

MAY 21 TO JUNE 26, 2010



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O SLEEP

Featuring **Theresa Wong** (cello/voice) with **Ellen Fullman** (Long String Instrument), **Dohee Lee** (Korean percussion, voice), **Luciano Chessa** (dan bau), **Shayna Dunkelman** (drumset and percussion), **Michael Carter** (electronics), **Heike Liss** (video) and **Alice Wu** (costumes).

TWO PERFORMANCES

Friday, May 21, 2010, 8:30pm
Saturday, May 22, 2010, 8:30pm

RELATED WORKSHOP

Constructing a Musical Phrase from the Ground Up
with Ellen Fullman and her Long String Instrument
Sunday, May 23, 2010, 1:00 – 3:00pm

O SLEEP is an improvised opera inspired by the drama, science and conundrum of sleep and dream life. This multi-dimensional piece focuses on the synthesis of improvised and composed music, text, movement, video and use of architectural and natural space in performance, challenging to throw the blueprints of a large scale piece to the blenders of improvisation and chance. The structures and concepts of performance in this opera incorporate the element of the unknown not to tell a story, but rather to cast a question about the story of our universal and daily dormant drama. Sleep has largely remained a mystery despite scientific research and the combined wisdom of ancient belief systems. When the dimensions of time and space are bypassed through sleep states and dreaming, what do we as humans have to gain from this daily necessity and how can this seemingly 'unconscious' state help us towards greater awareness in our wakeful lives?

During the period of March through May 2009, this piece began development at the Headlands Center for the Arts in Marin, California.

O SLEEP RELATED WORKSHOP

Constructing a Musical Phrase From the Ground Up

Sunday, May 23, 2010, 1:00 – 3:00 pm

Ellen Fullman's work resides between the fields of sound art and music. Her primary activity has been the development of the Long String Instrument, a fifty foot plus string instrument in which rosin-coated fingers brush across dozens of metallic strings, producing a chorus of minimal organ-like overtones. In *Constructing a Musical Phrase from the Ground Up*, Fullman leads a hands-on workshop exposing the research behind her musical language, culminating in an audience participatory performance of an excerpt from *O Sleep*, recently performed as part of *Extended Play*.

Workshop Registration: \$10 - \$15 sliding scale. Space is limited so advance registration is required. Call (415) 863-2141 to sign up. All workshops take place at Southern Exposure unless otherwise stated.

O Sleep Bios

Theresa Wong (Composer/Performer) is an improviser and composer whose work encompasses music, theater and the visual arts. Her training in classical music and design fused during a fellowship at Fabrica Center in Treviso, Italy where she recognized the possibility of creative performance through the merging of different disciplines. Bridging areas of musical and visual expression, Wong seeks to find the opportunity for transformation in each work for both the artist and receiver alike. Her current projects include *Disasters of War*, a duo written for and performed with Carla Kihlstedt for cello, violin and two voices inspired by Francisco Goya's etchings, a performance duo with Dohee Lee which operates through the energetic and vibrational transfer of experience through movement and vocal improvisations and a collection of solo songs created from retuning, preparing and extending the sound worlds of voice, cello and piano. In 2009 Wong was invited by dance pioneer Anna Halprin to perform a leading vocal role in *Spirit of Place*, a site-specific piece honoring Lawrence Halprin and Stern Grove. She is also a cast member on cello, voice and piano in Carla Kihlstedt's *Necessary Monsters* seven member theater project. In addition, she has collaborated with such artists as Ellen Fullman, ROVA Saxophone Quartet, Fred Frith and Joan Jeanrenaud. Her performances have been included at the Fondation Cartier in Paris, Unlimited 21 Festival in Wels, Austria, Other Minds Brink series in San Francisco, Radio France broadcast, A L'improviste and at The Stone in New York City. Theresa holds an MFA in Performance and Improvisation from Mills College. www.theresawong.org

As a composer, pianist, and musical saw / Vietnamese dan bau soloists, **Luciano Chessa** has been active in Europe, the U.S., and Australia. Among his compositions, it is worth mentioning a piano and percussion duet after Pier Paolo Pasolini's *Petrolino*, written for Sarah Cahill and Chris Froh and presented in 2004 at the American Academy in Rome; *Il pedone dell'aria* for orchestra and double children choir, premiered in 2006 at the Auditorium of Turin's Lingotto and subsequently released on DVD; *Louganis*

(San Francisco, Old First Concerts, 2007), for piano and TV/VCR combo; *Inkless Imagination IV* (UC Davis, Mondavi Center, 2008) for viola, mini-bass musical saw, turntables, percussion, FM radios, blimp and video projection (both works in collaboration with artist Terry Berlier); *Recitativo*, aria e coro della Vergine (Concert Hall of the San Francisco Conservatory, 2008); and *Strelitzie*, a newly published work for amplified baritone and string orchestra.

As a musicologist, his areas of research include twentieth-century, experimental, and late fourteenth-century music (*Ars Subtilior*). His research on Italian Futurism, which he has presented and published internationally, has shown for the first time the occult relationship between Luigi Russolo's *intonarumori* and Leonardo da Vinci's mechanical noisemakers.

Heike Liss is a multi media artist working in video, photography, site-specific installation and public intervention to explore day-to-day life. Her work has been shown in numerous exhibitions in Europe and North and South America. In recent years she has also acted as a curator. Liss was born in Düsseldorf, Germany and studied Ethnology and Social Anthropology at the University of Tübingen. In 2002 she received her Master of Fine Arts from Mills College. She is the recipient of Fellowships at the San Francisco Arts Commission, the International Photography Institute at Columbia University, CUE Art Foundation in New York City and the Experimental Media Arts Lab at Stanford University. Heike Liss lives in Oakland with her family.

Preshish Moments is the slap-happy moniker of **Michael Carter**. He makes electronic music and builds unique instruments for live performance. In 2007 he used one of these instruments to win the San Francisco Laptop & Machine Music Battle, competing against over fifty contestants. His debut album "Let's be Friends" is out on Daly City Records and he can often be heard performing in and around the San Francisco Bay Area at a wide variety of venues playing an even wider variety of styles. Raised in a

suburb of Los Angeles (and former home of the Carpenters), he played clarinet as a child and became obsessed with spinning records and the art of sampling as a teen. He learned how to spin hip-hop and jungle by closely studying flourishing local hip-hop and rave scenes. He moved to Chicago in 2000 to attend the School of the Art Institute of Chicago for painting, but quickly changed his focus to sound design. He learned more about electronics and audio engineering and became interested in creating new ways to play electronic music. This was also where he discovered the music of Aphex Twin, Venetian Snares, Squarepusher, and countless other electronic musicians who pushed the boundaries of dance music. In 2005 he moved to Oakland to pursue a Masters Degree in Electronic Music and Recording Media at Mills College and it was here that he finally built and began to perform with the instrument of his dreams. He uses it to play house, noise, hip-hop, dubstep, jungle, hardcore, breakcore, drone, free improv, cyber-boogie, metal, pop, wedding music, chant-rock, and pre-preshcore. He also likes to bake.
www.preshishmoments.com

Shayna Dunkelman is a percussionist active in the San Francisco Bay Area. She performs classical, contemporary, avant-garde, rock and pop, among other genres. She has recorded for composers John Zorn and Maryclare Brzytwa and is an active member of the Willie Winant Percussion Group and Phantom Orchard Orchestra (Zeena Parkins, Ikue Mori). Percussion pieces taking advantage of her versatility have been written for her by Steini Gunnarsson, Quentin Sirjacq, the Norman Conquest, Preshish Moments, and Fei Wu. She has performed with Fred Frith, Fe-mail, Wei Wang, Dominique Leone and Les Stuck. As a former member of the rock band Mute Socialite (along with Moe! Staiano, Alee Karim, Ava Mendoza, and Liz Allbee), she has shared bills with Sleepytime Gorilla Museum, XBRRX, and many others. Graduating with honors in both music and mathematics from Mills College in Oakland, CA in 2007, she studied percussion under Willie Winant, and during her time at Mills, she performed pieces by Terry Riley, Meredith Monk,

Jose Maceda, John Bischoff and Chris Brown, among others. www.shaynadunkelman.com

In 1981, at her studio in Brooklyn **Ellen Fullman** began developing the 20 meter "Long String Instrument", in which rosin-coated fingers brush across dozens of metallic strings, producing a chorus of minimal organ-like overtones which has been compared to the experience of standing inside an enormous grand piano. Fullman's recent work explores the influence of sympathetic resonance using notation that choreographs events to occur at locations mapped to the matrix of nodal points. Fullman was awarded a Japan/U.S. Friendship Commission/NEA Residency for Japan (2007); a DAAD Artists-in-Berlin residency (2000-2001), and has performed in numerous venues and festivals. Her release, "Fluctuations" was selected as one of the top 50 releases of 2007 by the Wire, London. www.ellenfullman.com

Dancer / musician / vocalist **Dohee Lee** is the founder of the groundbreaking PURI Project. Born out of her desire to create a new art form, in 2004 she founded the group, an innovative project in which the goal is to present elements of dance, music, spoken word, visual art, and audience participation within the context of their performances. She studied Korean traditional dance and drumming music at the master level in Korea. Since her arrival in the US, she has been a vital contributor to both the traditional and contemporary Asian American Cultural Arts landscape of the Bay area and beyond. Her many accomplishments from the past few years including being the resident artist and instructor of the Koran youth cultural center, a community-based organization focused on Korean arts. She has performed in various ethnic dance festivals, including the Asian American Dance Performance and the Asian American Jazz Festival in San-Francisco and Chicago. Since 2001, she has worked on project with leader of the Asian American Creative Arts scene, including dancer/choreographer Sue Li Jue's Facing East Dance and Music, Modern dance company Kunst-Soff as a composer and performer, Butoh dancer/choreographer Shinichi Iova Koga's Inkboat,

Saxophonist/composer Francis Wong, Jeff Chan, Pianist Jon Jang, Chicago bassist Tatsu Aoki and Saxophonist/composer Lawrence Orhs and Scott Amendala. She also has collaborated on new work with Nanos Operetta, the Kronos Quartet and Choreographer/dancer Anna Halprin. She presented world Premier production "FLUX" at Yerba Buena Center for the Arts in 2008. www.doheelee.com

Alice Wu is an artist, fashion designer, and recent Bay Area transplant, not necessarily in that order. After a decade in New York City, Alice now shuttles between Oakland and Brooklyn to continue her work as one-half of dynamic duo Feral Childe, whose fashions have been celebrated as "chunky chic" or "kinda 80s, kinda punk, but really feminine" and have appeared on the runways of NYC, Joshua Tree, Toronto, and someday Paris. When not conducting charm school class, Alice enjoys her growing collection of cacti and succulents, birding, and balancing her checkbook. Misha Glouberman is interested in how groups of people interact with each other, and in improvisation. His interest in improv began in Montreal in the 1980's, working with the satirical political troupe Theatre Schmeatre. While studying philosophy at Harvard University, he founded an improv theater group called the Immediate Gratification Players. Over time, he became increasingly interested in improvisation as a form of participatory culture and social art.



PARALLEL SERIES

Nate Boyce

CHANNELING TOWER

Suzy Poling

PERFORMANCE

Friday, May 28, 2010, 8:30pm

This evening features two Bay Area visual artists working with sound and video to explore different approaches to abstraction.

Furthering his investigation into the dynamic interplay between intuitive and systematic approaches to the composition of sonic and visual abstractions, Nate Boyce presents **PARALLEL SERIES**, a performance focusing on improvisation within a highly composed system of constraints. Rhythmically stripping away and reconstructing illusionistic layers of rendering in 3d animation fused with analog image processing, **PARALLEL SERIES** amplifies tension between reflexive awareness and illusionistic immersion through the revelation of its own production processes.

Suzy Poling (Pod Blotz) is an experimental visual and sound artist. Using photography, collage, sound, sculpture, installation, light and movement Poling creates environments and experiences that transform and transfix both the artist and the viewer. At Southern Exposure, Poling presents **CHANNELING TOWER**, a new site-specific, multimedia performance exploring a personalized and human relationship to the cosmos, light phenomenon and sonic frequency. With live video installation, exploding sound and optic transmissions, Poling along with LA based artist James Wigal (owleyes), guides the audience through a multi-sensory experience in which to transcend beyond your physical and perhaps even psychic environments.

Artist Bios

Nate Boyce is a visual artist and musician whose work explores the liminal regions of perception through the abstraction of sound and image. Often dealing with serial and permutational structures in relation to intuitively developed abstractions, his work brings the conceptual methodologies of structural film to an exploration of psychedelia. He has performed and exhibited his audio/visual work at venues throughout the world including the New York Underground Film Festival, Wattis Institute, Deitch Projects, Issue Project Room, Bemis Center For Contemporary Art and The Exploratorium. He also collaborates with musical acts Oneohtrix Point Never, Eats Tapes and Matmos.

Suzy Poling's photographs are taken in various locations across the U.S. as well as certain locations in Europe. Locations include: Abandoned Mental Hospitals, an out of service Doctor's Office, Amusement Parks, Theme Parks, Shipwrecks, The Ocean and collaborations in assorted places.

Living in the age of the Industrial decline, the artist photographs defunct amusement parks, transformed organic objects and mental hospitals seen through a fantastical lens. Her work talks about the everlasting disenchantment of escapism and how cyclical forces of nature can triumph. www.suzypoling.com

Drawing from an instinctual knowledge of ritual and mystical practices Owleyes' (aka James Weigal) work functions as a physical manifestation to focus on the divine. By entering into a trance or meditative state he finds images through acts of divination, then channel his own positive energy, thoughts or questions into the alchemical process. The visible image has now been encoded with the invisible, and carries with a faint charge of the unseen world. www.immortalmortal.com

Another Suzy/Nate image
Or EP design element or whatever



TERRIBLE NOISES FOR BEAUTIFUL PEOPLE

Misha Glouberman

PERFORMANCE

Friday, June 4, 2010, 8:30pm

RELATED WORKSHOP SERIES

Terrible Noises for Beautiful People Workshop Series

with Misha Glouberman

Mondays and Wednesdays, June 7 – June 23, 2010, 7:00-10:00 pm

Canadian artist Misha Glouberman is particularly good at organizing groups of people to make unusual noises together. At Southern Exposure, Glouberman presents **TERRIBLE NOISES FOR BEAUTIFUL PEOPLE**, a participatory sound performance involving you, the audience. For this one night performance, Glouberman directs and leads audience members to create unusual sounds together through improvised behavior using only the voice. Glouberman promises “a lot of yelling, a certain amount of running around, and also some really quiet parts”, and hopes to create an audible environment that will be exciting, alarming, and sometimes beautiful.

This is a fully participatory event, with no spectators. You don't have to be a musician or singer to take part, or have ever done anything like this before. If however, you are not one for unusual or experimental sounds and noises you may want to reconsider or you may just want to take the leap.

TERRIBLE NOISES FOR BEAUTIFUL PEOPLE RELATED WORKSHOP

Terrible Noises for Beautiful People workshop series

June 7 – June 23, 2010: 6 Workshops

Locations:

Mondays at Southern Exposure, 3030 20th Street

Wednesdays at Kunst-Stoff, 929 Market Street, 5th Floor

Workshop Fee: \$60-\$200 sliding scale.

Advance registration required. Call (415) 863-2141 to sign up.

In his Terrible Noises for Beautiful People workshop series, Misha Glouberman gets audiences of non-performers to run around, make noises and improvise together. As part of Extended Play, Glouberman will lead a series of six workshops in which participants will experiment with making noises and sounds both terrible and beautiful. The sounds will be entirely vocal (no instruments) and will use some components of theatre and movement.

No previous experience or expertise is required. The ability to sing or having familiarity with music or sound art is not needed. It may help if you like to listen to unfamiliar or uncomfortable sounds, but it's definitely not a necessity. You just need to be willing to take part. Come prepared to use your voice in a musical and social experience/experiment with others!

Artist Bio

Much of **Misha Glouberman's** work involves improvised music, and falls under the rubric of his Terrible Noise for Beautiful People series.

In a variety of contexts, he gets groups of non-performers to make sounds together. "Open Cobra" an event performed as part of his Room 101 Games series, transformed John Zorn's Cobra, a famously difficult experimental music composition, into a lively participatory event. In the Fall of 2007, as part of Nuit Blanche Toronto he presented "Terrible Noises for Beautiful People: Nuit Blanche Edition", an all-night event in which around a thousand festival goers took part in participatory improvised sounds, in mobile choirs of thirty to one hundred people. In the fall of 2010, he will be presenting the Terrible Noises series at The Sound Tower, an 80-foot tower created by the artist Ann Hamilton at the Oliver Ranch in Sonoma County.

Misha is also the host and producer of the Trampoline Hall Lectures, a barroom lecture series where speakers are forbidden from speaking on subjects of professional expertise. The Toronto Globe and Mail, recently described Glouberman as "a mop-topped mix of Peter Mansbridge's smarts and Conan O'Brien's wit" and The Village Voice, describing a recent lecture in New York, "We love it." Glouberman claims to be Canada's foremost charades instructor, a claim that has thus far gone unchallenged. www.schooloflearning.org



MANDIBLE MARKS

Festa L'Animale

THROUGH SPARKLING FIELDS BITTER AND BRIGHT

Andrew Benson and Joshua Churchill

PERFORMANCE

Friday, June 11, 2010 8:30pm

RELATED WORKSHOP

Inside the Vortex: Feedback Systems, Experimentation and Noise

With Andrew Benson

Saturday, June 12, 1:00 – 3:00pm

These performances bring together artists who employ their bodies as resource material for their work.

Festa L'Animale is Portland based artist Jane Paik, a musician and dancer whose main venue has been punk clubs across the country, with musician Geoff Soule. Paik has fronted several bands and dabbles with instruments mostly in the confines of her bedroom. At Southern Exposure, Paik presents **MANDIBLE MARKS** an exploration in the interweaving of music and dance, not as separate entities, but together and through the same performer, herself. Paik and Soule layer vocals, guitar, drum kit and dance to engage the audience to consider a dancer beyond movement and a musician beyond sound.

Electronic-media artist Andrew Benson combines forces with sound and light artist Joshua Churchill to create **THROUGH SPARKLING FIELDS**, Bitter and Bright, an immersive, site-specific audiovisual performance, including experimental, live 3-D anaglyph media. The dark, rumbling analog drones and noise of Churchill's guitar-driven sound creates a deep counterpoint to Benson's bright and exquisitely complex digital video performance in which Benson turns the camera on himself to create visual feedback and movement for his work. The two artists present a swirling mass of sound and light that will surround and engulf the space, blurring the lines between sound, vision, and vibration.

THROUGH SPARKLING FIELDS, BITTER AND BRIGHT RELATED WORKSHOP

Inside the Vortex: Feedback Systems, Experimentation and Noise

Saturday, June 12, 1:00 – 3:00 pm

In *Inside the Vortex: Feedback Systems, Experimentation and Noise*, video artist Andrew Benson offers a rare glimpse inside the strange network of processes from which his live video work emerges. Through a guided tour of the customized tools, hands on play, and discussion of the background and processes involved, visitors will get a deeper understanding of Andrew's tactile and organic approach to developing digital media experiences, including the techniques involved in stereographic imagery. Topics will include the artist's working process, feedback structures, control vs. unpredictability, and the creative misuse of digital processes.

Workshop Registration: \$10 - \$15 sliding scale. Space is limited so advance registration is required. Call (415) 863-2141 to sign up. All workshops take place at Southern Exposure unless otherwise stated.

Artist Bios

Andrew Benson is a New Media artist, performer, and painter based in San Francisco, CA. His paintings, installations, and video work have been featured in shows at Johansson Projects, LACMA West, Artists' Television Access, and several art fairs. He has also performed as Live Video Director for a headlining artist at Coachella, Outside Lands, and Street Scene music festivals. Following in the tradition of twentieth century video artists like Woody and Steina Vasulka, Stephen Beck, and Nam June Paik, Andrew Benson creates interactive, performed, and recorded media works derived from a prolonged process of technological experimentation and programming combined with a painterly sensitivity to color and composition. www.pixlpa.com

Joshua Churchill is a San Francisco based cross-disciplinary artist whose work includes immersive site-specific sound and light installation, photography, and experimental music/noise. Regardless of media, Churchill's dynamic works compel one to be critically aware of their surroundings by exploring the aesthetic, emotive, and structural qualities of the environments in which they are situated and/or are examining. His other current sound performance/recording projects include a solo noise project sometimes played under the moniker T/R, a collaboration with filmmaker Paul Clipson, and doom/drone trio Riqis. He has exhibited and/or performed at the San Francisco Arts Commission Gallery, NOMA (San Francisco), Adobe Books Backroom Gallery (San Francisco), Audio Visual Arts (New York), Yerba Buena Center for the Arts (San Francisco), Meridian Gallery (San Francisco), Chapel of the Chimes (Oakland), Luggage Store Gallery (San Francisco), Recombinant Media Compound (San Francisco), 7hz (San Francisco), National Showa Kinen Park (Tokyo), Aqua Art Fair (Miami), New Media Scotland, San Francisco Museum of Modern Art, Post Gallery (Los Angeles), and Galeria Ze Dos Bois (Lisbon, Portugal). www.joshua-churchill.com

Festa L'Animale is Jane Paik and Geoff Soule.

Often hailed as a pioneer in bringing experimental modern dance to the underground music scene, **Jane Paik** began producing works under the name Janet Pants in 1997. In 2001 she founded the Leg and Pants Dans Theatre, which released the dance DVD Starter Set on Kill Rock Stars. She has toured and played with bands such as Deerhoof, Liars, Erase Errata, and The Blow and has most recently collaborated with Explode Into Colors for the 2009 TBA Festival performance "Eyes, Hands, Mouth." www.janetpants.com

Geoff Soule is a multi-instrumentalist best known as member of SF Bay Area pop-rock-wonderfuls Fuck. Currently living in Portland, Oregon he records and releases experimental minimalist works under his own name and runs a very small record label called Supermegacorporation. www.fuck.addr.com/geoffsoule



WRONG SPECTRUM

Lucky Dragons

PERFORMANCE

Friday, June 18, 2010, 8:30pm

RELATED WORKSHOP

With Lucky Dragons

Reflects Poorly

Saturday, June 19, 2010, 1:00 – 4:00pm

Los Angeles based collaborative group Lucky Dragons is interested in communal art production. Their performances incorporate new technology, live music, video projection and sound created in collaboration with the audience. At Southern Exposure, Lucky Dragons presents **WRONG SPECTRUM**, a new project in which audience members are invited to interact with projected light using reflective materials, such as cd-r's, to cause a change in sound. The result is a crossing of senses in which sound effects light and light effects sound. Multiple projections placed throughout the space that corresponds with a different range of tones creating a complex landscape of ever shifting sound and light.

WRONG SPECTRUM RELATED WORKSHOP

Reflects Poorly

Saturday, June 19, 1:00 – 4:00pm

In the first hour of Reflects Poorly, Lucky Dragons present examples of recent work, with a special focus on ideas of “liveness” and community building, in performance as well as in documentation.

From 2:00 - 4:00pm the workshop opens up into a “playtime” in which participants are offered a hands-on look at some of the home-made technologies used in Lucky Dragons’ performances and installations. All ages are welcome to come explore new ways to make sounds as a group--interacting with technology in a light and playful way using skin contact, reflected light, rocks, seed pods, and casual conversation.

Workshop Registration: \$10 - \$15 sliding scale. Space is limited so advance registration is required. Call (415) 863-2141 to sign up. All workshops take place at Southern Exposure unless otherwise stated.

Lucky Dragons Bio

“Lucky dragons” means any recorded or performed or installed or packaged or shared or suggested or imagined piece made by **Luke Fischbeck** and **Sarah Rara**.

The name “lucky dragons” is borrowed from a Japanese fishing boat caught in the fallout of hydrogen bomb test at bikini atoll in the 1950’s. The crew stricken ill, and the boat itself contaminated, the “lucky dragon” became a crystallizing symbol for the previously diffuse worldwide anti-nuclear sentiment. Eventually the boat was painted black, renamed the “dark falcon”, and put into reuse as a fishing vessel, until it was retired and disposed of on the man-made trash island “dream island”, where it remains today.

Lucky Dragons are about the birthing of new and temporary creatures--equal-power situations in which audience members cooperate amongst themselves, building up fragile networks held together by such light things as skin contact, unfamiliar language, temporary logic, the spirit of celebration, and things that work but you don’t know why. There have been hundreds of these simple yet shifting and unpredictable instances--with audiences ranging from the intense intimacy of one person to the public spectacle of thousands of people. At the heart of it all is playing together--building up social collectivities, re-engaging the wonder and impossibility of technological presence. It sounds--and looks--like simple and ancient patterns coming together and falling apart in a sincere attempt to let wires and screens and words become clear and crystal.

They keep a busy schedule. In the present, and in the past: The Institute for Contemporary Arts London, the 2008 Whitney Biennial, NY’s PS1, the Centre Georges Pompidou in Paris, the Philadelphia Institute for Contemporary Art, the Portland Institute for Contemporary Art, the Museum of Contemporary Art San Diego, Frankfurt’s Schirn Kunsthalle, Los Angeles’ The Smell, NY’s The Kitchen, The Smithsonian Institute’s Hirshorn Museum, Cooper Union, the Royal Danish Academy of Fine Arts, etc. Lucky dragons live in Los Angeles California and have recorded 19 albums, which are all available for downloading. www.hawksandsparrows.org



BLOW UP UNIVERSE

øth

PERFORMANCE

Friday, June 25, 2010, 8:30pm

RELATED WORKSHOP

with øth

Reflects Poorly

Saturday, June 26, 2010, 1:00 – 3:00pm

øth (pronounced zeroth) is an all female group who use audio, multimedia art, and technology to explore the occupied world. The groups name is inspired by the idea that while ø often means null, nil or nothing, it also represents something. How can nothing represent something? At Southern Exposure, øth presents **BLOW UP UNIVERSE**, a new performance piece exploring what may have come before the Big Bang. It may well have been total nothingness, the inside of a black hole, the ø before the 1. Or it could have been an elaborate scenario with dancing giants stamping sonic boom bolides, lama heads blowing up balloon universes, and many, many floating pigtales using matter to paint brush in dark stars, ring nebulas, and large hadron colliders. øth uses music, technology, string art, dance, percussion, and robots to formulate a way back into the void of nonexistence.

Participants in Duets are invited to bring instruments and laptops to Southern Exposure in San Francisco. Individuals will be paired up to make a graphic score to be performed over videoconference. Graphic scores are a form of music notation that uses symbols and text to convey information about the performance of a piece of music. oth will give some instructions on what a graphic score can be, from a dot on a piece of paper to an elaborate landscape, and their history in relation to electronic composition. The duet partners will use a free on-line drawing program that can do real-time edits with multiple users, to create their score and then perform the piece. At the end of the workshop, everyone's scores will be printed out as documentation of the project.

Everyone is welcome to participate, musicians and non-musicians alike. Extra instruments and laptops will be made available for those who do not have them.

Workshop Registration: FREE. Space is limited so advance registration is required. Call (415) 863-2141 to sign up. All workshops take place at Southern Exposure unless otherwise stated.

Artist Bios

oth is the all female music group, art collective, electronics and robotics club of **Jacqueline Gordon, Caryl Keintz, Canner Mefe,** and **Amanda Warner**. Founded in 2006, the artists live in the United States and collaborate across the globe. oth utilize homemade electronic/ analog musical instruments, sculpture, robotics, live statue, teleconference, performance and art experiments.

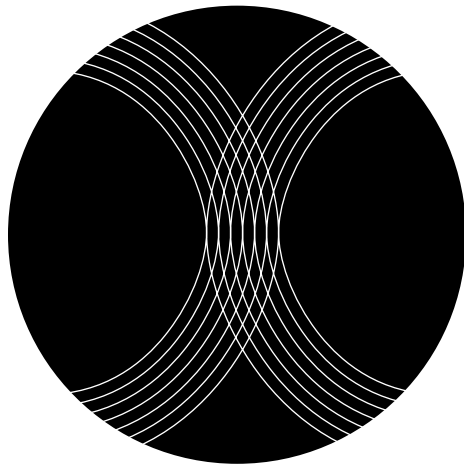
The oth iteration is the forerunner of all other iterations. The oth item is the initial item of a 0-based sequence, that which is numbered beginning from 0 rather than 1, such as the non-negative integers, the natural numbers.

0 may be called null or nil when a number and void and nihil for nothing or 0 things. oth is the oth null and the oth nil and the oth nihil and the oth void.

How can nothing be something?
It is. www.oth.cc

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

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



SOUTHERN EXPOSURE (SOEX) is a nonprofit visual arts organization that supports emerging artists and youth in a dynamic environment in which they can develop and present new work and ideas. An active presence in the Bay Area for 35 years, the organization evolves in response to the needs of artists and the community, engaging the public in the artists' work. Activities range from arts education programs, exhibitions of local, regional, and international visual artists' work, public art projects, grants, and lectures, workshops, panel discussions, and performances. **SOEX** is dedicated to giving artists and youth—whether they are teaching, exhibiting, curating, or learning—an opportunity to realize ideas for projects that may not otherwise find support. **SOUTHERN EXPOSURE** supports artists through three main program areas including the Exhibitions Program, Artists in Education Program and Alternative Exposure Grant Program/Artists Resources Program.

Exhibitions

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

Artists in Education

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

Artist Resources

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

Community Resources

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