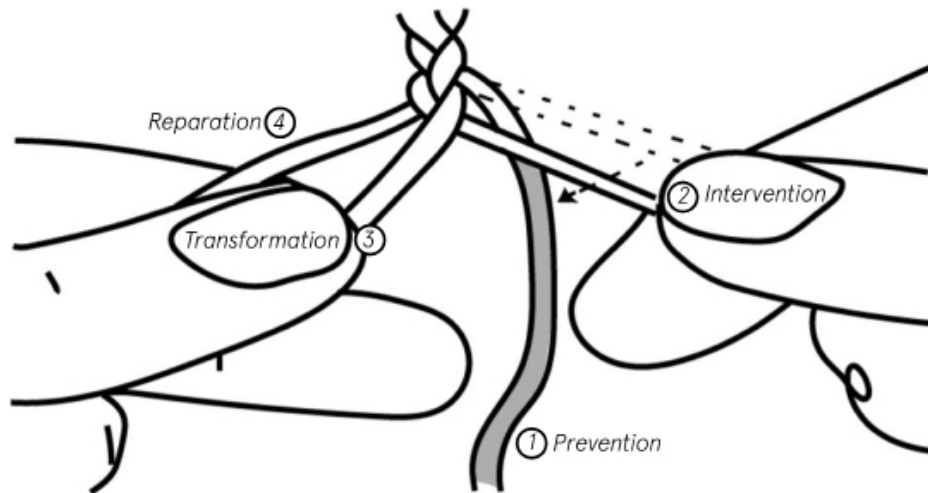


**FOR IMMEDIATE RELEASE**

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*what does a*  
**HARM FREE ZONE SOUND LIKE?**



**Artist Residency + Performance Series**  
***Performing Political Education: Fighting***  
***Formations, A Residency by Music Research***  
**Strategies**

**April 6–28, 2019**

**Curated by José Navarrete**

Featuring Mutual Aid Project (Music Research Strategies/Marshall Trammell, Tracy Hui, Nick Obando) with Special Guests and Performers Sharmi Basu, Jemma DeCristo, Tongo Eisen-Martin, Arnoldo Garcia, Tanya Hollis, Umesh Mallery, Brenda Rojas, Roger White, Jocelyn Wong

**March 13, 2019, San Francisco, CA** – Southern Exposure presents *Performing Political Education: Fighting Formations*, a project and residency by Music Research Strategies (MRS). Curated by SoEx Curatorial Council Member José Navarrete, the project will consist of four events featuring performances by Mutual Aid Project – Marshall Trammell/MRS (percussion), Tracy Hui (banjo and

electronics), Nick Obando (alto saxophone and electronics) – with special guests and performers to explore collaboration, improvisation and making music together as a methodology for transforming our ways of being together and creating an emergent community-accountability framework.

During the four week residency, MRS will work with these guest musicians, social justice activists, archivists and cultural theorists to enact a live community archive making. The project is inspired by the work of prison abolitionist organization Critical Resistance and their working framework of a “Harm Free Zone,” the historical process of building community autonomy and self-determination in the struggle to abolish the prison industrial complex in an effort to transform our ways of treating each other.

Throughout the month of April, Southern Exposure will present four musical events with a participatory discussion. The project will open April 6 with *Indexical Moment/um*, the launch of a visual archive of codes, symbols, and images that signify safety and community welcoming, in the tradition of quilts from the Underground Railroad. The opening reception will include performances by poet Tongo Eisen-Martin, with music by Marshall Trammell, electronic musician Sharmi Basu, accordionist Umesh Mallery and turntablist Jemma DeCristo.

On April 12, Mutual Aid Project will perform the music suite *What Does A Harm Free Zone Sound Like? Part I*, which will explore the Four Pillars of Critical Resistance’s Harm Free Zone Framework (Prevention, Intervention, Transformation, Reparation). The suite consists of individual solos, parallel solos, collective improvisation and a recitation, and will be followed by a conversation with archivist Tanya Hollis.

On April 20, Mutual Aid Project will be joined by solidarity economists, restorative justice and labor activists, and the general public to listen, translate and broaden practical applications of *What Does A Harm Free Zone Sound Like? Part II* in everyday practices.

On April 28, to conclude the residency, Trammell will launch the *Indexical Moment/um* visual archive and the *Heavy Discipline* podcast series addressing i/Improvisation in everyday life. Trammell will perform with Arnaldo Garcia.

## EVENT LISTING INFORMATION

What: *Performing Political Education: Fighting Formations*  
A public project and residency by Marshall Trammell, curated by José Navarrete  
When: Saturday, April 6 – Sunday, April 28, 2019  
Gallery Hours: Tuesday – Saturday, 12:00 – 6:00 PM  
Location: Southern Exposure, 3030 20th Street, San Francisco  
Cost: FREE

What: *Indexical Moment/um*  
Opening Reception with Performances by Tongo Eisen-Martin (poetry) + Umesh Mallery (accordion) + Marshall Trammell (percussion) + Sharmi Basu (electronics)  
When: Saturday, April 6, 2019, 7:00 – 9:00 PM  
Location: Southern Exposure, 3030 20th Street, San Francisco  
Cost: FREE

What: *What Does A Harm Free Zone Sound Like? Part I*  
Performances and Conversation by Tracy Hui (banjo & bass) + Nick Obando (saxophone) + Marshall Trammell (percussion) + archivist Tanya Hollis  
When: Friday, April 12, 2019, 6:00 – 9:00 PM  
Location: Southern Exposure, 3030 20th Street, San Francisco  
Cost: FREE

**What:** *What Does A Harm Free Zone Sound Like? Part II*  
Performances and Conversation by Tracy Hui (banjo & bass) + Nick Obando (saxophone) + Marshall Trammell (percussion) + Jocelyn Wong (BALLE) + Arnoldo Garcia (OUSD Restorative Justice consultant) + Roger White (SEIU Researcher/Organizer) + Brenda Rojas (Merced-based data professional)

**When:** Saturday, April 20, 2019, 4:00 – 7:00 PM

**Location:** Southern Exposure, 3030 20th Street, San Francisco

**Cost:** FREE

**What:** *ArchiVerse + Heavy Discipline*  
Performances and Conversation by turntablist Jemma DeCristo + Arnoldo Garcia + Marshall Trammell (percussion) + archivist Tanya Hollis

**When:** Sunday, April 28, 2019, 4:00 – 7:00 PM

**Location:** Southern Exposure, 3030 20th Street, San Francisco

**Cost:** FREE

## ABOUT MUTUAL AID PROJECT

Filipino-American saxophonist **Nick Obando** excites audiences with his gritty and unfiltered sound. From simple bold melodies to minimalist ostinatos, his unique and experimental style reflects his personal journey and struggles around identity and race. He has released music ranging from Mutual Aid Project's "Preface" to Sound Etiquette's self-titled album on Orenda records. As the music director for American Center of Philippine Arts (ACPA), Obando taught Rondalla ensembles and performed for student dance presentations. His interest in Filipino dance resulted in composing the music to "Palau'an Bird Call," a contemporary and tribal Philippine dance directed by Jay Loyola and performed at Yerba Buena Center for the Arts. Currently Obando works as an educator sharing his love and passion for music.

**Tracy Hui:** Self Arising Innate Awareness, is a radical, itinerant, creative improviser/composer/writer/multi-instrumentalist/busker/sonic healer-warrior. With 25 plus years of performance experience under his belt, he aims to uplift, surprise, energize and inspire my audiences with a warmly interactive, intuitively responsive and inventive live music experience.

**Marshall Trammell** serves community interests beyond the limit of the bandstand. A mid-career, multidisciplinary, visionary artist keenly focused on investigating social practices, sensemaking, and aesthetic technologies embedded in indigenous design principles and weaponizing culture, Trammell is an Improviser & Music Research Strategist. Born in the early 1970's, Trammell grew up marveling at the deep ridges the Ko'olau Mountain Range in Kaneohe, on Oahu, Hawai'i, experiencing the many narratives embedded in folkloric arts, crafts and complimentary tales. Today he performs research and political education internationally from a platform for embodied social justice vernacular, organizational strategy, alternative infrastructure and solidarity economic development.

## ABOUT THE GUEST ARTISTS, MUSICIANS AND SPEAKERS

**Sharmi Basu** is an Oakland born and based South Asian woman of color creating experimental music as a means of decolonizing musical language. She attempts to catalyze a political, yet ethereal aesthetic by combining her anti-colonial and anti-imperialist politics with a commitment to spirituality within the arts. Beast Nest, Sharmi's primary performing project, utilizes an unwavering depression and restrained hor-

ror to channel left-eyed spirits. She is an MFA graduate from the Center for Contemporary Music at Mills College in Electronic Music and Recording Media and has worked with Fred Frith, Roscoe Mitchell, John Bischoff, Pauline Oliveros, Chris Brown, Maggi Payne, and more. Her workshops on “Decolonizing Sound” have been featured at the International Society for Improvised Music, the Empowering Women of Color Conference, and have reached international audiences. She performs almost 100 times a year and has toured through the US and Canada as well as internationally in Europe. She specializes in new media controllers, improvisation in electronic music, and intersectionality within music and social justice. She also founded and hosts an all people-of-color improvisation and performance group called the MARA Performance Collective in Oakland, CA and was an organizer the Universe is Lit: A Bay Area Black and Brown Punk Fest. Sharmi is imperfect and is always learning and hopes to help develop a world that embraces and nourishes self-empowerment for all people.

**Jemma DeCristo** is a black trans/queer San Francisco artist, musician and poet who works with sound, text, image, structure and movement. The conceptual dimensions of her work emerges largely from thinking and rethinking blackness as a profoundly radical aesthetic form and material practice; specifically she attempts to think through the formal, material and epistemological worlds made possible in and through black music. Black music, as it manifests through and as her work, is a critical position for thinking through the ways in which play, improvisation and other quotidian forms trouble and complicate larger documentary narratives and spectacles of abjection and respectability. Her turntable and electronic sets focus on the impasse between the documentary structures of resemblance (imaginatively) ingrained in records and recordings and the ability of improvised sampling to enact forms of racialized-gendered and representational dissemblance.

**Tongo Eisen-Martin** was born in San Francisco and earned his MA at Columbia University. He is the author of *someone's dead already* (Bootstrap Press, 2015), nominated for a California Book Award; and *Heaven Is All Goodbyes* (City Lights, 2017), which received a 2018 American Book Award, a 2018 California Book Award, was named a 2018 National California Booksellers Association Poetry Book of the Year, and was shortlisted for the 2018 Griffin International Poetry Prize. In their citation, the judges for the Griffin Prize wrote that Eisen-Martin’s work “moves between trenchant political critique and dreamlike association, demonstrating how, in the right hands, one mode might energize the other—keeping alternative orders of meaning alive in the face of radical injustice ... His poems are places where discourses and vernaculars collide and recombine into new configurations capable of expressing outrage and sorrow and love.” Eisen-Martin is also an educator and organizer whose work centers on issues of mass incarceration, extrajudicial killings of Black people, and human rights. He has taught at detention centers around the country and at the Institute for Research in African-American Studies at Columbia University. He lives in San Francisco.

**Arnoldo Garcia** is a restorative justice development and practices trainer out Oakland Unified School District. He is a musician & performer on acoustic and electric guitars, jarana, guitarra de son (requinto jarocho), vihuela, charango, pan pipes, kena, bamboo flutes, berimbau and vocals, and is also a member of Chiapas Support Committee.

Currently serving in her twentieth year in California archives, **Tanya Hollis** has worked as an archivist at the California Historical Society and The Bancroft Library at the University of California, Berkeley, and is currently the Coordinator of Archival Processing & Digital Initiatives at the Labor Archives and Research Center at San Francisco State University. Tanya is also a visual artist, and one of the curators of the artist-run Right Window Gallery in San Francisco.

**Umesh Mallery** is a *dear brother* of the artist and will perform on the accordion.

**Brenda Rojas** is a Data Analyst at UC Merced in the Central Valley. Sra Rojas organizes professionally and interculturally focused on Spanish language literacy in light of California population changes in 2043.

**Roger White** is a SEIU research. In 1994, he coined the term “post-colonial anarchism” in his essays “on race, repression and culture in communities of color 1999-2004.” Currently, he lives and works in Sacramento, CA.

**Jocelyn Wong** is an artist, boundary-breaker, community resourcer, and a continual work-in-progress in Oakland, CA. She hopes to inspire people to live honestly for themselves, to know that they can directly impact and change the circumstances around them, and to move forward towards a more harmonious and just world. After a variety of life and work experiences — including earning a M.A. in public administration, working in higher education policy development, and advising high school and college students — she has unsubscribed from the rigidity and trauma of the status quo. Instead of answering to the status quo, through her various community roles and as the Network Engagement Manager at BALLE, she answers to a deep sense of moral urgency to support others and resource communities so together we can create a foundation for which our collective evolution may be built upon. While not working, she can be found snowboarding, cycling, and painting in her Oakland home.

#### **ABOUT THE CURATOR**

**José Navarrete** is a native of México City where he was first exposed to theater and dance, choreographing and performing in parks, hospitals, and children's parties as a clown and dancer. He studied dance at the National Institute of Fine Arts in México, and has a B.A. in Anthropology from UC Berkeley and M.F.A in Dance from Mills College. He has studied dance with Sara Shelton Mann, Taiko with Hiroyuki Nakagawa and Argentine Tango with Nora Dinzelsbacher. In 2004, José was the recipient of a Bessie Schönberg residency at The Yard, and a Djerassi residency. José is the recipient of a CHIME Mentorship with Jess Curtis, and a CHIME Across Borders fellowship with Ralph Lemon. Navarrete has taught dance and performance to youth and adults in Mexico, and in the San Francisco Bay Area at Berkeley High School, Marin Academy, Cal State East Bay, and Yerba Buena Center for the Arts. He has recently been named a U.S.-Japan Creative Artists Fellow and will be traveling to Tohoku, Japan in 2018. José currently curates and produces the Live Arts in Resistance (LAIR) initiative at Eastside Arts Alliance, which provides residencies and performing opportunities for artists of color in East Oakland.

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#### **ABOUT SOUTHERN EXPOSURE**

Southern Exposure (SoEx) is an artist-centered non-profit organization committed to supporting visual artists. Through our extensive and innovative programming, SoEx strives to experiment, collaborate and further educate while providing an extraordinary resource center and forum for Bay Area and national artists in our Mission District space and off-site, in the public realm.

An active presence in the Bay Area since 1974, SoEx is continually evolving in response to the needs of artists and the community while engaging the public in artists' work. Central to our mission is to remain the most accessible space for visual artists to produce and present new work, learn, and connect. SoEx provides visual artists with the tools and resources they need to experiment in an open and supportive environment. We also work to advocate to new, diverse audiences and build an ever-growing community of enthusiasts and supporters of the visual arts.

# SOUTHERN EXPOSURE

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Generous support for Southern Exposure is provided by Art4Moore, the Arthur & Charlotte Zitrin Foundation, Bloomberg Philanthropies, the Crescent Porter Hale Foundation, the David Cunningham Memorial Bequest, Grants for the Arts/San Francisco Hotel Tax Fund, the L.E.A.W. Family Foundation, the National Endowment for the Arts, the San Francisco Arts Commission Grant Program, the Violet World Foundation, The Andy Warhol Foundation for the Visual Arts, the Westridge Foundation, the Zellerbach Family Foundation, and Southern Exposure's members and donors.