

## SOUTHERN EXPOSURE'S PUBLIC PROGRAMS

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**A Common Ailment:**

**A Focus Group**

Tuesday, March 16, 2010  
7:00 – 9:00pm

Participate in shaping Alison Pebworth's Beautiful Possibility project. Pebworth hypothesizes that Americanitis, a once popular 19th century ailment is still recognizable today. Join her in a facilitated focus session on framing an Americanitis Survey for contemporary audiences. Take the survey and offer feedback on your experience to help refine the survey for use during her field research and two-year journey across North America. Refreshments will be served.

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**Americanitis Field Research:  
Bicycle and Foot Brigade**

Saturday, March 27, 2010  
12:00 – 4:00pm

Join Alison Pebworth as she pedals around San Francisco gathering data about modern day Americanitis. Meet at SoEx at noon for a brief introduction and training session. Participants are encouraged to ride with Alison or pair off and collect data on their own. The research gathered on this day and over the course of this 6-week project will be used to fashion an elixir specific to a San Franciscan notion of Americanitis. Bring your bicycle if you'd like to join in the ride.

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**Alison Pebworth's  
Other Possibilities**

April 10 – May 8, 2010  
Opening Reception:  
April 10, 2010, 6:00 – 9:00 pm

Location:  
Michael Rosenthal Gallery  
365 Valencia Street,  
San Francisco

Alison Pebworth shows related work at a concurrent solo exhibition, Other Possibilities, at Michael Rosenthal Gallery.

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**Good for What Ails You:  
the Americanitis Elixir,  
San Francisco**

With Alison Pebworth and  
Jerome Waag  
Thursday, April 15, 2010  
7:00 – 9:00pm

After weeks of collecting information about modern day Americanitis, artist Alison Pebworth and collaborator Jerome Waag will debut the San Francisco issue of an Americanitis Elixir. Leading up to the event they will work with bee keeper and mead maker, Bryon Waibel and home distiller, Adam Wolf, to distill the vital spirits from collected native ingredients. For the event Jerome will use your backyard fruits or herbs to craft a flavorful Elixir specific to this one night social. If you think you may suffer from Americanitis, come sample this hometown Elixir and ponder the possibility that the cure might be in your own back yard.

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**How-to Homestead**

**Hootenanny** a screening,  
tasting, hoedown, and dance with  
Melinda Stone, the Goat family,  
Pearsons Pork Pies,  
and the SK8 Sisters  
Thursday, April 29, 2010  
7:00 pm - Midnight  
\$10/Free for SoEx Members

Join the How-to Homestead Crew, led by Melinda Stone, for a down-home hootenanny of movies, tastings, song, and dance! The evening includes free tastings of home-made beer, booze, fermented vegetables, and other homestead goodies; new homesteading movie shorts, some with live accompaniment by the How-to Homestead house band: the SK8 sisters; square dancing with Pearsons Pork Pies; and free-form dancing with the Goat Family.

BRICE

CHRIS

ELLEN

JOHN

**EARTH**

*giving form to things, giving substance*

**FIRE**

*brings energy, light, heat creates the vital inner fire that all things have*

MICHELLE

# ALCHEMY

RANDY

**WATER**

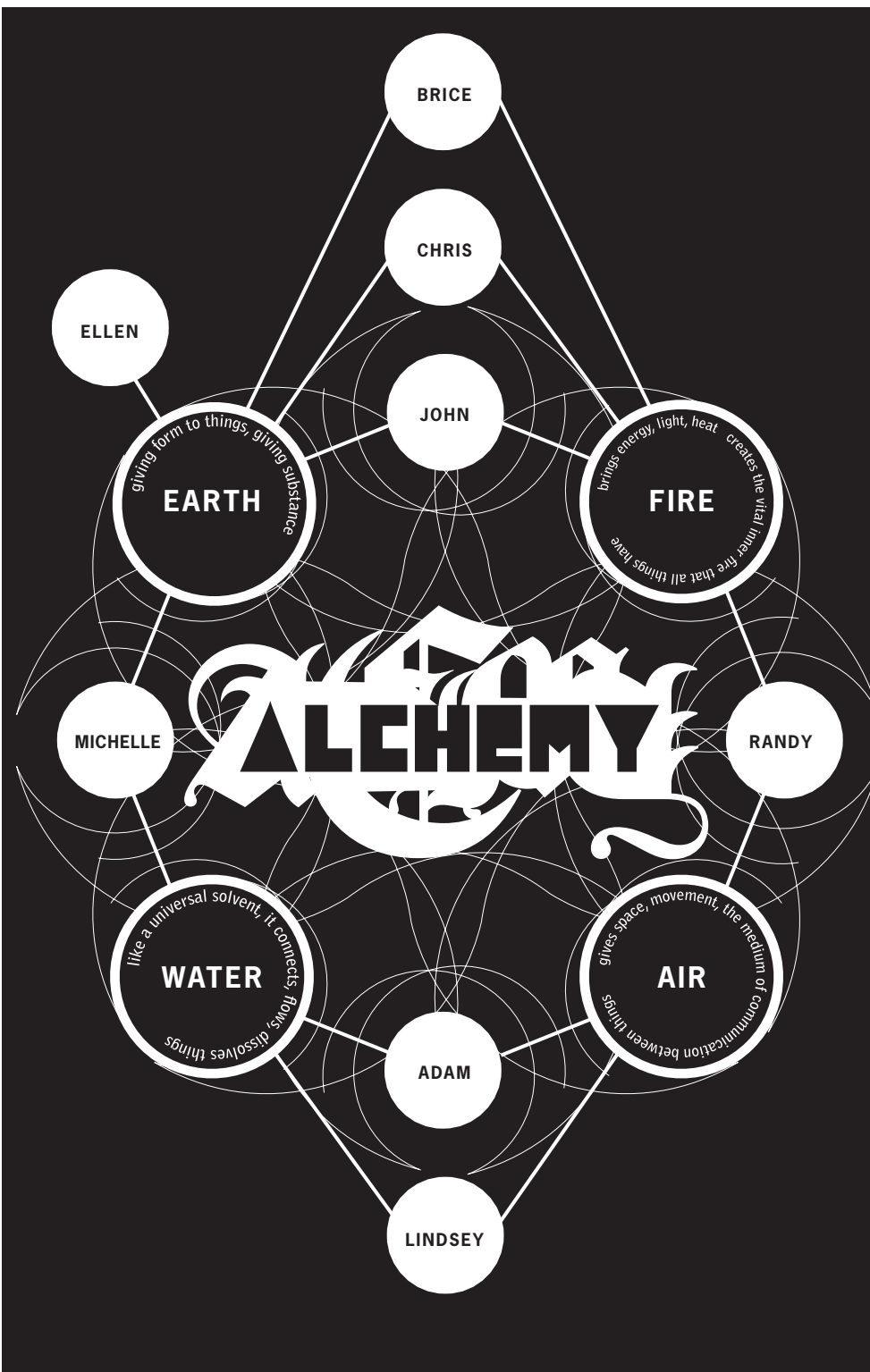
*like a universal solvent, it connects, flows, dissolves things*

**AIR**

*gives space, movement, the medium of communication between things*

ADAM

LINDSEY



## Alchemy

By Sarah Smith

As a pursuit, alchemy held the promise that a common, imperfect metal like lead could be transformed into the most perfect substance of all: gold. As a science, it never held true. You can't turn lead into gold--or can you? This group exhibition at Southern Exposure seeks to offer this pursuit as a worthy one. Alchemy as an *idea* is full of promise, replete with scientific curiosity, creative experimentation and poetic invention. To alchemists, the process was almost as important as the goal, for the process might illuminate a deeper understanding of the world we live in.

The artists in this exhibition are similarly inspired. Acting on schemes of transformation: of form, perception, content, material and immaterial, their investigations are imbued with metaphor and poetry. What they present are less static results of a process and more the document of an experience. Using simple, common materials, single grand gestures, or meditative acts of endurance, the artists in *Alchemy* engage the transformation to become the conduit of change. Their search for "gold" is at once a humble quest for a more personal and emotional experience and a belief that in change there is power.

Curated by Sarah Smith and featuring work by Ellen Babcock, Brice Bischoff, Michelle Blade, John Chiara, Randy Colosky, Adam Hathaway, Chris Sicat and Lindsey White.



*Gate* (installation view), 2001-2005

## Ellen Babcock

### *Arch*

Ellen Babcock is interested in the potential of modest, ephemeral materials to herald a moment of passage. Her piece in *Alchemy* is inspired by a visit to the site of a natural stone arch formed by the sea in a remote part of the north Atlantic coast. The gorgeous spot was humorously spiced up by the locals and framed as a tourist attraction complete with hand painted signs, footpaths and a viewing platform. This sincere effort to facilitate a communion with nature for transcendental purposes led Babcock to question what that moment of transition might consist of. Much of Babcock's work entertains a push/pull between enthralled captivation and disillusionment in relation to traditions that look to the natural world for immanence. New Age practitioners address a patient's spiritual or physical complaints by placing special crystals on the body believing the rocks themselves could change one's inner state. Babcock invites us to walk through her paper mache sculpture and question the origin of these moments of inner resolve that mark a moment of passage.



*Bronson Caves*, 2010

## Brice Bischoff

### *Bronson Caves*

Brice Bischoff's approach to photography is equal measures poetic, romantic and conceptual. His series of photographs produced for *Alchemy* appear to depict otherworldly emanations of light, suggesting that something magical is happening. The place is the Bronson Caves, Griffith Park, near Bischoff's home in Los Angeles, a location used extensively by Hollywood in early Sci-Fi movies and westerns. To make his photographs he set up his 4"x5" camera at sunset and performed in front of it with large sheets of brightly colored paper, the dark mouth of the cave served as the backdrop. These long exposures record Bischoff's slow and meditative actions yet only the most ethereal of elements remain. In some images, prismatic effects take on the look of matter forming and fusing moments before an explosion. In other images the wisps of color look like a transference of cosmic rays. But what he's actually captured through his lens is a much more simple and understated accumulation of light and time on film.



*Songs From the Mountaintops*, 2010

## Michelle Blade

*Songs From the Mountaintops*

Moved to create work that might illuminate a deeper understanding of humanity and personal relationships, Michelle Blade has embarked on a journey through song. In collaboration with friends and friends of friends, she serenaded the city of San Francisco from different hilltop locations. Combining the personal with the communal, this video installation is an extension of broader questions within her art practice – what drives us to form bonds with one another; why do we try to create better and stronger societies; why do we continue the quest for a utopia that can never exist? This search for a more perfect union with one another is a cyclical process of failures and successes that starts with the individual and continues outward from there. Enchanted by this continuum, Blade seeks to transform the ordinary into the extraordinary. A simple hike to the top of a hill becomes a personal act of devotion. A single song resonating high above the city becomes a choral celebration of our interconnectedness.



*Grizzly Peak at Summit*, 2008

## John Chiara

*Echo Lake*

John Chiara photographs the landscape using long exposures and a Camera Obscura. His process is part photography and part event, an undertaking in apparatus and patience. The camera is simply a box with a lens—a very large box; large enough for him to climb inside and position huge sheets of photosensitive paper. Designed and built by Chiara, it is so big that it must be towed to each location on a flatbed trailer. Because his process is so labor intensive, he usually makes only one photograph during these outings. Chiara experiences each of his unique photographs from start to finish, exposure to development. He uses no light meter, no stopwatch; relying, instead, on intuition. Dodging and burning with his hands in front of the lens while looking at the landscape, he is, in essence, shooting and printing at the same time. His process demands that he be in collaboration with elements beyond his control. Realizing this allows him to slow down, witness the no-name, in-between spaces in our landscape, and enables him to transform these ephemeral moments into hazy portals where past and present seem to overlap.

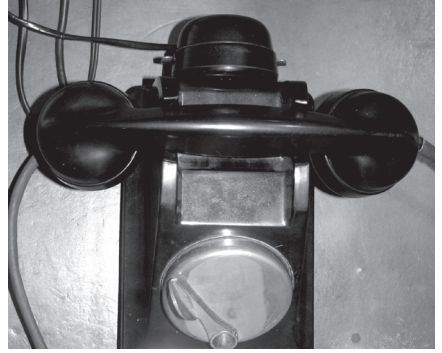


*On Becoming Is No. 4*, 2010

## Randy Colosky

*On Becoming Is*

Randy Colosky's recreations of snowflakes are made by folding pieces of paper and shooting at them with a 20-gauge shotgun. Replete with contradiction and complexity, he presents us with an icon of childhood craft making born of a single, violent act. The paper, torn apart and fractured reveals sublime patterns reminiscent of a snowflake that transcends the nature of how it was created. His use of drafting vellum for this latest series comes from his experience as a carpenter and builder. Here, he uses the graph paper, our best attempt at describing space in 2D, folds it into the 3D realm, subjects it to the effects of lead shot and gunpowder, unfolds it carefully, then fuses it back into its original 2D plane. Its open for interpretation whether there is a fundamental framework for understanding nature—this idea that “its in the nature of things” versus arbitrary human trial and error.



*Janus* (detail), 2010

## Adam Hathaway

*Janus*

Adam Hathaway has invented a machine concerned with the reflexive operation of its own process: the continuous loop. The *Janus* is a simple construction of outdated technologies housed in a handmade cabinet. It takes its name from the two-faced Greek God of beginnings and endings who possessed the gift of seeing both into the future and into the past. An antique telephone and two tape recorders, one set to play, the other set to record serve as the points of input and output for a conversation in time with no beginning and no end. The lengthy flow of exposed tape weaves through a series of wheels functioning as a sort of palimpsest of sound and chronology. As one tries to actively communicate with a voice heard on the telephone he risks partially erasing what is already there. The perceived conversation is an illusion. Each poetic bit of attempted communication is preserved temporarily only to be recorded over in time. experienced by two trees that lived centuries apart. *Deep Phase* (2005) embeds a human clock inside a gnarled root ball, wittily parodying baroque clock designs that embed the rational clock's circle into an elaborate illusionist recreation of nature.



*The Seven Wanderers* (detail), 2009

## Christopher Sicat

*The Seven Wanderers*

Working with graphite and wood, Christopher Sicat presents *The Seven Wanderers*, a cluster of Redwood treetops hand-coated in graphite. Sicat's seven treetops allude to the multifarious significance of the number seven: the seven natural wonders, the seven deadly sins, the seven steps that the Buddha took at his birth, and the seven hills of San Francisco. He begins each piece by drawing a single line on the wood with an 8B pencil. He draws line after line until the entire surface is covered with dark, luminous graphite. The "carbonized" trees look like they were forged at a foundry, cast in steel, and must weigh a ton; an illusion in direct opposition to the fragility and rarity of Redwood trees. Sicat's choice of the very top of the Redwood tree, therefore the youngest part of the tree, is in reverence to tallest and oldest living things on earth. In the wilderness, the great height of these majestic trees impresses the eye from a distance. In the studio, as he works up close, the tree and the pencil merge. Transformed, these fragments of former giants emerge emulating the delicate tip of the pencil.



*Smoke*, 2009

## Lindsey White

*Common Senses*

Lindsey White's art combines elements of humor, wonderment, real and artificial, mundane and magical. Secrets are carefully guarded or playfully unraveled. White's video installation, *Common Senses*, offers us a few clues to understanding the nature of things and obscures others. A fake tree from the thrift store acts as the protagonist in this staging of an indoor view of outdoor phenomena. In one video, mysterious forces are at work as an unseen stone skips across three glasses of water. Another video shows an image of the sun obscured by a desk lamp its glare seemingly controlled by the heat of the incandescent light. These idiosyncratic meditations on our relative position within the world underscore White's belief that there is magic happening before our eyes, in random events and everyday occurrences. Noticing those moments is the key to unlocking the secrets of the world.

ALCHEMY CHECKLIST

**Ellen Babcock**

*Arch*, 2010

Paper tubes, collaged paper, paper pulp  
8.5' x 6'

**Brice Bischoff**

*Bronson Caves*, 2010

C-print  
40" x 50"

**Michelle Blade**

*Songs from the Mountaintop*, 2010

Video installation  
Dimensions variable

**John Chiara**

*Echo Lake*, 2010

Image on Cibachrome Paper,  
Unique Image  
50" x 74"

**Randy Colosky**

*On Becoming Is*, 2010

20 gauge no. 8 bird shot  
on graph paper  
22" x 17"

**Adam Hathaway**

*Janus*, 2010

Wood, telephone, tape-recorders,  
and sound  
3' 6"x 1' 6"x 1' 6"

**Christopher Sicat**

*The Seven Wanderers*, 2009

Graphite on Redwood  
6' x' 5' x 15'

**Lindsey White**

*Common Senses*, 2010

Video installation  
Dimensions variable

*Common Senses*, 2009

C-Type  
30" x 40"

*Sunlight*, 2010

Digital Video

*Skipping Stones*, 2010

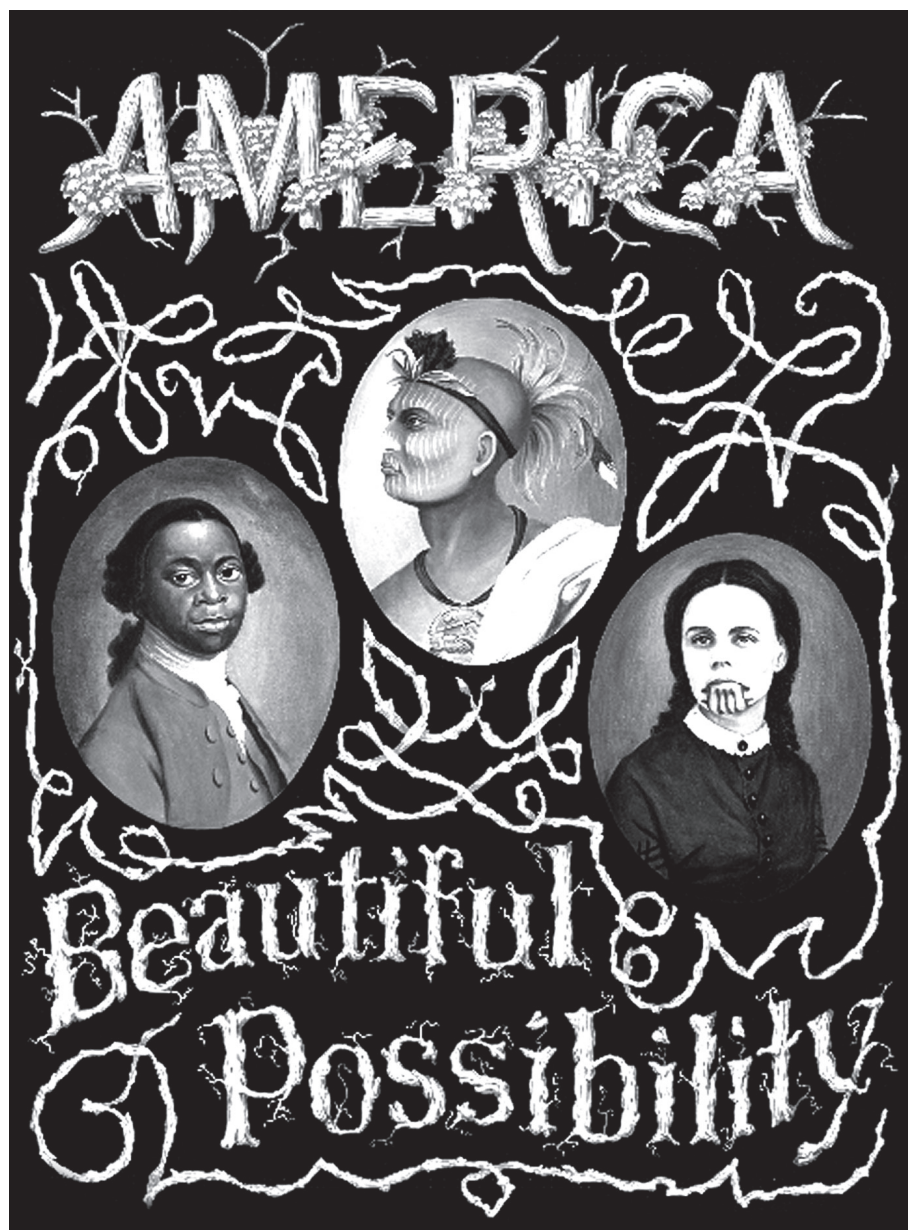
Digital Video

*Indoor/Outside*, 2010

Digital Video

*Looking*, 2010

Digital Video



Alison Pebworth,  
*Beautiful Possibility*, 2007

## Beautiful Possibility

Essay by Rebecca Solnit

American idealism made Alison Pebworth want to be more than just a painter who sent her works out as orphans into the world. Admiration for everything from the expeditionary artists of the early nineteenth century—Karl Bodmer and George Catlin among them—to Buffalo Bill's Wild West made her want to tour her work and present it as though she herself was a snake-oil salesman or a Chautauqua speaker bringing wonder to the backwaters and remote reaches of the country. And in each place she visits (or visited in 2006 on her Looking for Lost America road trip), Pebworth gathers up insights and attitudes; she is a listener as well as a presenter, and the people she meets are invited to be more than an audience.

One of the most potent elements of Pebworth's America is that it is primarily an interior realm—the vast space between the coasts, the places where the country looks in on itself rather than out to other lands; where it looks at its past, the site where the Indian wars left their traces and many of the Native peoples still live, the small towns from which the soldiers who fight today's wars often come. It's in these places that we might reach back and then forward; these were the haunted lands, the places of *séance* and reincarnation and vision.

*Beautiful Possibility* is a project whose aesthetics rhyme with its intentions, for these paintings recall McGuffey's Readers, old Sears catalogues, patent medicine labels, circus and wild-west-show posters, paintings on the sides of barns and wagons, the vernacular world of art made for the everyday and for everywhere, not for the rarified world of art museums and galleries. The project reaches back to these old forms of visual communication and forward to the socially engaged art of her peers, the art not about social ties and ideals but engaged with those things as they exist, or with altering them. Pebworth's work speaks to that old effervescent language of hope and hype beneath which lie the older American dreams of transformation, of beautiful possibility. In her work is the unbroken continuity of our history, which is both the best and most tragic thing about this country, its curse and its dreams mixed up together and flapping in the wind.

There are so many Americas, so many interpretations of America, and Pebworth's digs deeper and rings truer than most others I come across. Like the alembic she paints in *Genesis in the Retort*, her own iconographic imagination distills the forgotten histories of our nation's vast interior, the racial mixes and conflicts, the dreams of paradise and hustles of peddlers, into a mirror that reflects where we've been, where we are, and where we may be heading. This could be the beautiful possibility of the title, the sense that if you know the ingredients that make up this country—Sacajawea and P. T. Barnum, itinerant dreams and land battles, liberations and massacres, hybridizations and erasures—you can make the future from them. The old explorers took sextant and telescope to establish a position in the wilderness. They did it for mapping and for conquest; some of us do it now in the hopes of a reverse exploration, a rediscovery of what was overlooked, overwritten, repressed. Pebworth's work is nothing if not a counter-discovery mission to the people and for the people (and by one of them, a quiet woman from Texas). Here in paint, in landscape and figure and letters, are our metaphysical latitude and longitude.

The southern novelist William Faulkner, who made up his own world of Yoknapatawpha County, famously remarked that "the past is not dead. It's not even past." That's a slogan you could put on the elixirs one might sell at a road show like Pebworth's. It seems fitting that the first time I typed elixir I had mistakenly written exile. There must be an elixir of exile too, bitter as wormwood, and it might belong in the medicine show here: *eau d'alienation*. But here are draughts to swallow and go home and a proposal that everyone should go home, whatever home means. Go home with a map on which the thousand Indian nations are still marked, in which there is instead of California a region made up of dozens of disparate nations, and in which Wichita is a tribe, not a town. And know too that *Americanitis* is the title of a book Pebworth dug up, a 1925 book whose full title is *Americanitis or the High Pressure Life*. This is a disease she wants to cure, it seems, and the patent medicine in her wagon is thoughtfulness.

## ARTIST, CONTRIBUTOR AND CURATOR BIOS

**Ellen Babcock** draws inspiration from landscapes and from a panoply of materials for her sculptures and installations. She has exhibited at numerous Bay Area galleries, including the San Francisco Arts Commission Gallery, Southern Exposure, the Headlands Center for the Arts, the Exploratorium and Ampersand International Arts. She recently completed an artist residency at San Francisco Recycling and Disposal and was a resident with the Fine Arts Museums of San Francisco. She was awarded the Cadogan Fellowship, the Dennis Leon faculty award, and the Headlands Center for the Arts studio award, and was a Headlands affiliate artist from 2002-2004. She is currently an assistant professor of sculpture at the University of New Mexico, Albuquerque, and calls both New Mexico and San Francisco home.

**Brice Bischoff** is a Los Angeles based artist, born in New Orleans, LA. He received his MFA from the San Francisco Art Institute in 2007. His work has appeared in exhibitions in Los Angeles, San Francisco, Washington D.C., St. Louis, Tokyo, and Warsaw. In 2007, he was a member of the art collective, Self Made, who ventured on a 22-city art tour across the United States and Canada. Recently, he has exhibited works in several group exhibitions, including *Children of the Revolution*, curated by artist Keith Boadwee at Federal Arts Projects in Los Angeles, *Front and Center* at the Headlands Center for the Arts in Sausalito, CA, and *Bad Moon Rising* curated by Jessica Silverman and Jan Van Woensel at Boots Contemporary in St. Louis, MO. His work is in the collections of the Ogden Museum of Southern Art and the New Orleans Museum of Modern Art and has been featured in the textbook *Pinhole Photography, Fourth Edition*.

**Michelle Blade** is an artist and independent curator living and working in the Bay Area. She holds a BA from Loyola Marymount University, Los Angeles, and a MFA from the California College of the Arts, San Francisco. Her paintings have been shown nationally and internationally at Triple Base and Jack Hanley Gallery in San Francisco, The Richmond Art Center, The San Jose ICA, The Carl Berg Gallery in Los Angeles, Space 1026 in Philadelphia, Broad Art Center at UCLA, V1 Gallery in Copenhagen, the Akademie der Bildenden Künste Stuttgart, Germany, and the Union Gallery in London. Her work has been published in the SF Bay Guardian, the SF Weekly, Nylon magazine, Yeti Magazine, Tinyvices, Flavorpill, FADER Magazine, and XLR8TR. She was awarded the Murphy-Cadogan Fellowship and CCA's MFA All College Honors in 2007 and a finalist for the Tournesol Award in 2009. Recently Laura Sydell interviewed her for NPR's All Things Considered and this coming August her curated exhibition and publication, "Involved, Socially" opens at Triple Base Gallery in San Francisco.

**John Chiara** (b. 1971) received a B.F.A. in Photography from University of Utah in 1994, an M.F.A. in Photography from California College of the Arts in 2004, and was more recently an artist in residence at Crown Point Press (2006).

Chiara photographs the landscape in a process that is part photography, part event and part sculpture – an undertaking in apparatus and patience. In 2007 Chiara’s work was featured in *Blind Spot* magazine and *ZYZZYVA*. In 2008 his “Lands End” solo exhibition in New York and his “Lands End: Starr King” solo exhibition in San Francisco were covered by 10 publications including *Art Forum*, *The New Yorker*, *New York Magazine*, *Blackbook*, *The Village Voice* and *Art Week* among others. Chiara is a native Californian who lives and works in San Francisco.

Oakland-based conceptual artist **Randy Colosky** draws inspiration from life’s contradictions. A BFA in Ceramics from Kansas City Art Institute in 1987 coupled with a keen interest in science and art history has led him down several exploratory paths to his art making. Humor and irony play a vital role in his deconstructions. Recent exhibitions include *Syzygy* at The Lab, a solo show at Adobe Books Back Room Gallery and *Vaguely Paperly* at Kavi Gupta Gallery, Chicago, curated by Chris Johanson.

**Adam Hathaway** born in Boulder, Colorado in 1980. While enrolled in the Bachelor of Fine Arts Program at the University of Montevallo Hathaway was educated in numerous sculptural disciplines by Professors Ted Metz and Scott Meyers, as well as broadening his creative horizons with classes in drawing, painting, and printmaking. After three years at Montevallo, Hathaway graduated Magna cum Laude with numerous awards from the College of Fine Art. Hathaway then served as an intern at the Carving Studio and Sculpture Center in West Rutland, Vermont under the direction of Carol Driscoll.

Hathaway entered a Master of Fine Arts Program at the San Francisco Art Institute in 2005 and graduated from SFAI in May of 2008. He recently completed a residency with the Exploratorium in San Francisco in 2008 and exhibited his work at the Exploratorium in 2009.

**Alison Pebworth** has been making “street side” projects locally and nationally since 2004 under the rubric of the Roadside Show & Tell, a series of interactive roadside attractions and related projects created in the spirit of the 19th century American traveling road show. In 2006, she traveled cross-country for eight months developing *Looking for Lost America*, a research project of the Roadside Show and Tell. This trip was the inspiration for *Beautiful Possibility*, her current exhibition and research project.

**Christopher Sicat** was a long time Los Angeles visual and performance artist before moving to the Bay Area. He graduated from Otis Parsons School of Design (BFA) and the New York Academy of Arts (MFA). His recent sculptures investigate the natural element of native California Redwoods as a platform for performance based art making. Delving into the familiar materials of wood and graphite, Sicat creates a drawing/sculpting process that is absurdly methodical, mundane and meditative.

Sicat has exhibited and performed his works at the Getty Museum, JAUS Gallery, Black Dragon Society in Los Angeles, Swarm gallery in Oakland, the Office in Huntington Beach, Space 47 in San Jose and Intramuros Museum in Manila, Philippines.

**Sarah Smith** is an artist and current member of the curatorial committee. She hails from the Boston area and earned a BFA in painting from Carnegie Mellon University in 1991. Her interests in decorative arts, nature and symbolism combine and unfold in her large, narrative drawings and wood installations. Her work has been shown around the Bay Area at venues including ampersand international arts, Swarm Gallery and The Headlands Center for the Arts where she was awarded a residency in 2006. Her several years as a scenic painter for theater productions and current employ as a decorative painter/faux finisher, are experiences that continue to inspire and inform her studio art practice.

**Rebecca Solnit** is an activist, historian and writer who lives in San Francisco. Her twelfth book, *A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster*, came out in 2009. The previous eleven include 2007's *Storming the Gates of Paradise*; *A Field Guide to Getting Lost*; *Hope in the Dark: Untold Histories, Wild Possibilities*; *Wanderlust: A History of Walking*; *As Eve Said to the Serpent: On Landscape, Gender and Art*; *River of Shadows*, *Eadweard Muybridge and the Technological Wild West* (for which she received a Guggenheim, the National Book Critics Circle Award in criticism, and the Lannan Literary Award). A contributing editor to *Harper's*, she frequently writes for the political site *Tomdispatch.com*. Her forthcoming volume, *Infinite City: A San Francisco Atlas*, features Alison Pebworth prominently among its ten artists and many maps.

**Lindsey White** is an interdisciplinary artist whose work in video, photography, and sculpture explores the simple magic of everyday life. She has exhibited locally at the Jack Hanley Gallery, Southern Exposure, Baer Ridgeway, Ping Pong Gallery, Headlands Center for the Arts, and New Langton Arts, as well as the Deadpan Exchange II festival, Berlin and Aurora Picture Show, Houston Texas. She is the recipient of the 2008 Fellowship Artist Award at the Kala Institute for the Arts in Berkeley, and has been recently awarded a residency at The Headlands Center for the Arts in Marin She teaches photography at the California College of the Arts and Modesto Junior College.

ABOUT

## **SOUTHERN EXPOSURE**

**Dynamic, cutting edge art, education and community programs since 1974.**

Southern Exposure (SoEx) is a nonprofit visual arts organization 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 35 years, the organization evolves in response to the needs of artists and the community, engaging the public in the artists' work. Activities range from arts education programs, exhibitions of local, regional, and international visual artists' work, public art projects, grants, and lectures, workshops, panel discussions, and performances. SoEx is dedicated to giving artists and youth—whether they are teaching, exhibiting, curating, 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*.

### **Exhibitions**

SoEx provide artists the chance to experiment, exposes them to new audiences and engages them in meaningful conversation with other artists and the public. We give artists freedom to experiment in new contexts and media that will allow them to push themselves and their audiences. Through solo and group exhibitions and public art projects SoEx cultivates artists whose work shows great promise, questions and challenges existing assumptions and contributes to a cultural dialog.

### **Artists in Education**

Our Artists in Education (AIE) program provides intensive art education programs to hundreds of underserved youth each year through in-school, after-school, and summer arts programs. SoEx provides real teaching opportunities for artists and connects these artists to youth to provide critical and conceptual models for addressing the challenges of urban life.

### **Artists Resources**

One of our main goals is to support the professional development of artists so they are able to live and work in the Bay Area. Alternative Exposure, SoEx's annual grant program provides \$60,000 of grants each year to artists who work to promote other artists through exhibition spaces, publications, websites or critical writing. Our professional development workshops focus on the skills artists need to present and promote their work and our many teaching opportunities give artists conceptual and practical classroom experience.

### **Community Resources**

SoEx offers symposia, lectures, workshops and creative explorations of contemporary art issues and practices to foster dialog between artists and audiences. We provide access to affordable art through our Monster Drawing Rally, Auction and limited editions art works. And our publications provide an ongoing critical understanding of cutting edge contemporary art.