



SETS JANUARY 9 - MARCH 7, 2015



Three two-week projects of process-based, video and performance work
by Bay Area artists Christy Chan, Chris Kallmyer and Olivia Mole

JANUARY 9 - MARCH 7, 2015

GALLERY HOURS: TUESDAY - SATURDAY, 12:00 - 6:00 PM

Christy Chan

Who's Coming to Save You?

JANUARY 9 - 24, 2015
OPENING RECEPTION:
FRIDAY, JANUARY 9, 2015
7:00 - 9:00 PM

The Long Distance Call

LIVE PERFORMANCE
THURSDAY, JANUARY 22, 2015
7:30 - 8:30 PM
RECEPTION FOLLOWING
PERFORMANCE

Coming up

Chris Kallmyer
[Los Angeles Department
of Weather Modification:
Northern Bureau](#)

JANUARY 29 - FEBRUARY 14, 2015

Olivia Mole
[YOGAFLOGOGO](#)

FEBRUARY 21 - MARCH 7, 2015

Exhibition

Clockwise from entrance

[Jump](#), 2014
Video, Running Time: 3:03

[As Seen on TV](#), 2014
Video, Running Time: 3:00

[Walking](#), 2014
Video, Running Time: 3:30

[Measuring](#), 2014
Video, Running Time: 1:00

[Order Form](#), 2014
Paper

[Twenty Phone Calls](#), 2014
Paper

In the 1970s and '80s the Ku Klux Klan sent Christy Chan's Chinese American family letters demanding that they self-deport. Throughout the South, many non-white and non-Christian families experienced similar, or worse, forms of harassment. While informed by her personal experience with the Klan, Chan's work does not demonize the individuals who participate/d in this group nor position herself as a victim. Though the KKK's iconic robe incited terror for so many years, Chan disrupts its reference with formal staging, banal situations and humor. By evoking such a wide a range of emotions and contexts, Chan prompts her viewers to wrestle with the ways we address bigotry and the persistence of racism in America.

The works in Chan's *Who's Coming to Save You?* revolve around the seemingly ordinary activities of obtaining, fitting and filming an authentic Klan robe. To procure the robe, Chan contacted "Miss Anne of Alabama," a fifth generation Klanswoman whose business is making bespoke Klan robes. In their telephone conversations—the basis for Chan's live event *The Long Distance Call* (2015)—she and "Miss Anne" discussed the detail of the robe and the events of each other's lives. In *Measuring* (2013), Chan efficiently measures an actor for a Klan robe and in *Walking* (2014), Chan films an actor in a robe simply walking through a Bayou forest. In these three works, "Miss Anne," Chan, and her actor go about their business without regard to the grave implications of the Klan robe. With all that is unspoken in Chan's work, an eeriness emerges from this banal approach and what we collectively know about the KKK.

Chan ups the ante by imbuing the menacing quality of the white robe with humor and linguistic play in her video *As Seen on TV* (2014). Though the KKK currently defines themselves as a non-violent Christian organization dedicated to "protecting" white America, historically they terrorized people with evening rampages and were colloquially referred to as night riders. *Knight Rider* was also an '80s television show from Chan's youth, starring Michael Knight as a vigilante action hero. In Chan's video, she replaces Michael Knight with a hooded Klansman who speeds down the road in his high tech talking car "K.I.T.T.," leaps and runs about and celebrates his victories with a champagne toast and a lovely lady. Chan humorously creates a parallel between the surface presentation of the KKK as a vigilante group and the popular television show, identifying the underlying menace, call to justice and absurdity in each.

While the KKK used their robes to intimidate their victims, Chan's unflinching use of the robe is a reversal of power. Moreover, by filming a Klan robe with beautiful staging, humor and everydayness, Chan extends its reading beyond the KKK's intentions. As the Klan was most visible and active between the post-Civil War Reconstruction Era and the Civil Rights Movement, they cannot be seen as merely an insidious organization in our country's history. The KKK is still present and active, as are other informal and institutional forms of racism.

—Genevieve Quick

Production Team and Actors

Klansman: D. Crane

Woman: M. Cognat

Cinematographer: Keith Wilson

Assistant Director: Linda Hoecker

Sound Design (Jump): Jody Scott

Color Correction (As Seen on TV): Eric Herron

Stunt Car Consultant: Manuel Amador

Production Assistant: Paul Taylor

Production Assistant: Kendra Gilpatrick

Thanks to J. D., D. Crane, Keith Wilson, Montalvo Art Center, Project 387, The Feeney Family, Paul Taylor, Eric Herron, Stevie Cater, Jeremiah Moore, Sofia Villena Araya, Miss R., Genevieve Quick, Claire LaRose, Calen Barca-Hall, Ven Voisey, Genevieve Quick, Michael Swaine and the staff of Southern Exposure.



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design by Collective Material / Megan Lynch

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