

FEBRUARY 3 – MARCH 17, 2012

AT SOUTHERN EXPOSURE

# The Chadwicks

JIMBO BLACHLY AND LYTLE SHAW, EDITORS OF THE CHADWICK FAMILY PAPERS

SELECTED SHIPWRECKS

# Aaron Maietta

CONDENSATION RANGE

# Soft Turns

SARAH JANE GORLITZ AND WOJCIECH OLEJNIK

BEHIND THE HIGH GRASS



## SELECTED SHIPWRECKS

JIMBO BLACHLY AND LYTLE SHAW, EDITORS OF THE CHADWICK FAMILY PAPERS

Essay by Valerie Imus

Jimbo Blachly and Lytle Shaw are stewards of a vast collection of artifacts documenting the ostensible history of the Chadwick family, a centuries-old clan of aesthetes and sea-faring dandies. The Chadwick family project is Blachly and Shaw's ever-unfolding transhistorical exploration of an elite ancestral lineage's failures and foibles. As scholarly editors, anthropological investigators, and sleight-of-hand craftsmen of this diverse archive, they layer the physical props of family drama with the theatrical arcs of world historical events, and interweave figures and tropes of contemporary work and bygone eras.

The artifacts anchor the slowly unfurling narrative of the Chadwicks in a series of detailed anecdotes outlining the eccentricities, ongoing resentful squabbles, pet peeves, and bones ready to be picked by each member of the family. The history, however, often causes some controversy with the Chadwicks themselves, who, though benefactors of the archivists' project, are sensitive to the family's economic and social downfall in recent generations, and tend to read each intervention into their family chronicles by their editors as yet another blemish on their refined character. Each Chadwick object comes to

operate as a prop within several settings: the family drama, the peripheral narrative of the editorial tug-of-war, and even the contemporary gallery and museum space where the work can be seen in the context of current artwork's historical excavations and re-enactments. The branches of the Chadwick clan are ever-expanding, like a pullulating family tree, as Blachly and Shaw uncover connections between various Chadwicks and arcane bits of historical flotsam. Representing the family in most arguments with the editors of the family's papers are the two heirs, Chadwick Dalton III and Torrent Chadwick IV, who bear a very distinct resemblance to Shaw and Blachly, respectively. Though these Chadwicks are contemporary figures, both often dress in the style of period dandies, decked out to foreground the family's imperial heritage, with Torrent Chadwick playing Dionysus or Oscar to Chadwick Dalton's Apollo or Felix. Their engagements with the public presentations of the family's collection are all bickering attempts to rescue the Chadwicks' legacy from the ashes of the archives that document their repeated failures, arguments, tribulations, and tarnished reputations. As Chadwick Dalton, Torrent Chadwick, Blachly, and Shaw meander

Selected Shipwrecks features objects documenting the Chadwicks' venerable nautical past, especially their marine explorations, which more often than not seem to involve disaster at sea. Shipwreck Memorials, their elegaic mini-monuments to tragic nautical expeditions, aren't dramatic renderings of heroic vessels mid-battle, but handmade paper models of lonely hull shards floating in quiet seascapes post-defeat; these include a large cache of memorials to an 1839 hurricane in Ireland known as the Big Wind. Each sculpture portrays the ocean at the moment immediately after a ship has sunk, and is accompanied by a suitably somber commemorative brass title plate with a subtitle, such as The Chadwicks Gasp for the Albion 18-Gun Sloop of War Driven into the Bluffs at Kilrush in the Big Wind. In a text outlining the unearthed backstory of these works, Shaw reveals that Torrent Chadwick I created them while gathering information on the family ships destroyed during the Big Wind, in order to fuel insurance lawsuits (the settlements from which were used to cover debts). Nautical adventures and shipwreck narratives, popular in Victorian England, served to instill notions of national identity and masculinity within the naval officer class. As docents of this kind of imperial history, Shaw and Blachly display the comic coming-apart of these dubious cultural tropes.

Blachly and Shaw's history of the Chadwicks dramatizes not the expected bravery, accomplishment, or decisive action that might underlie an ancient family's inflated sense of itself but rather its little-known disasters and forgotten disagreements. The result is one of Beckettian failure, which simultaneously enacts the inevitable shipwreck of competing concerns that arises in any attempt to represent even a possible past. The artists' hand-antiquated materials convey a slapstick inauthenticity while simultaneously evoking the patina of historicity—in part through the relative obscurity of their references. The displayed objects occupy an awkward status as both contingent on the editors' performative narrative and as imperfect adherents to their own formal constraints as memorials, genre-specific historic artworks, or archival

materials redeployed in a conceptual context. The curation of the Chadwick collection enacts an Inspector Clousseau-like misuse and reinterpretation of these familiar methodologies of display, with an insistence on outmoded genres: nautical figurines, arms and armor, historical re-enactment models, silver tureens and vanitas paintings. The explanatory essays, meanwhile, suggest passive-aggressively foiled attempts at a voice of impartiality and discretion. The deadpan, mournful burnt-ship-in-a-bottle memorials and moody watercolors over coloring book illustrations (with captions that incorporate random and randy-sounding nautical terminology) upend any scholarly frame. This textual dissonance cleverly puts into relief contemporary archival turns toward mining for artifacts as sites of discursive inscription.

Blachly and Shaw strategically loop and layer the narratives of the Chadwicks with actual historical figures and incidents. They cryptically lay out a historical map of well-researched Dutch genre painting; international shipping disasters; figures of the Romantic and Victorian eras; and tales of espionage, anthropology, and ambiguous legal squabbles. Their simultaneous performance and description of this vast library of transhistoric fictions allows us no stable position. In trying to find our way, we flounder about like a stumbling drunk dandy on a newly swabbed deck.

*The Chadwicks bio*  
*Jimbo Blachly and Lytle Shaw have collaborated as Editors of the Chadwick Family Papers since 2004. Presentations from the archives have occurred at PS1/MoMA, Tate Modern, Bartram's Garden/ICA Philadelphia, the Queens Museum, the Hunt Museum in Limerick, Ireland, Wave Hill, PS122, The Museum of Art and Design in New York, Kunsthall Amersfoort in the Netherlands, and at Winkelman Gallery in New York, where the family collection is now represented. In addition to his work as an art restorer, Jimbo Blachly's work had been presented widely, including solo exhibitions and performances at Esso Gallery, AAA Gallery, Elizabeth Harris Gallery, Randolph Street Gallery, Chicago, the New Museum, Franklin Furnace, and James Madison University. Lytle Shaw's books include Principles of the Emeryville Shellmound, Cable Factory 20, Ten Masters and the Method, and*

*The Lobe. Shaw's criticism includes Frank O'Hara: The Poetics of Coleridge and catalog essays for DIA Center, the Reina Sofia in Madrid, the Grey Art Gallery, Koenig Books, and The Drawing Center. He is a professor at New York University and a contributing editor for Cabinet Magazine.*

*Valerie Imus is the Exhibitions and Programs Manager at Southern Exposure. Prior to joining SoEx, she was the Exhibitions Manager at Yerba Buena Center for the Arts, and a Curatorial Associate at the Wattis Institute of Contemporary Art at CCA. As a collaborative member of the collectives The Citizens Laboratory and OPENrestaurant, her recent projects include April Ful's Night at the Oakland Museum of California, OPENeducation, a project at the Berkeley Art Museum, and OPENwater, as part of SFMOMA's Infinite City series. She has organized recent projects at the Oakland Museum of California, curated exhibitions and public projects for venues including Yerba Buena Center for the Arts, and written for ArtPractical and Stretcher. Previously at Southern Exposure, she organized the projects Radical Citizenship: The Tutorials; We Are All Together, Alone in the Wilderness; Scopes and Scapes; and Hopeless and Otherwise. She holds an MFA from the School of the Art Institute of Chicago.*



# CONDENSATION RANGE

AARON MAIETTA

Essay by Daniel Nevers

When you're raising chickens, the faster they feather, the heartier they become. That's why you want them to stay underneath the brooder as much as possible when they're young—to keep them warm so their feathers will come in. Yet their food must be kept outside, and when they venture out to eat, the chicks can become easily distracted. After filling up, they can wander off into the cold instead of returning to the brooder.

To prevent any errant chicks, Aaron Maietta installed a disco ball in the barn on his Louisiana farm to splash light across the floor. It scares the chicks back underneath the brooder. Once they're inside, he soothes them with slow jams as a way to add to their sense of comfort and security.

Some people obsess over work-life separation; Maietta's far more interested in mashing everything together and seeing what he gets. Last fall, he left his native California to start a different kind of art practice—as a farmer with a lifelong friend. His new art studio resides in the barn alongside the brooder and the chicken coop he and his buddy built by hand.

For *Condensation Range*, his solo project at Southern Exposure, Maietta upends both literal and figurative definitions of space to make a series of photographs that document work being put up and taken down inside SoEx's gallery on 20th Street. But Maietta's photographs shrink and combine multiple histories—both real and imagined—situating them at a common site to create a new hybrid reality and give it the sheen of fact.

For Maietta, the project was a way to continue to explore how subtle tweaks can destabilize things we take for granted. The space of SoEx is not merely defined by the formula length x width x height, but also by the community of artists and art lovers who come together here to live a shared experience. Working meticulously at a 1-inch scale, Maietta sought to comingle SoEx projects past and present, as well as a bit of his Louisiana farm, in a tableau that, while not factually accurate, captures a part of the storied history that defines SoEx.

As viewers, our memories are called into question, as we recall seeing work by artists who have shown at SoEx, though never in this particular gallery, and conclude we

must have missed the exhibition that featured a chicken brooder. Further confusion arises when we realize that some of the work currently on view in the gallery also exists in these photographs, which purportedly constitute an archive. Maietta shoots the gallery from multiple views, forcing us to piece together the parts into a collective whole. The closer we look, the more we notice tiny flaws that allow us to bust through the images to understand how they were made.

In exploring the identity of SoEx for this project, Maietta concedes he made his most autobiographical work to date. As he was working, he says, he got to be in two spaces at once: his barn and SoEx's gallery. Inserting his own practice into the record holds a place for him here, even as he jumps headfirst into his new life in Louisiana. The resulting project—part prank, part poetry—reminds us that home is not so much a place, but a state of mind.

## *Aaron Maietta bio*

*Aaron Maietta is a native of the Bay Area who recently relocated to rural Louisiana to start a large-scale organic chicken ranch. His multidisciplinary practice reflects his interests in history and geography to explore ideas of spatial theory. His work has been featured in exhibitions at the Richmond Art Center and the Headlands Center for the Arts. He received his BFA from California College of the Arts, San Francisco, CA, and an MFA from UC Berkeley.*

*Daniel Nevers lives and works in San Francisco, where he explores cultural messages about the power and promise of transformation. As such, he spends too much of his time reading self-help books and copies of O, The Oprah Magazine. Nevers' work has been seen in solo and group exhibitions in galleries and museums in San Francisco, Los Angeles, Miami and Barcelona. He holds an MFA from Mills College and a bachelor's degree in journalism from the University of Texas.*



# BEHIND THE HIGH GRASS

SOFT TURNS (SARAH JANE GORLITZ AND WOJCIECH OLEJNIK)

Essay by Weston Teruya

## STORYTELLING IN THE GAPS

Behind the High Grass first grew from the gaps left by a book's missing text. In 2009, Soft Turns—the collaborative duo of artists Sarah Jane Gorlitz and Wojciech Olejnik—first picked up what appeared to be an historic travelogue for sale at a flea market in Berlin. They rediscovered it in their trove of files a year later, only to find that the narrative had been torn from the secondhand book. Only disjointed pages of photographs and an occasional caption remained. The leftover images appeared to document two European men as they traversed South America in the 1950s. Faced with the undefined spaces between those photos, Soft Turns began imagining their own interpretative links to connect the snapshots.

In photographs, the two men seemed to be travelers in the long colonialist tradition of rugged adventure and documentation of the exotic. Gorlitz and Olejnik eventually discovered that these European authors were Miroslav Zikmund and Jiří Hanzelka, two Czech engineers whose dream of traveling the world earned them sponsorship by a Czech car manufacturer after World War II. They documented their journeys in photo

graphs, recordings, films, and texts that were subsequently published and turned into radio plays for countrymen still left behind the Iron Curtain. Their work provided access for a curious audience without the means to travel across the globe themselves. However, after government crackdowns in the late 1960s, Zikmund and Hanzelka were restricted in their travel and their publications were not made available again until 1990s.

Over the course of their investigation and building of the lost narrative, Soft Turns embarked on their own travels, trekking to the hometown of Zikmund and Hanzelka and visiting a small museum dedicated to the two figures. Drawing from the tale of the two Czech explorers and Gorlitz and Olejnik's personal experiences and research, Behind the High Grass is a hybrid installation, born from the collapse of the paired narratives into one archive.

A series of rotating triangular shelves forming the backbone of the installation reference the unusual museum cases in Zikmund and Hanzelka's hometown of Zlin. However, instead of packing the shelves with the obscure ephemera of the

Czech duo's journey, Soft Turns opts for a stripped-down display, emphasizing the shelves themselves. By doing so, they apply their own selective editing of the conjoined narrative and underscore the storytelling and display apparatus, inviting the viewer to step into the role of new investigator. Behind the High Grass creates its own fragmentary narrative to be built and unraveled by the audience.

Alongside the series of curiously shaped display cases, two looped video clips serve as the foundation of Soft Turns's mysterious archive. One screen frames what appears to be a simple sepia-toned photograph of a handsome, sharp-featured European man situated amongst tall reeds, motioning upward. He is caught mid-gesture, his long sleeves carefully rolled back to his elbows as he holds something high above his head. A barely perceptible halo separates his outline from his outdoor surroundings.

This thin delineation becomes more apparent over time, as he and his surroundings subtly shift in and out of focus, as if an untrained camera operator were continuously racking back and forth, attempting to capture the brief moment of clear focus for both the man and his surroundings before losing it again. Soft Turns selected the photograph from the travelogue to utilize in their subdued video Solitary Man with Nature. The piece serves as an instructional moment within the installation as a whole, hinting at the careful pace needed to unravel the details woven into Soft Turns's work. What at first appears to be a still image begins to offer up its own curious movement. As the man and his surroundings alternately slip into and out of focus, never aligning long enough to provide full clarity, Gorlitz and Olejnik present a metaphor for their own (and the viewers') attempts to complete the story.

In the second video, Behind the High Grass, the rich wood slats of an endless series of train boxcars stream by. Every few seconds, the scene shifts to the interior of the train, where the passing landscape creates shifting patterns of light on the floor. At first the clip appears to simply reference the classic film setting of the moving train; but as suggested by the understated videography of Solitary Man

with Nature, the details of the video reward a patient eye. With each pass of the looping video, new layers become apparent. In the interior view, the shadowy silhouettes resolve into the silhouettes of trees. In the exterior view, hints of open sky and outstretched trees rhythmically flash through the gaps between the blurred cars. The cut edges of those trees eventually become noticeable, along with a slight stutter in movement, hinting at the stop-motion animated origins of the video.

Soft Turns constructs each frame of the videos through staged photographs to build the animation. Each image in the series is viewable only for a fraction of a second before being replaced by the next. Gorlitz and Olejnik build intensive apparatuses and sets, many of them populated by images taken from Zikmund and Hanzelka's book, all in the attempt to construct a seemingly seamless animation. As with many of the pieces in their installation, the subdued surfaces can only obliquely hint at the time and work behind them.

As artists used to dealing with stop-motion animation, Soft Turns came to look at the broken travelogue in a similarly stutter-step fashion. They understood that books in themselves can be viewed as fragmentary collections of pages, each leaf displaying its own discrete set of information. With a turn of the page, readers discover something new, unfurling an additional piece that requires a reassessment of the text to that point. Instead underscoring the typical conception of a book as a whole and resolved unit, their investigation into what they came to know as Zikmund and Hanzelka's travelogue challenged them with this deconstructed framework. Without the guiding hand of the textual narrative, each image and page became its own encounter—a layer that reached back to shift and reinterpret the prior photographs. Even though Gorlitz and Olejnik eventually discovered the origins of the publication and have slowly pieced together the biographies of the two Czech explorers, new morsels of information merely serve to tweak the artists' overarching narrative construction. The fragments of Behind the High Grass grant information in barely perceptible bits

that accumulate and reveal themselves over time. As a whole, the installation appears to be easily consumed in a quick scan of its spare gestures. However, Soft Turns's deliberate minimalism compels viewers to sit with the work, to begin the process of building their own narratives between the installation's subtle moments.

*Soft Turns bio*  
Currently based in Toronto, Canada and Malmö, Sweden, the artists Sarah Jane Gorlitz and Wojciech Olejnik have been collaborating on video installation and stop-motion animation since 2006. With simple means their work considers the relationship between the real and the imagined, the intimate and the unfamiliar. Currently their work may also be seen at kunstraum t27, Berlin, and at Centre Clark, Montreal, and has been presented at numerous international venues, including as part of the 17th International Contemporary Art Festival SEESC\_Videobrasil in Sao Paulo, and at YYZ in Toronto.

*Weston Teruya was born and raised in Honolulu, Hawai'i. He joined Southern Exposure's Curatorial Committee in 2009. He has exhibited artwork at Patricia Sweetow Gallery and Intersection for the Arts in San Francisco, the de Saissett Museum in Santa Clara and the di Rosa Preserve in Sonoma. In 2011, he will be exhibiting at Pro Arts in Oakland, the Yerba Buena Center for the Arts in San Francisco and the Atlanta Contemporary Art Center. Weston has had residencies at the Montalvo Arts Center and Oliver Ranch Studio Artist Residency and was a recipient of a 2009 Artadia grant. He received an MFA in Painting and Drawing and MA in Visual & Critical Studies from California College of the Arts.*

## ABOUT SOUTHERN EXPOSURE

Southern Exposure (SoEx) 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, projects, discussions, performances, and workshops.

### EXHIBITIONS PROGRAM

SoEx offers artists the chance to experiment, exposes them to new audiences, and engages them in meaningful conversation with other artists and the public. We cultivate emerging artists whose work questions and challenges existing assumptions, shows great promise, and contributes to a larger cultural dialog. Exhibitions are developed by an artist-run Curatorial Committee made up of a rotating group of 8 artists and two staff members. SoEx always commissions new work from the artists in our programs, pays competitive honoraria and publishes critical writing about their work.

### ARTISTS IN EDUCATION PROGRAM

SoEx's nationally recognized Artists in Education (AIE) program brings together diverse youth, artists, schools and organizations in a dynamic series of interactions. AIE offers youth opportunities for critical, artistic, vocational and cultural experiences beyond the traditional school environment. It also presents professional teaching opportunities for local emerging artists, enabling them to become arts educators and extending their practice into the community. Sparking a dialog on contemporary artistic practice and sociopolitical issues, AIE illustrates the role of artists in society and uses the conceptual underpinnings of SoEx's exhibition programs to provide new means of expression for youth. Each year, SoEx works with more than 150 youth between the ages of 14 and 21 and employs nearly 20 teaching artists. In the age of decreased art-centered curricula in public schools and a lack of positive, creative outlets for youth, AIE fills a crucial need in the community.

### SOEX'S ALTERNATIVE EXPOSURE GRANT PROGRAM

One of our main goals is to support the creative development of artists so they are able to live and work in the Bay Area. Alternative Exposure, SoEx's grant program created in partnership with the Andy Warhol Foundation for the Arts, provides up to \$3,500 in direct support to artists or groups of artists making and presenting work in a committed but informal way. Projects can include an exhibition or exhibition series, a public art project, a one time event or performance, the ongoing work of a venue or collective, the publication of writing directly related to the visual arts, an online project or publication, an artist residency, a series of screenings, and more. By the end of 2011, SoEx distributed nearly \$300,000 in direct funding to 89 distinct projects since launching the program in 2007.

### 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. SoEx is one of only a few local organizations committed to supporting emerging artists working in the public realm.

### PUBLIC PROGRAMS & EVENTS

Projects, workshops, performances, talks, screenings, education programs, and discussions create a forum on contemporary 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 program.

*Southern Exposure would like to thank the following people for their support of these projects:*

Brad and Daphne Brown, Mike Lai, Anne Ray, Gabriel Schama, Stijn Schiffeleers Nate Watson, Kim West, Tracy Wheeler and Paul Rauschelbach and most of all, the artists for their amazing vision and creative dedication in developing new works for Southern Exposure.

Generous support for Southern Exposure's programs is provided by The Columbia Foundation, The Creative Work Fund (a program of the Walter and Elise Haas Fund supported by generous grants from The William and Flora Hewlett Foundations and The James Irvine Foundation), The Fleishhacker Family Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, The Graue Family Foundation, The Hull Family Foundation, The L.E.A.W. Family Foundation, The National Endowment for the Arts, The Nelson Fund of the Silicon Valley Community Foundation, The San Francisco Arts Commission, The San Francisco Foundation, The Clinton Walker Foundation, The Andy Warhol Foundation for the Visual Arts, The Zellerbach Family Fund and SoEx's members.

## CHECKLIST OF THE EXHIBITIONS

### JIMBO BLACHLY AND LYTLE SHAW, EDITORS OF THE CHADWICK FAMILY PAPERS

2. Fresh Wind, 2011  
Graphite, ink, and watercolor on paper
3. Last Call, 2011  
Mixed media

4. Marine Nocturne (Fog), 2011  
Graphite, ink, and watercolor on paper

5. Marine Nocturne #2, 2011  
Graphite, ink, and watercolor on paper

6. Tinder Box, 2011  
Graphite, ink, and watercolor on paper

7. Maritime Selections from Chadwick's Illustrated History, 2011  
Watercolor on paper

8. Homage to the Henry Hastings, Foundered in the Shannon Estuary in the Big Wind, 2010  
Mixed media

9. The Chadwicks Bow for the Wellington: Bashed on the Rocks at Bunratty, 1839, 2010  
Mixed media

10. The Chadwicks Flinch for the Dart: Hurlled Upon the Mounds at Baysend by the Big Wind, 2010  
Mixed media

11. Homage to Duncan's Scout Vanished in the North Atlantic, March 1801, 2010  
Mixed media

12. Memorial for the Cutty Sark: Burnt on May 21, 2007, 2011  
Mixed media

13. Storm Surge Sketch Model, 2012  
Ink on paper

14. Chadwick in the Pacific (Four Days and Counting), 2011  
Mixed media

15. Pacific Excrescences, 2012  
Mixed media

*All works courtesy of Winkleman Gallery*

### BEHIND THE HIGH GRASS SOFT TURNS (SARAH JANE GORLITZ AND WOJCIECH OLEJNIK)

16. Behind the High Grass, 2012  
Mixed-media installation

17. Behind the High Grass, 2011  
Stop-motion animation, 7 minutes 48 seconds, looped

18. Solitary Man with Nature, 2011  
Stop-motion animation, 45 seconds, looped

### CONDENSATION RANGE AARON MAIETTA

19. Northwest Elevation, 2012  
Ink jet print

20. North Elevation, 2012  
Ink jet print

1. Northeast Elevation, 2012  
Ink jet print

### BOARD OF DIRECTORS

Amy Charles, President  
Kelsey Nicholson, Vice-President  
Anne Ray, Secretary  
Beth Gray, Treasurer  
Margot Beall  
Lisa Congdon  
David Cunningham  
Nilus De Matran  
Robin Ducot  
Derek Fagerstrom  
Laura Goldstein  
Daniel Lucas  
Bruno Mauro  
Gay Outlaw  
Jennifer Roy

### ADVISORY BOARD

Catherine Armsden  
Raquel Baldocchi  
Mary Bennett  
Mike Blockstein  
Rena Bransten  
Jim Christensen  
Michael Christman  
Kitt Condrey-Miller  
Mary Conrad  
Barbara Eaton  
Stephen Galloway  
Ed Gilbert  
Jim Goldberg  
Rebecca Goldfarb  
Janet Hunter  
David Lawrence  
Diane Lloyd Butler  
Stephanie Peek  
David Rees  
Michael Rosenthal  
Val Russell  
Thet Shein Win  
Allen Spore  
Robin Strawbridge  
Valerie Wade  
James Watts  
John Weber  
Tracy Wheeler  
Jon Winet

### STAFF

Courtney Fink,  
*Executive Director*

Jeanne Gerrity,  
*Associate Director*

Valerie Imus,  
*Exhibitions Program Manager*

Aimee Shapiro,  
*Artists in Education Program Manager*

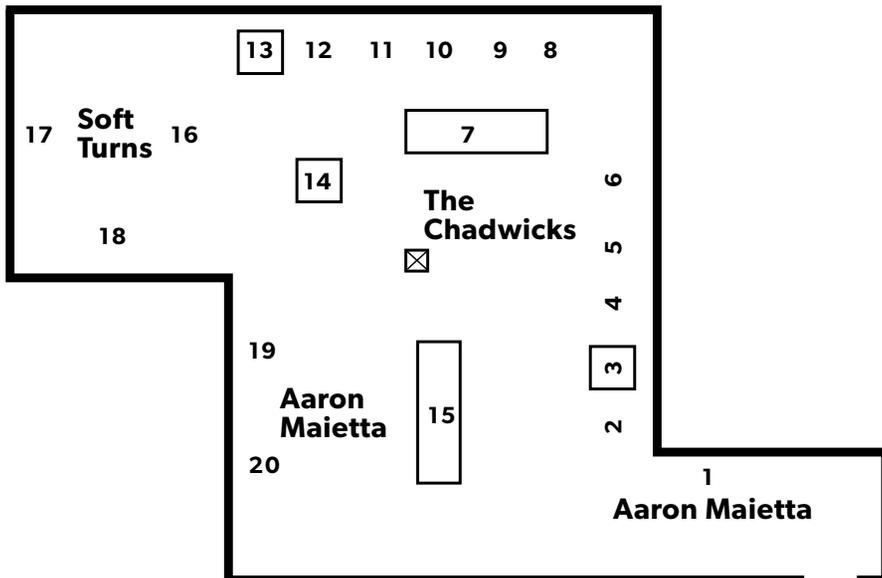
Morgan Peirce,  
*Development and Communications Assistant*

Design by Kim West  
www.lekimwest.com

### CURATORIAL COMMITTEE

Amanda Eicher  
Courtney Fink  
Michael Hall  
Taraneh Hemami  
Jonn Herschend  
Valerie Imus  
Nathan Lynch  
Daniel Nevers  
Weston Teruya  
Nate Watson

**GALLERY HOURS:** Tuesday – Saturday, 12:00 pm – 6:00 pm



## SOUTHERN EXPOSURE

3030 20th Street  
San Francisco, CA 94110  
t 415 863.2141  
f 415 863.1841  
e soex@soex.org  
w [www.soex.org](http://www.soex.org)