

S O U T H E R N E X P O S U R E

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FOR IMMEDIATE RELEASE

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Working Conditions

Steven Barich
Elysa Lozano
Jennie Ottinger
Nathaniel Parsons
Carlos Ramirez
Zachary Royer Scholz
Charlene Tan
Ethan Worden
Wafaa Yasin



Wafaa Yasin

Curated by the SoEx Curatorial Committee

Dates: November 11, 2011 – January 7, 2012

Opening Reception: Friday, November 11, 2011, 7:00 pm – 9:00 pm

Closing Reception: Friday, January 6, 2011 7:00 pm – 9:00 pm

Gallery Hours: Tuesday – Saturday, 12:00 – 6:00 pm

Holiday Closures: November 21-27, 2011, December 19 - January 2, 2012

San Francisco, CA, September 28, 2011 – Southern Exposure presents ***Working Conditions***, a process-based project featuring nine artists invited by Southern Exposure's Curatorial Committee. Each artist will be given an area in the gallery where they will create a work environment as installation. Once each artist has established their space, they will keep regular work hours at SoEx and engage with the public, while developing a project rooted in notions of production, labor and process.

Working Conditions addresses the value of work, seeking to determine the role of art making in the broad context of labor. The project considers the many ways in which visual artists across multiple disciplines approach their work from inception to execution, revealing the process to the public in real time.

Rather than working alone in their studio, the artists in this exhibition are obliged to interact with their environment as they operate in full view of the public in an open space they share with one another. Each artist will work at Southern Exposure for fifteen hours per week or more. At any given time, between one and nine artists might share the space—simultaneously building a sculpture, playing a video game, painting with assistance from visitors, and performing a political piece. Blurring the line between private and public, community and solitude, performance and process, *Working Conditions* presents both the opportunity to share skills and ideas and, conversely, the possibility of chaos and frustration.

This project is curated by the nine members of Southern Exposure's artist-run curatorial committee, each of whom selected one of the artists in the show. The curators for *Working Conditions* are Amanda Eicher,

Courtney Fink, Michael Hall, Tareneh Hemami, Jonn Herschend, Nathan Lynch, Daniel Nevers, Weston Teruya, and Nate Watson.

ABOUT EACH PROJECT

Steven Barich, *A Thing is a Hole in a Thing It is Not*

Barich's on-site drawing will initiate a visual metaphor for the conditions and limitations of artistic process. Publicly revealing his personal image making method from start to finish, the project will react to the constraints of the exhibition, exposing the contrast between his own private studio practice and the more chaotic environment of the open gallery.

Elysa Lozano for Autonomous Organization, *Field Office for the Development of the New Art Economy*

Autonomous Organization is an art practice that emulates a not for profit: its board of directors have final say over each project. Currently AO is developing a new art economy for the field of art production and dissemination. This economy reroutes current sources of funding within the field directly to artists and cultural producers and utilizes pre-existing methods for resource sharing to make a completely self-sustainable system. For this contracted exhibition, AO will use it's allotted space to provide each employee of Southern Exposure time and space to work on their own projects while being paid by Southern Exposure. The funding provided to the Organization will be used as seed money to develop a 1:1 scale model of the new art economy.

Jennie Ottinger, *These Paintings Aren't Going to Paint Themselves*

In order to expose the conceptual labor that goes into a work of art, Ottinger engages the public to act as assistants in her workspace. Visitors do everything but apply the paint to the canvas, voting on works in progress to influence the final outcome and selecting which paintings end up on display.

Nathaniel Parsons, *All Ideas Are Built On A Linger: Carving While Thinking Of Others*

Early in his art practice, wood carving was the thoughtful or mindless activity Nathaniel Parsons turned to to allow space and time for his paintings to find resolution. The two activities eventually merged, and carving has recently established itself as a distinct body of Parson's work; a process-oriented practice that comments on levels of finish and translates a re-contextualized source. For his project, *All Ideas Are Built On A Linger: Carving While Thinking Of Others* Parsons engages viewers in this practice, encouraging the reverence of ideas and others. Participants are invited to go on walks with the artist as he works. Lineage, friendship, and shared vision guide the project, and viewers are able to see themselves in the creation of Parson's distinct works.

Carlos Ramirez, *Digital Dirt*

Carlos Ramirez's *Digital Dirt* is an interactive retro play-space where visitors are asked to help the artist by shaping clay 'pixels' into a structure based on an ancient Mayan ball court. They can also opt to play a game of Super Mario Brothers on an old Nintendo system set up in the middle of the space. His project is a monument-in-progress at the intersection of leisure & manual labor, traditional culture & gamer futurism. The low & high tech materials Ramirez draws from combine the geek-chic aesthetic fueling '80s and '90s nostalgia and the finish fetish of hard-edged Minimalist forms.

Zachary Royer Scholz, *Iteration*

Iteration is a continually reconfigured artwork whose wood and upholstery foam elements are repeatedly leaned, propped, balanced, and tied together to produce a shifting sculptural mass. The work's complete shape includes not only each temporary composition and Scholz's performative actions, but also the sculptural impact that this ongoing activity has on Scholz's body and his evolving understanding of the project.

Charlene Tan, *Research Spectacle*

Charlene Tan's *Research Spectacle* is a hybrid laboratory, think tank, library, and consultation office designed to investigate our relationship with a largely invisible process: collective, casual research and development. In this project, Tan looks at expected and unexpected outcomes to explore what is and what could be, what we look for and what we see. *Research Spectacle* will be open for consultation during gallery hours, during which visitors are invited to don a lab coat and enter the laboratory to be a part of the spectacle.

Ethan Worden, *Simple Building of a Staggering Wreck*

Simple Building of a Staggering Wreck is an evolving sculptural installation whose scaffold-like formal structure constantly teeters between immanent collapse and structural integrity. The project aims to inhabit the space

between malignant and beneficial growth that is increasingly blurred as the booms and busts of almost every market become commonplace.

Wafaa Yasin, *We All Belong to the Same Line*

Wafaa Yasin uses site specific performance to connect with audience, histories, and notions of place. Her project explores the labor used to build a country, looking in particular at the creation of visible and invisible borders in the sea. Yasin addresses the age-old politics of water, discussing the social and cultural relationships that continuously change the path of history and create new borders. Implementing lasers, she creates a defensible space as the starting point for an installation piece in which to develop research, video and performances. Using her body as an instrument, she introduces deliberate acts of labor to investigate the ways in which these intangible and contentious borders at sea intersect with the politics of the body.

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ABOUT SOUTHERN EXPOSURE

Southern Exposure (SoEx) is a nonprofit visual arts organization founded in 1974 that supports emerging artists and youth in a dynamic environment in which they can develop and present new work and ideas. An active presence in the Bay Area for 37 years, the organization evolves in response to the needs of artists and the community, engaging the public in the artists' work. Activities range from exhibitions of local, regional, and international visual artists' work, education programs, and lectures, panel discussions, and performances. Southern Exposure is dedicated to giving artists—whether they are exhibiting, curating, teaching, or learning—an opportunity to realize ideas for projects that may not otherwise find support. Southern Exposure supports artists through three main program areas including the Exhibitions Program, Artists in Education Program and Alternative Exposure Grant Program/Artists Resources Program.

For more information and images, contact Morgan Peirce at (415) 863-2141 or development@soex.org. Southern Exposure is located at 3030 20th Street, San Francisco, CA 94110. Office Hours are Monday through Friday from 10 am to 6 pm and Gallery Hours are Tuesday through Saturday from 12 to 6 pm. Admission is always FREE. Website: www.soex.org.