: Dreams

February 24th: Sea of Bees

February 25th: Taxes www.evergoldgallery.com

Jewish Community Center of San Francisco

3200 California Street San Francisco, CA 94118

-Lecture: Do Not Destroy: Trees, Art and Jewish Thought, with Docents from The Contemporary Jewish Museum

Date: February 22nd

Time: I-2pm

The symbol of the tree appears throughout the Torah and rabbinical literature and is used as a metaphor, the tree of knowledge, for the Torah itself. This talk highlights how artists and emerging Jewish environmental groups, incorporating reclaimed wood into their projects, examine and celebrate the tree in today's culture. (415) 292-1260

THU.FEB.23

Ever Gold Gallery

441 O'Farrell Street San Francisco, CA

www.jccsf.org

-JOSH SHORT: BOMB SHELTER RADIO

February 23rd: Dreams February 24th: Sea of Bees

February 25rd:Taxes

www.evergoldgallery.com

Haines Gallery

49 Geary St. 5th Floor San Francisco, CA 94108

-PATSY KREBS & NIGEL POOR

Begin: February 23rd End: April 7th

415-397-8114 www.hainesgallery.com

555 Portola

San Francisco, CA 94131

-Mel Brooks, The Producers

Date: February 23rd

Time: 7:30pm

Bialystock and Bloom! Those names should strike terror and hysteria in anyone familiar with Mel Brooks' classic cult comedy film. Now as a big Broadway musical, THE PRODUCERS once again sets the standard for modern, outrageous, in-your-face humor. It is a truly "boffo" hit, winning a record twelve Tony Awards and wowing capacity crowds night after night.. 415-695-5720

http://www.sfsota.org

Spoke Art Gallery

816 Sutter St.

San Francisco Ca, 94122

-TIM DOYLE SOLO SHOW

End: February 23rd

Spoke Art Gallery presents "Unreal Estate", a solo show by Tim Doyle. "Unreal Estate" will be Mr. Doyle's first solo show with Spoke Art Gallery, displaying reinterpretations of pop-culture favorites. Tim Doyle is an illustrator and print-maker working out of Austin, Texas. Tim Doyle built his own studio, Nakatomi Print Labs, where he and other artist now

work out of 415 796 3774

http://www.spoke-art.com

FRI.FEB.24

Andrea Schwartz Gallery

525 2nd Street

San Francisco, CA 94107

-Robin Kandel: Lakewater

End: February 24th, 2012 Andrea Schwartz Gallery is pleased to announce a solo exhibition for Robin Kandel, opening Wednesday, January 11, 2012. The exhibition continues

415-495-2090

info@asgallery.com

through February 24, 2012.

http://www.asgallery.com **CounterPULSE**

1310 Mission St. San Francisco, CA 94103

-ORACLE & ENIGMA: Katsura Kan

Date: February 24th-25th

\$18 Presale. \$20 General Admission. Oracle and Enigma is a Butoh dance theatre work directed by Master KATSURA Kan. This work explores our human relation to earthly and cosmic elements through the movement of the "curious body." It is a journey towards the celestial horizon to see ourselves as an Oracle. The work explores knowing and not knowing, walking and listening, prison, paradise and dreams. 415.626.2060

counterpulse.org **Ever Gold Gallery**

441 O'Farrell Street San Francisco, CA

-JOSH SHORT: BOMB SHELTER RADIO

Scheduled NOISFPOP bands:

FEBRUARY Event Listings

February 24th: Sea of Bees February 25th: Taxes www.evergoldgallery.com

Park Life Store

220 Clement Street San Francisco, CA 94118

-AFE HARLEY EAVES AND FRANCESCO DEI-

ANA:Two-person show

Opening: February 24th, 7-10pm End: March 25th (415) 386-7275

www.parklifestore.com

The Popular Workshop Gallery

San Francisco, CA 94109

-LUIS URCULO: Jet Lag

End: February 24th

New Works from Madrid based Architect and Artist (415) 655-3765

http://www.thepopularworkshop.com/

San Francisco Art Institute

800 Chestnut St San Francisco, CA 94133

-GRADUATE LECTURE SERIES: LINDA CON-

NOR, Moving Forward/Hindsight

Time: 4:30 pm

Linda Connor has had a distinguished career in photography and has traveled extensively to produce her work. In 2002, she founded Photo Alliance, a Bay Area nonprofit organization dedicated to the understanding, appreciation, and creation of contemporary photography. A compendium of her work, Odyssey: The Photographs of Linda Connor, was published in

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250

Berkeley, CA 94720

-The Moon (Part Two)

Opening: February 24th, 2012, 5PM

Artist/curator Rich Jacobs starts off this second installment of The Moon with a DJ set inspired by that celestial orb. Then hear a new composition by experimental turntablist Julia Mazawa. Followed by a series of moon poems read by Mathew Zapruder. (510) 642-0365

pcavagnaro@berkeley.edu http://bampfa.berkeley.edu

SAT.FEB.25

III MINNA GALLERY

III Minna Street San Francisco, CA

-HARUM SCARUM

End: February 25th

An impressive and fanciful exhibition featuring the intricate works of select artists: David Ball, Jesse Balmer and Katherine Brannock.

http://www.lllminnagallery.com

Altman Siegel Gallery

49 Geary St. 4th Floor San Francisco, CA 94108

-Jessica Dickinson, Liam Everett, Alex Olson, Josh

Smith, Garth Weiser

End: February 25th, 2012 415-576-9300

info@altmansiegel.com

http://altmansiegel.com

Brian Gross Fine Art

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

-Dana Hart-Stone: Exposition

End: February 25th, 2012

Hart-Stone finds inspiration through vintage, vernacular photographs that he views as "anonymous arti- - Canan Tolon / Andrew Masullo

facts" of place. Feeling a connection to the romantic quality of these old photos, he constructs meaning through re-contextualizing and repeating the imagery. The subject matter Hart-Stone addresses includes issues of home, family, war, death and renewal. (415) 788-1050

gallery@briangrossfineart.com www.briangrossfineart.com

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA 94110

-LOVE HURTS

End: February 25th

City Art introduces a new theme show the backroom: "Love Hurts." It's an inside-out Valentine theme in which 12 artists interpret the notion in various media and in whatever form the theme means to them. The front room also has a new group show opening, with 20 artists, jewelers, and sculptures dis-

415-970-9900

cityartsf@gmail.com www.cityartgallery.org

CounterPULSE

1310 Mission St

San Francisco, CA 94103

-ORACLE & ENIGMA: Katsura Kan

End: February 25th

\$18 Presale. \$20 General Admission. Oracle and Enigma is a Butoh dance theatre work directed by Master KATSURA Kan. This work explores our human relation to earthly and cosmic elements through the movement of the "curious body." It is a journey towards the celestial horizon to see ourselves as an

Oracle. The work explores knowing and not knowing, walking and listening, prison, paradise and dreams. 415.626.2060

Ever Gold Gallery

441 O'Farrell Street

counterpulse.org

San Francisco, CA

-JOSH SHORT: BOMB SHELTER RADIO

Scheduled bands:

February 25th: Taxes

www.evergoldgallery.com

438 25th St.

Oakland, CA 94612

-CHRIS VOGEL'S VS.

End: February 25th

FM is proud to introduce Bay Area native, Chris Vogel's VS.; a self reflection exploring dimension through resin cast modules. As an accomplished graphic artist, Chris sheds new light on printmaking as he demonstrates an entirely innovative aesthetic.

http://www.fmoakland.com

fmoakland@gmail.com

Fraenkel Gallery

49 Geary Street, Suite 450 San Francisco, CA 94117

-HIROSHI SUGIMOTO: Photogenic Drawings End: February 25th (415)981-2661

Gallery Hijinks

2309 Bryant Street

San Francisco, CA 94110

-NEW WORKS BY MATTHEW CRAVEN

End: February 25th

Matthew Craven uses historical images as a backdrop for a more abstract form of storytelling. Images from lost cultures, relics and landscapes, both well known and extremely ambiguous create the patterns within his work. These arrangements highlight shape and composition rather than historical accuracy, solidifying their participation in a completely unique myth. www.galleryhijinks.com

Gallery Paule Anglim

14 Geary Street

San Francisco, CA 94108

Fnd: February 25, 2012 (415) 433-2710

www.gallerypauleanglim.com

Leslie Sacks Contemporary Bergamot Station

2525 Michigan Avenue B6 Santa Monica, CA 90404

-ROBERT RAUSCHENBERG: 5 DEACDES OF **PRINTMAKING**

End: February 25th

In collaboration with Gemini G.E.L. and Universal Limited Art Editions. The exhibition, 5 Decades of Printmaking, is a survey of Rauschenberg's print work created at preeminent ateliers Gemini G.E.L. and Universal Limited Art Editions (ULAE). (310) 264-0640

www.lesliesackscontemporary.com

Manna Gallery

473 25th St., Suite C

Oakland, CA 94612

-Elain Maute & Linn Thygenson

End: February 25, 2012

Elaine Maute' gives an importance to the thrown off trappings of our lives (threads, edges of paintings, candy wrappers and small shiny things) using the detritus of daily life in the Schwitters tradition. Linn Thygeson presents new works for 2012

http://mannagallery.com Marx & Zavattero

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

-STEPHEN GIANNETTI: Spectral Circumstance

End: February 25th

New abstract colorfield paintings by Bay Area artist presenting his fifth solo exhibition at the gallery 415-627-9111

www.marxzav.com

Mission Cultural Center for Latino Arts

2868 Mission Street San Francisco, CA 94110

-YOU ARE BEAUTIFUL: Exhibition

End: February 25th

The You Are Beautiful exhibition is an anonymous collective of community based

projects and interventions, using drawings, photographs, found objects, sound, and installation to engage this fundamental concept in innovative and diverse ways. Also on view, the You Are/ I Am Book Series, a global, collaborative project from the 2005 exhibit in Chicago.

www.missionculturalcenter.org/MCCLA_New/gal-

RGB shop+gallery

San Francisco, CA 94123

-One or Two Things I Know About Her

Opening Reception: February 25th, 6pm-10pm End: April 8th, 2012

RGB shop+gallery proudly presents ONE ORTWO THINGS I KNOW ABOUT HER, a group exhibition about women personified through illustrations and photography by San Francisco artists Trevor Alixopulos, Vanessa Davis, Chris Anthony Diaz with Graham Wilcox, Roman Muradov and Kate Seward.

www.facebook.com/rgbshopgallery **ROBERT TAT GALLERY**

49 Geary Street, Suite 410 San Francisco, CA 94108

-A Winter Salon of Fine Photography: Vintage & Modern prints

End: February 25th

The photographs in this exhibition have been selected from each of the Gallery's areas of specialization, including: Pictorialism, Mid-century Modernism, Contemporary and Vernacular photography.

http://www.roberttat.com/ (415) 781-1122

Root Division 3175 17th St

San Francisco, CA 94110

-MFA NOW 2012: Juried Exhibition and Archive Release Party

End: February 25th

MFA Now 2012 Exhibition and Archive Project navigates Bay Area MFA programs and find connections between the artists and institutions, Juried by Kevin B. Chen, the exhibition features nineteen of the archived works.

www.rootdivision.org

events@rootdivision.org/415-863-7668

San Jose Institute of Contemporary

560 South First Street San Jose, CA 95113

-ONE THING LEADS TO ANOTHER

End: February 25th

One Thing Leads to Another presents contemporary prints and drawings by artists who address process and repetition in their works. The exhibition also highlights works created in the ICA Print Center by several of its talented Artists-in-Residence and simultaneously celebrates the art of printmaking and the ICA's Print Center itself.

(408) 283-8155

http://www.sjica.org/ Slate Contemporary

473 25th Street

Oakland, CA 94612 -WATER/COLOR: photography by Michelle Hof-

herr & paintings by Joan Norling End: Saturday, February 25, 2012, 12-5pm

Photography by Michelle Hofherr, paintings by Jane Norling. Open for Art Murmur: Friday January 6, Friday February 3, 6–9pm. Gallery Hours: Friday & Saturday 12-5, Tuesday-Thursday by appointment.

info@slatecontemporary.com

www.slatecontemporary.com **SOMArts Cultural Center**

934 Brannan St. between 8th & 9th

San Francisco, CA

-At War Closing Reception: February 25, 7pm-9pm

End: February 29th, 2012

At War, curated by and featuring artists Peter Max Lawrence and Truong Tran, February 3 through 29, 2012, explores identities in conflict, ranging from ethnic, gender, and sexual identity to conflicts of artistic identity indicated by disparate processes, practices, and mediums. On display are hundreds of paintings, drawings, videos, and sculptures which incorporate religious elements, assumptive queer histories, and

war iconography. info@somarts.org somarts.org (415) 863-1414

SUN.FEB.26

Frey Norris Contemporary & Modern

161 Jessie Street

San Francisco, CA 94105

-Remedios Varo: Indelible Fables Closing Reception: February 26th, 2012

Nearly eight years in the making, Frey Norris proudly presents Remedios Varo: Indelible Fables. This exhibition marks the artist's first solo show in a gallery since 1962, the year preceding her death. The exhibition will include fifteen works, including oil paintings, drawings, objects and ephemera. frevnorris.com

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way Oakland, CA 94609

-Hybrid Narrative: Video Mediations of the Self and Imagined Self

End: February 26th, 2012



How is video used as a mediation device for translating our inner desires, fears, absorbed egos and personalities? Invoking video as a method of mediating certain idealized worlds, these artists are operating in and on various real, imagined and invented environments, states of mind, alter-egos and, ultimately, themselves. They are at once self, other, and hybrids of both.

510-219-0774 macarthurbarthur@gmail.com http://www.macarthurbarthur.com

TUE.FEB.28

Vessel Gallery

471 25th Street Oakland, CA 94612

-WOVEN THROUGH TIME

Begin: February 28th

Opening Reception: March 2nd, 6-9pm Closing: March 31st, 6pm

In celebration of National Woman's History Month, we present "Woven Through Time" a group show of contemporary woman artists that looks at the nature of woman's art and craft considering historical development, examining how such work has evolved to the present day. This show probes the notion of 'woman's work' and examines subjects or mediums known traditionally dominated by men and how that has seeped into woman's artwork - either through subject or direct method and technique.

415-893-8800 www.vessel-gallery.com

SOMArts

934 Brannan Street San Francisco, 94103 Date: February 28th, 2012 Time: 6-7:30pm

-Make Your Art Your Business: Social Media 101 for Artists

ArtSpan's 2012 Artist Workshop Series www.artspan.org/events

WED.FEB.29

Andrea Schwartz Gallery

525 2nd Street

San Francisco, CA 94107

-Deborah Bell and Eric Michael Corrigan

Opening Reception: February 29th, 5:30-7:30pm End: March 30th, 2012

Andrea Schwartz Gallery is pleased to announce a two person exhibition for Deborah Bell and Eric Michael Corrigan opening Wednesday, February 29, 2012. The exhibition continues through March 30, 2012.

415-495-2090

info@asgallery.com

http://www.asgallery.com

ArtPeople Gallery

The Crocker Galleria

50 Post St., #41 San Francisco, CA 94104

-Sylvana Gallery Artists at Art People Gallery

End: February 29th, 2012 (415) 956-3650

info@artpeople.net

http://artpeople.net Creativity Explored

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

-Calderon: Nine Years in the Making

End: February 29th, 2012

A solo exhibition of bold paintings by Pablo Calderon. Curated by Paul Moshammer and Kelley Kerslake (415) 863-2108

info@creativityexplored.org

http://www.creativityexplored.org

Gallery Paule Anglim

14 Geary Street San Francisco, CA 94108

-Bruce Conner / George Herms

Begin: February 29th, 2012 (415) 433-2710

www.gallerypauleanglim.com

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-RADICAL DIRECTING LECTURE SERIES: TERRY **ZWIGOFF**

Date: February 29th

Time: 7:30pm

Terry Zwigoff is an American filmmaker best know for two popular small budget films about the world of underground comics: Crumb (1994) and Ghost World (2001). Zwigoff won the Sundance Grand Jury Prize for Best Documentary with Crumb and was nominated for an Academy Award for the screenplay of Ghost World. His most recent film was Art School Confidential.

http://www.sfai.edu/

SOMArts Cultural Center

934 Brannan St. between 8th & 9th

San Francisco, CA -At War

End: February 29th, 2012

At War, curated by and featuring artists Peter Max Lawrence and Truong Tran, February 3 through 29, 2012, explores identities in conflict, ranging from ethnic, gender, and sexual identity to conflicts of artistic identity indicated by disparate processes, practices, and mediums. On display are hundreds of paintings, drawings, videos, and sculptures which incorporate religious elements, assumptive queer histories, and war iconography.

info@somarts.org

somarts.org

(415) 863-1414

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250

Berkeley, CA 94720

-State of Mind: New California Art circa 1970

Begin: February 29th, 2012

End: June 17th, 2012

Have you ever heard the sound of ice melting? State of Mind: New California Art circa 1970, part of Pacific Standard Time, offers an in-depth exploration of Conceptual art made by both Northern and Southern California artists during a pivotal period in contemporary art.

-State of Mind: Curator's Tour

Opening: February 29th, 2012, 12PM

Join Adjunct Curator Constance M. Lewallen for an insightful introduction to State of Mind: New California Art circa 1970, which highlights the originality and inventiveness of artists working in both Southern and Northern California in the late 1960s and early 1970s and investigates their vital contributions to Conceptual art and experimental practices. (\$7-\$10) (510) 642-0365

pcavagnaro@berkeley.edu http://bampfa.berkeley.edu



MARCH Event Listings

ONGOING EXHIBITIONS

ASIAN ART MUSEUM

200 Larkin Street San Francisco, CA 94102

-DEITIES, DEMONS AND DUDE WITH 'STACH-

ES: Indian Avatars by Sanjay Patel

End: April 22nd

Classical Indian art meets animé-style imagery in a striking new display at the Asian Art Museum. Pixar artist and animator Sanjay Patel's modern interpretations of Hindu epics and deities engage with centuries-old historical works, giving fresh context to all. Patel, a British born, American resident, captures the spirit and energy of these timeless figures and captivating stories, illustrating them in his own 21 stcentury visual idiom.

http://www.asianart.org/ (415) 581-3713

Catharine Clark Gallery

150 Minna Street, Ground Floo San Francisco CA 94105

-Adam Chapman: Diagram of Chance and Will Intersecting

End: April 7th, 2012 www.cclarkgallery.com/

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-Americana: 50 States, 50 Months, 50 Exhibi-

End: May 31st, 2012

-Tino Sehgal

Ongoing www.wattis.org/

Contemporary Jewish Museum

736 Mission Street

San Francisco, CA 94103

-Do Not Destroy:Trees, Art, and Jewish Thought End: May 28th, 2012

The Contemporary Jewish Museum presents a three-part art exhibition exploring the role of the tree in Jewish tradition and beyond through the lens of contemporary artists including Gabriela Albergaria, Zadok Ben David, Joseph Beuys, Yoko Ono, Roxy Paine, Tal Shochat, Yves Behar, Tucker Nichols, Ursula von Rydingsvard, and more.

415-655-7833

msamay@thecjm.org

http://thecim.org

Haines Gallery

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

-PATSY KREBS & NIGEL POOR

End: April 7th 415-397-8114

www.hainesgallery.com

RGB shop+gallery

3024 Fillmore Street

San Francisco, CA 94123

-One or Two Things I Know About Her

End: April 8th, 2012

RGB shop+gallery proudly presents ONE ORTWO THINGS I KNOW ABOUT HER, a group exhibition about women personified through illustrations and photography by San Francisco artists Trevor Alixopulos, Vanessa Davis, Chris Anthony Diaz with Graham Wilcox, Roman Muradov and Kate Seward.

www.facebook.com/rgbshopgallery

Legion of Honor

San Francisco, CA

-The Cult of Beauty: The Victorian Avant-Garde,

End: June 17th, 2012

1860-1900

http://legionofhonor.famsf.org/

SFMOMA

151 Third St.

San Francisco, CA 94103

-ARTGAMELAB

End: Ongoing

This exhibition in the museum's Koret Education Center highlights a selection of crowdsourced games designed by SFMOMA's community, for SFMOMA's community. Last summer the museum put out an open call for inventive but low-cost game ideas. Visitors can now view the results, pick up instructions for playing prototype experimental games in the museum's galleries and other public spaces, and participate

-2010 SECA ART AWARD

End: April 3rd

SFMOMA's biennial SECA Art Award exhibition showcases recent works by Bay Area artists Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey, and Kamau Amu Patton. Administered by SECA (Society for the Encouragement of Contemporary Art), one of the museum's auxiliaries, the signature award honors San Francisco-based artists who are working independently at a high level of artistic maturity but who have not yet received substantial recognition.

-FIFTY YEARS OF BAY AREA ART: The SECA

End: April 3rd

Celebrating the unique and longstanding role of SFMOMA's SECA award program, this is the first major presentation to bring into dialogue works by a number of past award recipients. Distinguished as one of the few and longest-standing award programs dedicated to local artists at a modern art museum in the United States, the SECA Art Award has honored more than 70 winning artists and given hundreds of finalists a platform to speak about their practice.

-MARK BRADFORD

End: June 17th

Organized by Wexner Center for the Arts, this major traveling exhibition is the first museum survey of the work of Mark Bradford, a Los Angeles-based artist and MacArthur Foundation "genius" award recipient who is a leading figure in American contemporary art. The presentation features works in a variety of media but concentrates on Bradford's often monumentally scaled collages on canvas, which are akin to abstract paintings.

-RINEKE DIJKSTRA: A Retrospective

End: May 28th

Rineke Dijkstra: A Retrospective, coorganized by SF-MOMA and the Solomon R. Guggenheim Foundation, presents the artist's first midcareer retrospective in the United States. Over the past 20 years Dijkstra has revived and reexamined portraiture in contemporary art. Most often, she photographs people in transition, such as adolescents, new mothers and army recruits, during formative periods in their lives when change is perceivable.

-DESCRIPTIVE ACTS

End: June 17th

This group exhibition features contemporary video and installation works that specifically address acts of recording, speaking, and writing, underscoring the performative quality of much contemporary art practice. Works by Anthony Discenza, Shilpa Gupta, Lynn Marie Kirby and Li Xiaofei, and John Smith will be included, as well as three recent acquisitions by artists Dora García, Aurélien Froment, and Tris Vonna-Michell, which receive their U.S. museum debut with this presentation.

http://www.sfmoma.org/

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250 Berkeley, CA 94720-2250

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.

-Himalayan Pilgrimage: Journey to the Land of

End: June 2013

Explore the journey of Buddhism across several centuries and from India into Tibet through exceptionally beautiful objects of sculpture and painting dating from the ninth to the eighteenth centuries.

-The Reading Room

End: June 17th, 2012

Come hang out in The Reading Room, a temporary project dedicated to poetry and experimental fiction. Bring a book from your own collection to leave and take home a book from one of several noted East Bay small presses. Spend time here reading, listening to recordings of selected poets, and viewing artwork made collaboratively by artists and poets.

-Abstract Expressionisms: Paintings and Drawings from the Collection

End: June 10th, 2012

Come spend some time with the work of seminal Abstract Expressionists this spring at BAM/PFA Forceful paintings by Mark Rothko, Willem de Kooning, Hans Hofmann, William Baziotes, Asger Jorn, Philip Guston, and others hang in light-filled Gallery A while Gallery C displays rarely seen works on paper by artists including Sam Francis, Mark Tobey, Antonio Saura and Norman Bluhm

-Andy Warhol: Polaroids / MATRIX 240

End: May 20th, 2012

Meet celebrities and other fabulous people in this diverse selection of portraits taken by Warhol in the 1970s and 1980s with his favorite camera, the Polaroid Big Shot, A generous gift from the Andy Warhol Foundation for the Visual Arts, these images reveal a little-known but seminal aspect of Warhol's practice

-Tables of Content: Ray Johnson and Robert Warner Bob Box Archive / MATRIX 241

End: May 20th, 2012

The collagist Robert Warner has arranged the contents of thirteen boxes given to him by reclusive artist Ray Johnson (the "Bob Boxes") on tables and on the gallery walls. The collages, letters, drawings, beach trash and other found objects reveal Johnson's stream-of-consciousness flow through the matter and memory of everyday life.

-State of Mind: New California Art circa 1970 End: June 17th. 2012

Have you ever heard the sound of ice melting? State of Mind: New California Art circa 1970, part of Pacific Standard Time, offers an in-depth exploration of Conceptual art made by both Northern and Southern California artists during a pivotal period in contemporary art.

(510) 642-0365

pcavagnaro@berkeley.edu http://bampfa.berkeley.edu

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Mark Bradford

End: May 27th, 2012

Mark Bradford (b. 1961) is best known for large-scale abstract paintings made from a variety of collaged materials, including billboard paper, hairdressing supplies, newsprint, carbon paper, and other papers layered together (or stripped apart) and then manipulated with nylon string, caulking, and sanding. (415) 321-1307

THU.MAR. I

III MINNA GALLERY

III Minna Street

San Francisco CA

-NEON KNIGHTS

Opening Reception: March 1st, 5pm-late

End: March 31st

Henry Lewis and Lango Nator (Olivera) join forces in launching this impressive two man exhibition which will feature large scale original and collabora-

http://www.lllminnagallerv.com (415) 974-1719

Altman Siegel Gallery

49 Geary St. 4th Floor San Francisco, CA 94108

-Nate Bovce

Begin: March 1st, 2012 End: April 1, 2012

415-576-9300

info@altmansiegel.com http://altmansiegel.com

Brian Gross Fine Art

49 Geary St, 5th Floor

San Francisco, CA 94108 -ROBERT ARNESON: Self Portraits in Bronze

Begin: March 1st End: April 28th

415.788.1050

www.briangrossfineart.com Frey Norris Contemporary & Modern

161 Jessie Street

San Francisco, CA 94105

-Sherin Guirguis: Duwamah (Rip Current)

Opening Reception: March 1st, 2012, 5-8pm Closing Reception: April 28, 2012

Notions of social upheaval have subtly expressed themselves in artist Sherin Guirguis' work for some time. The current exhibition, Duwamah (rip current) draws upon current events resulting in the so-called "Arab Spring", but particularly in the artist's native Egypt. Guirguis was born in Luxor, raised in Cairo and immigrated to the United States at the age of fourteen. The protests in Tahrir Square that resulted in the overthrow of the Mubarak regime still continue, and have influenced both the content and the formal iteration of the artist's recent work.

-Joshua Hagler:The Imagined Chase

Opening Reception: March 1st, 2012, 5-8pm Closing Reception: April 28, 2012

For this project, Hagler's second exhibition with Frey Norris, the artist interviewed four men who, although unknown to each other, share commonalities including psychological trauma and complex and unusual philosophical and religious views. The personal testimonies of these four conceptually underpin the work in the exhibition -- the artist himself spent dozens of hours interviewing them, including his father and a man who burned down the building Hagler formerly lived in.

freynorris.com

Marx & Zavattero

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

-LISEA LYONS

Begin: March 1st End: April 7th

New photographs by SFAI MFA / New York artist presenting her fifth solo exhibition at the gallery. 415-627-9111

www.marxzav.com

Spoke Art Gallery

816 Sutter St.

San Francisco Ca, 94122

-RON ULICNY SOLO SHOW

Begin: March 1st

Fnd: March 22nd

Spoke Art Presents "New Works", a solo show by Ron Ulicny, Portland based artists Ron Ulicny, a jackof-all trades, has created new, visceral, mixed media sculptures assembled from found objects. Ron is a photographer, sculptor, musician, craftsman and has



an inherent tendency to make "stuff". 415.796.3774 http://www.spoke-art.com

FRI.MAR.2

City Art Cooperative Gallery

828 Valencia St.

San Francisco, CA 94110

-GROUP SHOW

Opening: March 2nd, 7–10pm

End: March 31st

More than 25 artists working in all media show new work in the front and back galleries.

415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-ARTHUR IN UNDERLAND: Dandelion Dance-

theater

Begin: March 2nd End: March 18th

Time: 8pm

415.626.2060

counterpulse.org

FM

438 25th St.

Oakland, CA 94612

-SAVIOR, SCARECROW, AND SPIRIT OF AN-CIENT PAST: Recent Sculpture by Joe Kowalczyk

Opening: March 2nd, 6–10pm

End: March 31st

Joe Kowalczyk presents a new series of sculpture (animal, human, & myth) engaged in contention. This theme explores representations of protection, strength, & guardianship. Some are beasts, while others are children in disguise. Some are poised with integrity, while others stand as a broken ideal. Joe's "guardians" are an eclectic assortment, but each express dualities that can be found within ourselves.

http://www.fmoakland.com

fmoakland@gmail.com

Kala at ArtWorks Downtown

1337 Fourth Street

San Rafael, CA 94901

-LIGHTSCAPE/DARKSCAPE: New Works by Kala Artists

End: March 2nd

Featuring works by: Susan Belau, Elisheva Biernoff, Renée Gertler, Zachary Gilmour, Nif Hodgson, Vanessa Marsh, Sean McFarland, Nancy Mintz, Jenny Robinson, Linda Simmel, Kazuko Watanabe & Noah Wilson.

http://kala.org

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way

Oakland, CA 94609

-Hilliary Wiedemann

Opening Reception: March 2nd, 7-10pm End: April 1st, 2012

510-219-0774

macarthurbarthur@gmail.com

http://www.macarthurbarthur.com

Manna Gallery

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

-Spilt Milk & Fetishes

Begin: March 2nd, 2012

Reception: March 3rd, 2012, 3-6pm

End: March 31st, 2012

Spilt Milk : Landscapes and figural paintings by Wayne Armstrong explore quiet moments

Fetishes: Small sculptures by Dan Weber have a quality reminiscent of primal cultures. http://mannagallery.com

Museum of Craft and Folk Art

5 I Yerba Buena Lane

San Francisco, CA 94103

-ONLY BIRDS SINGTHE MUSIC OF HEAVEN IN THIS WORLD: Curated by Harrell Fletcher

Opening: March 22nd, 6–8pm

End: July 7th, 2012

Member and Press Preview 5–7pm

Artist Harrell Fletcher curates and exhibition that explores the relationship between art and agriculture from a variety of perspectives including historical and current day agricultural imagery, alternative farming projects, and the representation of farm labor. Participating artists and organizations include John Cerney, Pie Ranch, Farm School, and Amy Francceschini.

Oakopolis Creativity Center

447 25th Street

Oakland, CA 94612

-Valentines Show: His, Mine, Ours

Opening Reception: March 2nd, 6-9pm

Closing Reception: March 17th, I-5pm

An exhibition of painting by John Wood and ceramics by Cuong Ta.

www.oakopolis.org

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-GRADUATE LECTURE SERIES: GAVIN BUTT, The

Common Turn in Performance

Date: March 2nd Time: 4:30 pm

Gavin Butt is the author of Between You and Me: Queer Disclosures in the New York Art

World 1948–1963, and editor of After Criticism: New Responses to Art and Performance. He is currently Co-director of Performance Matters, a three-year creative research project on the cultural value of performance.

http://www.sfai.edu/

Slate Contemporary

473 25th Street

Oakland, CA 94612

-SHADOW + STRUCTURE: Photography by Catherine Leach, Paintings by Anne Subercaseaux

Begin: Friday, March 2nd, 12-9pm

End: Saturday, April 28th, 12-5pm

Photography by Catherine Leach, paintings by Anne Subercaseaux. Open for Art Murmur: Friday March 2 and Friday, April 6, 6–9pm. Gallery Hours: Friday & Saturday 12–5, Tuesday—Thursday by appointment. (510) 652-4085

info@slatecontemporary.com www.slatecontemporary.com

Studio Quercus

385 26th St.

Oakland, CA 94612

-WANNA BUY A DUCK? Paintings by Jeff Carr

Opening: March 2nd, 4-6pm End: April 14th

www.studioquercus.com (510) 452-4670

SAT.MAR.3

de Young

50 Hagiwara Tea Garden Drive San Francisco, CA

-Arthur Tress: San Francisco 1964

Begin: March 3rd, 2012 End: June 3rd, 2012

deyoung.famsf.org

Don Soker Contemporary Art

80 Sutter St.

San Francisco, CA 94104

-MITRA FABIAN: Concentric

Opening reception: March 3rd, 4-6pm End: April 14th

"Concentric" a solo show by Bay Area artist Mitra Fabian exhibits a new body of sculptures, installation, and drawings. "Concentric refers to the patterning of

organic line that Fabian has been exploring through materials such as tape, plastic film, glass, and pen on translucent surfaces.

(415) 291-0966

donsoker@yahoo.com

Gallery Hijinks 2309 Bryant Street

San Francisco, CA 94110 -INFINITE COLOR: Group exhibition guest cu-

rated by Mark Warren Jaques
Opening: March 3rd, 6–10pm

End: March 31st

Like art, color is by definition infinite. It is the visual perception that enables us to continuously experience all of life in new ways. This exhibition aims to explore works of Art that act as a stage for color to perform its unbounded dance.

www.galleryhijinks.com

Manna Gallery 473 25th St., Suite C

Oakland, CA 94612

-Spilt Milk & Fetishes

Reception: March 3rd, 3-6pm

End: March 31st, 2012
Spilt Milk: Landscapes and figural paintings by Wayne

Armstrong explore quiet moments
Fetishes: Small sculptures by Dan Weber have a
quality reminiscent of primal cultures.
http://mannagallery.com

Modern Eden Gallery

403 Francisco St.

San Francisco, 94133

-MENAGERIE II:Art Show and Benefit for the SF SPCA

End: March 3rd

"Menagerie II", an exhibition featuring the work of many prominent San Francisco Bay artists donating a portion (or all) of their proceeds the the wonderful local organization. 415.956.3303

www.ModernEden.com San Francisco Conservatory of Music

Concert Hall

50 Oak Street San Francisco

-BLUEPRINT / ANOSMIA

Date: March 3rd, 8pm

Price: \$15 / \$20 (415) 503 - 6275

San Jose Institute of Contemporary Art

560 South First Street

San Jose, CA 95113

-YOUNHEE PAIK: ASCENDING RIVER

Begin: March 3rd

End: May 26th

An immersive installation by Korean-born Younhee Paik.

(408) 283 – 8155 http://www.sjica.org/

Thrillbeddlers

1643 32nd Ave.

San Francisco, CA 94122

-VICE PALACE: The Last Cockettes Musical

End: March 3rd, 2012 (Fri. & Sat. – 8:00 pm)
A Revival of the 1972 Musical Revue Extravaganza @
Hypnodrome Theatre

(415) 336-8220 www.thrillpeddlers.com/press/press.html

SUN.MAR.4

Bedford Gallery 1601 Civic Drive

Walnut Creek, CA 94596

-Outfitters: The Contemporary Art of Clothing Begin: March 4th, 2012

End: May 20th, 2012

Opening reception: March 8th, 2012

This intriguing exhibition presents artists from the United States and beyond, who use the armature of clothing as a premise for creating sculpture. Embracing the conceptual edge of craft, the artworks address concepts of memory, human nature, or statements about identity.

galleryinfo@bedfordgallery.org

www.bedfordgallery.org

(925) 295-1417

The Exploratorium

3601 Lyon St.

San Francisco, CA 94123

-MAPS OF SILENCE

End: March 4th
Argentine artist Rafael Landea's Multimedia installation. Featuring video-performances of John Cage's 4'33" recorded in 10 different countries.

(415) 561-0321 www.exploratorium.edu/

MON.MAR.5

Jewish Community Center of San Francisco

3200 California Street

San Francisco
-THE VOICE OF CONSCIENCE w/ The Nation's

Eyal Press
Date: March 5th, 7pm

Date: March 5th, /pi Price: \$10 - \$20 (415) 292-1233

TUE.MAR.6

-Lou Harrison: A World of Music

Casto Theater

429 Castro Street

San Francisco, CA

Date: March 6th
LOU HARRISON: A WORLD OF MUSIC offers a
rare glimpse into the artistic courage and intimate
personal struggles of a legendary composer and his
triumph of spirit and conviction over the confining
forces of society. LOU HARRISON: A WORLD OF
MUSIC is an Eva Soltes Perfomance & Media Arts

release, runs 90 minutes, is in English, and is not yet

rated.

www.castrotheatre.com

RayKo Photo Center & Gallery

428 Third Street San Francisco, CA 94107

-RAYKO PHOTOGRAPHY EXHIBITION
End: March 6th, 2012
RayKo's Fifth Annual Plastic Camera Show includes stunning and sometimes surprising images made by the crappy camera-toting winners of this competition. Photographers from all over the Bay Area as

well as national and international artists are featured

in this dynamic exhibit. 415-495-3773

Satellite66

gallery@raykophoto.com www.raykophoto.com

66 6th Street

San Francisco, CA 94103

-Gregory Eltringham: Something for Everyone Begin: March 16th

For his first solo West coast show, Savannah-based painter Gregory Eltringham presents an array of imagery that serve as tiny windows into a psychological and provocative realm. The artist displays a network of actions and conversations which reveal small bits of information that turn into individual stories, scenarios, and dramas, relating back to the viewer's own experiences.

http://satellite66.org

MARCH Event Listings

WED, MAR, 7

San Francisco Art Institute

800 Chestnut St. San Francisco, CA 94133

-RADICAL DIRECTING LECTURE SERIES: DAN GELLER AND DAYNA GOLDFINE

Date: March 7th

Time: 7:30pm

Emmy-award winning directors/producers Dan Geller and Danya Goldfine create documentary narratives that braid their characters' individual stories to form a larger portrait of the human experience. Their work includes the award-winning Something Ventured (2011); and Ballets Russes (2005. Geller and Goldfine are currently in post-production on a murder mystery documentary set in the 1930s. http://www.sfai.edu/

THU.MAR.8

853 Valencia Street San Francisco

-SF JAZZ HOTPLATE: Kyberly Jackson

Date: March 8th, 8pm Kymberly Jackson plays Hubert Laws http://amnesiathebar.com/newp/ (866) 920-5299

Bedford Gallery

1601 Civic Drive Walnut Creek, CA 94596

-Outfitters:The Contemporary Art of Clothing

Opening Reception: March 8th, 2012 End: May 20th, 2012

This intriguing exhibition presents artists from the United States and beyond, who use the armature of clothing as a premise for creating sculpture. Embracing the conceptual edge of craft, the artworks address concepts of memory, human nature, or statements about identity.

galleryinfo@bedfordgallery.org www.bedfordgallery.org (925) 295-1417

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-The Way Beyond Art: Architecture in the Expanded Field

Begin: March 8th, 2012 End: April 7th, 2012 Upper Gallery www.wattis.org/

Center for Asian American Media

145 Ninth Street Suite 350 San Francisco, CA 94103

-30TH SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL (In Bay Area

Theaters) Begin: March 8th

End: March 18th

The 30th San Francisco International Asian American Film Festival (SFIAAFF) takes place March 8-18, 2012 in San Francisco, Berkeley and San Jose, California. The SFIAAFF is the world's largest and most prestigious showcase of new Asian and Asian American cinema, annually presenting over 100 works from over 20 countries to 25,000 attendees across the Bay Area.

(415) 863 - 0814http://caamedia.org/

Creativity Explored

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

-Parallel Visions

Opening Reception: March 8th, 7-9pm End: April 25th, 2012

For over 28 years, Creativity Explored has been a leader of the arts & disability movement. This exhibition will illustrate how various artworks by artists from our brother and sister organizations coincide with the work being made by artists at Creativity Explored.

(415) 863-2108 info@creativityexplored.org

http://www.creativityexplored.org Marx & Zavattero

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

-VOLTA New York, Booth E3

Begin: March 8th End: March 11th

Presenting a solo exhibition featuring new abstract paintings by Oakland artist William Swanson.

www.marxzav.com

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-LIVING IN STUDIO KUCHAR

Opening: March 8th, 5:30-7:30 pm

End: April 21st

Living in Studio Kuchar highlights the artistic genius of late Bay Area artist and San Francisco Art Institute faculty member George Kuchar, a legend of independent filmmaking. The exhibition will highlight Kuchar's extensive work including seminal films such as, Hold Me While I'm Naked to lesser known videos such as Cocktail Crooners as well as his class films with SFAI students and selections from The Weather Diaries Series including his last rarely seen video Hot Spell.

-GEORGE KUCHAR CELEBRATION

Date: March 8th Time: 7:30pm

A program celebrating George Kuchar will follow the opening reception of Living in Studio Kuchar, on view in SFAI's Walter and McBean Galleries from March 8-April 12. There will be guest speakers, tributes, and

http://www.sfai.edu/

SOMArts Cultural Center

934 Brannan St between 8th & 9th San Francisco, CA

-I Am Crime: Art On The Edge of the Law

Opening Reception: March 8th, 6pm-9pm

Closing Reception: April 19th 6pm-9pm Artistic production is a barometer of discontent and acts as a primary outlet for subversive and counter cultural concepts. To investigate this trend, I Am Crime: Art on the Edge of the Law explores artwork that renders the artist as criminal either by accident or by design and occupies the tensions between art

and the law info@somarts.org somarts.org

(415) 863-1414

FRI.MAR.9

150 Frank H Ogawa Plaza Oakland, CA 94612

-Pro Arts at Latham Square: Masako Miki

End: March 9th 2012

The works by Berekely-based artist Masako Miki are whimsical and strangely humorous. The paintings and collages depict brightly colored landscapes, populated by deer, pigeons and people. Despite the fanciful aesthetic of the worlds they inhabit, her animals and figures are rendered realistically in comparison to the abstracted and highly graphic landscapes.

proartsgallery.org Roxy Theater

3117 16th Street San Francisco, CA

-Lou Harrison: A World of Music

LOU HARRISON: A WORLD OF MUSIC offers a rare glimpse into the artistic courage and intimate personal struggles of a legendary composer and his triumph of spirit and conviction over the confining forces of society. LOU HARRISON: A WORLD OF MUSIC is an Eva Soltes Perfomance & Media Arts release, runs 90 minutes, is in English, and is not yet

www.roxie.com/

SAT.MAR. 10

Needles and Pens

3253 L6th Street San Francisco, CA 94103

-Brigid Dawson (Oh Sees) solo show of drawings

Opening Reception: March 10th www.needles-pens.com

Rena Bransten Gallery

77 Geary Street San Francisco, CA 94108

-FRED WILSON

End: March 10th

Fred Wilson's exhibition will include works from earlier series as well as a new larger work made in 2000. (415) 982-3292

www.renabranstengallery.com

Root Division

3175 17th St.

San Francisco, CA 94110

-CENTERING THE MARGIN Opening: March 10th, 7–10pm

End: March 24th

Curated by Anthony Ryan, "Centering the Margin" concerns itself with spaces, events, and artifacts that exist just outside of our field of vision and attention. Contemporary existence is marked by a focus on spectacle and constant stimulation; this is a show that documents those things that fall outside this focus.

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

San Jose Institute of Contemporary

560 South First Street San Jose, CA 95113

-THE OFFICE

Begin: March 10th

End: June 2nd

Artists examine, deconstruct, rearrange and critique contemporary office culture.

(408) 283-8155 http://www.sjica.org/

SFMOMA

151 Third St.

San Francisco, CA 94103

-PHOTOGRAPHY IN MEXICO: Selected Works from the Collections of SFMOMA and Daniel Greenberg and Susan Steinhauser

Begin: March 10th End: July 8th

This exhibition explores the diverse tradition of photography in Mexico, from the medium's first flowering in the wake of the Mexican Revolution (1910-20) and the explosion of the illustrated press at mid-century to the intense documentary investigations of the 1970s and '80s and more recent considerations of the U.S./Mexico border region. http://www.sfmoma.org/

SOMArts

934 Brannan Street San Francisco, 94103

-ArtSpan Benefit Art Auction

Date: March 10th, 2012 Time: 5:30-9:30pm

Over 150 works of art, hosted bar and nibbles. www.artspan.org/events 415-861-9838

SUN.MAR. I I

Congregation Sha'ar Zahav

290 Dolores Street

San Francisco

-IT'S SONATA UNUSUAL

Date: March 11th, 4pm (415) 861-6932

Marx & Zavattero

77 Geary St, 2nd Floor

San Francisco, CA 94108 -VOLTA New York, Booth E3

Presenting a solo exhibition featuring new abstract paintings by Oakland artist William Swanson.

www.marxzav.com

MON.MAR. 12

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-CAPP STREET ARTIST IN RESIDENCE

In Residence: March 12th - April 22nd, 2012 Lecture: March 13th, 7-9pm

Artist: Ryan Gander

(415) 551-9211

www.wattis.org www.wattis.org/

Congregation Emanu-El

2 Lake Street at the corner of Lake and Arguello

San Francisco, CA 94118 -Selections from LIAISONS: Re-Imagining Sond-

Opening Reception: March 12th, 7:30pm

A landmark commissioning and concert project, and tribute to the genius of Stephen Sondheim. A feast from the Worst Pies in London to the Ladies Who Lunch. Tickets: \$25 general / \$22 senior and student.

1-800-838-3006 lisa@wongway.net

musicatmeyer.com Temple Emanu-El

2 Lake St.

San Francisco, CA

-ANTHONY DE MARE (Piano and Vocals): Selections from "Liaisons: Re-Imagining Sondheim"

Date: March 12th, 7:30pm

A landmark commissioning and concert project, and tribute to the genius of Stephen Sondheim. A feast from the Worst Pies in London to the Ladies Who

I (800)838-3006

http://www.musicatmeyer.com

TUE.MAR. 13

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-CAPP STREET ARTIST IN RESIDENCE

Lecture: March 13th, 7-9pm Artist: Ryan Gander (415) 551-9211 www.wattis.org www.wattis.org/

WED.MAR. 14



Jewish Community Center of San Francisco

3200 California Street San Francisco, CA 94118

-Lecture: Fascinating Women: Impact on Modern Art, with David Grady, San Francisco Museum of Modern Art Docent

Date: March 14th

Time: I-2pm

Explore the similarities and unique viewpoints of such diverse artists as Diane Arbus, Frida Kahlo and Georgia O'Keeffe. Video clips on other prominent artists shed light on their most widely regarded works. (415) 292-1260 www.jccsf.org

THU.MAR. 15

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41 San Francisco, CA 94104

-Winners of ArtPeople's Social Network Competi-

Begin: March 15th, 2012 Opening Reception: March 17th, 4-7pm End: March 31, 2012 (415) 956-3650 info@artpeople.net http://artpeople.net

Rena Bransten Gallery

77 Geary Street San Francisco, CA 94108

-AMPARO SARD

Opening: March 15th, 5:30 - 7:30pm End: April 21st

Amparo Sard will show new paper pieces. (415) 982-3292

www.renabranstengallery.com

Yerba Buena Center for the Arts

701 Mission Street San Francisco, CA 94103

-Eiko & Koma in Collaboration with Kronos Quartet: Fragile

Dates: March 15th & 16th, 5-9pm, March 17th, 3-7pm

YBCA celebrates Eiko & Koma's long history with Bay Area audiences, its venues, its community and its artists with a two-week residency that includes an exhibition/installation documenting their 40-year collaboration and two-performance programs — Fragile, a performance installation in collaboration with Kronos Quartet and Regeneration, an evening of three iconic performance works.

(415) 321-1307 www.ybca.org

FRI.MAR. 16

The Popular Workshop Gallery

1173 Sutter St

San Francisco, CA 94109

-FACUNDO ARGANARAZ

Begin: March 16th End: April 20th

New paintings and sculpture (415)655-3765

http://www.thepopularworkshop.com/

Yerba Buena Center for the Arts

701 Mission Street San Francisco, CA 94103

-Eiko & Koma in Collaboration with Kronos Quartet: Fragile

Dates: March 16th, 5–9pm, March 17th, 3–7pm YBCA celebrates Eiko & Koma's long history with Bay Area audiences, its venues, its community and its artists with a two-week residency that includes an

exhibition/installation documenting their 40-year collaboration and two-performance programs — Fragile, a performance installation in collaboration with Kronos Quartet and Regeneration, an evening of three iconic performance works.

(415) 321-1307 www.ybca.org

SAT.MAR. 17

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41 San Francisco, CA 94104

-Winners of ArtPeople's Social Network Competi-

Opening Reception: March 17th, 4-7pm End: March 31st, 2012 (415) 956-3650 info@artpeople.net http://artpeople.net

Cain Schulte Gallery

251 Post Street, Suite 210 San Francisco, CA 94108

-Luca Antonucci: The New Nothing

Opening Reception: February 9th, 5:30-7:30pm End: March 17th, 2012 415-543-1550 whitney@cainschulte.com

http://cainschulte.com

George Krevsky Gallery 77 Geary St.

San Francisco, CA 94108

-MARRY VITELLI BERTI: People & Places

Opening: Feb 4th, 3-5pm End: March 17th

Paintings and pastels that capture the visual memory of past and present experiences.

(415) 397-9748

www.georgekrevskygallery.com

Johansson Projects

2300 Telegraph Ave. Oakland, CA 94612

-Christina Corfield: Follies Of The Digital Arcade

End: March 17th, 2012

Opening Reception: February 3, 2012, 5:00-8:00pm Johansson Projects is pleased to present Follies of the Digital Arcade, Christina Corfield's recently uncovered archives of the mysterious effects of electricity on the visual imagination of the late nineteenth century and it's impact on today's digital age. Western society of the late nineteenth century moved from a mechanical to an electrical age, and now we too are living through huge shifts in technologies and communications.

info@johanssonprojects.com www.johanssonprojects.com

MARTOS GALLERY

540 W 29th Street New York, NY 10001

-Servane Mary

End: March 17th

-Robin Cameron / Elaine Cameron-Weir / Rochelle Goldberg

http://www.martosgallery.com/ (212) 560-0670

Mission Cultural Center for Latino Arts

2868 Mission Street San Francisco, CA 94110

-SOLO MUJERES 2012: Exhibition

Begin: March 17th

Opening: March 21st, 6:30 pm

Curated by Iona Rozeal Brown and Veronica Jackson, utilizing photography, watercolor, and mixed-media, this exhibition explores aspects of female empowerment through documentation. Featured Artists: Nina Chanel Abney, Dawn Black, Martha Diaz, LaToya Frazier, Jessica Ingram, Zoe Charlton, Kelly Ording, Nicole Markoff, Robyn Twomey, and more. (415) 643-2785

www.missionculturalcenter.org/MCCLA_New/gal-

Oakopolis Creativity Center

447 25th Street Oakland, CA 94612

-Valentines Show: His, Mine, Ours

Closing Reception: March 17th, 1-5pm An exhibition of painting by John Wood and ceramics by Cuong Ta.

www.oakopolis.org

Romer Young Gallery

1240 22nd Street San Francisco, CA 94107

-ANNA SEW HOY

Begin: Feb 17th End: March 17th (415) 550-7483

www.romeryounggallery.com

Scott Richards Contemporary Art

25 | Post Street, suite 425 San Francisco, CA

-DAVID MICHAEL SMITH: Elegy

Fnd: March 17th

David Michael Smith's allegorical figurative paintings focus on our haphazard stewardship of the planet. Meticulously crafted, they hearken back in style to ornate religious altarpieces, while simultaneously borrowing imagery from contemporary pop culture.

www.srcart.com

Toomey Tourell Fine Art

49 Geary Street San Francisco, CA -Brian Dettmer:Textonomy End: March 17th, 2012 www.toomey-tourell.com/

Yerba Buena Center for the Arts

701 Mission Street San Francisco, CA 94103

-Eiko & Koma in Collaboration with Kronos Quartet: Fragile

Date: March 17th, 3-7pm

YBCA celebrates Eiko & Koma's long history with Bay Area audiences, its venues, its community and its artists with a two-week residency that includes an exhibition/installation documenting their 40-year collaboration and two-performance programs — Fragile, a performance installation in collaboration with Kronos Quartet and Regeneration, an evening of three iconic performance works.

(415) 321-1307 www.ybca.org

SUN.MAR.18

Center for Asian American Media

145 Ninth Street, Suite 350 San Francisco CA 94103

-30TH SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL (In Bay Area Theaters)

Date: March 8th

The 30th San Francisco International Asian American Film Festival (SFIAAFF) takes place March 8-18, 2012 in San Francisco, Berkeley and San Jose, California. The SFIAAFF is the world's largest and most prestigious showcase of new Asian and Asian American cinema, annually presenting over 100 works from over 20 countries to 25,000 attendees across the Bay Area.

(415) 863-0814 http://caamedia.org/

CounterPULSE

1310 Mission St. San Francisco, CA 94103

theater

End: March 18th Time 8pm 415.626.2060 counterpulse.org

MON.MAR. 19

San Francisco Art Institute

800 Chestnut St

San Francisco, CA 94133

-VISITING ARTISTS AND SCHOLARS LECTURE SERIES: R.H. QUAYTMAN

Date: March 19th

Time: 7:30 pm

R. H. Quaytman is an artist, writer, and curator. Her projects include the artist's book Spine, and directing the New York gallery Orchard, a collective of artists, filmmakers, and art historians. She has shown at the ICA Boston, the 2011 Venice Biennale, and the Gladstone Gallery in Brussels. http://www.sfai.edu/

WED.MAR.21

Mission Cultural Center for Latino

2868 Mission Street San Francisco, CA 94110

-SOLO MUJERES 2012: Exhibition Opening: March 21st, 6:30pm

Curated by Iona Rozeal Brown and Veronica Jackson, utilizing photography, watercolor, and mixed-media, this exhibition explores aspects of female empowerment through documentation. Featured Artists: Nina Chanel Abney, Dawn Black, Martha Diaz, LaToya Frazier, Jessica Ingram, Zoe Charlton, Kelly Ording, Nicole Markoff, Robyn Twomey, and more. (415) 643-2785

www.missionculturalcenter.org/MCCLA_New/gal-

THU.MAR.22

CounterPULSE

1310 Mission St

San Francisco, CA 94103

-CounterPULSE WINTER ARTISTS IN RESI-DENCE: Lisa Townsend & Mica Sigourney

Begin: March 22nd End: March 25th Time: 8pm 415.626.2060 counterpulse.org

Johansson Projects

2300 Telegraph Ave. Oakland, CA 94612

-Tadashi Moriyama + Robert Minervini

Begin: March 22th, 2012

End: May 5th, 2012 Opening Reception: April 6th, 5:00-8:00pm

Johansson Projects presents a two-person exhibition featuring the works of Tadashi Moriyama and Robert Minervini

(510) 444-9140

info@johanssonprojects.com www.johanssonprojects.com

Spoke Art Gallery

816 Sutter St.

San Francisco CA, 94122

-RON ULICNY SOLO SHOW

End: March 22nd

Spoke Art Presents "New Works", a solo show by Ron Ulicny, Portland based artists Ron Ulicny, a jackof-all trades, has created new, visceral, mixed media -ARTHUR IN UNDERLAND: Dandelion Dance- sculptures assembled from found objects. Ron is a

MARCH Event Listings

photographer, sculptor, musician, craftsman and has an inherent tendency to make "stuff".

http://www.spoke-art.com

Thrillbeddlers

1643 32nd Ave.

San Francisco, CA 94122

-Hot Greeks:The Last Cockettes Musical

Begin: March 22, 2012

End: May 5, 2012

A Revival of the Cockettes' 1972 Musical Extravaganza, a New Full-Length, restored version @ Hypnodrome Theatre

(415) 336-8220

www.thrillpeddlers.com/press/press.html

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Regeneration: Raven (2010), Night Tide (1984), and White Dance (1976)

Dates: March 22-24, 8pm

YBCA celebrates Eiko & Koma's long history with Bay Area audiences, its venues, its community and its artists with a two-week residency that includes an exhibition/installation documenting their 40-year collaboration and two-performance programs. (415) 321-1307

www.ybca.org

FRI.MAR.23

Gallery 60SIX

66 Elgin Park

San Francisco, CA 94103

-PETER WHITEHEAD: The Brightness of the Day

Opening: March 23rd 6 – 9 pm Closing: April 20th 6:30 – 9 pm

Peter Whitehead's exhibition"The Brightness of the Day..." presents found object instruments, never without a surprise, (i.e. a ski, giant water container, spoons,) paintings and mixed media collages, compiled over 10 + years, works which illuminate the whimsy, inventiveness and integration of Whitehead's world of musical and visual poetry.

www.gallery60SIX.com/

San Francisco Art Institute

800 Chestnut St

San Francisco, CA 94133

-GRADUATE LECTURE SERIES: JAKE FERNAN-

DEZ,The Perceptual Frieze:Telemetry of Nature Date: March 23rd

Time: 4:30pm

Time, perception, chance, arbitrary selection, and fixed frameworks are fundamental elements in lake Fernandez's work. The works appear abstract but are in fact "realistic" representations of mental schema and the logic of the constitution of its parts. Such compositions create a faithful mimesis of a mental, rather than visual, landscape. http://www.sfai.edu/

Yerba Buena Center for the Arts

San Francisco, CA 94103

-Regeneration: Raven (2010), Night Tide (1984), and White Dance (1976)

Dates: March 23-24, 8pm

YBCA celebrates Eiko & Koma's long history with Bay Area audiences, its venues, its community and its artists with a two-week residency that includes an exhibition/installation documenting their 40-year collaboration and two-performance programs. (415) 321-1307

www.ybca.org

SAT.MAR.24

de Young

50 Hagiwara Tea Garden Drive San Francisco CA

-The Fashion World of Jean Paul Gaultier: From

the Sidewalk to the Catwalk

Begin: March 24, 2012 End: August 19, 2012

deyoung.famsf.org

George Krevsky Gallery

77 Geary St. San Francisco, CA 94108

-THE FINE ART OF BASEBALL: 15th Annual Ex-

Opening: March 24th, 3-5pm

End: April 28th

Artists from the Bay Area and across the country capture the highs and lows of the American pastime. (415) 397-9748

www.georgekrevskygallery.com

HungryMan Gallery

485 14th St.

San Francisco, CA 94103

-ALLTOO FAMILIAR

Closing: March 24th, 7 – 9 pm Matt Nichols and Kate Steciw www.hungrymangallery.com

Jack Fischer Gallery

49 Geary

San Francisco, CA 94108

-JuanCarlos Quintana

End: March, 24, 2012

Oil on canvas. One might be tempted to say a conflagration of grafitti and magical realism.

415-956-1178

jackfischer@sbcglobal.net www.jackfischergallery.com

Root Division

3175 17th St.

San Francisco, CA 94110

-CENTERING THE MARGIN

End: March 24th

Curated by Anthony Ryan, "Centering the Margin" concerns itself with spaces, events, and artifacts that exist just outside of our field of vision and attention. Contemporary existence is marked by a focus on spectacle and constant stimulation; this is a show that documents those things that fall outside this focus. www.rootdivision.org

events@rootdivision.org/415-863-7668

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Regeneration: Raven (2010), Night Tide (1984), and White Dance (1976)

Date: March 24, 8pm

YBCA celebrates Eiko & Koma's long history with Bay Area audiences, its venues, its community and its artists with a two-week residency that includes an exhibition/installation documenting their 40-year collaboration and two-performance programs. (415) 321-1307

SUN.MAR.25

CounterPULSE

1310 Mission St

San Francisco, CA 94103

-CounterPULSE WINTER ARTISTS IN RESI-DENCE: Lisa Townsend & Mica Sigourney

End: March 25th

Time: 8pm

415.626.2060

counterpulse.org

Crowden Music Center / Berkeley

1475 Rose Street Berkeley, CA

-SUNDAYS @ FOUR: TESSA SEYMOUR AND

MILES GRABER

Date: March 25th, 4pm

Park Life Store

San Francisco, CA 94118

-AFE HARLEY EAVES AND FRANCESCO DEI-

ANA:Two-person show

End: March 25th (415) 386-7275 www.parklifestore.com

MON.MAR.26

WE Artspace

768 40th St

Oakland, CA 94609

-Here and Now End: March 26th. 2012

A new exhibition project space that will inhabit the storefront gallery space of WE from Jan-June 2012, with 2 long term collaborative projects. The first installment will be with SF artist Erik Parra and WE

co-director Tina Dillman. info@weartspace.com

http://weartspace.com

TUE.MAR.27

934 Brannan Street San Francisco, 94103

-Make Your Art Your Business: Pricing and Inven-

Date: March 27, 2012

Time: 6-7:30pm ArtSpan's 2012 Artist Workshop Series www.artspan.org/events

WED.MAR.28

Vessel Gallery

471 25th Street

Oakland, CA 94612 -WOVEN THROUGH TIME

Closing: March 31st, 6pm

In celebration of National Woman's History Month, we present "Woven Through Time" a group show of contemporary woman artists that looks at the nature of woman's art and craft considering historical development, examining how such work has evolved to the present day. This show probes the notion of 'woman's work" and examines subjects or mediums known traditionally dominated by men and how that has seeped into woman's artwork - either through subject or direct method and technique.

415-893-8800 www.vessel-gallery.com

THU.MAR.29

1310 Mission St.

San Francisco, CA 94103

-INTERCONTINENTAL COLLABORATIONS: Jess Meets Angus

Begin: March 29th End: April 1st 415.626.2060 counterpulse.org

FRI.MAR.30

Andrea Schwartz Gallery

525 2nd Street

San Francisco, CA 94107

-Deborah Bell and Eric Michael Corrigan

End: March 30th, 2012

Andrea Schwartz Gallery is pleased to announce a two person exhibition for Deborah Bell and Eric Michael Corrigan opening Wednesday, February 29, 2012. The exhibition continues through March 30,

415-495-2090

info@asgallery.com

http://www.asgallery.com

Arc Studios & Gallery

1246 Folsom St

San Francisco, CA 94103

-PREVIEW RECEPTION FOR SOMA OPEN STU-DIOS AT ARC

Opening: March 30th, 6-10pm

Art lovers are invited to meet twenty-one artists at Arc and build their art collections as artists open their studios to the public for a preview reception to SOMA Open Studios.

www.arc-sf.com 415-298-7969

de Young

50 Hagiwara Tea Garden Drive San Francisco, CA

-Friday Nights at the de Young Begin: March 30th

Season 8

deyoung.famsf.org

Hacket|Mill 201 Post St. Suite 1000

San Francisco, CA 94108 -Momentum of a Movement

End: March 30th 2012

415-362-3377

iart@hackettmill.com http://hackettmill.com

Misho Gallery 680 8th Street

San Francisco, C.A. -Abstract show #2

Begin: March 30th, 2012

End: April 1st, 2012 Kristen Jensen, Raymond Diftey, Andrzej Micheal Karwacki, Xavier Phelp, Jack Androvich, Misho, Preview

with live Jazz March 30th 5pm-9pm

www.mishogallery.com **Romer Young Gallery**

1240 22nd Street San Francisco, CA 94107

-IOSHUA PIEPER

Begin: March 30th End: April 28th

(415) 550-7483 www.romeryounggallery.com

SAT.MAR.3 I

III MINNA GALLERY

III Minna Street

San Francisco, CA

-NEON KNIGHTS End: March 31st

Henry Lewis and Lango Nator (Olivera) join forces in launching this impressive two man exhibition which will feature large scale original and collaborative works

http://www.lllminnagallery.com (415) 974-1719

ArtHaus

411 Brannan Street

San Francisco, CA 94107

-THE SPACE OF IN BETWEEN

End: March 31st

New paintings by Maxine Solomon

-MENS ROOM



End: March 31st

An evolving exhibition of works in various media by California and New York Male Artists Featuring works by: Brian Blood, Franc D'Ambrosio, Eric Joyner, Greg Drasler, Adam Kurtzman, Kenney Mencher, Jess Johnston, Marc Lambrechts, Ricardo Carbaial Moss, Gioi Tran, Eric Engstrom, Samuel Fleming Lewis and Michal Venera.

(415) 977-0223

www.arthaus-sf.com

ArtPeople Gallery @ The Crocker Galleria

50 Post St #41

San Francisco, CA 94104

-Winners of ArtPeople's Social Network Competi-

End: March 31st, 2012 (415) 956-3650 info@artpeople.net http://artpeople.net

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-John Baldessari: Class Assignments

End: March 31st, 2012

101 Collection: Route 3: Anthony Discenza Meets Mungo Thomson Meets Harrell Fletcher Meets Alicia McCarthy Meets Eleanor Antin Meets Jason Meadows Meets Rodney Graham Meets Pascal Shirley Meets Ari Marcopoulos Meets Paul McCarthy Meets James Welling Meets Catherine Opie Meets Tammy Rae Carland Meets Ed Ruscha.

www.wattis.org/

City Art Cooperative Gallery

828 Valencia St. San Francisco, CA 94110

-GROUP SHOW

End: March 31st

More than 25 artists working in all media show new work in the front and back galleries. 415-970-9900

cityartsf@gmail.com

www.cityartgallery.org

Corden Potts Gallery

49 Geary Street, Suite 410 San Francisco, CA 94108

-PETER STEINHAUER: COCOONS

End: March 31st 415-781-0110

www.cordenpottsgallery.com

Crown Point Press

20 Hawthorne St. San Francisco, CA 94105

-JOHN CAGE

End: March 31st

Crown Point Press opens a celebration of its 50th year by showing etchings by John Cage. During the last fifteen years of his life Cage developed a body of visual art that has been shown in museums around the world. The work in this exhibition includes not only finished prints but also many hand-drawn "scores" and "maps" that Cage used to create them. 415-974-6273

http://www.crownpoint.com

FM

438 25th St.

Oakland, CA 94612

-SAVIOR, SCARECROW, AND SPIRIT OF AN-CIENT PAST: Recent Sculpture by Joe Kowalczyk

Joe Kowalczyk presents a new series of sculpture (animal, human, & myth) engaged in contention. This theme explores representations of protection, strength, & guardianship. Some are beasts, while others are children in disguise. Some are poised with integrity, while others stand as a broken ideal. Joe's 'guardians'' are an eclectic assortment, but each express dualities that can be found within ourselves. http://www.fmoakland.com

fmoakland@gmail.com

Gallery Hijinks

2309 Bryant Street

San Francisco, CA 94110 -INFINITE COLOR: Group exhibition guest cu-

rated by Mark Warren Jaques End: March 31st

Like art, color is by definition infinite. It is the visual perception that enables us to continuously experience all of life in new ways. This exhibition aims to explore works of Art that act as a stage for color to perform its unbounded dance.

www.galleryhijinks.com

Herbst Theatre

401 Van Ness

San Francisco, CA

-LA BELLA MUSICA Date: March 31st, 8pm

Free San Francisco Chamber Orchestra concert. (510) 559-2941

Kala Gallery

2290 San Pablo Ave Berkeley CA 94702

-Myths of Progress

End: March 31st, 2012

In 2012, Kala Gallery will present a two-part exhibition that explores cycles of time. The first exhibition in the series titled Myths of Progress, investigates the

intersection of Utopian societies and Dystopic outcomes. Dislocation, alienation and a pervasive sense of dread and anxiety are in hot pursuit of peace, love and disintegrating rainbows. Artists included in this exhibition are Anna Ayeroff, Jeff Eisenberg, Alison OK Frost, Jessica Ingram, Michael Krueger, Michael Mc-Connell, Erik Parra, Walter Robinson and Ben Venom. 510-841-7000

lauren@kala.org http://kala.org

Manna Gallery

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

-Spilt Milk & Fetishes

End: March 31st, 2012

Spilt Milk: Landscapes and figural paintings by Wayne Armstrong explore quiet moments

Fetishes: Small sculptures by Dan Weber have a quality reminiscent of primal cultures. http://mannagallery.com

Paul Mader Gallery

3378 Sacramento Street San Francisco, CA 94118

-Paintings by famed Nicaraguan artist, Omar d'Leon

End: March 31st, 2012 (415) 474-7707

paul@paulmahdergallery.com www.paulmahdergallery.com

SFMOMA

151 Third St.

San Francisco, CA 94103

-THE UTOPIAN IMPULSE: Buckminster Fuller

and the Bay Area Begin: March 31st

End: July 29th

The Bay Area attracts dreamers, progressives, nonconformists, and designers. Buckminster Fuller was all of these, and though he never lived in San Francisco, his ideas spawned many local experiments in the realms of technology, engineering, and sustainability—some more successful than others. The first to consider Fuller's Bay Area design legacy, this exhibition features some of his most iconic projects, primarily drawn from the recently acquired print portfolio Inventions: Twelve Around One.

-PARRA

Begin: March 31st End: July 29th

This exhibition combines a 60-foot-long mural and a selection of print works by Dutch graphic artist Parra in his first U.S. museum presentation. Parra began his illustration and design career drawing party fliers and posters in Amsterdam several years ago, and the

work stood out. His playful, witty, and often raunchy works aren't subject to the rigorous structure of critical discourse—Parra's self-taught design sensibilities are just that: off the cuff and straight from the heart. http://www.sfmoma.org/

SOMA OPEN STUDIOS

SOMA district (various locations) San Francisco, CA

-SPRING SOMA OPEN STUDIOS

Opening: March 31st, 12-5pm & April 1st, 12-5pm Tour the bright and sunny South of Market (SOMA) neighborhood to view a multitude of artists in their workspaces, all within walking distance. http://www.somac-sf.org/

Traywick Contemporary

415-516-1913

895 Colusa Ave

Berkeley, CA 94707

-Beyond and Lens: Johanna Arnold, Marco Breuer and Lothar Osterburg

End: March 31st, 2012

Beyond the Lens, an exhibition challenging the limitations of photography, going "beyond the lens" to explore the diverse possibilities of the medium. This show marks the start of Traywick Contemporary's 15th year, presenting a group of artists representative of the gallery's history with a survey of their work. (510) 527-1214

artprojects@traywick.com www.traywick.com

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Mark Bradford in Conversation: In the Aftermath of Prospect. I and Hurricane Katrina

Date: March 31st

Time: 2:00pm

FREE w/ gallery admission; FREE for YBCA and SF-MOMA members

Mark Bradford, in conversation with writers Ernest Hardy and Sue Bell Yank, will discuss the conceptual framework behind Mithra and how it relates to the examination of cultural regeneration within a postdisaster urban environment.

(415) 321-1307 www.ybca.org





MAKE A DONATION

Make checks out to: San Francisco Arts Quarterly LLC Send to: 441 O'Farrell St. SF, CA. 94102

Special Thanks to our supporters for Issue 8: ArtSeed, City Arts, Lisa Wong Consulting, Dolby Chadwick Gallery, Scott Richards Contemporary Art, and Arch Drafting and Graphic Supply

APRIL Event Listings

ONGOING EXHIBITIONS

Bedford Gallery

1601 Civic Drive Walnut Creek, CA 94596

-Outfitters: The Contemporary Art of Clothing

This intriguing exhibition presents artists from the United States and beyond, who use the armature of clothing as a premise for creating sculpture. Embracing the conceptual edge of craft, the artworks address concepts of memory, human nature, or statements about identity.

galleryinfo@bedfordgallery.org www.bedfordgallery.org (925) 295-1417

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-Americana: 50 States, 50 Months, 50 Exhibi-

End: May 31st, 2012

-Tino Sehgal

Ongoing

www.wattis.org/

Contemporary Jewish Museum

736 Mission Street San Francisco, CA 94103

-Do Not Destroy:Trees, Art, and Jewish Thought End: May 28th, 2012

The Contemporary Jewish Museum presents a three-part art exhibition exploring the role of the tree in Jewish tradition and beyond through the lens of contemporary artists including Gabriela Albergaria, Zadok Ben David, Joseph Beuys Yoko Ono, Roxy Paine, Tal Shochat, Yves Behar, Tucker Nichols, Ursula von Rydingsvard, and more.

415-655-7833 msamay@thecim.org http:// thecjm.org

de Young

50 Hagiwara Tea Garden Drive San Francisco, CA

-Arthur Tress: San Francisco 1964 End: June 3rd, 2012

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

End: August 19th, 2012

deyoung.famsf.orgdeyoung.famsf.org

Haines Gallery

49 Geary Street Studio 540 San Francisco, CA 9410

-John Chiara

End: May 2012

monique@hainesgallery.com www.hainesgallery.com

Legion of Honor

100 34th Avenue San Francisco, CA

-The Cult of Beauty: The Victorian Avant-Garde, 1860-1900

End: June 17th, 2012

http://legionofhonor.famsf.org/

Museum of Craft and Folk Art

5 I Yerba Buena Lane San Francisco, CA 94103

-ONLY BIRDS SINGTHE MUSIC OF HEAVEN IN THIS WORLD: Curated by Harrell Fletcher

End: July 7th, 2012

Member and Press Preview 5–7pm

Artist Harrell Fletcher curates and exhibition that explores the relationship between art and agriculture from a variety of perspectives including historical and current day agricultural imagery, alternative farming

projects, and the representation of farm labor. Participating artists and organizations include John Cerney, Pie Ranch, Farm School, and Amy Francceschini. www.mocfa.org

Mission Cultural Center for Latino

2868 Mission Street San Francisco, CA 94110

-SOLO MUJERES 2012: Exhibition

End: May 5th

Curated by Iona Rozeal Brown and Veronica Jackson, utilizing photography, watercolor, and mixed-media, this exhibition explores aspects of female empowerment through documentation. Featured Artists: Nina Chanel Abney, Dawn Black, Martha Diaz, LaToya Frazier, Jessica Ingram, Zoe Charlton, Kelly Ording, Nicole Markoff, Robyn Twomey, and more.

(415) 643-2785

www.missionculturalcenter.org/MCCLA_New/gal-

San Jose Institute of Contemporary

560 South First Street

San Jose, CA 95113 -YOUNHEE PAIK: ASCENDING RIVER

End: May 26th

An immersive installation by Korean-born Younhee Paik

-THE OFFICE

End: lune 2nd

Artists examine, deconstruct, rearrange and critique contemporary office culture. (408) 283–8155

http://www.siica.org/

SFMOMA

151 Third St.

San Francisco, CA 94103

-ARTGAMELAB

End: Ongoing

This exhibition in the museum's Koret Education Center highlights a selection of crowd sourced games designed by SFMOMA's community, for SF-MOMA's community. Last summer the museum put out an open call for inventive but low-cost game ideas. Visitors can now view the results, pick up instructions for playing prototype experimental games in the museum's galleries and other public spaces, and participate in this experiment.

-MARK BRADFORD

Organized by Wexner Center for the Arts, this major traveling exhibition is the first museum survey of the work of Mark Bradford, a Los Angeles-based artist and MacArthur Foundation "genius" award recipient who is a leading figure in American contemporary art. The presentation features works in a variety of media but concentrates on Bradford's often monumentally scaled collages on canvas, which are akin to abstract paintings

-RINEKE DIJKSTRA: A Retrospective

End: May 28th

Rineke Dijkstra: A Retrospective, coorganized by SF-MOMA and the Solomon R. Guggenheim Foundation, presents the artist's first midcareer retrospective in the United States. Over the past 20 years Diikstra has revived and reexamined portraiture in contemporary art. Most often, she photographs people in transition, such as adolescents, new mothers and army recruits, during formative periods in their lives when change is perceivable.

-DESCRIPTIVE ACTS

End: June 17th

This group exhibition features contemporary video and installation works that specifically address acts of recording, speaking, and writing, underscoring the performative quality of much contemporary art practice. Works by Anthony Discenza, Shilpa Gupta, Lynn Marie Kirby and Li Xiaofei, and John Smith will be included, as well as three recent acquisitions by artists Dora García, Aurélien Froment, and Tris Vonna-Michell, who will receive their U.S. museum debut

-PHOTOGRAPHY IN MEXICO: Selected Works from the Collections of SFMOMA and Daniel Greenberg and Susan Steinhauser

End: July 8th

This exhibition explores the diverse tradition of photography in Mexico, from the medium's first flowering in the wake of the Mexican Revolution (1910-20) and the explosion of the illustrated press at mid-century to the intense documentary investigations of the 1970s and '80s and more recent considerations of the U.S./Mexico border region.

-THE UTOPIAN IMPULSE: Buckminster Fuller and the Bay Area

End: July 29th

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Thrillpeddlers

1643 32nd Ave

San Francisco, CA 94122

-Hot Greeks:The Last Cockettes Musical

End: May 5th, 2012

A Revival of the Cockettes' 1972 Musical Extravaganza, a New Full-Length, restored version @ Hypnodrome Theatre. Thurs. Fri. & Sat. – 8:00 pm (415) 336-8220

www.thrillpeddlers.com/press/press.html

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250 Berkeley, CA 94720-2250

-Sun Works

End: May 6th, 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.

-Himalayan Pilgrimage: Journey to the Land of

Explore the journey of Buddhism across several centuries and from India into Tibet through exceptionally beautiful objects of sculpture and painting dating from the ninth to the eighteenth centuries.

-The Reading Room

End: June 17th, 2012

Come hang out in The Reading Room, a temporary project dedicated to poetry and experimental fiction. Bring a book from your own collection to leave and take home a book from one of several noted East Bay small presses. Spend time here reading, listening to recordings of selected poets, and viewing artwork made collaboratively by artists and poets.

-Abstract Expressionisms: Paintings and Drawings from the Collection

End: June 10th, 2012

Come spend some time with the work of seminal Abstract Expressionists this spring at BAM/PFA. Forceful paintings by Mark Rothko, Willem de Kooning, Hans Hofmann, William Baziotes, Asger Jorn, Philip Guston, and others hang in light-filled Gallery A, while Gallery C displays rarely seen works on paper by artists including Sam Francis, Mark Tobey, Antonio Saura, and Norman Bluhm.

-Andy Warhol: Polaroids / MATRIX 240

End: May 20th, 2012

Meet celebrities and other fabulous people in this diverse selection of portraits taken by Warhol in the 1970s and 1980s with his favorite camera, the Polaroid Big Shot. A generous gift from the Andy Warhol Foundation for the Visual Arts, these images reveal a little-known but seminal aspect of Warhol's practice.

-Tables of Content: Ray Johnson and Robert Warner Bob Box Archive / MATRIX 241

Fnd: May 20th, 2012

The collagist Robert Warner has arranged the contents of thirteen boxes given to him by reclusive artist Ray Johnson (the "Bob Boxes") on tables and on the gallery walls. The collages, letters, drawings, beach trash and other found objects reveal Johnson's stream-of-consciousness flow through the matter and memory of everyday life.

-State of Mind: New California Art circa 1970

End: June 17th, 2012

Have you ever heard the sound of ice melting? State of Mind: New California Art circa 1970, part of Pacific Standard Time, offers an in-depth exploration of Conceptual art made by both Northern and Southern California artists during a pivotal period in contemporary art.

(510) 642-0365 pcavagnaro@berkeley.edu

http://bampfa.berkeley.edu

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103 -Mark Bradford

End: May 27th, 2012

Mark Bradford (b. 1961) is best known for large-scale abstract paintings made from a variety of collaged materials, including billboard paper, hairdressing supplies, newsprint, carbon paper, and other papers layered together (or stripped apart) and then manipulated with nylon string, caulking, and sanding.

SUN.APR. I

Altman Siegel Gallery

49 Geary St. 4th Floor San Francisco, CA 94108

-Nate Boyce

End: April 1st, 2012 415-576-9300

info@altmansiegel.com http://altmansiegel.com

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41 San Francisco, CA 94104

-John Vila's Show

Begin: April 1st, 2012 Opening Reception: April 5th, 4-7pm

End: April 15, 2012 (415) 956-3650 info@artpeople.net

http://artpeople.net

CounterPULSE 1310 Mission St.

San Francisco, CA 94103

-INTERCONTINENTAL COLLABORATIONS: Jess

Meets Angus

End: April 1st

415.626.2060



counterpulse.org

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way Oakland, CA 94609

-Hilliary Wiedemann

End: April 1st, 2012 510-219-0774

macarthurbarthur@gmail.com http://www.macarthurbarthur.com

Misho Gallery

680 8th Street San Francisco, CA

-Abstract show #2

End: April 1st 2012

Kristen Jensen, Raymond Diftey, Andrzej Micheal Karwacki, Xavier Phelp, Jack Androvich, Misho, Preview with live Jazz March 30th 5pm-9pm www.mishogallery.com

SOMA OPEN STUDIOS

SOMA district (various locations) San Francisco, C.A.

-SPRING SOMA OPEN STUDIOS

Opening: April 1st, 12-5pm

Tour the bright and sunny South of Market (SOMA) neighborhood to view a multitude of artists in their workspaces, all within walking distance.

http://www.somac-sf.org/ 415-516-1913

MON.APR.2

Corden Potts Gallery

49 Geary Street, Suite 410 San Francisco, CA 94108

-SUSAN BURNSTINE: ABSENCE OF BEING

Begin: April 2nd End: June 5th 415-781-0110

www.cordenpottsgallery.com

Museum of Performance & Design

40 I Van Ness Ave, 4th Floor San Francisco, CA 94102

-Mapping and Wrapping the Body: The Psychology of Clothes

Date: April 2nd

Time: 7pm-8:45pm

Ken Ruta, San Francisco's great raconteur, shares his experiences from over 60 years in the theater - part of 2012 lecture series Monday evenings at MPD. Admission: \$10 members/\$15 non-members.

(415) 255-4800 info@mpdsf.org www.mpdsf.org

TUE.APR.3

SFMOMA

151 Third St.

San Francisco, CA 94103

-2010 SECA ART AWARD

Fnd: April 3rd

SFMOMA's biennial SECA Art Award exhibition showcases recent works by Bay Area artists Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey, and Kamau Amu Patton. Administered by SECA (Society for the Encouragement of Contemporary Art), one of the museum's auxiliaries, the signature award honors San Francisco-based artists who are working independently at a high level of artistic maturity but who have not yet received substantial recognition.

-FIFTY YEARS OF BAY AREA ART: The SECA **Awards**

End: April 3rd

Celebrating the unique and longstanding role of SFMOMA's SECA award program, this is the first major presentation to bring into dialogue works by a number of past award recipients. Distinguished as one of the few and longest-standing award programs

dedicated to local artists at a modern art museum in the United States, the SECA Art Award has honored more than 70 winning artists and given hundreds of finalists a platform to speak about their practice. http://www.sfmoma.org/

WED.APR.4

Andrea Schwartz Gallery

525 2nd Street

San Francisco, CA 94107

-Cara Barer

Opening Reception: April 4, 5:30-7:30pm End: May 4th, 2012 415-495-2090 info@asgallery.com http://www.asgallery.com

THU.APR.5

III MINNA GALLERY

III Minna Street

San Francisco, CA

-ALL THE GO INBETWEENS

Opening Reception: April 5th, 5pm-late End: April 28th

Alec Huxley delivers his largest Bay Area solo exhibition to date. Don't miss this artists cinematic style which is quickly gaining iconic recognition throughout San Francisco.

http://www.lllminnagallery.com

(415) 974-1719

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41

San Francisco, CA 94104

-John Vila's Show

Opening Reception: April 5th, 4-7pm

End: April 15th, 2012 (415) 956-3650

info@artpeople.net

http://artpeople.net

Crown Point Press

20 Hawthorne St.

San Francisco, CA 94105

-PAT STEIR & TOM MARIONI

Begin: April 5th

End: May 12th

Crown Point Press is pleased to announce an exhibition featuring the etchings and woodcuts of Pat Steir and Tom Marioni. New York painter, Pat Steir and San Francisco sculptor, Tom Marioni have maintained a dedication to printmaking throughout their careers. Both artists have regularly visited the studio since the 1970's and are an essential part of Crown Point's history. On view in the gallery will be a selection of prints that highlight the work of each artist over the past four decades.

415-974-6273

http://www.crownpoint.com

Paul Mader Gallery

3378 Sacramento Street San Francisco, CA 94118

-New paintings by Elena Zolotnitsky

Opening Reception: April 5th, 6-9pm End: May 27th, 2012 (415) 474-7707

paul@paulmahdergallery.com www.paulmahdergallery.com

Spoke Art Gallery

816 Sutter Street

San Francisco, CA 94122

-NIMIT MALAVIA SOLO SHOW Opening: April 5th

End: April 29th

Spoke Art Presents "New Works" by Nimit Malavia. Born in Ottawa, Canada, Nimit completed his degree in illustration from Sheridan College. He has received a Silver Medal from the Society of Illustrators, and was the winner of the Sezio Creative Stimulus Package Grant.

(415) 796-3774 http://www.spoke-art.com/

FRI.APR.6

City Art Cooperative Gallery

San Francisco, CA 94110

-TASTY

Opening: April 6th, 7–10pm

End: April 28th

"Tasty" is the title of the new theme show in the rear gallery, in which artists are being invited to explore the idea as broadly as they wish. A new group show featuring various media also opens in the front gal-

415-970-9900

cityartsf@gmail.com www.cityartgallery.org

FM

438 25th St. Oakland, CA 94612

-CHRISTY KOVACS: WEAVING TRAFFIC

Opening: April 6th, 6–10pm

End: April 28th

Christy Kovacs's "Weaving Traffic" explores the beauty of freeway overpasses through her series of woven photographs and mixed media. Utilizing aerial photography and various other imagery, Kovacs creates hand-woven, large-scale photographic tapestries of technology and urban design.

http://www.fmoakland.com

fmoakland@gmail.com **HungryMan Gallery**

San Francisco, CA 94103

-ANDREAS FISCHER AND PHILIP VON ZWECK

Opening: April 6th, 7–10pm Closing: May 19th, 7–9pm

In conjunction with Important Projects, Oakland www.hungrymangallery.com

Johansson Projects

2300 Telegraph Ave Oakland, CA 94612

-Tadashi Moriyama + Robert Minervini

Opening Reception: April 6th, 5-8pm

End: May 5th, 2012

Johansson Projects presents a two-person exhibition featuring the works of Tadashi Moriyama and Robert

(510) 444-9140

info@johanssonprojects.com

www.johanssonprojects.com

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way Oakland, CA 94609

-Anthony Discenza

Opening Reception: April 6th, 7-10pm End: April 29th, 2012 510-219-0774

macarthurbarthur@gmail.com http://www.macarthurbarthur.com

Manna Gallery

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

-Dan Weber

Begin: April 6th, 2012

Reception: Saturday, April 7th, 3-6pm End April 28, 2012

Dan creates whimsical, brightly colored wooden sculptures that skew our conceptions of what sculp-

ture could and should be. http://mannagallery.com

Oakopolis Creativity Center

447 25th Street Oakland, CA 94612

-loyce Aiken & Vita Wells

Opening Reception: April 6th and May 4th, 6-9pm Closing Reception: May 12th, 1-5pm

An exhibit of conceptual narrative works on paper by Joyce Aiken and sculpture by Vita Wells. The objects Vita Wells makes have to do with "the imperfect alignment between our perceptions and objective reality, and with our subjective investment in those perceptions.

www.oakopolis.org

www.oakopolis.org

Park Life Store

220 Clement Street San Francisco, CA 94118

-ANZFER FARMS SHOW

Opening: April 6th, 7-10pm Fnd: May 6th

New paintings and furniture design by Joseph Ferriso and Ionathan Anzalone.

(415) 386-7275

www.parklifestore.com

SFMOMA

151 Third St.

San Francisco, CA 94103

-NEW WORK: Katharina Wulff

Begin: April 6th End: August 19th

Imbued with delicacy and strength, vulnerability and terror, Katharina Wulff's colorful artworks depict imaginary, far-off locales often populated by strange animals and alluring visages. This latest installment of SFMOMA's New Work series—and the artist's first solo exhibition in America as well as the first time her work has been shown on the West Coast-features a selection of paintings and drawings made during the past five years, along with several new works. http://www.sfmoma.org/

Slate Contemporary

473 25th Street Oakland, CA 94612

-SHADOW + STRUCTURE: Photography by Cath-

erine Leach, Paintings by Anne Subercaseaux

Opening Reception: April 6th, 6-9pm End: April 28th, 2012, 12-5pm Photography by Catherine Leach, paintings by Anne Subercaseaux. Open for Art Murmur: Friday March

2 and Friday April 6, 6–9pm. Gallery Hours: Friday & Saturday 12–5, Tuesday—Thursday by appointment. (510) 652-4085 info@slatecontemporary.com

www.slatecontemporary.com SAT.APR.7

Catharine Clark Gallery

150 Minna Street

Ground Floor

San Francisco CA 94105 -Adam Chapman: Diagram of Chance and Will

Intersecting End: April 7th, 2012 www.cclarkgallery.com/

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-The Way Beyond Art: Architecture in the Expanded Field

End: April 7th, 2012 Upper Gallery

www.wattis.org/ **Gallery Hijinks**

2309 Bryant Street San Francisco, CA 94110

-NEW WORKS BY RANDY COLOSKY Opening: April 7th, 6–10pm

End: April 28th

In Randy's practice he takes objects or materials that would typically have a utilitarian purpose and alters

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galleryinfo@bedfordgallery.org www.bedfordgallery.org (925) 295-1417

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www.wattis.org/

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-John Chiara

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monique@hainesgallery.com www.hainesgallery.com

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100 34th Avenue San Francisco, CA

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(415) 643-2785

www.missionculturalcenter.org/MCCLA_New/gal-

San Jose Institute of Contemporary

560 South First Street

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End: May 26th

An immersive installation by Korean-born Younhee Paik

-THE OFFICE

End: lune 2nd

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http://www.siica.org/

SFMOMA

151 Third St.

San Francisco, CA 94103

-ARTGAMELAB

End: Ongoing

This exhibition in the museum's Koret Education Center highlights a selection of crowd sourced games designed by SFMOMA's community, for SF-MOMA's community. Last summer the museum put out an open call for inventive but low-cost game ideas. Visitors can now view the results, pick up instructions for playing prototype experimental games in the museum's galleries and other public spaces, and participate in this experiment.

-MARK BRADFORD

Organized by Wexner Center for the Arts, this major traveling exhibition is the first museum survey of the work of Mark Bradford, a Los Angeles-based artist and MacArthur Foundation "genius" award recipient who is a leading figure in American contemporary art. The presentation features works in a variety of media but concentrates on Bradford's often monumentally scaled collages on canvas, which are akin to abstract paintings

-RINEKE DIJKSTRA: A Retrospective

End: May 28th

Rineke Dijkstra: A Retrospective, coorganized by SF-MOMA and the Solomon R. Guggenheim Foundation, presents the artist's first midcareer retrospective in the United States. Over the past 20 years Diikstra has revived and reexamined portraiture in contemporary art. Most often, she photographs people in transition, such as adolescents, new mothers and army recruits, during formative periods in their lives when change is perceivable.

-DESCRIPTIVE ACTS

End: June 17th

This group exhibition features contemporary video and installation works that specifically address acts of recording, speaking, and writing, underscoring the performative quality of much contemporary art practice. Works by Anthony Discenza, Shilpa Gupta, Lynn Marie Kirby and Li Xiaofei, and John Smith will be included, as well as three recent acquisitions by artists Dora García, Aurélien Froment, and Tris Vonna-Michell, who will receive their U.S. museum debut

-PHOTOGRAPHY IN MEXICO: Selected Works from the Collections of SFMOMA and Daniel Greenberg and Susan Steinhauser

End: July 8th

This exhibition explores the diverse tradition of photography in Mexico, from the medium's first flowering in the wake of the Mexican Revolution (1910-20) and the explosion of the illustrated press at mid-century to the intense documentary investigations of the 1970s and '80s and more recent considerations of the U.S./Mexico border region.

-THE UTOPIAN IMPULSE: Buckminster Fuller and the Bay Area

End: July 29th

The Bay Area attracts dreamers, progressives, nonconformists, and designers. Buckminster Fuller was all of these, and though he never lived in San Francisco, his ideas spawned many local experiments in the realms of technology, engineering, and sustainability—some more successful than others. The first to consider Fuller's Bay Area design legacy, this exhibition features some of his most iconic projects, primarily drawn from the recently acquired print portfolio Inventions: Twelve Around One.

-PARRA

End: July 29th

This exhibition combines a 60-foot-long mural and a selection of print works by Dutch graphic artist Parra in his first U.S. museum presentation. Parra began his illustration and design career drawing party fliers and posters in Amsterdam several years ago, and the work stood out. His playful, witty, and often raunchy works aren't subject to the rigorous structure of critical discourse—Parra's self-taught design sensibilities are just that: off the cuff and straight from the heart. http://www.sfmoma.org/

Thrillpeddlers

1643 32nd Ave

San Francisco, CA 94122

-Hot Greeks:The Last Cockettes Musical

End: May 5th, 2012

A Revival of the Cockettes' 1972 Musical Extravaganza, a New Full-Length, restored version @ Hypnodrome Theatre. Thurs. Fri. & Sat. – 8:00 pm (415) 336-8220

www.thrillpeddlers.com/press/press.html

UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA)

2625 Durant Avenue #2250 Berkeley, CA 94720-2250

-Sun Works

End: May 6th, 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.

-Himalayan Pilgrimage: Journey to the Land of

Explore the journey of Buddhism across several centuries and from India into Tibet through exceptionally beautiful objects of sculpture and painting dating from the ninth to the eighteenth centuries.

-The Reading Room

End: June 17th, 2012

Come hang out in The Reading Room, a temporary project dedicated to poetry and experimental fiction. Bring a book from your own collection to leave and take home a book from one of several noted East Bay small presses. Spend time here reading, listening to recordings of selected poets, and viewing artwork made collaboratively by artists and poets.

-Abstract Expressionisms: Paintings and Drawings from the Collection

End: June 10th, 2012

Come spend some time with the work of seminal Abstract Expressionists this spring at BAM/PFA. Forceful paintings by Mark Rothko, Willem de Kooning, Hans Hofmann, William Baziotes, Asger Jorn, Philip Guston, and others hang in light-filled Gallery A, while Gallery C displays rarely seen works on paper by artists including Sam Francis, Mark Tobey, Antonio Saura, and Norman Bluhm.

-Andy Warhol: Polaroids / MATRIX 240

End: May 20th, 2012

Meet celebrities and other fabulous people in this diverse selection of portraits taken by Warhol in the 1970s and 1980s with his favorite camera, the Polaroid Big Shot. A generous gift from the Andy Warhol Foundation for the Visual Arts, these images reveal a little-known but seminal aspect of Warhol's practice.

-Tables of Content: Ray Johnson and Robert Warner Bob Box Archive / MATRIX 241

Fnd: May 20th, 2012

The collagist Robert Warner has arranged the contents of thirteen boxes given to him by reclusive artist Ray Johnson (the "Bob Boxes") on tables and on the gallery walls. The collages, letters, drawings, beach trash and other found objects reveal Johnson's stream-of-consciousness flow through the matter and memory of everyday life.

-State of Mind: New California Art circa 1970

End: June 17th, 2012

Have you ever heard the sound of ice melting? State of Mind: New California Art circa 1970, part of Pacific Standard Time, offers an in-depth exploration of Conceptual art made by both Northern and Southern California artists during a pivotal period in contemporary art.

(510) 642-0365 pcavagnaro@berkeley.edu

http://bampfa.berkeley.edu Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-Mark Bradford End: May 27th, 2012

Mark Bradford (b. 1961) is best known for large-scale abstract paintings made from a variety of collaged materials, including billboard paper, hairdressing supplies, newsprint, carbon paper, and other papers layered together (or stripped apart) and then manipulated with nylon string, caulking, and sanding.

SUN.APR. I

Altman Siegel Gallery

49 Geary St. 4th Floor San Francisco, CA 94108

-Nate Boyce

End: April 1st, 2012 415-576-9300

info@altmansiegel.com http://altmansiegel.com

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41 San Francisco, CA 94104

-John Vila's Show

Begin: April 1st, 2012 Opening Reception: April 5th, 4-7pm

End: April 15, 2012 (415) 956-3650

info@artpeople.net http://artpeople.net

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-INTERCONTINENTAL COLLABORATIONS: Jess

Meets Angus

End: April 1st

415.626.2060



counterpulse.org

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way Oakland, CA 94609

-Hilliary Wiedemann

End: April 1st, 2012 510-219-0774

macarthurbarthur@gmail.com http://www.macarthurbarthur.com

Misho Gallery

680 8th Street San Francisco, CA

-Abstract show #2

End: April 1st 2012

Kristen Jensen, Raymond Diftey, Andrzej Micheal Karwacki, Xavier Phelp, Jack Androvich, Misho, Preview with live Jazz March 30th 5pm-9pm www.mishogallery.com

SOMA OPEN STUDIOS

SOMA district (various locations) San Francisco, C.A.

-SPRING SOMA OPEN STUDIOS

Opening: April 1st, 12-5pm

Tour the bright and sunny South of Market (SOMA) neighborhood to view a multitude of artists in their workspaces, all within walking distance.

http://www.somac-sf.org/ 415-516-1913

MON.APR.2

Corden Potts Gallery

49 Geary Street, Suite 410 San Francisco, CA 94108

-SUSAN BURNSTINE: ABSENCE OF BEING

Begin: April 2nd End: June 5th 415-781-0110

www.cordenpottsgallery.com

Museum of Performance & Design

40 I Van Ness Ave, 4th Floor San Francisco, CA 94102

-Mapping and Wrapping the Body: The Psychology of Clothes

Date: April 2nd

Time: 7pm-8:45pm

Ken Ruta, San Francisco's great raconteur, shares his experiences from over 60 years in the theater - part of 2012 lecture series Monday evenings at MPD. Admission: \$10 members/\$15 non-members.

(415) 255-4800 info@mpdsf.org www.mpdsf.org

TUE.APR.3

SFMOMA

151 Third St.

San Francisco, CA 94103

-2010 SECA ART AWARD

Fnd: April 3rd

SFMOMA's biennial SECA Art Award exhibition showcases recent works by Bay Area artists Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey, and Kamau Amu Patton. Administered by SECA (Society for the Encouragement of Contemporary Art), one of the museum's auxiliaries, the signature award honors San Francisco-based artists who are working independently at a high level of artistic maturity but who have not yet received substantial recognition.

-FIFTY YEARS OF BAY AREA ART: The SECA **Awards**

End: April 3rd

Celebrating the unique and longstanding role of SFMOMA's SECA award program, this is the first major presentation to bring into dialogue works by a number of past award recipients. Distinguished as one of the few and longest-standing award programs

dedicated to local artists at a modern art museum in the United States, the SECA Art Award has honored more than 70 winning artists and given hundreds of finalists a platform to speak about their practice. http://www.sfmoma.org/

WED.APR.4

Andrea Schwartz Gallery

525 2nd Street San Francisco, CA 94107

http://www.asgallery.com

-Cara Barer

Opening Reception: April 4, 5:30-7:30pm End: May 4th, 2012 415-495-2090 info@asgallery.com

THU.APR.5

III MINNA GALLERY

III Minna Street

San Francisco, CA

-ALL THE GO INBETWEENS

Opening Reception: April 5th, 5pm-late End: April 28th

Alec Huxley delivers his largest Bay Area solo exhibition to date. Don't miss this artists cinematic style which is quickly gaining iconic recognition throughout San Francisco.

http://www.lllminnagallery.com (415) 974-1719

ArtPeople Gallery

The Crocker Galleria 50 Post St. #41

San Francisco, CA 94104

-John Vila's Show

Opening Reception: April 5th, 4-7pm

End: April 15th, 2012 (415) 956-3650

info@artpeople.net http://artpeople.net

Crown Point Press

20 Hawthorne St.

San Francisco, CA 94105

-PAT STEIR & TOM MARIONI

Begin: April 5th

End: May 12th

Crown Point Press is pleased to announce an exhibition featuring the etchings and woodcuts of Pat Steir and Tom Marioni. New York painter, Pat Steir and San Francisco sculptor, Tom Marioni have maintained a dedication to printmaking throughout their careers. Both artists have regularly visited the studio since the 1970's and are an essential part of Crown Point's history. On view in the gallery will be a selection of prints that highlight the work of each artist over the past four decades.

415-974-6273

http://www.crownpoint.com

Paul Mader Gallery

3378 Sacramento Street San Francisco, CA 94118

-New paintings by Elena Zolotnitsky

Opening Reception: April 5th, 6-9pm End: May 27th, 2012 (415) 474-7707

paul@paulmahdergallery.com www.paulmahdergallery.com

Spoke Art Gallery

816 Sutter Street

San Francisco, CA 94122 -NIMIT MALAVIA SOLO SHOW

Opening: April 5th

End: April 29th

Spoke Art Presents "New Works" by Nimit Malavia. Born in Ottawa, Canada, Nimit completed his degree in illustration from Sheridan College. He has received a Silver Medal from the Society of Illustrators, and was the winner of the Sezio Creative Stimulus Package Grant.

(415) 796-3774 http://www.spoke-art.com/

FRI.APR.6

City Art Cooperative Gallery

San Francisco, CA 94110

-TASTY

Opening: April 6th, 7–10pm

End: April 28th

"Tasty" is the title of the new theme show in the rear gallery, in which artists are being invited to explore the idea as broadly as they wish. A new group show featuring various media also opens in the front gal-

415-970-9900

cityartsf@gmail.com www.cityartgallery.org

FM

438 25th St. Oakland, CA 94612

-CHRISTY KOVACS: WEAVING TRAFFIC

Opening: April 6th, 6–10pm

End: April 28th

Christy Kovacs's "Weaving Traffic" explores the beauty of freeway overpasses through her series of woven photographs and mixed media. Utilizing aerial photography and various other imagery, Kovacs creates hand-woven, large-scale photographic tapestries of technology and urban design.

http://www.fmoakland.com

fmoakland@gmail.com **HungryMan Gallery**

San Francisco, CA 94103

-ANDREAS FISCHER AND PHILIP VON ZWECK

Opening: April 6th, 7–10pm Closing: May 19th, 7–9pm

In conjunction with Important Projects, Oakland www.hungrymangallery.com

Johansson Projects

2300 Telegraph Ave Oakland, CA 94612

-Tadashi Moriyama + Robert Minervini

Opening Reception: April 6th, 5-8pm

End: May 5th, 2012

Johansson Projects presents a two-person exhibition featuring the works of Tadashi Moriyama and Robert

(510) 444-9140

info@johanssonprojects.com

www.johanssonprojects.com

MacArthur B Arthur Gallery

4030 Martin Luther King Jr. Way Oakland, CA 94609

-Anthony Discenza

Opening Reception: April 6th, 7-10pm End: April 29th, 2012 510-219-0774

macarthurbarthur@gmail.com http://www.macarthurbarthur.com

Manna Gallery 473 25th St., Suite C

Oakland, CA 94612

-Dan Weber

Begin: April 6th, 2012

Reception: Saturday, April 7th, 3-6pm End April 28, 2012

Oakopolis Creativity Center

sculptures that skew our conceptions of what sculpture could and should be.

Dan creates whimsical, brightly colored wooden

http://mannagallery.com

447 25th Street Oakland, CA 94612

-loyce Aiken & Vita Wells

Opening Reception: April 6th and May 4th, 6-9pm Closing Reception: May 12th, 1-5pm

An exhibit of conceptual narrative works on paper by Joyce Aiken and sculpture by Vita Wells. The objects Vita Wells makes have to do with "the imperfect alignment between our perceptions and objective reality, and with our subjective investment in those perceptions.

www.oakopolis.org

www.oakopolis.org

Park Life Store

220 Clement Street San Francisco, CA 94118

-ANZFER FARMS SHOW

Opening: April 6th, 7-10pm

Fnd: May 6th New paintings and furniture design by Joseph Ferriso

and Ionathan Anzalone. (415) 386-7275

www.parklifestore.com

SFMOMA

151 Third St.

San Francisco, CA 94103

-NEW WORK: Katharina Wulff

Begin: April 6th End: August 19th

Imbued with delicacy and strength, vulnerability and terror, Katharina Wulff's colorful artworks depict imaginary, far-off locales often populated by strange animals and alluring visages. This latest installment of SFMOMA's New Work series—and the artist's first solo exhibition in America as well as the first time her work has been shown on the West Coast-features a selection of paintings and drawings made during the past five years, along with several new works. http://www.sfmoma.org/

Slate Contemporary

473 25th Street

Oakland, CA 94612 -SHADOW + STRUCTURE: Photography by Cath-

erine Leach, Paintings by Anne Subercaseaux Opening Reception: April 6th, 6-9pm

End: April 28th, 2012, 12-5pm Photography by Catherine Leach, paintings by Anne Subercaseaux. Open for Art Murmur: Friday March 2 and Friday April 6, 6–9pm. Gallery Hours: Friday & Saturday 12–5, Tuesday—Thursday by appointment.

(510) 652-4085 info@slatecontemporary.com www.slatecontemporary.com

SAT.APR.7

Catharine Clark Gallery

150 Minna Street

Ground Floor

San Francisco CA 94105 -Adam Chapman: Diagram of Chance and Will Intersecting

End: April 7th, 2012 www.cclarkgallery.com/

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-The Way Beyond Art: Architecture in the Expanded Field

End: April 7th, 2012 Upper Gallery

www.wattis.org/

Gallery Hijinks

2309 Bryant Street San Francisco, CA 94110

-NEW WORKS BY RANDY COLOSKY

Opening: April 7th, 6–10pm End: April 28th

In Randy's practice he takes objects or materials that would typically have a utilitarian purpose and alters



End: May 3rd, 2012

Recognized throughout the world as an extraordinary showcase of cinematic discovery and innovation in the country's most beautiful city. Refreshingly intimate for a festival of its size and scope, SFIFF55 will screen over 175 films from dozens of countries with hundreds of filmmaker and industry guests from many countries around the globe in attendance. sffs.org

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-On Apology

Begin: April 19th, 2012 End: May 12th, 2012

MA Curatorial Practice Program Thesis Exhibition. Lower and Upper Gallery

www.wattis.org/

SOMArts Cultural Center

934 Brannan St. between 8th & 9th San Francisco, CA

-I Am Crime: Art On The Edge of the Law

Closing Reception: April 19th 6pm-9pm

Artistic production is a barometer of discontent and acts as a primary outlet for subversive and counter cultural concepts. To investigate this trend, I Am Crime: Art on the Edge of the Law explores artwork that renders the artist as criminal either by accident or by design and occupies the tensions between art and the law

info@somarts.org somarts.org (415) 863-1414

FRI.APR.20

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-NATYA & NARRATION: REBELution, Lasya

Dance Company

Date: April 20th-22nd Time: 3pm

415.626.2060

counterpulse.org

Gallery 60SIX

66 Elgin Park

San Francisco, CA 94103

-PETER WHITEHEAD: The Brightness of the Day Closing: April 20th 6:30-9pm

Peter Whitehead's exhibition"The Brightness of the Day..." presents found object instruments, never without a surprise, (i.e. a ski, giant water container, spoons,) paintings and mixed media collages, compiled over 10 + years, works which illuminate the whimsy, inventiveness and integration of Whitehead's world of musical and visual poetry.

www.gallery60SIX.com/

415-621-8377

The Popular Workshop Gallery

1173 Sutter St.

San Francisco, CA 94109

-FACUNDO ARGANARAZ

Begin: March 16th End: April 20th New paintings and sculpture (415) 655-3765

http://www.thepopularworkshop.com/

SAT.APR.2 I

ARTSEED

San Francisco, C.A. -ARTSEED EARTH WEEK ART-A-THON Date: April 21st

Time: 10am-8pm

Acre Cafe, Thoreau Center for Sustainability, The Presidio Annual event combines diverse elementary school aged students, teens, adults and seniors in a 10 hour art-making marathon to benefit ArtSeed's neediest students who are provided year-round, long-term private instruction and scholarships to ArtSeed's Fine Arts Summer Intensive

www.artseed.org (415) 409-1761

CounterPULSE

1310 Mission St.

San Francisco, CA 94103

-NATYA & NARRATION: REBELution, Lasya

Dance Company

Date: April 20th-22nd

Time: 3pm 415.626.2060

counterpulse.org

Rena Bransten Gallery

77 Geary Street

San Francisco, CA 94108

-AMPARO SARD End: April 21st

Amparo Sard will show new paper pieces. (415) 982-3292

www.renabranstengallery.com

San Francisco Art Institute

800 Chestnut St.

San Francisco, CA 94133

-LIVING IN STUDIO KUCHAR

End: April 21st

Living in Studio Kuchar highlights the artistic genius of late Bay Area artist and San Francisco Art Institute faculty member George Kuchar, a legend of independent filmmaking. The exhibition will highlight Kuchar's extensive work including seminal films such as, Hold Me While I'm Naked to lesser known videos such as Cocktail Crooners as well as his class films with SFAI students and selections from The Weather Diaries Series including his last rarely seen video Hot Spell. http://www.sfai.edu/

SUN.APR.22

ASIAN ART MUSEUM

200 Larkin Street

San Francisco, CA 94102

-DEITIES, DEMONS AND DUDE WITH 'STACH-ES: Indian Avatars by Sanjay Patel

End: April 22nd

Classical Indian art meets animé-style imagery in a striking new display at the Asian Art Museum. Pixar artist and animator Sanjay Patel's modern interpretations of Hindu epics and deities engage with centuries-old historical works, giving fresh context to all. Patel, a British born, American resident, captures the spirit and energy of these timeless figures and captivating stories, illustrating them in his own 21 stcentury visual idiom.

http://www.asianart.org/

(415) 581-3713

CCA Wattis Institute for Contemporary Arts

IIII 8th St San Francisco CA 94107

-CAPP STREET ARTIST IN RESIDENCE

Residence End: April 22nd, 2012 Artist: Ryan Gander

(415) 551-9211

www.wattis.org

www.wattis.org/

CounterPULSE

1310 Mission St.

San Francisco, CA 94103 -NATYA & NARRATION: REBELution, Lasya

Dance Company End: April 22nd

Time: 3pm 415.626.2060 counterpulse.org

MON.APR.23

Congregation Emanu-El

at the corner of Lake and Arguello San Francisco, CA 94118

-The Sf String Symphony Quartet

Opening Reception: April 23rd, 2012, 7:30pm A new quartet comprising some of the most talented members of the San Francisco Symphony. Tickets: \$25 general / \$22 senior and student. 1-800-838-3006

lisa@wongway.net musicatmeyer.com

Temple Emanu-El

2 Lake St.

San Francisco, CA

-SF SYMPHONY STRING QUARTET: Debussy &

Beethoven Op.59, No.3

Date: April 23rd, 7:30pm

A new quartet comprising some of the most talented members of the San Francisco Symphony. Featuring: Chen Zhao, violin. Amy Hiraga, violin. Jonathan Vinocour, viola. Peter Wyrick, cello. 1(800)838-3006

http://www.musicatmeyer.com

WED.APR.25

Creativity Explored

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

-Parallel Visions

End: April 25th, 2012

For over 28 years, Creativity Explored has been a leader of the arts & disability movement. This exhibition will illustrate how various artworks by artists from our brother and sister organizations coincide with the work being made by artists at Creativity Explored.

(415) 863-2108

info@creativityexplored.org http://www.creativityexplored.org

THU.APR.26

Altman Siegel Gallery

49 Geary St. 4th Floor San Francisco, CA 94108

-Emily Wardill

Begin: April 26th, 2012 End: June 23rd, 2012 415-576-9300

info@altmansiegel.com http://altmansiegel.com

FRI.APR.27

SOMArts Cultural Center

934 Brannan St. between 8th & 9th San Francisco, CA

info@somarts.org

-Night Light: A Multi-Media Garden Party Opening Reception: April 27th, 8pm-12am

Night Light spotlights digital art and cinematic projections, ambient sound experiences, and other luminous installations that the audience discovers as a cascade of illuminations linking the gallery, gardens and bamboo grove at SOMArts. The evening features work by more than 20 local artists as well as a contemporary dance performance by ENTOMO and a live performance for Low Lives 4 Networked Performance Festival.

somarts.org

(415) 863-1414

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

-David Zambrano: Soul Project

Dates: April 27th & 28th, 8pm

\$20 regular; \$15 YBCA members, students, seniors,

Conceived and directed by Zambrano in collaboration with a cast of seven remarkable performers from Mozambique, Slovenia, Greece and Slovakia,, Soul Project is performed in an open space, with little or no seating. It begins spontaneously, as the music starts, the dancers emerge from the audience, moving to a sublime live recording of "vintage" soul music. (415) 321-1307

SAT.APR.28

III MINNA GALLERY

III Minna Street San Francisco, CA

www.ybca.org

-ALLTHE GO INBETWEENS

End: April 28th

Alec Huxley delivers his largest Bay Area solo exhibition to date. Don't miss this artists cinematic style which is quickly gaining iconic recognition throughout San Francisco.

http://www.lllminnagallery.com (415) 974-1719

ARTSEED

San Francisco, CA -ARTSEED SPRING OPEN STUDIOS

Date: April 28th & 29th Time: Llam-6pm Bayview Hunters Point Shipyard, Studio 2513, Build-

ing 101. Young artists learn how to present art, plan reception details and implement installation, speak to prospective patrons and manage business aspects from sales of their art. They also can elect to retain a commission from sales of art and join in the financial

accounting/visitor follow-up for the event. www.artseed.org (415) 409-1761

Brian Gross Fine Art

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

-ROBERT ARNESON: Self Portraits in Bronze

End: April 28th 415.788.1050

City Art Cooperative Gallery 828 Valencia St

www.briangrossfineart.com

San Francisco, CA 94110 -TASTY

End: April 28th

Tasty is the title of the new theme show in the rear gallery, in which artists are being invited to explore the idea as broadly as they wish. A new group show featuring various media also opens in the front gal-

cityartsf@gmail.com

415-970-9900

www.cityartgallery.org FM

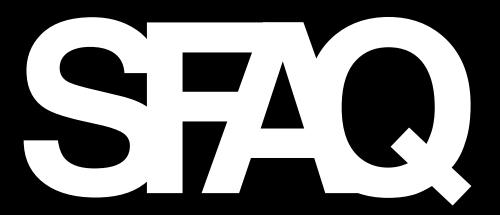
Oakland, CA 94612 -CHRISTY KOVACS:WEAVING TRAFFIC

End: April 28th

438 25th St.

Christy Kovacs's "Weaving Traffic" explores the beauty of freeway overpasses through her series of woven photographs and mixed media. Utilizing aerial photography and various other imagery, Kovacs creates hand-woven, large-scale photographic tapestries of technology and urban design.

http://www.fmoakland.com fmoakland@gmail.com



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A West Coast arts and culture publication distributed nationally. Print and Online advertising available. SFAQ Event Calendar is a print/online platform to promote your artistic events.

ISSUE 8: FEB, MAR, APR 2012

Advertising Issue 8: December 15th, 2011

contact: advertise@sfaqonline.com

Event Calendar Issue 8: December 15th, 2011

contact: listings@sfaqonline.com

Issue 8 Release Date: January 28, 2012

ISSUE 9: MAY, JUN, JUL 2012

Advertising Issue 9: March 15, 2012

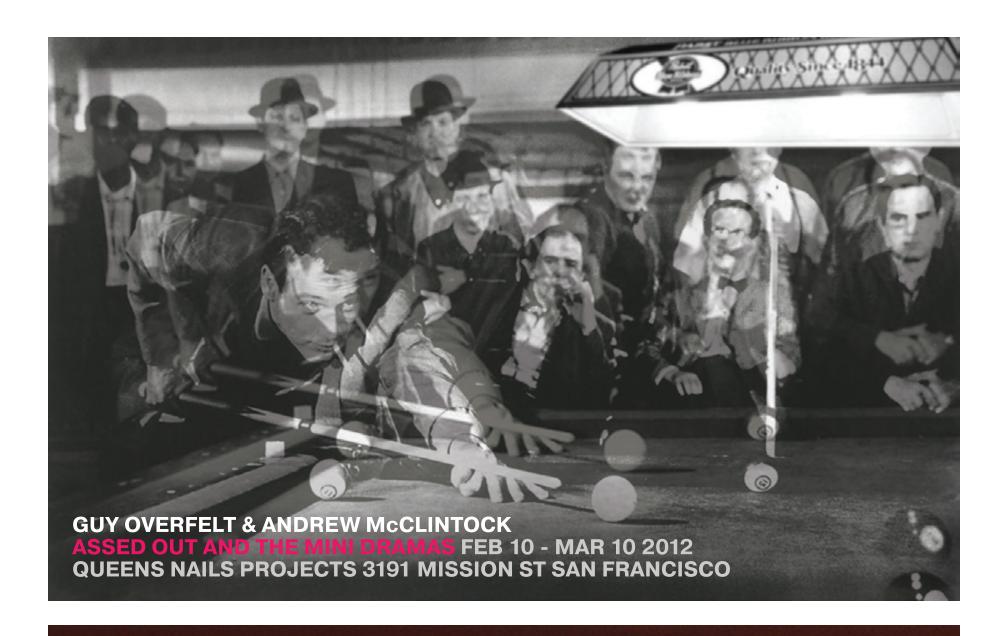
contact: advertise@sfaqonline.com

Event Calendar Issue 9: March 15, 2012

contact: listings@sfaqonline.com

Issue 9 Release Date: April 28, 2012

For more details visit: WWW.sfagonline.com



water mcbeer

Shining bright in a sea of art darkness.

Gerald Anekwe, Derek Albeck, Quinn Arneson, Mario Ayala, Juan Manuel Bocca, Jordan Bogash, Ryan De La Hoz, Jeremy Fish, Matt Furie, Lili Ishida, Warren Thomas King, Kool Kid Kreyola, Aubrey Learner, Calvin Marcus, Evan Nesbit, Guy Overfelt, Matthew Palladino, Eric Shaw, Susan Wu



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An Exhibition and Auction to benefit Kala Art Institute

Auction Exhibition: April 12 - 27, 2012

Preview Party:

Thursday, April 12, 6:00 – 8:00 pm silent auction opens, free admission

Gala Auction:

Saturday, April 28, 6:30 - 10:00 pmGala Tickets: \$45

HONORARY CO-CHAIRS: Sharon & Barclay Simpson

HONORED ARTISTS:
Rupert Garcia & Deborah Oropallo



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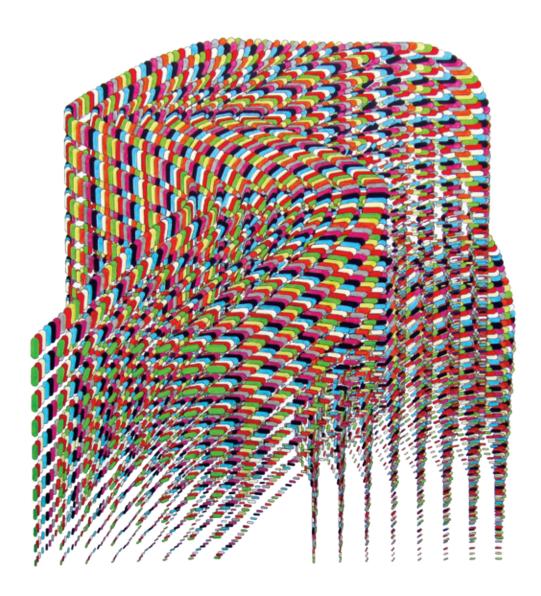
new works by

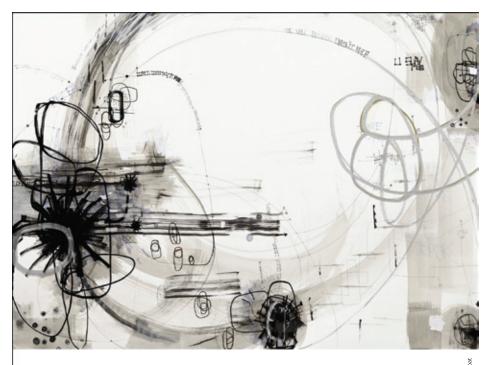
Randy Colosky

April 7th through April 28th Opening reception April 7th 6-10pm



2309 Bryant Street San Francisco, CA 94110 (415)-341-0098 www.galleryhijinks.com





ARTISTS REPRESENTED:

JULIE ALVARADO/JO ANN BIAGINI ERIC BOHR/MARGARET CHAVIGNY TERRYL DUNN/P.K. FRIZZELL ELI GEISER/PETER HONIG/MAYA KABAT KATHLEEN KING/MARY V. MARSH LEAH MARKOS/JILL MCLENNAN/JODY MEDICH DAVE MEEKER/CHARLIE MILGRIM PAUL MUELLER/MARY CURTIS RATCLIFF JULIANNE WALLACE STERLING KERRY VANDER MEER/JOAN WEISS

JANUARY 5 - FEBRUARY 11, 2012 Mary Curtis Ratcliff GALLERY ARTISTS: Interlocking Terrain

FEBRUARY 16 - MARCH 24, 2012 Mary V. Marsh, Jody Medich GALLERY ARTISTS: SmArt Phone

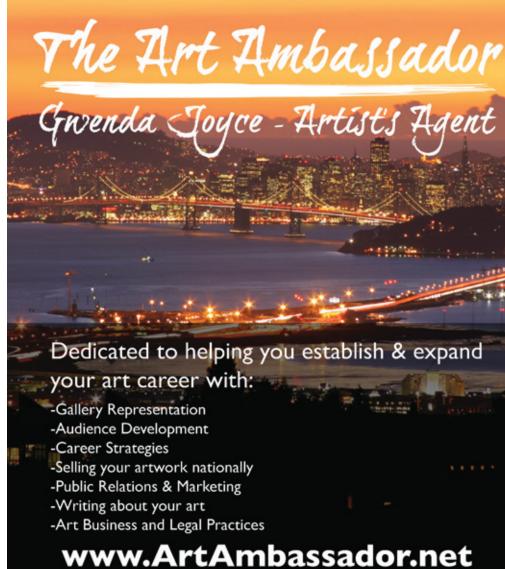
MARCH 29 - MAY 5, 2012 Eric Bohr, Terryl Dunn







ARTIST OWNED AND OPERATED 1044 LARKIN STREET, SF, CA. WWW.GALLERY1044.COM

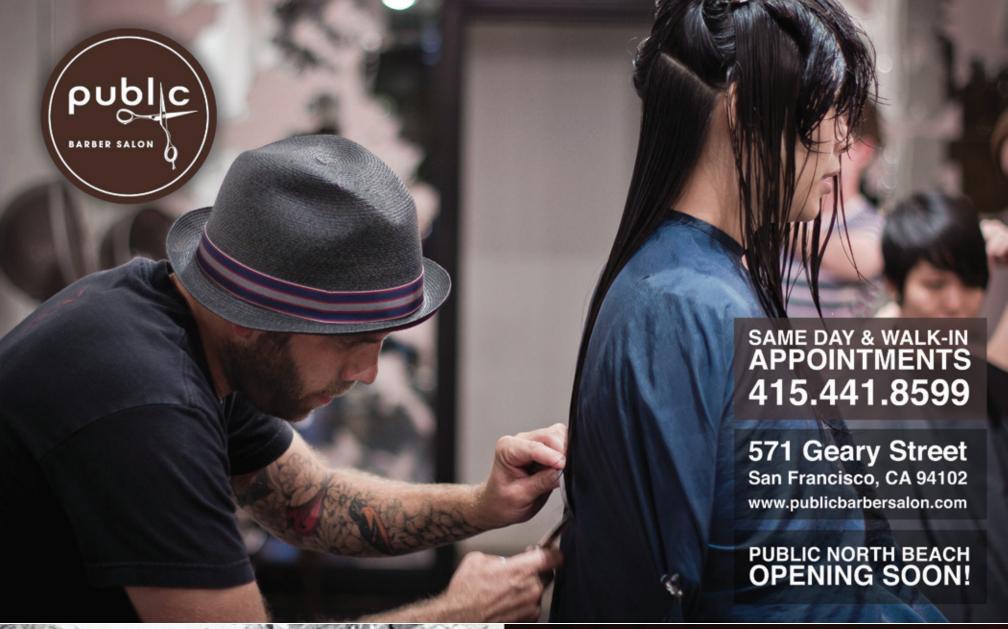


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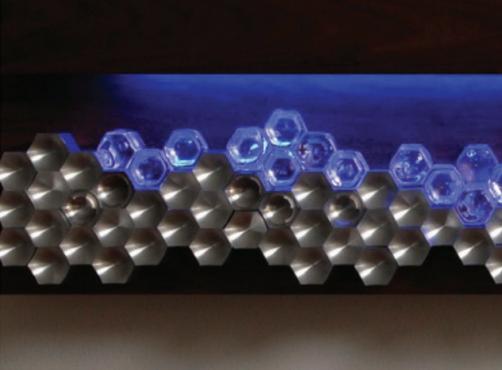


The McLoughlin Gallery

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Dessel_{gallery}

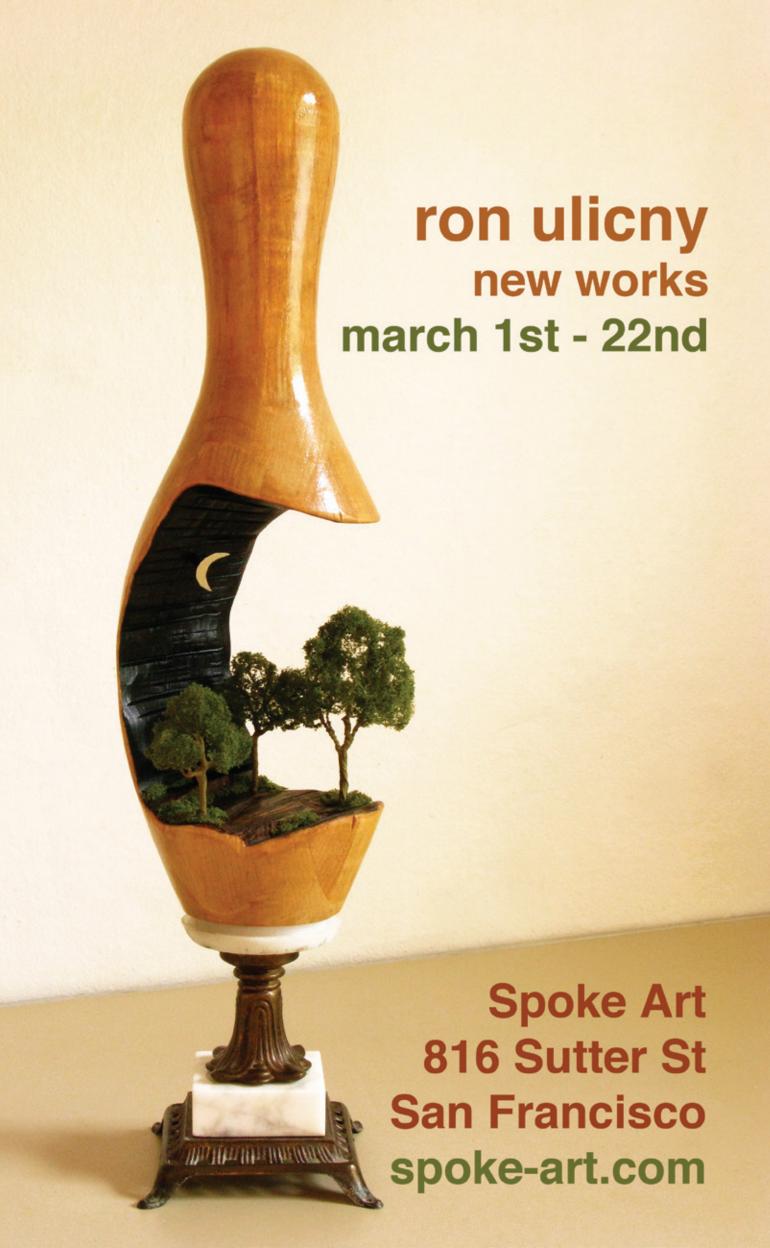
471 25th Street • Oakland, California 94612 •T 510 893 8800 vessel-gallery.com

Between Wind and Water

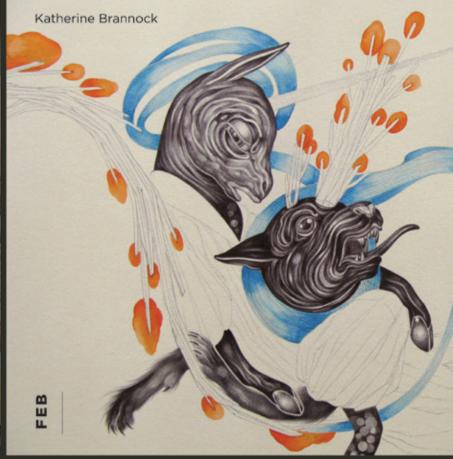
Solo Exhibition of Site-specific Installation and Process Drawings by Beili Liu January 6 - February 18, 2012

Woven Through Time - A Group Show

Honoring Women's History Month Christy Kovacs, Liz Koerner, Beili Liu, Mari Marks, Allyce Wood February 28 - March 31, 2012





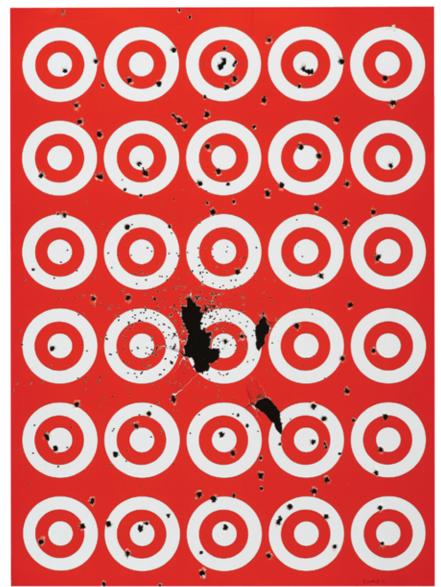








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On the main wall:

February: Army of One (left and bottom right)

February-March: March Madness

In the front window:

January-March: Meryl Pataky (top right)



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January Clare Rojas Annabeth Rosen

February
Canan Tolon
Andrew Masullo

March
Bruce Conner

April
Tony Oursler
Tony Labat

May **Hannah Wilke**

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