GALLERY’S ENTRANCE

Terry Berlier, concept sketch, 2015. Courtesy the artist.

WORK IN PROGRESS
INVESTIGATIONS SOUTH OF MARKET

OCTOBER 28, 2015—FEBRUARY 14, 2016

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Brochure design: Bura Morrison Lyman

Terry Berlier, concept detail, 2015. Courtesy the artist.
Work in Progress: Investigations South of Market began as an invitation to the artists Terry Berlier, Val Britton, Tom Loughlin, Jenny Odell, Weston Teruya, and Stadium Projects (Esther Fierro, Stien, and Peter Stien). To create new works on sites that delve into the layered history of the South of Market neighborhood. From the mid-19th century through today, from boom to bust to boom again, this historically industrial area has witnessed a multitude of interventions. This history is woven throughout the exhibition, starting with Terry Berlier’s exploration of the 1906 earthquake’s destruction and aftermath, and ending with Stadium Projects’ probing of the physical and psychological impacts of AT&T Park.

The exhibition is like a palimpsest portrait, with layers of people and objects continually built up over the course of its run. This approach also surfaces as a technique, as in Val Britton’s exploded collages that physically allow the viewer to pass through her medallion version of history, or Jenny Odell’s temporal portraits created via Google Street View. These strata, whether imagined or enacted, are meant to be seen and felt as the artist rotates in and out of the space, creating a living exhibition that renders visible what is usually unseen—namely, the chain of events that processes underlying art and exhibition making.

At the same time, whether in Weston Teruya’s delicate paper sculptures or Tom Loughlin’s fluctuating landscape of sound, these works speak to the fragile, ephemeral nature of the world we inhabit. As the title suggests, this exhibition is a work in progress until its end.

When the exhibitions come and go, the value of the material value will come down, embodying the cycles of change it describes.

Susie Kantor Curatorial Assistant, Visual Arts

TERRY BERLIER

Mauling over birth destruction and renewal, Terry Berlier is building a clairvoyance—inspired by one person’s description of the 1906 earthquake—that riffs on the gallery’s ceiling. While this reference appears to balance precariously, perhaps speaking to the folly of human and natural efforts, it also underscores through kinetic elements the generosity and kindness that were exhibited in the wake of the temblor. Titled A cue from Rebecca’s book A Jurassic Butts in Hell, it describes how communities come together in times of crisis. Berlier offers a hopeful perspective on humanity’s ability to come with disaster, conveying that we can rise above—-in this case literally—natural catastrophe.

WESTON TERUYA

Using a solar panel to power a fan that is intended to infuse a paper sculpture, Weston Teruya explores how the current building boom has affected basic elements—-wind and light—that impact the construction of new buildings. Through policy changes based on these same environmental effects, Teruya hopes to change the parameters for his sculpture. Teruya intendly points to how far-sighted our hold can be on the structural, neighborhood, and communities that we inhabit.

VAL BRITTON

Val Britton also working with paper, creates three-dimensional collages to manifest her research as abstract physical forms, the same perspective history into a personal message system that inhabits the upper reaches of the gallery space. Britton has said that her process is about both constructing and deconstruction. Here, this working method holds up a mirror to the fluctuating history and fortune of the South of Market neighborhood.

JENNY ODELL

Jenny Odell takes a broad approach and a historical perspective, appropriating and remixing images and information from online sources such as Google Street View, Yub, and YouTube. She calls upon both the macro—aerial overview of Earth from Google Maps—and the micro—zooming in and flattening of time and space to create “temporal print” in a desktop using Street View—theory developing new way for visitors to see the spaces, buildings, and objects that hearken humanity, and remaining onlookers to both more closely and better than our daily surroundings.

TOM LOUGHLIN

Tom Loughlin approaches the project from an entirely different tact—that of sound. Using microphones scattered throughout the neighborhood, he records the “sorcery” of particular points of interest (for example, Yerba Buena Gardens’ koi pond) and shares the interactive experience for SFbulk visitors. Rather than reading each day’s sounds and starting over, Loughlin continually records over the prior day’s parts, creating a layered portrait of the neighborhood that ever as it becomes richer, also becomes more difficult to decipher.

STADIUM PROJECTS

Stadium Projects, like Berlier and Teruya, use architecture as a starting point for investigation. Here they examine AT&T Park, the stadium that has housed the San Francisco Giants since its opening in 2000. Looking at the stadium not as a sports arena but as a specific piece of architecture that immediately impinged the neighborhood, and as a site of cultural production, the collective will produce a series of performative public programs—plays, experimental lectures, guided discussion and more—of a mixture of interactive conversation, and other projects, undiscovered forms—surveyn AT&T Park’s relationship to the past, present, and future of the South of Market area.

OCTOBER 26-NOVEMBER 29, 2015

GALLERY 1 ENTRANCE

NOVEMBER 30, 2015-JANUARY 17, 2016

GALLERY 1 ENTRANCE

JANUARY 18-FEBRUARY 14, 2016

GALLERY 1 ENTRANCE