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Observed: Southern Exposure gallery
by George McCalman
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Rashad “Soul Nubian” Pridgen’s dance invocation at Southern Exposure, May 31, 2019.

Words and Images by George McCalman. Artist and creative director George McCalman captures the style and personality of attendees at Bay Area events with his illustrations.

LOVE, ASWANG / SOUTHERN EXPOSURE / MAY 31

*When I arrived at Southern Exposure, Rashad “Soul Nubian” Pridgen was in the midst of a “dance invocation”:
The audience was rapt and followed him as he flowed through the space, from one artist piece to another, mixing
house with African movement. It felt like he was blessing the art show space with his performance, and I could feel
the energy shift in the room. - George McCalman*



Leif Hedendal, chef, at Southern Exposure, May 31, 2019.

“I dropped in pretty quickly and was stoned. I was feeling self-conscious, flighty and a bit overwhelmed for the time I was there. And honestly, I feel pretty awkward about briskly critiquing a queer POC group show as a white guy ...”

-Leif Hedendal, chef

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

“I would describe my work as Afro-futurist praise dance. I explore African Diasporic aesthetics through Kemetic yoga, ceremonial gestures and the African origins of the whirling dervish connection to underground house dance. I really want to discover if I can transcend style and technique. ... Secretly this was an inspired work in progress.”

-Rashad Pridgen, innovation strategist

“I’m happy to make work that’s uncomfortable if that’s the experience I’m shepherding the wearer into. Like putting you into a bracelet that keeps you from putting your arm down. That’s fine. But earrings that hurt after an hour? Unacceptable.”

-Holly Bobisuthi, artist



Artist Holly Bobisuthi at Southern Exposure, May 31, 2019.