



SOMARTS
CULTURAL CENTER

The San Francisco Foundation
and SOMArts present

MUR
PHY &
CADO
GANI

The Annual Murphy & Cadogan
Contemporary Art Awards
Exhibition

September 1–24, 2016
somarts.org/murphycadogan2016

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours
Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/murphycadogan2016





The Annual Murphy and Cadogan Contemporary Art Awards Exhibition

Opening Reception
Thursday, September 1, 2016
6:30–9 PM

A focused look at the future of the Bay Area visual art landscape, showcasing 15 promising visual artists working across disciplines.

Learn more at somarts.org

Makers, Music & Mimosas
Saturday, September 17, 12–3pm

An afternoon of creative workshops & live music to accompany The San Francisco Foundation & SOMArts' Annual Murphy & Cadogan Contemporary Art Awards Exhibition

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ABOUT MURPHY & CADOGAN

The San Francisco Foundation and SOMArts Cultural Center present The Annual Murphy and Cadogan Contemporary Art Awards Exhibition, a focused look at the future of the Bay Area visual and media arts landscape, September 3–26, 2015. The exhibition showcases 24 promising visual artists working across disciplines and identifies young artists whose work intersects with emerging trends from Master of Fine Arts programs throughout the Bay Area.

The competitive Jack and Gertrude Murphy Fellowships and the Edwin Anthony and Adelaire Bourdeaux Cadogan Scholarships are administered by The San Francisco Foundation. Edwin Anthony and Adelaire Bourdeaux Cadogan both experienced financial challenges as art students and understood the great difference scholarships can make in the early phase of an artist's career. The two trusts provide a varying number of annual tuition awards of \$6,000 to Bay Area Fine Arts graduate students in support of exploring and developing their artistic potential in digital art, film/video, hybrid practice, installation, mixed media, painting, photography, and sculpture.

Fellowship recipients were selected by a panel of three judges including Dr. Lizzetta LeFalle–Collins, University of San Francisco; Maria Ester Fernandez, Curator of Art & Education at the Triton Museum of Art; and Kevin B. Chen, artist, writer, independent curator and educator (De Young Museum, Root Division, Stanford University).

EXHIBITING ARTISTS (Address–Ando)

Danielle Address, California College of the Arts

Danielle Address (b. 1985 in Fairbanks, Alaska) is an Oakland based artist. Raised in a military family, Danielle grew up internationally and continues to move her life and practice around the United States. She works primarily in weaving and produces work blurring the lines between image, pattern, and text. Danielle received her BFA from the Rhode Island School of Design and is currently an MFA candidate at the California College of the Arts. She lives with her husband, Matt, and Pit Bull, Ditto.

Artist Statement

Weaving is dead. It is not dead the same way Delaroché declared painting dead. It is dead like cassettes are dead. It is an inefficient way of recording, storing, and transmitting information. It is a dead way of working but not a dead way of thinking. And like musicians who still choose to record on cassette tape, artists who choose to weave must do so for specific and poignant reasons. It is a coded material.

Weaving is literally a way to force together divergent materials to create a new object. In this way, I consider myself an object-maker not an image-maker. And as a bi-racial artist, these textiles are also bi-lingual. The physical structures and the printed image speak two separate languages within the same fabric, and often, these voices compete with each other. I am interested in exaggerating this point of contention: the moment structure, image, and language validate then destroy each other.

Through sublimation printing, these cloths are physically and permanently embedded with images gathered from loosely sifted collections and archives. These labored surfaces are imprinted with un-engineered algorithmic images. They are unlikely appropriations

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sourced through discordant language and managed by search engines. Like a mixed tape, weavings collapse time and space through their linear structure. It is Nick Cave and Nicki Minaj pushed up against each other.

Weaving mirrors life in that they are both linear and finite. It starts when the warp is tied on and ends when it has all been woven through. There is a clear beginning and ending. All you can see, however, is the few inches directly in front of you until it is wound around the beam and disappears. Although the treadling is actively decided and executed by the weaver, the structures are preset. There is a certain predetermination to weaving and a guarantee for miscalculations and mistakes. I champion and savor these calamities. I love them. For as much as we decide and plan it is always beyond our grasp. We are all just pissing in a river.

Untitled ("Wall")

Hand and Jacquard woven fabric, IKEA curtains
8"x10"
2016

I Don't Fuck Much With the Past

Jacquard woven fabric with sublimation printing
28.5"x16.5"
2016

Short Pleasures

Jacquard woven fabric
26.5"x30"
2016

Mark Baugh–Sasaki, Stanford University

Mark Baugh-Sasaki was born and raised in San Francisco. Through out his childhood he was exposed to nature and the natural environment. As he grew he became fascinated by its physicality and its role in today's culture. In 2000 he moved to Pittsburgh, Pennsylvania to attend Carnegie Mellon University. His stay in Pittsburgh completely transformed him as an artist and as a person. The relationship that the city has with the natural environment and the lasting effects the steel industry had on the landscape was completely engrossing. The land was transformed from old growth forests and pristine rivers to an industrial wasteland. His experience watching this post-industrial landscape transform back into a habitable space changed his work. The relationship that he saw unfolding before him between the natural and industrial became a cornerstone for the development of his use of reclaimed wood, found stone, steel, and cast metal. Upon returning to San Francisco he has continued his investigations and observations surrounding the intersection of the natural and human-made and his practice as a sculptor and installation artist.

Artist Statement

Landscape is a construct of our unique ability to step outside of our environment and make aesthetic judgments and interpretations of our surroundings. Our concept is shaped by cultural, political, historical, and personal actions, events, feelings, and happenings. Often these influences leave traces in the landscape that one can not only see but also feel. They create an identity of a space. Often traumatic events embed themselves within a place and can be felt or continue to have lasting effects on subsequent human events. I've become interested in these hybrid landscapes and how the blend of human and what we



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consider “natural” histories have created unique spaces where past traumas and events have created physical and the non-physical characteristics of a landscape. What creates our sense of place?

For the last year I have been focusing on the histories embedded in the landscape at Tulelake, California and how the trauma of American history has created a powerful and turbulent place. In 1873 US Army fought the indigenous Modoc people in what is now referred to as the Modoc War. The Modoc used the unique geology of the existing lava tubes in the area to hold off a thousand US troops with only a handful of warriors for months before they were cut off from their water supply and forced to surrender. 69 years later the region was impacted by yet another war. The US government imprisoned 120,000 Japanese American citizens in camps all over the nation with one of the most notorious ones in Tulelake, only a few miles away from the battlegrounds of the Modoc war. My father and his family were one of the prisoners at Tulelake Segregation Center. The geological features surrounding the camp played an important role within the daily lives of the prisoners. They were symbols of isolation, displacement, and imprisonment. In the following years the landscape continued to evolve as a result of farming, migrant worker housing needs, and poverty.

The work I’ve created speaks to the recent multiple human histories that have overlapped to create this landscape. There are physical and non-physical marks left in the space that create an identity. One photograph is the interior of an internment barrack that was sold off to farmers in the area after World War II and used as a shop and the other is of a lava tube, which the Modoc used in their unique knowledge of in the war with the US military. An identity that is no longer “natural” but has become this constructed environment between the human experience and the landscape. Because of the storied histories these two spaces represent, they transcend their physical boundaries and become almost spiritual or mythological spaces. I would like to make the viewer more aware of how their spaces are constructed both physically and metaphorically and to highlight their own personal impact on their environment.

Threshold, Modoc County, CA

Archival digital prints, original door from Tulelake Segregation Center, earth, wood, tar paper

79"x132"x79"

2016

Steven Berroteran, Mills College

Steven Berroteran is a Nicaraguan-American born Photographer/ Studio Artist/ Musician based in the East Bay Area. Raised in an area of poverty and limited opportunities he has grappled with becoming complacent with his place in life as well as becoming a father at a young age, in order to determine the shape his life will take. He has always exhibited interest in the body’s many forms and by photographing his own body he has pushed physically and mentally in pursuit of discovering its capabilities. By merging twisting strained bodies in attempt to document ones ability to endure life’s struggles, realities and suffering through a mix of photography, sculpture and projections, he is showing how the body could be represented in a subconscious form. Capturing the body in its most vulnerable and tense state has allowed his work to progress to show emotional distress and a stronger focus on how endurance plays a part in our daily lives.

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Artist Statement

Life is strenuous; life is constant. Through the struggles, depression, love and hate in our lives, we physically and subconsciously affect our bodies and ourselves. We spend our time exhausting and enduring our own limitations in hopes of bettering a situation or relationships, but how do those moments manifest itself on the body. I am attempting to control the turmoil, strife and unpredictability of life, by placing these situations back onto myself and onto the body. Via images, sculpture and projections the work shows the body struggling against itself and the perceptions of what our bodies can become. Through failure and error can we transform into something worth being; are we the external images that people see or can we become what we imagine ourselves to be.

JAC
Mixed Media
72'x96'
2016

Can Büyükberber, San Francisco Art Institute

Can Buyukberber is an independent visual artist & director specializing in digital visual arts, motion graphics design and audio/visual performances. Studied Physics and Visual Communication Design in Istanbul, Turkey. Currently studying at San Francisco Art Institute's Art and Technology MFA program as a Fulbright Grantee and working on immersive experiences using sound, light and space. His works were exhibited in Europe and Northern America including large scale a/v projects at Signal Light Festival (CZ), International Digital Arts Biennial (CAN), IX Immersion Experience Symposium (CAN), Currents New Media Festival (US). He is interested in translating observations and insights on the immanent intelligence of nature, self-organizing systems, formations in time and patterns of the invisible space between the objects into visible, audible, tangible expressions.

Artist Statement

Can Buyukberber's practice is an exploration in art and technology, on the relationship between virtual and physical space in order to create immersive experiences by using using sound, projected light and space. With projection mapping techniques, which opens a gate between the virtual and physical space, every surface can become a display, a canvas for art. He is interested in translating observations and insights on the immanent intelligence of nature, self-organizing systems, formations in time and patterns of the invisible space between the objects into visible, audible, tangible expressions. The intention of his work is to construct experiential visual narratives that use abstraction and geometry as a universal vocabulary, in order to get beyond the boundaries of cultural codings and barriers of language. His audiovisual palette consists of optical illusions, using the contrast between light and shadow, space and sound, while experimenting with parametric sculptures and digital fabrication methods. The works are usually driven by the inspirations from physics, patterns in nature, higher dimensional geometry studies, cognitive science, architecture, music and cinematic arts.

Morphogenesis (ed 1 of 5)
Projection on digital print
110"x48"
2016
\$7000



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Steven Garen, Stanford University

Steven Garen was born in 1986 in Los Angeles. Growing up with a backdrop of crumbling coast cliffs, asphalt deserts, and terraced hillsides, he has long been interested in the way humans and their environments affect one another. Now at Stanford University, Garen has turned his focus to the complex perimeters of the San Francisco Bay's waterways. Through his work involving sculptural casts and photographs of salt ponds to collections of large foam blocks from floating docks colonized by marine invertebrates, Garen is interested in capturing new environments and shifting ecologies arising from the hidden sidelines of post-industrial and commercial presence.

Garen received his BFA from Washington University in St. Louis in 2008 and is currently pursuing an MFA in Art Practice at Stanford University. He is the recipient of the Milliken Scholarship for the Cite Internationale des Arts in Paris, the Vermont Studio Center Scholarship, and the Murphy Cadogan Scholarship. Garen's work has been shown at the Wattis Institute for Contemporary Arts, Yerba Buena Center for the Arts, and Hayes Valley Art Works in San Francisco, as well as galleries and alternative spaces in Oakland, St. Louis, and Tokyo. The artist lives and works in Oakland, CA.

Artist Statement

Through sculptural casting, printed images, and found objects, I seek to capture new environments and shifting ecologies arising from the hidden sidelines of post-industrial and commercial presence. Often using concrete as material metonym for physical infrastructure and found objects as representatives of vast networks of dispersed and similarly cast-off objects, I hope to shed light on a rather unnoticed material narrative taking place all around us. As local industries age and obsolesce due to global production and new technologies, and our growing population pushes us further and further into border zones, discarded materials interact with existing environments to alter the landscape. Simple dirt and concrete dikes of salt evaporation ponds transform tidal marshes into crystalline moonscapes. New parks and preserves are created from the rubble of toxic sites bringing new species and new laws. Aquatic infrastructure becomes an Oort Cloud for orbiting flotsam. I am interested in the spontaneous forces of such non-human entities—forces that, within our relationship to synthetic materials, enable materials to create our environment and manipulate our behavior as much as we manipulate their form and fate.

Extra-rooted in the Semblance of Solid Ground

Dock floats, driftwood lumber, Ziploc bags, bay water & detritus, laminated Google Earth screenshots, steel
9'x18'x15'
2016
\$5,000

Rebecca Kaufman, San Francisco Art Institute

Rebecca Kaufman was born and raised in the foothills of the Appalachian mountains of East Tennessee. Supported by a family of artists and scholars who recognized the value of art and education, Rebecca was provided the resources necessary to cultivate her creativity from a very young age. Following graduation from Knoxville Catholic High School in 2006, she began the studio art program at the University of Tennessee, Knoxville, where she fell in love with art history and painting. Rebecca graduated with a BFA in studio art and a concentration in painting in the spring of 2012. Post graduation, she travelled the continental United States, backpacking through the

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national and state parks. During this time, Rebecca continued reading and making art despite not always having the necessary space. In 2014 she began applying to MFA programs across the country, painting in a friend's attic for a year to build her portfolio. In the spring of 2015, Rebecca was notified that she was the recipient of an MFA Fellowship at San Francisco Art Institute. Humbled and deeply honored she moved to the Bay area that summer and began her studies at SFAI in the fall of 2015.

Artist Statement

I am interested in the unprecedented circulation of data and images today. Through a multi-layer process utilizing materials ranging from VHS tapes, a tube television, an iPhone, and a projector, I paint lost images, pixels, and statistics. I explore optical anomalies inherent in digital image manipulation through the lens of traditional oil painting to disrupt the hierarchical timeline of these various forms of technology. The filtered data emerges as trapped energy reincarnated.

Untitled

Oil & acrylic on muslin
114"x58"
2016

Untitled

Acrylic on wall
15'x16'
2016

Behnaz Khaleghi, UC Berkeley

Behnaz Khaleghi is a photographer, video artist, filmmaker and sculptor. Originating from Iran, she is currently living in Berkeley, where she is pursuing an MFA in University of California Berkeley. She studied Physics as an undergraduate at Sharif University of Technology in Tehran, and at the same time she followed her interest in a wide range of other fields like philosophy, literature, critical theory, cinema and art. All of that affected her practice in art conceptually and formally too, she practices art through an array of mediums and loves experimenting with all different tools of human creative expression.

Artist Statement

This work was inspired by one question; how can we define the boundaries of the body or the boundaries of "I"? Is this "I" a singular self-contained individual? Or it is always bound up with others in necessary ways? Is the "individual" even thinkable without the world of others? And if it is not just a singular "I" and is always at least partially "we," then who is this "we"? How can that "we" be demarcated? Is it only a group or a community of other people? Can people from the other side of the globe be part of it somehow? What about the world of non-human? Can we ever erase non-human from the process of life-making and history-making?

These are questions of interdependency, entanglement and conditions of survival that have formed this creature's hybrid body of human and non-human. In its artistic form it is also a deviation of boundaries; a protruding painting or a sculpture on the wall accompanied by the whispering voices of people reading poems in different languages, and some non-human sounds.



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Ants
Sculpture
140"x60"x40"
2016
\$12,000

Gabrielle L'Hirondelle Hill, California College of the Arts

Gabrielle L'Hirondelle Hill is a Cree-Metis artist and writer from Vancouver, B.C. Gabrielle's sculptures and installations examine modes of land use, occupation, and ownership, as well as underground and black market economies. Her work has been exhibited at the TRU Gallery in Kamloops, BC; Gallery Gachet, Grunt Gallery, and Sunset Terrace in Vancouver; and also at Get This! Gallery in Atlanta, GA. Gabrielle's work will be featured in the upcoming exhibitions *To Refuse/ To Wait/ To Sleep*, at the Morris and Helen Belkin Art Gallery in Vancouver, and like an old friend at Gallery 44 in Toronto.

Artist Statement

I am a Metis and Cree artist who makes sculptures and installations as a way of thinking about and through objects. I work with objects and materials to trace the histories and knowledges held by things, as well as to see their relationship to larger, overarching systems like economic, political, ideological, and environmental processes. I am currently working with tobacco, a plant that was first grown as a cash crop in North America in 1611, in the Colony of Virginia. Its success as a commodity allowed for the survival of that struggling colony and helped formed the beginning of a new economic mode in North America – with dire consequences for Indigenous and Black peoples. Tobacco leaves acted as the precursor to the American dollar bill: they were used to pay taxes, buy land, and purchase slaves to work the plantations.

However, millennia before Europeans saw the plant, tobacco travelled Indigenous trade routes from the Andes to every corner of the Americas. To this day, Indigenous people, including my own family, trade and gift tobacco, put down cigarettes in ceremony, and participate in an economy and way of knowing that precedes and finds a way to endure capitalism. As a Cree and Metis artist, it is important to me to approach objects and materiality from these multiple ideological standpoints. I make sculptures that investigate those diverse and competing histories through the world of everyday objects, and that allow those stories to become alive and active. My art is visually informed by ideas of Indigenous epistemology and history, gestures that are subtle yet integral to the work.

ACAB
Ceramic and polyester
32"x26"x26"
2016

Orinoco Note
Tobacco, thread, flagpole, paint
115"x81"x1"
2016

Shook/Loose (or a bitch always smokes)
Ceramic, flourescent bulbs, colored acetate, wire
42"x10"x27"
2016



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Hadley Radt, California College of the Arts

Hadley Radt was born and raised in Los Angeles, and is currently living and working in the Bay Area. She received her BFA in Painting from Sonoma State University in 2014 and is currently a student of California College of the Arts' MFA program in Painting. Hadley's work has received numerous awards, has been featured in exhibitions throughout California, and is part of private collections across the United States.

Hadley creates terrains of connections; physical, psychological, emotional, and neurological. She is interested in the depiction of these connections and tracking layers of information. She is curious how the viewer is able to move through the piece, finding their own pathways to navigate.

Hadley is influenced by repetition and geometry in both the natural and built environment. She is intrigued by the patterns in our surroundings and it inspires the structures she creates in her work. Her pieces become a network of systems that she constructs by establishing a logic and method. The repetitions she develops allow her to find order within disorder.

Artist Statement

My life is full of disorder, and I have a compulsive need to fix it. I have an obsessive personality, but find patience and calmness in making art. For me, the act of mark making is reflective. While creating, I am able to refocus my compulsions and anxious energy. I become meditative when I immerse in my process, focusing solely on my work, getting lost in the construction and deconstruction of systems.

The structures I develop become a woven pattern of overlapping and intertwining shapes and lines. The marks become a network of systems and patterns that I build and deconstruct by establishing a logic and method. I typically count off each mark, creating routines and order within the structures. This further engages me in the process and gives my mind an opportunity to be distracted from my anxiety.

Although my work is strategic and systematic, the pieces demonstrate a humanistic element. Mistakes occur within my mark making, and my hand can be seen. I intentionally and unintentionally interrupt the systems I build, creating glitches that break the pattern. The errors make the work less mechanical and, instead, adds a human quality.

Flow State

Ink & pen on panel
24"x36"
2016

Overwhelmed Collection

Ink & pen on panel
24"x30"
2016

Emergence

Ink & pen on panel
24"x18"
2016

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Rebecca Rippon, San Francisco Art Institute

Rebecca Rippon explores the intersection of nature and urban structures in her work. She uses these opposing forces to help question what it takes to survive. She counts paste-up street artists, collage and Carl Jung's theories among her influences. Having lived in Florida, Texas and California, she takes inspiration in surrounding nature. Active in her university's environmental club, Rebecca earned her undergraduate degree in English literature. She began studying painting just before graduating and later discovered printmaking, particularly etching. Printmaking drives her work, owing to its endless possibilities to turn out many variations. Her previous literature studies have imparted a strong sense of metaphor into her output. Rebecca keeps inspiration fresh by roaming San Francisco wholly by bicycle and on foot.

Artist Statement

Pursuing the true nature of our inner workings has been a varied and elusive endeavor. Yet the effort to understand those patterns beneath the surface is essential. As the Swiss psychotherapist Carl Jung warned, "The unconscious life destroys itself."

Nature in this work expands to encompass the nature of things, of ourselves, in its definition. Pasting prints in the urban landscape sprouts an expression of nature onto the city grid. The incongruity hails passersby as they are navigating through urban space. These interventions bring up the issues explored across the rest of the work. The intersection of flora with structured urban forms creates a hybrid space: raw nature entangles with systems. Contrasts between forms invite the viewer to consider those intersections. Printmaking permits a proliferation of nature. Using varied multiples, the collision is examined in myriad registers.

Jung identified a shared unconscious, a basement level of consciousness common to all. That commonality is a valuable opportunity to examine our circumstances. It could be the key to surviving the overwhelming forces rushing forth beneath the surface.

Intersection

Intaglio prints & ink on paper
42"x70"x6"
2016

Eruption

Street art installation
6"x6'
2016

Manny Robertson, San Francisco Art Institute

Manny Robertson a San Francisco/Bay Area based artist, born in small West coast town, raised in a small East coast town, back to a big West coast city. A youth of being assigned to conflicting identities, White or brown, boy or girl, gay or straight. If you were not "this" then you were "that", even with the traits of this and that. Manny eventually became aware that they could spend their time endlessly attempting to adhere to binaries, and be miserable, or accept that as a waste of their time and simply live. Manny was Manny, and this was that.

In May of 2014 Manny graduated from the State University of New York at New Paltz with a "Bachelors of Science in Visual/Studio Art", and although the degree name raises many questions it granted



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Manny invaluable knowledge of numerous art-making techniques and processes.

As of 2016, Manny is currently pursuing their M.F.A. through the San Francisco Art Institute, continuing their research in *Cyber-Mysticism*, Imperial Social Constructs, and divinity of the Self.

Artist Statement

Because of the near-universal lack of role models, non-binary and queer people of color like myself have often turned to science-fiction in the search for representation that was lacking in real life. As a genre that deals with ideas of the unnatural, science-fiction is the natural place to turn for people viewed as "unnatural by white-heteronormative society: those who occupy spaces outside the binaries of race, sexuality, and gender. It is in these "othered" archetypes of science-fiction that we finally begin to find the framework for proper representation. In my work I use the archetypes of Androids and Angels as icons of an uncovered Cyber-Mystic future, which empowers myself and others Who identify as I do. While looking into this future I examine the significance of nonverbal language, advancements of technologies, and evolutions of identities (whether race, sexuality, gender, etc.) as time progresses. By crossing the boundaries of digital and traditional techniques, my work taps into this rapidly evolving chain of archetypes and technological advancements to trace lines of possibility into the future. Although the work focuses on specific identities, I welcome the fact that the concepts I am working with are broad and can be used in conjunction to numerous "othered" identities. As we watch our present become more like the science fiction of the past, what we find in the genre is hope for our future.

Android (Manny)

Mixed Media
144"x96"
2015-2016

Orly Ruaimi, San Francisco Art Institute

American Israeli artist Orly Ruaimi's work is deeply ingrained in the tapestry of her life experience of growing up in Israel, serving in the Israeli military and migrating to the US. Orly's first job in the US was working for Versace, while studying for a BS degree in Finance from George Mason University in Virginia. In 2010 Orly moved to San Francisco to pursue an MFA in Jewelry & Metal Arts, which she completed spring of 2015. Still feeling a strong desire to develop her work conceptually she immediately enrolled in a second MFA in Studio Arts at the San Francisco Art Institute.

With solo exhibitions at the Cannery Gallery, Gallery 108 and Techshop SF Gallery. A partnership with Silicon Valley pioneer in Internet of Things market, to integrate NFC - Near Field Communication technology into her CYBOG accessory collection and the exclusive debut of it in FACEBOOK HQ in Menlo Park and Velvet Da Vinci Gallery in San Francisco. Selected group exhibitions at the de Young Museum, the Richmond Art Center, Diego Rivera Gallery, Swell Gallery, MARIN Museum of Contemporary Art in Novato, CA, Brewery Annex Gallery in Los Angeles.

Received an award for designing a steel dress for the LADY GAGA International Design Competition, top Jewelry Design award at the Academy of Art Spring Show and honorable Mention for painting



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'Untitled' by Brian Gross of Brian Gross Gallery in SF.

Artist Statement

My work deals with the conflicted, schizoid experience of embodied gender in a time of unending war. I have been that soldier. I have carried those weapons with me, across my body, waist and shoulders. Trauma is accumulated slowly, deceptively, amidst the mundane acts of daily life in a nation at war; and just that slowly those sick toys cease in meaning, dissolving into commodities, mere accessories, prosthetics and attachments. It is these objects that I reproduce - hybrid things, simultaneously shield and adornment, made for the body but never wearable, both senseless and seductive.

Survivor Orange

Mixed media installation
6'x3'x1'
2016
\$6800

Linghao Shen, San Francisco Art Institute

Linghao Shen was born in Shanghai in 1988. He graduated from the Oil painting department of Shanghai Institute of Visual Arts in 2012. From 2015 to the present, he studied in San Francisco Art Institute (MFA).

In Linghao Shen's recent works, he used luminescent materials to present his understanding towards memory and time. Luminescent materials, naturally, will give off luminescent light in darkness when we lighten them with UV light. This visual experience is very much like the physical change of memory, a process of recollection and memory loss. With the moving of viewers, light traces will be left over luminescent materials, like the trace of time left in space. Many of his works are presented in darkness. Dark space is like a cave, mysterious and private. When the trace of light is flickering in darkness, viewers will find themselves standing in a theatre of time and memory.

Linghao Shen has exhibited and performed extensively at many venues, such as the Center for Fine Art Photography, Fort Collins; Marin MOCA Museum of computer Art, Marin; Palazzo Saluzzo Paesana, Turin; Today Art Museum, Beijing. His works have been featured at 2016 Biennale China-Italia and 2012 Singapore International Photography Festival.

Artist Statement

In the series *The Scenery in Heart-Theater of History*, the artist shows the inner images of Jiangnan Shipyard and Chiang Ching-kuo's Former Residence. The images were taken in 2010 and 2011 and were converted into light-sensitive images in dark box. The viewers may see them with UV flashlight in the dark box. The images in the dark box are lightened and then fade away, like the lights opening and closing on the stage. When we recollect the rise and fall of these two buildings, we find that history often evolves with unexplainable absurdity. The factory that was once seized by invaders became their exhibition pavilion once again; and Villa which was once frequented by celebrities was leveled to ground overnight. All these are like a disoriented theatre, in which various self-conflicted dramas are presented.

Jiangnan Shipyard

As one of the earliest shipyards in China, it witnessed the birth of the first steel-making furnace, the first cannon and the first warship.



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During the war against Jap-aggression, it was seized by Japanese army and renamed “Jiangnan Shipyard of Mitsubishi Heavy Industries Co.”. After the war, it restored production and kept serving until 2010. And in 2010, during the World Expo, it was used as the Japanese Enterprise Pavilion under government requisition. In July 2009, Jiangnan Shipyard was demolished.

Chiang Ching-kuo’s Former Residence

Once very famous at the time of Republic of China, the image depicts Chiang Ching-kuo’s residence when he was a child and student. The building also served as a place of social activities frequented by Shanghai celebrities. Its fame is characterized by its typical courtyard design original old town style. In February 2012, Chiang Ching-kuo’s Former Residence was demolished overnight. The Cultural Relic Protection Administration claimed they knew nothing about it’s demolishing but excluded from the list of protected historical buildings.

The Scenery in Heart—Theatre of History No.01–04

Mixed media installation

30.5”x24”x16”

2015

O.M. France aka France Viana, Mills College

France Viana is a multimedia artist, working in photography, painting, collage, video and installation. Her artworks interrogate the semiotics of color, the inner experiences of meditation and mindfulness, and Filipino American identity as expressed through Radical Hospitality.

Currently a second year M.F.A. Studio Art student, she has a B.A. in Art History, summa cum laude, from Mills College. Born in Manila, Philippines, she studied art in Switzerland and Spain before moving to California. She founded the Diviana Gallery, the first gallery entirely dedicated to fine art photography in Manila. In the Bay Area, she has exhibited at the San Francisco Art Institute, the Marin Museum of Contemporary Art, Mills Museum, and Embark Gallery and guest curated exhibitions at the Dominican University Gallery.

Active in the Asian American community, she is former board member of the Center for Asian American Media, current board member of Philippine International Aid and received a “100 Most Influential Filipina Women in the U.S.” award from the Filipina Women’s Network.

Artist Statement

Today, first wave Filipino American immigrant isolation has been replaced by hyperconnectivity. Skype and other technologies enable real time conversations in two countries. We step in and out of cultures as gracefully as the tinkling bamboo dance. What happens to our collective unconscious when the venue for the mandatory Sunday family outing changes from Catholic Church to Target? These are some of the questions I ask as I track changing values to tell a new story. My processes involve mining Philippine and Filipino American historical sources, social media, myths and puns for visuals that re-present contemporary multiculturalism, employing our trademark irreverent sense of humor.

Inviting community participation is an important component of my process. For my senior exhibition, I photographed hundreds Bay Area Filipino Americans to catalogue skin color shades. I then scientifically averaged this hue, called “Kayumanggi,” and created a custom acrylic



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color through Golden Artists Colors Inc. I interrogate the semiotics of this color and its connotations of gender, class and race.

Filipino foods are both my subject and medium. In the Color Palate series, cultural objects masquerade as minimalist objects. What from afar appears to be a simple color palette on closer inspection reveals itself to be Filipino ice cream—purple ube, green avocado, pink guava. These close-ups evoke extraterrestrial topographies, distant lands viewed through a telescope. As the telescope makes the distant closer, food invites and closes the gap between cultures. Like many of my works, this one is autobiographical: my Texan grandfather founded what is now the largest ice cream brand in the Philippines, Magnolia.

Another series, Sawsawan (Dipping Sauces), takes cultural immersion literally. I immerse iconic photographs in fish sauce, soy sauce and coconut vinegar, allowing degradation. Salt crystals form thick encrustations, both blurring and preserving images-- metaphors for memory.

In Stop and Smell The Tinapa I string up a single Philippine smoked fish with mint dental floss in a talismanic gesture to illustrate a popular myth. I aim to be part of the art practice of Radical Hospitality, a hallmark of Filipino culture. I am envious of African sculpture's impact on modernism---how it endowed Western art with a new vocabulary and received in return the reappraisal of its ethnographic specimens as works of great art. I wonder if the same might not be done for Philippine culture. I aim to achieve in my art what fusion cuisine has done for palates—achieve a fusion aesthetic that is transcendent, true and tasty.

Stop and Smell the Tinapa (for Baci)

Installation: Dried *tinapa* (smoked) Philippine fish; mint dental floss; rice cooker

Size varies

2016

This installation references a Philippine mythical story about a family so poor all they had to eat was rice. So they hung a smoked fish from the center of the table to sniff as they ate to give them the sensation of a real meal. The rice cooker contrasts technology and biology, technology becoming useless (hence unplugged) if the fragile biology it depends on is compromised.

Color Palate (series); Individual: (left to right): *Color Palate: Halo Halo*; *Color Palate: Langka (Jackfruit)*; *Color Palate: Ube (Purple Yam)*, *Color Palate: Avocado*; *Color Palate Guava*; (Not in photo *Color Palate: Buko Salad* (Young coconut salad) (white);

Digital Photography

32"x32"

2016

Untitled (Photogram: Halo Halo)

Digitized enlargement of photogram

40"x40"

2016

Untitled (Color Control Strip)

Digital illustration mounted on aluminum

8"x36"

2015

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Andrew Wilson, UC Berkeley

Andrew Wilson is a multimedia artist and educator residing in Oakland, California. Wilson's work seeks to explore the complicated intersection between Black male masculinity and sexuality throughout history. He is also interested in the ideas of the systemic consumption of the Black body and absence/presence as it pertains to the Black body in the American context.

As a graduate of Ohio Wesleyan University in 2013, Wilson was able to learn the technical skills behind sculpture, ceramics, fiber arts, book arts and photography. Through his time there he formed his foundation of craftsmanship and learned how connected each art form is. He was also able to unearth the underpinning ideas behind his work: telling stories that would otherwise lie in the silence of those who live them every day.

He will continue his education at the University of California, Berkeley where he will pursue his MFA in Art Practice. Wilson has shown at the Yerba Buena Center for the Arts, Joyce Gordon Gallery, FiveMyles, the Dublin Arts Council, Michigan State University, University of New Mexico, and the University of California, Berkeley. His work has been collected by Michigan State University and the University of New Mexico.

Artist Statement

As an artist, I serve as an intermediary between the stories of people who share my own and those who don't have access to these sacred spaces. My work includes Sculpture, Fiber Arts, Book Arts, Photography, and Performance and Literary Poetry stitched together by themes of masculinity and sexuality in Black men and Black history. My goal is to give queer Black men a platform to create a space for ourselves within the mass culture that exists outside of the sashay and couture we are so commonly associated with.

In terms of influence, the act of black men carving out a space for ourselves in a culture that seeks to destroy us is where I draw my inspiration. To think that black men, who are categorized as criminals, thugs, uneducated, and sexually perverse scares me – I am terrified that these are the messages associated with people who look like me. I want to offer an idea that challenges these social norms. I want to create a space where all parties can be honest – regardless of gender, race, ethnicity, ability, social class, and other compartmentalizing tropes.

My work is partly autobiographical, partly historical, and partly storytelling. It is also based in a strong technical understanding of multiple media and how each one can tell different parts of one multidimensional story. I've learned to bend boundaries and push towards new terrain, while still quoting those who came before me. If you are patient and quiet enough, my work will take you on a journey; it will talk with you – it's about creating a space for dialogue where artist, viewer and art can drop our guard and become vulnerable again.

Fruit

Cyanotype on cotton, poplar wood, zinc chain, laser engraved, sewn
Hybrid practice
Size Variable
2016



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CURATOR

Kevin B. Chen is a curator, writer, and visual artist. He currently serves as co-chair for the City of Oakland's Public Art Advisory Committee and member of Recology's Artist in Residence Program Advisory Board and Root Division's Curatorial Committee. He also manages the Artist Residency Program and Public Programs at the de Young Museum and is visiting faculty at Stanford University. He was Program Director of Visual Arts at Intersection for the Arts for over 15 years, where he curated over 60 exhibitions and hundreds of public programs. He has also curated projects for Headlands Center for the Arts, de Young Museum, and Chinese Culture Center of San Francisco & Kearny Street Workshop. Chen's curatorial work has been reviewed in publications nationally, including *Art in America*, *afterimage: the journal of media arts and cultural criticism*, *Sculpture Magazine*, and the *Huffington Post*. He has been a funding and residency panelist for Creative Capital, Multi-Arts Production Fund, Alliance of Artists Communities, SF Arts Commission, Alameda County Arts Commission, and the City of Oakland Cultural Arts Programs.

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Matt McKinley and McKinley Art Solutions, Lead Installer

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Alex Lukas, Director of Facilities & Technical Operations
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ABOUT THE SAN FRANCISCO FOUNDATION

The San Francisco Foundation (TSFF) focuses on expanding opportunity and ensuring a more equitable future for all in the Bay Area. TSFF is the community foundation serving the Bay Area since 1948, granting more than \$808 million over the past ten years. Through the generosity and vision of our donors, both past and present, TSFF granted \$94.3 million in fiscal year 2014. TSFF brings together donors and builds on community assets through grant-making, leveraging, public policy, advocacy, and leadership development to make a greater impact in our community. By focusing on people, organizations, neighborhoods, and policy, advocacy and organizing, the Foundation addresses community needs in the areas of community health, education, arts and culture, community development, and the environment. The San Francisco Foundation serves San Francisco, Alameda, Contra Costa, Marin, and San Mateo Counties. sff.org

ABOUT SOMARTS

SOMArts Cultural Center, founded in 1979, cultivates access to the arts within the Bay Area by collaborating with community-focused artists and organizations. Together, we engage the power of the arts to provoke just and fair inclusion, cultural respect and civic participation.

SOMArts plays a vital role in the arts ecosystem by helping activate the arts citywide. We do this by providing space and production support for non-profit events, as well as fairs and festivals throughout the Bay Area, and offering a robust program of art exhibitions, classes, events and performances that are affordable and accessible to all. SOMArts' exhibition programs receive critical support from the San Francisco Arts Commission and The San Francisco Foundation, and are sponsored in part by a grant from Grants for the Arts.

SOMArts is located at 934 Brannan Street—between 8th and 9th—within 2 blocks of 101, I-80, Muni lines and bike paths. For public information call 415-863-1414 or visit somarts.org. Stay connected by following us on Twitter, Instagram and Facebook.

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