

Uphill – Downhill, San Francisco

Sarah Grothus



On the way from Los Angeles to San Francisco

Golden Gate National Cemetery, San Bruno





ANTHONY HERNANDEZ

The work of photographer Anthony Hernandez (b. 1947) is at once highly personal and deeply resonant. This retrospective exhibition spans his more than forty-five year career, revealing an unusually varied body of photographs united by their arresting formal beauty and subtle engagement with contemporary social issues. The following galleries chart his continual reconceptualization of his approach, tracing his deft movement from black and white to color, from 35mm to large-format cameras, and from the human figure to landscapes to abstracted detail.

Hernandez began making pictures on the streets of his native Los Angeles in the late 1960s. Essentially self-taught, he had taken darkroom classes at East Los Angeles College but was largely unaware of the history of the medium and its formal traditions. Rather than perpetuating Hollywood's idealized image of the city, he chose instead to photograph the L.A. inhabited by the working class, the poor, and the homeless, developing a unique style of

street photography attuned to the desolate beauty and sprawling expanses of his hometown. From the start he has found visual poetry in what could be dismissed as inner-city blight and has seen aesthetic potential in the abandoned and discarded. While Hernandez has also photographed in other locations in the U.S. and Europe, Los Angeles has remained his primary subject.

Despite the many shifts in his practice over the years, Hernandez still considers himself a street photographer. Endlessly curious, he relishes the process of discovery and sees his medium as a means of understanding the world around him. He remains true to his conviction that great photography is the result of more than just a keen eye. As Hernandez once noted, "Being aware is more important than the evidence of the awareness on a piece of paper. Being sensitive to what passes in front of you is more important than what passes into the camera."

Erin O'Toole
*Baker Street Foundation Associate Curator
of Photography*

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THE CITY AS SUBJECT

Most street photographers favor 35mm cameras because they are light and easy to operate, qualities conducive to shooting moving subjects in rapidly changing conditions. Bucking conventional wisdom, in 1978 Hernandez began using a 5 x 7-inch Deardorff, a bulky camera that required a tripod. No longer agile in a crowd or able to go unnoticed by passersby, he was forced to adjust his methods and consider the street anew. As he slowed down and stepped back, his perspective widened, and he started to notice how the largely poor and working-class people around him navigated an urban environment seemingly designed without their needs in mind. The result was a wholly original kind of street photograph, one in which the city is as much the subject as it is the setting. Working in this way, Hernandez made four interrelated series between 1978 and 1982: *Automotive Landscapes*, *Public Transit Areas*, *Public Fishing Areas*, and *Public Use Areas*. These pictures capture not only the visual qualities of Southern California but also its class-based social realities.



Landscapes for the Homeless #85
1988, printed 2016



Santa Monica #14
1970



Los Angeles #7
1971



Public Transit Areas #10
1980

URBAN RUINS

Unlike Hernandez's earlier work, the photographs seen here depict interiors. Made in dilapidated housing projects, aborted commercial developments, and aging structures taken over by squatters, they reflect another striking shift in his practice, now toward the formal. This gallery and the two that follow explore related visual themes to which Hernandez has continually returned since the late 1990s, including brick walls, fences, windows, and apertures of various shapes and sizes. These largely square or rectangular forms—a window covered in paper; a glowing length of yellow wall marred by innumerable scuffs, gouges, and splotches of paint; a door eerily lit around the edges—are often presented in shallow space, thwarting access to whatever lies behind them.

Go, go

Emotions flow

East and north

Back and forth

The other way

Wrong direction

Too early

South and west

One request:

Reverse

-

Suddenly it's dark

And the bus blues starts

A love tune fills up the air

The lady next to me gets up off her chair

A screaming mother who's girl starts to cry

Do I think you are sexy?

Why?

-

Dancing to music without hearing any sound

Talking to him without him being around

Packing racks without packages anywhere

Being in character without cameras being there

-

Until someone enters the inside

Two eyes look down on the ground

Something I never smelled before

Rotten flesh?

Open windows

Laughter

Movement to the back

I don't understand the world no more

-

For your safety

Watch your step

Keep your belongings close to yourself

Bike owner 'Respect my property, that's all I am asking for'

Don't eat and drink

Don't show electronic devices in public for others to see

Crack pipes, blankets, trash bags, shopping carts, This isn't Disneyland

-

I fell asleep in the bus

Woke up under a bridge

Hear doves next to my ear

They robbed and left me here?



Claudy Jongstra

Dutch, born 1963

Aarde

2016

Fabric and seeds

Commissioned by the San Francisco Museum of Modern Art, courtesy the artist

The Dutch word *aarde* means "earth" in the geological sense. Noticing a contemporary divide between ecological and cultural sensibilities, Jongstra works to reconnect them. As Rembrandt sourced his rich paint colors from Dutch plants, Jongstra also harvests most of her materials locally, near her studio.

In the late 1990s Jongstra left the fast-paced fashion field to study, source, and develop textiles that bridge past and present. She landed in an agricultural village in the Netherlands, caring for a flock of Drenthe sheep, in order to work directly with the rawest forms of felt. In 2004 she began making large-scale wall coverings, working with contemporary architects such as Rem Koolhaas and MVRDV to contribute natural expressiveness to austere architectural spaces.

Aarde brings together raw and crafted felt, hand-spun silk, and dried flora. The gold color and native flowers reference California's mineral and agricultural histories, which have influenced its cultural past as well. In a transitional space between the white-walled galleries and the outdoor rooftop garden, *Aarde* shifts in color and weight in response to the building's architecture.

Major support for Claudy Jongstra: *Aarde* is provided by Roberta and Steve Deming. Generous support is provided by Diana Nelson and John Atwater. Additional support is provided by Patricia W. Fitzpatrick, Denise Littlefield Sobel, and The Creative Industries Fund NL.



Reckoning with Hxstory Carlos F. Jackson



How do you live decolonization? How do you incorporate these teachings into your own life? How do you deal with machismo and patriarchy being so deeply imbedded within the culture? Once you have begun to "winnow out the lies" you begin to take a conscious step towards creating new symbols, new forms of history, new perspectives or ways of seeing oneself and the world. These new ways of being that are in development are to be done in an infinite number of ways depending on the individual but what governs this path and unites all these different possibilities is the commitment to move beyond the "counterstance" and to heal the "spilt" that was created through conquest.



Is "Chicano" a sign that is fixed, racial perhaps, nationalistic, and inherently colonial and heteropatriarchal? Or was Chicano a "root idea for a new cultural identity" that was to be manifested through praxis in support of community self-determination? I cite "Chicano" over the past four decades from a hetero-patriarchal sign "Chicano," to a feminist version of the sign "Chicana/o," to a queer and feminist intervention "Chican@", to a trans, queer, decolonial iteration "Chicanx", and now to perhaps the complete decolonial, which is "Xicanx."

What unites community is a shared experience of creating transformation in true selves and where justice can be felt and experienced. In this way, there is no monumental victory in this method. There is no great triumph that can be identified by one action or a commemorative date in history. Rather, the victory and triumph is in the process, the daily process of social justice, self-determination, democracy, utopia, or equality. With a society that is still highly racialized, where access to education, over-representation within the prison industrial complex, health, and international policy are still disproportionately affecting historically marginalized communities we must acknowledge there is enormous work that still needs to be done to create this new way, this new space.



Outside of Galeria de la Raza





Chinatown



From Potrero Hill

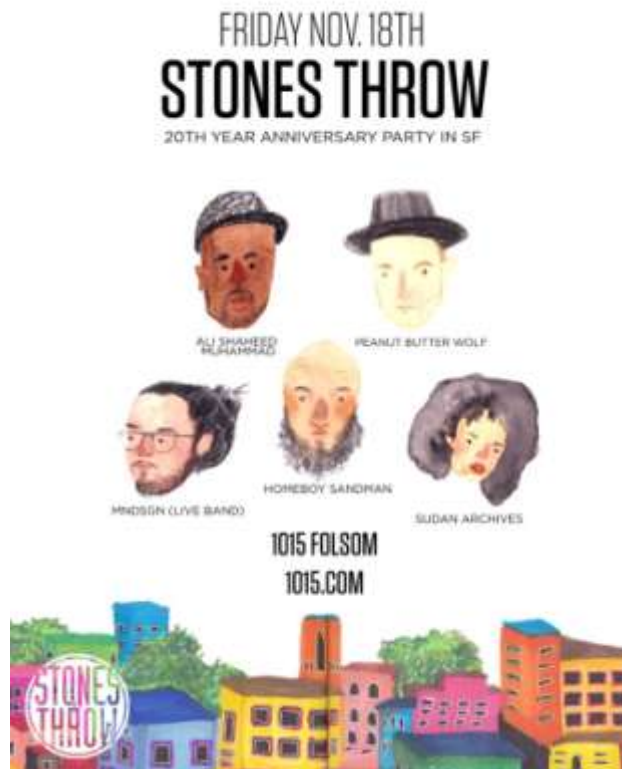


From Brannen Street



STONES THROW 20th ANNIVERSARY TOUR

with special guest
ALI SHAHEED MUHAMMAD
of A Tribe Called Quest



Oakland:



34th Street, Oakland

CTRL+SHFT Collective

THIRD PARTY:

Exhibition with 6 female artists

Curated by Tanya Gayer

I also visited:

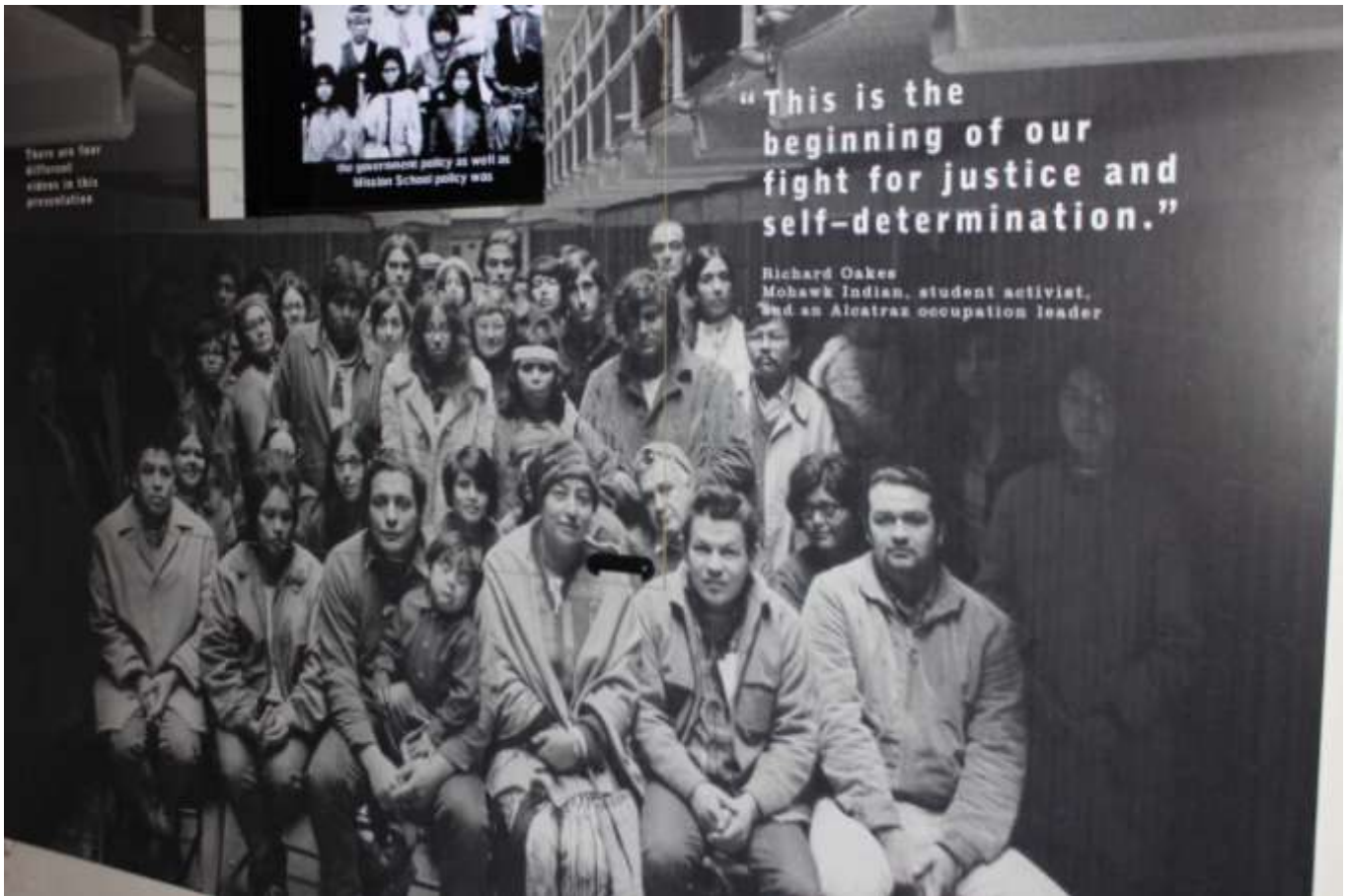
Royal Nonesuch Gallery *Spaces from Yesterday: The Hallway* by Amy M. Ho with Dennis Crooks
City Limits *The living body archive of Linqox Criss* –Amanda Turner Pohan



Rainy day in Oakland

Alcatraz

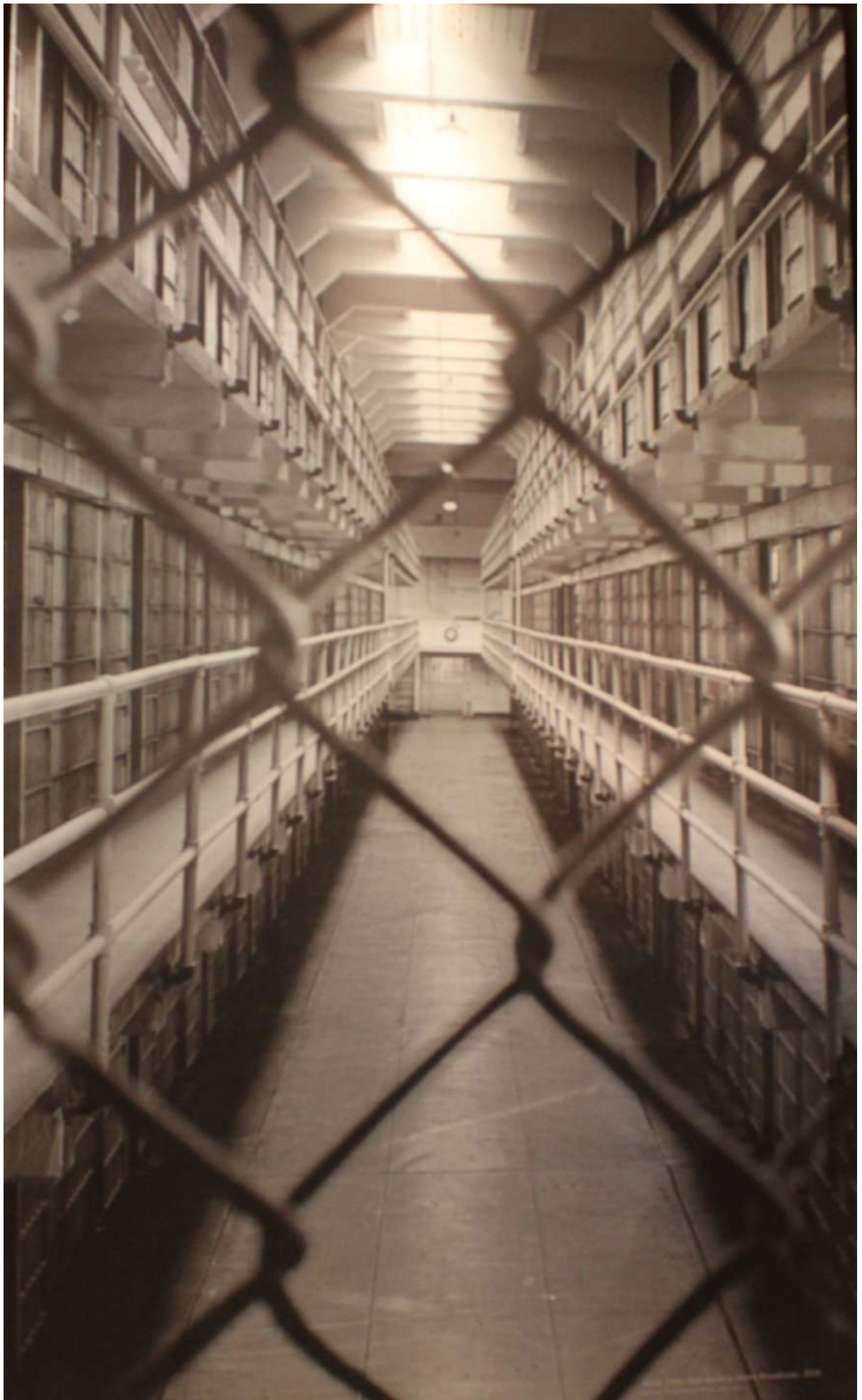




The Occupation of Alcatraz Island by 89 American Indians who called themselves Indians of All Tribes (IOAT) in 1969-1971.











Buena Vista Park, Haight-Ashbury

Other places I visited: SOMARTS, c2c project space, Romer Young Gallery, Betty Ono Gallery, Jewett Gallery -Home Away from Home - Najib Joe Hakim

Upcoming: de Young (museum)



Stanley Mouse and Alton Kelley, "Skeleton and Roses," Grateful Dead, Oxford Circle, September 16 & 17, Avalon Ballroom, 1966

Summer of Love: Art, Fashion, and Rock & Roll

April 8, 2017 – August 20, 2017

HERBST EXHIBITION GALLERIES

In the mid-1960s, artists, writers, and musicians moved into San Francisco's Haight-Ashbury district with hopes of creating a new social paradigm. By 1967, during the highly publicized "Summer of Love," the neighborhood would attract as many as 100,000 young people from all over the nation. Local bands such as Jefferson Airplane and the Grateful Dead provided the soundtrack; the San Francisco Sound found visual counterparts in the creative industries that sprang up around it.

Through a wide array of iconic rock posters, interactive music and light shows, "out-of-this-world" clothing, and photographs from the years surrounding this pivotal moment, *Summer of Love* celebrates the city's rebellious and colorful counterculture and explores the visual and material cultures of a generation searching for personal fulfillment through social change. The immersive exhibition includes rock posters by artists including Victor Moscoso, Stanley Mouse, and Wes Wilson along with examples of the handcrafted, one-of-a-kind garments created by such designers as Brigitta Bjerke, K. Lee Manuel, and Jeanne Rose.

Why do they call me `nigga` in this town?

Because the sun made me brown? Or are my clothes underground?

