

FOR IMMEDIATE RELEASE

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Patrick Martinez, *Let's Get Free*, 2017.
Courtesy of the artist and Charlie James Gallery, Los Angeles.

SOLIDARITY STRUGGLE VICTORY

September 13 – November 9, 2019

Curated by PJ Gubatina Policarpio

Artists: Sadie Barnette, Demian DinéYazhí, Patrick Martinez, Dylan Miner, Kameelah Janan Rasheed, Dignidad Rebelde, Jerome Reyes

As we create space for community and reflection, we invite you to join us in acknowledging that we are on unceded traditional homeland of the Yelamu and Ohlone Ramaytush peoples who have stewarded this land throughout generations. We pay tribute to Indigenous elders past, present, and future.

August 7, 2019, San Francisco, CA – Southern Exposure presents *Solidarity Struggle Victory*, a contemporary appraisal of one of the Bay Area's most revolutionary contributions to the world: *the*

right to learn about ourselves. This exhibition showcases six artists and one collective whose diverse practices reflect the region’s legacy of critical engagement, radical activism and the ethos of solidarity, selfdetermination, and emancipatory education.

Solidarity Struggle Victory commemorates the 50th Anniversary of the nation’s first ever College of Ethnic Studies, established at San Francisco State College in 1969, sparking a national movement for the transformation of higher education. Beginning in November 1968, the Black Students Union and the Third World Liberation Front (TWLF) organized a student strike joined by faculty, staff, and community members to protest systemic racism and overall disregard for the concerns of Indigenous students and students of color. The months-long struggle formed in solidarity among Black, Indigenous, and people of color and their allies demanded greater access and diversity in students and educators and revised curriculum that included the histories of all people. In the fall of 1969, the College of Ethnic Studies welcomed students in its four founding departments: American Indian Studies, Asian American Studies, Black Studies, and La Raza Studies. The new College cemented the era’s newfound recognition for the intellectual, artistic, and cultural contributions of Black, Indigenous Peoples and people of color throughout the nation.

In conjunction with the exhibition, E.M. Wolfman Bookstore will curate a selection of books and texts that engage with radical education, pedagogy, social justice, and other related themes which will be available to purchase or browse. An exhibition catalogue will be produced in collaboration with Sming Sming Books.

EVENT LISTING INFORMATION

What: *Solidarity Struggle Victory*
A group exhibition curated by PJ Gubatina Policarpio that showcases six artists and one collective all born after 1969 whose work reflect the Bay Area’s legacy of critical engagement, radical activism and the ethos of solidarity, self-determination, and emancipatory education.

When: September 13 – November 9, 2019

Gallery Hours: Tuesday – Saturday, 12:00 – 6:00 PM

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

Cost: FREE

What: *Solidarity Struggle Victory* Opening Reception

When: Friday, September 13, 2019, 7:00 – 9:00 PM

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

Cost: FREE

What: *Solidarity Struggle Victory* Book Launch and Public Conversation

When: Saturday, October 26, 2019, 3:00 – 5:00 PM

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

Cost: FREE

What: Curator-led Exhibition Tour and Closing Reception

When: Saturday, November 9, 2019, 3:00 – 6:00 PM

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

Cost: FREE

ABOUT THE ARTISTS

Whether in the form of drawing, photography or large-scale installation, **Sadie Barnette's** work relishes in the abstraction of city space and the transcendence of the mundane to the imaginative. Barnette's work deals in the currency of the real, in earthly acts of celebration and resistance, but is also tethered to the other-worldly, a speculative fiction, a galactic escape. As the artist says, "This is abstraction in service of everyday magic and survival in America." Born and raised in Oakland, California, she earned her BFA from CalArts and her MFA from the University of California, San Diego. Her work has been exhibited throughout the United States and internationally and is in the permanent collections of museums such as LACMA, Berkeley Art Museum, Studio Museum in Harlem (where she was also Artist-in-Residence), Brooklyn Museum and the Guggenheim.

Demian DinéYazhi' is an Indigenous Diné transdisciplinary artist born to the clans Naasht'ézhí Tábaahá (Zuni Clan Water's Edge) and Tódich'í'í'nii (Bitter Water). Growing up in the colonized border town of Gallup, New Mexico, the evolution of DinéYazhi's work has been influenced by their ancestral ties to traditional Diné culture, ceremony, matrilineal upbringing, the sacredness of land, and the importance of intergenerational knowledge. Through research, mining community archives, and social collaboration, DinéYazhi' highlights the intersections of Radical Indigenous Queer Feminist identity and political ideology while challenging the white noise of contemporary art. They have recently exhibited at Honolulu Biennial (2019), Whitney Museum of American Art (2018), Henry Art Gallery (2018), Pioneer Works (2018), CANADA, NY (2017); and Cooley Art Gallery (2017). DinéYazhi' is the founder of the Indigenous artist/activist initiative, R.I.S.E.: Radical Indigenous Survivance & Empowerment. They are the recipient of the Henry Art Museum's Brink Award (2017), Hallie Ford Fellow in the Visual Arts (2018), and Eiteljorg Contemporary Art Fellow (2019).

Kameelah Janan Rasheed is a Brooklyn-based interdisciplinary artist, writer, and former public high school teacher from East Palo Alto, CA. Her work has been presented at the 2017 Venice Biennale, Institute of Contemporary Art - Philadelphia, Printed Matter, Jack Shainman Gallery, Studio Museum in Harlem, Bronx Museum, Queens Museum, Schomburg Center for Research in Black Culture, Brooklyn Academy of Music, Pinchuk Art Centre, and others. Her work has been written about Artforum, Guernica Magazine, The New York Times, Art 21, Wall Street Journal, and ArtSlant. Recently shortlisted for the Future Generation Art Prize in 2017, she is the recipient of several other awards and honors including the Denniston Hill Artist Residency (2017), The Laundromat Project Alumni Award for Art in Community (2017), Harpo Foundation Grant (2016), Magnum Foundation Grant (2016), Creative Exchange Lab at the Portland Institute of Contemporary Art Residency (2016), Smack Mellon Studio Residency (2016), Triple Canopy Commission at New York Public Library Labs (2015), Lower East Side Printshop Keyholder Residency (2015), A.I.R. Gallery Fellowship (2015), Queens Museum Jerome Emerging Artist Fellowship (2015), New York Artadia Grant (2015), Bronx AIM Fellowship (2015), Process Space Lower Manhattan Cultural Council Residency (2015), Art Matters Grant (2014), Rema Hort Mann Foundation Grant (2014), Center for Book Arts Residency (2013), The Laundromat Project Create Change Fellowship (2013), Center for Photography at Woodstock Residency (2012), among others. She is on the faculty of the MFA Fine Arts program at the School of Visual Arts and also works full-time as a social studies curriculum developer for New York public schools. A 2006 Amy Biehl Fulbright Scholar to South Africa, she holds a BA in Public Policy and African Studies from Pomona College (2006) and an M.A. in Secondary Education from Stanford University (2008).

Born and raised in the San Gabriel Valley, **Patrick Martinez's** L.A. suburban upbringing and his diverse cultural background (Filipino, Mexican and Native American), provided him with a unique lens through which he interprets his surroundings. Influenced by the Hip Hop movement, Martinez cultivated his art

practice through graffiti, which later led him to the Art Center College of Design, where he earned a BFA with honors in 2005. Through his facility with a wide variety of media (painting, neon, ceramic and sculpture), Martinez colorfully scrutinizes otherwise everyday realities of suburban and urban life in L.A. with humor, sensitivity and wit. Martinez's work has been exhibited domestically and internationally in Los Angeles, San Francisco, Minneapolis, Miami, New York and the Netherlands, and he has shown in venues including the Vincent Price Art Museum, LACMA, Biola University, LA Louver, Showroom MAMA, Providence College Galleries, MACLA, SUR biennial, Chinese American Museum and Euphrat Museum of Art. His work has been featured in the Los Angeles Times, KPCC, KCRW, Fusion, Art News, Opening Ceremony Art Blog and Wired. Martinez has work in the collections of Crocker Art Museum, Cornell Fine Art Museum, the Pizzuti Collection, and the Museum of Latin American Art. Martinez will be included in the Smithsonian's National Portrait Gallery Outwin 2019: American Portraiture Today exhibition and will also be an upcoming Rauschenberg Artist in Residence. Martinez lives and works in Los Angeles.

Dylan Miner is an artist, activist, and scholar. He is Director of American Indian and Indigenous Studies, as well as Associate Professor in the Residential College in the Arts and Humanities at Michigan State University. Miner sits on the board of the Michigan Indian Education Council and is a founding member of the Justseeds artist collective. He holds a PhD in Arts of the Américas from The University of New Mexico and has published extensively. In 2010, he was awarded an Artist Leadership Fellowship from the National Museum of the American Indian, Smithsonian Institution. Miner has been featured in more than two dozen solo exhibitions. He has been artist-in-residence or visiting artist at institutions such as the School of the Art Institute of Chicago, École supérieure des beaux-arts in Nantes, Klondike Institute of Art and Culture, Rabbit Island, Santa Fe Art Institute, and numerous universities, art schools, and low-residency MFA programs. His book *Creating Aztlán: Chicano Art, Indigenous Sovereignty, and Lowriding Across Turtle Island* was published in 2014 by the University of Arizona Press. In the past two years, he has published four risograph books: an artist's book titled *Aanikoobijigan // Waawaashkeshi*, a booklet on Métis and Anishinaabe beadwork, a chapbook on quillwork, and another titled *Bakobiigwaashkwani // She Jumps into the Water*. In 2017, he commenced the *Bootaagaani-minis ∞ Drummond Island Land Reclamation Project* and in 2018 began collaborating to print little-known graphics from the *Industrial Workers of the World (IWW)*. He is committed to supporting Indigenous sovereignty, migrant and immigrant rights, labor rights, and ecological justice. Miner is of Métis and settler descent.

Dignidad Rebelde is a graphic arts collaboration between Oakland-based artists Jesus Barraza and Melanie Cervantes. We believe that art can be an empowering reflection of community struggles, dreams and visions. Following principles of Xicanisma and Zapatismo, we create work that amplifies people's stories and to create art that can be put back into the hands of the communities who inspire it. We recognize that the history of the majority of people worldwide is a history of colonialism, genocide, and exploitation. Our art is grounded in Third World and indigenous movements that build people's power to transform the conditions of fragmentation, displacement and loss of culture that result from this history. Representing these movements through visual art means connecting struggles through our work and seeking to inspire solidarity among communities of struggle worldwide.

Jerome Reyes works between Seoul, Korea and San Francisco, CA as an artist, researcher, and educator working with the collaborative potentials of institutions, alterity, and architecture. He is Artist Liaison and faculty at Stanford University's Institute for Diversity in the Arts, teaching courses and designing partnerships with artists, curators, scholars, and organizations. He is also Researcher, at Asia and Migration, Asia Culture Institute, in Gwangju, Korea. He also is a long-term collaborator of the South of Market Community Action Network (SOMCAN) in downtown San Francisco. He holds an MFA from Stanford University and a BFA at the California College of the Arts. He also attended the Gwangju Biennale

International Curator Course. He has made projects for the Prospect 3. Biennial, San Francisco Museum of Modern Art, Asia Culture Center, Gwangju, KADIST, Frankfurter Kunstverein, Cantor Center for Visual Arts, and Asian Art Museum. He is the Yerba Buena Center for the Arts (YBCA) 2017 Public Art Commission recipient for his public installation/billboard *Abeyance*, on view through 2020. He's been awarded residencies at National Museum for Modern and Contemporary Art/MMCA, Korea, Gwangju Biennale Foundation, Asia Culture Center, Gwangju, Seoul Museum of Art, Fellowship at Headlands Center for the Arts, and received the 2016 Artist-in-Residence Award at the Yerba Buena Center for the Arts. He has received support from the National Endowment for the Arts and awards from the Joan Mitchell Foundation, Art Matters Foundation, Creative Work Fund, and Center for Cultural Innovation. Reyes has fifteen years of teaching and public programming in a variety of settings including major universities, museums, multimedia labs, non-profit art galleries, and senior/youth community centers in East Oakland, Iron Triangle in Richmond, and Chinatown, Manilatown, and currently the South of Market neighborhood of San Francisco.

ABOUT THE CURATOR

PJ Gubatina Policarpio is a writer, educator, curator, and community organizer. He brings dynamic experience in museum education and arts administration previously working at The Museum of Modern Art, Queens Museum, and the Brooklyn Museum. He has delivered lectures and participated in panel discussions at Washington Project for the Arts, Mills College, UC Berkeley, New York Art Book Fair, Cooper Hewitt, Berkeley Art Museum and Pacific Film Archive, San Francisco Public Library, The Field Museum, The New School Parsons School of Design, Textile Arts Center, University of Illinois at Chicago, School of the Art Institute of Chicago, Haystack Mountain School of Crafts, and more. PJ has organized exhibitions and programming at San Francisco Museum of Modern Art, Asian Art Museum, Dixon Place, and NURTUREart among others. He is co-founder of PAL / Pilipinx American Library, an itinerant library and programming platform dedicated exclusively to Filipinx perspectives. His publication *Textiles of the Philippines* is in the collection of The Thomas J. Watson Library at The Metropolitan Museum of Art. PJ serves on Southern Exposure's Curatorial Council and SOMA Pilipinas' Arts & Culture Committee. Born in the Philippines, PJ lives and works between San Francisco and New York City; the Ohlone and Lenape homelands.

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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.

For more information and images, contact Stephen Sokolouski at (415) 863-2141 or stephen@soex.org. Southern Exposure is located at 3030 20th Street (at Alabama), San Francisco, CA 94110. Office hours are

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Monday through Friday, 10:00 AM – 6:00 PM and gallery hours are Tuesday through Saturday, 12:00 – 6:00 PM. Website: www.soex.org.

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