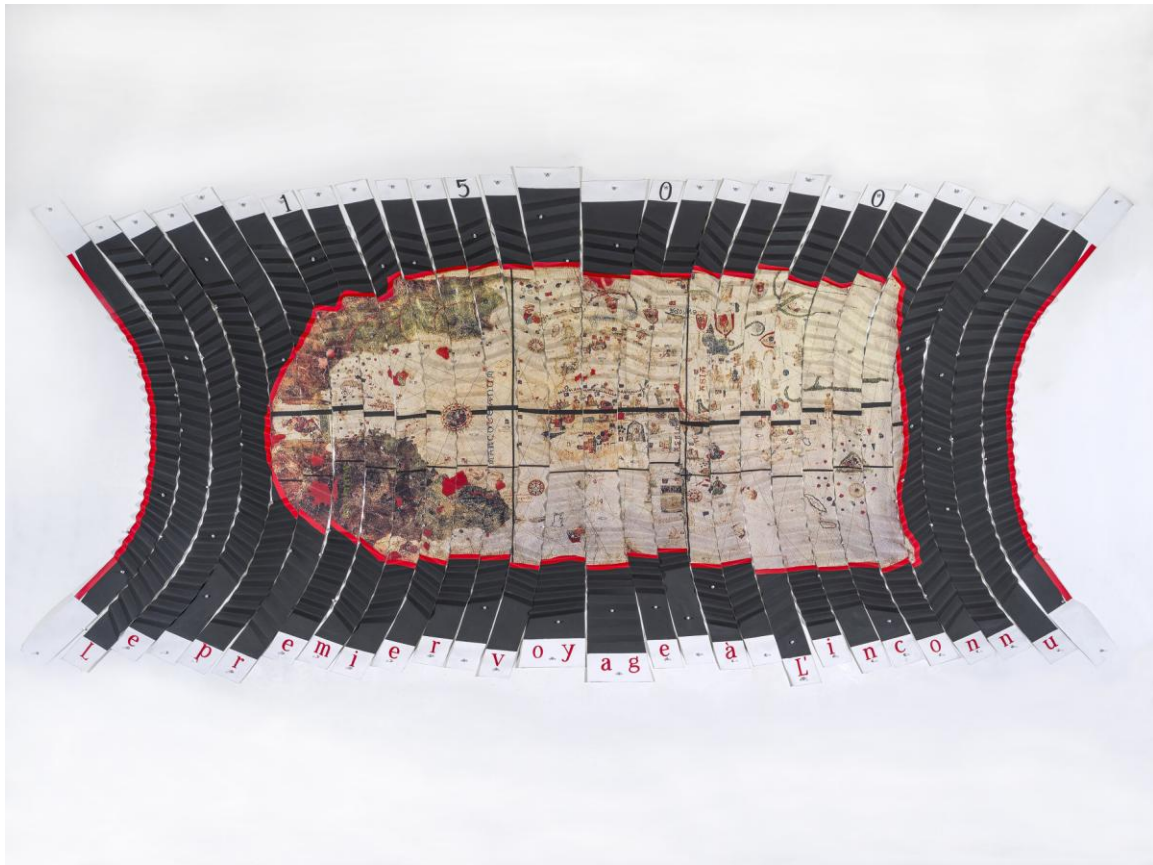


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SEEKING CIVILIZATION: Art and Cartography
A GROUP EXHIBITION ABOUT THE POLITICS OF WAYFINDING
March 23 – May 6, 2017

Opening Reception: Thursday, March 23, 6-8PM



Miguel Angel Ríos, *Le Premier Voyage à L'inconnu*, 1992-93, Cibachrome mounted on pleated canvas with push pins, 63 x 126 inches (160 x 320 cm)

March 2, 2016 – San Francisco – Gallery Wendi Norris is pleased to present *Seeking Civilization: Art and Cartography*, a group exhibition featuring San Francisco-based or represented artists Michael Arcega, Val Britton, Guillermo Galindo, Taraneh Hemami, Omar Mismar, Miguel Angel Ríos and Adrien Segal. Expanding on Robert Storr's seminal 1994 exhibition, *Mapping*, at the Museum of Modern Art, New York, which highlighted works by Ríos, *Seeking Civilization: Art and Cartography* offers a timely re-contextualization of the cartographic narrative in contemporary art and the politics of wayfinding.

Including works ranging from deconstructed colonial maps to neon light installations documenting personal journeys in search of love, featured artworks investigate and reflect on

nationhood, citizenship, migration, identity politics, evolving cities, climate change, and the relationship between freedom and borders. Curated in the same anthological style as the original 1994 MoMA exhibition, *Seeking Civilization: Art and Cartography* unites work across a wide range of materials and scales, and presents new, never-before-seen contemporary artworks alongside seminal post-colonial works from the 1990's.

Anchoring the exhibition is **Miguel Angel Ríos'** *Le Premier Voyage a L'inconnu*, a large-scale Cibachrome print mounted on hand-pleated canvas and attached to the wall using push pins. Completed in 1993 in advance of *Mapping*, this work deconstructs a reproduction of a map of the "New World" originally made by Christopher Columbus' expedition team. Intended to strip away the power of the map as a utilitarian tool of modernity and colonialism, it repositions the map as a fine art object, free from the order, logic, and functionality implicit to modernism and cartography.

Expanding on maps as tools of wayfinding, **Michael Arcega's** *Prih-Sohn Stick Chart (Map of isolation chambers)*, 2015, uses bamboo, crystal, and natural fiber to create a map of the locations of the United States prison system's solitary confinement units. The work directly references the Polynesian use of stick charts to map oceanic navigation, while presenting the moral and ethical issues surrounding the criminal justice system. In juxtaposition, is **Val Britton's** never-before-exhibited 17-foot long *Study for Voyage*. Originally created as a study for her permanent public commissioned work, *Voyage*, at the San Francisco International Airport, this work compares and contrasts elements of the airport and its environs that have remained fixed and those elements that are in a constant state of geological or environmental flux.

Further referencing contemporary political issues surrounding migration and national borders, **Guillermo Galindo** exhibits three newly created sound-scores as maps, printed directly onto faded, weathered flags found at the Mexico-California border. Donated to the project by the humanitarian citizen organization, Water Stations, and printed by Magnolia Editions, these discarded flags were once used to indicate the presence of water tanks for traveling migrants placed in the Calexico desert. Now they depict contemporary music scores by Galindo, that simultaneously reference modernist abstract paintings and document the realities of the life of Latin American migrants.

Iranian-American **Taraneh Hemami** specifically engages the concept of time and personal migration in her work. Her 66-inch diameter wax and pigment/inkjet print on vellum and paper, *Recounting*, fuses a classical Persian calendar with a personal travel log. This piece, made over the course of two years, is a document of the artist's lifetime of travel and relocation and is a record of one's search for home, work, representation, citizenship, and community.

Omar Mismar's *Paths of Love*, #03, a 128-inch wide neon installation that takes the shape of the pathways the artist walked throughout San Francisco while on "dates" sourced in the all-male dating app, Grindr. Tied to his relationship with queer identity and the politics of sexual representation in his former home of Beirut, Lebanon, this work looks at the intersectionality of queer rights, geography, love, sex, technology, and ultimately, freedom. With multiple works in his oeuvre referencing human movement and LGBTQ relationships, his work interrogates where, how, with whom and in what contexts a person can express their love.

Adrien Segal presents *Grewingk Glacier*, an ephemeral data sculpture whose form is determined by mapping the shape of the terminus of Alaska's Grewingk Glacier as it has receded over the last 150 years. By creating a physical form interpreted from aerial maps of the glacier's perimeter data and cast from ice melt collected from the glacier itself, the artist's work interprets how the shape of Grewingk Glacier has changed over time. This melting glacial sculpture is displayed on a custom stone plinth. The cast ice will be shown at various stages of melting throughout the duration of the exhibition. Taking an interdisciplinary approach that integrates scientific research, data visualization, history, landscape, and materiality, this work uses scientific data as a conceptual resource.

PUBLIC PROGRAMMING

The opening reception will feature a special performance by Guillermo Galindo titled *Sonic Borders #2*, a 15-minute musical performance in which the artist activates his signature instruments made from refuse collected along the US/Mexico border.

ABOUT THE ARTISTS

MICHAEL ARCEGA

Michael Arcega is an interdisciplinary artist working primarily in sculpture and installation. His research-based work revolves largely around language and sociopolitical dynamics. Directly informed by historic narratives, material significance, and geography, his subject matter deals with circumstances in which power relations are unbalanced.

As a naturalized American, his investigation of cultural markers is embedded in objects, food, architecture, visual lexicons, and vernacular languages. His work is often infused with Spanish and English words, lending itself to verbal mutation and resulting in wordplay and linguistic jokes. Michael has a BFA from the San Francisco Art Institute and an MFA from Stanford University. His work has been exhibited at venues including the Asian Art Museum, Museum of Contemporary Art, San Diego, CA, the de Young Museum, San Francisco, CA, Yerba Buena Center for the Arts, San Francisco, CA, the Orange County Museum of Art, Newport Beach, CA, the Contemporary Museum in Honolulu, Honolulu, HI, the Museum of Fine Arts in Houston, Houston, TX, CUE Art Foundation, and the Asia Society, New York, NY, among many others. He is a recipient of a Joan Mitchell MFA Award, Murphy Cadogan Fine Arts Fellowship, and the 2012 Guggenheim Fellowship in Fine Arts, among others.

Michael was born in Manila, Philippines, and migrated to the Los Angeles area as a child. He currently lives and works in San Francisco, California where he is an Assistant Professor at San Francisco State University.

VAL BRITTON

Val Britton was born in Livingston, New Jersey and lives in San Francisco. She received her BFA from Rhode Island School of Design and her MFA from California College of the Arts. Britton creates immersive, collaged works on paper and site-specific installations that explore physical and psychological spaces. Her fragmented, exploded landscapes draw on the language of maps to explore memory, history, and the possibilities of abstraction.

A recipient of the Pollock-Krasner Foundation Grant and the Fleishhacker Foundation Eureka Fellowship, she has participated in residencies and fellowships including the Affiliate Program at Headlands Center for the Arts, Sausalito, CA, Recology, San Francisco, CA, Millay Colony for the Arts, Austerlitz, NY, Kala Art Institute, Berkeley, CA, the Facebook Artist in Residence Program, Menlo Park, CA, the Golden Foundation, New Berlin, NY, and Ucross, Clearmont, WY. She has exhibited in museums, galleries, art fairs, alternative spaces, and non-profit institutions including Patti and Rusty Rueff Galleries, Purdue University, West Lafayette, IN, the San Jose Museum of Art, San Jose, CA, Gallery Wendi Norris, San Francisco, CA, the San Jose Institute of Contemporary Art, San Jose, CA, the Katonah Museum of Art, Katonah, NY, the Santa Cruz Museum of Art and History, Santa Cruz, CA, the de Saisset Museum, Santa Clara, CA, and the San Francisco Arts Commission Gallery, San Francisco, CA.

Britton's work is part of numerous collections, including The Cleveland Clinic Fine Art Collection, Cleveland, OH; de Saisset Museum, Santa Clara University, CA; Facebook Headquarters, Menlo Park, CA; Fine Arts Museums of San Francisco, San Francisco, CA; Library of Congress, Washington, D.C.; National September 11 Memorial & Museum, New York, NY; New York Historical Society, New York, NY; New York Public Library, New York, NY; and the San Jose Museum of Art, San Jose, CA. Jens Hoffmann and Trevor Paglen provide critical text in her catalog *Reverberations* and articles about her work are featured in *Square Cylinder*, the *San Francisco Chronicle*, *KQED Arts*, *Artillery Magazine*, *Venison Magazine*, *Art Practical*, *7x7 Magazine*.

GUILLERMO GALINDO

Visual artist, experimental composer, sonic architect, performance artist and Jungian Tarotist, Guillermo Galindo redefines the conventional boundaries of music and the practice of music composition.

His broad interpretation of concepts such as musical form, time perception, music notation, sonic archetypes and his original use of sonic devices span a wide spectrum of artistic works involving symphonic works, chamber acoustic composition, performance art, visual arts, computer interaction, electro-acoustic music, opera, film, instrument building, three-dimensional installation and live improvisation.

Galindo's work has been performed and shown at major music festivals, concert halls, museums and art exhibits throughout the United States, Latin America, Europe, and Asia and featured on *BBC Outlook*, London, UK, *Vice Magazine*, London, UK, *National Public Radio*, United States, *CBC*, Canada, *California Sunday Magazine* and the *New Yorker Magazine*. Recent and upcoming exhibitions of note include *Border Cantos* with Richard Miserach at the San Jose Museum of Art, San Jose, CA, *Documenta 14*, Kassel, Germany and Athens, Greece, and the *Getty's Pacific Standard Time 2017*, Los Angeles, CA.

TARANEH HEMAMI

Born and raised in Tehran, Iran, and living and working in San Francisco, Taraneh Hemami engages in diverse strategies including installation, object and media productions, as well as collective and participatory projects to explore themes of exile, displacement, preservation, and representation. Examining the careful crafting of images as propagated for power and political gain, Hemami creates handcrafted replications of historical archives as

commemoratives to events, places, and people, while commenting on tools of manipulation and persuasion used across nations and histories. Hemami's conceptually driven works shift in material and presentation: shimmering shattered glass prayer rugs, laser cut wool carpet map of the city of Tehran, beaded curtains replicating governmental posters and postage stamps, a library of banned books. Her collective and curatorial projects create connections between artists, writers, and scholars while promoting and provoking dialogue as part of their process and presentation, to explore various topics from martyrdom to the reflections of the everyday.

Hemami's works have been collected internationally by major public collections including the British Museum, London, UK and the Victoria and Albert Museum, London, UK, as well as many private collections. Hemami has received grants and awards from Creative Capital, New York, NY, The Fleishhacker Foundation Eureka Fellowship Program, San Francisco, CA, the Creative Work Fund, San Francisco, CA, the San Francisco Arts Commission, San Francisco, CA, the California Council for the Humanities, Oakland, CA, the San Francisco Foundation, San Francisco, CA, and a Visions from the New California award, Providence, RI.

OMAR MISMAR

Omar Mismar is a visual artist born in Lebanon. He holds an MFA in Fine Arts and an MA in Visual and Critical Studies from California College of the Arts. Mismar has taught at the American University of Beirut, the University of San Francisco, and California College of the Arts. He attended the Skowhegan School of Painting and Sculpture in the summer of 2016, and the Studio Program at the Whitney Independent Study Program in 2016-17. He received an AICAD Post-Graduate Teaching Fellowship where he will be a Visiting Assistant Professor of Fine Arts at Pratt Institute for 2017-18.

Mismar's art practice is project-driven, tinted by influences from conceptual art, critical studies, and design. He drifts in the city, clinging parasitically onto different frameworks and situations, occupying different roles, and forming temporary alliances—to space, to publics, and to the subject matter at hand. Contingency, desire, connection, and antagonism complicate the bodies of, and those in the, work. The outcomes of the investigations are a *dérive* through form, from performances, , to installations, video, photography, and sculpture. Recent work explores gestures towards spaces of political strife.

MIGUEL ANGEL RÍOS

Miguel Angel Ríos studied at the Academy of Fine Arts in Buenos Aires before moving to New York in the 1970's to escape the military dictatorship in Argentina. He subsequently relocated to Mexico and now divides his time between New York, NY and Mexico City, Mexico. In his work, Ríos pairs a rigorous conceptual approach with a meticulously constructed, handmade aesthetic. Since the 1970's, he has made work about the concept of the Latin American, using this idea as both an artistic strategy and a political problem.

His work is in over thirty major collections around the world. Highlights include the Cisneros Fontanals Art Foundation, Miami, FL; Daros Latinamerica Collection, Zurich, Switzerland; Fries Museum, Leeuwarden, Netherlands; Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art, Los Angeles, CA; the Metropolitan Museum of Art, New York, NY; Perez Art Museum Miami, Miami, FL; Musée d'Art Moderne et Contemporain, Toulouse, France;

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; and the Museum of Modern Art, New York, NY.

The artist has had solo exhibitions at Arizona State University Art Museum, Tempe, AZ; the Des Moines Art Center, Des Moines, IA; Museo Carrillo Gil, Mexico City, Mexico; Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina; Maison Européenne de la Photographie, Paris, France; The Art Museum of the University of Houston, TX; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. His videos have been screened at La Biennale de Lyon, Lyon, France, the Liverpool Biennial, Liverpool, UK, and the Biennale of Sydney, Sydney, Australia. He has received numerous awards including the John Guggenheim Fellowship for his work exploring the mediums of painting, drawing, and collage. Ríos' work is featured in collections around the world, including the Cisneros Fontanals Art Foundation, Miami, FL; Fundación Costantini, Museo de Arte Latinoamericano, Buenos Aires; Kunsthalle Hamburg, Hamburg, Germany; La Fundación Caixa Art Forum de Barcelona, Barcelona, Spain; La Maison Européenne de la Photographie, Paris, France; Los Angeles County Museum of Art, Los Angeles, CA; The Metropolitan Museum of Art, New York, NY; Miami Art Museum, Miami, FL; Musée d'Art Moderne et Contemporain, Toulouse, France; The Museum of Contemporary Art, Los Angeles, CA; The Museum of Fine Arts, Houston, TX; The Museum of Modern Art, New York, NY; Pérez Art Museum Miami, Miami, FL; Philadelphia Museum of Art, Philadelphia, PA, among others.

ADRIEN SEGAL

Adrien Segal is a sculptural artist based in Oakland, CA whose practice involves investigating places where humans and nature overlap. Her work has been exhibited internationally in galleries and museums and is published in several books and academic journals, including *The New York Times*, *Boom: A Journal of California*, *Data Flow 2* and *Arid Journal*. She has been an Artist in Residence at the Bunnell Street Art Center, Homer, AK, Oregon College of Arts and Crafts, Portland, OR, and at Autodesk's Pier 9 Workshop, San Francisco, CA.

Segal holds a BFA in Furniture Design and has held Visiting Artist positions at San Diego State University and at California College of the Arts as the Wornick Distinguished Visiting Professor of Wood Arts. Her work is included in numerous public and private collections including the Harbormaster Complex, City of Homer, AK; Facebook Inc., Menlo Park, CA; Yamana Gold Inc., Toronto, CA; and the Bay Area Discovery Museum, Sausalito, CA.

GALLERY WENDI NORRIS

Gallery Wendi Norris presents a contemporary and modern program that showcases artists working in many geographic locations and in a wide array of media. Gallery Wendi Norris is active locally as well as internationally, working with collectors and museums alike in both primary and secondary markets. Founded with an emphasis on scholarship and education, the gallery produces researched exhibition catalogues, sponsors artist talks, hosts visiting academics, and engages in public art projects, among other initiatives. Learn more at gallerywendinorris.com.