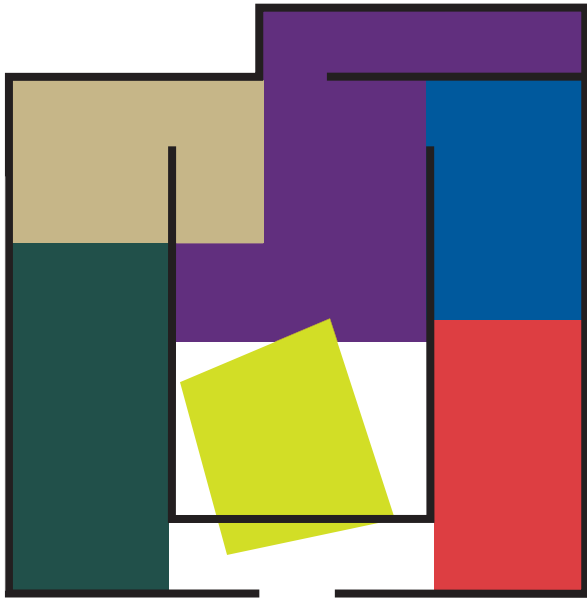


OPENING NIGHT PARTY

Sat, Nov 7, 6-10 PM
Grand Lobby & Downstairs Galleries
\$10 / YBCA Members and YBCA:You FREE

This opening night party is part of YBCA's Public Square, a day of art, dialogue, and inspiration. ybca.org/public-square



GALLERY 1 ENTRANCE

YBCA Exhibitions 2015-2016 are made possible, in part, by Mike Wilkins and Sheila Duignan, Meridee Moore and Kevin King, and the Creative Ventures Council.

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Free First Tuesdays underwritten by Directors Forum Members.

Yerba Buena Center for the Arts is grateful to the City of San Francisco for its ongoing support.

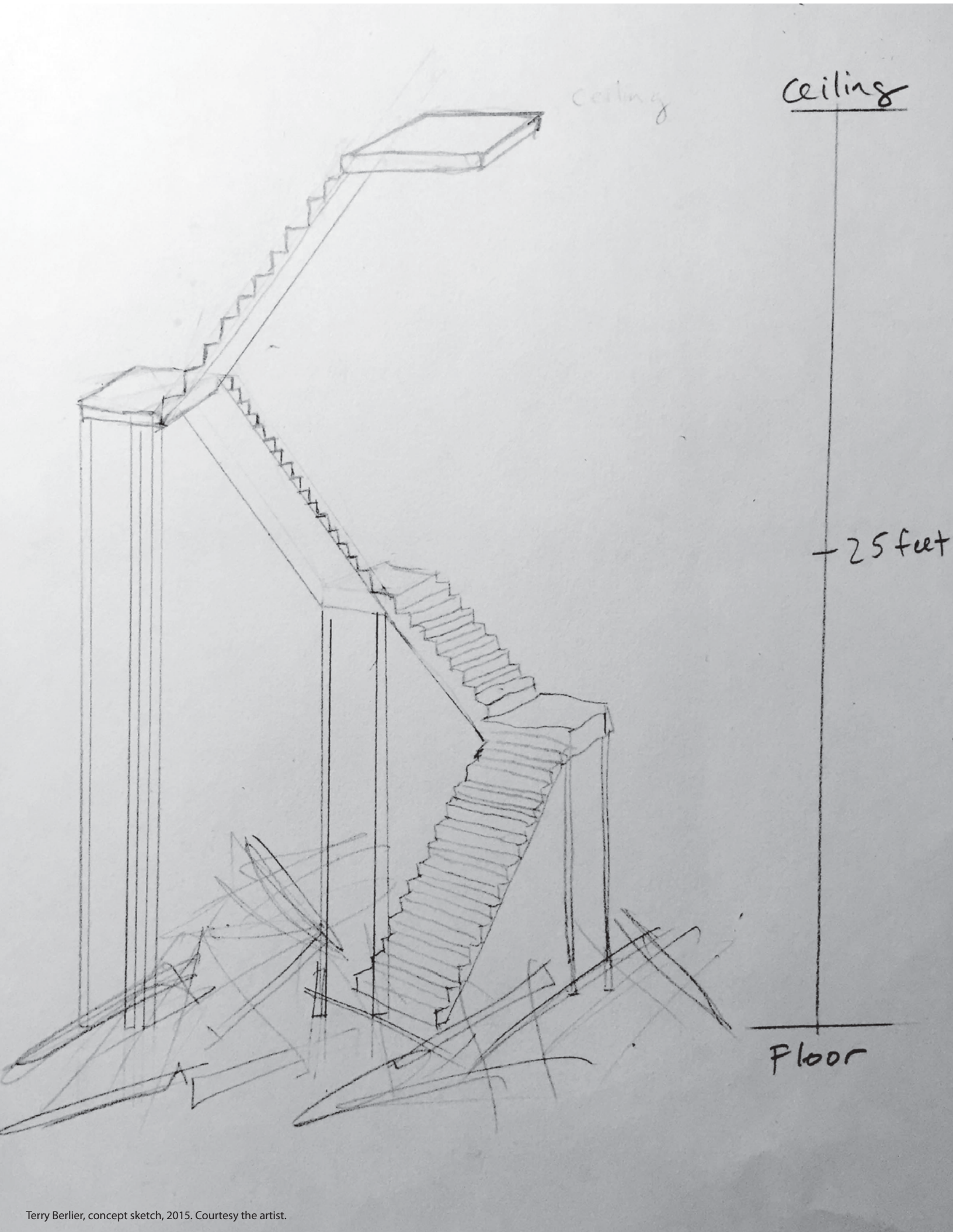
Yerba Buena Center for the Arts (YBCA) is one of the nation's most innovative contemporary arts centers. Founded in 1993, YBCA's mission is to generate culture that moves people. Through powerful art experiences, thoughtful and provocative content, and deep opportunities for participation, YBCA is committed to creating an inclusive culture that awakens personal and societal transformation.

YBCA presents a wide variety of programming year-round, including performing arts, visual arts, film/video and civic engagement. YBCA venues include the Forum, Screening Room, Galleries and the Yerba Buena Center for the Arts Theater. For tickets and information, call 415.978.ARTS (2787).

Yerba Buena Center for the Arts
701 Mission Street
San Francisco, CA 94103
415-978-ARTS
ybca.org



Brochure design: Elena Morrison Lyman



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

OCTOBER 28, 2015 - FEBRUARY 14, 2016

WORK IN
INVESTIGATIONS SOUTH OF MARKET
PROGRESS

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 (Joshua Peder Stulen, Monte Masi, and Lex Kosieradzki) to create new works on site 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 reinventions. 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.

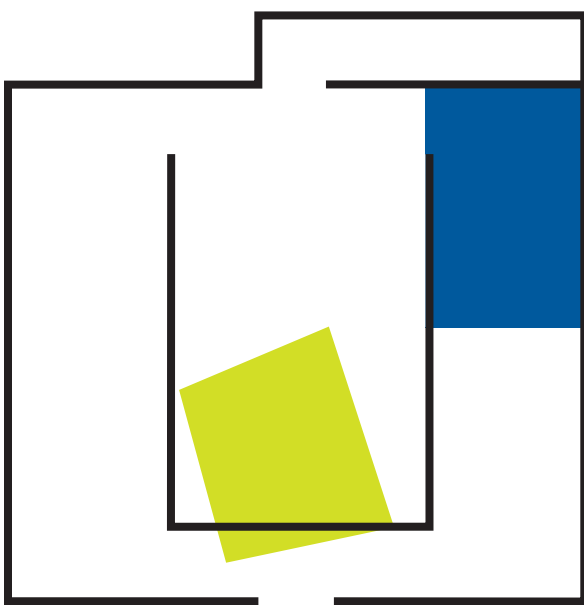
The exhibition is like a palimpsest portrait, with layers of people and objects continually built up over the course of its run. This approach also surfaces as a technique, as in Val Britton's

exploded collages that physically allow the viewer to pass through her mediated 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 artists rotate in and out of the space, creating a living exhibition that renders visible what is usually unseen—namely, the structures and 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 finally complete, it will come down, embodying the cycles of change it describes.

Susie Kantor
Curatorial Assistant, Visual Arts

OCTOBER 26-NOVEMBER 29, 2015



GALLERY 1 ENTRANCE

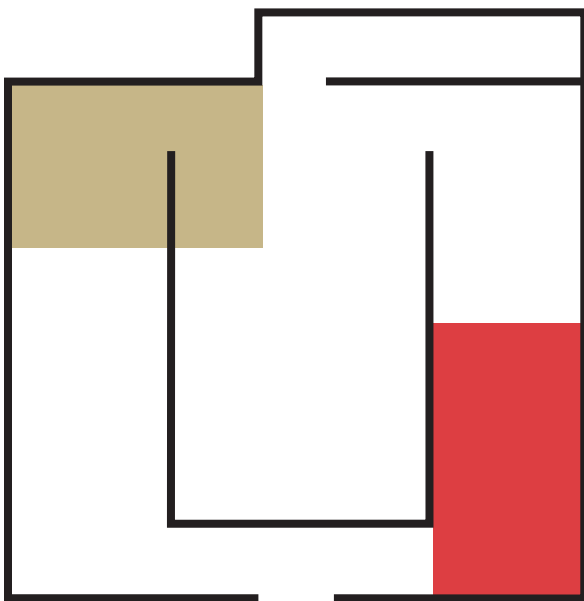
TERRY BERLIER

Mulling over both destruction and renewal, Terry Berlier is building a staircase—inspired by one person's description of the 1906 earthquake—that rises to the gallery's ceiling. While the staircase appears to balance precariously, perhaps speaking to the fragility of humankind and human efforts, it also underscores through kinetic elements the generosity and kindness that were exhibited in the wake of the tremor. Taking a cue from Rebecca Solnit's book *A Paradise Built in Hell*, which describes how communities come together in times of crisis, Berlier offers a hopeful perspective on humanity's ability to cope 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 inflate a paper sculpture, Weston Teruya explores how the current building boom has affected basic elements—sun and wind—that then in turn affect the construction of new buildings through policy changes based on these same environmental effects. In using paper for his sculpture, Teruya adroitly points to how tenuous our hold can be on the structures, neighborhoods, and communities that we inhabit.

NOVEMBER 30, 2015-JANUARY 17, 2016



GALLERY 1 ENTRANCE

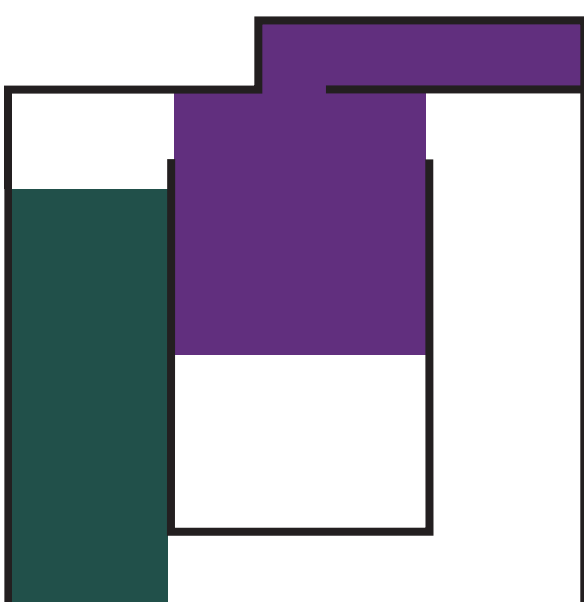
VAL BRITTON

Val Britton, also working with paper, creates three-dimensional collages to manifest her research as abstract physical forms; she turns particles of history into a personal mapping system that inhabits the upper reaches of the gallery space. Britton has said that her process is about both construction and deconstruction. Here, this working method holds up a mirror to the fluctuating history and fortunes 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, Yelp, and YouTube. She calls upon both the macro—an overview of the Earth from Google Maps—and the micro—a zooming in and flattening of time and space to create "temporal portraits" of people using Street View—thereby developing a new way for visitors to see the spaces, buildings, and other marks left by humanity, and reminding us to look both more closely and farther beyond our daily surroundings.

JANUARY 18-FEBRUARY 14, 2016



GALLERY 1 ENTRANCE

TOM LOUGHLIN

Tom Loughlin approaches the project from an entirely different tactic—that of sound. Using microphones scattered throughout the neighborhood, he records the "voices" of particular points of interest (for example Yerba Buena Gardens) to create an interactive experience for YBCA's visitors. Rather than erasing each day's sounds and starting over, Loughlin continually records over the prior days' efforts, creating a layered portrait of the neighborhood that even as it becomes richer, also becomes more difficult to decipher.

STADIUM PROJECTS

Stadium Projects, like Berlier and Teruya, uses 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 impacted the neighborhood, and as a site of cultural production, the collective will produce a series of performative public programs—plays, experimental lectures, guided meditations, panel discussions, or other, as-yet-undiscovered forms—surveying AT&T Park's relationship to the past, present, and future of the South of Market area.