

SOMArts Cultural Center presents  
VISIONS INTO INFINITE ARCHIVES, curated by Black Salt Collective



Image: Text over Marilyn Wong's piece, "Mothers and babies and Jesus' Birthday,"  
Mixed media on paper

**Exhibition Dates:**  
**Thursday, January 14–Wednesday, February 10**

Curated by Black Salt Collective  
(Sarah Biscarra Dilley, Grace Rosario Perkins, Anna Luisa Petrisko and Adee Roberson)

## Public Programming Schedule:

### Gallery Hours

Tuesday–Friday, 12–7pm, Saturday 12–5pm

### EXHIBITION AT SOMARTS CULTURAL CENTER

Thursday, January 14–Wednesday, February 10, 2016  
[somarts.org/infinitearchives](http://somarts.org/infinitearchives)

### Opening Reception

**Thursday, January 14, 6–9pm**

Join us for the opening reception of Black Salt Collective's very first large-scale curated exhibition *Visions Into Infinite Archives*. Visual artworks from over 25 intergenerational artists of color will be installed in the main gallery, a staggering presence that ignites and activates the space for a monthlong series of events and conversations. In celebration of the unveiling, Black Salt Collective has commissioned performances and discussions in direct dialogue with the exhibition and its themes. The evening features Chochenyo activist and poet Vince Medina, as well as performances by Hermano Milagroso and Jeepneys + *some times*. With live documentation of the event, the archive continues to expand in each moment. Learn more at [somarts.org/infiniteopening](http://somarts.org/infiniteopening).

### Film Screenings

**Saturday, January 30, 12–4pm**

**Program of Short Films: 12–2pm**

**Feature Screening: 2:30–4:00pm**

Meet Suring, a young woman who casts a spell of immense beauty but is still judged by humanity... Delight in three intergenerational mujeres taking pleasure in helping each other bathe, dress up and cook a meal... And learn how to get your 2 Spirit Introductory Special for only \$19.99 a month...

Spanning genre and form, this afternoon of film screenings curated by Black Salt Collective features personal and often humorous films by an intergenerational mix of Black, Brown and indigenous filmmakers engaging in sensory observations about mythology, emotionality, visibility, spirituality and cultural preservation and loss. The program concludes with the 1995 feature length experimental documentary *Bontoc Eulogy*, in which director Marlon Fuentes memorializes the 1,100 Filipino tribal natives brought to the U.S. to be a "living exhibit" at the 1904 St. Louis World's Fair.

Filmmakers: Marlon Fuentes, Kanakan Balintagos, Paula Wilson, Thirza Cuthand, Wizard Apprentice, Eve Lauryn LaFountain, Miko Revereza, Sofia Canales, Sarah Biscarra Dilley, Jeepneys. Learn more at [somarts.org/infinitescreenings](http://somarts.org/infinitescreenings).

## **Closing Ceremony + Reception**

**Thursday, February 4, 6–9pm**

In overwhelming gratitude, Black Salt Collective invites visitors to participate in a closing reception for *Visions into Infinite Archives*. With so much care, sweat & tears put into this exhibition and its related events, Black Salt Collective wants nothing more than to celebrate with community. The closing reception features live sets by special guest musician Ryan Dennison (*Deadrezkids*, *Fort Wingate, NM*) as well as the collective's very own Tropic Green (*Adee Roberson*)—plus an all-vinyl DJ set by Bay Area favorite Brown Amy (*Hard French*, *Natural High*). Your presence truly makes this archive infinite. Learn more at [somarts.org/infiniteclosing](http://somarts.org/infiniteclosing).

## **CURATORIAL STATEMENT**

Black Salt Collective honors the non-linearity of time with an infinite archive of universal depths. We not only imagine a future that sheds white supremacist, heterosexual, and patriarchal ideals, we create a universe where the dreams of our ancestors and the hopes of our descendants live and interact. We create a universe where there are alternative futures and alternative pasts, where oracles become realities, where histories are honored and transmuted, where deep healing can take place. With careful composition and intention, we will transform the constriction of the gallery into this Black Salt universe.

Comprised of objects, bodies, conversations, and multimedia artworks, this universe is in constant dialogue and flux. We will present both created objects and objects that are, or are based on outsider perception/projection, of our respective cultures. We situate our non-linear cultural narratives in such a way as to not diminish their complexity, playing on temporal-spatial relations to show interdependence and fluidity, traits we strive for as a collective. The objects and events are significant not because they are precious, but because they demand an overwhelming presence. Negating the pretense of an archive that distorts and fractures the relationship between living culture, object and community, our archive supersedes these binds through complex and interdependent narratives held within and beyond us. *Visions into Infinite Archive* manifests the dynamic capacity of a boundless and liminal archive.

**SOMArts requested artist bios and artist statements for all the artists in the show from the curators. Below is what was submitted:**

**Indira Allegra**

Indira Allegra is a poet and performance artist thinking through craft, generating texts existing as material documents and time-based works. She is a recipient of Queer Cultural Center and Oakland Individual Artist grants and has been honored with the Jackson Literary Award, Lambda Literary Fellowship and Windgate Craft Fellowship. The Windgate is awarded to artists representing the future of contemporary craft as determined by an international panel of curators working with the Center for Craft and Design. Her commissions include works for the de Young Museum, SFJAZZ Poetry Festival, the City of Oakland and the National Queer Arts Festival. Allegra's time-based works have screened at festivals such as MIX NYC, Perlen Hannover LGBT Festival, Outfest Fusion and Bologna Lesbian Film Festival. Her poetry is widely anthologized, and she has contributed works to *Cream City Review*, *HYSTERIA Magazine* and *Yellow Medicine Review: A Journal of Indigenous Literature, Art and Thought*, among others.

*Navigation*

Hand-dyed cotton, hand-dyed bone, abalone, copper, thread  
36"x36"  
2009  
NFS

"Navigation" references histories of displacement, those African and Tsalagi (Cherokee) peoples forced from their original lands. Through 'Points of No Return' along the western coast of Africa and across the Trail of Tears, many made their way into the unknown.

*Marriage Blanket*

Hand-dyed cotton, hand-dyed papers, ink, cotton, thread  
36"x36"  
2010  
Contact artist for pricing

Inspired by stories of Cherokee weddings, a blue blanket around the shoulders represents unmarried life, a white blanket, the union. This blanket maps the shifting intimacy between the artist and another woman.

*Protection from Unuttered Greed*

Hand-dyed linen, hand-dyed bamboo, hand-dyed cotton, abalone  
5"x33"  
2011  
Contact artist for pricing

A textile intervention for navigating civic meetings, business meetings, art functions and dates.

## **Chris Ando**

With grandparents from Kodiak, Alaska and the Great Lakes area, and parents from Northwest Washington, Christopher was born in the Spring under the sign of the Reagan administration and grew up in Fall City, WA. He has studied at the Institute of American Indian Arts in Santa Fe, New Mexico and the San Francisco Art Institute. Currently, he resides in Seattle and works to manipulate, reorganize, and repurpose documents/artifacts through collage and thrift-store processing.

### Artist Statement:

“Cungagnaq Does a Wall Dance” is an icon of Kodiak Island Native (Alutiiq) most commonly known as St. Peter the Aleut who has been shaped and illustrated as a martyr figure within the archives of the Russian Orthodox Church and the Russian-American Company (RAC). Very little is known about St. Peter the Aleut as the only description of him has been generated from the initial statement accounting for his martyrdom in San Francisco in 1819—and, although his visual appearance was never documented, many portraits have been painted of him.

### *Cungagnaq Does a Wall Dance*

Mixed-media installation

42”x66”x3”

2016

NFS

## **Natalie Ball**

NATALIE M BALL is an indigenous artist who examines internal and external discourses that shape Indian identity through contemporary art. She believes historical discourses of Native Americans have constructed a limited and inconsistent visual archive that currently misrepresents our past experiences and misinforms current expectations. She excavates hidden histories and dominant narratives to deconstruct them through a theoretical framework of auto-ethnography. Her goal is to move “Indian” outside of governing discourses in order to rebuild a new visual genealogy that refuses to line up with the many constructed existences of Native Americans.

### *Coley the Giant*

Mixed Media

6’x8’

with 10’ pine pole frames (2”x2”)

2009

\$2,300

### *Incident at Fort Klamath*

Mixed Media

6’x8’ each

with 10’ pine pole frames (2”x2”)

2009

\$2,300

Both pieces are a part of the “Circa Indian” installation

### **Sarah Biscarra Dilley**

SARAH BISCARRA-DILLEY (chumash/chicana) is a multi-disciplinary artist, bruja, *’axi*. Her work explores the spaces between the worlds; between blood sickness and bloodlines, between grief and joy, between body and land, between the spatial and the temporal. She is anchored in the intention and practices of indigenous resurgence: through cartographic upheaval, through contradiction, through complexity, through communion. Using found footage, cut paper, archival material, handwork, language and thread, she traces a landscape of indigenous resilience and shifting relationships of belonging, displacement, and home. She is full of birds.

*blood as river from now to nowhere*

Video

Duration variable, infinite

2015

NFS

Time changes with the movement of my great-uncle’s feet.

They graze the flat but shifting surface of the earth, abstracted by my great-grandmother’s shadow and light and poor film exposure and the texture of paper. The playful dangling of his tiny feet trains my eye to see the rich folds of my grandmother’s wool coat, see her arms swinging him, supporting him. She was not always there for him. She was not always there for herself. But in this moment, this fragment of time, she is holding him. In this moment, in this fragment of time, my great-uncle’s blood is not sick with alcohol, perhaps yet not sick with the pain he doused with drink. In this moment, in this fragment of time, I witness a tenderness, a communion, with feet on moving ground.

The perception and distinct experiences of time, of the temporal relationships to space and place and narrative, is as permeable, as changeable, as flesh. Settler temporalities are crafted through the deliberate manipulation of understanding, ingrained in us through repetition like the lilt of the “Our Father” over the fever-stricken, like the menstrual cycles tracked through years in the monjerio, like the lash upon the fugitive limbs of the neophyto. This time is forced upon us, against us, through us, and into us. This time is finite and measurable.

“Hurry inside! You must greet the spirits of the night!”

In cycles, I watch a me that is not me sprint between a young oak and the thatched walls of an ‘ap, darting around the edge with playful reverence. With each turn around the curved surface of home, this me that is not me can hear the sound of feet on nearly bare earth, the rustling of tule and oak leaves, the stacking of baskets within. This unknown custom, this deeply familiar act, this blooming childlike sense of responsibility. Each night, when the sun dips red hot into the horizon framed by seas, I must hurry inside and greet the spirits of the night.

Indigenous temporalities are more complex. The land itself traces repetition but with a steady persistence not embodied by coercion but through the pull of tides towards the shore, through the leafing and fall of oaks, through the trembling of earth that destroys and

regenerates. Each has its own sense of time, interdependent but distinct. This time is within and all around us. This time is immemorial.

The aunties have arrived.

With hairpiece and improvised regalia in tow, each one tittering over the other in a cacophony of respectful and overlapping words crashing like waves on rocky shoreline. They are rich velvet darkness and shimmering emerald feather, densely tufted down and smoothly beading water. Saying everything and nothing, they are bird women with granddaughters that are full of birds, *šuluwiš*.

Indigenous temporalities are inseparable from the body and thus, from the land. Time is mapped on the body through processes like aging but also in the timelessness of visions experienced through leaving the body, whether fevered or brought by the root of momoy. It is in these moments that we feel the limits of our physical form in experiencing time and also our profound ability to transcend it, to move through it, with it, beyond and before it. The inability, while the spirit is traveling, to distinguish between measure of minutes, days, or millennia troubles the limited stereoscope of settler time. Fearful to many, it embodies the surrender to worlds and times within and beyond our bodies. This placelessness terrifies.

The body is a tool of knowing. We learn how to use it with skill.

When I move my body through these wrought sites, the spirits speak through me in molecules that bubble and churn like a volcanic spring, golden like our people's relationship to gold before the thousands of greed-sick hordes. My body remembers these places because it is these places: we hold histories beyond histories within us

As indigenous peoples, our histories are told through the body. Our bodies, as vehicles for a cellular memory, echo the resolved and unresolved reverberations of our colonial past and present. My sickness is the sickness of my ancestors. The marks upon the flesh of my great grandmother's great grandmother leave imprint upon mine. My eyes trace fractioned light of a lunar eclipse and I see the same sky in pictogram as the wise ones do. The stories I hear of our people, hindered by absent or imperfect language, travel the lilt of my tongue as it has for generations. My spirit passes through my body in perfectly rolling tides, a skill practiced since time immemorial. We are everyone who came before. We are everyone who will come next.

Our blood is infinite.

Our blood is full of stories like birds.

*šuluwiš*

*ʔališxèy*

(cousin)

(series— included in *Infinite Archive*)

Clay, paper, acrylic paint

Dimensions variable

2015

Contact artist for pricing

 *setanime pakawaš hilinyu hilaktimisawaš*

*(there was not one indian who came to mass)*

(series)

Collage

Dimensions variable, 12"x12" each

2015

Contact artist for pricing

*kom'joa yo'owe*

*(the grandparents, the ants)*

Collage

24"x24"

2015

Contact artist for pricing

*šup, šup, šup, šupšup*

*(land, ground, year, dirt)*

Collage

48"x48"

2015

Contact artist for pricing

*seyxilwayan hosqapqap hi hol?alapay*

*(the leaves are floating in the sky)*

Collage

48"x48"

2015

Contact artist for pricing

*?ahašiš k ípí kasiyexpeč k ípí kasiyexpeč hikas<sup>h</sup>eqenus hihusitíminwaš k'es<sup>h</sup>u ?uškal*

*(... it took away her fear and made her strong)*

Cotton, wool, acrylic, metallic fiber, aluminum, beargrass, abalone on canvas

Dimensions variable

2015

NFS

## **Diyan BukoBomba**

Artist Statement:

Diyan BukoBomba is tawo of Bikolan@ ancestry born on Turtle Island. A self taught multi-media artist, solar pyromaniac, musician and community organizer, her artwork uses creation as a way of finding freedom from inner pains & colonial traumas. She recreates "folk art" and reimagines indi-genius & ancestral art as part of her healing process, decolonization and reconnection with her ancestors and native roots.



Instead of bowing to colonial gestures of the Catholic use of the traditional Philippine parols- star lanterns- in celebrating baby Jesus, my creation Diwata (Goddess) Durgali brings back light to forgotten and erased deities, ancestors, Baylans, and the indigenous land, diwata, and spirits of a deeper past.

*DIWATA DURGALI*

mixed media

40"x40"x8"

2012

\$2,500

**Melanie Griffin**

Melanie Griffin was born in Augusta, Georgia in 1981 and now lives in South Pasadena, California. She received a BA from Antioch College, where she studied Cultural Studies and Visual Arts. She has created using music, painting, drawing and collage. Currently, she is reflecting on what she believes is a false binary between art and craft. Melanie uses loud vibrant colors, geometric shapes and symbolism to meditate on ideas around gender, race, spirituality, mysticism and liberation through quilts, embroidery and other textile expressions.

*Anansi Crossed the Sea #2, 4, and 5*

Fabric Collage

10"x14"

2014, 2015

\$400

"Anansi Crossed the Sea" is a series about the culture that has survived from enslaved African people and been passed on to African Americans.

*Femme Cartographies Cum Genderfluids*

Fabric, thread, beads

4'10"x14"

2013–2014

Contact Artist for Pricing

This vibrant quilt is hand pieced and quilted. It's an exploration of the artist's femmeness/ femininity, genderqueer-ness, gender fluidity and an alien (outsider) relational mapping of those concepts.

*Rich Powers > Rich Life*

Fabric, thread, acrylic paint

6'x15"

2014

\$1,000

“Rich Powersss” is an abstract meditation on capitalism/capital, culture, power and how these things transform, cycle and slither from here to there and back again.

### **Essence Harden**

Essence Harden is mixed media artist, PhD student, and writer from Oakland, CA. Her art queries blackness, pleasure, and il/legibility via text, textile, and ruptured images. Her dissertation explores black masculinity and hair styling practices as a performative act of becoming. Essence currently resides in Los Angeles.

#### Artist Statement:

“Fix Yo'Self A Plate” is a contemplative textile piece which stitches the images of familial food photography within the structure of a now disintegrating family quilt. In this the artist pays homage to materiality/joy/spirit within blackness via the essential offering of food, warmth, and comfort.

#### *“Fix Yo'Self a Plate”*

Mixed Media

40”x60”

2015

NFS

### **Elisa Harkins**

Elisa Harkins is a Cherokee and Muskogee Creek artist who was born in the sovereign Cherokee Nation in Talequah, Oklahoma. Affectionately known to many as Pooper, Elisa is an ebullient, vibrant energy, and brings with her an air of excitement and wonder to any environment. A recent graduate of the California Institute of the Arts in Fine Art with a focus on Music Technology, her work combines sonic reverberations with a unique sense of storytelling that is contemporary as well as ancient.

#### *“Minor Histories”*

Sound Installation

137”x14”x45”

2016

\$2,500

### **Jose Luis Iniguez**

Jose Luis Iniguez is a Central Valley artist currently based in Oakland, California. He received his Master of Fine Arts from California College of the Arts in San Francisco, California. Trained as a ceramist, his practice is not solely ceramics. He infuses his artistic vision with tactile procedures and assemblage. Iniguez's work is encircled with many planes of his identity. His recent investigation immersed his practice into a more spiritual quest, weaving in his Roman Catholic upbringing with the occult.

#### *Peticiones a San Antonio (Petitions to Saint Anthony)*

Footboard, Ceramics, and Mason Line

56.25"x6"x113"  
2014  
NFS

*Amuleto Para Mi Hermana*  
Mixed Media  
2014  
17"x20"  
NFS

*Amuleto Para Mis Padres*  
Mixed Media  
17"x20"  
2014  
NFS

*Amuleto Para Mis Abuelitos*  
Mixed Media  
17"x20"  
2014  
NFS

*Amuleto Para Mi*  
Mixed Media  
17"x20"  
2014  
NFS

*Untitled (Bags of Memories)*  
Found Objects  
64"x16"x13"  
2015  
NFS

### **Lonnie Holley**

Lonnie Holley is a man of many myths and talents. Born in Jim Crow-era Birmingham, Alabama, as the seventh of 27 children, Holley traveled across the South and held a wide array of jobs (grave digger, cotton picker, and short-order cook at Disney World) before making his first artwork at the age of 29. Self taught, he started carving sculptures from sandstone and then settled on his preferred material: found objects. Holley has made totemic sculptures from items such as steel scrap, plastic flowers, melted televisions, defunct machines, and crosses. His work has been collected by several museums, including the Birmingham Museum of Art and the Smithsonian American Art Museum. Recently, Holley has also gained recognition for his music, and he has collaborated with the indie-rock bands Dirty Projectors and Animal Collective.

*Untitled (Stencil)*

Mattress Foam

6"x12"

2014

NFS

*Untitled (For Grace)*

Mixed Media

3.5"x15"

2015

NFS

*Untitled (For Binta)*

Mixed Media and Found Wood

4"x18"x6"

2015

NFS

**Jeepneys and *some times***

Jeepneys (Anna Luisa Petrisko) is a Los Angeles-based multimedia artist working primarily in sound, video, dance, and performance. Named after the iconic converted WWII army jeeps of the Philippines, she is of mixed race Filipina and Slovak heritage and her work focuses on the complexities of identity, memory, and language through a postcolonial lens. Her work has been presented at REDCAT, the Yerba Buena Center for the Arts (YBCA), and ALOUD for the Los Angeles Public Library.

*some times* is a neon sign that can be plugged in anywhere; it is also a performative project space that takes the shape of a bar. *some times* opened in 2014 as a response to artists' needs at the California Institute of the Arts. It reappears frequently to present new artist projects focused on performance, exchange, and collaboration. *some times* recently occupied the office of ltd los angeles for six month residency, hosted a panel discussion at LACE, and organized a workshop with Clay Night at the Craft and Folk Art Museum, and is currently collaborating with Katz's Deli to design a more transportable bar. *some times* is owned and operated by artist Meghan Gordon.

*"Let Me Be The One: A history of a decolonized service"*

4 channel video installation, performance, performance documentation, sculptures, neon sign

2016

Contact Artist for Pricing

Featuring performers Caitlin Adams, Ciriza, Kat Hernandez, AA Barie, Kelsey Lanceta

Additional Footage by Matthew Lax

**Eve LaFountain**

Eve-Lauryn Little Shell LaFountain is a Los Angeles based Jewish and Turtle Mountain Chippewa multimedia artist from Santa Fe, New Mexico. LaFountain's work investigates her mixed heritage, Feminism, ceremony, history, tradition, and photographic media in the contemporary world. Her films have been shown in festivals and venues across the country and abroad, including *Ga ni tha* on the occasion of the 2015 Venice Biennale, ImagineNATIVE Film and Media Festival in Toronto, and the Smithsonian's National Museum of the American Indian in New York. LaFountain's photography has shown extensively and has won numerous awards, including the Ebner Trophy for International Excellence in Photography, and, in 2010 she was the first photographer to win the Santa Fe Indian Market Best of Classification award. Her first solo museum exhibit was mounted at the Museum of Contemporary Native Arts in the fall of 2015. LaFountain is a co-op member at the Echo Park Film Center, where she served as the operations manager and currently teaches 16mm film classes and curates screenings. She holds a BA from Hampshire College where she studied Experimental Film, Photography, and Native American Studies. In the spring of 2014 she received a dual MFA from the California Institute of the Arts in Photography/Media and Film/Video. She is currently teaching alternative photographic processes at CalArts.

*Giizis Mooka'am (Sun/Moon Rise)*

16mm film transferred to video, sound by Jon Almaraz

TRT 00:13:30

2015

Contact artist for pricing

*Ningaabii'anong: Indabaabasige (West: She Smudges Things)*

Dibond mounted archival light jet print from a 4x5 color negative on aluminum

40"x50"

2015

\$5,000, edition of 5

*Wendaabang: Biidaaban (East: Dawn Comes)*

Dibond mounted archival light jet print from a 4x5 color negative on aluminum

40"x50"

2015

\$5,000, edition of 5

**Wura-Natasha Ogunji**

Wura-Natasha Ogunji is a visual artist and performer. Her works include drawings, videos and public performances. Her hand-stitched drawings, made on architectural trace paper, reference the daily interactions and frequencies that occur in the city of Lagos. Her most recent series of works on paper was exhibited in the *Magic* exhibition at Omenka Gallery. Selected exhibitions include: *No Such Place: Contemporary African Artists in America*, Edward Tyler Nahem Gallery, New York; *Future Reflexions*, The Arches, Glasgow; and *Six Draughtsmen*, MoCADA, New York. Ogunji is a recipient of the prestigious Guggenheim Foundation Fellowship and has received grants from The Pollock-Krasner Foundation, New York; The Dallas Museum of Art; and the Idea Fund, Houston. She has a BA from Stanford University (1992, Anthropology) and an MFA from

San Jose State University (1998, Photography).

Artist Statement:

Ogunji's "Oyibo vs Herself (That's not the Atlantic: there's a disco ball between us.)" considers the space between Africa and the Americas as a generative site, much like the dance floor of a club. Ogunji's stitched and inked drawings include images of overlapping maps of Lagos upon which is projected the video of a dancing figure. That in-between space of the Atlantic becomes a site for future connection and possibility.

*Oyibo vs herself (That's not the Atlantic. There's a disco ball between us.)*

25"x48"

Mixed media on paper with digital video projection

(1:24, color, sound)

2013

\$9,000

**Grace Rosario Perkins**

Grace Rosario Perkins creates work informed by her experiences moving between city centers, the Navajo Nation, and the Gila River Indian Community. Her work investigates cultural dissonance, language, and history expressed through a personal narrative that layers words, objects, faces, and signifiers.

*Masks*

Paper Mache, Plaster, Fabric, and Wire Armature

Dimensions Variable

2013-2015

Contact artist for pricing

*The Sun is Hot (Sculptures)*

Paper Mache and Wire Armature

Dimensions Variable

2015

Contact artist for pricing

*For Grandpa Ben, Prince Buggy, and the Men on Ceremony*

Acrylic on Canvas on Wooden Dolly

48"x48"

2015

\$2500

*Shoebox Diorama*

Acrylic on Paper

96"x98"

2015

\$5000

*THAHA Means Situated*

In collaboration with Olen Perkins

Acrylic on Paper

18"x24"

2014

\$600

*Beechie M.*

In collaboration with Olen Perkins

Acrylic on Paper

18"x24"

2014

\$725

*Chiniwo (Whiskers)*

In collaboration with Olen Perkins

Acrylic on Paper

18"x24"

2014

\$400

*Different Roles*

In collaboration with Olen Perkins

Acrylic on Paper

18"x24"

2014

\$550

*Main Street*

In collaboration with Olen Perkins

Acrylic on Paper

18"x24"

2014

\$400

**Olen Perkins**

Olen Perkins was born 1958 in Sacaton Arizona.

"People will give you everything they own for a drink of water."

*Snakebrain*

Mixed Media Construction

Dimensions Variable

2015

\$1500

*THAHA Means Situated*

In collaboration with Grace Rosario Perkins

Acrylic on Paper

18"x24"

2014

\$600

*Beechie M.*

In collaboration with Grace Rosario Perkins

Acrylic on Paper

18"x24"

2014

\$725

*Chiniwo (Whiskers)*

In collaboration with Grace Rosario Perkins

Acrylic on Paper

18"x24"

2014

\$400

*Different Roles*

In collaboration with Grace Rosario Perkins

Acrylic on Paper

18"x24"

2014

\$550

*Main Street*

In collaboration with Grace Rosario Perkins

Acrylic on Paper

18"x24"

2014

\$400

**Postcommodity**

Postcommodity is an interdisciplinary arts collective comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist. Postcommodity's art functions as a shared Indigenous lens and voice to engage the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs, and individual actions that comprise the ever-expanding, multinational, multiracial and multiethnic colonizing force that is defining the 21st Century through ever increasing velocities and complex forms of violence. Postcommodity works to forge new metaphors capable of rationalizing our shared experiences within this increasingly challenging contemporary environment; promote a constructive discourse that



challenges the social, political and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere. Postcommodity are the recipients of grants from the Telluride Institute (2007), American Composers Forum (2008), Arizona Commission on the Arts (2009), Elly Kay Fund (2010), Joan Mitchell Foundation (2010), Creative Capital (2012), Art Matters (2013), and the Native Arts and Cultures Foundation (2014).

Artist Statement:

The contested space of the colonized landscape of America is often defined by theoretical terms of art that gratify the evolving aspirations of the Western imagination. While the non-place of supermodernity (described by Augé) may exist for recent visitors and occupiers without a cultural, social, and psychological connection to this land; it is not part of the lexicon of American Indigenous peoples. In spite of the commerce, velocity and complexity brought about by the market, Indigenous peoples continue to perceive and engage the land and its resources in a manner deemed to be culturally sensible—regardless of market induced forces of mediation, or how these mediating forces might be appropriated. In this regard, a motel constructed on the traditional homelands of the Navajo people for tourists to temporarily gaze at the historicized simulation of an imagined past does not necessarily render it a non-place for Indigenous People. It also functions as a temporary space for a Navajo woman to butcher a sheep and prepare meat for a family feast. It is a place where a cultural process may seem irrational or violent in theoretical terms; but in pragmatic Indigenous terms, it is a place to perform a transposition of past and present, and to acknowledge the interconnectedness of land, culture and community. This four channel video installation examines the contested space of tribal homeland, tradition, globalism, commerce, cultural continuity and intersubjective gaze.

*Gallup Motel Butchering*

Multi-channel Video

Looped, 4 channels

2011

NFS

**Adee Roberson**

Adee Roberson was born in West Palm Beach, Florida in 1981, with strong familial ties to Jamaica. Her work weaves rich celestial landscapes with drum patterns, found photos, synthesizers and various percussion instruments. She has exhibited and performed her work in numerous galleries and independent venues including Yerba Buena Center for the Arts, African American Cultural Center, and Art Gallery of Windsor, Ontario. She is based in Oakland, CA where she co-founded Black Salt Collective.

*Blue Mountains (Portland Parish, Jamaica) / Polyrhythms Kill Colonizers*

Acrylic on Canvas

60"x60"

2015

\$2,500

“Blue Mountains” is a visual meditation of landscape in rural Jamaica, and the tropic hues of homes. The symbols of drum patterns represent sound vibrations in natural landscape.

*Say Her Name into the Ocean*

Acrylic on Canvas

44”x50”

2015

\$3,000

“Say Her Name Into the Ocean” is in Memoriam to Black women and girls who have lost their lives in result of systematic oppression, and the violence that is the white supremacist patriarchy.

*Oscillations and Obligations / Waves of Time*

Acrylic on Canvas

46”x32”

2015

\$10,000

“Oscillations and Obligations / Waves of Time” is a quilt of fabric, image, collage, and object. Transcending the mundane of invulnerability, to a place of infinite and oceanic love.

*infinite archive*

Collaboration with Black Salt Collective

Mixed-media installation

2015

NFS

**Jihaari Terry**

Jihaari Terry has been making and creating art in the Bay Area since he moved to San Francisco in 2003. He now resides in Los Angeles, California where his focus is on painting, music, writing, and whatever else he can get into.

*You could be home right now*

67”x45”

Acrylic and spray enamel on wood (the jail painting)

2015

\$1,500

*Black Beautiful (Hand)*

16”x23”

Acrylic on wood

2014

\$800

*Je Suis Fatigue (Two Faces white and blue)*

32"x48"

Acrylic on Wood

2015

\$1,500

*Black Faces*

12"x24"

Acrylic on wood

2015

\$800

### **TextaQueen**

TextaQueen is known for using the humble and unforgiving felt-tip marker (known as 'texta' in Australia) to examine complex politics of race, gender, sexuality and identity. Interested in how visual and popular culture inform personal identity, their practice is increasingly focused on the influence of ethno-cultural and colonial legacies on these dynamics in relation to their own existence as an Australian-born-Indian often living on others' ancestral lands.

Since graduating the University of Western of Australia with a Bachelor of Fine Arts in 1996, TextaQueen's performative pin-ups, people of color in their colonial apocalypses, fantastical self-portraiture and poetic murals have been showcased wildly and widely including Museum of Contemporary Art, Sydney, Gallery of Modern Art, Brisbane, Australian Centre for the Moving Image, Melbourne, Western Exhibitions, Chicago, and Elga Wimmer Gallery, New York and can be found in collections such as National Gallery of Victoria, National Portrait Gallery of Australia, University of Queensland, and the Heide Museum of Modern Art. Recent projects include a mural for *Taking it to the Streets* at de Young Museum, San Francisco, residencies at Vytlacil in Sparkill, New York and Kriti Gallery in Varanasi, India and an upcoming solo survey show opening at the Mornington Peninsular Regional Gallery, Victoria in 2017 and touring Australia.

TextaQueen is currently based between the Bay Area, California and Melbourne, Australia.

*Invasive Species (on Wurundjeri land)*

Fibre tips and watercolor on cotton paper

30"x44"

2015

\$5,000

A hybrid landscape conceived while in residency at Laughing Waters on Wurundjeri land in Victoria, Australia, depicting an amalgamation of the landscape the artist witnessed and the flora and fauna associated with the artist's own ancestral homelands in India. A contemplation on how cultural identity informs experiences of place and on the artist's neo-colonial position on Indigenous land.

*Blessing*

Fibre tips and watercolor on cotton paper

44"x30"

2015

\$5,000

My ancestors are with me. An elephant never forgets... A self portrait within a hybrid landscape where milk unknown spills from the trunk of the long-remembered elephant, blessing the artist and the smaller trunks uncurling from ferns growing on Wurundjeri land.

**Paula Wilson**

Paula Wilson received her MFA from Columbia University in 2005 and has since been featured in group and solo exhibitions in the US and Europe, including the Studio Museum in Harlem, Sikkema Jenkins & Co., Bellwether Gallery, Fred Snitzer Gallery, The Fabric Workshop and Museum, Center for Contemporary Art Santa Fe, Johan Berggren Gallery in Sweden, and Zacheta National Gallery of Art, Warsaw. Wilson is a recipient of numerous grants and awards including a Joan Mitchell Artist Grant, Art Production Fund's P3Studio Artist-in-Residency at the Cosmopolitan in Las Vegas, Artist-in-Residency at Cannonball Miami, and the Bob and Happy Doran Fellowship at Yale University. She lives and works in Carrizozo, New Mexico.

*City Girls in the Desert*

dye, acrylic, oil, ink, monotype, woodblock print, on cotton textiles with alder wood and video insert

125"x76"

2013

\$14,000

**Marilyn Wong**

Marilyn Wong (b. 1949, Pennsylvania) joined the Creativity Explored studio, a San Francisco non profit arts studio for artists with developmental disabilities, in 1985. Though abstract in appearance, Wong's works reference a diverse range of source materials ranging from the McDonald's Hamburglar to Prince; pizza to 60s surf flicks; Chinese paintings to an aerial photo of Allentown, PA, where the artist was born.

*Dragon*

Mixed Media Sculpture

32"x18"x12"

2014

\$1,000

*Pedestal (Shown with Dragon)*

Mixed Media on Pedestal

Dimensions Variable

2014

\$500

*Untitled*

Mixed Media on Paper

23"x28.75"

2013

\$550

*The Angel*

Mixed Media on Paper

16"x23.25"

2013

NFS

*Bird*

Mixed Media on Paper

23.25"x31"

2013

NFS

*Untitled*

Marker on Paper

22"x28"

2011

\$550

*Bird*

Watercolor and Acrylic on Paper

22.25"x30"

2013

\$550

*Untitled*

Marker on Paper

20"x24"

2012

\$550

*Battle*

Mixed Media on Paper

30"x22"

2015

\$550

*Mothers and Babies and Jesus' Birthday*

Mixed Media on Paper  
30"x22"  
2015  
\$550

*Jesus Hat*  
Mixed Media on Paper  
20"x22"  
2015  
\$550

*Untitled*  
Marker on Paper  
22"x30"  
2013  
\$550

*Spaceship*  
Mixed Media on Canvas  
48"x36"  
2014  
\$2,000

**Exhibition team:**

*Visions Into Infinite Archives*

Black Salt Collective, Curator (Sarah Biscarra Dilley, Grace Rosario Perkins, Anna Luisa Petrisko and Adee Roberson)

Matt McKinley and McKinley Art Solutions, Lead Installer

Black Salt Collective would like to send special thanks and gratitude to all of our exhibiting artists, filmmakers, speakers and performers; Ships In The Night- Paolo, Durt, Wild Tigers & Antoinette; Beth Pickens, Matt McKinley, Carolina Quintanilla, Brianna Nelson, Jess Young, Melorra Green, Alex Lukas, Amy Martinez, Davy Jones, Eden Roberts, Iraya Robles, Nora Vecchi, Justin Carder, Lydia Brawner, Sarah Beth Bailey, Essence Harden, Elisa Harkins, Meghan Gordon, Bob Petrisko, Ligaya Petrisko, KB Boyce, Celeste Chan, all of the SOMArts Staff and Board, and THE ANCESTORS.

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Matt McKinley, Interim Gallery Exhibitions Designer & Technical Coordinator

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