

Mission Arts

Monthly

www.missionarts.org

Feb 2005



ARTISTS INTERVIEWS:

Melissa Yarbrough
Annie Arrasmith
Susan Garry-Lorica

7th Annual San Francisco Independent Film Festival

Neighborhood Public Radio (NPR)

The 2005 Black Choreographers Festival

NEW EASY TO PRINT LAYOUT

Galleries: Theater: Dance: Film: Readings

Cover photo by Yvette Powell



Gallery Shows



LUNADA - Francisco X. Alarcón and Las 'Manas

Thursday, February 24 (full moon) @ 7:30 p.m.
Galería de la Raza, 2857 24th Street @ Bryant, San Francisco.
FREE, Wheelchair accessible.

Galería continues its full moon literary series, Lunadas, with a well-balanced serving of words and divine inspiration featuring the fresh new voices of East Bay spoken word collective, Las 'Manas along with a reading by a seminal figure in Chicano literature, Francisco X. Alarcón. Galería de la Raza's monthly Lunada is the only Latino based monthly poetry series in San Francisco.

About the Artists

Francisco X. Alarcón, Chicano poet and educator, is the author of ten volumes of poetry, including, *From the Other Side of Night / Del otro lado de la noche: New and Selected Poems* (University of Arizona Press 2002), *Sonetos a la locura y otras penas / Sonnets to Madness and Other Misfortunes* (Creative Arts Book Company 2001), *Snake Poems: An Aztec Invocation* (Chronicle Books 1992), *De amor oscuro / Of Dark Love* (Moving Parts Press 1991, and 2001). He has also published numerous bilingual children's books including *Laughing Tomatoes and Other Spring Poems / Jitomates risueños y otros poemas de primavera* (Children's Book Press, 1997) for which he was awarded the 1997 Pura Belpré Honor Award by the American Library Association and the National Parenting Publications Gold Medal.

Francisco has been a recipient of the Danforth and Fulbright fellowships, and has been awarded several literary prizes, including the 1998 Carlos Pellicer-Robert Frost Poetry Honor Award by the Third Binational Border Poetry Contest, Ciudad Juárez, Chihuahua, 1993 American Book Award, the 1993 Pen Oakland Josephine Miles Award, and the 1984 Chicano Literary Prize. In April 2002 he received the Fred Cody Lifetime Achievement Award from the Bay Area Book Reviewers Association (BABRA) in San Francisco. He is currently one of the three finalists nominated for the state poet laureate of California this year.

Las 'Manas, which is short for las hermanas or "the sisters" is an all female spoken word performance collective which includes women of Mexican, Central American, African and Middle Eastern heritage. The members of Las 'Manas, which include Rosa Gonzalez, Cruz Grimaldo, Maya Chinchilla, Gina Amato, Marisa Castuera, Sasha Czar-Dobos and Genevieve Dubois, came together in 2004 to cultivate a more feminine voice and sense of sisterhood within the Bay Area spoken word scene. The group believes in the saying that there are "many truths and many voices." Their performance style is characterized by a mixture of theater, spoken word and dance centered around themes of sexuality, motherhood and the relationship between first and third world women.



Life Cycle Analysis

An installation by NoMe Edonna, Ricardo Richey & Andrew Schoultz
@ The Intersection

A brand new collaborative painting and sculptural installation investigating the role of consumerism, consumption, and recycling, this project sheds light on the complex mechanics and hidden components of recovering physical material for reuse. Touching upon cultural differences in the approach to consuming and recycling material goods, the three artists in this project pose both problems and potential solutions for how to deal with stuff.

Intersection for the Arts

446 Valencia Street

February 23 through April 16, FREE

Opening Reception: Wednesday February 23, 6 PM

Gallery Hours: Tues by appt, Wed-Sat, 12-5pm

ATTENDANT EVENTS

Cycling Around: A bicycle tour of recycling centers in San Francisco led by the SF Bicycle Coalition
Saturday, February 26, 2pm

ART EXPLOSION Gallery

Presents

SNEAK PEEK

A Gallery Show In The Studios

The Art Explosion is home to over 80 talented artists. Sneak Peak gives the art buyer a chance to see and buy original art where it is made.

Saturday Feb 12th
2pm-5pm

2425 17th Street @ Potrero
www.theartexplosion.com

David Sherry @ Jack Hanley Gallery

Jack Hanley Gallery is pleased to present the first American solo show of Glasgow-based artist David Sherry. The exhibition will include sound, video, and three-dimensional pieces in addition to works on paper.

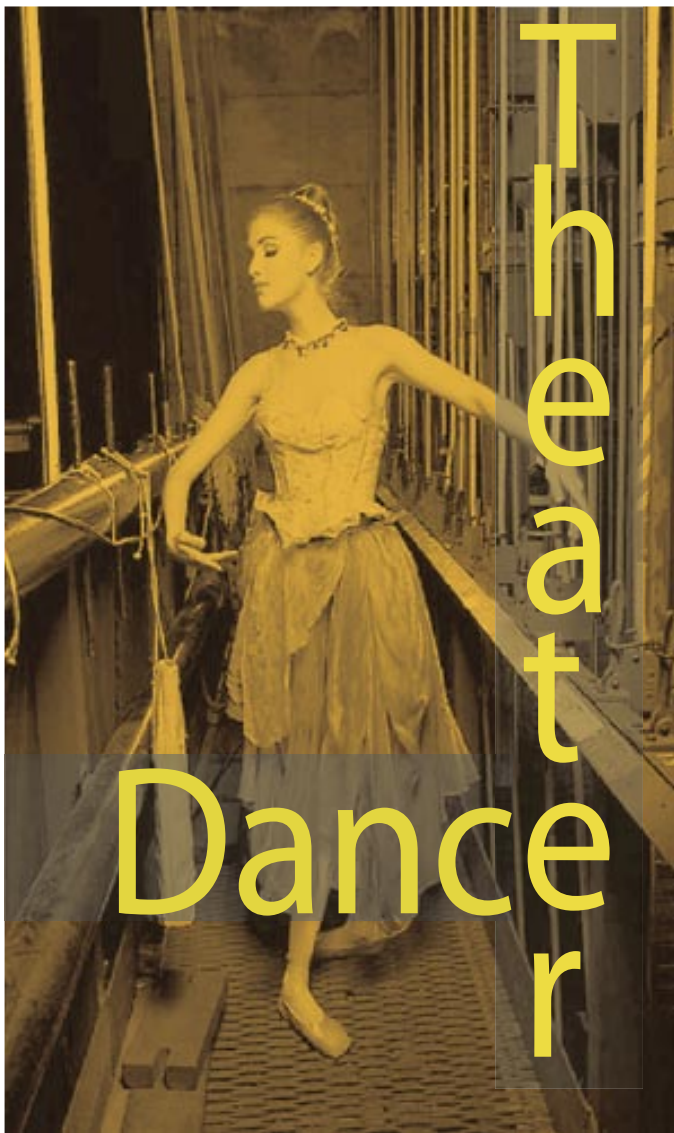
David Sherry is known for his long-term performative pieces which will sometimes continue over a period of days. With an ulterior motive in mind his absurd gestures allow the artist time to address the routines and rituals played out in everyday life.

`Carrying a bucket of water about for a week' and `Avoiding eye contact for one seven day period', for example, are self imposed `instructions' which add perspective to his otherwise normal daily life. The artist describes these acts as `air photography for thought'.

Sherry's ability to take this birds eye view on society, swoop down and pick bits up to chew on and regurgitate back down on the unexpected crowds, is central to his work. In an earlier video entitled, `Sun's F***ed', for example, Sherry presents a straight-faced monologue proposing the replacement of the sun with a minimalist Italian-designed lighting unit. In 2000, Sherry developed a campaign for Tom Cruise's hair after he noticed that this famous mop had become an independent state gaining control and power. In a bid to inform the public of this incredible development Sherry took to the streets with a sign and began to canvas in support of the hair.

Jack Hanley Gallery
395 Valencia Street
February 3 - 28th, 2005
Opening reception, Thursday, February 3rd, 6-9pm





Yugen Presents Michael Sakamoto and company The Rite of Spring, etc.

February's offering is a return engagement by Los Angeles-based artist MICHAEL SAKAMOTO who performed as part of Yugen Presents in June 2003 with his critically acclaimed *Glorious Day for an Unknown Woman*. This time Sakamoto brings his diverse ensemble of multi-talented performers including NEA award-winning actress/performance artist, Suzan Averitt, Italian actor Francesco Mazzini and actress/dancer Nurit Siegel in a contemporary yet timeless dance theater work using the piano version of Stravinsky's "The Rite of Spring."



The Rite of Spring, etc. blends frenetic dance, butoh movement, multiple languages, comedy, melodrama, dream imagery and pop music (from French music hall to Aimee Mann) as four character archetypes - an arrogant actor, an idealistic monk, an absurd harlequin, and an unbridled free spirit - traverse and ultimately transcend a vast terrain of emotion, psychology and culture. Delving into a zeitgeist of fear versus vulnerability and the hard matter of human relationships, the characters love, hate, manipulate, idolize, miscommunicate, reject and ultimately accept themselves and the world around them.

The performances are Mon/Tues Feb 20 & 21, 8:00pm. Admission is \$10-\$15 sliding scale. Reservations can be made at (415) 621-7978. or online



LIMITED TIME ONLY Dan Hoyle's FLORIDA 2004: THE BIG BUMMER

Written and Performed by Dan Hoyle
1074 Valencia, 2 doors over from the Marsh theater
Thursdays, Fridays, and Saturdays at 8:00pm
February 3 - 26 ONLY

In *FLORIDA 2004: THE BIG BUMMER*, Dan Hoyle chronicles the 10 days he spent as a volunteer in Tampa, Florida working sixteen-hour days on the Kerry campaign. With his trademark brand of "journalistic theater," Dan transforms into the drawl-tongued truck drivers, vitriolic Vietnam Vets, and earnest but spacey West Coast volunteers he met along the way. A riveting showdown between Michael Moore and a phalanx of protesters, an inspired dance piece about the emotional ups and downs a door-to-door canvasser experiences, and a giddy Election Night pre-victory party that quickly turned sour are all recreated in a hugely comic, fresh and heart-breaking show.

TICKETS: \$10-15 (sliding scale) RESERVATIONS: (415) 826-5750
or e-mail at tickets@themarsh.org



The Wonders @ Traveling Jewish Theatre

This year TJT's Educational Touring and Outreach Program (ETOP) presents an original play that explores the American Jewish experience through the stories of three women: a Yiddish actress, a beauty queen, and a young playwright who thinks she may be a "member of the tribe." Drawn together through their love of splendid singing, comic buffoonery, delightful dancing, and true tall tales, these vivacious characters will take you on a rollicking, magical journey straight into the heart of the Jewish soul. Inspired by our vaudevillian roots, The Wonders is part of an initiative marking the 350th anniversary of Jewish life in America. "Celebrate 350," is a year-long series of programs across the country. The National Foundation for Jewish Culture is promoting plays and theaters, like TJT, that are participating nationally. The Wonders is directed by TJT Associate Artist, Eric Rhys Miller, and co-created and performed by Téana David, Karine Koret and Sigal Shoham. February 4 – 13, 2005
Traveling Jewish Theatre, 470 Florida St., San Francisco: Feb. 4 – 6, 2005



In My Own Image

A jacket and a handful of packing peanuts competed for the affections of a red wrapping paper. This wasn't a surrealist plot but a puppet show, "The Wrapping Paper Caper" at The Marsh which is located on Valencia Street. The three main characters of the 'Caper' were a Humphrey Bogart inspired detective inhabiting a jacket, a PeanutMan "bad-guy" made from Styrofoam packing peanuts, and a sexy "dame" improvised from a red wrapping paper and a gold leaf garland. Kids chuckled. Adults laughed. I wondered: what is it about puppetry that delights us so? In search of answers to my question, I had a conversation with the crew of Lunatique Fantastique, the group responsible for the "Caper," after the show. They recounted instances where audience members cried at the death of a puppet at one of their other shows which explore themes ranging from territorial warfare to WW II Japanese internment camps. Puppets are able to tap into our emotions despite being contrived from 'found objects' as is the case for Lunatique Fantastique (LF). "No object is safe," said Slater Penney, one of the LF



'Manipulators' (also known as 'Puppeteers' in the traditional world) when it comes to infusing lifelike qualities into otherwise uncharismatic objects. It usually takes about three manipulators to handle one Lunatique Fantastique puppet: one person for the head area, one for the hands and upper body, and another manipulator for the legs and lower body. The manipulators are covered in black from head to toe so as to remain 'hidden' and allow the puppets to take the center stage. Albeit Lunatique Fantastique has developed a unique puppetry style, the art of puppetry has existed for thousands of years. There is, however, no definitive history of its origins. It's a universal practice which can be traced back to the masks used by the primitive cultures, to the puppets found in Egyptian tombs, and to the puppetry references made by Aristotle and Archimedes. According to the American Heritage Dictionary, a puppet is "1. A small figure of a person or animal, having a cloth body and hollow head, designed to be fitted over and manipulated by the hand. 2. A figure having jointed parts animated from above by strings or wires; a marionette. 3. A toy representing a human figure; a doll. 4. One whose behavior is determined by the will of others." The human psyche appears to connect to a representation of itself in the form of puppets. This is not surprising since we empathize with actors in live theatre or movie actors in film/television and even to static and moving images of ourselves or others. Puppetry is just another extension of ourselves through which we tell stories. In some ways, its three-dimensional properties are much more sophisticated than the two dimensional characteristics of photography or film. I have noticed that puppetry has been able to explore facets of reality and illusion in some unique ways. For example, in one Twilight Zone episode, a ventriloquist's dummy takes on a life of its own, pushes the ventriloquist to the edge of insanity and finally switches place with the ventriloquist. In another 'twist' to the art of puppetry, a modern theatre show performs "Puppetry of the Penis." Not to be left behind, the electronic age has created its own version of three-dimensional puppets in the form of Electronics Arts' SIMS which consists of a world of people who are manipulated by the user by a set of commands. On a slightly different twist to the Twilight Zone plot, I have first-hand experience of being a puppet. When I was about 8-yrs-old, I had the role of a puppet in a small community theatre play. Whenever my strings were pulled, I cried. Although the play was a resounding success and I became famous for my ability to cry-on-demand, my role was rather uninspiring and something I'd be loathe repeating. I wonder if this is how a puppet would feel if a puppet could ever feel. Please write to leena@WeAreNotAmused.com for comments/kudos/critique/potential topics/suggestions/etc.



Visual Narratives

By Leena Prasad





The 2005 Black Choreographers Festival: Here & Now @ Artaud & ODC

The 2005 Black Choreographers Festival: Here & Now is an annual event celebrating African and African American Dance and Culture with two weekends of dynamic performances, Friday-Sunday, February 4-6 and February 11-13 featuring award winning Bay Area choreographers and companies (see next page). Lead organizations AAAPAC and B-PAN have joined forces to present a comprehensive festival celebrating the diverse artistic expression within the context of African and African American dance and culture. The festival strives to offer multi-faceted programming that addresses the needs of artists: networking, mentoring, training, outreach; and the community: affordable/accessible programming, cultural enrichment and arts education. The festival is hosting two pilot programs this year: a mentor program- sponsoring 3 emerging artists, working with mentor choreographers, culminating in new work being presenting in the Festival and a technical training program – sponsoring 6-8 African American men and women, from local high schools and colleges (ages 17 – 25) to train in aspects of technical theater, culminating in working on the stage crew amongst seasoned professionals running the Festival. Encouraging community participation and arts education, the festival will sponsor a series of master classes, in Bay Area schools and dance studios; a symposium, featuring a panel of artists, scholars and arts activists; and post-performance curtain talks, offering the opportunity for dialogue between audiences and artists. It has been 10 years since a Black Choreographers Festival has been hosted in the Bay Area. There is a vibrant African and African American Arts scene here that will be acknowledged and celebrated. The entire community has pulled together to make this event possible – partnering organizations include: ODC Theater, Dimensions Dance Theater, Stanford University, Dance Mission Theater, SF State University, and Laney College. Some of the performances you can see are covered on the next page.



Joanna Haigood

Joanna Haigood, choreographer, relocated to the San Francisco Bay Area from New York in 1979 and co-founded Zaccho Dance Theatre. Her creative work focuses on making dances that use natural, architectural and cultural environments as a point of departure for movement

exploration and narrative. Haigood's work involves in-depth research into the history and the character of sites and typically integrates aerial flight and suspension as a way of expanding the dancers' spatial and dynamic range.

Her work has been commissioned by leading arts presenters both nationally and internationally. Among them are the National Black Arts Festival, Festival d'Avignon and Festival d'Arles in France, the Exploratorium Museum, Capp Street Project, Dancing in the Streets, the Walker Art Center, Jacob's Pillow, the San Francisco Art Commission, Kaatsbaan International Dance Center and the Tryon Center for Visual Art.



Savage Jazz Dance Company

Founded in 1992 by Artistic Director, Reginald Ray-Savage, Savage Jazz Dance Company is a convergence of artistic forces, where the energy, improvisation, and syncopation of jazz is expressed through athletic, lyrical, and explosive dance. The only all-jazz concert dance company in Northern California (and one of the few in the US!), Savage Jazz's repertory includes works to the music of such jazz legends as Miles Davis, Duke Ellington, Dave Brubeck, and Charles Mingus, as well as some of the country's best contemporary jazz composers, including long time collaborator and award-winning jazz bassist, Marcus Shelby.

Savage Jazz Dance Company combines the fundamental movement vocabulary of contemporary dance, jazz dance, Dunham technique, and ballet to draw out the complexity of jazz music. This mixing of styles perfectly echoes the fusion of cultural influences, individual improvised expression, and classical technique that make up jazz music. Savage Jazz Dance Company and its Artistic Director, Reginald Ray-Savage have been awarded numerous grants and awards for its original and innovative blending of dance and jazz music.



The New Style Motherlode Dance company...

... was founded in 1997 by Corey Action Harrison and Teela Shine Ross. The directors envisioned a company that fused hip hop, jazz, ballet, modern, and theatrical themes to present a realm of dance never seen before. With this vision, they formed a unique and dynamic dance company, consisting of dancers from all walks of life. Harrison and Ross aspire to develop a multi-dimensional training and performance curriculum that explores all facets of dance and dance production.

New Style Motherlode is a culturally diverse dance company which strives to promote self-expression, cultural relativity, training and education through dance. In addition, New Style is a community-service oriented dance company which aims at exposing inner-city youth to the arts by organizing master classes, performing at local high schools and community sponsored events.



ARTIST INTERVIEWS



Melissa Yarbrough

Melissa Yarbrough's paintings are thick and lush with layers of paint applied one over another. The colors seem to jump off the canvas and develop their shades and texture in mid air before they safely land back on the painting. The technique resembles woodcut reduction printmaking as much as traditional oil painting. The images are built up using shapes of color to define the motif through the negative space. Melissa uses bold colors with subtle hues in contemplative and balanced compositions.

Why are you an artist?

I honestly don't think I ever had a choice not to be.

What artists have influenced you, and how?

I am a huge fan of Matisse, hands down. Other "art school heroes" were the Bay Area figurative painters in the '50's and '60's (Richard Diebenkorn, David Park, Elmer Bischoff, etc) Oh, and I love Marsden Hartley and also the landscapes of Wolf Kahn.

Can you tell us about your work?

My paintings are thick and lush with layers of paint applied one over another. The technique resembles woodcut reduction printmaking as much as traditional oil painting. The images are built up using shapes of color to define the motif through the negative space.

Do you usually work in series?

I work in series because I find it impossible to say all that needs to be said in one image. Each painting reveals more about the subject I am working with and I discover more each time I start looking at a different aspect. It is like a friendship developing over time rather than trying to tell a life story on a first date.

As you look ahead, can you see what direction your work is going?

I'll go where ever it takes me. It always changes and evolves and the worst thing I can do is try to direct its path.

What inspires you to create and how do you keep motivated when things get tough in the studio?



I was trained with an abstract expressionist sensibility and consider my paintings to be abstracts because they are more about paint, color, shape, and application than about subject or motif. However, I do work from life. I feel working from a still life and responding to the information provided therein is more honest, uncontrived, and ultimately more exciting than battling the canvas one on one.

I am fortunate that I am not a procrastinator, and that I work fast. The more I work, the more I am inspired to work. Sometimes the only thing stopping me is running out of paint!

How have you handled the business side of being an artist?

For my day job I've worked in sales for most of my life, so translating those skills to shameless self-promotion is an easy jump. I figure how will one see my work unless I show it to them? Oh, and the website helps tremendously. I've had many people look at my work online and have enough of an idea of what I do to commission a painting or arrange a studio visit to purchase work. I can put in a plug for a great web designer here in the Mission, Arena Reed at www.visualarena.com

What do you do for fun besides painting?

I ride a bike



Susan Garry-Lorica

Susan Garry-Lorica's work is almost exclusively of the figure. She works in a variety of materials such as found wood and wire. The figures seem to take form mystically, coming into view from a distance out of the fog and then they're right in front of you. Her use of wire is exquisite, it's almost like she's sculpting with smoke.



Why are you an artist?

Answer: Because it's where my life has led me. Doing my art is a passageway for contacting myself---bringing my inner world outward.

What artists have influenced you, and how?

Answer: Many I suppose, not just in their art but in their choices to live as artists--that is courageous and inspiring to me--all artists are inspiring to me. As for the work, I'm influenced by the rawness and immediacy of ethnic and folk art, as well as, outsider art.

Can you tell us about your work?

Answer: The "language" I use almost exclusively (or compulsively) is the body. It's what I have to keep "saying" over and over again. It's a "finding" the body in the materials I use; Maybe it's a process of finding my relationship to my own body. It's not a conceptual thing for me though, it's all intuitive. I work sculpturally or kind of in an assemblage style---the materials I like naturally want to have dimension.

Do you prefer one medium over another?

Answer: Materials are always my starting point. Both natural wood and found weathered wood show me where to start. I also love wire----it's really expressive and teaches me how to draw and see things. I like the combination of wire and wood too.

Do you usually work in series?

Answer: No. Often a group of things look good together but I don't think of it as a series really. Maybe my work is all one long series.

As you look ahead, can you see what direction your work is going?

Answer: I think my work is becoming more whimsical. Maybe the question of how to live in a body is becoming lighter for me.



What inspires you to create and how do you keep motivated when things get tough in the studio?

Answer: The materials keep me inspired. I have a lot of wood and stuff I've picked up lying around my studio. I let things sit around and then one day I'll go in and that particular piece of wood just needs to have what I see in it come out. I try not to guide or judge the process.

How have you handled the business side of being an artist?

Answer: Fortunately for me, I'm not trying to make a living from my art, but I do sell my work and find it really rewarding. I try not to get too freaked out by the prospect of attaching a certain monetary value to a piece of art---it will always be a weird thing. The important thing to remember is people value living with the art enough to pay money for it. That's really nice.

What do you do for fun besides painting?

Answer: I love to get out to the woods and be with the trees.



Annie Arrasmith

Annie Arrasmith's work reflects her mastery of her technique. Excellent color choices balance the randomness in a precise process and the product is stunning hand drawn prints. The quality of her works shows in her attention to detail and the variety of prints makes you want to see what is coming next.

Why are you an artist?

I am an artist because I am compelled to make objects that help us as human beings to wake up and stay awake. It is a sacred activity.

(Poem)

In your light I learn how to love.
 In your beauty, how to make poems.
 You dance inside my chest,
 where no one sees you,
 but sometimes I do, and
 that sight becomes this art.
 Rumi (12th Century Sufi poet)

What artists have influenced you, and how?

I have been greatly influenced by the work of the architect, Christopher Alexander, particularly his books *The Timeless Way of Building* (1979) and *A Foreshadowing of Art in the 21st Century: The color and geometry of very early Turkish carpets* (1993). In one of his most recent and brilliant works, *The Nature of Order Book 4: The Luminous Ground* (2004), he speaks of the interior or essential element in a work of art that makes one feel related to it - the spirit or life in the work that animates it and makes it a living center. My goal is to make work that breathes and vibrates, work that's alive.

Can you tell us about your work?

At present I work in a printmaking process called clay monotype. It is a magnificent medium, full of surprises and very flexible. It is totally process based which helps to keep my ego and will in their proper place. Creating a clay monotype is physically demanding which also helps me to stay out of the way. The process begins by building a stoneware clay plate that is housed in a simple wooden frame and allowed to dry to leather-hard. Paint is made using kaolin (white china clay), water, and permanent artist's pigments. Using a variety of tools and techniques, the paint is applied to the surface of the stoneware clay plate. The resulting image is then lifted onto an archival spun fiber matrix using small hand rollers and pressure tools. I then laminate the finished print onto a specially built wooden panel and box. Several layers of polymer matte varnish are applied to the surface to protect the work from dust and UV rays. Because kaolin is inert and the artist's pigments are permanent, the finished piece is

What inspires you to create and how do you keep motivated when things get tough in the studio?

Things don't get tough in the studio. Sometimes things get tough in my life, financial worries, etc. But when I'm in the studio, I am ecstatic. I love the successes and the failures. I drink water from a deep, deep well and it goes on forever.

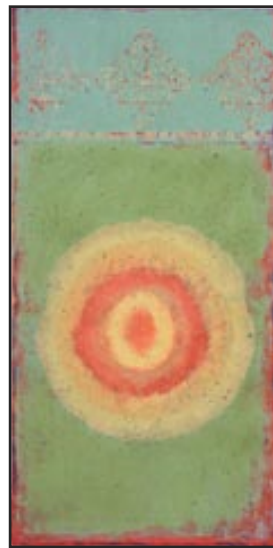
At a practical level, my life in the studio is driven by process questions especially the question - "What if?" What if I do this and then that? I am constantly experimenting and pushing the medium and myself.

How have you handled the business side of being an artist?

For me, that's the hardest part of being an artist. I went through the Taking the Leap program last winter and learned a lot about how to have a functioning marketing department in my studio. But I would rather be making art than trying to sell it.



incredibly stable.



Do you usually work in series?

I usually work in a series because it takes me a while to understand what I am doing and why. I need to explore an idea over and over in order to really "see" what I am doing or trying to do. I've learned over the years that what I think I'm doing and what I'm actually doing can be, and often are, two different things.

As you look ahead, can you see what direction your work is going?

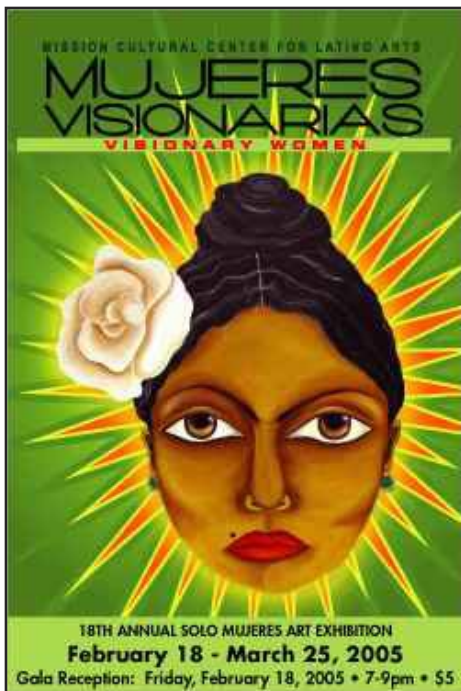
I will continue to explore the sacred. I could see myself moving more toward synthesizing spiritual iconography (not necessarily religious iconography) and ancient textiles like Turkish carpets, batiks from Java and Sumatra. I would love to invent something new to look at.



What do you do for fun besides painting?

I love to read. One of my favorite writers is Barbara Kingsolver. I especially enjoyed her novel *Prodigal Summer*. And I'm learning to swing dance.





The Art Explosion Gallery & Mission Arts Gallery "Sneak Peek" show Feb 12th

Here's a chance to pick up some last minute Valentines gifts! The Art Explosion Gallery and The Mission Arts Gallery are having a "Sneak Peek" at the art being created in the studios. The Art Explosion is home to over 200 local artists. This is a chance to view high quality original art where it is made. They are getting ready for their open studios show entitled "Melt" which will be happening the week end of April 22, 23 & 24 with the opening reception Friday April 22nd beginning at 7pm until they close. The show will take place at two locations at the same time just a few blocks from each other. The Mission Arts Gallery will host the show at 744 Alabama St @ 19th St. The Art Explosion Gallery will host the show at 2425 17th St @ Potrero. "Sneak Peek" is a chance to see some of the art being made in preparation for the big spring show. Both locations will have exceptional art on display. Don't miss this chance to add to your Mission arts collection!

Saturday, Feb 12th 2005 2:00 – 5:00
744 Alabama St (at 19th)
2425 17th St (at Potrero)



We All Must Play Our Parts Video and Installation by Julia Page @ Mission 17 Gallery

We All Must Play Our Parts includes three new pieces by Julia Page that explore the role of minor characters in sustaining ideological constructs and social institutions.

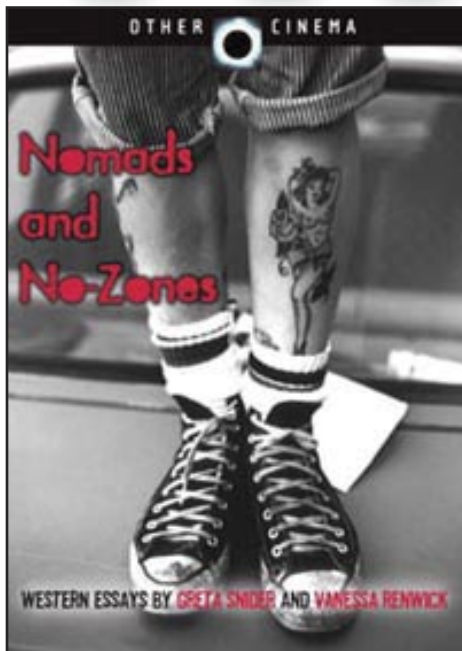
In the wall-mounted video, "Heir Apparent," Page examines the part played by the President's daughter in shaping his image and establishing his political authority. Drawing upon documentary footage, she constructs a series of portraits that are at once personal and political, addressing the love of daughters for their fathers, the theatrics of paternity in the office of the Presidency, and the intersection between the two. In a three-channel video installation, titled "We All Must Play Our Parts," Page calls attention to the strict formula of the long-running television series Law and Order and, by focusing on the recurrent scene of "the reading of the verdict," examines the myth of the "everyman" that it proffers in its presentation of the jury, and the role played more generally by television in sustaining our sense of justice and the authority of the law. And in "First Kills," Page explores the ritual indoctrination of children into the tradition of hunting in America, through poster-sized enlargements of articles found in newspapers across the country, documenting the coming-of-age marked by a child's first successful killing of an animal.

The show promises to explore the social and political mythologies that shape American culture with particular attention to the supporting actors in some of the nation's defining dramas. How are these minor figures essential to sustaining the authorities that shape our society? Do they act willfully or are they merely pawns in someone else's show? What parts do we – or rather must we – play in contemporary social institutions? And what is the necessity that compels us to play these roles?

Julia Page grew up in Texas, Louisiana, and Northern California. She received an MFA from Mills College and has recently exhibited at venues including The Luggage Store (San Francisco), Lizabeth Oliveria Gallery (Los Angeles) and Catherine Clark Gallery (San Francisco). Page has received numerous awards including the Jay DeFeo Prize, Murphy Cadogan Fellowship Award and Elkin Fellowship. She currently works as an Instructor in the Art Department at UC Santa Cruz, and as the Technical Director of the Stanford University Digital Art Center

February 25th - April 2nd
Opening reception: Friday, February 25th 6 -9pm
Mission 17 Gallery
2111 Mission Street Suite 401

film



DVD RELEASE PARTY "NOMADS AND NO-ZONES: Western Essays by Greta Snider and Vanessa Renwick."

Filmmakers Greta Snider and Vanessa Renwick will be at ATA to celebrate the release of their split DVD.

Produced by Other Cinema DVD, this compilation (1989-2004) features 90 minutes of diaries, essays and wildness from the margins of documentary. The films and videos include collaborations with many notable Bay Area underground artists, such as Eric Lyle (Scam magazine), Ivy McClelland (muralist, musician in MIAMI and Allergic to Bullshit), and Aaron Cometbus; and Portland's Moe Bowstern (X-tra Tuff magazine) and filmmaker Dawn Smallman. The release party will feature a screening of selected works from the DVD (which boasts Renwick's and Snider's award-winning documentaries, "Richart" and "Portland," respectively) as well as new short film and animation by emerging makers, a slide show, and more!

The Other Cinema Digital project provides an alternative platform for the distribution of extraordinary film works. They celebrate peculiar visions and offbeat sensibilities, drawn from the contemporary underground as well as the archives. Be it auteur, exploitation, or industrial, OCD delivers a decidedly different audio-visual experience - opening up spaces both marvelous and dangerous.

Tuesday, February 15, 2005. 8PM Free @ ATA



Indecency NPR broadcasts from ATA's front window

Neighborhood Public Radio (NPR) will be broadcasting for 3 consecutive Saturdays from ATA's front window starting on February 5th and continuing through February 12th and 19th.

In honor of the Super Bowl which a year ago spawned unprecedented new fines for "indecent" language and behavior, and in honor of the "indecent" behaviors frequently associated with Valentine's Day they will be broadcasting around the theme of indecency. They will be interested in finding new ways to define indecency as an alternative to that imposed by the FCC, they will also be interested in challenging the notion that those things currently defined as indecent are in any way harmful to the human psyche or society as a whole.

To this end they are soliciting the participation of all those who have been deemed indecent, or who admire those who seem indecent, or who feel the need to express their indecent thoughts and feelings to come on down to ATA and share.

February 5, 2005 - February 19, 2005.
noon til 11pm, Saturdays (2/5, 2/12, 2/19)



Detention San Francisco Black Independent Film Festival

What starts out like a stereotypical teen coming of age film quickly gives way to a very layered gritty film about contemporary students in an urban high school in America. Director Lemont Wheaton's plottwisting film bears witness to the inventiveness and idealism of a young African American teacher and her students. The film deals in a very truthful way the difficulty and resiliency in recognizing and navigating through gang violence, sexual molestation, domestic violence that effect the students in this high school on a daily basis. The film is a revelation.

Friday, February 4, 2005. 8PM \$5
Artists' Television Access
992 Valencia Street
San Francisco, CA 94110
(415) 824-3890
ata@atasite.org



SF Bike Messenger Association Screening

Program: Metropolo 13 mins. Bicycle Repairman (Monty Python) 4 mins. Bicycle (music video by Queen) 5 mins. Yellow Jersey 20 mins. Les Triplettes de Belleville (dir: Sylvain Chomet) 80 mins. Plus two more shorts.

Saturday, February 12, 2005. 2 to 5 PM \$5
Artists' Television Access
992 Valencia Street

This way out & Not In Our Town @ ATA

Amnesty International presents:

This way out:

This highly personal documentary tells the story of three individuals who escaped persecution at home based on their homosexuality to claim refugee status in the United States--Kahunya, who grew up on a mission station in Kenya where his father is a Bishop; Ana Claudia, a famous sports caster in Brazil; and Arslan, who was born into a "noble family" in Pakistan. Their combined stories are a powerful illustration of the universality of homosexuality, regardless of cultural origins, and the vulnerability faced by lesbians and gays in most parts of the world.

Besides portraying eloquent accounts of Kahunya, Ana's and Arslan's experiences, the film questions what kind of asylum the U.S. provides for them and what kind of "freedom" they have found. Dir. Jill Burnett & Anthony Lhotsky 2004. Canada and USA 32 mins. English

Not In Our Town, Northern California:

When Hate Happens Here looks at five communities dealing with deadly hate violence over a five-year period. Together, the stories reveal that whether the motivation is racism, anti-Semitism, or crimes motivated by gender or sexual orientation, hate is the same. But Californians are finding innovative ways to respond when hate happens here. From the state capital to the center of San Francisco, from the shadow of Mt. Shasta Valley, to the suburbs of Silicon Valley, community leaders and ordinary citizens have found new ways to see



through controversy and difference to create a safe place for all residents.

After a transgender teen is killed by local youth in the Silicon Valley suburb of Newark, high school students, residents and civic leaders struggle to deal with a brutal and preventable crime; Sacramento mobilizes after the worst anti-Semitic arson attacks in the California capital's history; Redding citizens find new strength in diversity after a prominent gay couple is murdered; the Shasta County town of Anderson joins forces to make their values clear when a cross is burned on an African-American family's lawn; and the San Francisco Public Library turns the mutilation of gay-themed books into an opportunity for creative community action.

Not In Our Town, Northern California is a co-production of KQED-TV and Oakland-based productions company The Working Group, producers of the Not In Our Town films and www.pbs.org/niot Web site

This new hour-long documentary is the first regionally-focused episode in the Not In Our Town series. Sunday, February 20, 2005. 7PM

your FAVORITE new movie!

PRODUCED
DIRECTED
AND EDITED by:

SHAM



FIERCE

STARRING



HEIDI FLEISS



ALEXIS ARQUETTE



TAMMY FAYE



JENNA JAMESON

SPECIAL SCREENING FOR SAN FRANCISCO'S FIERCEST!

with special appearances by:

JESSE CAMP • DITA VON TEASE • ANGELYNE HOLLYWOODLAWN • JAMES ST JAMES • TEXAS TERRI HEKLINA • KENNEDY • SQUEAKY BLONDE • FADE DRA CELESTE OCTAVIA • KRYS FOX • SERENE CURTIS

FRIDAY FEB 11TH ATA 992 VALENCIA ST.

ONE NIGHT ONLY!

9pm 'til 12am
film starts at
9:30 pm SHARP!

opening reception

\$5

for more info call ATA @ 415 824 3890 or visit our webpage online:
<http://hometown.aol.com/fiercethemovie/myhomepage/profile.html>



COPYRIGHT © 2005 SFINDIEFEST •

Readings



Teen Poetry Slam @ ODC

The 9th Annual Youth Speaks Teen Poetry Slam embraces and celebrates youth culture in the Bay Area and beyond. We are proud to showcase the inspirational young voices of the next generation of leaders in the largest and most influential poetry festival of its kind.

The Teen Poetry Slam competition takes place in Preliminary, Semi-Final and Final phases. Teen performers will include winners from over 200 teen poets competing in the Bay Area preliminaries.

Poetry slams are Olympic style spoken word competitions, where poets present a 3 minute performance and are then scored on a scale of 1-10 by five randomly selected judges from the audience. Audience participation is essential, as it is often the poet who wins the crowd who also wins the competition. After 3 rounds, the poet with the highest cumulative score is pronounced the winner--or in this case the top finishers earn the right to compete in the Grand Slam Finals in March.

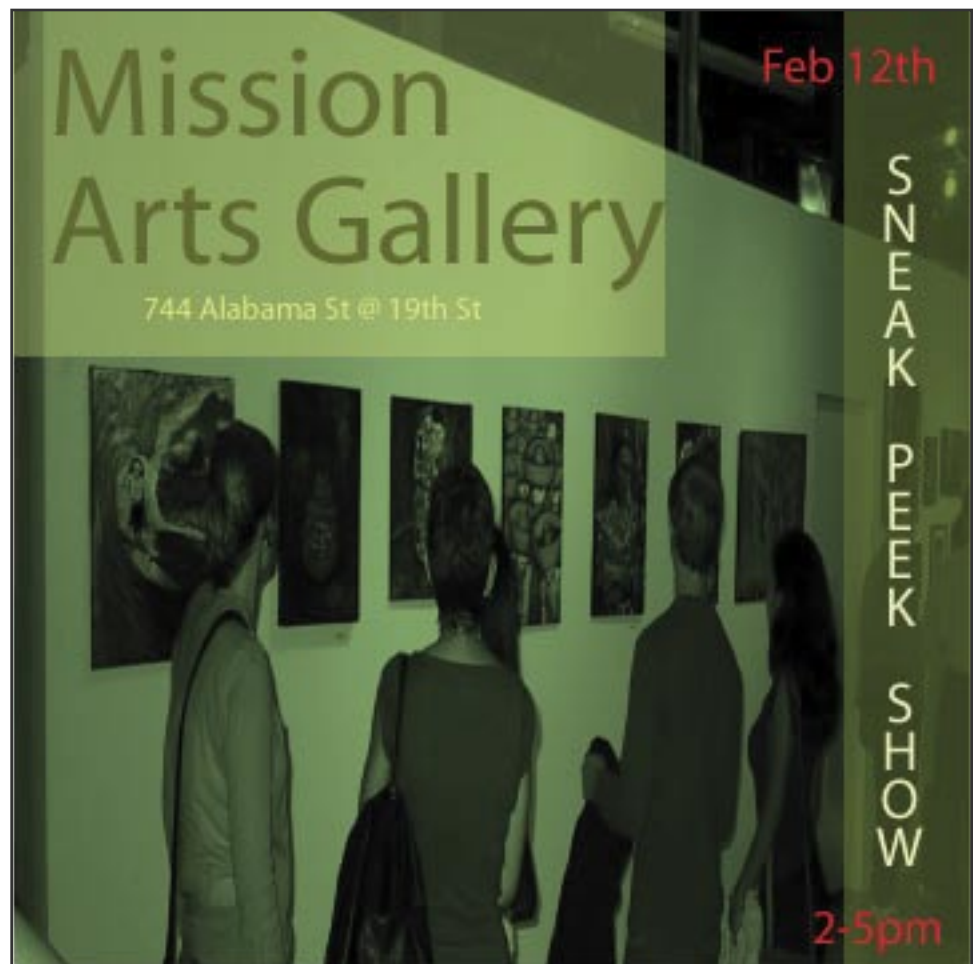
ODC Theater
Fri & Sat, Feb 11-12 at 7pm

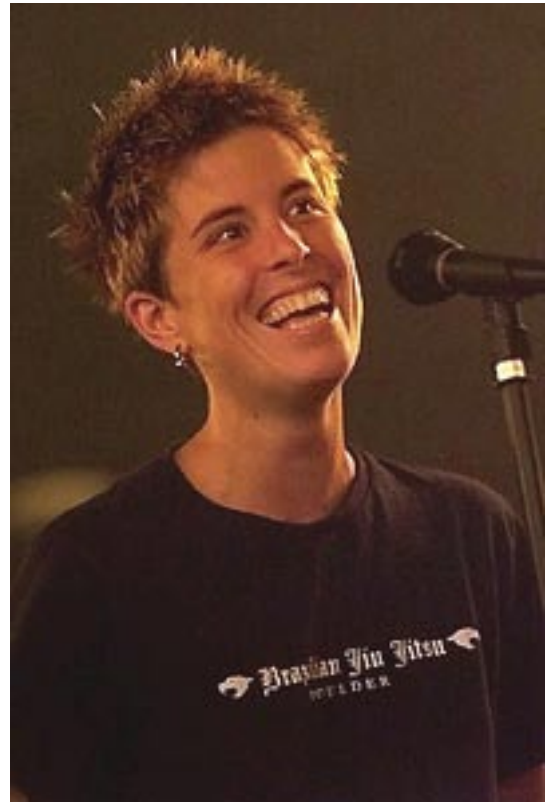
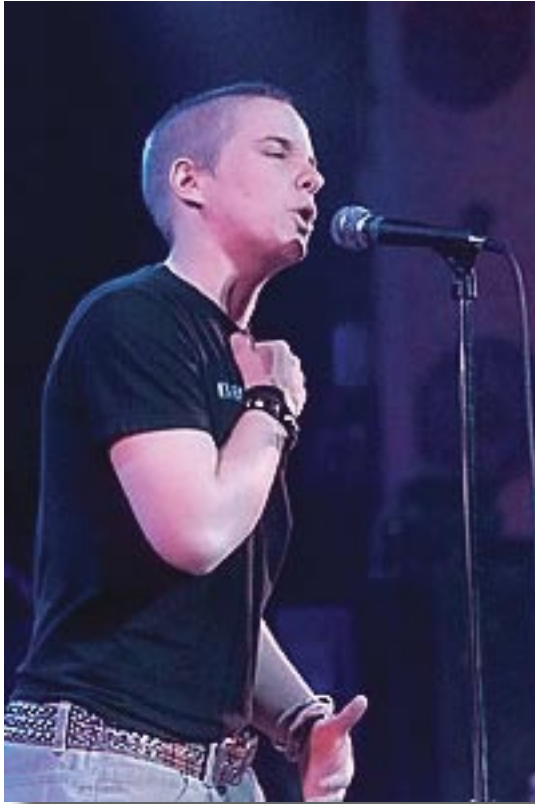
\$8 general & \$4 under 20

Ruth Forman with Chrissy Anderson, Mahru Elahi, Beto Palomar & WritersCorps youth poets @ The Intersection

In the second of a four-part reading series, WritersCorps writer-teachers and youth poets share the stage with some of our most esteemed literary icons. In a truly multigenerational literary exchange, poet and filmmaker Ruth Forman (author of *We Are The Young Musicians and Renaissance*) joins us. "Forman's poems are alive and kicking; they pound and pulse with a hard-won sense of self, beauty, femininity, strength and righteous indignation..." - Booklist

Tuesday, February 22, 7:30pm
\$5-15/sliding scale
Intersection for the Arts
446 Valencia





Andrea Gibson & Suzy La Follette @ The Dark Room

Suzy La Follette

She is a chainsaw packing, gender-role smacking, rooftop shouting poetista. She was the Grand Slam champion of the Flagstaff, AZ team in 2002, two months after her first performance Flagstaff National Poetry Slam Team in 2002 and 2003. She launched into performance poetry as if it were home. In her sophomore attempt, she placed sixth in the nation at the National Poetry Slam in Chicago, 2003. In two and a half years she has toured across the country performing at prestigious venues like the NYC Bowery Poetry Club and Bay Area LadyFest. It has been said that "she could spit a poem through a brick wall," and she has. She is a political, poetic warrior that will make you laugh, cry and infinitely change you. She silences audiences with her wit and extraordinary performance. Taylor Mali, The President of Poetry Slam Inc. says, "If you are searching for truth, listen. You will find it in Suzy La Follette." (Suzy's Website) (Suzy's Livejournal) Suzy La Follette photo by David Huang of Poetricdream.com

Andrea Gibson

Andrea Gibson rushed onto the poetry scene in 2000 as a member of the Denver Slam Team. Since then, it has been full speed ahead. Andrea is the four-time Denver Slam Champion, leading her team to a sixth-place finish at the National Poetry Slam in Chicago in 2003, and the 2004 finals in St. Louis where they took second place over all. She also finished fourth in the individual finals in St. Louis where she competed against the top slam poets in the nation. Coming a long way from an upbringing in rural Maine, Andrea is now known for her politics and is active in the Denver-area communities. She is a member of Vox Feminista, a performance tribe of radical political women bent on social change. Andrea has shared the stage with such names as Amy Goodman, Dennis Kucinich and Leslie Feinberg. She uses spoken word, political theatre and direct action to influence positive social movement. In her spare time she keeps a job as a Montessori pre-school teacher, during which she is careful to make sure children do not leave her classroom until they are well-versed on why it is not OK to Kill Lady Bugs. (Andrea's Livejournal) Andrea Gibson photo by David Huang of Poetricdream.com

Monday, February 14th 8PM/\$5-10
The Dark Room
2263 Mission Street (between 18th&19th)

Art News

Arts Council Announces New Arts Education Grants Youth Education in the Arts! (YEA!) Program Launched

SACRAMENTO – In an effort to serve to artistic and creative needs of California's children, the California Arts Council (CAC) today announced a new grant program aimed at providing grants to arts organizations who offer arts activities to K-12 youth and children. The Youth Education in the Arts! (YEA!) program continues the California Arts Council's priority and commitment of engaging young people in the arts through sequential, hands-on arts activities by supporting ongoing arts in education programs at schools and community sites. The \$500,000 YEA! program will award grants ranging from \$3,000-\$5,000 to eligible nonprofit organizations in California. Grants are available to nonprofit arts organizations and city and county public arts agencies that have a demonstrated history of serving youth for a minimum of three consecutive years. Special consideration will be paid to groups serving youth who have limited access to the arts (i.e. inner city, rural communities, youth with disabilities, and low income families.) All grant recipients are required to provide a dollar-for-dollar cash match. While matching funds may come from private contributions, local or federal grants, or other sources, State funds may not be used for matching purposes. The online application and guidelines are available at <http://www.culturegrants-ca.org/>. The deadline for submission is March 1, 2005.

ArtExplosion

1-877-ART-EXPL
Rental offices open:
Saturday 11:00 am - 2:00 pm
or by appointment

Artist Studios

Starting at \$138/month

High ceilings, natural light, color balanced lighting,
freight elevator, hardwood floors, views, DSL,
b&w darkroom, Spring & Fall Open Studios
gallery space - all in a great artist community!

2 San Francisco Locations:
2425 17th St at Potrero
744 Alabama at 19th

www.theartexplosion.com

Free Tuesdays @ Legion of Honor

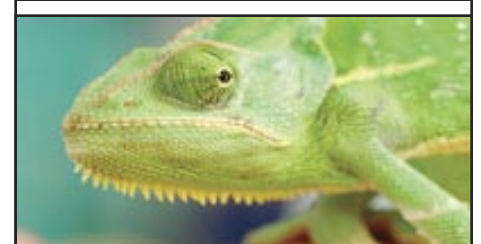
SAN FRANCISCO, CA.- The Fine Arts Museums of San Francisco is proud to announce the continuation of the popular Ford Free Tuesdays program, an exciting partnership between the Museums and Ford Motor Company Fund. For the fifth year in a row, the Legion of Honor will participate in Ford Motor Company Fund's national program, which affords visitors to the Legion of Honor free general admission every Tuesday. In its first year at the Legion of Honor, Ford Free Tuesdays admitted over 90,000 visitors to the museum free of charge and attendance on Ford Free Tuesdays has been growing steadily. In 2004 alone, over 600,000 visitors have benefited from the program across the country.

Nationwide the Ford Motor Company Fund, through their Ford Free Museum Days program, allows people in five diverse cities to visit partner museums free of charge. Along with the Legion of Honor, other participants include the Art Institute of Chicago, the St. Louis Art Museum, the Minneapolis Institute of Arts, and the Nelson-Atkins Museum of Art in Kansas City.

With the opening of special exhibitions in 2005 such as *Bonjour, Monsieur Courbet!* The Bruyas Collection from Montpellier and *Artwear: Fashion and Anti-Fashion*, Ford Free Tuesdays, as Harry Parker, Director of Museums for the Fine Arts Museums of San Francisco notes, "will allow us to reach a broader and more diverse audience, and encourage first-time visitors and others who may not normally visit the museum to venture to the Legion and see what it has to offer."

Overlooking the Pacific Ocean in San Francisco's Lincoln Park, the Legion of Honor is considered by many to be San Francisco's most beautiful museum. It houses the city's collections of European paintings and decorative arts, as well as art of the ancient world, and works on paper from the Achenbach Foundation for Graphic Arts. The Legion is also home to a wide array of major traveling exhibitions as they pass through San Francisco. Highlights of the 2005 exhibition schedule include *Artwear: Fashion and Anti-Fashion* (14 May-30 October 2005) and *Bonjour, Monsieur Courbet!* The Bruyas Collection from the Musée Fabre, Montpellier (22 January-3 April 2005).

Ford Motor Company Fund, the philanthropic arm of Ford Motor Company, supports programs that enhance and enrich the communities where Ford Motor Company does business. Ford Motor Company Fund is committed to creating educational opportunities that stimulate creativity and promote cultural diversity. In 2003, Ford Motor Company Fund contributed more than \$50 million to educational pipeline initiatives and cultural programs, including nationally touring exhibitions and performing arts events. For more information on programs made possible by Ford Motor Company Fund, visit www.ford.com.



Governor Appoints Muriel Johnson Director of the California Arts Council

Governor Arnold Schwarzenegger today announced the appointment of Muriel Johnson as director of the Arts Council.

"Muriel has dedicated her life to public and community service and has always supported the advancement of the arts. I am confident that as director of the Arts Council she will be a strong advocate for California's creative community," said Governor Schwarzenegger. "California is home to many tremendously talented artists and I look forward to working with her to support them and give Californians more opportunities to enjoy their work."

Johnson has dedicated her career to public service as both an elected official and member of many community organizations. She was first elected to the Sacramento County Board of Supervisors in 1992 serving three terms on the board completing her service in 2004. During that time Johnson served as chair of the board in 1995, 1999 and 2004 and was actively involved in improving transportation, air quality and neighborhood preservation. In 2002 she was elected president of the California State Association of Counties and in the same year served as chair of the Sacramento Area Council of Governments. As a member of the board of supervisors, Johnson also served as a member of many local government commissions, committees and authorities including the Sacramento Public Library Authority, the Sacramento Transportation Authority, the Air Quality Management District and for 11 years as a member of the Capitol Area Committee. She also chaired a group of community leaders in a two-year effort to study the viability of symphonic music in the region which resulted in recommendations to enhance and support the Sacramento Philharmonic Orchestra and served as a member of the Discovery Museum Board for eight years.

Johnson is also an active community volunteer supporting many community service projects, the arts and local charities. She currently serves on the boards and committees of many organizations including the Stanford Mansion Foundation, the Community Advisory Committee for California State University, Sacramento School of the Arts and the Crocker Art Museum Architecture Committee. Prior to her election to the Board of Supervisors, she was president of the Crocker Art Museum Board, the Sacramento Junior League, the Sacramento/El Dorado Medical Association Alliance, the Sacramento Discovery Museum and the Sacramento Symphony League. She also chaired the advisory board for California State Historic Parks, was a participant in the Downtown District Study and helped write the ordinance for the Sacramento Metropolitan Arts Commission and served on the first commission. Johnson also received the 2003 American Society for Public Administration's "Excellence in Public Arts."

"I have always been passionate about

promoting and supporting the arts because of the positive impact it has on our community," said Johnson. "I am honored Governor Schwarzenegger has asked me to continue my public service in this new and important role and I look forward to working with him and our many gifted California artists and supporters of community to broaden public awareness and exposure to the arts."

Johnson, 71, of Sacramento, earned a Bachelor of Arts degree from the University of Nebraska, is a graduate of the John F. Kennedy School of Government Program for Senior Executives in State and Local Government and the CORO Public Affairs Program. She is a former high music and English teacher. This position does not require Senate confirmation and the compensation is \$108,864. Johnson is a Republican.

Johnson succeeds Juan Carrillo, who had served as Interim Director for eight months since May 2004. Carrillo, former Deputy Director and Chief of Grant Programs, will remain with the Arts Council.

The mission of the California Arts Council is to advance California through the arts and creativity. The Council, established in 1976, works to develop a broad public understanding of, and appreciation for, the positive impact the arts play in enriching cultural, economic, and intellectual life in our communities and schools.



**MISSION ARTS
MONTHLY**
744 Alabama Street
San Francisco, CA
94110
www.missionarts.org

Mission Arts Monthly is published by Mission Arts Foundation which is a nonprofit organization dedicated to helping the artists and art organizations of the greater Mission District. It is distributed free of charge during the first week of the month.

The Online version can be found at:

www.MissionArts.org

Mission Arts Monthly encourages writers, artists, arts organizations, galleries, theaters, cartoonists and anyone else to submit articles, photos, letters and press releases for inclusion in the paper by e-mail to:

articles@missionarts.org

Venue List

12 Galaxies (970-9777) 2565 Mission
66 Balmy Gallery 591 Guerrero St
Ampersand Gallery (285-0170) 1001 Tennessee
ArtSF (820-1405) 110 Capp St, 5th Floor
Artist-Xchange (864-1490) 3169 16th St
Artist's Television Access(824-3890) 992 Valencia
Balazo Gallery (550-1108) 2811 Mission
Bay Area Video Coalition 2727 Mariposa
Blue Room (282-8411) 2331 Mission St
Bottom of the Hill (621-4455) 11233 17th St
Brava! (647-2822) 2781 24th St
Bruno's (648-7701) 2389 Mission St
Build (863-3041) 483 Guerrero St
CellSpace (648-7562) 2050 Bryant
CityArt Gallery (970-900) 828 Valencia
Creativity Explored (863-2108) 3245 16th St
Culture Cache (626-7776) 1800 Bryant St
Dance Mission Theater (826-4441) 3316 24th St
The Dark Room 2263 Mission St
El Rio (282-3325) 3158 Mission St
Elbo Room (552-7788) 647 Valencia
Femins Potens Gallery 265 S Van Ness
Galeria de la Raza (826-8009) 2857 24th St
Gallery 16 (626-7495) 1616 16th St
Intersection for the Arts 446 Valencia
Jack Hanley Gallery (522-1623) 389/395 Valencia
Jon Sims Center (554-0402) 1519 Mission St.
Juice Design Studio (355-9900) 3160A 16th St
The LAB (864-8855) 2948 16th St
Lola Brown Gallery (401-6800) 2517 Mission St
Make Out Room (647-2888) 3225 22nd St
The Marsh (826-5750) 1062 Valencia
Mighty (626-7001) 119 Utah St
Mimi Barr Gallery (864-0115) 3153 16th St
Mission 17 Gallery (336-2349) 2111 Mission St
Mission Arts Gallery (462-1535) 744 Alabama St
Mission Cultural Center (643-5001) 2868 Mission
ODC Theater (863-9834) 3153 17th St
Odeon Bar 3223 Mission St
Parkside (503-0393) 1600 17th St
Precita Eyes Mural Arts (285-2287) 2981 24th St
Precita Eyes Park Studio (285-2311) 348 Precita
Public Glass (671-4916) 1750 Armstrong
Red Poppy Art House 2698 Folsom St
Rite Spot (552-6066) 2099 Folsom
Roxie Theater 3117 16th St
Ruby Gallery (550-8052) 3602 20th St
Sadie's (551-7988) 491 Potrero
SF Center for the Book (565-0545) 300 deHaró
SomArts (552-2131) 934 Brannan
Southern Exposure (863-2141) 401 Alabama
Spanganga (821-1102) 3376 19th St
Theater Artaud (626-4370) 450 Alabama
Theatre of Yugen (621-0507) 2840 Mariposa
Theatre Rhinoceros (861-5079) 2926 16th St
Traveling Jewish Theatre 490 Florida
Triple Base Gallery (643-3943) 3041 24th St



