

SOMArts Cultural Center presents

# ***Making a Scene: 50 Years of Alternative Bay Area Spaces***



Image: Sunshine Velasco, *Million Man March #, Photography*, 2015

July 9–August 20, 2015  
with programming through August 20, 2015

Curated by Melorra Green  
Co-curators: Sandra M. Ramirez Velez and Roula Seikaly

## Public Programming Schedule:

### Gallery Hours

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

### EXHIBITION AT SOMARTS CULTURAL CENTER

Exhibition: Thursday, July 9–August 20, 2015

[somarts.org/makingascene](http://somarts.org/makingascene)

### Opening Reception

**Thursday, July 9, 2015, 6–9pm**

*Making a Scene: 50 Years of Alternative Bay Area Spaces* is a group exhibition with an active participation and learning series that presents the most important, yet generally unknown alternative art spaces in the Bay Area over the last 50 years in order to unite their disparate yet overlapping and contingent histories of cultural engagement, community development and social justice.

*Making a Scene* features projects by current and historic Bay Area artist-run, independent and alternative spaces since the 1960s, emphasizing how the African American, immigrant, LGBTQIQ communities and other under-invested populations in the Bay Area decentralized the visual arts from a largely white upper-class commercial epicenter and democratized cultural participation through the establishment of what are now termed “alternative spaces”.

### Night Light

**Saturday, July 18, 2015, 8:30pm-12am**

One night only, Saturday, July 18, *Night Light: Multimedia Garden Party* blankets SOMArts Cultural Center in luminous art installations, including audiovisual performances and performative interventions by 30 artists, and digital and cinematic projections by 27 artists. This year *Night Light* evolves in a new direction: as an homage to the Bay Area’s rabble-rousers, trouble-makers, independents and outliers, in conjunction with *Making a Scene: 50 Years of Alternative Bay Area Spaces*. Now in its fifth year, *Night Light* centers a series of robust, sometimes overlapping performances and site-specific art installations that activate SOMArts post-industrial space with the spirit of activism, embodying the idea of “making a scene” in opposition to the status quo and uniting communities in pursuit of social justice.

Tickets are \$12 in advance & \$15 at the door; advance tickets guarantee entry on the night of the event: [nightlightparty.eventbrite.com](http://nightlightparty.eventbrite.com).

## MAKING A SCENE: 50 YEARS OF ALTERNATIVE BAY AREA SPACES

*Making a Scene* is a call to action that invites the Bay Area community to contribute to the collective memory of the region's most important, yet generally unknown alternative art spaces, in order to unite their disparate yet overlapping and contingent histories of cultural engagement, community development and social justice. A six-week group exhibition, *Making a Scene* presents a history of Bay Area alternative spaces, highlights the pioneers and contemporary trailblazers of social justice and features art and installations by current and historic Bay Area artists.

*Making a Scene* features art and installations by current and historic Bay Area artist-run, independent and alternative spaces since the late 1950s, emphasizing how the African American, immigrant, LGBTQIQ communities and other under-invested populations in the Bay Area decentralized the visual arts from a largely white upper-class commercial epicenter and democratized cultural participation through the establishment of what are now termed "alternative spaces".

The exhibition will be on display July 9–August 20, 2015 and features Rene Yañez's *Día de los Muertos* installation and his historic founding of Latino focused alternative art spaces; Emory Douglas and his revolutionary art for the Black Panther Party and liberation of all people; *Media Burn* by Ant Farm and Chip Lord, which repositioned media performance art in public; and Annie Sprinkle and Elizabeth Stephens' *Pollination Pod*, a mobile museum of alternative sexual identity. These works embody some of the boldest art activists, as most began at a time when the United States was experiencing radical movements that uprooted and exposed police brutality, discrimination, and the lack of representation for their communities. As a reflection of then and now, *Making a Scene* explores social practice as an activity and inquiry. What has changed since the late 1950s? What is the same? What does alternative space mean now as opposed to what it meant then? What communities need alternative spaces now? What communities are making a scene?

Melorra Green

## **Artist/Organization Statements & Bios**

### **Artspan**

Artspan is an organization focused on supporting and exhibiting the work of artists based in San Francisco. Housed right here at SOMArts, the two-decade old institution evolved from the SF Open Studios program that was initiated in 1975 by enterprising artists who wanted to make their work more accessible to the public. The decision was made to open their studios concurrently over one weekend and invite visitors to see where and how their art was made. By 1991, when Artspan was founded as a 501(c)3 non profit organization, the current model of open access spread over four weekends was in place, and programming expanded to include opportunities for youth, family and community members. The catalogues exhibited here represent a tangible, visual archive of Artspan as a vibrant community organization and the artists who have and continue to participate in this unique model.

*Catalogues, 1975-present*

### **Ajuan Mance**

Ajuan Mance is a visual artist and a professor of African American literature at Mills College in Oakland, California. She holds a BA from Brown University and an MA and PhD from the University of Michigan, Ann Arbor. The creator of the *1001 Black Men* online sketchbook, she has shown her paintings and drawings in individual and group exhibitions around the San Francisco Bay Area. She is the creator and publisher of several zines and comics, including *A Blues for Black Santa*, *Gender Studies*, *The Little Book of Big*, *Black Bears*, and *1001 Black Men*. Ajuan publishes her zines and comics under the independent 8-Rock Press imprint. Her paintings, drawings, and illustrations have appeared in the *San Francisco Chronicle*, *Contra Costa Times*, *Transition Magazine*, *Mission at Tenth*, *Rad Dad Magazine*, *Oregon Quarterly* and other publications.

### **Artist Statement**

In my recent work, I push past entrenched stereotypes to create images of Black men that reflect the wonderful complexity of African American lives—our history so deeply embedded in our present, our celebrations so often tempered by grief and, yes, the pleasure and danger we find in so many of the people, places and activities that give us joy. My current work represents my public participation in the discussion around the troubling depictions of Black maleness and masculinity offered up in far too many of the African American community's own representations of Black boys and men. My focus on depicting men of African descent has challenged me to examine the various dimensions of my own gaze on the Black male subject. I have become keenly aware of those points at which my gaze undermines and rejects the stereotypes so often applied to Black men; but I have also had to confront and reexamine those moments at which my vision of Black manhood and masculinity reinforces degrading images and restrictive roles.

*The Other Rainbow Nation #4*

2015

Ink and acrylic on illustration board

30"x40"

*The Other Rainbow Nation #5*

2015

Ink and acrylic on illustration board

30"x40"

*Stud Finery: Oaktown Style*

2015

Ink and acrylic on illustration board

30"x40"

## **Alyssa Eustaquio**

Alyssa Eustaquio is a recent graduate of San Jose University's MFA program. Eustaquio's work addresses women's issues presented through the lens of today's young woman. Eustaquio explores previous waves of Feminism and the relationship between her self-perceived role in the world and that of which her predecessors and counterparts expect her to play. Her interest in objects and spaces came through the realization that society is still immensely gendered; our objects and surroundings dictate and reinforce gender expectations. It is through the subtle alterations in the familiar that Eustaquio highlights the complexities that make feminism so interesting. The melding of history, politics, economics and expectation from popular culture, race and generation has created a Feminism that is multifaceted. Embracing these complexities and the friction, Eustaquio's goal is to foster discussion in hopes of creating further understanding of the different parties involved and overall broadening of Feminism's audience.

### **Artist Statement**

What amazes me is that within two decades, the marketing for female needs products has changed immensely. Commercials have adopted humor as a way to talk about my menstruation and my maxi pad choice. The packaging even has shifted from discrete pastel plastic with paisley prints to sleek boxes filled with candy colored wrappers. Yet for me, what resonate are the commercials from my childhood where mystery blue liquid in test tubes and beakers would be poured onto maxi pads. This was to show me how absorbent their products were; to trust its protection and that I could confidently wear light colored bottoms. In *Cycle* I bring back the clinical, sterile approach to highlight the changes that have occurred to make my menstruation a more palatable situation and conversation between the short time frame between my pre-pubescence and adulthood.

*Cycle*  
2012  
Projection  
6'x6'

### **Beth Stephens & Annie Sprinkle**

Beth Stephens & Annie Sprinkle are two ecosexuals in love, who live and work together in a cabin in a Redwood forest in Boulder Creek and in a Victorian home in San Francisco. Devoted to developing the ecosex movement through art, theory, erotic practices, and activism since 2008, they've produced numerous ecosex symposiums, eco-weddings, workshops, lectures, walking tours, art exhibits, and have made an award-winning documentary, *Goodbye Gauley Mountain: An Ecosexual Love Story*. Beth is an art professor at UCSC; Annie has a PhD in Human Sexuality. To make the environmental movement a little more sexy, fun, and diverse, they switch the metaphor from 'Earth as mother' to 'Earth as lover.' This summer they are doing a new multimedia series of projects called *Here Come the Ecosexuals!* [theEcosexuals.org](http://theEcosexuals.org)

#### **Artist Statement**

We are two ecosexual artists in love, committed to doing projects that shift the metaphor from Earth as mother to Earth as lover, in order to create a more mutual and sustainable relationship with our planet. Furthermore, we aim to make the environmental movement more sexy, fun, and diverse. Over the past five years we have had seven eco-themed weddings; we married the Earth, Sky, Sea, Moon, and Appalachian Mountains in four countries over five years, with thousands of collaborators. This photo is of a West Virginia mountain that has been decapitated from the PERVERSE practice of mountaintop removal mining. (Over five hundred mountains have been destroyed, along with all their plants, animals, fish, and streams, leaving tons of toxic sludge and environmental devastation.) This image is one of our many gestures to bring ecosexual healing to our seriously abused mountains. Superimposed on the image are our wedding vows to the Earth.

*Assuming the Ecosexual Position, edition #1 of 3*  
2011  
Photograph montage  
33"x41"

*Ecosex Wedding Project*  
2014  
Installation using Redwood branches with 7 TV monitors  
77"x91"x36"

## **Black Magic Arts Collective**

Black Magic Arts collective uses art, performance, and ritual as a tool for social and political transformation in the #BlackLivesMatter movement. A collective of Black-identified artists, healers, performers, visionaries, radical educators, and political organizers, Black Magic creates spaces for Afro-Futurist dreaming where Black communities can thrive, be abundant, and grounded in *dignity*. Using healing and sacred practices, these radical visionaries invite inter-generational wisdom sharing to be central to the work of the movement. Unafraid of controversy, Black Magic dares creatively to hold the conversations that are necessary for embodying the evolution of Black Consciousness. These artists challenge stereotypes, using the compelling nature of art to subvert mainstream representations of Blackness and reclaim personal and collective stories, because they know that art has the power to reach places in the heart and spirit that would otherwise be denied entrance. Ultimately, Black Magic believes in Black LIFE, and so they speak to possibility, they sing of Black Power, they dance Black resiliency, because together we are the revolution.

*Dark Matter(s)*

2015

Black light installation and participatory performance

Dimensions vary

## **Brittney Cathey-Adams**

Brittney Cathey-Adams is a photographer located in Santa Cruz, CA. She received her MFA in Photography from San Jose State University in 2014. Her work primarily utilizes the body for discovery of self. Cathey-Adams has a wide skill set ranging from traditional darkroom photography to digital media and alternative processes. Working in black-and-white images her work centers itself in the idea of the radiance; that light not only illuminates but that darkness defines. She is interested in ideas of self-portraiture and broadening the definitions of beauty and self-perception. She has been teaching photography and creating program curricula in the Bay Area for five years. Most recently, she taught beginning digital photography and intermediate black-and-white photography at San Jose State University. With a strong passion for photography, Cathey-Adams dedicates herself not only to image making but teaching as well.

### **Artist Statement**

Rather than a location on a map, my work utilizes a space metaphoric to journey. In efforts to reconnect the body and spirit, the land acts as a guide, defining and obscuring the nature of self. Utilizing my full figured body, I create a seamless relationship to the land and earthen elements that I choose as my backdrop. Like a beacon of light, the form pulls to it a sensation of triumph and strength. The darkness sets the scene from which the body is born, of which it knows on a deep and intimate level. Speaking with a quiet intensity, the images guide the connection of self-discovery and confirmation. This validation speaks to the worth that our

experiences have created in us. By using aesthetics rooted in traditional photography, there is an insertion into history of a body type often left out or oversimplified. In this way, I disrupt not only the male gaze by photographing the self but also confront body norms and social standards of beauty.

*Foundation*

2014

Pigment print

20"x24"

*Silver*

2014

Pigment print

20"x24"

*Vein*

2014

Pigment print

20"x24"

*Totem*

2014

Pigment print

20"x24"

*Found*

2014

Pigment print

20"x24"

*Extend*

2014

Pigment print

20"x24"

**Caleb Duarte Piñon**

Caleb Duarte Piñon migrated from the northern states of Mexico to the farming communities of Central California. He began to paint at an early age, beginning his studies at Fresno City College and continuing at the San Francisco Art Institute and at the Graduate Sculpture department of the School of The Art Institute of Chicago. His work has been reviewed in the *Los Angeles Times*, *Art LTD* magazine, *The San Francisco Chronicle*, SPARK public television, and others. He has exhibited his work at the Yerba Buena Center for the Arts in San Francisco, Red Dot Art Fair in New York, The Sullivan Galleries in Chicago, Gallery 727 Los Angeles, The California Museum of

Art in Oakland, the Fresno Art Museum and others. He is represented by Jack Fisher Gallery in San Francisco. Duarte has created public works and community performances at the World Social Forum in Mumbai, India; Santiago de Cuba, Cuba; El Pital, Honduras; Mexico City, Mexico and throughout out the US. Duarte is co-founder of an experimental artist residency and events space in Chiapas, Mexico that invites participants of diverse practices to live and create within a period of time. Residents range from PhDs to jugglers, contemporary artists, activists, educators, rural farmers, and community members of autonomous communities of rural Chiapas. Duarte is Artistic Director in Rotation for the Red Poppy Art House in San Francisco.

### **Artist Statement**

Duarte co-founded with **Mia Eve Rollow** EDELO (En Donde Era La ONU), an art space and international artist residency located in San Cristóbal de las Casas, Mexico that prioritizes experimentation, inclusiveness, and social change inspired by Zapatista communities and the Black Panther party. The temporal installation for *Making a Scene* is a co-production of EDELO and the Red Poppy Art House, where both Duarte and Rollow are Artistic Directors in Rotation continuing the tradition of the Red Poppy Art House as a leading nest for creative visual and musical movements within the San Francisco Bay Area.

For *Making a Scene*, Caleb Duarte, Mia Eve Rollow, and **Ramiro Martinez** construct a slab of cement and bury day labor workers underneath a monument that seems to be both a ladder and flag pole holding the confederate flag. The "monument," as projected by our institutional structures, is created to remind us of "who we are" while distancing our understanding of our past and present histories.

The current national debate over the meaning of the confederate flag serves as a prominent background as a way to confront the realities of a globalization in relationship to global migration, the prison industry, immigrant prison camps, and US notions of exceptionalism as manifested through aggressive actions of US imperialism. While the confederate flag for some is a symbol of violence and white supremacy and for others hangs in State Capitals as an identifier of southern heritage and cultural pride, we use this symbol to identify the complexities of a distant national memory in the face of a boiling temperature in regards to race and economic inequality within a society experiencing historical amnesia.

This installation and performance illustrate both the fragility and strength that the body represents in the face of such power structures and challenges the public to recognize the histories buried beneath ALL of our national and local monuments.

### *Dirt on the Floors*

Performance installation

Dimension varies

## **Carmina Eliason**

Carmina Eliason's work is inspired by her interest in cultural anthropology, the observation of social interaction, and the power of commonplace living and domestic spaces. Her artwork is based on themes of growth and empowerment and is often inspired by her personal life experiences, her family history, and her identity as the daughter of an immigrant. In addition to teaching and creating community, Eliason is a photographer and is currently enrolled in the MFA program at San Jose State University.

### **Artist statement**

Monterrey, Mexico—My mother grew up in an impoverished neighborhood with muddy dirt roads. She was working her first job as a nurse in 1977 when one rainy night the corrugated metal roof began leaking and she used a piece of plastic to cover her head to try and sleep. In that moment, my grandmother felt sorry for her daughter and decided it was time to upgrade the home. Soon after, my mother took out a loan and began to upgrade the family's home from a one room makeshift wood and adobe to a concrete four room home complete with matching living room set. Combining pre-digital snapshots of my family's life in the urban city of Monterrey, Mexico with present day digital imagery and audio, I reconstruct stories of objects and memories found in my grandmother's home in Mexico.

My grandmother has passed away, but the house my mother helped to build still stands, and though it is now uninhabitable and falling apart, it still contains stories of the humble beginnings of our family. This work is an exploration of the relationship of space and time with memory and familial identity.

*La casa de mi abuela*

*(My Grandmother's House), 2015*

Images projected on screen with audio

Dimensions vary

## **Carolina Quintanilla**

Salvadoran American, Carolina Quintanilla, is a Los Angeles native also raised in Bakersfield. From the age of ten she learned crochet alongside her mother. Crochet has become her art craft, but even more, crocheting next to her mother created a sacred space for conversations about womanhood and survival. She is interested in exploring the intersection between art, race, and place-making. She is a graduate of California State University, Northridge where she received her BA in Asian American Studies and is currently an MA student in the Ethnic Studies department at San Francisco State University.

### **Artist Statement**

This installation features the stories of artists in two San Francisco alternative spaces; Bindlestiff Studios and Artillery Apparel Gallery. Bindlestiff is the only permanent Filipino theatre in the nation and Artillery is a Mission based Latino owned and operated apparel shop and gallery. I

interviewed artists as a contribution to this exhibit and research on the impact that gentrification has on artist cultural workers. This installation presents the responses of six artists to the question: How do you define an alternative space?

The crochet notepad is symbolic of my research and highlights the importance of storytelling. I learned crochet with my mom and it was a time when we would have meaningful conversations about womanhood, her youth, and her hopes. Crocheting became a ritual of storytelling, reflection, acceptance, and healing. I incorporated crochet into some of these interviews by offering crochet gifts. This, to me, began my ritual and expressed my gratitude for their stories and allowing me into their space.

Carolina Quintanilla with contributing artists from  
Bindlestiff Studios and Artillery Apparel Gallery

*Untitled*

2015

Participatory crochet/audio installation

3'x5'

## **Chelsea Elisabeth**

Chelsea (Che) Elisabeth uses the power of embodied ritual, performance, and interdisciplinary collaboration to build community resilience and sustainable models of living. With a background in psychology and art from University of California, Santa Cruz, Chelsea received the 2011 Irwin Award for artistic excellence. Chelsea has trained and danced in companies spanning contemporary modern technique, Afro-modern, jazz, ballet, and traditional movement of the African Diaspora. They have directed and performed original work as an artist in residence at Big Sur Spirit Garden and Yerba Buena Center for the Arts. Co-founder of The MOVEMENT and creator of the Art Liberation Troupe, Chelsea helps to build spaces for Queer People of Color of all ages to access healing through the arts and embodied activism. A lead organizer of Black Magic Arts Collective and Black Folks House, Chelsea is currently introducing their platform #DignityInProcess as an opportunity for multi-generational, Black change makers to develop a movement centered on healing and interdependence.

### **Artist Statement**

*North/South* is part of a series of interactive performances utilizing ancestral ritual, connection to the natural elements, and original choreography to examine how exhaustion and endurance shape the pedagogy of Afro-diasporic activism. How does trauma manifest in the Black body as we struggle with an innate knowing that our liberation cannot be divorced from the earth. How can we challenge structures that deplete natural resources when we are pressed against historical wounds that relate land with physical extortion? Recognizing a cultural reference of *freedom* being found in migration to the industrial North, I ask our collective body to remember its roots in red ancestral soil. This performance piece travels to the North (New York) as well as the South (New Orleans) summer of 2015 and will evolve through community participation.

*North/South*, part of *Dignity in Progress*  
2015  
Sacred objects and performance  
Dimensions vary

## **Chip Lord**

Chip Lord is a multimedia artist and educator based in San Francisco. He is, with Duane Michels, co-founder of the avant-garde art group Ant Farm.

*Media Burn*  
*Media Burn storyboard*, 1975  
Reproduction copy  
25" x 37" framed  
Courtesy of Chip Lord and Curtis Schreier

*Media Burn postcards* (5), no date  
Offset lithograph  
3.5" x 5.5"  
Courtesy of Chip Lord and Curtis Schreier

*Ant Farm Redux*, no date  
Poster  
12" x 16"  
Offset lithograph  
Courtesy of Chip Lord and Curtis Schreier

*Lead Foot tee shirt*, no date  
Ink on cotton  
13" x 13" framed  
Courtesy of Chip Lord and Curtis Schreier

*Media Burn tee shirt* (BAM/PFA edition), 2004  
Ink on cotton  
Courtesy of Chip Lord and Curtis Schreier

*Media Burn tee shirt* (Fotofolio edition), 1998  
Ink on cotton  
Courtesy of Chip Lord and Curtis Schreier

*Media Burn logo labels* (4), 1975  
Logo designed by Curtis Schreier  
3" x 3"  
Courtesy of Chip Lord and Curtis Schreier

*Postcard diptych (2 versions), 1975/1985*  
Mounted plexiglass  
6.5" x 8.75"  
Courtesy of Chip Lord and Curtis Schreier

*Ant Farm, 2004*  
Produced for BAM/PFA exhibition 'Ant Farm 1968-1978' (2004)  
DVD  
Courtesy of Chip Lord and Curtis Schreier

## **CHOKE**

Creating. Her. Own. Kinetic. Energy.

CHOKE is a self taught artist who started off in the streets of Virginia, DC and Maryland. By the age of 12, she knew that art was her life path and that school just wasn't her forte. She ended up getting her GED from T.C. Williams High School a few short years later and began her journey as CHOKE.

Since then, CHOKE has been across the country a few times over, painting at jazz, hip-hop, rock, poetry, and numerous open mic shows. With a belief in the organic relationship between music and painting, CHOKE thrives in creating her pieces live and on the spot during these shows.

Her works are unique, bringing forth an energetic burst of technique and symmetry enjoyed by her fans. You will see that she is most inspired by the Sun, a rich Taino Indian (Puerto Rican) and Aztec (Mexican) heritage along with a love for anything of color. She pays homage to her ancestors with every piece she does, by putting a bit of soul into every art form. Paintings, jewelry, sculptures, photography, and styling all make up the many facets of her depth. Choke has remained consistent in creating her own styles and concepts in the art world. As she continues to grow and paint she will express everything that is naturally within her...

### **Artist Statement**

A live demonstration will take place and is an interactive installation encouraging patrons to channel their emotions good or bad unto the canvas alongside CHOKE as she uses paint-filled SuperSoakers and other miscellaneous "Paint-Riot" methods to create what will be the backdrop to the latest of her "Storm before the Calm" series. She suggests the special use of red and blue 3D glasses to view the works during and after the installation to see yet another level of creativity behind her masterpieces.

*So Close Yet So Far*  
2015  
Acrylic  
3'x4'

*Targeted Essence #1*  
2015  
Acrylic and charcoal  
9"x9"

*Targeted Essence #2*  
2015  
Acrylic and charcoal  
9"x9"

*Target Essence #3*  
2015  
Acrylic and charcoal  
9"x9"

*Keep Your Focus*  
2015  
Acrylic  
3'x4'

## **Christian Frock**

Christian L. Frock is an independent writer, curator, and educator based in the San Francisco Bay Area. Her practice focuses on art and politics, and the role of artists in public life and social justice. Invisible Venue, the alternative curatorial enterprise Frock founded and has directed since 2005, collaborates with artists to present art in public spaces, online and in the built environment. To date, Invisible Venue has collaborated with more than fifty artists on projects including research, web and telephone-based projects, interventions, guerrilla billboards, performances, site-specific temporary installations, public events, and accidental encounters. Invisible Venue has created public programs and temporary public art projects with Headlands Center for the Arts, Kala Art Institute, Oakland Main Public Library, Mills College Art Museum, Southern Exposure, SOMArts Cultural Center, EMERGENCY USA | Thoreau Center for Sustainability, Works/San José, and Yerba Buena Center for the Arts. [www.invisiblevenue.com](http://www.invisiblevenue.com)

Iranian artist **Taraneh Hemami** is a visual artist based in San Francisco, California. Her larger body of work explores the complex cultural politics of exile through personal and collective projects. Her work has been exhibited at Yerba Buena Center for the Arts, Intersection for the Arts, Luggage Store (all San Francisco), Victoria and Albert Museum (London), Beirut Exhibition Center (Lebanon), and Sharjah Art Museum (Sharjah, United Arab Emirates), among other venues. Hemami first collaborated with Invisible Venue in 2013 to present the site-specific work, *Bullet Points*, at the invitation of curator Leile Grothe and EMERGENCY USA | Thoreau Center for Sustainability in the Presidio of San Francisco. [www.taranehemami.com](http://www.taranehemami.com)

### **Artist Statement**

The first iteration this work, originally titled *Bullet Points 2013*, was a site-specific installation by San Francisco-based Iranian artist Taraneh Hemami produced in collaboration with Invisible Venue for *The Open Moment*, an exhibition that considered the social, economic, personal, and political ramifications of conflict. Presented as a series of window overlay panels, creating stained glass-like sunlit refractions, *Bullet Points* presented visual data about casualties in the American conflicts in Iraq and Afghanistan, contrasted with visual data from one year of the American gun violence epidemic. The installation occupied an arterial corridor at the Thoreau Center for Sustainability, situated in the former Letterman Army Medical Center circa 1890 at the historic Presidio of San Francisco. *The Open Moment* was jointly presented by the Thoreau Center for Sustainability, a network of nonprofit organizations engaged in social justice issues, and EMERGENCY USA, a nonprofit organization that provides medical relief for civilian victims of war and poverty in conflict zones around the world. *The Open Moment* was organized by independent curator Leila Grothe.

### **Circus Center**

*Ephemera, 1975-present*

### **Courageous**

Born in Detroit, Michigan, Courageous started creating art as soon as his motor skills began to develop. Renaissance, Dutch, and Pre Raphaelite paintings quickly caught the eye of a very inquisitive young artist. The grand illusions of the great masters would captivate and pre-empt the study of architecture, at Texas Southern University and Lawrence Tech University. Thereafter, Courageous went on to study the discipline of fine artistry from various global and spiritual sources. Courageous work is described by many as ethereal and visionary. His compositions are created in a whimsical world that often evokes a familiar sense of nostalgia. The use of wood, mixed media, and old master techniques inspires many ideas to come to life in the forms of canvas paintings, murals, furniture, and clothing. Like the masters before him, immortalizing the spirit of a subject or simply telling the story as it was viewed through the eyes of a creative spirit became a passion that would shape his destiny forever.

“Go, be ye of great courage, and creativity shall become your companion and servant.”

### **Artist Statement**

The grand illusions and unmistakable truths of the great masters have captivated me from the moment my eyes were able to focus. Like the masters before me, I seek truth through creating my art. Today I know that I am the truth and art is the vehicle which brings me closer to that which I seek. This exploration of self comes from a culmination of times of antiquity and the present. I often choose figures as subjects to explore spirituality, social injustice, human behavior, size acceptance, and sexuality. My desire is to make an indelible mark on the lives of those who view my art.

As an African American I honor my ancestors, elders and youth by presenting positive, provocative, and passionate artwork. I stand on the shoulders of the master artists who have come before me. As I draw inspiration from them I seek to empower our people through my visions. My desire is for my art to be relative, informative, and transformative. I will always create with the thought that there is a responsibility and accountability to my community and to my God, the master of all creations.

*Eyes of Hope*, 2015

Graphite on Paper

22 x 30 inches

### **Duane Deterville**

Duane Deterville is a visual artist, writer and scholar of visual culture. His area of expertise is African and Afro-diasporic visual culture. As the co-founder of Sankofa Cultural Institute, he was the creative director of three symposiums on jazz history and has lectured widely on the topic of jazz and visual culture at galleries, museums, universities and colleges. Deterville was an invited speaker for the San Francisco Museum of Modern Art's 75th anniversary event "75 Reasons to Live" and is an alumni columnist for SFMOMA's "Open Space" blog. He is the co-author of "Black Artists in Oakland," a visual history published by Arcadia Publishing. Most recently he co-founded the Oakland Maroons Art Collective and is currently one of several cultural theorists working in the Future of Soul Think Tank at the Yerba Buena Center for the Arts. He holds an MA in Visual and Critical Studies from the California College of the Arts in San Francisco.

For well over two decades, Oakland, California native **Refa One** has been instrumental in the development of the innovative, unorthodox genre of art known as "Aerosol Art" (Graffiti Art/Writing). Refa One's refined, self-styled calligraphy has earned him international acclaim amongst Spray Can Artists and enthusiasts alike. A lifetime of involvement in hip hop culture combined with his radical political awareness has translated into a successful career as a Spray Can calligrapher, muralist, illustrator, activist, and educator. Refa One's design aesthetic reflects his belief in hip hop culture as a vehicle for radical political and social change. His pieces are maps of visions and reflection, capturing the intellectual value and heritage of the common urban vernacular in his work. His themes materialize in the fusion of his unique Hip Hop Calligraphy and his use of eclectic, cultural iconography. The end result is a multitude of powerful works that engage the spirit, intellect, and imagination.

### **Artist Statement**

The wall drawing piece titled *Shango* is a collaboration between Oakland Maroons Art Collective members Duane Deterville and Refa One. The wall piece is a synthesis of both the African diasporic ritual ground drawing/writing tradition and the African diasporic graffiti writing tradition. Deterville has created several ground drawing installation pieces in remembrance of people who have joined the ancestors and as the founding curator of the

Aerosoul annual international graffiti artist show Refa One has been a key catalyst in the advancement of the African diasporic graffiti art tradition. *Shango* is reflective of the many African diasporic religious and spiritual spaces here in the Bay Area. Those alternative spaces are sometimes the living spaces of priestesses or priests of Haitian Vodun, Brazilian Umbanda, Cuban Lucumi and Santeria. The Yoruba spirit/Orisha called Shango is present in many of the African diasporic spiritual practices. He is the spirit of lightning, thunder, the drums, justice and retribution.

*Shango*, 2015

Spray paint and marker on panels

20' x 8' (size varies upon installation)

NFS

### **Elizabeth Travelslight**

Elizabeth Travelslight is an installation artist with a research background in mathematics, feminist histories of science, and contemporary art. Her work draws from notions of imagined community and technologies of memory, particularly around material practices of knowledge making and knowledge sharing. She extends her theoretical research through curious objects and mixed media installations that demonstrate the possibilities of art and craft with contemporary technology. Together, her work endeavors to demonstrate the inherent tensions and liberatory potential between remembering and forgetting, knowing and not knowing, holding on and letting go—all towards the re-forging of new paradigms of difference and relationship.

Travelslight graduated from the Digital Arts & New Media MFA Program at the University of California, Santa Cruz in 2010 where she also received her BA in Mathematics with an emphasis in feminist histories of science in 1999. In 2008, she completed her MA in Media & Communication with an emphasis in poetry and contemporary philosophy through the European Graduate School in Saas Fee, Switzerland. She lives in San Francisco where she teaches at the San Francisco Art Institute and serves as Executive Staff for the Bay Area Society for Art & Activism, which she founded in 2013.

### **Artist Statement**

Modeled on Wikipedia, the Collective Memory: Art & Activism Archive is an online regional archive for socially-engaged art practices and creative political activism. This community archive documents the prolific and longstanding tradition of art and activism in the Bay Area to provide context and inspiration for future generations of artists and activists. The Bay Area Society for Art & Activism invites everyone to recall and contribute historical work as well as to record current work on this collaboratively edited site. Drawing on the rich resources of Collective Memory, the archive also provides content for arts-integrated social justice curricula for Bay Area teaching artists, educators, and their students.

## *Collective Memory*

Art & Activism Archive documents

"Making a Scene: 50 Years of Alternative Bay Area Spaces", exhibiting partnership  
2015

### **Emory Douglas**

Emory Douglas created the visual identity for the Black Panther Party and his iconic images came to symbolise the struggles of the movement. As the Revolutionary Artist and Minister of Culture for the Black Panther Party from 1967 until the 1980s, Douglas's work, described as 'Militant Chic', featured in most issues of the newspaper *The Black Panther*. His work was characterized by strong graphic images of young African Americans men, women and children. He used the newspaper's popularity to spur people to action, portraying the poor with empathy and as being unapologetic and ready to struggle for basic human rights. Douglas continues to create art with social

#### Artist Statement

ART GUIDED BY PRINCIPLES | Art with vision, intention that reflects a people's desires and aspirations is an art that's guided by principals. It transcends borders thus becomes universal in all of its many creative expressions in support of a people's movements for liberation against all forms of oppression and injustices. As an activist now and as the Revolutionary Artist for the Black Panther Party, 1967-1982 this unifying connection meant we listened, heard and felt deeply the people's concerns and made the effort to create art that was reflective of those concerns art that communicated a language of enlightenment.

Mural by Darryl Thompson

### **Kathleen McDonald**

Kathleen is a West Indian artist who grew up in Barbados in the Caribbean. She studied different textiles techniques at secondary school including batik, dying and stencilling, and silk painting.

Kathleen moved to California in 2007 to continue her education in art and received two BFA degrees in Pictorial Art and Photography. She began working for nonprofit organizations, such as MACLA and EdventureMore, educating and inspiring creativity in youth of varying ages in after school programmes and summer camps. Kathleen received her MFA at San Jose State University. While pursuing her degree, she taught beginning darkroom and digital photography, and 19<sup>th</sup> century alternative processes in photography. For her thesis work, Kathleen created MOWI (The Museum of the West Indies). MOWI is a museum that promotes the visibility of West Indian immigrant artists and their work abroad, and bridges western art with West Indian artists at home.

### **Artist Statement**

As a West Indian, I am deeply inspired by the indigenous culture of the Caribbean. I find that though my work uses these traditions as a foundation, it diverges from them through my want of more visibility and representation of West Indian art within museums. What also fuels this divergence is the void between the ancestors and me.

In my work, I am interested in using the indigenous culture of the West Indies as basis for the recreation and reclamation of my culture through art. Because much of the history was lost during colonization, many West Indians cannot directly link themselves to their ancestors, their legacy. I use the goddess Atabeyra and her story as the basis to allow for a new story of deities and culture to arise.

Atabeyra protected women during childbirth while Komoruni, a deity of my creation, was the guardian for those travelling between the islands. Presented together, the work asks the viewer to question history that is presented as fact, and where the line exists between art and artifact. Much of West Indian culture was influenced by African culture because of the influx of enslaved Africans during the slave trade. In my work, I show how African culture and the Arawak indigenous culture merged with Indian, European and other cultures introduced through colonization. I use Kweyol to tell the story of the deities and how these figures connect West Indians of today to their history and legacy.

#### *MOWI Komoruni*

2015

Installation

3'x20"x14"

#### *MOWI Atebeyra & Diosa Luna*

2015

Installation

3'x27"x26"

#### *MOWI Antique Map of the West Indies*

2015

Installation

16'x20'

#### *MOWI Atebeyra, Komoruni, and Diosa Luna*

2014

Prints

6x8" each

### **Lenore Chinn**

Lenore Chinn has been known primarily for her painting, focusing on portraiture to explore the super-realistic depiction of a wide spectrum of people of color, lesbians and same sex couples.

Her oversized canvases have chronicled many of the populations in which she moves. In recent years, she has transitioned to using photography to capture images, documenting the cultural landscape from a painter's perspective. Her lens captures the everyday, ordinary people living their lives, and many of the Bay Area's arts communities. She was a Spotlight Photographer for "A Day in the Life of Asian Pacific America," The Smithsonian Asian Pacific American Center + Flickr, in 2014. Chinn is a founding member of Lesbians in the Visual Arts and Queer Cultural Center and is affiliated with the Asian American Women Artists Association.

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

[lenorechinn.wordpress.com](http://lenorechinn.wordpress.com)

### **Artist Statement**

Long before Twitter took root in the mid-Market corridor arts venues thrived in the area south of Market. The still functioning South of Market Cultural Center (SOMArts) was carved out of a cavernous warehouse.

*New Langton Arts*, founded in 1975 and located at 1246 Folsom, was part of the first wave of alternative art spaces in the US, remaining open until 2009.

*Intersection for the Arts*, an arts non-profit which relocated from its Mission district location on Valencia Street to the Chronicle Building, became a shadow of its former robust arts space just last year.

Faded from today's headlines, the Western Addition has had its own history of consequential displacement. Whole populations of Japanese were unseated from their homes due to wartime hysteria during WWII and misguided notions of redevelopment beginning in the late 1940s led to deep chasms in the African American community.

This edition is an homage to the resilience of two adjacent communities tenuously connected by the Geary Blvd. Expressway, an artery that slices like a cultural divide through Geary Boulevard at Fillmore.

Pop-up galleries, such as the *1307 Gallery* and *Suite J-town* are today's *Salon des Refusés*, a vital strategy in creating community hubs.

*Pop Up for Art—Galleries for the People*

2015

digital collage

11"x14"

### **Lexa Walsh**

Lexa Walsh is an interdisciplinary and socially engaged artist based in Oakland who works to create a hospitable democracy and platforms for multiple voices. Walsh has lived, worked,

exhibited and toured internationally. She has been cultural worker in the Bay Area for many years and worked as a curator and administrator at CESTA, an international art center in Czech Republic. She co-founded and conceived of the all women, all toy instrument ensemble Toychestra. She was Social Practice Artist in Residence in Portland Art Museum's Education department. She was recently the Community Artist in Residence at Atlantic Center for the Arts in New Smyrna Beach, FL and an Artist Fellow at the de Young Museum in San Francisco. She organizes Oakland Stock, a micro-granting dinner series for artists' projects. She is currently excited about an upcoming collaboration with her brother, painter Dan Walsh, at Williams College Art Museum in 2016.

### **Artist Statement**

I work as anthropologist, archivist, chef, collaborator, experience maker, explorer, facilitator and participant. The essence of my work is situated in performance and direct engagement, creating platforms for multiple, often unheard voices to build a hospitable democracy.

In these participatory public art projects, I bring together members of the public to share stories through conversation, meals, song and scholarly play. These experiences are often the works in themselves, though sometimes there are resulting audio, photo, print, text, web or installation works. These site-specific social interactions, platforms, observations and interpretations (sometimes misinterpretations) investigate elevating everyday activities into tools for community and relationship building, place and space making, resource sharing and institutional critique. The work addresses subjects such as radical hospitality, generosity and reciprocity, ritual and inclusion, labor, identity and democracy.

Mapping the Archive uncovers the history of the Bay Area's rich Post-Studio art practice and the social, economic, educational and related phenomena that fostered it. It also looks at how this history is (or is not) being archived. Professionals and laypeople alike helped develop this crowd-sourced record. The ethics of the sixties, of artist run spaces, of DIY and so much more fed the development of this practice.

*Presentation of Mappingthearchive.com*

2014

Website

### **Lucia Leal**

Lucia Leal emigrated from Mexico to the United States in 2002 at the age of 17. With very little understanding of the English language, she decided to go to school to learn English as a Second Language and accomplish what she's always wanted to do... art. In college, Lucia worked on black and white photography as well as drawing and composition. She attended San Francisco State University to major in Film Production where she found the inspiration to direct films like her motivators Maya Deren and Shirin Neshat. Lucia's intersectional experience as an immigrant Latina woman has empowered her to create beautiful and conscious films. She is

currently an in house artist at Artillery AG where she collaborates with other Latino artists in the Mission District.

### **Artist Statement**

*Through Your Eyes at Night* reveals the experiences of a young man who immigrated to the United States in pursuit of the so-called “American Dream”. I take you through his journey in the unique streets of San Francisco where people and culture meet. The film shows you the beautiful lights and alleyways of the city while revealing the struggle of finding the warmth of a safe place for homeless to spend their nights. The mission of this piece is to capture the audience through beautiful images of the city’s night life while sharing the narrative of a homeless young immigrant—a narrative left out when talking about the homeless community in the U.S.

Do we know why people become homeless? Too often society complains about the annoyance of seeing the homeless community yet don’t engage in finding solutions. The beauty of San Francisco is not just about the city’s structure or its tourist spots. The real beauty of the city is in the compassion we show to help make our community better.

*Through Your Eyes at Night*

2015

Movie File shot with DSLR camera

15 min

### **Marlon Sagana Ingram**

Working from Studio MSI, Marlon Sagana Ingram has designed, educated, and produced client projects within the art, design, and education industries for over 15 years. His influences have always been based on the processes of creative development, visual communications, and ‘future-tech’ educational planning. Ingram is an innovator of many branding, high tech curriculum, product development, and social media for art centers, design agencies, artist residencies, and museums worldwide. He creates exhibition solutions using creative workshops and collaborating with curators to develop new informative directions to educate and empower students with a visual curriculum focused on collecting cultural or visual content for the future. His work with nonprofit organizations, residencies, galleries, museums, and mural projects has granted him an educational merit in SF Weekly’s, ‘Top 5th Element Teachers’ in 2008 and Yerba Buena Center of the Arts and nominee for the ‘YBCA’s 100 Top Culture Makers’ award 2015. Clients: Yerba Buena Center of the Arts, Center of Art and Thought, Sony, Facebook, The Exploratorium, Autodesk, Facebook, Google, Contemporary Museum of Honolulu, Children’s Creativity Museum, Tenri Japanese Center NYC, ODC Theater, New Leaf Paper, Levi’s Jeans, Oakland Fitness Company, 24 Hour Fitness, 1st Amendment Gallery, and the California African American Museum.

## **Artist Statement**

Marlon Sagana Ingram has designed, educated, and produced many client projects within the Art, Design, and Education industry for over 20 years. His work with corporations, non-profit organizations, artist residencies, galleries, museums, and start-ups throughout the world, developing many products from branding to marketing, high school to high tech curriculum, and creators of projects based on beautiful information with Studio MSI.

Studio MSI is an visually integrated collective of conceptual people. Our three creative partners and principal, Ingram all have a degree in interdisciplinary design, art, and education. Our major influences have always been based on the processes of street art, music, and skateboarding cultures and we constantly research new concepts within these industries and with a strong sense of informative direction, community awareness, and visual empowerment within our creative workshops.

Our studio process is a creative discourse based on listening to our people, understanding community, and creating informative installations with an original look and an educational message based on informing our local creatives with global issues. The concept for the "Mobile Social Imports: Beautifully Connected." installation began when we were in 2009, while on a PHOTOGRAPHY assignment in Africa, Marlon witnessed AT&T + Worldcom giving free vouchers offering cellular plans and devices to local tribes people in Central and Southern Africa. What Marlon witnessed, their corporate goal was to digitally colonize people in third world countries via 4G, WiFi, and Bluetooth radiational devices. The people, however, used them as doorstops, paperweights, and jewelry to display their creative use of these devices.

STUDIO MSI constructs educational installations based on electromagnetic radiation (EMR) to the human body. ALSO WE create satirical corporate/indigenous environments assimilating today's cellular lifestyle.

*Mobile Social Institute Store, edition #2*

2015

installation piece

8x10'

\$1000

*Mobile Social Institute Ad, edition #1*

2015

artwork 1

16"x24"

\$500

*Mobile Social Institute Ad, edition #1*

2015

artwork 2

16"x24"

\$500

*Mobile Social Institute Ad, edition #1*

2015

artwork 3

16"x24"

\$500

*Mobile Social Institute Ad, edition #1*

2015

artwork 4

16"x24"

\$500

*Mobile Social Institute Product 1, edition #1*

2012

Cell (stone) sculpture

3"x4"

\$1000

*Mobile Social Institute Product 2, edition #2*

2015

Cell (grass) sculpture

3"x4"

\$1000

*Mobile Social Institute Product 3, edition #3*

2015

Cell (wood) sculpture

3"x4"

\$1000

*Mobile Social Institute Prompt, edition #2*

2015

Interactive game

4x4'

\$1000

## **Nannette Y. Harris-Jones**

In 2006, God gave me a vision in a dream to paint people blue. Initially I wonder why but now I understand and that vision is the foundation of my work today. Blue is the color of our universe, the sea, the sky, and the heavens. It is also associated with depth and stability. Blue symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, knowledge, and power; imagine a world of people embodying these attributes and principles, a world of peace and unity.

Inspired by this vision of peace and unity, “Blue People” were created. I began using vivid colors, cubism, geometric shapes, dots, recycled paint and texture to create “Blue People”. The combination and complexities of these mediums reflects the complexities embodied in us as a people. I enjoy watching my characters come alive with blue skin; the blue skin symbolizing the positive attributes that unites and make us “special people”.

Some people believe blue is the color of our blood before oxygen. Whether this statement is the truth or a misconception, blue, for me, is a color which represents LIFE. My life, my art and my creations came alive with the realization that “blue” life was consistently flowing through my body. I became at peace with my purpose and united with a focus to create art symbolic of this new found peace and unity. Canvas and a paintbrush to me are like a notebook and pen to a writer. This is how I can express myself from the within. I believe we are all people of color and the color is Blue.

If you enjoy creations that are “Environmentally (Green) Conscious” (recycled paint) and spiritually inspired, I know you will be at peace and unite with my art. Enjoy your investment of time with Blue People. Enjoy life in the BLUE. ENJOY BLUE PEOPLE BY A GREEN PAINTER.

### **Artist Statement**

My inspiration is thru a vision I had in a dream. A vision to paint “Blue people” using primary colors for the hair and clothes and Metallic for all accessories, jewelry, etc. All people have blue blood before oxygen. Blue is our universe. The sea and sky which surround us. All of us are blue in the beginning of life. I enjoy experimenting with a vivid palette which is a reflection of who I am. I love color, cubism, and Texture combines. Believing that black can be positive when colors are combined, the black radiates. Colors and music gives you life and will move you in some kind of way. Inspired by a dream in 2006. Blue is the color of the sky and we all know the sky’s the limit! Blue is associated with trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven. Blue is also associated with tranquility and calmness. Blue is positive. Blue is the color of blood before oxygenation, Red is the color of blood after oxygenation, yellow is for the aura and energy of life. Enjoy my artwork and “Blue People”—there’s more to come!!!

*The Power of Angela Davis*

2012

Oil paint/recycled paint

24”x36”

*Cab Calloway*  
2014  
Oil and acrylic paint  
30"x40"

*Ella Fitzgerald, 2014*  
Oil and acrylic paint  
18" x 36"

## **Jeremy Novy**

For the past eighteen years, Jeremy Novy has utilized stenciled street art to explore social and political issues. Novy has two intentions for his stencils: first, he creates public works that make his city a better place to live by bringing a bit of the arts to everyone, regardless of income or background. His second intention is to bring gay imagery into the homophobic subculture of street artists by covering hateful and distasteful graffiti in our communities. Novy states that "street art itself is a dominantly male heterosexual community; being out of the closet is not accepted. Gay street artists have been assaulted, their art supplies stolen or damaged, and their works covered up. He would like to see everyone's artwork have an opportunity to be seen and appreciated. His unique stencils of legendary drag queens, gay pulp and local talent and koi have been spotted all over the United States.

### **Artist statement**

In the world of street art and graffiti, the image of the female body has been honored and sexually objectified at the same time. Images of nude provocative females have adorned city walls around the world. Even female stencil artist AIKO has addressed this issue by making stenciled female phone sex and prostitution ads.

In turn, I have created images of the male body for sexual objectification purposes and as the opposite yet the same image of Lady AIKO's work. Yet it is not just about a male nude image in a vintage phone sex ad. No, it's about queer history.

In the late 70s and early 80s, literature such as queer zines and homoerotic magazines found phone sex hotline ads as a way to fund the printing of queer literature in a time when there was no grant funding or huge private donations to be found for such projects.

At the same time, the AIDS epidemic struck and people were afraid to go to gay bars or have actual human contact with another gay person not fully knowing how it was transmitted but knowing it had something to do with sex. Phone sex took off as a means of safe sex. As well as a way for closeted men to make a move toward being true to themselves, that they were a gay man.

The exhibit is a collection of stenciled reproduction by street stencil artist Jeremy Novy. The stencils depict vintage phone sex ad found in the back of several gay porn magazines of the 70s and 80s, like *Honcho* and *Drummer Magazine*.

*Leather Line Boy*

2011

Spray paint stencil on found wood  
20.5"x12"

*Bone Daddy*

2011

Spray paint stencil on found wood  
21.5"x11.5"

*Leather Line Daddy*

2011

Spray paint stencil on found wood  
21"x13"

*Bone Boy*

2011

Spray paint stencil on found wood  
18"x12.5"

*Sweaty Sex Daddy*

2015

Spray paint on found wood  
20"x12"

*Sweaty Sex Boy*

2015

Spray paint on found wood  
20.5"x12"

*Jerk Off Daddy*

2015

Spray paint on found wood  
20.5"x12"

*Jerk Off Boy*

2015

Spray paint on found wood  
20.5"x12"

*Man Talk Daddy*

2015

Spray paint on found wood

20"x12"

*Man Talk Boy*

2015

Spray paint on found wood

20"x12"

*Phone Sex=Safe Sex*

2015

Spray paint on found wood

20.5"x11.5"

*Phone Sex Hotline*

2015

Rotary phone and electronics

2"x2"x2"

## **KPOO**

KPOO (89.5 FM) is a community radio station licensed to San Francisco, CA. The station is currently owned by Poor People's Radio.

*KPOO ephemera, 1971-present*

Dimensions vary

## **Madison Young**

Madison Young is an artist and activist dedicated to creating space for revolutionary love. This body-based performance artist grew up in the suburban landscape of Southern Ohio before moving to San Francisco in 2000. Since then, this Midwestern gal has dedicated her days to facilitating safe space to dialogue on the topic of fringe identities and cultures as well as documenting healthy expression of sexuality.

Young's breadth of work, in the realm of her artistic manifestations, intersects the fields of sexuality, identity, and pornography. Her work spans from documenting our sexual culture in her internationally-screened and award-winning feminist erotic films to having served as the Artistic Director of the forward-thinking non-profit arts organization Femina Potens Art Gallery for over a decade.

Young has curated over 200 performance art and visual art exhibitions throughout the country in the past ten years including exhibitions at San Francisco's Yerba Buena Center for the Arts, Highways Theater in Santa Monica, and The Body Archive in New York City.

Young has exhibited Internationally with her performance art, video art installations, and photography. Young values sexual freedom and self expression of queer identity in her work and has taught workshops, lectures, and acted as a panelist on the topics of sexuality, feminist porn studies, the politics of BDSM and queering the body within the arena of performance art, at institutions including at Yale University, Hampshire College, Northwestern University, University of Toronto, University of Minnesota, and UC Berkeley.

Young's writings have been published in books such as *The Ultimate Guide to Kink; Baby Remember My Name; Rope, Bondage, and Power; Best Sex Writing of 2013;* and *John's Marks, Tricks, and Chickenhawks*. Her memoir, *Daddy*, was published in February 2014 through Rare Bird. Madison Young lives and creates work in Berkeley, California where she is working on her second book *The DIY Porn Handbook: Documenting Our Own Sexual Revolution*(Greenery Press).

#### **Artist statement**

*These Walls Don't Whisper: A Room with a Point of View* invites the viewer into the inner sanctum and perspective of Femina Potens' founder and artistic director Madison Young's most intimate thoughts, dreams, and imagery that inspired over a decade of radical feminist and queer arts programming including hundreds of visual and performative art exhibitions, spoken word events, film screenings, workshops and panel discussions. Young has created an interactive installation and recreation of her Castro bedroom where she dreamt up the curation of arts programming that created space for artists to explore their limits and boundaries—and where artists, writers and performers found space to tell their uncensored stories in a way that celebrated their expression of self, the diversity of our experiences and the interconnectedness of all life. Utilizing archival video footage, photographs, old posters, notes, journals, written and visual works as well as audio components, Young has constructed a cornucopia of media for viewers to interact with and explore as they sit in a room with a point of view and imagine creating their own alternative spaces for self expression and community building.

*These Walls Don't Whisper*  
2015  
DIY installation  
dimensions vary

#### **Queer Cultural Center**

*Posters and catalogues, 1998-2015*  
Paper  
Sizes vary

## **Safetyfirst**

Safetyfirst is an Oakland-based muralist.

*We said 'Fuck it! We'll open our own space, 2015*

Mural

8 x 10'

## **Sage Stargate**

Sydney "Sage" Cain is a young visual artist born and raised in San Francisco. Her work is a reflection of an unseen reality we all live in. Her style and use of materials varies between graphite, ink, oil, mixed media and murals. Her work focuses on the everlasting, and sometimes suppressed, spirit of self as a descendant of the African Diaspora while growing up in the "Information Age". Through her art, organic elements resurface lost and stolen myths of the ancients and futurists. She believes artists are provided to assist us in dismantling the disharmonious colonial cosmograms that confine our consciousness. She hopes that her work inspires others to create new realms of their own.

*Generations: Gifted Travels*

2015

Chalk mural

Dimension varies

## **Sisters of Perpetual Indulgence**

*Multicolor gown designed by Mark Souza; headpiece with carrying case designed by Christine Clausen; wimple, veil, brooch, Styrofoam head; white bib; handheld fan and envelope*

no date

Various media

## **Sunshine Velasco**

A proud Oakland resident, I was born in the Philippines and grew up in Milpitas, California; the daughter and granddaughter of Pilipino immigrants. I am a queer-identified Pilipina who pushes social and political boundaries through portraits, fine art, and documentary projects. My images have been featured in daily newspapers such *Asian News* and *The Roundup-News*, web outlets [mattblack.com](http://mattblack.com) and [makeshiftmag.com](http://makeshiftmag.com), presented at Betti Ono Gallery and published in *Asian and Pacific Islander American Heritage Month Magazine* and *MakeShift Magazine*.

**Artist Statement**

My images evoke who you really are, the voice of your story, the different shades of your dreams, the truth of your everyday life. The lens captures the voices of those who share their own experiences with me. The raw, the grainy, the gritty; the movement, the angle, the music. I invite you to experience this beautiful journey, to see your reflection in my visions, to embody the fullness and richness of our lives as I share my experience with you.

*3rd World Activist unite in Solidarity for Black Lives Matter #4*

2014

Digital photography

8" x 12"

*3rd World Activist unite in Solidarity for Black Lives Matter #5*

2014

Digital photography

8" x 12"

*Mike Brown Action #1*

2014

Digital photography

8" x 12"

*Mike Brown Action #2*

2014

Digital photography

8" x 12"

*Mike Brown Action #4*

2014

Digital photography

8" x 12"

*Million Man March #4*

2014

Digital photography

8" x 12"

*Queer and Trans Community Action #7*

2015

Digital photography

8" x 12"

*Queer and Trans Community Action #8*

2015

Digital photography

8" x 12"

*Martin Luther King March #3*

2015

Digital photography

8" x 12"

*Martin Luther King March #4*

2015

Digital photography

11" x 14"

*Solidarity march with Gaza, San Francisco #1*

2014

Digital photography

11" x 14"

*Solidarity march with Gaza, San Francisco #2*

2014

Digital photography

11" x 14"

*Solidarity march with Gaza, San Francisco #3*

2014

Digital photography

11" x 14"

*Solidarity march with Gaza, San Francisco #4*

2014

Digital photography

11" x 14"

*Movement in Motion #1*

2014

Digital photography

11" x 14"

*Movement in Motion #2*

2014

Digital photography

11" x 14"

## **William Rhodes**

I began my creative journey at the Baltimore School for the Arts. I then earned a BA in Furniture Building and Design from the University of the Arts in Philadelphia and a MFA from the University of Massachusetts at Dartmouth. My creative works are in the collections of various galleries and museums and featured in several major publications. I am a woodworker by trade, an artist by choice. I strive to blend fine craft, sculpture and design with meaning and function.

My art has been strongly influenced by my travels, particularly to Africa, Asia, and Central and South America. This allows the work to explore themes of hidden knowledge, iconographic imagery and form, and variation in meaning depending on the cultural context. Explorations into the contrast between these traditional cultures and our modern one have also added depth to the narrative quality to my work. I am interested in exploring harmony with nature, longevity and Feng Shui.

I dedicate part of my time to educating children through the “Dare to Dream Program” at the Bayview Opera House. My teaching allows him to give back to the community and participate in artistic synergy. I am also the co-founder of a Black art collective in San Francisco. The 3.9 Art Collective was formed in 2011 in response to the declining Black population in San Francisco.

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

### **Artist Statement**

My work explores themes of hidden knowledge, iconographic imagery and forms and how they can change meaning in a given cultural context. Explorations into the contrast between these traditional cultures and our modern one have also added depth to the narrative quality to my work. I am a woodworker by trade, an artist by choice. I strive to blend fine craft, sculpture and design with meaning and function. My travels to Africa, Asia, and Central and South America have strongly influenced my work. The people, art and cultures of these societies have inspired me to consider non-traditional approaches to art and sculpture. In every work I choose to start with reclaimed wood as my structural material. I enjoy the process of carving wood into a variety of shapes and sizes. The process of carving drawers and hidden compartments into the wood allows me to incorporate my need for functionality. Each piece can stand on its own as a functional object yet it is art. Mirrors have always been important to my work. I realized how mirrors can draw the viewer directly into the work. Every individual reflection adds to the story of the work. As a child I often asked myself the question of how early Humans saw their reflection? I believed Water gave humans the ability to see themselves. I often think of how water moves and creates circular shapes when I design my sculptures. This organic fluidity is always a part of my wood carving process.

*Revolt*

2015

carver wood, glass, mirror, paint and gold leaf

93"x43"x4"

## **Darryl Thompson**

Darryl Thompson is a muralist, tattoo artist, and owner of Oakland Ink tattoo studio.

*You can murder a revolutionary, but you can't murder revolution*, 2015

Mural

8 x 10'

## **Ross Robinson**

Ross Robinson is an Oakland-based artist and designer.

*Multi-Rotor Aircraft*, 2014

24" x 24" x 18"

Metal, plastic, and glue

## **Philip Huang**

Philip Huang is the author of *A Pornography of Grief* and the founder of The (International) Home Theater Festival. He was born in Taiwan and now lives in Berkeley, CA.

### **Artist statement**

From The (International) Home Theater Festival Manifesto...

*The Beautiful and Awesome HTF Manifesto*

We believe that the acceptable way of making and presenting work—by doing a residency or getting a grant or some other shit—is lame.

We believe that theaters spaces are just too damned expensive to rent.

We believe that arts organizations and institutions have sold us a crock of shit: that artists need them to achieve legitimacy, reach audiences, make money, blah blah blah.

We believe that too many artists have bought this crock of shit and we're still starving, still struggling.

We believe that arts institutions have created a welfare state that keeps artists in a state of dependency for resources and opportunities.

We believe we can and must do everything for ourselves—and give ourselves everything—that institutions promise.

We believe that work presented in homes is awesome and legit.

We believe we can legitimize ourselves.

We believe that we can and must have direct relationships with our audiences, our work, and our means, without conduits, just like we can have direct relationships with God without the fucking Church.

We believe that we can work successfully with institutions only when we realize we don't need them.

We believe the best cure for depression, stagnation, and suicidal ideation is sure as fuck NOT waiting for some theater or bullshit foundation to deem you legit enough to work with.

We believe that no one is coming to save us. We have to save ourselves.

We believe action is peace.

We believe the only failure is a failure of imagination.

Oh the places we'll go!

*Robe and Chair (Theater props)*, no date

Dimensions vary

### **Tom Marioni**

Tom Marioni is a conceptual artist, curator, and writer based in San Francisco. He maintained the Museum of Conceptual Art (MOCA) from 1971 to 1984.

*Museum of Conceptual Art (MOCA)*

Framed photographs; framed text; framed artist card;

unframed photograph of book cover—"Beer, Art, and Philosophy" (2003)

### **Zachary Royer Scholz**

Zachary Royer Scholz is an artist, curator, and critic based in San Francisco.

"Art Work" papers by Temporary Services

Brochures from "Working Conditions", 2011

"IN" plaques from "Working Conditions", 2011

"Alternative to Alternative" unpublished thesis, 2009

**Exhibiting Artists**

Black Magic Arts Collective

Brittney Cathey-Adams

Lenore Chinn

CHOKE

Courageous

Duane Deterville

Emory Douglas

Caleb Duarte

Carmina Eliason

Chelsea (Che) Elisabeth

Alyssa Eustaquio

Sister Zsa Zsa Glamour

Kathleen McDonald

Nannette Harris

Taraneh Hemami

Marlon Ingram

Lucia Leal

Ajuan Mance

Aambr Newsome

Jeremy Novy

Carolina Quintanilla

William Rhodes

Ross Robinson

Sage Stargate

Refa Senay

Annie Sprinkle

Beth Stephens

Darryl Thompson

Elizabeth Travelslight

Sunshine Velasco

Lexa Walsh

Red Poppy Art House

René Yañez

Madison Young

**Contributors of Ephemera & Artifacts**

ArtSpan

African American Art & Culture Complex

Asian Pacific Islander Cultural Center

Bay Area Society of Art & Activism

Bay Area Video Coalition

Circus Center

Crown Point Press

Emory Douglas

Femina Potens  
Galería de la Raza  
John Held  
The Living Room Project  
Chip Lord  
Malidoma Collective  
Tom Mariani  
Omiiroo  
Pomo Afro Homos  
Queer Cultural Center  
San Francisco Arts Commission Gallery  
Lexa Walsh  
The Upper Room

## **Making A Scene: 50 Years of Alternative Bay Area Spaces**

Melorra Green, Curator  
Sandra M. Ramirez Velez, Curator  
Roula Seikaly, Curator  
Matt McKinley and McKinley Art Solutions, Lead Installer  
Carolina Quintanilla, Exhibition Intern  
Kelsey McCurdy, Exhibition Intern  
Johnny Farina, Exhibition Intern

### *SOMArts Staff*

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Alex Lukas, Director of Facilities & Technical Operations  
Zach Slater, Director of Neighborhood Arts Services  
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Robert Ige, Maintenance Coordinator  
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Kelsey McCurdy, Gallery Exhibitions Intern  
Johnny Farina, Gallery Exhibitions Intern  
Alex Fulks, Communications Intern

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

