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Event: Exhibition: Everyday Miracles (Extended)

Locations: Walter and McBean Galleries
San Francisco Art Institute (SFAI)
800 Chestnut Street
San Francisco, CA 94133

Roy and Edna Disney/CalArts Theater (REDCAT)
631 West 2nd Street
Los Angeles, CA 90012

Phase 1: Walter and McBean Galleries
October 1, 2009–October 31, 2009

Opening Reception: Wednesday, September 30, 2009, 5:30–7:30pm
Visiting Artists/Scholars
Panel Discussion: September 30, 2009, 7:30pm
Artists: Shilpa Gupta, Kan Xuan, Minouk Lim, and Jewyo Rhii

Phase 2: Walter and McBean Galleries
November 13, 2009–January 30, 2010

Opening Reception: Wednesday, November 12, 2009, 5:30–7:30pm
Visiting Artists/Scholars
Panel Discussion: November 11, 2009, 7:30pm
Artists: Hamra Abbas, Ringo Bunoan, and Chen Hui-chiao

Phase 3: REDCAT in Los Angeles
November 22, 2009–January 17, 2010

Opening Reception: Saturday, November 21, 2009, 6:00–9:00pm
Artists: Hamra Abbas, Ringo Bunoan, Chen Hui-chiao, Shilpa Gupta,
Kan Xuan, Minouk Lim, and Jewyo Rhii

Exhibition Dates: 1 October 2009–30 January 2010

Cost: Free and open to the public

Images: High-resolution digital images available

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Everyday Miracles (Extended)—a Group Exhibition by Women Artists from across Asia—Opens at SFAI on 30 September

San Francisco, CA (September 16, 2009)—On Wednesday, 30 September 2009, the opening reception for phase 1 of **Everyday Miracles (Extended)**—a group exhibition by seven women artists from across Asia—will be held from 5:30 to 7:30 p.m. at the Walter and McBean Galleries on SFAI's 800 Chestnut Street campus. Free and open to the public (Tuesdays through Saturdays, from 11:00 a.m. to 6:00 p.m.), phases 1 and 2 of the exhibition will be on view in SFAI's Walter and McBean Galleries from October 1, 2009 to January 30, 2010. Phase 3 of the exhibition will be on view at REDCAT in Los Angeles from November 22, 2009 to January 17, 2010 (free and open to the public, Tuesdays through Sundays, from 12:00 noon to 6:00 p.m.).

Curated by SFAI's Director of Exhibitions and Public Programs Hou Hanru, in collaboration with Clara Kim at REDCAT, **Everyday Miracles (Extended)** elaborates on Hou's original project, **Everyday Miracles**, which he curated for the Chinese Pavilion at the 2007 Venice Biennial and which featured four Chinese women artists from different generations. **Everyday Miracles (Extended)** brings together the work of seven women artists—**Hamra Abbas, Ringo Bunoan, Chen Hui-chiao, Shilpa Gupta, Kan Xuan, Minouk Lim, and Jewyo Rhee**—and creates a dialogue about the cultural diversity and historical difference effected by colonialism and modernization in China, India, Korea, Pakistan, the Philippines, and Taiwan. Using the miraculousness of the everyday to negotiate and transcend political and historical reality, the artists in the exhibition explore such questions as “What kind of social vision for society in the future can be conceived?” and “What kind of globalism and commonalities can be built?”

Recognizing the limitations of classic feminist discourse, the artists implicitly express a desire to structurally and systematically reorient Western European intellectual and artistic traditions. From highly varied and individual perspectives, the artists use their own languages to manifest a universal necessity for alternative visions of modernization and globalization. Key to the success of this project is the recognition of the total context in which these artists are creating, and how they relate to their whole environment of art, architecture, urbanization, and related social issues. The seven artists in the exhibition poignantly reflect upon the vast economic and political changes that have affected every aspect of society and explore the world through a decidedly decentralized perspective—a powerful political position to take in the context of a global art market driven by spectacle and essentialist views.

Hamra Abbas' work explores ideas of cultural ownership and alienation as well as the creative and destructive energies of love and war. Working in a variety of mediums, including video, installation and sculpture, she mixes the old with the new, the culturally specific with the universal. At both SFAI and REDCAT, Abbas presents *Love Yourself*.

An active organizer of art events in Manila, **Ringo Bunoan** spent considerable time in Nepal to seek alternative forms of spirituality. In her installation-based practice, Bunoan weaves this rich experience, encouraging viewers and participants to embrace each other's life experiences and

shared hopes. At SFAI, Bunoan presents *Wall*, an installation made of used pillows, and, at REDCAT, an installation made of used wood pallets entitled *Bridge*.

Chen Hui-chiao deals with ritualistic repetitive movements, examining the interrelationship between external realities and inner consciousness, through which she searches for personal meaning and equilibrium. Inspired by poetry, psychology, and the dream state, Chen reinterprets and redefines matter through form, exploring the meaning of relationships, conceptually as well as formally. At SFAI, she will present *Winter* and, at REDCAT, *Sound Falling II*.

Shilpa Gupta's *In Our Times*, which will be exhibited at SFAI, is a sound sculpture that pairs the speeches of Jinnah and Nehru at the time of the independence of India and Pakistan in 1947. At REDCAT, she will present *Untitled*, large mural-like photographs about collective silence and deprivation. Gupta's work utilizes interactive video, websites, photographs, objects, sound, and public performances to probe and subversively examine themes of desire, religion, and notions of security on the street and on the imagined border.

Kan Xuan uses everyday objects and her own body to manifest independent visions of personal identity, spirituality, and the social condition of her life. The immediacy of video allows her to question modes of perception and reality through quick-witted, but poignant imagery. A selection of recent video work will be presented at both venues.

Minouk Lim considers some absurd aspects of society by identifying social and political strategies of visual production. In *Game of 20 Questions: The Sound of a Monsoon Goblin Crossing a Shallow Stream*, Lim documents the annual Multicultural Festival in Seoul to speak about issues of homogenization and difference. In the new work *S.O.S.—Adoptive Dissensus*, which will be shown at both venues, Lim presents a video work of a performance that takes place on an excursion ship on the Han River, collapsing the past with the present desire for redevelopment that threatens to erase history.

Jewyo Rhii's art suggests ways of alleviating the weakness of the body and mind. With her subversive and constructive approach, producing tools or places to avoid physical discomfort and providing the audience avenues for participation in the project, Rhii's humorous pieces often represent the need for comfort and warmth. Rhii will present *Ten Years, Please* at both SFAI and REDCAT.

The first collaboration between SFAI's Walter and McBean Galleries and REDCAT, Everyday Miracles (Extended) concretizes the two institutions' shared interest in contemporary practices of the Pacific Rim as well as the ongoing dialogue between Hou and Kim. Each artist will display unique works over three phases of this exhibition, bridging the two institutions and expanding upon the discrete boundaries of an exhibition.

Born out of a desire for a deeper investigation, Everyday Miracles (Extended) reflects on the dynamic shifts across Asia over the last thirty years. Both the Walter and McBean Galleries and REDCAT have been committed to articulating the historical, cultural, and artistic relationship between the West Coast and the Asia-Pacific region. This exhibition has been conceived as a component both of SFAI's Pacific Perspectives—one of five discrete but intersecting directions,

within SFAI's exhibitions and public programs, for investigating current constructions of contemporary global culture—and of REDCAT's ongoing focus on Asian art.

SFAI's exhibitions and public programs are supported in part by the Grants for the Arts/San Francisco Hotel Tax Fund. Everyday Miracles (Extended) is presented in collaboration with REDCAT in Los Angeles, where it is made possible with the support of the Andy Warhol Foundation for the Visual Arts, the Arts Council Korea, the George and MaryLou Boone Fund for Artistic Advancement, and the Taipei Cultural Center in New York City.

San Francisco Art Institute

Founded in 1871, SFAI is one of the oldest and most prestigious schools of higher education in contemporary art in the US. Focusing on the interdependence of thinking, making, and learning, SFAI's academic and public programs are dedicated to excellence and diversity.

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. It offers a BFA, an MFA, and a Post-Baccalaureate certificate in Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics.

SFAI's School of Interdisciplinary Studies is motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society. It offers degree programs in Exhibition and Museum Studies (MA only), History and Theory of Contemporary Art (BA and MA), and Urban Studies (BA and MA).

SFAI's Dual Degree MA/MFA program is ideally designed for students who seek a deep and balanced immersion in both theoretical discourse and art practice. A three-year commitment, the degree consists in an MA in History and Theory of Contemporary Art and an MFA in any area of study within the School of Studio Practice (see above).

For more information about this exhibition and other public or academic programs at SFAI, please go to www.sfai.edu or call 415 749 4563.