



1011 MARKET STREET, SECOND FLOOR, SAN FRANCISCO, CA 94103-1605 ·

www.sfcamerawork.org · 415.487.1011

FOR IMMEDIATE RELEASE

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Love in the Time of War

UC Santa Barbara and SF Camerawork are pleased to present new lens- and body- based work addressing personal intimacies and political violence by transnational artists with ties to Southeast Asia, Europe, the U.S., and in-between. Curated by Việt Lê and Jennifer Vanderpool, *Love in the Time of War* will be on view at SF Camerawork from September 1- October 15, 2016. A website featuring special online-only artist projects and a full-color print catalogue accompanies the show.



Nguyễn Quốc Thanh

SF Camerawork: September 1- October 15, 2016

No, please. I can't face the reflection
of metal on your skin & in your eyes,
can't risk weaving new breath into war fog.
The anger of the trees is rooted in the soil.
— Yusef Komunyaaka, *Love in the Time of War*

Love is a battlefield.
— Pat Benatar



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SAN FRANCISCO, September 2016- What's the relationship between war and intimacy, between politics and the personal, the body and the body politic? Connecting the fortieth anniversary of the military engagements in Southeast Asia (2015) and current wars overseas and on U.S. streets, this exhibition features emerging and established artists with deep connections to Phnom Penh, Paris, Hà Nội, Los Angeles, and in-between.

The homefront and homoerotics— longing and loss: in light of dark military engagements then and now, these artists query—and queer—the divide between violence and love, between the state and intimate statements.

Anida Yoeu Ali's (Tacoma, Phnom Penh) [*The Buddhist Bug*](#) (2012-14) project explores the artist's "spiritual turmoil between Buddhism and Islam," belonging and displacement. Ali's [*Red Chador*](#) project (2015-16)—performed in Paris, Hartford, and Washington D.C.—uses religious aesthetics to provoke discussions of raced and gendered otherness and to question the line between tenderness and terror. For the closing of the exhibition, Ali will do a durational performance in San Francisco's public spaces.

Delicious Taste's (Grant Levy-Dolittle and Bruce Yonemoto, Los Angeles) large-scale installations *2001* (on view at UC Santa Barbara) and *1984* (SF Camerawork) consists of interwoven discarded computer cords, digital equipment, and cameras that reference George Orwell's dystopian novel *1984* and Stanley Kubrick's science fiction cult classic film *2001: A Space Odyssey* (1968). The works reimagine *Quipus*—early haptic "computers" invented 4,000 years ago in the Incan empire of Peru, which used corded knots as a way to transmit information regarding social life, trade, and ideas to succeeding generations.

Uncanny homosocial portraits of fresh-faced Vietnamese military officers by Nguyễn Quốc Thanh (Hà Nội) urge the viewer to ask and to tell telltale signs.



Vuth Lytho



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Amy Lee Sanford's (New York) *The Unfolding* series focus on letter fragments written by her father in Cambodia to her stepmother in the United States between the years 1968 and 1975. These letter fragments are the only traces of a family bound through parchment, unbound by genocide.

Trinh T. Minh-ha's (Berkeley) experimental feature length film [*Forgetting Vietnam*](#) (2015, 90 mins TRT) muses on re-memory, gendered bodies, and political bodies— framed by the end of the American War and the unending war on terrorism.

The “out and proud” subjects (*Thoamada I*, 2012) photographed by **Vuth Lyno** (Phnom Penh) look as if they are wearing war paint, but their visages actually both reveal and conceal contemporary Khmer society's incongruities. In *Thoamada II* (2013), photographic diptychs of Khmer LGBT community members and their families, Vuth interviews his subjects and then photographs their reenactments of life then and now.

The *North South East West* series by **Bruce Yonemoto** (Los Angeles), evoking homosocial—and possibly homoerotic— daguerreotypes, uncovers the hidden history of Civil War soldiers of Asian descent.

A standalone **website** features online-only projects including a graphic memoir, zines, videos, and virtual platforms by **Bo** (Oakland), **Francisco Camacho Herrera** (Bogota, Amsterdam), as well as artist collectives **Studio Revolt** and **Vanguard**. Their individual projects deal with queer(ing) communities, political protest, trans (dis)identifications, and the traumas of displacement.

The artists in this group exhibition embody the contradictions of engaging love—its contingency and urgency— in a time of eternal wars.



Delicious Taste (Bruce Yonemoto and Grant Levy-Doolittle)



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Artists Bios

[Anida Yoeu Ali](#) (b.1974, Battambang) is an artist whose works span performance, installation, video, public encounters, and political agitation. She is a first generation Muslim Khmer woman born in Cambodia and raised in Chicago. She has performed and exhibited at the Palais de Tokyo, Musée d'art Contemporain Lyon, Malay Heritage Centre, Fukuoka Asian Art Museum, Karin Weber Gallery Hong Kong, Queensland Art Gallery, and Southeast Asia Arts Fest London.

[Bo](#) is an interdisciplinary artist whose cultural intervention encompasses visual arts, comics, performance, filmmaking, creative writing, scholarly knowledge production, and culinary business. His visual, performance, and multimedia work has been exhibited and screened at various venues locally and internationally including the National Queer Arts Festival, APAture, LA Art Book Fair, Fresh Meat in the Gallery, the San Francisco Transgender Film Festival, and Gender Reel.

Grant Levy-Doolittle is an American born knitwear designer, and owner of the [Grant Knits](#) studio. During his 10 year career as a designer, **Levy-Doolittle's** work has been featured during multiple Paris Fashion Weeks, New York Fashion Weeks, as well as numerous publications including: *Womens Wear Daily*, *Elle*, [Vogue](#), and *LA Canvas*. His works have been exhibited at Night Gallery and 356 Mission Rd.

Francisco Camacho Herrera (b. 1979, Bogota) experiments with participatory and communitarian approaches to contemporary cultures. The artist's politically engaged projects, which can be viewed as forms of activism or social discourse, have been presented in numerous solo and group exhibitions internationally, including the 2008 Brussels Biennial and the 2012 Taipei Biennial.

[Amy Lee Sanford](#) (b. 1972, Phnom Penh) is a Cambodian-American visual artist working in both two and three dimensions, and performance. Her work explores the evolution of emotional stagnation, and the lasting psychological effects of war, including aspects of guilt, loss, alienation, and displacement. At Brown University, Amy studied art, science, and engineering.

[Studio Revolt](#) is an independent artist run media lab that produces films, videos, installations and performance projects in Phnom Penh, Cambodia. The media lab serves as a collaborative space for performance artist **Anida Yoeu Ali** and filmmaker **Masahiro Sugano**. Through his films, Sugano reconsiders cultural and political norms that have constricted our imagination and dulled our senses.

[Trinh T. Minh-ha](#) The recipient of numerous awards and grants, her films have been given over *fifty retrospectives* in the US, the UK, Brazil, Canada, Italy, Korea, Spain, the Netherlands,



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Slovenia, France, Germany, Switzerland, Austria, Japan, India, Taiwan, Hong Kong, Jerusalem, and were exhibited at the international contemporary art exhibition Documenta 11 (2002) in Germany. Trinh Minh-ha is Professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley.

Nguyễn Quốc Thanh (b. 1970, Hà Nội) is the founding director of [QUEER FOREVER!](#), the queer arts festival in Hà Nội in 2013. He is also a founding member of Nhà Sàn Collective, Việt Nam. In 2012, Nguyễn mounted his first solo show, *Soldiers' Garden* at Japan Foundation, Hà Nội.

[Vanguard](#) is an underground Zine founded in 2014 by two friends, Aiden and Nu, during their visit to Việt Nam. Our mission is to empower and endorse the visibility and individuality of self identified lesbian, gay, bisexual, transgender/trans* & queer (LGBTQ) Vietnamese artists and writers.

Vuth Lyno (b. 1982, Phnom Penh) is an artist, curator and researcher. A co-founder of the Stiev Selapak art collective, he is also co-founder of SA SA BASSAC gallery and reading room. Vuth's exhibitions include *No Thing to Hang* curated by Luisa Tresca, Gaffa, Sydney; *South by Southeast*, curated by Patrick Flores and Anca Verona Mihulet at Osage Gallery, Hong Kong (2015) and *Family Snaps: Photography in Southeast Asia* at Chiang Mai City Arts and Cultural Centre (2014).

Bruce Yonemoto's (b. 1949, San Jose) body of work reflects an ongoing meditation on the personal and cultural mediation of reality and fantasy, identity and representation, truth and simulation. He has had solo exhibitions at [Blum & Poe](#) and Lemon Sky, Los Angeles, Alexander Gray Gallery, New York, and Tomio Koyama, Tokyo. His work was featured in *Los Angeles 1955-85* at the Pompidou Center, Paris, the Generali Foundation, Vienna and at the Gwangju Biennial, South Korea. Bruce Yonemoto is a [Professor of Art at the University of California, Irvine](#).

Curators

Việt Lê is an artist, writer, and curator. He has been published in [positions: asia critique](#); [Crab Orchard Review](#); [American Quarterly](#); [Amerasia Journal](#); and the anthologies [Writing from the Perfume River](#); [Modern and Contemporary Southeast Asian Art](#); among others. Recent solo exhibitions include [lovebang!](#) (Kellogg University Art Gallery, Los Angeles, 2016), [vestige](#) (H Gallery Bangkok, 2015), [tan nÁRT cỡi lòng / heARTbreak!](#) (Nhà Sàn Collective Hà Nội, 2016).

Lê co-curated [humor us](#), [transPOP: Korea Việt Nam Remix](#), the 2012 [Kuandu Biennale](#) (Taipei), and the *International Southeast Asian Film Festival* (I-SEA, 2015, SF). Lê received his M.F.A. from the University of California, Irvine, where he has also taught Studio Art and Visual Culture courses. He received his M.A. and Ph.D. from the University of Southern California. Lê is an Assistant Professor ([Visual Studies](#)) at [California College of the Arts](#).



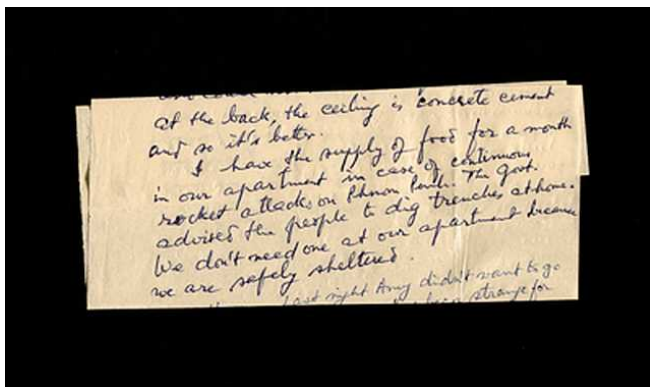
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[Jennifer Vanderpool](#) is a native of Northeast Ohio, working in Los Angeles, who creates artworks across disciplines that over the past several years explore Working Class Studies, a transdisciplinary field that integrates urban and rural studies within art, music, and literature and in turn addresses issues of race, gender, and poverty. Her recent solo exhibition *Super Natural* was at the National Centre for Contemporary Art in Moscow, Russia, and *Piter* was part of the *Artistic Interpretations of the Cold War* Series at the Wende Museum and Cold War Archive in Los Angeles, California. She has spoken about her practice at Universiteit van Amsterdam; OVERGADEN: Institute for Contemporary Art, Copenhagen; Universitat Autònoma de Barcelona; Universidad de Los Andes, Bogotá. Vanderpool has been awarded exhibition funding from the Andy Warhol Foundation for the Visual Arts and a National Endowment for the Arts Challenge America grant for her community arts work as well as artist grants from the Los Angeles Department of Cultural Affairs, Kunstrådet: Danish Arts Council, and Kulturrådet: Swedish Arts Council. Her work is represented by Galería Sextante, Bogotá.

Vanderpool's curatorial projects engage socially constructed questions about the environment and belief systems as well as gender, ageism, and economics. She has curated exhibitions at the University of La Verne in La Verne, Crossroads School in Santa Monica, and Eyedrum in Atlanta. Ciara Ennis and Vanderpool were awarded a 2016 Arts Works Grant from the National Endowment for the Arts for their upcoming 2018 exhibition *A Moderate Proposal* at Pitzer College.

Vanderpool has been a Visiting Lecturer at UCLA, Otis College of Art and Design, and is currently teaching at her alma mater UCSB.



Amy Lee Sanford



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Auxiliary Programming

Opening Reception and Artist Talk

Delicious Taste in conversation with curators 7pm

Date: Thursday, September 1st, 2016

Time: 6- 8 PM

Location: SF Camerawork, 1011 Market Street, 2nd FL

Trinh T. Minh-ha | Forgetting Vietnam Screenings + Q&A

Date: Friday, September 16, 2016

Time: 7 -9 PM

Location: New Parkway Theater, Oakland

Tickets: www.ForgettingVietnam.EventBrite.com

Trinh T. Minh-ha | Forgetting Vietnam Screenings + Q&A

Date: Thursday, September 22, 2016

Time: 7-9 PM

Location: Timken Hall, California College of the Arts, San Francisco

Activist Panel and Closing Reception

Anida Yoeu Ali (Tacoma), Bo (Oakland), Francisco Camacho Herrera (Amsterdam), Amy Lee Sanford (New York), Nguyễn Quốc Thanh (Hà Nội), moderated by Việt Lê

Red Chador site-specific durational performance (Anida Yoeu Ali)

Date: Saturday, October 15, 2016

Location: SF Camerawork, 1011 Market Street, 2nd FL

About the Group Exhibition

Love in the Time of War is co-curated by Việt Lê and Jennifer Vanderpool. Major support for the exhibition is provided by the Andy Warhol Foundation for the Visual Arts, the Department of Art, UC Santa Barbara; the Visual & Critical Studies, Film, and Visual Studies Programs, California College of the Arts; DVAN (Diasporic Vietnamese Artists Network), I-SEA (International Southeast Asian Film Festival), and Intersection for the Arts San Francisco.

San Francisco Camerawork

Founded in 1974, SF Camerawork's mission is to encourage and support emerging artists to explore new directions and ideas in the photographic arts. Through exhibitions, publications, and educational programs, SF Camerawork strives to create an engaging platform for artistic exploration as well as community involvement and inquiry.



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IMAGES/INTERVIEWS:

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