



Building the Building:
SOMArts 40th Anniversary Exhibition

July 18, 2019 – September 3, 2019
Curated by Kevin Chen and Rio Yañez

Exhibition at SOMArts Cultural Center
934 Brannan Street | San Francisco, CA

Gallery Hours

Tuesday–Friday: 12–7pm & Saturday: 12–5pm
somarts.org/infinitearchives



Building the Building:
SOMArts 40th Anniversary
Exhibition

Opening Reception
Thursday, July 18, 2019, 6–9pm

Join us for the opening visual reception of *Building the Building* co-curated by Kevin Chen and Rio Yañez.

Closing Reception
Thursday, August 29, 2019,
6–9pm

Learn more at somarts.org

CURATORIAL STATEMENT

Building the Building is a sampling of artwork by artists who laid the foundation for SOMArts creatively and administratively, artists whose contributions bridged multiple generations of the space, and artists who continue to work within the organization today. Amongst the artists in the exhibition are five key former administrators of SOMArts who cover almost the entirety of the four decades of SOMArts: Bernice Bing, Carlos Loarca, Betsie Miller-Kusz, Leo Valledor, and Rene Yanez. Their work and presence exemplifies the unique relationships with artists that SOMArts has cultivated over the decades.

Opening with a public reception on Thursday, July 18, 6–9pm, the exhibition title takes its inspiration from the internal nickname for SOMArts' large physical space – “the building” – and honors and celebrates the work of artists and leaders that have made SOMArts what it is today, a crucial champion of culture and community. For over four decades, SOMArts has occupied a unique foothold in the arts landscape of the Bay Area, as many artists and communities that would not have had an outlet for their work found space and support within the walls of “the building.” Countless artists, collectives, organizations, movements, and rebellions that have made the Bay Area arts community what it is today have at one point engaged with the services and space of SOMArts.

One of the particular strengths of SOMArts has been its capacity to nurture, support, and showcase the work of a multiplicity of communities over the past four decades. Each cultural event – be it an exhibition, performance, or workshop – has helped to contribute to the overall collective impact of SOMArts on the greater Bay Area. Even though certain artistic styles and conceptual inquiries may have come from and intensely resonate with specific communities, the superadditive effect of over four decades of culture and art that have passed through SOMArts is unparalleled. Each project builds upon the foundation of what came before it, continuing the momentum of building upon the legacy of “the building.”

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EXHIBITING ARTISTS

BERNICE BING

Bernice Bing, a native San Franciscan of Chinese heritage, received a National Scholastic Award to attend California College of Arts and Crafts, where she studied with Richard Diebenkorn, Saburo Hasegawa and Nathan Oliveira. She transferred to the San Francisco Art Institute to work with Elmer Bischoff and Frank Lobdell, earning a Bachelor of Fine Arts (B.F.A.) degree with honors. She continued her studies in the San Francisco Art Institute graduate program, and in 1961 earned a Master of Fine Arts (M.F.A.) degree.

Ms. Bing was instrumental in establishing the South of Market (SOMAR) Cultural Center as a nonprofit organization. She pioneered the SOMAR Gallery Space, worked with the neighborhood Arts and CETA programs for fifteen years, serving as a panelist on the National Endowment for the Arts Expansion Program in 1968 and 1969.

Artwork

Quantum
Paint and watercolor on paper
33.5" x 47.5" each (framed)
1988–1990

Right : *Blue Mountain #2*
Oil on canvas
60" x 50"
1966

Courtesy of the estate of Bernice Bing and Alexa Young

SOMArts History

Executive Director 1980-1984
AAWAA 1989-1998

BETSIE MILLER-KUSZ

Betsie Miller-Kusz, born in Los Alamos, New Mexico, lived many years in San Francisco, exhibiting in the Bay Area, New York, Santa Fe.

Her exhibitions include Paris, London, Valencia, Madrid, Rome, Florence, Buenos Aires, Mexico City, Merida, Guadalajara, Guatemala, New Delhi, Tokyo, Hiroshima, Macau, Leningrad, Ulaan Bataar, and Seoul. Her murals are numerous, with many cultural exchanges. Her paintings have been in International Biennales, and solo exhibitions at Dhoomi Mal in India, Museo Ixchel in Guatemala, Galeria Tonalli in Mexico DF, Marie de 6th Arrondissement in Paris, International Maritime Museum in London, Pinocateca in Tlaxcala, and Anagma Gallery in Valencia, Spain,

At SOMArts, Betsie directed the Mural Resource Center and served as Director of SOMArts Gallery, curating over one hundred exhibitions. Recently she helped restore the huge mural at the Mission Cultural Center, and is currently showing "Retrofit" at Think Round Gallery, and a T.I.M.E. sculpture at UNM Los Alamos.

Artwork

Aqui es tu Agua

Acrylic on canvas

60" x 72"

1998

SOMArts History

Director of Mural Resource Center 1992-2002

Director, SOMArts Gallery 2002-2009

CARLOS LOARCA

Carlos Loarca, originally from Guatemala, has been painting since 1964. His work blends elements of Mayan myth into an exploration of abstraction. The power of his images unfold from a palette of chromatic vigor onto landscapes of heroic scale. His work is visceral and direct. His works are in the permanent collections of the Contemporary Art Museum in Monterey, CA, The Triton Museum in Santa Clara, CA, The Mexican Museum in San Francisco, San Francisco General Hospital, San Francisco International Airport and numerous private collections. Mr. Loarca has worked for San Francisco's Community Cultural Centers since 1983 and was SOMArts Gallery Director from 1983–2002 and Facility Manager until 2009. As SOMArts Gallery Director, Mr. Loarca has selected and presented hundreds of artists and exhibitions.

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Artwork

CARLOS LOARCA

El Rey Del Tiempo

Acrylic on canvas

48" x 36"

2016

The Owner Of Space And Time

Acrylic on canvas

48" x 36"

2016

SOMArts History

Director, SOMArts Gallery 1983-2002

Facilities Manager 1983-2009

CECE CARPIO

From the Philippines and now back in the Bay Area, Cece Carpio paints everyday people fighting for a more dignified existence. Using acrylic, ink, aerosol and installations, her work tells stories of immigration, ancestry, resistance and resilience. She documents evolving traditions by combining folkloric forms, bold portraits and natural elements with urban art techniques.

Cece has produced and exhibited work in the Cuba, Fiji Islands, Guatemala, India, Ireland, Mexico, Nepal, Nicaragua, Norway, Philippines, United Kingdom and throughout the United States. She has received the Rockwood Institute Fellowship for leaders engaged in the Arts as critical agent of change, the New York Foundation of the Art Immigrant Artist Fellowship, a teaching residency at Café R.E.D & La Botica Espacio Cultural at Xela, Guatemala, and an artist residency with KulArts in San Francisco. The City of Oakland, Yerba Buena Center for the Arts, UC Berkeley, and Oakland Museum of CA, have commissioned her work. She is currently working as the Galleries Manager for the San Francisco Arts Commission, and is a Public Art Commissioner for the City of Oakland.

She can often be found collaborating with her collective, Trust Your Struggle, teaching, and traveling around the world in pursuit of the perfect wall.

Artwork

Diyen Masalanta

Acrylic and enamel on canvas

40" x 40"

2019

\$2,500

Idianale

Acrylic and enamel on canvas

72" x 36"

2019

\$2,500

Anagolay

Acrylic and enamel on canvas

48" x 40"

2019

\$2,500

SOMArts History

Urban X Indigenous 2016

Game Recognize Game 2017

E. OSCAR MAYNARD

Elizabeth "Oscar" Maynard has a self-designed B.A. in Visual Art, Psychology, and Gender Studies from Antioch College. They have an MFA from San Francisco Art Institute in Printmaking. Their work has been shown at SOMArts, Mission Cultural Center, Yerba Buena Center for the Arts, and in National Queer Arts Festival shows. In 2016, they curated *You Are Enough*, a visual arts show looking at mental health and survival through a queer lens. They were a fellow at Yerba Buena Center for the Arts in the cohort responding to the question: "Why Citizenship?" Other residencies & fellowships include: Blue Mountain Center, the Equal Justice residency at Santa Fe Art Institute, Kala Art Institute, and A Studio in the Woods.

In their spare time they nerd out about gender, feed wild animals in local parks, make paper-cuts, print letterpress posters, and carve gourd luminaries. You can see more of their work at: www.countrycounterculture.com

Artwork

Fowler Coat of Arms

Papercut

78" x 42"

2018

Anderson Coat of Arms

Papercut

78" x 42"

2019

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SOMArts History

Dia de los Muertos 2012-2016

You are Enough 2017



JOHANNA POETHIG

Johanna Poethig is a contemporary artist known for her monumentally scaled murals and public art, socially engaged collaborations, painting, multi media installations and performance. Her work is conceptually driven using image, text, narrative and satire to address critical social, cultural, environmental and political themes. She explores science, perception and the mystical, drawing from mathematics and ancient systems of prediction. She grew up in the Philippines and has been active in Filipino-American arts since the 1980's. Her work has been exhibited at Atelier Siegle, Germany, YBCA, SFMOMA Artist's Gallery, Pro Arts Gallery, SF Chinese Cultural Center, SPARC Gallery, LA, Togonon Gallery, LA County Museum of Art, The Bronx Museum, Spectrum, NYC, Luggage Store, Headlands Center for the Arts, Galeria de la Raza, Richmond Art Center, SOMArts, Mag:net Gallery in Manila. Poethig received her MFA at Mills College and is Professor Emeritus at the Visual and Public Art department at California State University, Monterey Bay.

Artwork

High Stakes Divination Cards

Archival prints on paper on metal and printed cards & guide books

18" x 11" each

2019

18" X 11" prints \$330 each

Boxed set with guide \$120

SOMArts History

Resident Muralist 1990

Glamorgeddon 2015

California Arts Council Artist in Residence mid 80s-90s

KAREN SENEFERU

Karen Senefuru is one of the most thought provoking visual artists of our time. Born and raised in Oakland California, her childhood was fed by revolutionary politics and the Black Panther Party's free breakfast program. She earned a B.A. in English from the University of California at Berkeley and has dedicated her life to working as an educator and activist. Self taught in her artistic craft, Senefuru is obsessed with gathering information, imagery and ideas. As a result, her work contains a completeness that belies her brief tenure as a multimedia artist. Using natural and manufactured materials she boldly examines the ancient and contemporary, turning modern objects into artifacts. This Afrofuturistic aesthetic provides a curative intersection between technological and the spiritual. Senefuru's is grounded in the philosophy that space has hidden meaning. Therefore, her work seeks to enter into and transform the meaning of space.

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Artwork

KAREN SENEFERU

Call Yo Mama

Mixed media assemblage

10' x 8'

2017

\$10,000

SOMArts History

Dia de Los Muertos 2006-2017

The Black Woman is God 2016-2018

KATIE GILMARTIN

Katie Gilmartin's checkered past includes stints as a buoyant union organizer, bona fide sex researcher, and deeply engaged college professor. She teaches linocut and monotype classes at Chrysalis Studio in SOMArts, and runs the Queer Ancestors Project, devoted to forging sturdy relationships between young Queer and Trans artists and their ancestors. Her illustrated noir mystery, *Blackmail My Love*, explores real and imagined Queer ancestors in early 1950s San Francisco, and won Lambda and IndieFab Gold awards. In collaboration with Openhouse, Katie received a Creative Work Fund grant to honor and preserve LGBTQ elders' memories of mid-century tavern culture and bar raids: her next illustrated novel will be a fictional account of an actual 1954 raid on a North Beach bar called Tommy's Place. Amid a nation-wide crackdown, San Francisco police mounted a "drive on sex deviates" that drew attention from legislators, media, the local PTA, and a U.S. Senate Subcommittee on Juvenile Delinquency. Learn more and see her art at katiegilmartin.com.

Artwork

Queer Words

Linocut

8.5" x 11" each (framed)

2002–2019

\$100 each

SOMArts History

Building Manager, SOMArts 2000-2019

Chrysalis Print Studio 2000-2019

Queer Ancestors Project 2010-2019

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LEO VALLEDOR

Leo Valledor (1836-1989) is one of America's pre-eminent Asian American artists from the mid-century. He was a Filipino American artist who grew up in the Fillmore district of San Francisco, California. His artistic gift earned him a scholarship at the San Francisco School of Fine Arts (now San Francisco Art Institute) where he befriended several avant-garde artists of his generation and became an early member of The Six Gallery, founded in San Francisco in 1955. At The Six Gallery he exhibited with Wally Hedrick, Jay de Feo, Manuel Neri and Peter Forakis, among others.

Valledor moved to New York in 1961 where he co-founded the historic Park Place Group and developed his pioneering minimalist style and showed with other artists of similar interests including Sol Le Witt, Robert Smithson and Donald Judd. Valledor's art also traveled to Latin America and Japan in the late 60s.

Art critics have placed Valledor's work in the league of Ellsworth Kelly, Barnett Newman, Leon Polk Smith and Frank Stella. He taught at the San Francisco Art Institute and U.C. Berkeley and was a two time recipient of the National Endowment for the Arts grant. His work is in the collection of numerous museums and collectors in the US and abroad.

Valledor's Filipino American heritage, the profound influence of jazz as well as being in the epicenter of the cutting edge formal experiments in the art of his generation, contributed to a unique body of work which, according to art historian Dr. Linda Dalrymple Henderson (University of Texas at Austin), "opens a fruitful discussion among art historians about the untold histories of the 1960s art scene of which Valledor was an important player". Valledor's untimely death at the age of 53 cut short his artistic explorations. "He has left behind a legacy of challenging, formally sound works displaying a sensitive and lyrical palette that separates them from much other geometric abstraction. They will likely be found the equal of any master of the genre" (San Francisco art critic, Barbara Morris, Jan/Feb – Art ltd, 2012).

Valledor was featured at the 2011 San Francisco Museum of Modern Art's (SFMOMA) 75th Anniversary show entitled, Abstract Art in the U.S. 1955-1965, which included Rothko, Motherwell, Franz Kline, Philip Guston, Diebenkorn, and Joan Mitchell.

Artwork

O, Gee G. Par(k)

Acrylic on canvas, vertical triptych

9' x 9'

1977

\$140,000

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LEO VALLEDOR

Bittersweetart
Acrylic on canvas
4' x 4'
1984
\$38,000

Courtesy of Brian Gross Fine Art

SOMArts History

California Arts Council Artist in Residence 1982-1987

MALIK SENEFERU

Malik is a self-taught and extremely prolific African-American artist that has created more than 1,000 different pieces of artwork, including paintings, murals, and mixed media projects in the past 25 years. Despite the fact that he has no formal college training, Malik's art has hung in many different professional arenas throughout the world, such as galleries, museums, magazines, and newspapers.

While growing up in the 1970s and 80s, Malik saw his peers going to jail and getting killed. Living a life of crime did not appeal to him, so he chose to follow his dreams and began creating art. His interest in art became a pursuit for spiritual, mental, and physical elevation. In addition to creating original art pieces, Malik works with communities that have seen hardship.

Artwork

Mobile Shrines 1–15

Mixed Media assemblage

Dimensions variable

2009–2019

Please email carolina@somarts.org about pricing

SOMArts History

Dia de los Muertos 2006-2010

Night Light 2015

The Ramp Gallery 2013

The Black Woman is God 2015

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NANCY HOM

Nancy Hom is an artist, writer, curator and arts consultant. Born in Toisan, China and raised in New York City, she has been an influential leader in the SF Bay Area art scene since 1974. Over the years, she has created many iconic images for community cultural events as well as political and social causes. Through her posters, poetry, illustrations, installations, or curatorial work, Nancy has used the arts to affirm the histories, struggles, and contributions of communities of color.

Since 2012, her large floor mandalas have evolved from personal expressions to educational stories and spiritual contemplations that involve direct community input. As a vehicle for healing, they offer reflections on change, interdependence, and common purpose.

In addition to pushing artistic boundaries, Nancy has also nurtured the creative and organizational growth of over a dozen Bay Area arts organizations. In her long involvement with Kearny Street Workshop, an Asian American arts organization, Nancy served as its Executive Director from 1995 to 2003. She is a Gerbode Fellow (1998) and KQED Local Hero (2003), as well as a grant recipient. Her recent awards include the Joan Mitchell Foundation Painters and Sculptors grant (2012) and the San Francisco Foundation Community Leadership Award (2013), plus two grants in 2018 by the SF Arts Commission and the California Arts Council, given to APICC to support her retrospective.

Artwork

Profile

Silkscreen on paper

20" x 16" (framed)

1985

\$500

Mother Holding Child

Silkscreen on paper

20" x 16" (framed)

1989

\$500

Contemplating Woman

Silkscreen on paper

20" x 16" (framed)

1982

\$600

Carnaval '80

Silkscreen on paper

20" x 16" (framed)

1980

\$750

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Raven's Seed
Silkscreen on paper
20" x 16" (framed)
1984
\$750

A Future for Our Children?
Silkscreen on paper
20" x 16" (framed)
1985
\$750

Marrón & Taiko Dojo
Silkscreen on paper
20" x 16" (framed)
1979
\$600

Last Resorts
Silkscreen on paper
20" x 16" (framed)
1983
\$500

John Lee Hooker
Silkscreen on paper
20" x 16" (framed)
1983
\$800

SOMArts History

Full Circle 2015

The Future is NOW: Asian America on its Own Terms 2012

Executive Director, Kearny Street Workshop 1995–2003

OLIVER DICICCO

Oliver DiCicco is a sculptor, experimental music instrument builder and set designer. His background was as a recording engineer and the owner of Mobius Music recording studio. His sculptural work is primarily in the area of kinetic sound sculpture. He designed and built the musical instrument sculptures for Mobius Operandi, an experimental music ensemble.

His work as a set designer has included four productions staged at Somarts including the multi-disciplinary *Exit Vacaville* and *Xibalba*, the later done in collaboration with the painter Carlos Lorca. Those productions utilized the entire building and featured the Mobius Operandi ensemble in

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addition to large scale kinetic set pieces activated by the performers. In addition to SOMArts his work has been shown at The San Francisco Symphony's Sound Box, the Exploratorium, Yerba Buena Center for the Arts, Lincoln Center "Out of Doors" and Scope Miami.

Artwork

Sirens

Mixed media kinetic sound sculpture

7' x 5.5' each

2008

\$70,000

PLEASE TURN DIAL ON THE RIGHT TO ACTIVATE SCULPTURE

SOMArts History

Sirens 2008

PETER MAX LAWRENCE

Peter Max Lawrence is an artist, filmmaker and poet. Born in Topeka; adopted soon thereafter and raised in Kansas City, Kansas. Over the course of his life, he has created a large and diverse body of work, exploring a wide variety of approaches, media and themes. Lawrence's visual art, performances and videos have been presented internationally in venues ranging from basement bathrooms to major museums and institutions. He is the curator for The One, author of Whimper and Director of QUEER in KANSAS as well as developing a slew of collaborations with other musicians, artists and writers. petermaxlawrence.com I was in the first group of recipients for Community grant with Troung Tran, I performed and co-hosted with THE NEWS throughout the years. I was in the night lite video shows, 100 performances for the hole and a couple of group shows curated by others.

Artwork

Untitled

Watercolor and ink on paper

17" x 13" each (framed)

2008–2013

SOMArts History

Chronotopia 2010

At War 2012

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RENÉ YAÑEZ

René Yañez was a Mexican assemblage artist, printmaker, performance artist, curator and community activist located in San Francisco, California. He was a well-known contributor to the arts of San Francisco and is a founder of Galería de la Raza, a non-profit community focused gallery that features Latino and Chicano artists and their allies. In the early 1970s he was one of the first curators in the United States to introduce Mexico's Day of the Dead as a contemporary focus and an important cultural celebration and curated one of the first exhibitions of Frida Kahlo's work in the United States. For the last 20 years of his life Yañez was the Director of Special Projects at SOMArts where he curated his iconic Dia de los Muertos exhibit to wide acclaim.

Artwork

Untitled

3D Anaglyph prints

18" x 12" each

2016–2017

\$400 each

SOMArts History

Director of Special Projects 1998-2018

Dia de los Muertos 1998-2018

TRUONG TRAN

Truong Tran (b. 1969) received his MFA from San Francisco State University in 1995 in the field of writing. He is the author numerous volumes of poetry. He is a self taught visual artist whose work has been exhibited in venues including the California Historical Society, California Institute of Integral Studies, SOMArts Gallery, Telegraph Hill Gallery and The San Francisco International Art Market Art Fair, Avenue 12 Gallery and The Peninsula Museum of Art. Of his art making process, Truong writes: My art practice be it writing, sculpting or making dinner for a group of friends are just my ways of thinking though the consciousness of these times. He lives in San Francisco and teaches at Mills College.

Artwork

The Selfie as Reflection As Portrait as Confrontation

Mixed media, found imagery, mirrors, light, mylar

51" x 43"

2018

\$10,000

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TRUONG TRAN

When It's Not About Race It's All About Race, Series 1–4

Mixed Media

72" x 2" each

2015

\$3,000 each

Memories of Fire, Series 1–5

Mixed Media, marbles, mylar, wishbones broken and whole, acetate, pulsating lights

8" x 26"

2018

\$4,000 each

SOMArts History

(re-)Claim 2010

At War 2012

Executive Director, Kearny Street Workshop 2001–2003

VICTOR-MARIO ZABALLA & ANN CHAMBERLAIN

The living elements of Pre-Columbian, folk art and the oral traditions of Mexico are the foundation of Victor-Mario's work. He seeks to express the vivid, dynamic synthesis of the magical and the concrete, the old and the new realities in which we exist. His Inspiration is the "TOLTECAYOLOTL" The Toltec synthesis of art, science, spirituality and social consciousness.

Although he has reverence for the indigenous traditions he grew up with and has received awards for traditional altar making, his work is contemporary, moving beyond the purely folkloric or anthropologic. His work encompasses public art projects such as 16th & Mission BART Station as well as traditional arts such as feather work and papel picado. As a musician creating new acoustic instruments based in pre-hispanic models and electronic string instruments he has performed at the Exploratorium, New York's Lincoln Center and Tucson Museum of Art.

Artwork

Memorial for 5000 Indians

Mixed media

9.5' x 12' x 2'

1991–2019

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SOMArts History

VICTOR-MARIO ZABALLA

Festival 2000 1990

Dia de los Muertos 1998-2019

ANN CHAMBERLAIN

Citizen 1998

Dia de los Muertos 2001 & 2002

CO-CURATORS

Kevin B. Chen has been involved in the Bay Area arts community for over two decades as a curator and visual artist. He currently serves as faculty at San Francisco State University's School of Art and at Stanford University's Department of Art and Art History, and a Curatorial Committee member of Root Division and Pro Arts Gallery. He recently served as co-chair for the City of Oakland's Public Art Advisory Committee and managed the de Young Museum's Artist Residency Program and Public Programs. He was Program Director of Visual Arts at Intersection for the Arts for over 15 years, where he curated over 70 exhibitions and hundreds of public programs. He has curated projects for Headlands Center for the Arts, Minnesota Street Project, University of Nevada Reno, San Jose Institute of Contemporary Art, San Francisco Art Institute, Yerba Buena Center for the Arts, San Francisco Arts Commission Galleries, and SOMArts Cultural Center. His writing has been published by Paper Museum Press, Light Work, The Third Line – Art Gallery in Dubai, and Kearny Street Workshop, and he has exhibited his own work at venues including the San Jose Institute of Contemporary Art, Southern Exposure, and The Kitchen.

Rio Yañez

From the moment he was conceived in an artist's studio, Rio Yañez' fate as an artist and curator was sealed. Born and raised in San Francisco's Mission District, Yañez is a curator, photographer, and graphic artist. As a curator he was a frequent collaborator with his father, Rene Yañez, and the pair developed exhibits and programming together for 13 years. Yañez' carries on his father's tradition of curating the annual Dia de los Muertos exhibit at SOMArts alongside his collaborator Carolina Quintanilla. As a visual artist his solo exhibits include *Pocho Adventure Club* and *Bubblegum Crisis*. Yañez is also a founding member of The Great Tortilla Conspiracy, the world's most dangerous tortilla art collective.

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ABOUT SOMARTS

SOMArts Cultural Center, founded in 1979, cultivates access to the arts within the Bay Area by collaborating with community-focused artists and organizations. Together, we engage the power of the arts to provoke just and fair inclusion, cultural respect and civic participation.

SOMArts plays a vital role in the arts ecosystem by helping activate the arts citywide. We do this by providing space and production support for non-profit events, as well as fairs and festivals throughout the Bay Area, and offering a robust program of art exhibitions, classes, events and performances that are affordable and accessible to all. SOMArts' exhibition programs receive critical support from the San Francisco Arts Commission and The San Francisco Foundation, and are sponsored in part by a grant from Grants for the Arts.

SOMArts is located at 934 Brannan Street—between 8th and 9th—within 2 blocks of 101, I-80, Muni lines and bike paths. For public information call 415-863-1414 or visit somarts.org. Stay connected by following us on Twitter, Instagram and Facebook.

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somarts.org/murphycadogan2016

