

Curriculum Vitae

Born in California, USA. 1977

Lives and works in New York, USA.

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| education | 2007 MFA Printmaking, California College of the Arts (CCA), San Francisco, CA.
1998 BFA with High Distinction, Printmaking, CCA, San Francisco, CA. |
| solo shows | 2015 <i>The Eve Of...</i> , The Portland 'Pataphysical Society & PDX Contemporary, Portland, OR.
<i>All the Steps in the Process</i> , Harvester Arts, Wichita, KS.
2014 <i>The Eve Of...</i> , self-initiated artist-run space, Long Island City, NY.
2012 <i>Irrational Exuberance (Asst. Colors)</i> , Chinese Arts Centre, Manchester, UK.
2010 <i>Irrational Exuberance (Asst. Colors)</i> , Sight School, Oakland, CA. |
| selected group exhibitions | 2016 <i>Appro-propagation</i> , Kala Art Institute, Berkeley, CA.
<i>Document V</i> , The Luminary Arts, St. Louis, MO.
<i>Artists' Annual</i> , Kala Art Institute, Berkeley, CA.
2015 <i>Bronx Calling</i> , Bronx Museum of the Arts, Bronx, NY.
<i>Published by the Artist</i> , IPCNY, NYC. Organized by Erik Hougen.
<i>Make Things (Happen)</i> , Interface Gallery, Oakland, CA. (Solo presentation of project initiated by Christine Wong Yap in collaboration with 45 artists, duos, collaboratives.)
<i>Rummage</i> . Open Space Gallery, Brooklyn, NY. Organized by Whitney Lynn.
<i>Material Practices in the Everyday</i> , Artery Art Space, Quezon City, Phillipines.
<i>Most Likely To Succeed</i> , Wave Pool Gallery, Cincinnati, OH.
2014 <i>Social In Practice</i> , Nathan Cummings Foundation & NYU Tisch Galleries, New York, NY.
Curated by Deb Willis & Hank Willis Thomas.
<i>Earthtwerks & Other Celestial Familiars</i> , Sidecar, Hammond, IN.
2013 <i>Summertime...</i> , Jenkins Johnson Gallery, NYC.
<i>Come Healing</i> , Montalvo Arts Center Park Grounds, Saratoga, CA.
<i>Happiness Is...</i> , Montalvo Arts Center, Saratoga, CA. Curated by Donna Conwell.
<i>Obsolete Californias</i> , Storefront Lab, San Francisco, CA. Organized by Shipping & Receiving.
2012 <i>Nomad</i> , Kearny Street Workshop, San Francisco, CA.
<i>In Other Words</i> , Intersection for the Arts, San Francisco, CA.
<i>Voices of Home</i> , Jenkins Johnson Gallery, San Francisco, CA and New York, NY.
2011 <i>Enter a Small Room Arranged for this Purpose: Part Three / Peering Sideways</i> , Untitled Gallery / Project Space Leeds, Leeds, UK.
<i>Negative Space</i> , Steven Wolf Fine Arts, San Francisco, CA.
<i>Re-Covering</i> , Untitled Gallery, Manchester, UK. Curated by Mike Chavez-Dawson.
<i>Summer Selections</i> , Jenkins Johnson Gallery, San Francisco, CA and New York, NY.
<i>Masters on Main Street</i> , Greene County Council on the Arts, Catskill, NY.
<i>The Beautiful Kiosk</i> . As Is Exhibitions. Oakland, CA. |

Curriculum Vitae, continued

- selected group
exhibitions,
continued
- Black Portrait*, Rush Arts Gallery, NYC. Curated by Hank Willis Thomas & Natasha L. Logan.
- T_XT_RT*, Jenkins Johnson Gallery, NYC.
- Procedural*, MacArthur B Arthur, Oakland, CA. Curated by Jackie Im & Aaron Harbour.
- Portraiture: Inside Out*, Walsh Gallery, Seton Hall University, South Orange, NJ. PUBLICATION.
- 2010 *Shadowshop*, a project by Stephanie Syjuco. San Francisco Museum of Modern Art.
- We have as much time as it takes*, Wattis Institute for Contemporary Art, San Francisco, CA.
Curated by CCA's Graduate Program in Curatorial Practice. PUBLICATION.
- Lending Library*, Adobe Books Backroom Gallery, San Francisco, CA. Curated by Dena Beard.
- Unrealised Potential*, Cornerhouse, Manchester, UK.
- So Many Products, So Little Time*, Soap Gallery, San Francisco, CA.
- Flatfile*, Golden Parachutes, Berlin.
- Chain Reaction 11*, San Francisco Arts Commission Gallery. Nominated by Glen Helfand.
- 2009 *Exercises in Seeing*, Queen's Nails Projects, San Francisco, CA. Curated by the Post Brothers.
- Palimpsests*, Tarryn Teresa Gallery, Los Angeles.
- Bellwether*, Southern Exposure, San Francisco, CA. CATALOG.
- Involved, Socially*, Triple Base Gallery, San Francisco, CA. Curated by Michelle Blade. PUBLICATION.
- The Kiss of a Lifetime*, Vane, Newcastle & Bearspace, London. Curated by Mike Chavez-Dawson.
- Tech Tools of the Trade: Contemporary New Media Art*, De Saisset Museum, Santa Clara, CA.
- 2008 *Dark Into Light*, Swarm Gallery, Oakland, CA. CATALOG.
- Activist Imagination*, Kearny Street Workshop, San Francisco, CA. CATALOG.
- Sorry!*, Frey Norris Gallery, San Francisco, CA.
- Shifted Focus*, Kearny Street Workshop, San Francisco, CA.
- Galleon Trade: Bay Area Now 5 Edition*, Yerba Buena Center for the Arts, San Francisco, CA.
- 2007 *Moving Cultures*, Euphrat Museum, Cupertino, CA.
- Galleon Trade*. Green Papaya Art Projects, Quezon City, Philippines. Curated by Jenifer K. Wofford.
- Centennial Graduate Exhibition*. California College of the Arts, San Francisco, CA.
- Beats Per Minute*. Museum of Craft & Folk Art, San Francisco, CA. Curated by Julio C. Morales.
- Supermarket 2007*, Koh-i-noor booth, Copenhagen.
- Alumni at the Centennial*. Oliver Art Center, Oakland, CA.
- Us and Them*. Virginia Commonwealth University, Richmond, VA.
- 2006 *Immediate Futures*. San Francisco Arts Commission Gallery, San Francisco, CA.
- Print Exchange*. Osaka University of Arts, Osaka, Japan / Oliver Arts Center, Oakland, CA.
- The Home Show*. Space 180, San Francisco, CA.
- Fling*. SOMArts, San Francisco, CA.
- 2005 *Justice Matters*. Berkeley Art Center, Berkeley, CA.
- circa Now*. Oakland Museum Restaurant Gallery, Oakland, CA.
- 2004 *Paper Bullets*. Intersection for the Arts, San Francisco, CA.
- APAture*. Kearny Street Workshop / SOMArts, San Francisco, CA.
- Coasticated*. Punch Gallery, San Francisco, CA.
- 2003 *To Conjure a Language*. ProArts Gallery, Oakland, CA.
- 2002 *Magician's Day Off*. Euphrat Museum, Cupertino, CA.
- 2001 *AIR Gallery*, New York, NY.
- Limited Edition*. Asia Pacific Cultural Center, Oakland, CA.

Curriculum Vitae, continued

selected group exhibitions, continued	2000	17 Women. Juice Design, San Francisco, CA.
	1999	Y2K. Southern Exposure, San Francisco, CA. Limner Gallery, New York, NY.
	1998	Juried Annual. Kala Gallery, Berkeley, CA. Beyond Borders. V.U. Gallery, Bellingham, WA.
public projects & commissions	2016	<i>Inter/dependence: the game + To Make a Public book launch</i> , SOHO20, Brooklyn, NY (DEC.)
	2014	<i>The Pictures Full of Happiness</i> , mobile billboard exhibition, Galeria Ruzs, Poland.
	2013	<i>Irrational Exuberance Flag Raising Ceremony</i> , Montalvo Arts Center, Saratoga, CA.
	2012	<i>Art Moves Festival of Billboard Art</i> , Toruń, Poland. <i>The Present Group #21</i> . Art subscription service. Oakland, CA.
	2011	<i>Window Work</i> . DXDX Studio. Plymouth, UK.
	2010	<i>Here & Now</i> , Invisible Venue / Mills Art Museum, Oakland, CA. PUBLICATION. <i>Hello! My Name is...</i> , Invisible Venue, College Art Association Conference, Chicago, IL.
	2008	<i>Mystery Ball</i> , Headlands Center for the Arts, Sausalito, CA
	2007	FRED Festival, Cumbria, UK.
public collections		Alameda County Art Collection, Alameda County, CA.
grants, fellowships, & scholarships	2016	<i>Kala Fellowship Award</i> . Kala Art Institute. Berkeley, CA.
	2014	<i>Grantee. Individual Artist Fund</i> . Queens Council on the Arts with funds the New York City Department of Cultural Affairs.
	2011	<i>Grantee. Jerome Foundation Travel and Study Grant</i> . NYC.
	2008	<i>Investing in Artists Grant</i> . Center for Cultural Innovation, San Francisco, CA.
	2007	<i>Fund for New Work grant</i> (with Bob Hsiang and Donna Keiko Ozawa). Creative Work Fund. <i>Fund for Artists Matching Commissions grant</i> (with Bob Hsiang and Donna Keiko Ozawa).
	2006	<i>Murphy Fellowship in the Fine Arts</i> . San Francisco Foundation. Juried by Anuradha Vikram, Julio Morales, and Jerome Reyes. San Francisco, CA.
	2005	<i>Hamaguchi Endowed Scholarship</i> . CCA, San Francisco, CA.
	1999	<i>Grantee. Active Element Foundation</i> , New York, NY.
residencies	2016	<i>Artist-in-Residence Workspace Grant</i> . Center for Book Arts, New York, NY.
	2015	<i>Process Space</i> . Lower Manhattan Cultural Council, Governor's Island, NY. <i>c3:studio residency</i> . c3:initiative, Portland, OR. Harvester Arts. Wichita, KS.
	2013	Tides Institute and Museum of Art. Eastport, ME.
	2012	<i>Lucas Artists Program</i> . Montalvo Arts Center, Saratoga, CA.
	2011	Woodstock Byrdcliffe Guild. Woodstock, NY.
	2009	<i>Breathe program</i> . Chinese Arts Centre, Manchester, UK.
awards & honors	2014	<i>Artist in the Marketplace</i> program participant. Bronx Museum of the Arts, Bronx, NY.
	2013	<i>Finalist. Alumni New Works award</i> . Headlands Center for the Arts, Sausalito, CA. <i>Alternate Status finalist</i> . Djerassi Resident Artists Program, Woodside, CA.

Curriculum Vitae, continued

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| awards & honors, continued | <p>2010 Nominee. SECA Award, San Francisco Museum of Modern Art. <i>Abstained due to relocation.</i></p> <p>Nominee. 2x2 Solos program, ProArts Gallery, Oakland, CA. <i>Abstained due to relocation.</i></p> <p>2009 Nominee. Eureka Fellowship, Fleishhacker Foundation, San Francisco, CA.</p> <p>Honorable Mention. <i>Art vs. Design. Artists Wanted.</i> New York, NY.</p> <p>2007–9 Affiliate Artist. Headlands Center for the Arts, Sausalito, CA.</p> <p>2008 Nominee. <i>Bay Area Now 5</i>, Yerba Buena Center for the Arts, San Francisco, CA.</p> <p>2003 Local Hero. KQED Youth Media Corps, San Francisco, CA.</p> <p>2002 Sister of Fire Award. Women of Color Resource Center, Oakland, CA.</p> <p>2000 Local Hero. Best of the Bay Awards, San Francisco <i>Bay Guardian</i>.</p> <p>1998 Best of Show. <i>Beyond Borders.</i> V.U. Gallery, Bellingham, WA.</p> |
| professional & curatorial activities | <p>2015 Juror. Residencies, Signal Fire Arts, Portland, OR.</p> <p>Juror. StudioWorks Residency, Tides Institute and Museum of Art, Eastport, ME.</p> <p>Contributor. Leong, Michael, ed. "Lines of Sight: Visual Art in Asian American Poetry." <i>The Margins.</i> Asian American Writers Workshop. March 3.</p> <p>2014 Member, Ortega y Gasset artist's collective. Brooklyn, NY.</p> <p>2014 Contributor. <i>Land and Sea</i>, an artist's publication by Chris Duncan.</p> <p>Contributor. <i>Gazette</i>, Ortega y Gasset Projects, Ridgewood, NY. January.</p> <p>Advisor/Juror. Interface Gallery, Oakland, CA.</p> <p>2013 Contributor. <i>The Dark Would</i>, language arts anthology, ed. Philip Davenport, Apple Pie Editions, London.</p> <p>2011 Contributor. <i>Open Space</i>, the blog of the San Francisco Museum of Modern Art.</p> <p>Selection Panel Member. <i>I'll Look Forward to It</i>, a project by Oliver Braid for New Work Scotland Programme 2011, Collective, Edinburgh.</p> <p>2010–13 Contributor. <i>Art Practical.</i> Critical writing: features and reviews.</p> <p>Production Assistant. Hank Willis Thomas Studio, New York, NY.</p> <p>2010 Contributor. <i>City Reader</i>, a publication by artist Julie Cloutier. First edition. October 7.</p> <p>2010 Juror. MFA & Affiliate Artist Awards, Headlands Center for the Arts, Sausalito, CA.</p> <p>2009– Art Handler. CCA Wattis ICA, YBCA, San Francisco, CA; Art in General, Alexander & Bonin, Museum of Art & Design, NYC.</p> <p>2009 Curator. <i>This & That International Mail Art Swap.</i> Exhibited within <i>Involved, Socially</i> at Triple Base Gallery, San Francisco, CA.</p> <p>Contributor. <i>Color&Color #0</i>, a publication by artists Amanda Curreri and Erik Scollon.</p> |
| bibliography | <p>2016 Jobin-Lee, Greg and AgitArte. <i>When We Fight, We Win.</i> New York: New Press. Contributor. Kennedy, Christopher Lee. "Let It Decay: Cultural Precarity in the Anthropocene." <i>Temporary Art Review.</i> October 12. Animated data visualization (commission on the occasion of Common Field convening).</p> <p>2015 Burke, Sarah. "Make Things (Happen)." <i>East Bay Express.</i> February 25.</p> <p>Jahn, Jeff, "First Thursday Picks, June 2015," PORT/PortlandArt.net, June 4.</p> <p>Tudor, Silke. "DIY Gallery." <i>SF Weekly.</i> January 28.</p> <p>Varinsky, Dana. "Emerging Artists Take the Bronx," <i>Time Out New York</i>, July 15, 2015.</p> <p>—. <i>Congratulations Pine Tree</i> podcast. Episode 25. February 9. Guest.</p> |

Curriculum Vitae, continued

- bibliography, continued
- 2014 —. “Six Dazzling Messages for a Woman Who Wants More—from Herself.” Oprah.com. June 12. Images.
 Brook, Pete. “Exhibition Review: ‘Social Practice: The Art of Collaboration.’” PrisonPhotography.net. June 19.
 Frock, Christian L. “Like, Comment, Share: Inside Facebook’s Artist-in-Residence Program.” KQED Arts. August 21.
 Frock, Christian L. “W. A. G. E. Against the Machine: Art and the Business of Gettin’ Paid.” KQED Arts. October 22.
- 2013 Fitzsimmons, Claire. “Happiness Is.” *Joe’s Daughter*. May 7. Interview.
 Helfand, Glen. “From Saratoga: *Happiness Is...*” *Art Practical*. Issue 4.10, February 27. Review.
 Hunn, Sarrita. “What Post-Artists Make Happen.” *Temporary Art Review*. May 14. Information graphic.
 Sarwari, Khalida, “Happiness Is—well, it’s coming to Montalvo,” *Silicon Valley Mercury News*, January 21, 2013.
 —. *The Aphorists* podcast. Episode 7. January 29. Guest.
- 2012 Bliss, Oly. “Pop-up Art: Christine Wong Yap at Chinese Arts Centre.” *Creative Tourist*. November 21. Profile.
 Clark, Robert. “The Exhibitionist.” *Guardian*. October 25. Preview, photo.
 Giedrys, Grzegorz. “Billboardy reklamują sztukę wysoką.” *Gazeta Toruń*. September 1. Preview, photo.
 Orłowski, Mariusz and Błażej Antonowicz. “Wielkoformatowi artyści.” *Toruń TV*. September 18. Interview.
 —. “Białoruskie i irańskie billboardy w Toruniu.” *Polskie Radio*. September 13.
- 2011 Le Duc, Aimee. “As Museum Websites Evolve, Will They Draw More Visitors or Replace the Real Thing?” *Bay Citizen*. April 4.
 Reyes, Eric Estuar. “Fictions of Return in Filipino America.” *Social Text* Vol. 29, No. 2 107. (Summer): 99–117.
 Sussman, Matt. “Just Say No.” *San Francisco Bay Guardian*. Volume 45, Issue 44. August 2.
 —. “Positive Signs by Christine Wong Yap!” *Redefinemag.com*. June 1.
- 2010 Allen, Annalee. “Art installations ready for viewing at three historic sites in Oakland.” *Oakland Tribune*, May 30.
 Barich, Steven. “Art of Conversation: Christine Wong Yap,” *Artopic.com*. May 12.
 Braman, Samantha. “Alumna Christine Wong Yap’s Work is Fueled by Positive Psychology.” California College of the Arts website, News section. October 4. Excerpt printed in *Glance*, Vol. 19, Fall 2010, 37.
 Brier, Jessica. “Chain Reaction 11.” *Art Practical*. Issue 11, March 25.
 Brier, Jessica. “We Have as Much Time as it Takes.” *Art Practical*. Issue 16, June 3. Review, photo.
- 2009 Messer, Ari, “Involved Socially: Artists meld life and art.” *San Francisco Chronicle*. August 20.
 Ollman, Leah. “‘Palimpsests’ by Christine Wong Yap, Annie Vought, Cara Barer on exhibit at Tarryn Teresa Gallery.” *Los Angeles Times*, October 9. Review, photo.
 Sheridan, Sarah Robayo. “Book Reviews.” *Camerawork: A Journal of Photographic Arts*, Vol. 36, No. 1, Spring/Summer. 43–44. Review, photo.
 Swanhuysen, Hiya. “Involved, Socially: Inspiration Name of Game.” *SFWeekly.com*. August 12.

Curriculum Vitae, continued

- bibliography,
continued
- . Profile segment. *Zeitgeist*, Channel M, Manchester, UK. Originally aired on October 20.
 - . “Spraygraphic Interview with Visual Artist Christine Wong Yap.” *Sprayblog.net*, May 20.
 - 2008 Eisenhart, Mary. “Galleon Trade: Bay Area Now 5 Edition.” *San Francisco Chronicle*, Sept. 18.
 - Light, Claire. “Art Review: Christine Wong Yap: Activist Imagination.” *KQED.org*, March 9.
 - Nataraj, Nirmala. “Sorry, at Frey Norris Gallery.” *SFStation.com*, April 18.
 - Ritchie, Andy. “Gallery Hop Around Town with Andy Richie—*Dark into Light*.” *Artslant*, Feb. 24.
 - , “Local Artist.” Profile. *San Francisco Bay Guardian*, April 16–22, 2008. 22.
 - 2007 Dumancas, Pedro. “‘Galleon Trade,’ Fil-Am Exodus Back to the Motherland,” *Philippine Daily Inquirer*, August 5.
 - Harmanci, Reyhan. “Galleon Trade: Ship Launch!” *San Francisco Chronicle*, June 28.
 - Hwong, Connie. “The Little Show.” *Flavorpill.com/San Francisco*, November 24.
 - Killian, Kevin. “Studio Visit.” *Mirage #4/Period(ical)*, Issue #138, February 2007.
 - Meeker, Cheryl. “CCA’s 2007 Graduate Exhibition.” *Stretcher.org*, May 11.
 - New, Jennifer. “Not by the Book: Reinventing Your Journal.” Photo and brief profile. *DivineCaroline.com*, January 8.
 - , “Creative Work Fund.” Photo. *Artweek*, September 2007.
 - , “Fred: An Art Invasion.” *Arts Update*, Issue 59. Cumbria, UK: Sept./Oct./Nov. 2007.
 - , “Artepreneur.” Q&A. *The Angel Journal*, March 1.
 - 2006 Nguyen Qui Duc. “Asian Americans’ Notions of Home.” *Pacific Time*, KQED, July 13.
 - Petty, Matt. Post and lead photo. “Monster Drawing Rally.” *SFGate Culture Blog*, Feb. 27.
 - 2005 Olson, Marisa S. Photo with review of exhibition at Intersection for the Arts. *ArtWeek*, December 2004 / January 2005.
 - 2003 Hill, Lori. “First Friday Focus.” *Philadelphia City Paper*, March 12.
 - Koppman, Debra. “Review: To Conjure a Language.” *Artweek*, March.
 - Lin, Serena. “Artists Speak Out Against the War.” *Tea Party Magazine*, Issue #13.
 - Ng, Darlene. Local hero public service announcement. *KQED*.
 - Sabir, Wanda. “Wanda’s Picks.” *San Francisco Bay View*, March 26.
 - Yuen, Jennifer May. “Bay Area Artists Speak out for Peace in New Exhibit.” *AsianWeek*, February 28.
 - 2001 Inglis, Titiana Leung. “Young Artists show at the Asia Pacific.” *Oakland Tribune*, March 31.
 - , *BLU Magazine*. Profile with several photos. The Radical Pacific Issue.
 - 2000 Zoll, Daniel. “Local Hero: Christine Wong.” *San Francisco Bay Guardian*, July 26.
 - 1999 Lewis, Andrea. Interview on Oakland Technical H.S. mural. *The Morning Show*, KPFA 94.1.
 - Soong, C.S. Interview on two-person exhibition. *Flashpoints*, KPFA 94.1.
- community work
& service
- 1999– Donor. Asian & Pacific Islander Wellness Center, Asian Women’s Shelter, Center for Third World Organizing, *Clamor Magazine*, Destiny Arts Center, Intersection for the Arts, Kala Art Institute, Kearny Street Workshop, Momenta Art, National Asian Pacific American Women’s Forum, Richmond Art Center, SOHO20, Southern Exposure, and Women of Color Resource Center, and others.
 - 2010–11 Volunteer. Flux Factory, Art in Odd Places & The Laundromat Project, NYC.
 - 1999–2000 Youth Mentor. Robert F. Kennedy Americorps Fellowship. San Francisco, CA.

Curriculum Vitae, continued

- talks 2015 *A discussion about Make Things (Happen)*. Assembly 2015. PSU MFA Art & Social Practice. Portland, OR.
 Guest Artist. Christian L. Frock's & Elizabeth Travelslight's classes. San Francisco Art Institute.
- 2014 *Panelist in Absentia*. "SOS ARTISTS: Strategies of Survival," curated and moderated by Christian L. Frock. Open City/Art City. YBCA, San Francisco, CA.
 Guest Artist. Shane Selzer's class. Parsons/New School. NYC.
- 2013 Guest Artist. Michele Pred's class. CCA, San Francisco, CA.
- 2012 Guest Artist. Christian L. Frock's class. California Institute for Integral Studies, San Francisco, CA.
- 2010 *Studio Visits*. MA in Curatorial Practice & BFA Interdisciplinary Critique students, CCA.
- 2009 Guest Artist. 2-D taught by Sydney Cohen. CCA, Oakland, CA.
 Guest Artist. Youth Advisory Board. Southern Exposure, San Francisco, CA.
 Breathe Residency Studio Visits. Students included Leeds University MA program, Manchester University Curatorial and Museum Studies MA program, Manchester Metropolitan University MA program. Chinese Art Centre, Manchester, UK.
 Guest Artist. Plaited Fog Collective. Preston, Lancaster, UK.
- 2008 Guest Artist. Studio art class taught by Jenifer K Wofford. University of San Francisco.
- critical writing 2013 "Walden-Inspired Accounting." *Art Practical*. Issue 4.11. March 12.
- 2012 "From New York: Love Me." *Art Practical*. Issue 3.19. July 19. Review of group exhibition at Benrimon Contemporary.
 "From the Bronx: This Side of Paradise." *Art Practical*. Issue 3.14. March 3. Review of No Longer Empty's exhibition at the Andrew Freedman Home.
 "From New York: Infinite Line." *Art Practical*. Issue 3.8. February 2. Review of Sarah Sze's exhibition at Asia Society.
- 2011 "Residency Projects II." *Art Practical*. Issue 3.2. October 6. Review, Kala Art Institute.
 "Art Competition Odds." *Temporary Art Review*. June 15. Reprinted in *Rejected*, a collection of rejected letters by artist Tattfoo Tan.
 "Under Destruction I & II." *Art Practical*. Issue 2.19. June 16. Review of exhibition at Swiss Institute. Re-printed on *Daily Serving*, June 30.
 "Portrait of an Artist, Wily and Engaged." *Art Practical* 2.16. May 5. Feature.
 "From New York: Curtain Call." *Art Practical* 2.13. March 10. Review, Robert de Saint Phalle.
 "Should I Stay or Should I Go?" *Art Practical*. Issue 2.10. January 28. Feature.
- 2010 "From New York: Recipes For An Encounter." *Art Practical* 2.2. September 30. Review.
 "From New York: A Bell For Every Minute." *Art Practical* 2.1. September 16. Review, Stephen Vitiello.
 "From New York: Usable Pasts." *Art Practical* 2.1. September 16. Review.
 "Best Of: Christine Wong Yap." *Art Practical* 1.21. August 10. Top ten list.
 "They Knew What They Wanted." *Art Practical* 1.19. July 15. Review.
 "Black Glass." *Talking Cure Quarterly*. Summer. June 4. Review, Carina Baumann & Cliff Hengst.
 "Jars Filmed Inside." *Art Practical* 1.16. June 3. Review, Elaine Buckholtz.
 "Inventory." *Art Practical* 1.11. March 25. Review, Miriam Böhm.
- 2009 "Primero La Caja." *Art Practical*. December 17. Review, Pablo Guardiola.

Artist Statement

I make installations, prints, drawings, sculptures, and participatory projects to draw attention to emotions and psychological states, and their conditions.

My current work, *Ways and Means*, is a participatory print project to explore interdependence, relatedness, and resourcefulness. I create activities and games using letterpress printmaking, screenprinting, book arts, and custom garments, sometimes in collaboration with other artists. These elements are assembled as an interactive installation, where the public is invited to wear aprons, belts, vests, or coats, and engage the activities housed in accompanying canvas tool kits.

Ways and Means draws from past work investigating optimism, happiness, and positive psychology, a research-based field studying human flourishing. In particular, *Ways and Means* is related to previous research-oriented projects—surveys I conducted, and ‘zines and diagrams I created based on the responses—examining collaboration and artists’ agency.

For example, the cut-and-assemble activity, *I am here because you are here...*, is a letterpress-printed handout for envisioning yourself as a link in an ongoing chain of cooperation. It is inspired by survey responses expressing gratitude in being both a mentor and mentee.

The interactive projects are intended to experientially encourage the cultivation of agency, mutualism, and generosity.

Bio

Born in California, Christine Wong Yap holds a BFA and MFA from the California College of the Arts. Her work has been exhibited extensively in the San Francisco Bay Area, as well as in New York, Los Angeles, Manila, Osaka, London, Newcastle, and Manchester (U.K.). Recent exhibitions include *Make Things (Happen)* (Interface Gallery, Oakland, CA) and *The Eve Of...* (Portland 'Pataphysical Society / PDX Contemporary, Portland, OR). Reviews of her work have appeared in the *Los Angeles Times*, *San Francisco Chronicle*, and *Art Practical*.

She has participated in residencies at Chinese Arts Centre (Manchester, U.K.), Tides Institute and Museum of Art (Eastport, ME), Woodstock Byrdcliffe (Woodstock, NY), Montalvo Arts Center (Saratoga, CA), Harvester Arts (Wichita, KS), c3:initiative (Portland, OR), Lower Manhattan Cultural Council (Governor's Island, NY), Kala Art Institute (Berkeley, CA), as well as the *Affiliate Artist* program at the Headlands Center for the Arts (Sausalito, CA).

She has received funding from the Queens Council on the Arts, the Jerome Foundation, the Center for Cultural Innovation, and the Murphy Fellowship in the Fine Arts. She is a current recipient of the 2016 Center for Book Arts *Artists-in-Residence Workspace Grant*.

A longtime resident of Oakland, CA, she relocated to New York, NY in 2010.

Preview: Bronx Calling

The Week in
New York

Emerging artists take the Bronx

When looking for the next big thing in NYC's art world, the Bronx may not be the first stop on your itinerary, but a new exhibit at the Bronx Museum of the Arts means it should be.

"Bronx Calling," which opened last week, showcases the work of 72 artists in the New York City area, giving exposure to promising lesser-known talent while affording New Yorkers the chance to see the new wave of creatives working just under the radar. (And all who attend get a fully illustrated catalog.)

"Over the last two years, we've met with all the artists, did studio visits and had discussions about choosing the work that best represents where they're going," says Laura Napier, who co-curated the exhibit with fellow Bronxite Hatuey Ramos-Fermin. "We started meeting with some in 2013, so it was a long conversation."

The artists featured in the biennial exhibit all participated in the Bronx Museum's super-competitive Artist in the Marketplace (AIM) program, which has been providing professional



development to up-and-coming artists since 1980. The show is the only opportunity to see work from every artists who's been in the program throughout the past two years.

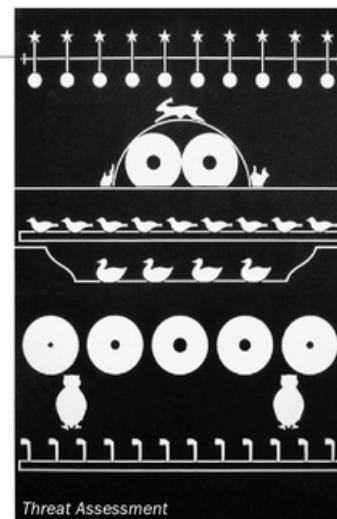
Pieces range from traditional painting and sculpture to contemporary video and installation work. Sculptor Keith Anderson is presenting a chair covered in burned matches, while German artist Hannes Bend has been filling potholes in city streets with sugary liquid to create sculptural candy models of the holes for a project

called "Sweet Streets."

"There are at least three works that viewers are encouraged to touch," says Napier, citing a series of mannequin figures made by pop artist Rica Takashima, designed for viewers to put their faces into. "We actually had to make signs that say TOUCH AND DON'T TOUCH."

Thirty-six people are accepted to the AIM program each year (600 to 800 apply) and are provided with seminars on everything from grant writing to art criticism. For you young artists out there, the next deadline is September 1.

"Everyone's a serious artist, and everyone's work is really strong," says project-based artist Christine Wong Yap of her peers. Yap's piece



is also interactive: She created 24 flags representing character strengths from principles of positive psychology, including creativity, kindness and gratitude. Viewers can raise flags they identify with on seven-foot flagpoles.

"This is a space for people who need opportunities and are deserving of them but aren't necessarily rewarded by the market," she says.

This year marks the first time work from all artists in the biennial is being shown in one place (past shows were divided among three locations). The Bronx Museum is always free to the public, and for the most immersive look at the show, visit the open house from 6 to 9pm on Wednesday 15, where there will be a DJ, snacks and performances from three of the exhibit's participants. Your new favorite artist could be a short train ride away. —Dana Varinsky

"Bronx Calling: The Third AIM Biennial" is at the Bronx Museum of the Arts through Sept 20 (bronxmuseum.org).

PHOTOGRAPHS: NORMAN MCGRATH; COURTESY OF ARTIST / BRONX MUSEUM

Preview: Make Things (Happen)

Wed 2/4 | Art

DIY GALLERY

Last year, Christine Wong Yap distributed free activity kits as part of “Social in Practice: The Art of Collaboration” at New York University’s Tisch School of the Arts. Inspired by the joy of shared experience — from participating in a long-distance book club to teaching her niece how to make holiday decorations — Yap asked artists from as far as India to create their own instruction worksheets. The results ran the gamut from celebratory, such as making commemorative plates of one’s own life, to darkly hilarious, such as the reproduction and delivery of an ominous note written by Stanley Kubrick to Tom Cruise. The public creations were then shared in the gallery and via social media, and were so delightful, Yap has been asked to expand the exhibit. **“Make Things (Happen)”** includes a great many more participating artists, which means a lot more choices for us. While some of the artists’ instructables can be executed solo, Yap is a great fan of the Venn diagram: Overlapping with others is the real payoff.

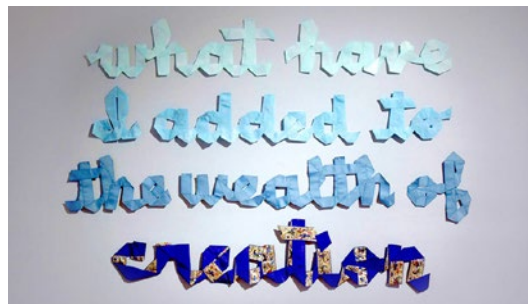
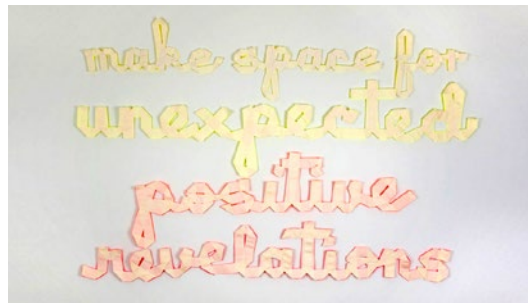
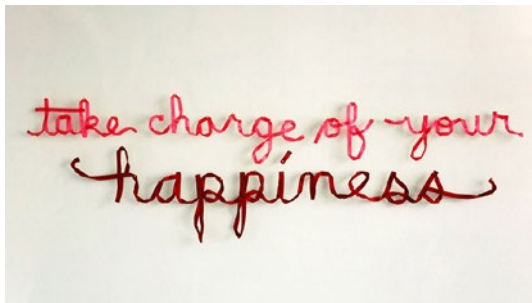
“Make Things (Happen)” opens at 11 a.m. and runs through March 1 at Interface Gallery, 486 49th St., Oakland. Free; 990-8028 or interfaceartgallery.com.

Silke Tudor

Oprah.com

6 Dazzling Messages for a Woman Who Wants More— from Herself

Challenge yourself—and change your perspective—with these creative pieces of advice, sewn out of ribbons, from artist Christine Wong Yap (<http://christinewongyap.com/>).



—. "Six Dazzling Messages for a Woman Who Wants More—from Herself." Oprah.com. June 12.

<<http://www.oprah.com/spirit/Ribbon-Art-Messages-Christine-Wong-Yap>>

Review

EXHIBITION REVIEW: 'SOCIAL PRACTICE: THE ART OF COLLABORATION'

PRISONPHOTOGRAPHY.ORG

JUNE 18, 2014

Photographic artists who collaborate closely — and as equivalents — with communities to amplify voices and forward political movement are at the forefront of my thoughts right now. As you might know, last month I took part in a discussion about socially-engaged photography practice, at Aperture Gallery, NYC. It would, therefore, be unforgivable for me not to share with you my experience visiting *Social in Practice: The Art of Collaboration* an innovative exhibition curated by Deborah Willis and Hank Willis Thomas at the Nathan Cummings Foundation, in Midtown Manhattan. It is the best exhibition with this specific focus I have seen to date.

Social in Practice: The Art of Collaboration is teeming with powerful and important works. So many, in fact it makes this review quite a lengthy post. Please bear with me, and if nothing else, use the links herein to dig further into the projects.

The exhibition includes portraiture, documentary photography, audio-visual installations, personal narratives and community initiatives. The first thing that should be said is that the space is not ideal for contemplation. Works are hung throughout the openish-plan offices of the Nathan Cummings Foundation. That said, if you email ahead, you'll be met out the elevator on the 14th floor by a welcoming staff member. Ultimately, the show will move to NYU in the autumn, so you can take your pick of visitor experience. Immediately to one's right upon entry are two small rooms dedicated to desktop presentations of *Be The Witness* a campaign organized by NYU grads that records the voices of wrongfully convicted

exonerees; and Hank Willis Thomas' *Question Bridge* an interactive's trans-media initiative promoting dialogue between black males of all backgrounds in order to redefine black male identity in America. The WiFi was kaputt but I was familiar with both these projects previously and know I, we, can experience them from our own home computers. I moved on without asking anyone to reset the router.

Next up was *#SANDY*, a collection of 12x12 iPhone photos prints captured by photographers in the aftermath of Hurricane Sandy. Organised by Wyatt Gallery and the Foley Gallery *#SANDY* raised \$21,000 for rebuilding efforts in New York City. It was an immediate and effective response, but the engagement here seems to be more with technology, buyers and exceptional trauma rather than with the quieter, ongoing struggles of systemically disadvantaged communities. Laudable but hardly aesthetically or methodologically groundbreaking.

Squished into a corridor were the works of four projects that operate completely embedded within communities.

First, the NY-based *Laundromat Project* which uses public art classes to reinforce community networks. Everyone should know about their empowering work within NYC. It is a model that needs to be repeated.

Secondly, Sonia Louise Davis' impressive *Across 116th Street*. Throughout the Summer of 2013, in conjunction with the *Laundromat Project's* *Works in Progress* Art Education Program, Davis gave free art workshops

along 116th Str. and hosted sidewalk family portraits sessions with neighbors using her large format view camera.

116th Street runs the full width of Manhattan, from the Hudson River to the East River. Davis seeks to activate communities' narratives and histories. She provided all participants enlarged prints. In addition, Davis has asked residents to submit their own images of 116th street to a community-authored "ar(t)chive".

Third, Lorie Novak's photographs. Novak has been working in Mexico for over a decade. She uses art and photography to catalyse communities on a wide-range of issues such as anti-violence against women and anti-GMO food crops. The few prints presented were documentation mainly and didn't provide a deep or coherent summary of Novak's very good projects — but that is precisely a tension of socially engaged work when the interaction and not a object-end-product is the main focus. With such projects, if posterity and education is to be served, (photographic) documentation is paramount.

Fourth, was a brief overview of Russell Frederick's mentorship of inner-city teenage boys. Frederick is well known for his luscious B&W reverent studies of residents of BedStuy, but here he's encouraging youngsters to use photography for their own ends and means ... with the hope of guiding them away from violence. Frederick has worked with the JustArts Photography program in NYC.

Off the corridor, in a side room, on a TV screen is Hong-An Truong's video Rehearsal For Education. Inspired by Gramsci, Truong recorded quotes texts and passages with high-school kids. These are the soundtrack to a conceptual montage of images. The effect is mantra like, but I couldn't access the atmosphere of the piece nor figure out its extended use. The worth, I hope, is in

the transformative nature of performance and theatre enjoyed by schoolchildren during the making.

On a massive wall at the end of the office space is Jamila Mohamad Hooker's Foreign Postcards, a crowdsourced visual rally against xenophobia and Islamophobia. People from around the world have exchanged and posed with the project's postcards to normalise the sight of the Arabic language. The words? Their own name written in Arabic.

While the presentation of tiled selfies filling an entire long wall is impressive, the emotional connect was much stronger in the first instance among friends and family than I was with me, a detached tertiary audience member. That is why I just submitted a request for a postcard with my own name on it! You can too.

The concept is simple. We are all one humanity. A cute, repeatable and adaptable project.

If my reactions don't seem gushing enough quite yet, don't worry the best is yet to come. Again, placed down the length of a single corridor (taking us back to the front of the exhibition space) are a number of phenomenal projects, many of which I was not previously familiar.

Noelle Theard's Sunset Park Rent Strike Photography Initiative, which can be seen at the Galeria Del Barrio website is an audio and photographic collaboration advocating for improvements in living conditions of three Brooklyn residences. Landlords were trying to raise rents on long term tenants and Theard joined their resistance and provided images of the struggle and encouraged communities to do the same.

Theard is also founder of FotoKonbit, a non-profit that puts cameras in the hands of Haitians. I'm a long time fan.

Over the years, Lonnie Graham has worked in U.S. African American communities and in Sub-Saharan African communities, and in each case on issues of nourishment, subsistence and prejudice. Graham's political consciousness is global but the effects of his work are definitively local. Before "food desert" was even a term, his Gardens Project was empowering people to grow their own healthy foods bringing with it all the associated benefits. Less obesity, connection with the land, increased attention among children, reduced obesity. The right to food is the right to dignity.

Similarly, Ayasha Guerin project Brownstone Bushwick celebrates the consolidating power of nature in the face of urban blight and/or gentrification. Guerin joined up with the Linden-Bushwick Community Garden to document their activities. Her photographs were accompanied by extended captions from the subjects. Guerin is an academic and a researcher and uses photography within a broader ethnological approach. She celebrates the triumphs of Bushwick's Afro-Caribbean community in beautifying their neighborhood.

Lara Stein Pardo's Mobile Public Studio encourages people to have their portrait taken spontaneously in a public space. I cannot think that the positioning of the surveillance camera floating above the heads of the portrait sitters (standers) was accidental. Pardo is exercising her right to photograph publicly, making the briefest of connections. She's photographing on the street, but she is not a street photographer as her interactions are longer, not fleeting, involve conversation and mutual understanding.

Christine Wong Yap's Make Things (Happen) is one of the few non-photo-based projects included in the show. Make Things (Happen) begins with a wall loaded with free worksheets. Each encourage the public to

participate in an artistic endeavor. Pick them up, take them home, do the exercises, share your results with #mkthngshppn on social media.

At first, I was skeptical toward the invite, but soon realised that most of us need a prompt to think about actually making something. An unfortunate number of adults need prompt in order to fire their imagination. This project is never-ending, loose-ended. Something might come of it, something might not, but with the array of genuinely fun and simple actions proposed, the results are on us, not the artist.

People suffering from HIV/AIDS in Ethiopia face a huge stigma. Eric Gottesman's repeated and long term projects work alongside youth in Ethiopia to make photographs and videos to raise awareness about the epidemic.

Sudden Flowers is a collective of young people in the Shiromeda/Sidist Kilo neighborhood of Addis Ababa. In cahoots, Gottesman and the youngster install their works in their neighborhoods and throughout the city. They've been doing this since 1999. Always getting the voices of the kids out into the communities that will either support or ignore them. These pop-up shows aim to make it the former, not the latter.

"Each of our projects is like a 'lyric' in larger poetic structure," says Gottesman who continues the work still.

Citizens of Babile, Ethiopia attend "Abul Thona Baraka," a mobile photographic installation comprised of photographs and texts produced by children of the Shiromeda neighborhood of Addis Ababa in collaboration with artist Eric Gottesman. The work addressed themes of stigma, disease, and grief as well as dialogue and participation. The installation, in the form of a traditional coffee ceremony, travelled to

various Ethiopian cities and town in 2006.

The last space to experience is the boardroom in the centre of the offices (the two corridors described above have run either side of it and you've circled it). This is a large open space and rightfully it is dedicated to some of the larger and more arty prints.

Kristina Knipe's powerful series of portraits and object studies engaged me deeply with the personal struggles of people who have engaged in self-harm. Knipe's work is mysterious and — while always being respectful — skirts the edges of the issue. It's as if she is operating from within a deep understanding of her subjects' prior victimhood and hard earned relief in recovery. There's anonymity sometimes and things inferred. There's no shame involved, of course, but there is the acknowledgement that in unideal circumstances things unsaid is sometimes just how it is.

There's a visceral and coherent atmosphere to the series, which is not something I can usually say wholeheartedly about the flat photographic reproductions; the medium rarely allows it. A triumph.

Finally, we encounter Paul T. Owen's *Todos Somos Ellas* (We Are All Them) photographs that bring attention to the violence against women in Mexico. Owen asks his subjects to pose, seemingly defenselessly before the camera, so as to anonymise them and to bring them and us into solidarity with victims of femicide.

"These are not portraits of individuals," explains Owen, "but symbols who represent the thousands who have died violent deaths because of their gender."

After a shocking number of news stories of rape in India, after the kidnap of 200+ schoolgirls in Nigeria, after the UC Santa Barbara shooting and the #YesAllWomen campaign, Owen's work is as timely

as ever. But let's be frank, grave violence inflicted upon women throughout most societies can only be responsibly described as 'routine'. As Rebecca Solnit so wisely said, recently, violence may not have a race, it may not have a class, but it certainly does have a gender. In the U.S., nearly 1 in 5 women (18.3%) have been victim to rape. I don't believe that enough reliable, caring and suitably responsive infrastructures and attitudes exist to reduce this figure, yet. This is unacceptable. Owen's portraits reflect the desperate and trapped circumstances many women find themselves in.

All women? All people. All of our problem and shame upon which to work collectively.

From the inferred silent violence implicit in Owen's work, we move to photographs that display the best of our awkward and necessary shared being.

The show closes out with 5 or 6 portraits from Richard Renaldi's *Touching Strangers* which has enjoyed widespread acclaim recently. It's responsible work. Renaldi provides a growing experience for photographer, subject and viewer alike. It gently and endearingly pricks our consciousness by asking us if we're doing enough to actively see and empathise with the people around us. *Touching Strangers* is optimistic and it deserves all the plaudits it is currently receiving.

Social in Practice: The Art of Collaboration is hosted jointly by the Department of Photography & Imaging at NYU's Tisch School of the Arts and the The Nathan Cummings Foundation.

It is currently on show at the The Nathan Cummings Foundation, 475 10th Avenue, 14th Floor, New York, NY 10019, through October 2, 2014. Reservations are required and can be made by emailing exhibits@nathancummings.org. After October, the exhibition will be on show at NYU's Tisch School of the Arts.

Review



FROM SARATOGA: HAPPINESS IS...
GROUP SHOW
JAN 25 - APR 15
PROJECT SPACE GALLERY, MONTALVO ARTS CENTER
BY GLEN HELFAND

Happiness Is..., the title of the three-person exhibition at the idyllic Villa Montalvo's Project Space Gallery, makes knowing use of its ellipsis. Much like the art on display, the unfinished title phrase is an active invitation to complete a thought, a barometer of disposition. One viewer's immediate response might be "rainbows" while others would insert "a misanthropic film by Todd Solondz" or "a Beatles song about a warm gun." The title underscores how happiness is something recognized rather than created and isn't necessarily easy to come by.

The works by Susan O'Malley, Leah Rosenberg, and Christine Wong Yap exude a generosity of color, activity, and tangible object (as in Rosenberg's giveaway *Seed Confetti*, which, sadly, were all gone by the time of this writer's visit). The artists tap scientific, linguistic, and chromatic conventions in a quest to conjure and gently question the constructs and conditions of positive emotional states (as diagrammed in vibrant hues in Wong Yap's 2012 chart-like drawing, *Positive Signs: United Theories*). The gallery brochure cites a niche therapeutic approach called Positive Psychology, which emphasizes quantitative research into the experience of happiness. In the case of the exhibition, employing that methodology doesn't



Leah Rosenberg. *Paint Streamers*, 2012-13; Acrylic paint, mirrored Plexiglas, wood. Courtesy of Lucas Artists Program at the Montalvo Arts Center.

exactly lead to important new findings, but it does offer thoughtful pleasures.

The works, beginning with benches and flags at the gallery's entrance, are bright and multicolored. Rosenberg paints stripes on basic wooden stools and benches, evoking a candied Minimalism. Next to these, on flagpoles, are Wong Yap's *Irrational Exuberance Flags* of shimmery nylon, sewn together in a manner suggesting a crafter's take on ecclesiastical pendants. Inside the gallery, Wong Yap presents two triangular pieces made from dozens of translucent, multicolored vinyl triangles: car-lot-style flags that have been reconfigured into a large geometric pattern and suspended from the gallery ceiling. A multilayered version, *MegaPentimento*, comes off like a 3-D movie seen without special glasses.

As viewed from any direction, the work's colors change, an optical trick that is incredibly pleasing. Similarly, Rosenberg's two compact neon pieces, *Illuminated Stripes 1* and *Illuminated Stripes 2*, emulate light therapy in the best of ways: the glowing, meditative play of horizontal bands seems like an alluring, pop-psychology version of a Light and Space work.

The language of affirmation appears throughout the exhibit. O'Malley has made a practice of rendering encouraging phrases in bold Helvetica type on brightly colored backgrounds. Here she offers a rest area with pillows arranged for lounging on a thick shag carpet. One can hug them and literally press the phrases against one's body: "Everything Will Be OK," "Let Go of Your Worries," and that Baba Ram Dass classic, "Be Here Now." The phrases imply a prior position of distress, an idea that the viewer is not skipping with happiness in the present but is looking for the means to get there. These works traffic in bromides and, more than other works here, insert a specter of irony: are we meant to enact these phrases or scoff at them? Are they offered sincerely or with more sincere intent?

The gallery's location adds layers of implication to the work as well. Villa Montalvo, a former governor's estate, is a lavish cultural outpost in an affluent South Bay location. It's difficult to imagine being sad on these beautifully manicured grounds, working in the glamorous new studio spaces or taking in a smooth-jazz concert in summer, under the stars. It seems both



Susan O'Malley. *A Healing Walk*, detail, 2012-13. Courtesy of Lucas Artists Program at the Montalvo Arts Center. Image: Glen Helfand.

fitting and suspect that this show is the first iteration of "Flourish: Artists Explore Wellbeing," a multiyear series of exhibitions and events exploring themes of meaning and contentment. The idea positions the art space as spa.

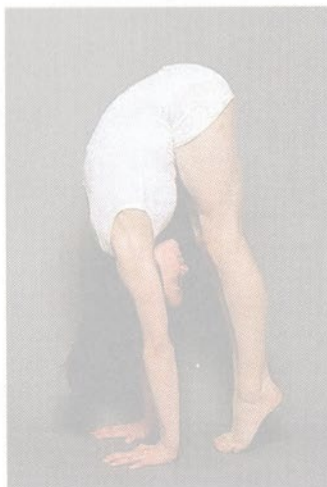
But who couldn't use a bit of refreshing bodywork? O'Malley takes advantage of the site's landscape with *A Healing Walk*, a full-fledged hike that makes the show something one can spend a reasonable amount of time with (and offers added value if one makes the schlep down from San Francisco or the East Bay). The piece winds through existing trails on Montalvo's wooded hillsides, making a vigorous walk (brightly colored walking sticks to aid the journey can be borrowed from the gallery). Along the way, the artist has installed wooden national-park-style signs that punctuate the journey to a final lookout point, with phrases that create a loose, Burma-Shave-like narrative of visual and psychological awareness. Does it generate happiness? Perhaps, though rooted in the body, the endorphins that are released post-hike suggest some kind of physiological condition as much as a mental one. As one surveys the nearby estates, Silicon Valley's sprawl, and San Jose's downtown, one might be tempted to pull out a more omnipresent happy-making device and take a picture. It could make the positive vibes last longer.

HAPPINESS IS... IS CURRENTLY ON VIEW AT THE MONTALVO ARTS CENTER'S PROJECT SPACE GALLERY, IN SARATOGA, THROUGH APRIL 14, 2013.

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Preview: Irrational Exuberance (Asst. Colors)

exhibitions



● Jo Longhurst Penarth

Thighs strain, calves pop and feet flex at painful angles in Jo Longhurst's

● Christine Wong Yap Manchester

Presented as a make-believe store replete with shelves and pegboards, and selling its goods at "pleasurable prices", Irrational Exuberance (Asst Colors) is New York-based artist Christine Wong Yap's defiant attempt to come on optimistic at all costs. Sampling the cheap and cheery merchandise of the nearby Manchester



Chinatown's average supermarket as her aesthetic model, the artist presents a display of garish pink, red and meticulously patterned cut-out paper doilies,

celebratory banners, and fluorescent handkerchiefs. The Brit art swagger of Tracey Emin and Sarah Lucas tended to be imbued by irony but, as far as I can tell, Wong Yap simply wishes to look on the bright side. For once in a while, why on earth not?
ROBERT CLARK
Chinese Arts Centre, to 16 Feb

● Seduced By Art London

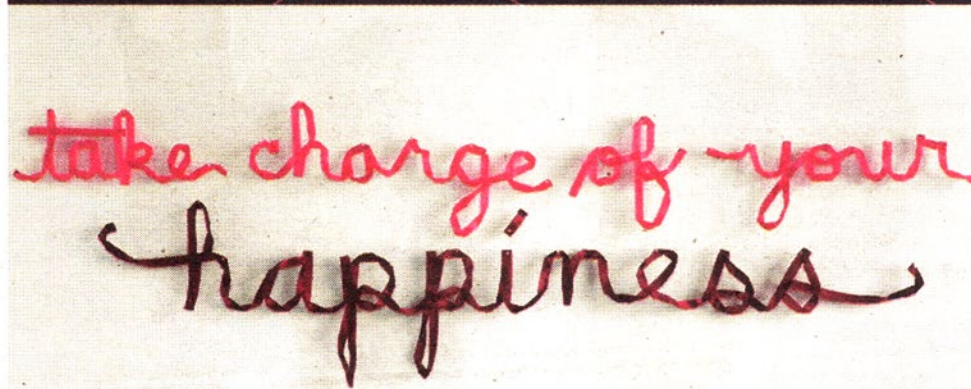
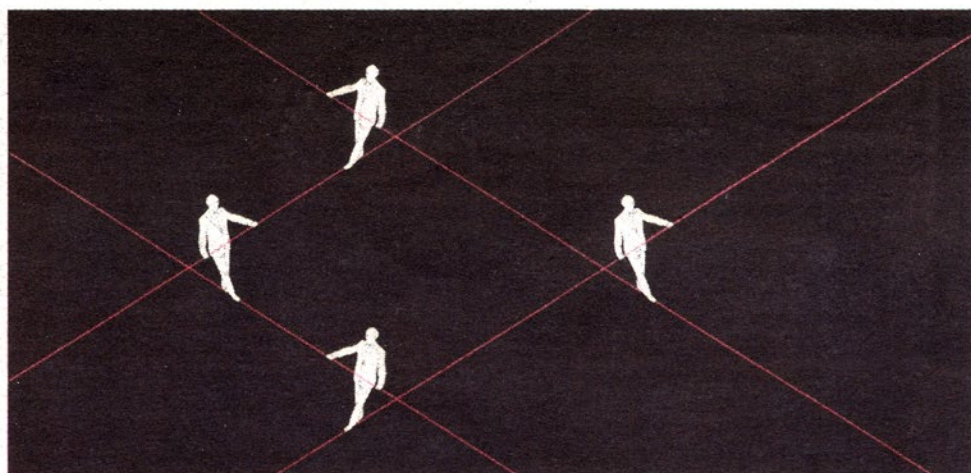
Photography has always (work pictured), with



Preview: Art Moves Festival

16

teraz do oglądania



FOT. MATERIALY ORGANIZATORA

Od pięciu lat we wrześniu Joanna Górską i Rafał Góralski z Galerii Rysz prezentują w przestrzeni miejskiej billboardy stworzone przez grono międzynarodowych twórców z myślą o Międzynarodowym Festiwalu Sztuki na Billbordach „Art Moves”. Tegoroczna edycja konkursu odbyła się pod hasłem: „Gdzie leży sens? Na górze czy na dnie?”. Temat podjęli artyści z 62. krajów świata, m.in. Australii, Argentyny, Bośni i Hercegowiny, Korei Południowej, Indii, Indonezji, Filipin, Singapuru, Iranu, USA, Holandii i Hiszpanii. Najlepsze prace mieszkańcy Torunia będą mogli oglądać od piątku na Placu Rapackiego i przy ulicy Chopina. Tegoroczną nowością będzie pokaz prac w formie mobilnej wystawy, która dotrze do lewobrzeżnych dzielnic naszego miasta. Prace prezentowane będą również na ulicznych ekranach LED ustawionych od skrzyżowania ulic Kraszewskiego i Matejki, poprzez Czerwoną Drogę, do Odrodzenia i Szosy Chełmińskiej. „5 Międzynarodowy Festiwal Sztuki na Billbordach Art Moves”, 14.09-16.10, Plac Rapackiego, wstęp wolny.

Review: Palimpsests page 1 of 2

Los Angeles Times | ARTS

Art review: 'Palimpsests' at Tarryn Teresa Gallery

October 9, 2009

Whether you're reading this in print or online, it's likely that the meaning of these words matters more to you than their visual form. The elegance of written language's delivery system has largely become secondary to its efficiency.

Not so for the three artists in "Palimpsests," a thoroughly intriguing show at Tarryn Teresa. Each explores the sensual presence of words in time and space. In their work, message and medium resume an intimate relationship, not one that is sacrosanct but pliable, in turns surprising, self-referential, contradictory, charming, wry.

A palimpsest is traditionally defined as a parchment or other material whose writing has been effaced to make room for a new entry. The show's guest curator, Elizabeth Williams, applies the term more broadly to art that subjects written communication to a variety of re-purposing and retooling strategies.



In a marvelous little etching by Christine Wong Yap, densely inscribed Gothic print fills the top portion of a lined page. It reads, at first glance, as the concluding section of an ecclesiastical text, but the crowded letters actually spell out a recitation far more secular and mundane: a shopping list for milk, yogurt, turkey and cheese. Yap, who lives in Oakland, stages another amusing temporal and stylistic dislocation in a hand-linked scroll of graph paper that ends in a curl on the floor. In elegant calligraphy, she transcribes gang-speak banter peppered with challenges, curses and threats.

Annie Vought, also from Oakland, takes handwritten correspondence and translates it into stunning new form — sheets of meticulous, cut-paper tracery, verbal lace with negative space excised. A few of her works, in colored paper, are stationery-size and two are an impressive five 5 or six 6 feet high. Floating slightly away from the wall, the cutouts double as fantastic drawings in space, the words →

mingling with their own shadows. Vought eliminates the space between written lines so the rows of words stack tightly and, though legible, read also as pure idiosyncratic design.

One letter, written from father to son in the 1980s, is newsy, conversational and affectionate. It concludes with a few lines of parental advice — “Keep patient. Size up the situation and then react with restraint!!! Keep cool like James Bond.” — and a private joke of a postscript.

It’s not evident whether Vought’s texts are found or contrived, but either way they evoke personal artifacts conveying distinct voices and particular moments in time. Spectacularly crafted objects, they pay homage to the tenderness and intimacy of handwritten correspondence, the physicality of the link between sender and recipient. Vought is also represented by an installation of individual cut-paper words and marks, pinned to a large wall in an improvisational scatter, a delightful convergence of found and concrete poetry.



Houston-based Cara Barer (like the others, in her first substantial appearance in Southern California) enacts gorgeous transformations of her own by soaking a variety of reference books in water, manipulating the pages, then photographing the results. Her color pictures render books as textural landscapes, sculptural abstractions. In most of the images, Barer opens the volumes excessively wide, so their spines make a U-turn and their pages splay in moody bursts of angles and curls or tendrils of elaborate filigree.

“Piece of Cake” shows a thick wedge of a book (seemingly a volume of “Who’s Who”), its contents humbled into rippled and sliced layers. In spite of the destruction and distortion

involved in her process — she states that she never harms “important” books — Barer’s work comes across as utterly respectful, a tribute even to the expanded potential of the printed page.

The reciprocity between text and image goes back all the way to pictographic communication, with text as image getting a boost from Conceptual artists since the ‘70s and interpretations of images as texts central to critical theory for at least as long. The field of aesthetic inquiry that Yap, Vought and Barer have ventured into is already rich and diverse, but their contributions are invigoratingly fresh and in this moment of digital dominance, especially poignant.

Tarryn Teresa Gallery, 1820 Industrial St. #No. 230, (213) 627-5100, through Oct. 29. Closed Sunday.
www.tarrynteresagallery.com

--Leah Ollman

Above, top: Christine Wong Yap's "Untitled (One half gallon)" Above: Cara Barer, "Piece of Cake."
Photo credit: Courtesy of Tarryn Teresa Gallery.

Review: Involved, Socially

WB Thursday-Sunday, August 20-23, 2009 | SAN FRANCISCO CHRONICLE AND SFGATE.COM | 96 Hours 11

Visual arts

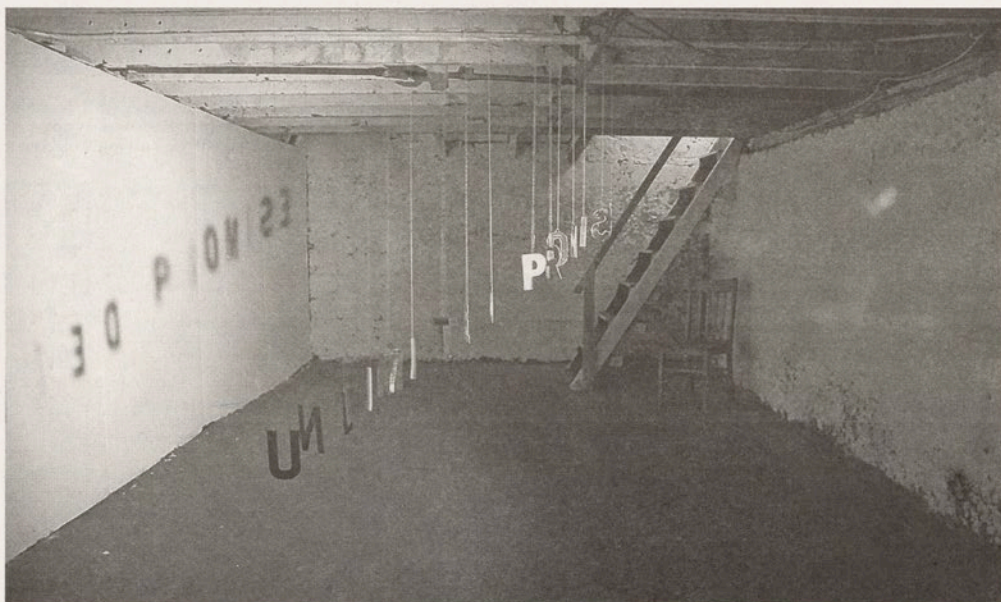
'Involved, Socially': Artists 'meld life and art,' connecting online and offline worlds through conceptual projects

When a Twitter user tweets without any followers, is anyone there to retweet it? For Triple Base's group exhibition "Involved, Socially," guest curator Michelle Blade chose five artists — David Horvitz, Mark McKnight, Amanda Curreri, Christine Wong Yap and Jessica Williams — who, Blade says, "meld art and life." Each artwork makes unique connections between the online and offline worlds, but they all feel as if they're speaking directly to you, whether or not you're paying attention.

"These artists follow opportunities," Blade says. For this young, digital generation of conceptual artists, the "opportunities" are everywhere, from music videos to hyperspace. Blade has worked with indie musician Sea Wolf, Horvitz toured with emotional rocker Jamie Stewart of Xiu Xiu, and "Mark McKnight recently went on tour with a Finnish band that he met by chance, Blade says.

The idea of reaching as many people as possible is essential to Horvitz's work. His large pink letter to a friend heading to Madagascar is the first thing visitors see. "Will you take a photograph of the sea for me from the airplane window?" it asks. The letter is available for free download on Triple Base's Web site, with detailed instructions on how to reproduce the piece. "By transferring a file, a piece can be realized in a number of places all over the world," says Horvitz.

Curreri's "Leveller," a two-way welcome mat featuring the words "ME" and "YOU," is the second thing visitors see, a reminder that art can begin or end anywhere. It's a perfect complement to "An Event to Make a Conversation Visible," Curreri's printed Gmail conversations with artist Sally Elesby about restaging Elesby's "Boundary Line" (1989), a line of glitter on the gallery floor. Visitors initially see a "boundary" between themselves and the artwork,



Triple Base

Christine Wong Yap's "Unlimited Promise" appears in "Involved, Socially," an exhibition by five artists at Triple Base.

City Walk: 8 p.m. Fri. Free advice: noon-1 p.m. Sat. Through Sept. 6. Noon-5 p.m. Thurs.-Sun. Triple Base, 3041 24th St., S.F. (415) 643-3943. www.basebasebase.com.

but once they start playing with the sparkles, a new boundary forms, between those who are having fun and those who are not.

Although there's an improvisatory spirit to the activities associated with the exhibition — including Jessica Williams' limited-time online column, "Free Advice" (her next session of advice giving takes place from noon-1 p.m. Saturday at [\[heart.org\]\(http://heart.org\)\), and a dusk to dawn San Francisco walk led by Horvitz that will depart from Triple Base at 8 p.m. Friday — the pieces on display were the result of careful planning.](http://www.paper-</p>
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"I don't think it's very different from the original idea," says Blade. "There was a lot of communication. What did surprise me was just how well the pieces fit together, visually and physically."

Blade is especially fond of Wong Yap's "Unlimited Promise." The installation in the gallery's downstairs space, the Triple Basement, is like a black-and-white ghost of the colorful images, international mail art (which includes a cardboard record player and a Lake Merritt walking tour) and

video upstairs. Using foil-covered letters on one wall, Yap presents a coolly meditative experience, never letting the viewer's eye complete the phrase "unlimited promise."

Horvitz wanted to lead an event that promised nothing but offline experience itself, so he went to interview his grandmother at a family reunion this summer. "She's Japanese American," Horvitz says. "She ended up in San Francisco for a year or two after leaving the internment camps." His Friday evening walk will be based around a "conceptual map" of her experiences of the city, he says, but it will be "largely unplanned."

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