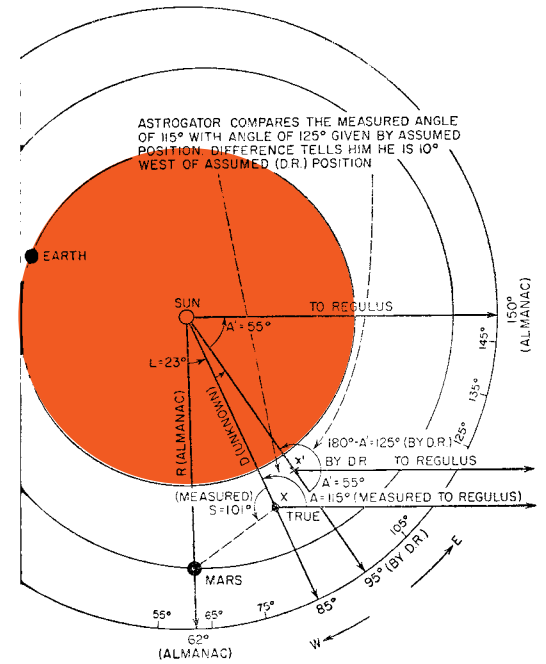


On the cover: Rigid, geometric plans designed for imaginary space. Storzinda, by Filarete, 1457-1464. / *Seven American Utopias* / by Dolores Hayden / The MIT Press / Cambridge, MA / 1976.
Left: This 30-foot high Lunar Uncycle was designed for preliminary exploration of the moon. / *Missiles and Rockets, Magazine of World Astronautics* / April 20, 1959 / Published by American Aviation Publications / Washington, DC. / Illustration by Frank Tinsley.

Right: Astrogational chart diagramming waypoints in the solar system between the Sun, Earth, and Mars. Source unknown.



This publication was produced in conjunction with the exhibition and public program series, *Bellwether*, organized by Southern Exposure and on view from October 17 – December 12, 2009. *Bellwether* was the inaugural exhibition at Southern Exposure's new home at 3030 20th Street in San Francisco, California and opened on the occasion of Southern Exposure's 35th Anniversary.

© 2009 by Southern Exposure
All rights reserved.

Generous support for *Bellwether* and related programs is provided by Grants for the Arts/San Francisco Hotel Tax Fund, The National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, The Phyllis C. Wattis Foundation, the Zellerbach Family Foundation and SoEx's member and supporters.

The images found in this book (identified by a central red dot) were researched and selected from the Prelinger Library in an attempt to add historical context to the themes in *Bellwether* and the artist projects presented. The Prelinger Library is an appropriation-friendly, browsable collection of approximately 40,000 books, periodicals, printed ephemera and government documents located in San Francisco, California, USA.

Photo Credits

p. 16, p. 19 © 2007 Shane Montgomery
p. 24, p. 27 (top) © 2009 Lenny Gonzalez
p. 46 © 2008 Swarm Gallery, Oakland, CA
p. 47 © 2008 Bob Hsiang
All other images courtesy of the artists.

Southern Exposure
3030 20th Street (@ Alabama)
San Francisco, CA 94110
www.soex.org
415.863.2141

ISBN: 978-0-9796007-2-2

Publication Manager
Maysoun Wazwaz

Copy Editor
Anne Ray

Designers
MacFadden & Thorpe

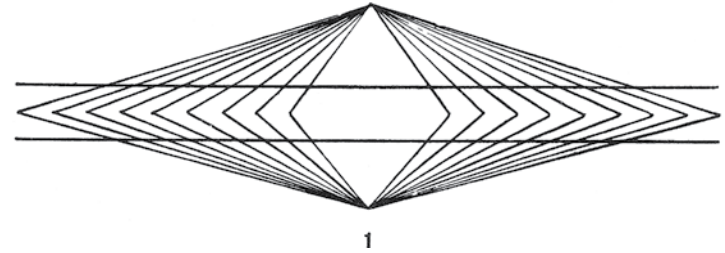
Printer
Westcan Printing
Winnipeg, MB Canada

Contributors
Courtney Fink
Tara Foley
Kelsey Nicholson
Emily Sevier
Sarah Smith
Jessica Tully
Maysoun Wazwaz
Jenifer Wofford

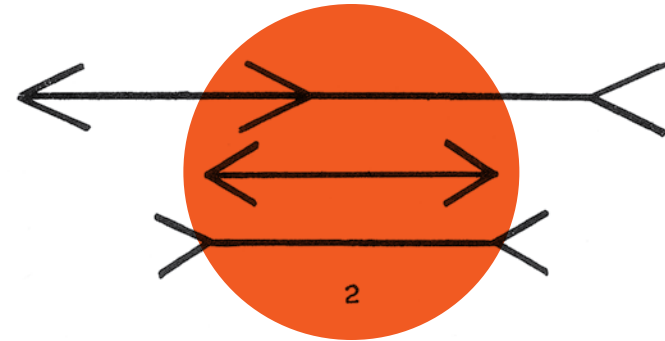


NATIONAL
ENDOWMENT
FOR THE ARTS
*A great nation
deserves great art.*

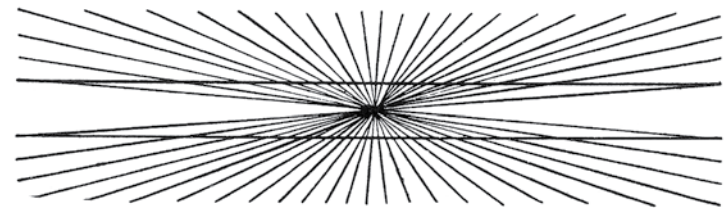
Special Thanks: Southern Exposure would like to thank the following individuals for their support of *Bellwether*: Brett MacFadden and Scott Thorpe of MacFadden & Thorpe for their brilliant design; Brian Baretto, Crystal Chou, Joshua Churchill, Steven Dye, Ben Furstenberg, Packard Jennings, Ken Lo, Megan and Rick Prelinger, Paul Rauschelbach, Michael Rosenthal, Courtney Sexton, and Tracy Wheeler for their advice, help, and skills; Jayna Swartzman and Josephine Zarkovich, SoEx's curatorial interns; Courtney Fink, Jordan Geiger, Kelsey Nicholson, Alison Sant, Emily Sevier, Sarah Smith, Jessica Tully, Maysoun Wawaz, and Jenifer Wofford, SoEx's Curatorial Committee for their innovative spirit; and above all the exhibiting artists for their creative vision and without whom *Bellwether* would not be possible.



1



2



3

Right: A set of optical illusions. 1 & 3: Parallel lines appear curved. 2: All the horizontal lines appear curved.

INTRODUCTION/ACKNOWLEDGEMENTS

by Courtney Fink

The publication of this catalog and presentation of *Bellwether*, coincides with an illustrious moment in the 35-year history of Southern Exposure. It marks the opening of SoEx's new home at 3030 20th Street in San Francisco's Mission District and the start of a new era for SoEx. In 2006, SoEx untethered itself from its space of 32-years to roam the Mission District as it not only searched for a new home, but once again proved it could be inventive, responsive and innovative. SoEx used our new mobility to create new programs in response to our nomadic existence and the needs and dreams of artists. While our new 20th Street space provides a new home base for SoEx to continue to present artist-driven, experimental, and boundary-pushing programs both within and far beyond the gallery walls, it represents much, much more. It allows SoEx to do what it does best, create a vibrant community for Bay Area visual artists and to envision new ways to break the rules. SoEx is more than a space. It is an idea, philosophy, approach, attitude, and spirit that is far bigger than any four walls can contain. SoEx's mission to provide extraordinary support for artists in accessible environment is what focuses our decisions and drives the conversation each day, now and into the future.

Southern Exposure's unwavering independent and experimental spirit can be traced back to its founding 35 years ago in 1974 when a group of artists founded Southern Exposure at Project Artaud. They created the space to exhibit their work and the work of their peers, on their terms, in a beautiful and slightly dilapidated warehouse. The space lent itself to large-scale projects, site-specific installations, raucous events, and major gatherings known for bringing a hugely diverse group of people together. Over the years SoEx evolved and its reputation grew far beyond its humble locale. Since it's founding,



Left: Inside an active volcano. / Wonders of Science. Simplified / Metro Publications / New York, NY / 1943 / Illustration by L.G. Goodwin.

it has become a leading presenter and commissioner of contemporary visual art and has forged a strong and stable community of artists in the Bay Area and far beyond. It has served as a leading voice in national conversations around arts advocacy and the creative cultural dialog. It seeks to inspire and teach the next generation of artists through its nationally recognized artists in education programs. More recently it has been re-granting funds to artists in hopes of feeding the local community at the ground level to find the next generation of spaces and groups that will contribute to the artistic conversation creating a richer community for us all. SoEx Off-Site, our public art series began in 2006 to present art far beyond the reaches of the gallery, in public spaces with hopes to exposing the work of the many talented artists we work with to a broader population and to enliven the dialog of creativity in the urban environment and our everyday lives.

Deciding what exhibition might be fitting for our first steps on 20th Street, a lively debate ensued among our artist-run curatorial committee, as it always does. What emerged is *Bellwether*, an exhibition and extensive series of public programs that explores the uncertainty inherent in the future through scenarios presented by a talented group of artists. Uncertainty and hopefulness come together in an exhibition that closely reflects how SoEx approaches many situations. Giving in to the unknown, acknowledging that so much is beyond our prediction, SoEx attempt puts our best foot forward in anticipation of what has yet to come.

So, the question to be asked is, what's next? Or perhaps more pertinent to how SoEx might think, what if? It is the anticipation of that question that guides our work, what will shape SoEx in our new 20th Street space and give us energy to keep going despite the challenges that will come our way. SoEx has proven that a good challenge only serves to fuel our work, our creativity and our efforts to invent new ways of supporting artists.

SoEx, despite its often-humble attitude and scrappy-seeming self, has reached far beyond any of our wildest dreams because of the dedication of each and every person who makes SoEx what it is. There are literally generations of SoEx supporters to thank for helping us to

reach this epic occasion. The strength of SoEx comes from the incredible community of dedicated people within the organization working to make it all happen. The conversation of 'possibly moving' began in 1989, after the Loma Prieta earthquake when SoEx's old space was compromised and a retrofit became inevitable, and has been 20 years in the making. It is striking that SoEx's Grand Opening of our new space, coincides exactly with the 20th Anniversary to the day with that earthquake on October 17, 2009.

SoEx's work is possible because of the passion of hundreds of artists, youth, grantees, Boards members, intensely dedicated staff members, Curatorial Committee members, Advisory Board members, funders, interns, volunteers, participants, and everyone else who cares about SoEx and shows their dedication in one way or another. We would not exist without them. My deepest gratitude goes to every single staff member who has poured their generous spirit and hard work into SoEx. They have gone on to shape the creative culture of the Bay Area and the country. I am especially thankful for the staff members who have worked at SoEx in 2009 as we prepared and realized this move including Amanda Ault, Tara Foley, Jamie Venci, and Maysoun Wazwaz. They are a force to be reckoned with who care deeply about the arts and I am lucky to work with each of them. Extra special thanks to Board of Directors who energetically face the difficult task of making SoEx what it is and for their faith in experimentation and for their fearless belief in change and trusting in artists. I am humbly grateful to Board President Tracy Wheeler for her generosity, time, vision, and investment on every level to make SoEx what it is over the past seven years since I began to work at SoEx. There are many individuals whose long-term involvement in the organization and visionary thinking has helped guide us all including Catherine Armsden, Jon Winet, David Lawrence and Michael Christman and so many more. Most importantly, to every single artist, educator and youth who has worked with SoEx and taught us the value of what it truly means to create culture and for giving SoEx purpose in our work to support the arts. They are the real heroes of SoEx.

CURATORIAL STATEMENT

BELLWETHER

by Courtney Fink

Earlier this year, I read that NASA launched two lunar orbiting spacecrafts on a mission to crash into the moon. If the mission succeeds, the crafts will collide in perpetual darkness and a bright puff of moon dust will result, hopefully revealing the existence of water. This massive action is a great leap of faith for a brief moment of possible discovery. Something about this grand gesture, however, leaves me with more questions than answers. It is both a hopeful investigation and a darker inquiry into the uncertainty inherent in the future. The coexistence of optimism and pessimism leaves an unsettled feeling about what comes next—it is a cosmic “just in case.”

Prospecting new territories, scheming survival, and proposing scenarios for the future are nothing new. But such activity is certainly emblematic of our time—when politics, the economy, the environment, and almost every other major system are being called into question and are ripe for reinvention. It speaks to a moment when the future casts a bleak glow but there are alternative models rising from unexpected places. We seem to be on the edge of knowing and unknowing, the lucid and the obscured. This is a time to ask questions—a time when uncertainty is the guiding spirit and jumping into the great void should be encouraged.

For Southern Exposure’s inaugural exhibition, *Bellwether*, we asked artists to envision scenarios related to our uncertain and ever-shifting future. A bellwether signals what is yet to come—it is a harbinger, a beacon, a canary in a coal mine. In this case, it calls into question our assumptions about what lies ahead.

In order to shed some light into this void, the artists in *Bellwether*

present visions from their explorations of our future. Whether giving in to hopeful reveries or examining their fears, they utilize unconventional approaches for imagining and navigating the unknown. By openly speculating and even admitting to not having the answers, they present a world in which certainty is solidly in question.

The challenge of looking ahead is approached from many angles. The artists propose hopeful options for nomadic living, create new civilizations, lead us down rabbit holes, strive to facilitate future communication about the present, speculate on the state of natural resources, ceremonially engage us in our past, tap into our fears, and ask us to look at our shrouded selves in hopes that the parts might make up more than the whole.

Renée Gertler looks to the far-flung, apocalyptic-yet-optimistic future in the form of a large-scale, site-specific installation of a flood. The flood, which contains traces of a culture that once was, signals the end and the beginning; the work submerges on old story and seeks to create a new one.

The Southern Exposure Youth Advisory Board’s *Nuestro Futuro/ Our Future* also looks far ahead but asks *what is the destination our civilization?* Collectively, almost 20 young artists and teachers imagine through a retro-futurist lens not just what we might end up with, but where we might end up. Using a large, composite image of idealized landscapes fueled by technology, fantasy, and consumption, they pose limitless questions about the existence of a future both hopeful and destructive.

Two artists create shelters for us to inhabit, with different ends in mind. Whitney Lynn’s *Bug Out Location* critically investigates survivalist subcultures, the resurgence in the do-it-yourself craft movement, and military histories—all while providing us with a safe space to retreat. Her darkly humorous project uses stockpiles, sandbags, how-to manuals, and ammunition for the design-conscious generation. Jay Nelson’s electric camper-pod prototype enables the lifestyle of the wanderer. It presents a pragmatic solution to contemporary society, offering a model for living that balances the need for personal contem-

plative space with the desire for and the reality of a community.

Turmoil, awe, and surprise are key elements in a pair of projects that utilize tangled narratives to get at something deeper. Nonchalance's piece asks us to join the artists in their adventures, where confusion, rivalries, and constructed chance lead to a higher state of awareness. Nonchalance's agents present an investigation into the Elsewhere Public Works Agency (EPWA). The artists ask us to take a map, leave the gallery, and live the experience in pursuit of a dark utopia. In the gallery, a failed collaboration reveals how miscommunication ultimately teaches a lesson in the acceptance of a bewildered state of affairs. Jonn Herschend's *Another Fine Mess (parts 1 and 2)*—comprising a film, an installation, and a public project—symbolizes and explores the importance of confusion as a means of finding truth. In a disintegrating narrative that pits nature against culture, a sublime moment yields to the void we all avoid and attempts to explain the awe of the unseen.

In other cases, artists use fantasy and sinister humor as a way of looking critically at politics and human behavior. Lordy Rodriguez's experiment in developing a new civilization seeks to recruit gallery visitors to join his growing *First Colony*. Immigration yields the right to vote, colonize, and determine the future of the territory. Preserving information in the form a conceptual time capsule is how artist collective Ant Farm writes the ongoing story of its *Media Van*, originally created in 1971. Recently rediscovered in a missile storage facility, the *Media Van* has been updated to meet the technological demands of our times; it includes a media hookah (HUQQUH) that can acquire and store contemporary digital media content. The HUQQAH recently collected more than 4,000 digital files and has been placed in deep, cold storage once again, but this time in a data storage facility, or server farm, from which it will emerge in the year 2030. The excess of digital information creates a snapshot of our time but also reveals an overly mediated culture, where the everyday trumps the sublime.

Liz Glynn's project examines SoEx's recent history and marks the organization's new building with a collectively created banner based

on SoEx's story. Her project absorbs the past to construct the future. Full of possibility, the banner provides a collective expression of optimism about what's next.

Finally, Christine Wong Yap explores the dualities of optimism and pessimism: both are always partially obscured, and the pursuit of either is hopeless. In her *mirrorsblack* sculptures, she asks us to recognize the failings of each perspective by accepting their roles in balancing each other.

Looking into the mirrors, never quite able to see oneself clearly, reflects an experience that is emblematic of *Bellwether*. The gesture of melding light and darkness leads to a re-imagining of our assumptions about the ambiguous nature of the unknown. Promise and doubt mingle together, yielding an anxiety that evokes an uncertainty that these days is commonplace. It is no wonder that imagining both hopefulness and uncertainty together is what makes it all seem possible.

TIME CAPSULE TRIPTYCH

by Courtney Fink



Ant Farm, *Discovery*, 2009
Video still

Last year, in the depths of NIKE Missile Site SF-88 in the Marin Headlands, members of the seminal collective Ant Farm unearthed their 1971 *Media Van*. Reportedly, a Golden Gate National Recreation Area ranger led them deep into the bomb-proof base, where they discovered the van—lost since 1972. The van’s mysterious location led them to speculate that perhaps it was intended as a time capsule, and they began the van’s transformation into *Media Van v.08 (Time Capsule)*.

The original *Media Van* was the mobile studio vehicle for Ant Farm’s 1971 cross-country *Truckstop Tour* that gave a series of university art workshops and video lectures at a string of institutions across America. Why a media van? Because in addition to the life support of a camper van, Ant Farm had the new small-format hand held video camera on board, using Sony Video Porta-Paks to record roadside events. There was a bubble turret on the roof to record with the camera, and a platform in back to make it easy to get a rear-view shot. Towing a trailer containing a mobile kitchen and inflatable solar-heated shower, Ant Farm brought an interest in high technology to nomadic truckitecture.

The original 1968–1978 Ant Farm was a San Francisco-based art collective with a reputation for pieces that functioned as art, social critique, and pop anthropology. Its work was notably interdisciplinary, combining architecture, media, performance, sculpture and graphic design. At the time of *the Truckstop Tour* its members were Chip Lord, Hudson Marquez, Doug Michels, Allen Rucker, and Curtis Schreier. Ant Farm made three time capsules between 1972–1975 and each one failed to reach the closure (opening) date as planned,

one of which is still buried to this day. In 2008 Ant Farm's *Media Van V.08* was realized by Chip Lord, Curtis Schreier, Bruce Tomb, with heavy hacking by Paul Rauschelbach.

Over the last year Ant Farm has rebuilt the van, but this time with no engine, wheels, transmission or fuel tank. The vehicle includes much of the same functionality as the original *Media Van* but reflects the technology of our time. It now includes a media hookah (HUQQUH), a technological base from which the van can acquire and store contemporary digital media content for the future, and a complete video theater. The *Media Van* invites you to plug your portable media device into the HUQQUH and a random file from your pod will be copied into the high-security timecapsule memory. In 2008 members of Ant Farm used the van to collect data, and the HUQQUH now contains more than 4,000 randomly downloaded pictures and music files. This excess of information is an effective cultural record of a time because it presents an unbiased snapshot that excludes nothing.

At Southern Exposure, Ant Farm presents *Time Capsule Triptych*, an installation that includes a video of the van's emergence and renovation, a display of the inventory of the entire contents of the media HUQQUH's first iteration of collecting data in 2008, and a simulation of the Van sleeping, "buried" and waiting for its reawakening again in the year 2030. The video accounts for the time between "eras" and situates the van firmly in the present, halfway between the Cold War and the unknowable future.

Ant Farm's time capsule also engages with archiving strategies for new media. To ensure digital media carries forward into the future, it needs to be kept "live," rather than being stored statically; this new form of video work, display, and distribution will exist in contrast to the HUQQUH. Notions of technology, time, and the appropriation of mass media continue the critique that much of Ant Farm's past work began. Members of Ant Farm recognize that one way of preserving digital data is to share it and pass it around, and they attempt to do so by displaying it at Southern Exposure.

Time capsules are meant as messages to the future as much as they are messages to ourselves. *Time Capsule Triptych* confirms the relevance of Ant Farm's futuristic prognostications. The power of the *Media Van*'s ongoing narrative—which will ultimately span nearly 60 years—is that as it decays, between unearthings, its message becomes more relevant. It is both a tribute to and a critique of the present.



Ant Farm, *Discovery*, 2009
Video still

RENÉE GERTLER

DELUGE COLLAPSE

by Maysoun Wazwaz



Renée Gertler, *Flood*, 2007
Basswood, enamel paint
Dimensions variable

Once upon a time the world was flat, Earth was the center of the universe, and Pluto was the ninth planet in our solar system. These were seemingly unquestionable truths—truths learned in school and believed for decades, if not centuries, before new discoveries proved them invalid. What was it that led Aristotle to make his conjecture regarding the shape of the Earth, or Galileo to develop the telescope that supported the Copernican theory of heliocentrism, or the International Astronomical Union (IAU) to create an official definition of a planet, which Pluto failed to meet? What does it mean to have these “truths” overturned and debunked, and to have the notion of discovery reintroduced to us?

The idea of worlds being turned upside down, mixed with the awe and wonder of new experiences and discoveries, is what drives artist Renée Gertler to build near-life-size sculptural installations of natural phenomena. Seeing the world as a mystery to be uncovered one marvel at a time, Gertler traverses the land and sky with her eyes wide open and her imagination on fire.

Informed by her background in landscape architecture, Gertler's earlier sculptural installations took a more formal approach, using typical model-building materials to explore the function of space and, specifically, what happens to a landscape after it has been slammed by a natural disaster like a tornado or fire. After Hurricane Katrina hit in 2005, Gertler constructed a flood as a way to both cope with and attempt to understand the power of such a storm. While recognizing the impossibility of actually recreating a force of nature, Gertler is quick to point out that artists are often asked to render such storms as

a way for scientists to better understand them. Although there are no materials or applications that can be used to truly contain the energy and size of such storms, it is with sheer admiration and curiosity that Gertler attempts such a feat, even if the act of trying is ultimately both humorous and futile.

In her more recent work, Gertler has unfolded an element of narrative into her large-scale sculptural installations. Recalling the artist's own experiences as a teenager growing up in Southern California, the work seeks to incorporate a voice and perspective that are filled with fascination, awe, and simple pleasures. With a continued focus on the exploration of the natural world, Gertler draws a connection between the youthful voice in the narrative and the more mature one expressed through the physical and intellectual elements of the artists' installations. Both see the world from a fresh, open-minded, and impressionable perspective.

For *Bellwether*, Gertler presents *Deluge Collapse*, a large-scale, site-specific installation that features a torrent of water gushing over a gallery wall—a sort of flood in stasis. Upon approaching the installation, one notices more subtle sculptural objects being swept away by the force of the flood. Critical to the narrative Gertler is exploring, these objects represent what gets left behind after such a disaster and also move us to consider what will come of the future.

Gertler's awe-inspiring installations tell stories of fear and destruction, and of worlds far apart and unknown. Like fairy tales, they magically convey hope and the dream of bringing new truths and discoveries to the surface.



Renée Gertler, *Waterfall*, 2007
Basswood, enamel paint
Dimensions variable



Liz Glynn, *Circular Processional*, 2008
6 of 20 color slides repeating on loop; Projection
Dimensions variable

LIZ GLYNN

BANNER YEAR

by Emily Sevier

The forces that generate growth are often the same the forces responsible for destruction. In order for something new to come into existence, something else has to be destroyed. Life would not exist without death, and creation would not happen without destruction. These cycles of growth and decay drive the work of Los Angeles-based artist Liz Glynn. Mining the subtleties of recorded history through artifacts and iconography, Glynn examines the complex dynamic between progress and decline in order to understand our present.

Glynn's interest lies largely within the story of history that artifacts tell, and what the story says about its teller. These objects give us our understanding of the past. However, that understanding is limited to the objects that survive decay and destruction at the hands of time and politics. It is further edited by our own selection process in determining what is worthy of preservation. From the remaining artifacts a version of history is constructed that is tinged with our own social and philosophical perspectives. In many ways, the history we understand speaks more about our hopes and fears for our current society than those of the past. Glynn seeks to capture this essence in her work by expressing the fluid nature of history's telling through the recreation, destruction, and resurrection of iconic objects from the past.

Her practice is fittingly temporal and primarily action-based. Often, her pieces engage audiences and invited participants in the creation and destruction of objects. Her *24 Hour Roman Reconstruction Project* from 2008 illustrates her process well. Originally staged at Machine Project in Los Angeles and later restaged at the New Museum in New York, this piece involved a team of participants working over

a 24-hour period to construct a cardboard model of the ancient capitol city. Each structure was built, renovated and destroyed in a chronological order that traced the rise and fall of the Roman Empire. At the end of the 24-hour period, the participants collectively destroyed the resurrected metropolis.

For the exhibition at Southern Exposure, Glynn focuses on more recent institutional history with the piece entitled *Banner Year*. The central element in this work is a large, floor-to-ceiling banner marking the territory of Southern Exposure's new gallery. Encompassing sentiments about the organization gathered over its 35-year history, the banner absorbs the past to construct a new message for Southern Exposure's future.

The source material for the banner was collected from interviews and emails with current and past stakeholders, as well as from archival materials related to Southern Exposure's past publications and exhibitions. The texts were transcribed onto small banners reflecting key milestones for the organization. In a symbolic gesture, these historical texts were disassembled and edited into a larger collective statement about the hopes for the future; in a collaborative sewing session, Glynn and a team of volunteers stitched together this new message.

To mark the occasion of Southern Exposure's grand opening in its new location, the banner carrying the message of hope was marched through the neighborhood in a processional declaring the organization's goodwill. Following the processional, the banner was presented and unfurled in the gallery.

By hanging a banner, Southern Exposure announces its presence and reaffirms its mission in a new home. Full of opportunity and possibilities for the future, the banner provides a collective expression of optimism for the path ahead. It brings together the sentiments and wishes of prior community members and joins them with hopes of a new and expanding community of stakeholders.



Liz Glynn, *The 24 Hour Roman Reconstruction Project*, 2008
Participatory performance work reconstructing the ancient capitol
from 753BC to AD410 using salvaged materials.
Presented at Machine Project, Los Angeles.
24 Hour performance ending in destroyed ruins



Jonn Herschend, *Embrace of the Irrational*, production still, 2009
Digital image

JOHN HERSCHEID

ANOTHER FINE MESS (PARTS 1 AND 2)

by Kelsey Nicholson

"Romanticism is precisely situated neither in choice of subject nor exact truth, but in the way of feeling."

—Charles Baudelaire

Really?

Is that for me?

That's so sweet.

Thank you.

Those are the thoughts I imagine occurring when a citizen glances up to see an airplane dragging a banner with the powerfully simple text "I'm sorry." Jonn Herschend's *Another Fine Mess (part 1)* is this gesture of a message in the sky, and possibly the explanation to everything.

With that one well-intentioned phrase, any number of people could for a moment forgive. Who wouldn't like to think the message is meant for himself? What pedestrian on the streets would not be able to imagine exactly what that "sorry" is for, and whom it's from? Furthermore, each of us probably has had reason to hire that plane and fly it over any number of places with the heartfelt message targeted at someone below. "I'm sorry" is the collective debt we incur in myriad ways. It is often emotional, currently fiscal, and basically political.

The sentiment admits responsibility but does not solve the problem, therefore being both depressing and optimistic. "I'm sorry" is not only a grand gesture, but also yet another bumbling move. Think of it as the bull's final line as the curtain closes after the china shop scene. That's it? As if...

Another Fine Mess comes from the title of a Laurel and Hardy short film. It is the famous catch phrase of Ollie Hardy in response to whichever sticky situation he finds himself in with Stan Laurel. However, it is also an example of another gag in their ongoing routine: the phrase is a misquote of the line "another nice mess."

With *Another Fine Mess (part 2—Embrace of the Irrational, Lessons from the Romantic Movement)*, Herschend creates an educational video with the host Martin Thebes. Mr. Thebes wants to express his belief that the Romantics had an intuitive understanding that within the chasms of an untamed natural world we can fight the logical thinking that threatens to mask our true emotional needs; without chaos, there can be no truth. However, during the filming, when Thebes is faced with another nice mess of his own, his emotions take over and we witness the creation of the very upheaval that he purports we can learn from. Thebes' inner fixations cannot be reconciled with his surrounding environment. We witness his wish to embrace the irrational collapse, as the reality of the moment proves his vision only to be an idealized concept.

The essence of an instance, natural or not, has the ability to present a consummate expanse. Often we fill such swathes of space with an obvious infrastructure: one of lengthy monologues, missed messages, harsh words or awkward silences. Within this continual attempt to create order in the voids we allow suspicion, perspective, tedium, apprehension, and awe. Herschend has a history of using his work to explore such schisms, both physical and emotional. By presenting the asides, distractions, and pratfalls that occur in what appear to be straightforward experiences, Herschend creates one fine mess after another.



Jonn Herschend, *Embrace of the Irrational*, production still, 2009
Digital image



Jonn Herschend, *A True Moment (part 1)*, 2009
Digital image



Whitney Lynn, *TEOTWAWKI: Build Your Own Bug Out Location*, 2009
Limited edition zine
5 1/2" x 4 1/4"

WHITNEY LYNN

BUG OUT LOCATION

by Sarah Smith

Perceptions and preconceived notions are two points of contention for San Francisco-based artist Whitney Lynn. Where differences are perceived to exist, Lynn positively insists there are similarities.

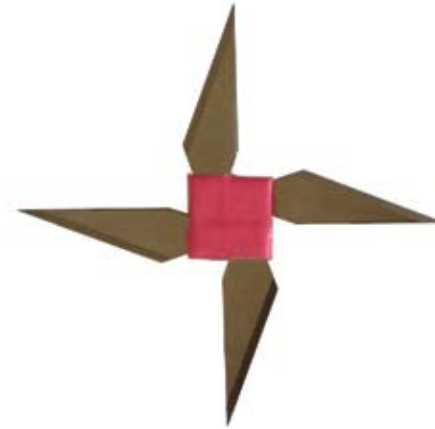
Lynn grew up on Air Force bases and recalls a very typical childhood. She and her neighborhood friends played together in the backyards of each other's houses just like any other kids in the suburbs: climbing trees, riding bikes, swinging on swing sets. On rainy days they'd stay inside and build forts out of blankets and pillows, play Battleship, or act out war games with GI Joes. She is keenly aware that, in the context of her upbringing, the latter details may make them sound like a bunch of crazy military brats obsessed with war games. And it's in that gray area, that shifting line of perception, that Lynn likes to pick her battles. When is certain behavior accepted and when does it become something hanging out there on the fringe?

Two worlds collide in Lynn's darkly humorous take on an idea most of us would rather not think about, how to prepare for the very worst and how to live through it: how to survive. Internet research and conservative talk radio shows provided Lynn with a glimpse into the world of Survivalism, a subculture introduced to the mainstream in the 1950s when the U.S. government prescribed building a fallout shelter in the backyard. Through the decades, Survivalism in practice has morphed from imagining a post-nuclear holocaust scenario to speculations of economic system collapse due to natural resource depletion. The basic tenet of self-reliance has been actively practiced by lefty sustainability minded groups and by right-wing anti-government groups. Survivalism has manifested itself in products like duct tape

and pre-1983 pennies. Why those pennies? They have more copper content and, therefore, more value in the face of economic collapse. And rabbits. Survivalists love rabbits. They multiply quickly, providing a reliable food source.

In her site-specific installation at Southern Exposure, Lynn has constructed *Bug Out Location* (faux military acronym/survivalist slang: BOL), for when TSHTF. The BOL is a self-sufficient, defensible, and actually quite livable retreat. It's fortified with sandbags and stockpiled with nonperishable food, a water purification system, clothing, seeds, agricultural equipment, weapons, and a surveillance system. There are manuals on how to trap animals like feral cats and dogs, and tips on how to knit and how to skin a rabbit. If this all sounds a little creepy, take a closer look: Lynn has gone to great lengths to cloak survivalist pessimism in a more palatable way, custom-designed for the trendsetting do-it-yourselfer. A self-conscious look at the arty DIY crowd revealed to Lynn an irresistible interweaving of the two cultures.

Is there such a thing as happy doom? Lynn remembers in the pre-Y2K days seeing an old woman at Wal-Mart pushing a shopping cart full of bottled water and ammo. It's that gray area again where something quite logical, like shopping for supplies, goes a little too far and becomes illogical—or does it?



Whitney Lynn, *DIY Weapon (Shuriken #2)*, 2009
X-acto blades, duct tape
3" x 3"



Whitney Lynn, *Survival Coin-tainer*, 2009
Inkjet print on paper, pennies minted before 1983
3" x 1/2"



JAY NELSON

THE GOLDEN GATE 1

by Emily Sevier

It used to be that if you wanted to live in the country yet retain the conveniences of urban living, you moved to the suburbs. This model of living, however, places a heavy per capita tax on ecological resources and, frankly, is not always the most culturally desirable. With soaring populations, it is difficult to imagine a future in which the suburban lifestyle is a sustainable option. Various alternatives have been suggested and adopted over the years, from the commune to the urban farm. While many options provide a physical balance, few offer the psychological and emotional balance between the quiet solitude of the country and the stimulation of the city. The search for this balance is at the heart of artist Jay Nelson's work.

Inhabiting the intersection of art and utility, Nelson's sculptures enable the lifestyle of the modern-day wanderer, and the fluid movement between urban and rural environments. His works are sanctuaries of personal space that allow for a nomadic existence within numerous landscapes. Ranging from tree houses to a customized car camper, the works are highly customized, self-contained objects equipped with essential elements for travel and living. Often, as is the case with the camper, the works themselves serve as the modes of transportation. The comprehensive and compact simplicity of Nelson's work makes it possible to slip between the density of the urban environment and the quiet retreat of more remote surroundings with relative ease.

Balance is inherent in Nelson's work. The physical construction of his sculptures seems to embody a harmonic middle ground between urbane and rustic, the individual and society. In several cases, the

Jay Nelson, *The Golden Gate 1 (in progress)*, 2009

Bicycle parts, luan plywood, hard wood, PVC pipe, fiberglass and resin, glass, silicon, canvas, foam pad. (Kitchen readymade objects: propane stove, eating utensils, cooler, plastic bucket, water tank, homemade sink)

5'6" x 4'6" x 7'6"

initial framework for the piece was as a mass-produced item that was molded into a highly personalized object. Nelson's modifications counter the anonymity of the original machine-produced form and provide his work with the warm and comforting character of an object intently crafted by hand. It is evident that each piece is produced by an individual for an individual.

In the exhibition at Southern Exposure, Nelson takes the concepts explored in his work a step farther with his electric camper pod. Encased in a fiberglass shell, the pod is a small camper home built on top of a custom-designed bicycle chassis. The interior of the pod converts into a bed and contains storage cabinets, a fold-down table, a freshwater tank, and stove. A rack on top provides for extra cargo, as does additional storage space under the pod's base. The pod is able to run off of solar power and can only travel at a maximum speed of 10 mph, which enables it to circumvent Department of Motor Vehicles regulations. As a functional vehicle and living space, the pod provides a temporarily home that allows its user to move outside of society's fringe and discover a place of meditative solitude.

Nelson's concept for the pod moves beyond the accommodation of individual lifestyle choice into a proposal for a whole new social system. The pod presented at Southern Exposure is a prototype for a fleet of similar vehicles. Each potential pod is a raw space that can be customized by the inhabitant into a temporary home suiting his or her individual needs. Nelson's vision includes a network of community hubs, where the individual pods can convene, rest, recharge, and restock supplies. These hubs provide a social gathering space that still allows for the autonomy of the individual. Rather than shunning contemporary society, Nelson provides a model for living that balances the need for personal contemplative space with the desire for and the reality of living in a community.



Jay Neslon, *The Golden Gate 1 (in progress)*, 2009

Bicycle parts, luan plywood, hard wood, PVC pipe, fiberglass and resin, glass, silicon, canvas, foam pad. (Kitchen readymade objects: propane stove, eating utensils, cooler, plastic bucket, water tank, homemade sink)

5'6" x 4'6" x 7'6"



Nonchalance, *What You Do Not See: Postcard 3/4 in the Hidden San Francisco Series*, 2008
 Site specific printed, die cut postcards and envelopes and participatory exploration
 4" x 6"

NONCHALANCE

ZETETIC/PERIPATETIC:

Investigations into the Ontology of the Elsewhere Public Works Agency and the First Steps Towards the Formulation of a General Theory of the Practice of Nonchalants

by Jessica Tully

Part fringe folklore, part comment on group potential, part *dérive*, this hyper-real alternate reality game's clues are presented through a tightly synchronized constellation of rivalries, quixotic maps, surrogate locations, and chance meetings. Each sequential piece to the puzzle activates the shadiest corners, forgotten garden medians and earnest municipal call box in San Francisco's historic Financial, Chinatown, and Mission Districts. Presented for the first time in a combined gallery installation and public program for Southern Exposure's 2009 inaugural exhibition, the piece is a collaborative effort by Jeff Hull and Sara Thacher, working as Nonchalance. The artists lure participants down a rabbit hole of experiences in their new work *Zetetic/Peripatetic: Investigations into the Ontology of the Elsewhere Public Works Agency and the First Steps Towards the Formulation of a General Theory of the Practice of Nonchalants*.

The component treasure map, Web 1.0 sites and subsites, vigorous low-power radio transmissions, and audio CD bend time and pit rival movements against one another in search of the highest form of human potential, Divine Nonchalance, leaving missing persons and an idealized past in their wake. From a fleet of ornate boom boxes, to an acquisitioned and pedigreed tooth collection, to original coinage, the visual vocabulary Nonchalance employs in *Zetetic/Peripatetic* is uniformly warm and expertly framed by an individual's own discovery of the work. To experience *Zetetic/Peripatetic*, the participant must take a map and leave the gallery. As the participant encounters a location in

the sequence, the clue becomes a lived event, imbuing participants with the aura of a pitch-perfect, late 1970s utopian dream, as well as its 1980s antidote, replete with early hip-hop, literary, and children's game iconography. As visitors walk through the familiar sites prescribed in this work, Nonchalance's narrative layers time and lifts them into a parallel reality of intrigue and the desire to right a topsy-turvy past through inquiry and the ability to just drift.

Nonchalance uses its work to guide SoEx patrons to investigate a future that not only rejects a mundane workaday life, but—in a major jump from where the Situationists left off—enter into a state of nonchalance. The path to nonchalance is signified by the leisurely pursuit of the Elsewhere Public Works Agency's (EPWA) fictitious utopia, Elsewhere.

Inside the gallery, the artists problematize their own play within a play schema with a "failed collaboration" between Audrey Griegh, a possibly fictitious SoEx curator/artist, and a "rival group," EPWA. Inspired by EPWA's mesmerizing disorganization, our hero sets out to collaborate with EPWA in an art context. Audrey thinks she has everything a dynamic collaborative social practice artwork desires: chiefly, a system of actions and players that inverts existing social systems. However, what she encounters is frustration and disappointment in her unsuccessful attempts to communicate—let alone collaborate—with EPWA. She and EPWA have completely disparate understandings of time, art, and mission.

Nonchalance's gallery installation reveals the unexpected consequences of collaboration as tangential partnerships dissolve and the boundaries between fiction and reality become hazy. Audrey Greigh no more gets to frame her prized social find, as EPWA uses her as a foil in its battle with rival arch enemy the Jejune Institute (also a creation of Nonchalance). What she finds is a series of cautionary tales against the Jejune Institute; its "founder," Octavio Coleman, Esq.; and its purveying of "false nonchalance."

Nonchalance's visual language blurs the line between authorship, authenticity, and gaming. *Zetetic/Peripatetic* presents a flexible environment that crosses public and social spheres and edges us that much closer to finding great comfort in the confusion.



Nonchalance, *The Unmason's Brick*, 2008
Site specific engraved brick, mortar, and participatory exploration
4" x 8"



Nonchalance, *Hobo Glyphs Marking a Site of Nonchalance*, 2009
Site specific painted rock installation and participatory exploration
Dimensions variable



Lordy Rodriguez, *First Colony* (installation view), 2008
Mixed media installation
Dimensions variable



Lordy Rodriguez, *First Colony Identification Card*, 2008
Mixed media installation
Dimensions variable

LORDY RODRIGUEZ

FIRST COLONY

by Jenifer Wofford

Megalomaniacal is not usually the first word that comes to mind when considering the work of Lordy Rodriguez. Smart, precise, impeccable: yes. Cartographic, imaginative, delicate: check. But now Rodriguez is inventing his own country, and crafting its bureaucracy, so it seems we may need to now consider currying favor with him, and crafting diplomatic alliances with him, as he begins his march towards world domination.

Lordy has had an extraordinary shtick for some years now, making irresistibly lovely imagined maps, reconstructing the United States and other nations as he's seen fit: collapsing and rearranging borders, rubbing disparate cities up against one another in impossibly intimate ways. The work started out subtly autobiographical, hinting at his peripatetic family story and offering a way to collapse the distances between his birth in the Philippines, his childhood in Louisiana and Texas, and adulthood in New York and California. It's also work that, over the years, has edged further and further into more subversive, insistently political terrain, calling out the nature of border-space, power, history, sovereignty, and national/regional identity. Through it all, there's the ever-present paradox of imaginative inutility: the normal functionality of a map perversely rendered utterly useless through Rodriguez's creative act.

Taking his masterful drawings to a new level in 2007, Rodriguez created *The Sugar Land Effect*, a project for the Istanbul Biennial that signaled the further conflation of his imagined, mythical spaces with more factual, global inequities. The project allowed him to at once make more maps and address systems of immigration and exploita-

tion, focusing on the complex, systemic relationships between Sugar Land, Texas (home of Imperial Sugar and many other Fortune 500 companies in nearby Houston), and the numerous developing nations that have provided businesses with the goods and labor that produce their profits. It revealed itself as a map of collusion, dependence, and exploitation, illustrating the connection between the monies generated by outsourced labor overseas and immigration to America from the countries that provide this labor.

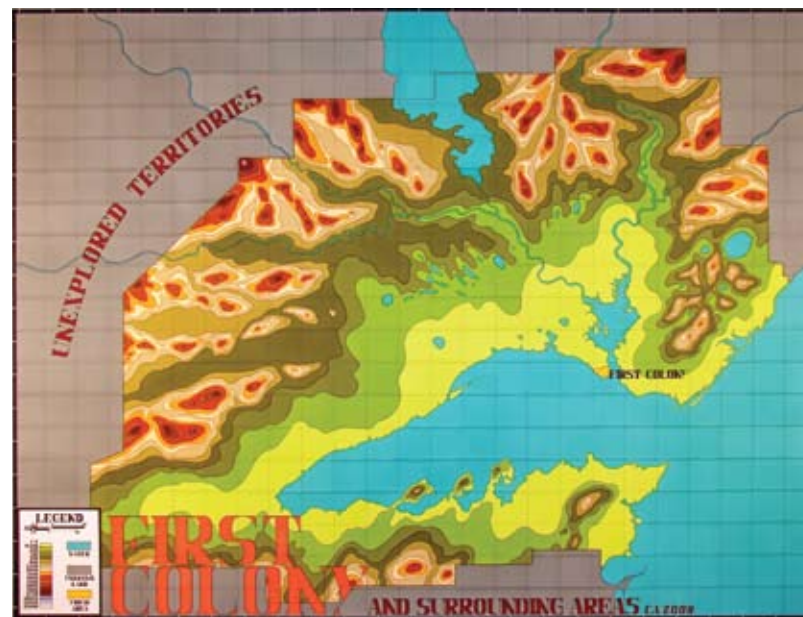
Apparently, the power relations Rodriguez described so capably and artfully in *The Sugar Land Effect* went to his head: *First Colony*, his project for Southern Exposure, continues to amplify his keen insights into nationhood and exploitation by expanding the imaginary young country introduced at his 2008 Stanford MFA exhibition. (In a rather un-neighborly act of aggression, the citizens of First Colony had immediately voted to take over the neighboring Uokalani village.)

Having established its first immigration office and opened a voting booth for new residents and citizens, *First Colony* is on the path to further expansion with the opening of another immigration office at Southern Exposure. Visitors may queue up and apply for citizenship as well as government-issued ID cards, while a side exhibit showcases ethnographic artifacts and pictures from the displaced Uokalani people. The presentation also includes a history of the Uokalani people and the events that took place during their capture. Next to the side exhibit is a small table displaying the voter cards that signed the village's fate.

Accompanying the immigration office and Uokalani exhibit is a booth for the next round of voting. (The largest currency in the colony is votes, so the more people vote, the higher their citizenship status.) The SoEx immigration office allows new citizens to vote for the first time, while also giving prior citizens the chance to vote again and increase their status. *First Colony* will feature two new maps of the colony, showing the recent expansion and the new property lines that are being drawn, thereby uniting the many aspects of the project.

Bureaucracy, nationalism, and the imagination are often seen

as conflicting interests; in *First Colony*, they are somehow equally inefficient and absolutely potent. Rodriguez has written that *First Colony* is directly influenced by Benedict Anderson's book *Imagined Communities*—in particular the essay "Census, Map, Museum" in its second edition—primarily because Anderson himself reconsidered and evolved parts of his own argument. As *First Colony* continues its own evolution at Southern Exposure, we, as its complicit audience, become witnesses and participants in the birth of a nation, and the megalomaniacal manipulations of a master artist. And given the slippery authority of maps and nationhood with which he plays, experiencing Rodriguez's newest work is likely to be a tragicomic delight.



Lordy Rodriguez, *First Colony and the Surrounding Areas*, 2008
Ink on paper
54" x 42"

CHRISTINE WONG YAP

mirrorsblack

by Maysoun Wazwaz

Is the glass half empty or half full? I remember, as a teenager, thinking the right answer was “half full.” I guess I wanted people to think I was an optimist, and I wanted to believe that I was an optimist. In hindsight however I consider the question and what can be deduced from its answers deceptive, or perhaps too simply put. This question alone cannot determine whether an individual is an optimist or pessimist; it merely exemplifies the kind of questions asked to determine a propensity toward one end of the spectrum or the other. This scale and the relationship between the poles of optimism and pessimism are the subjects that Christine Wong Yap continues to unfold and investigate in her work.

Using similar poles—such as light and dark, absence and presence, words and meaning—Wong Yap addresses the human experience in life and art through the lenses of optimism and pessimism. She posits that life is made up of both everyday, boring experiences and awe-inspiring, affirming experiences. Similarly she notes that while art exists in the material world, it is treated as transcendent and ineffable.

The role of the viewer is critical to Wong Yap’s work, as the viewer quite literally activates and gives meaning to the piece. Wong Yap talks about her relationship with the viewer as cyclical and interdependent: Without her trust in the viewer, the work fails, and without the viewer’s trust in the artist, the work also fails. It is only when both the artist and viewer trust one another that the work succeeds. The artist and viewer must cooperate in order for the work to be complete.

For *Bellwether*, Wong Yap presents a new piece entitled *mirrorsblack*, an A-frame sculptural work with partially blacked-out mirrors



Christine Wong Yap, *mirrorsblack prototype (detail)*, 2009
Spray paint, acrylic mirror
20" x 8"

on both sides and a fluorescent light glowing from below. On one side the viewer sees only the bottom half of his or her body reflected; on the other side, only the top. The viewer cannot experience the whole piece without walking around it, yet even this level of participation withholds a complete reflection. The viewer encounters a void on each side of the work, encouraging the reimagination of oneself as a whole. It is the ambiguity of the partial reflections coupled with a trust in the viewer to put the parts together that Wong Yap urges us to experience in *mirrorsblack*.

Indeed, dualities are at play in Wong Yap's work, but the artist portrays them as complements, rather than adversaries. So while Wong Yap may approach creating work through the lens of optimism and pessimism is not without both that either can exist. It is about the absence and the presence and the existence of each in the other that we are supposed to walk away with.



Christine Wong Yap, *Dark Into Light* (exterior view), 2008
100 night-lights, par can, spot bulb
10' x 10' x 8'



Christine Wong Yap, *The Best Person I Can Be*, 2008
Security mirrors, frame, lights, fixtures, and wall
8' x 8' x 8'

NUESTRO FUTURO / OUR FUTURE

by Tara Foley

What is the ultimate destiny, or destination, of our civilization?

Nuestro Futuro focuses on the transformative power of technology, and sheds light on the advertising age and possibilities for the production of goods and services in the future. By inserting individual histories, desires, experiences, and artistic practices, Southern Exposure's Youth Advisory Board (YAB) looks at the systemization of the urban landscape and nature in imagined future destinations and environments. YAB predicts that, in the future, the commodification of space will reach an extreme state in which popular travel destinations are cyber- or virtual realities. Do these future destinations reflect parallel dimensions, quantum jumping, astral projections, imagined play lands, cyber worlds? Do they constitute a new spin-off of video games?

Nuestro Futuro uses humor, sarcasm, and wit to invite visitors to explore the realities of life in the future. It allows us to investigate the commodification of urban space, natural space, and culture in a system of consumption. From a world of MySpace, Facebook, and virtual reality—where cyber-personas and -relationships prosper—YAB imagines future spaces in which individuals have the freedom to create virtual realities all their own. The future for YAB is clearly about choice, but not without a critical undercurrent. YAB wonders, is the future really about choice as much as it is about participating in the institutional and corporate forces that shape modern cities and natural environments as we know them?

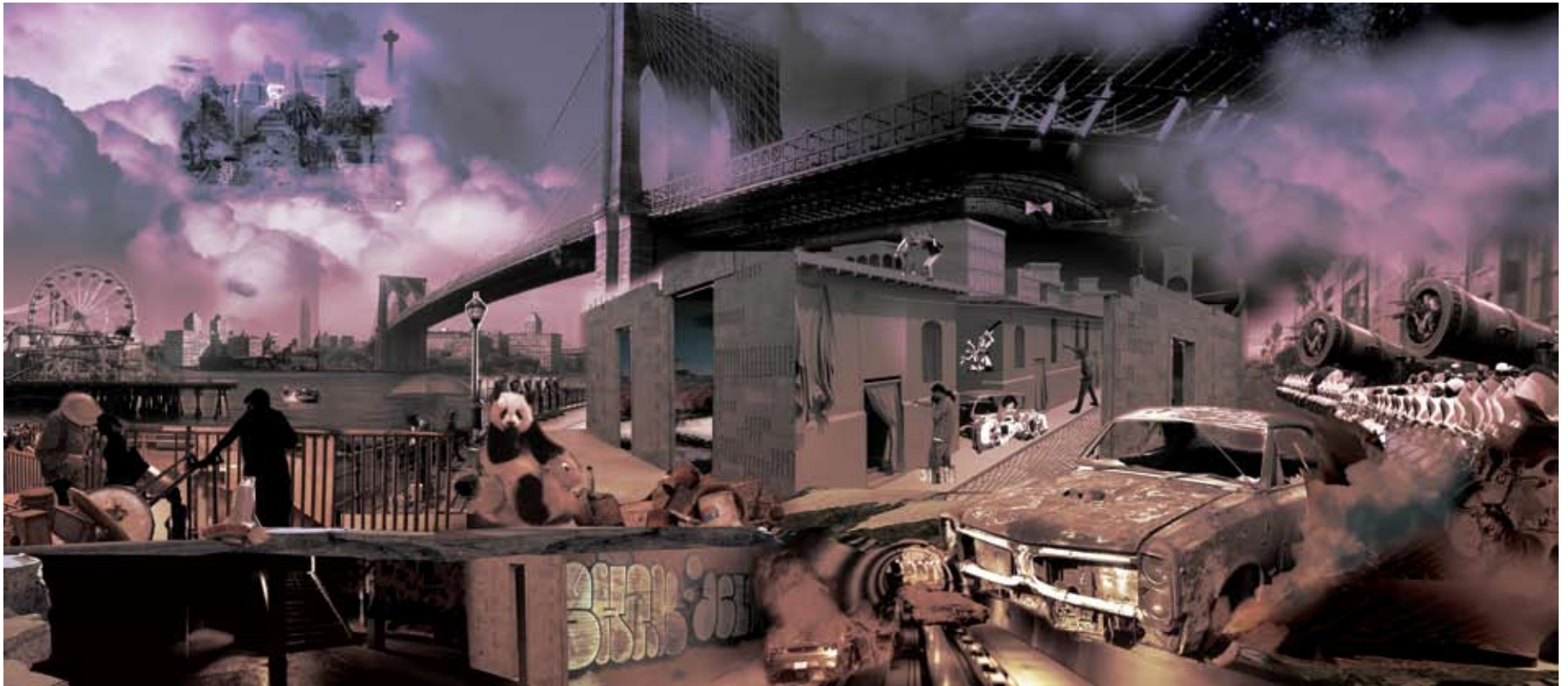
The ideas in *Nuestro Futuro* came from a tremendous amount of research, field trips, exploration, art-making, and discussion. YAB met for two hours twice a week from January through June 2009, alongside teaching artist Kamau Patton, assistant teaching artist Tibora Bea Girczyc-Blum, intern Gloria Reyes, and Program Manager Tara Foley.

The title *Nuestro Futuro*, or "our future," in its blanket simplicity speaks to the vastness of the topic, while simultaneously highlighting that for these young artists—who range in age from 14 to 21—it is, in fact, their future on which they are directly commenting. In this



James Orellana, Benito Rodriguez, Byron Ramos, Sabina Menotti and Karla Ocampo, Saul Molina (YAB students), *Nuestro Futuro*, mural studies, 2009

Digital collage
Dimensions variable



imagined future, we cannot squelch the advances of technology and capitalism, just as much as we cannot stop the melding of world cultures and the human desire for fantasy and play. We can only work to ensure that technology is used for the fulfillment of human values, not for their destruction.

Employing apt conceptual themes, *Nuestro Futuro* displays a large-scale composite print to get its message across. A comprehensive reading of this intricately woven amalgam of images is achieved by equal attention to what is not being addressed in the piece as to what has been considered. A pertinent question comes to mind: What future state of urban life would attract the population to the idea of

virtual travel? Will the urban and natural landscape have shifted so radically that virtual reality will be the only evidence of society? Will we be living in a luxurious utopia in which reality is in a constant state of transformation, accommodating our every desire? The questions become limitless. The answers are up for grabs.

Southern Exposure Youth Advisory Board, *Nuestro Futuro*, 2009
Digital collage
Dimensions variable

EXHIBITION CHECKLIST

ANT FARM

(Chip Lord + Curtis Schreier
+ Bruce Tomb)

Time Capsule Triptych, 2009

Videos and digital inventory of
time capsule.

Dimensions variable

Discovery, 2009

Video, 3:30 minutes

Inventory, 2009

Digital print on display film.
35" x 228"

Burial, 2009

Video, ∞ (until 2030)

RENÉE GERTLER

Deluge Collapse, 2009

Basswood, steel, drywall, insulation
foam, paper mache, glue, acrylic and
enamel paint, paper.

Dimensions variable

LIZ GLYNN

Banner Year, 2009

Mixed media textile with paint
reconstructed from gathered
text fragments.

Dimensions variable

JONN HERSCHEND

Another Fine Mess (part 1), 2009

A small airplane flying over the city
towing a banner that reads, "I'm Sorry."

Another Fine Mess (part 2):

*Embrace of Irrational, lessons
from the Romantic Movement
an educational video by Martin
Thebes*, 2009

Digital video, monitor, built out
educational viewing room, chairs,
signage (for viewing times and
future educational videos).
15 minutes

WHITNEY LYNN

Bug Out Location, 2009

Mixed media installation.
6' x 6' x 6'

JAY NELSON

The Golden Gate 1, 2009

Bike parts, pvc, wood, canvas
and foam, fiberglass and epoxy
resin, glass.

5½' x 7½' x 4½'

The Golden Gate 1 Operating Manual and Plans, 2009

Printed material.
Dimensions variable

The Golden Gate 1 Operating Manual and Plans: Page 1, 2009

Graphite on paper.
18" x 23"

The Golden Gate 1 Operating Manual and Plans: Page 2, 2009

Graphite on paper.
18" x 23"

The Golden Gate 1 Operating Manual and Plans: Page 3, 2009

Graphite on paper.
18" x 23"

The Golden Gate 1 Operating Manual and Plans: Page 4, 2009

Graphite on paper.
18" x 23"

NONCHALANCE

*Zetetic/Peripatetic: Investigations
into the Ontology of the Elsewhere
Public Works Agency and the First
Steps Towards the Formulation of
a General Theory of the Practice
of Nonchalants*, 2009

Correspondence, elsewhere objects
and ephemera, printed take-away
instructions.

Dimensions variable

LORDY RODRIGUEZ

First Colony, 2009

Mixed media installation.
Dimensions variable

First Colony Infomercial, 2008

Video.
3:33 minutes

First Colony Street Map, 2009

Ink on paper.
32" x 44"

Map of Surrounding Indigenous Peoples, 2008

Ink on paper.
30" x 46"

Uokalani Chieftain Staff, 2009

Driftwood, crustacean and twine.
54" x 2"

Uokalani Ceremonial Mask, 2009

Driftwood and crustacean.
Dimensions variable

Storyteller, 2009

Driftwood, twine, LCD screen.
24" x 2"

Cellphone, 2009

Driftwood and beach grass.
4" x 2"

Necklace, 2009

Driftwood and beach grass.
Dimensions variable

MP3, 2009

Driftwood, beach grass, twine
and LCD screen.
Dimensions variable

CHRISTINE WONG YAP

mirrorsblack, 2009

Mirror, spray-paint, wood and light.
40" x 40" x 65"

SOEX YOUTH ADVISORY BOARD

Nuestro Futuro / Our Future, 2009

Digital print.
5' x 11'

PUBLIC PROGRAMS

GRAND OPENING WEEKEND
October 16 – 17, 2009

A Proclamation: Banner Year

Friday, Oct. 16, 2009, 8:30 PM

Artist Liz Glynn previews her project *Banner Year* in a short ceremonial performance. The official unfurling of the banner will take place the following evening at 7:00 PM.

Another Fine Mess (part 1)

Saturday, Oct. 17, 2009, 4:00 – 6:00 PM

As part of his project for *Bellwether*, *Another Fine Mess (parts 1 and 2)*, and Southern Exposure's grand opening Jonn Herschend sends a plane flying overhead carrying a banner with a narrative for everyone in the city to read and experience all at once. Be sure to look up.

Portal Pin Making

Saturday, Oct. 17, 2009, 4:00 – 6:00 PM

For the opening of *Bellwether*, SoEx's Youth Advisory Board (YAB) engages the community in the making of "Portal Pins." The Portal Pin is a highly advanced technological device that is activated when touched by its maker. When touched, the pin is used as a teleportation device that places its maker inside the digital mural that YAB created for *Bellwether*. Projects and photos of YAB's process creating their project for *Bellwether* will also be on view.

All events are FREE and open to the public.

Banner Year: The Party Procession

Saturday, Oct. 17, 2009, 6:00 – 7:00 PM

Location: 3030 20th Street and surrounding area

For the grand opening of Southern Exposure's new building and inaugural exhibition, *Bellwether*, artist Liz Glynn invites you to join her in a processional around SoEx's new home and neighborhood. Driven by live music and punctuated by site-specific events, the procession will trace the spirit of SoEx through its new neighborhood in the Mission District. The event will end with the unfurling of Glynn's project for *Bellwether*, *Banner Year*, a collectively created banner meant to serve as a manifesto from which to move into the future.

Survivalist Spirits

Saturday, Oct. 17, 2009, 7:30 – 8:30 PM

In a survivalist situation, an alcohol stash provides entertainment and a product that can be bartered. *Bellwether* artist Whitney Lynn offers a tasting of her DIY survival spirit recipes including Dandelion Wine, Prison Pruno, MRE Hooch and Boarding School Brew. Get it while supplies last.

ONGOING EVENTS

The Boundaries of Collaboration and the Future of Fences, Walls and Other Impediments

A Talk and Project Tour by Nonchalance
Saturday, Oct. 24, 2009, 2:00 PM

As part of their *Bellwether* public project, artist collaborative Nonchalance invite guest artist and curator Audrey Greigh to discuss her most recent attempt at working with the Elsewhere Public Works Agency (EPWA). Greigh's interest in the EPWA started when she first noticed a few strange signs and postings declaring that all fences were to be "Soon Obsolete." After some investigation, Greigh discovered that the EPWA was behind them. Find out what she learned about who the EPWA are and what they do to maintain and manage "nonchalance."

There will be an opportunity to explore the mysteries behind the EPWA and their projects directly after the talk with Greigh.

The Future Isn't What it Used to Be

A screening by Anthony Discenza

Wednesday, Oct. 28, 2009, 8:00 PM

Presented in Partnership with Faye's Video & Espresso Bar

In this special screening, Bay Area artist Anthony Discenza presents a fusion of speculative science-fiction films from the past 50 years, blending cinematic visions of humanity's future into a hypnagogic reverie of competing dystopias.

Special Election

A First Colony event by Lordy Rodriguez

Saturday, Nov. 7, 2009, 2:00 – 4:00 PM

As part of his expanding project *First Colony*, *Bellwether* artist Lordy Rodriguez invites gallery visitors to become citizens of this new land and participate in a special

election. With this voting session, citizens are given the chance to vote on important issues concerning the colony. Each time a citizen votes they jump up one status level and are given more benefits. Don't miss this opportunity to shape your new adopted community. Gaining citizenship is easy. Simply fill out an application and for a small fee you will receive a photo ID, a citizenship certificate and the right to vote.

DIY Survivalist Training Workshop with Whitney Lynn

Saturday, Nov. 21, 2009, 2:00 – 4:00 PM

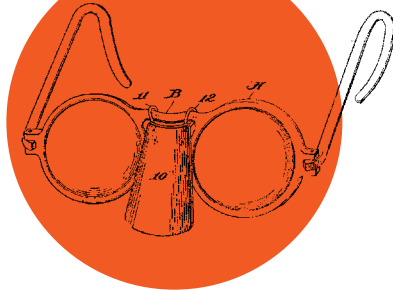
In conjunction with her project for *Bellwether*, *Bug Out Location* (BOL), artist Whitney Lynn invites gallery visitors to take part in a Do-It-Yourself (DIY) Survivalist Training Workshop. This hands-on workshop will cover survivalist preparation strategies and sustainability techniques in anticipation of economic, environmental, social, and/or governmental collapse. Participants will learn the basics for creating their own BOL for when the SHTF (shit hits the fan); gain knowledge in food procurement and home alcohol brewing; and walk away with a one-of-a-kind DIY weapon.

Martin Thebes in Conversation with Jonn Herschend

Thursday, Dec. 3, 2009, 7:00 – 9:00 PM

Martin Thebes—fictitious writer, producer, filmmaker and jilted lover of Linda Cole—will be in conversation with *Bellwether* artist Jonn Herschend. Along with discussing Thebes' latest film, *Embrace of the Irrational*, Thebes and Herschend will also discuss issues associated with being a fictitious character in the real world, problems with rationality, the importance of confusion as a means of finding truth, and overhearing other people having sex in the apartment next door.

SUN SHIELD FOR THE NOSE
Ethel H. Hoffman, Washington, D. C.
Application August 17, 1933, Serial No. 685,633
7 Claims. (Cl. 2—12)



Left: Sun Shield for the nose. Patent # 1,962,818 / by Ethel H. Hoffman, Washington, DC. / Official Gazette of the U.S. Patent Office / Volume 443 / June 1934 / Washington, D.C.

ARTIST BIOGRAPHIES

Ant Farm was active from 1968 – 1978 with a practice that crossed boundaries between architecture, art, and media and often combined elements of each. Founded in San Francisco in August 1968 by Chip Lord and Doug Michels and joined soon after by Hudson Marquez and Curtis Schreier, the group had studios in Sausalito, Houston, Texas and at Pier 40 in San Francisco from 1973 until 1978 when the Pier was destroyed by fire. Ant Farm’s interest in the public realm can be seen in both the Cadillac Ranch sculpture and the Media Burn performance, two works that continue to resonate with art audiences more than 30 years after they were created. The Berkeley Art Museum and Pacific Film Archives mounted a comprehensive retrospective of Ant Farm in 2004 which travelled to five other venues in the US and Europe. Additional exhibitions were at the FRAC Centre, Orleans, France, 2007 and the Graduate School of Architecture at Columbia University, 2008. In 2007 Lord and Schreier asked Bruce Tomb to join them to realize a commission from SFMOMA – Ant Farm Media van v.08 [Time Capsule] was shown in “The Art of Participation: 1950 – Now”.

Renée Gertler is a San Francisco based artist. Gertler’s sculptures and installations have been exhibited at the Headlands Center for The Arts, San Francisco Arts Commission Gallery, The Di Rosa Preserve, San Jose Institute of Contemporary, Eleanor Harwood Gallery, Sam Lee Gallery, blankspace, and Spaces Gallery. She has been awarded the Anthony and Cadogan Fellowship, Danish Arts Council grant, and been an artist in residence at the John Michael Kohler Arts/ Industry program, Spaces World Artists Program, Vermont Studio Center, and Pilchuck School of Glass Emerging Artists Fellowship.

Liz Glynn employs objects and actions to consider the ambition of empire, the pleasure of ruin, and the possibility of a new way forward. Her practice seeks to embody dynamic cycles of growth and decay by creating works which evidence process, encourage participation, and incite future action.

Her work has been exhibited across the United States at venues including the Los Angeles County Museum of Art (LACMA), Machine Project, Acuna-Hansen Gallery, the REDCAT Lounge, John Connolly Presents (NYC), and will be included in the upcoming Generational: Younger than Jesus at the New Museum in New York City. Reviews of her work have appeared in the Los Angeles Times, Art Lies, among others. She has attended residencies at O’Artoteca in Milan, the Atlantic Center for the Arts, and Vermont Studio Center. She received her MFA from California Institute of the Arts, and her BA from Harvard College.

Tibora Bea Girczyc-Blum (YAB Teaching Artist) grew up among the redwoods, where her interest in nature, art and education began. With a love of the world and adventure, Girczyc-Blum has photographed her way through Eastern and Western Europe, the Middle East, Africa and parts of Asia. She has taught workshops nationally and internationally, and recently traveled abroad to conduct the Balkans Peace Photo Project. Girczyc-Blum believes in collaboration and has authored original arts educational material and taught for the Museum of Photographic Arts, Outside the Lens (co-founder), SF Camerawork, Intersection for the Arts, and Southern Exposure. Her work has recently been published in Lake: a Journal of Arts and Environment and the coming Fritz Haeg book, The Sundown Salon Unfolding Archive. Girczyc-Blum thinks in images and loves a challenge.

Raised in a Midwestern amusement park, **Jonn Herschend** is an interdisciplinary artist and organizer preoccupied with how emotional confusion, absurdity and personal crisis create truth. His performances, video work, photos and paintings have been exhibited both nationally and internationally, including the 2007 Stuttgarter Filmwinter Film festival in Stuttgart, Germany; Koh-i-noor artist space in Copenhagen, Denmark; and the 2006 Flaherty Film Seminar at Vassar College in New York. Within the San Francisco Bay Area, where he lives, his work has been exhibited at Southern Exposure, The Lab, Intersection for the Arts, The Pacific Film Archive and the Yerba Buena Center for the arts. He is the co-founder and co-editor, along with Will Rogan, of the experimental publication THE THING. He is also a co-organizer of the Deadpan Exchange international exhibition series, which has taken place in Copenhagen, Berlin, San Francisco and Izmir, Turkey. He is currently a visiting lecturer at Stanford University.

Whitney Lynn is a multi-media artist who explores the messy intersections between political, military, and civilian cultures. Her work has been exhibited at Exit Art, New York; Intersection for the Arts, San Francisco; the Headlands Center for the Arts, Sausalito, CA; and 1708 Gallery, Richmond, VA. Lynn also writes on topics related to visual culture and is the recipient of travel grants from the College Art Association and the Southeastern College Art Conference. Born on an Air Force Base in Williams, AZ, she received her BFA in Sculpture + Extended Media from Virginia Commonwealth University and her MFA in New Genres from the San Francisco Art Institute. She teaches at University of the Pacific and Saint Mary's College of California.

Jay Nelson's drawings, paintings and sculpture are created as part of his quest for individual autonomy within the modern American landscape. His solo show at Triple

Base Gallery pays homage to the long history of the Western frontier as a destination for a romantic solitary experience. Focusing on San Francisco's Ocean Beach as his point of departure, Nelson will employ a range of media to explore his subject of inspiration.

While Nelson's paintings and drawings imagine a utopian, psychedelic experience within the natural environment, his sculptures serve a dual function as both fine art and self-sustaining utilitarian objects. Previous sculptures have included site-specific tree houses, an energy-efficient car camper, compact "case studies" for travel, and most recently a motor scooter outfitted for exploration. Nelson's sculptures are simultaneously useful tools to transport oneself into the sky, forest or ocean as well as an imaginative starting point for the venture into a place of pure experience.

Nonchalance's practice stands at the intersection of three core concepts: Narrative, Multimedia, and Space (both public and private). Founded in Oakland in 1999 by director Jeff Hull, the organization's primary goal is to infuse more variability and play into the civic realm. Over the intervening years the team has comprised a fluctuating roster of collaborators that currently includes Sara Thacher, Sean Aaberg, Uriah Findley, and Mars Elliot. Past projects have included "Oaklandish," "The Liberation Drive-In," "Urban Capture the Flag," and "The Bay Area Aerosol Heritage Society." With over 100 free public events under its belt, Nonchalance has received thirteen consecutive "Best of the East Bay Awards," and produced exhibits and installations for the Yerba Buena Center for the Arts, the Oakland Museum of CA, the Oakland International Airport, and the Art and Soul Festival. They are currently wrapping production on the "Games of Nonchalance," an "Immersive Media Narrative" leading participants on a journey of urban exploration throughout San Francisco's hidden present and past.

Kamau Patton (YAB Teaching Artist) is a visual artist and art educator. He is a graduate of the University of Pennsylvania with a degree in Sociology. He received his MFA from Stanford University, Spring 2007. Patton has exhibited his work in solo shows in Los Angeles at Machine Project, in San Francisco at Queens Nails Annex and at Tilton Gallery in New York. Kamau Patton has worked on numerous community based art projects for organizations such as The San Francisco Art Institute, The School House, the Museum of Children's Art, Southern Exposure and the Richmond Art Center. He has worked on public art projects commissioned by The San Francisco Arts Commission, the City of Walnut Creek, the City of San Jose, and Creative Time. Patton has worked collaboratively on artists' projects at the MoMA in New York and the Los Angeles County Museum of Art.

Lordy Rodriguez was born in 1976 in the Philippines, raised in Louisiana and Texas and currently lives in Palo Alto. He obtained his B.F.A. degree from School of Visual Arts, New York and is currently a MFA candidate at Stanford University. For several years he has been working on a series of ink drawings that reinterpret the United States of America as delineated by geographic, civic and state boundaries. These handmade maps, drawn in fine Technicolor detail, represent his take on the ideal reconfiguration of our country. His recent exhibitions include "States of America", Austin Museum of Art (2009), "Optimism in the Age of Global War", 10th Annual Istanbul Biennial, Istanbul, Turkey, (2007), "The California Biennial", Orange County Museum of Art, Newport Beach, California (2006), "Perspectives", 25: A Quarter Century of New Art in Houston, Contemporary Arts Museum Houston, Texas (2004), "Dessins et des autres", Galerie Anne de Villepoix, Paris, France (2004).

Christine Wong Yap investigates optimism and pessimism through metaphors like light, language and perception. Her installations, sculptures, light projects, works on paper and multiples have been exhibited widely in the San Francisco Bay Area and in New York, Philadelphia, Manila, Osaka, and the UK. Her work is in the Alameda County Art Collection. In 2009, Wong Yap was awarded a Breathe residency at Chinese Art Centre in Manchester, UK.

She has been recognized with the Center for Cultural Innovation's Investing in Artists grant, a Murphy Fellowship in the Fine Arts, and a San Francisco Bay Guardian Local Hero Award. In 2008, she was a collaborator in the Activist Imagination project, which was supported by the Creative Work Fund and a San Francisco Foundation Fund for Artists Matching Commissions Grant.

Born in California, Wong Yap holds a BFA and MFA from the California College of the Arts (CCA). She lives in Oakland, CA and is an Affiliate Artist at the Headlands Center for the Arts in Sausalito, CA.

Southern Exposure's Youth Advisory Board (YAB) serves as a task force to empower youth through arts advocacy, events, and workshops. YAB is a group of students age 14 to 21 and is SoEx's core Artists in Education program working out of SoEx's new classroom developing programs and projects that are presented to the public. Under the guidance of teaching artists Kamau Patton, Tibora Bea Girczyc-Blum and Gloria Reyes the student artists involved in creating Nuestro Futuro for Bellwether included David Allston, Essence Alexander, Betsie Espinoza, Nathaniel Francis, Daniel Lemus, Jessica Lopez, Matt Lopez, Diego Luna, Bessy Luna, Bryan Marciano, Sabina Menotti, Alejandro Mis-Caviech, Saul Molina, Karla Ocampo, James Orellana, Byron Ramos, Benito Rodriguez, Olivia Sheehan, Juaneya Skidmore, and Can Feng Zhao.

CONTRIBUTOR/CURATOR BIOGRAPHIES

Courtney Fink, Executive Director of Southern Exposure since 2003, has for 15 years worked to develop the capacity of visual artists and the systems that support them. She has guided SoEx's vision and commitment to support artists and youth in an environment in which they are encouraged to develop and present new work and ideas. She has led SoEx through tremendous transitions over the past three years including three relocations and has developed major new program initiatives including SoEx Off-Site and the Alternative Exposure Grant Program. She has held positions at California College of the Arts and Capp Street Project in San Francisco, as well as Franklin Furnace in New York. She believes we should all support the culture we participate in.

Originally from New York City, **Tara Foley** grew up enamored with subway graffiti in the 80's. Upon landing in SF, a romantic love with the city ensued and she has considered it home for the last seven years. Tara has exhibited regularly while living in San Francisco. She is an artist as well as the current Artists In Education Program Manager at Southern Exposure, having worked as a teacher and social worker.

Jordan Geiger is an architect and founder of Ga-Ga, a design studio devoted to interdisciplinary and collaborative work, primarily in time-based projects at the intersections of architecture with ubiquitous computing and ecological issues. Under Ga-Ga, Geiger's work has appeared in art and architecture venues including the Zero1 Festival and the American Institute of Architects. As an educator, Geiger has taught at the Academy of Fine Arts, Vienna; at UC

Berkeley and at the California College of the Arts. He holds a Master of Architecture from Columbia University and a Bachelor of Arts in Comparative Literature from UC Berkeley.

Valerie Imus is an artist, curator and member of the curatorial committee at Southern Exposure. She also spends some time managing exhibitions at Yerba Buena Center for the Arts, is sturdy enough to withstand a strong breeze and occasionally appears as herself in films.

Kelsey Nicholson is an artist, curator at Southern Exposure and faculty member at California College of the Arts. She also serves as co-founder of AttaBoyStudios, a project based think tank. When not on official business, Nicholson works at expanding her pack of three dogs to as many as her family will allow.

Alison Sant is an artist, with a background in digital media, architecture, and urban art practice. Her work explores the city as both a site for investigation and intervention and focuses on the intersection of technology, architecture, and ecology. Her most recent work is as a collaborator in The Studio for Urban Projects, a research and working group that explores the connections between ecology and urban life. She has exhibited nationally and internationally including Eye-beam, Berkeley Art Museum, Yerba Buena Center for the Arts, and ISEA. Sant currently teaches at the California College of the Arts and received her BFA from New York University in 1993 in the Departments of Photography and Interactive Telecommunications and her Masters in Design at the College of Environmental Design, University of California Berkeley in 2004.

Emily Sevier is an artist, curator, and arts administrator who calls San Francisco home. Her artwork oscillates between brightly colored works-on-paper to brightly colored

sculptures using pompoms and felt. Her works have been shown around the Bay Area at venues including Adobe Books, ATA, Blankspace Gallery, Headlands Center for the Arts, Southern Exposure, and the SFMOMA Artists Gallery. She has also exhibited at the New Chinatown Barbershop in Los Angeles and Ze dos Bois in Lisbon, Portugal. She has completed multiple curatorial projects for Southern Exposure and Mission 17. In her day job as an arts administrator, Emily champions the self-sufficiency and financial stability of artists. She received her BFA in Painting and Printmaking from Washington University in Saint Louis, MO.

Sarah Smith is a visual artist and current member of the Curatorial Committee. Her interests in decorative arts, nature and symbolism combine and unfold in her large, narrative drawings and wood installations. Sarah hails from equal parts Boston, MA (childhood) and Pittsburgh, PA (college and post-college) where she worked as a scenic painter for theater productions, movies and Mister Rogers' Neighborhood.

Weston Teruya is an artist and member of Southern Exposure's Curatorial Committee. Typically taking the form of cut paper collaged drawings and sculptures; his work manipulates elements from the built environment to create new narratives examining power, social history and possibility. He currently works for the San Francisco Arts Commission Cultural Equity Grants Program.

Jessica Tully is a member of the Southern Exposure Curatorial Committee. She is a conceptual artist working at the intersection of culture and politics. From hip hop water ballet to a rock opera of live construction equipment to voter education, her site-specific performances, videos, drawings and campaigns are set within socially charged public spaces. Originally from the East Coast, she grew up in downtown San

Jose, CA, rooted in urban composting and matzo brie making traditions.

Maysoun Wazwaz is the Exhibitions Program Manager at Southern Exposure. She has a long history as a dancer and is most inspired when dancing or watching other people dance. She received her BA in Art History from Bard College in upstate New York.

Jenifer K. Wofford is an artist, educator and curator, with a multidisciplinary creative practice. She received her BFA from the San Francisco Art Institute, and her MFA from UC Berkeley. Wofford is also 1/3 of the artist trio Mail Order Brides/M.O.B. Her awards include grants from the Art Matters Foundation, UCIRA, and the Pacific Rim Research Program, and artist residencies at The Living Room, Philippines, Sølyst A.I.R., Denmark, and Chateau de la Napoule, France.

Having shown at every space imaginable in the Bay Area, Wofford has realized that it's time to try her hand elsewhere for a little while: she has temporarily decamped to the Czech Republic, where she is now Southern Exposure's Cultural Attaché-at-Large.

ABOUT SOEX

Southern Exposure is a non-profit, visual arts organization dedicated to presenting diverse, contemporary art, arts education, and related programs in an accessible environment. Established in 1974, SoEx supports artists and youth—whether they are teaching, exhibiting, curating, or learning—in developing and presenting new work and ideas. SoEx evolves in response to the needs of artists and the community, engaging the public in the artists' work. Activities range from the commissioning and presentation of local, regional, and international visual artists' work through exhibitions, public art projects, arts education programs, grants, residencies, lectures, discussions, performances, and workshops.

Exhibitions Program

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 the freedom to experiment in new contexts and media that will allow them to push their creative development. 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 Program

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.

Artist Resources Program

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 grant program, provides more than \$50,000 of grants each year to artist-centered exhibition spaces, publications, websites, critical writing and more. Our SoExchange Professional Development Workshop Series provides much needed skills to artists.

Public Art/SoEx Off-Site

SoEx Off-Site commissions new temporary work throughout the Bay Area that intervenes and interacts in the social and political spheres beyond the gallery. Public art is the newest addition to our programmatic agenda, and SoEx is one of only a few local venues committed to supporting emerging artists working in the public realm.

Public Programs & Events

Workshops, lectures, performances, talks, screenings, education programs, and symposia create a forum on contemporary aesthetic, sociopolitical and cultural issues and are designed to expand on ideas and issues presented in concurrent projects. We provide access to affordable art through our Monster Drawing Rally, Auction and limited editions art works.

STAFF

Courtney Fink

Executive Director

Amanda Ault

Associate Director

Maysoun Wazwaz

Exhibitions Program Manager

Tara Foley

Artists in Education
Program Manager

Jamie Venci

Communications &
Development Assistant

BOARD OF DIRECTORS

Tracy Wheeler

President

Amy Charles

Vice-President

Anne Ray

Secretary

Mark Wagner

Treasurer

Margot Beall

Lisa Congdon

Nilus De Matran

Robin Ducot

Derek Fagerstrom

Laura Goldstein

Daniel Lucas

Bruno Mauro

Kelsey Nicholson

Alison Sant

CURATORIAL COMMITTEE

Courtney Fink

Jordan Geiger

Valerie Imus

Kelsey Nicholson

Alison Sant

Emily Sevier

Sarah Smith

Weston Teruya

Jessica Tully

Maysoun Wazwaz

Jenifer Wofford

ADVISORY BOARD

Catherine Armsden

Raquel Baldocchi

Mary Bennett

Mike Blockstein

Rena Bransten

Michael Christman

Kitt Condrey-Miller

Mary Conrad

Barbara Eaton

Stephen Galloway

Ed Gilbert

Jim Goldberg

Rebecca Goldfarb

Janet Hunter

David Lawrence

Diane Lloyd Butler

David Rees

Michael Rosenthal

Val Russell

Thet Shein Win

Allen Spore

Robin Strawbridge

Valerie Wade

James Watts

John Weber

Jon Winet



Left: Backyard family bomb shelter. / *Survival Handbook* / by Robert C. Suggs / The Macmillan Company / New York, NY / 1962 / Illustration by Jerry Ceilior.
Right: 177 Years to the Sun at 60 MPH. / *The Book of Knowledge* / Volume 1 / The Grollier Society / New York, NY / 1911 / Illustration by G.F. Morrell.

