



11

The Art Institute is a privately supported fine arts college offering educational and cultural programs to the San Francisco Bay Area. San Francisco Art Institute's public programs are supported by the California Arts Council, Grants for the Arts/ San Francisco Hotel Tax Fund and annual contributors.

WALTER AND MCBEAN GALLERIES
Tuesday-Saturday, 11 am-6 pm

EXHIBITIONS AND PUBLIC PROGRAM
INFORMATION 415.749.4563.

ADMISSIONS INFORMATION
800.345.SFAI

GENERAL INFORMATION
415.771.7020

San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133

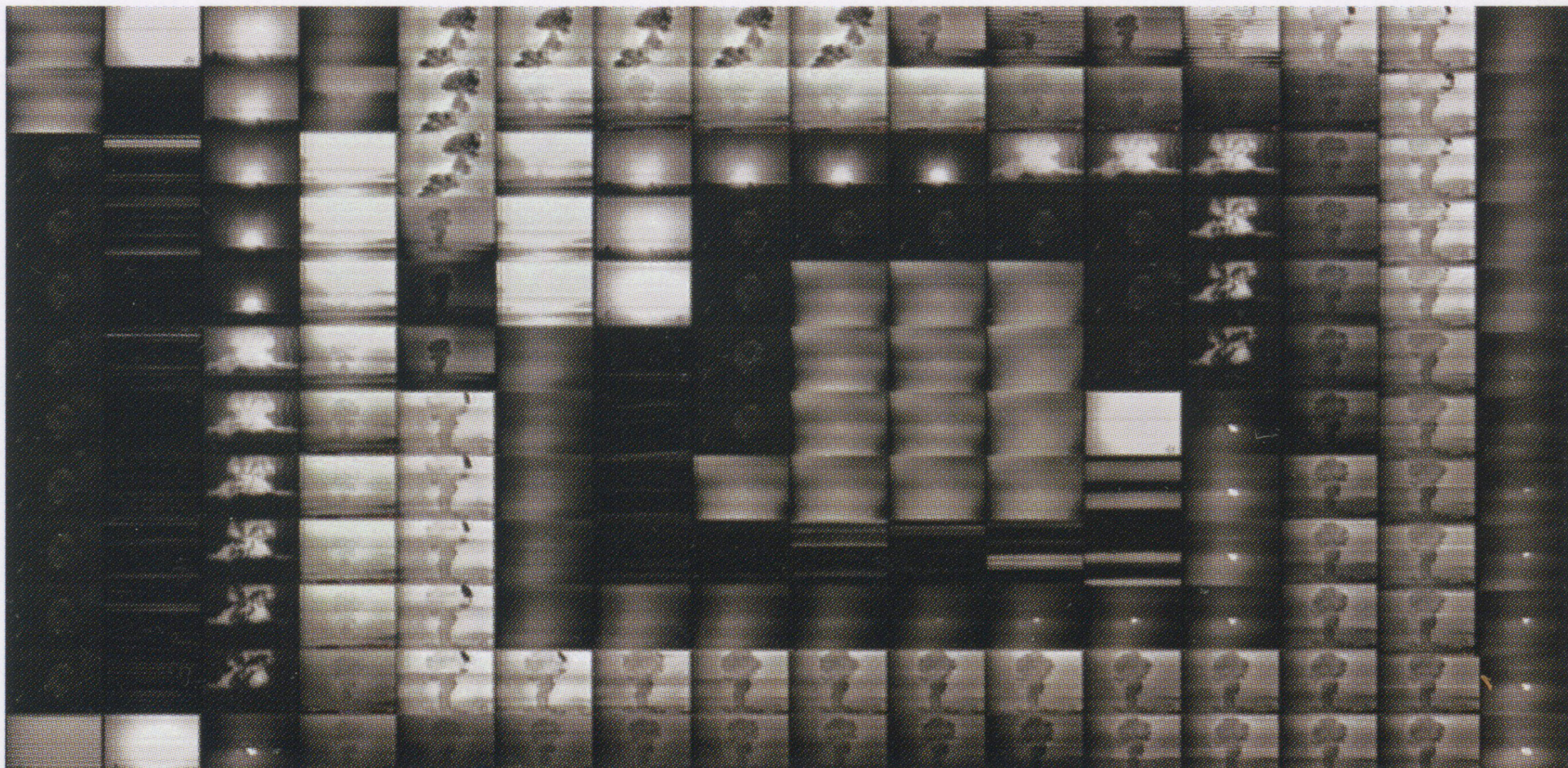
www.sfai.edu

The *Annual* exhibition, one of the oldest Bay Area arts traditions, began shortly after the 1871 founding of the San Francisco Art Association, the parent of what is now the San Francisco Art Institute. Founded by a group of artists, writers, and community leaders, the early San Francisco Art Association *Annual* exhibitions were modeled after the large scale salons popular in Paris before the turn of the last century. Varying in both format and scope, juried and invitational; national, regional, and local, the *Annual* exhibition has been presented at such venues as the California Palace of the Legion of Honor, the Palace of Fine Arts, and the San Francisco Museum of Modern Art. In all of these incarnations the *Annual* exhibition has always sought to expose new talent, recognize and reward achievement, and educate and cultivate an audience for the visual arts. The San Francisco Art Institute *Annual* exhibition, begun almost fifty years before the Whitney *Annual* in New York, is one of the oldest continuing exhibitions of contemporary art in the United States.

Space Available, the 121st *Annual* exhibition, is the result of both a long history and a long process. The *Annual* exhibition is an artist curated exhibition and we are indebted to artists Leslie Bauer, John Corzan, Miza Hadzic, Deborah Howard-Page, Hadley Northrop, Liz Oppenheimer, and Marta Sanchez-Vasquez for their dedication to this project. Many months ago this group, a subcommittee of the San Francisco Art Institute Artist Committee, conceived of the idea and format for the exhibition and then spent many hours reviewing slides, proposals, and floor-plans to select these twelve outstanding artists. We appreciate the hard work of both the exhibiting artists and the artist curators who have made this exhibition a reality. Many thanks to Courtney Fink for her essay. We also thank our student gallery assistants, John Blanco, Elizabeth Chiles, Elizabeth DiGiovanni, Ava Inacar, Casey Logan, Cynthia Martin, and Chris Thorson. Special thanks to Chris Miller, Director of Intermedia, for his assistance with Ann Chamberlain's project.

Merry Scully
Director of Exhibitions and Galleries

Steve Lambert and Dan Spencer
Chairs of the Artist Committee



12



SPACE AVAILABLE

MELANIE BARNA
ANN CHAMBERLAIN
AMANDA EICHER
NICOLE PHUNGGRASAMEE FEIN
MISAKO INAOKA
PATRICIA K. KELLY
CHRISTIAN MAYCHACK
KATHLEEN QUILLIAN
E. MARIE ROBERTSON
JOHN COLLE ROGERS
JACKIE SUMELL
CLAUDIA X. VALDES

THE ANNUAL
10.31.03 – 12.13.03
SAN FRANCISCO ART INSTITUTE

Inspired by local politics and recent histories, *Space Available* pays homage to the ebb and tide of available physical and mental space in the wake of the irrational exuberance of the late 90's. Now clearly in its aftermath, we are experiencing an expanded notion of the possibilities inherent in the idea of space. The artists in *Space Available* take this notion as their starting point to consider how space inspires thought, establishes value and authority, and serves as a conceptual point of departure for investigations of a swiftly changing culture.

Questions regarding space conjure both utilitarian ideals and utopian schemes. Space is more than a physical attribute since it is mutable and can form the basis for transformation. In the modern version of re-ordering space, one treads through histories to create new conceptual boundaries. Unless acknowledged, these histories are all too easily destroyed and replaced in the never ending cycle of growth and decay.

Examining this cycle, the artists in *Space Available* explore spaces from the emotional to the physical, natural to urban, geographic to conceptual, and political to social. They find hopeful models and ripe opportunities for expansion everywhere, from the walls and water that surround them, to the imagined landscape. Likewise, constricting circumstances and unyielding power structures inspire in them subversive practices. They are both influenced and restricted by the material properties of space as well as the human anxieties and histories it contains. In the resulting exhibition, the concept of space has the potential to accommodate each artists' perspective, while at the same time paying tribute to a particular cultural moment.

Several artists create site-specific projects that utilize the San Francisco Art Institute (SFAI) to reveal the meaning that lies beyond its surface. Ann Chamberlain uses the campus as a mirror that both reflects the nearby bay and questions how the site and history of the institution determines its culture. Investigating how we move through public spaces and social structures, Kathleen Quillian inserts instructional signage at multiple locations around SFAI to subvert the institutional voice. Christian Maychack overlays his work on the architecture outside of the gallery by physically reclaiming the water drains and embellishing them with an armature that forces us to reconsider their original function.

Transforming a site's intended function forms the basis for John Colle Roger's Johnko Systems, Unlimited proposal to utilize SFAI as a nuclear defense site. Imagining this valuable urban property as used to defend the world seems unimaginable. However recent events might allow one to envision the previously unthinkable. Claudia Valdes flattens all 192 countries in the world into the contained space of a television monitor, provoking a sublime reaction to world destruction. Jackie Sumell's mobile parking space critiques space as a capitalist value. Intentionally using the very language she condemns, Sumell pokes fun at what a commodity these spots have become in the urban landscape.

Personal and emotional spaces hold room for limitless exploration. Subtle in their existence, these interior worlds can also be the most potent of zones. Melanie Barna explores these depths by recreating a deeply personal memory of a natural environment that evokes the anxious territory of personal loss. In the form of a site-specific installation, Amanda Eicher investigates how the natural environment, specifically the bay, creates room for reflection and longing.

Looking outward to the world of natural and urban spaces, E. Marie Robertson's photographs of magnified natural spaces suggest the lack of power humans have over their environment. Patricia K. Kelly's paintings use motifs from urban scenes that reveal a personal understanding of the complexities of space. Used as points of comparison, the two are equally immense in their potential and simulated intricacy.

Space expands beyond borders and continually redefines its own limits. Nicole Fein's work reaches to the edges of both finite and infinite space to make real the shifting and dynamic nature of space. Misako Inaoka utilizes our relationship to margins or edges to understand and communicate how to look beyond them.

In all of the work presented in *Space Available*, there is a humble recognition that space defies definition. Its elusive quality is both its absolute strength and fundamental weakness. Considering space available in this context makes clear the boundaries we construct and the limitless expanses we can only begin to imagine.



10

1 (front cover) Nicole Phungrasamee Fein, *One by One* (detail), 2001-2002, confetti and glue, 136 x .25 inches

2 Melanie Barna, *Winter Image*, 2003, installation detail

3 Ann Chamberlain, *Horizon*, 2003, site-specific installation with video projection

4 Amanda Eicher, *Sticks*, 2003, gouache, sticks and latex paint, approx. 24 x 36 inches

5 Misako Inaoka, *Water-map* (detail), 2003, nail polish, acrylic media on frosted plexiglas, 7 x 11 inches.

6 Patricia K. Kelly, *Brickworks*, 2002, egg tempera on gesso panel, 12 x 9 inches

7 Christian Maychack, *Untitled with House Plant*, 2002, counter top laminate, fabric, foam, steel, and ordinary houseplant; 75 x 54 x 48 inches

8 Kathleen Quillian, *Section 007 of the Society for Active Consciousness Code of Behaviors*, 2003, plastic and the world wide web, dimensions variable

9 E. Marie Robertson, *Untitled*, 2002, C-print, 20 x 24 inches

10 Jackie Sumell, *Contemporary Imperialist (Golf Course)*, 2002, rubber, polyurethane, aerosol paint

11 (back cover) John Colle Rogers, *Logo for JohnKo Systems Unlimited*, 2003

12 (back cover) Claudia X. Valdez, *192:291*, 2002, digital video, 5 minutes

