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CLARION ALLEY MURAL PROJECT



CLARION ALLEY MURAL PROJECT

Clarion Alley has been an enchanted site of bohemian culture at least as far back as the early sixties when artists like the Cockettes and Terry Riley performed in the same warehouse that the **Clarion Alley Mural Project (CAMP)** was based in until its demolition in 2001. CAMP was established in October 1992 by a volunteer collective of six North Mission residents: Aaron Noble, Michael O'Connor, Sebastiana Pastor, Rigo 92, Mary Gail Snyder, and Aracely Soriano. Fiona O'Connor documented CAMP from the beginning. Other members of CAMP over the years include Tauba Auerbach, Carolyn Castano, Ethan Allen Davis, Brian Dawson, Diego Diaz, Kate Ellis, Permi Gill, Maya Hayuk, Ivy MacLellan, Jet Martinez, Vincent Oresman, Jonathan Parra, Clarence Robbs, Andrew Schoultz, Lucena Valle and Megan Wilson.



CAMP was directly inspired by the mural cluster in Balmy Alley focused on Central American social struggles. CAMP did not choose a single theme however, instead focusing on the two goals of social inclusiveness and aesthetic variety. As a result CAMP has produced more than 100 murals on and around Clarion Alley by Latino, Caucasian, African-American, Native American, Asian, Indian, Queer and disabled artists of all ages and all levels of experience, with an emphasis on emerging artists and new styles. CAMP has contributed to the tradition of labor muralism with offsite projects at ILWU Local 6, San Francisco, and inside the Redstone Building at 16th and Capp Streets in San Francisco. We also have thrown some raging block parties.

Over the years CAMP has worked with many talented artists, most of whom are just starting their careers and looking for opportunities to publicly display their work – some would identify themselves as primarily muralists or public artists, for others it's a chance to create public work for the first time. The styles have ranged from folk influenced to spray-can works to conceptual projects. In addition, CAMP has provided space for collaborative youth initiatives, such as Horizons Unlimited, the American Indian Movement Youth Council, and Oasis For Girls. Many of the artists CAMP has worked with have continued to make art in local, national, and international arenas. This list includes:

Renée Amiri; APEX; AQUA; ATOM; Tauba Auerbach; BIGFOOT; BLIS; Vichian Boonmeemak; Chuy Jesús Campusano; Carolyn Castaño; Carolyn Ryder Cooley; Andy Cox; Diana Cristales; Ethan Allen Davis; Bryan Dawson; Eric Derail; DX; Emily Butterfly; ESA; ESPO; John Fadeff; Julio Flores and Luis Lule; Amilca Fuentes/American Indian Movement Youth Council; J Garcia, GIANT; Susan Greene; Claudine Gossett; Maya Hayuk; Heart 101; Cliff Hengst; Ron Hennegler; Marisa Hernandez; Scott Hewicker; Horizons Unlimited (lead artists: Carolyn Castano & Amy Berk); Mia Houlberg; Kenneth Huerta; Victor Hugo; Ivy MacLellan; Marisa Jahn; Xylor Jane; Mario Joel; Chris Johansen; Keith Knight; Mari Kono; Vatos Revere Life; Michael Loggins and Jamie Morgan; LUCHA; LUNO; Chris Lux; Jet Martinez, Rogelio Martinez, Scott MacLeod; Carlos Madriz; Alicia McCarthy; Jessica Miller; Julie Murray; Aaron Noble; Sirron Norris; Oasis For Girls; Sebastiana Pastor/La Casa de las Madres; Michaela Pavlatova; Ray Patlan & Eduardo Pineda (Fresco); Jesus Angel Perez; Precita Eyes Mural Arts Center/Susan

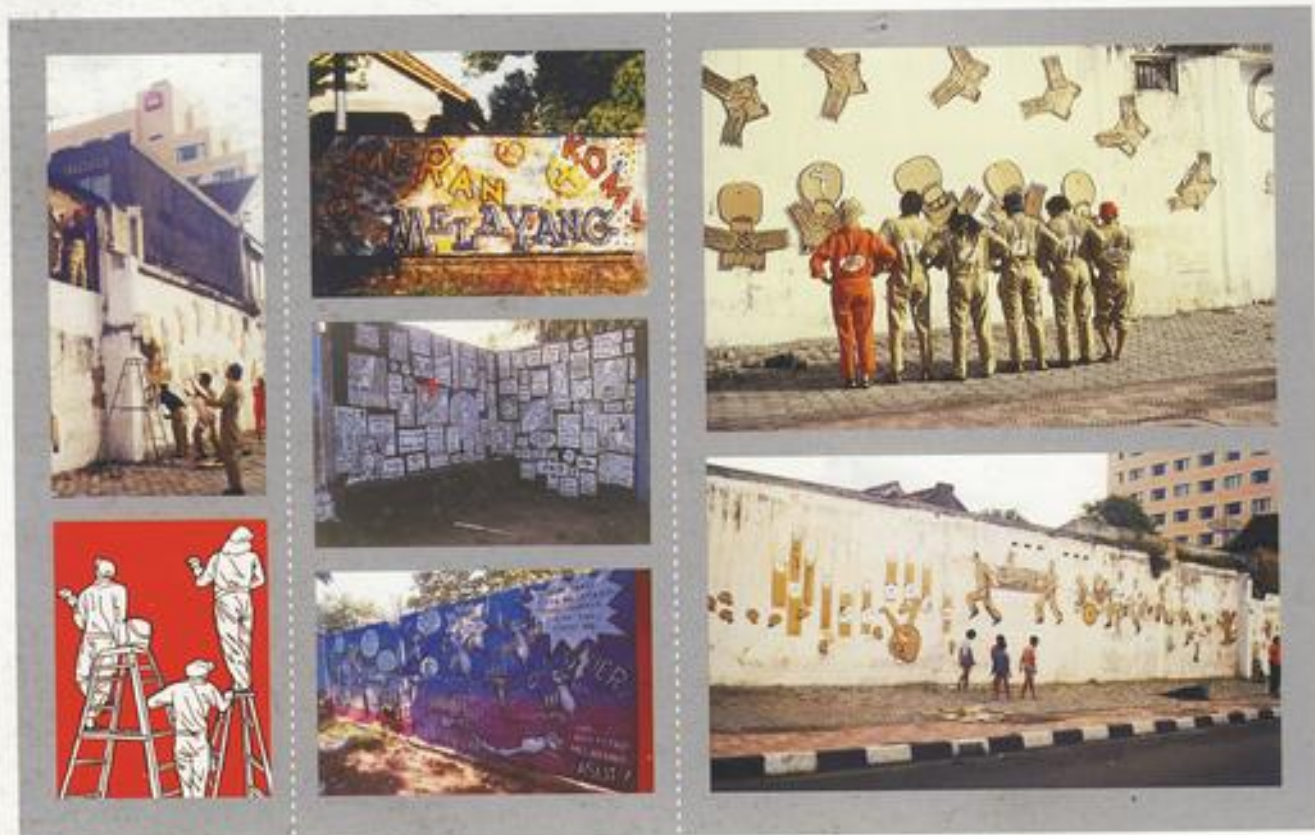


Cervantes; Kyle Ranson; REMINISCE; Rigo 23; CUBA; Isis Rodriguez; Cynthia Rojas; Ron Salmeron; 2 San Francisco Art Institute classes; Mary Scott; Andrew J. Schoultz; Daniel Segoria; Steve Shada; Christine Shields; Spie; Sayaka Tagawa; Alfonso Texidor; Gabrielle Thormann; Brian and Jasper Tripp; TWIST; Lucena Valle; Josh Wallace; WARNED; Scott Williams; Megan Wilson; Lena Wolff.

APOTIK KOMIK



Apotik Komik (trans. "comic pharmacy") is an artists' collective based in Yogyakarta, Indonesia. Currently, Yogyakarta does not have an established public art program due to the socio-political climate that existed during the Suharto administration. However, as life has slowly been changing over the past eight years, so too has the ability and desire to create public art. They work in public spaces such as empty walls and billboards alternative spaces outside of the established gallery system. Working with humor and subversion, their work comments on the socio-political conditions of Indonesia. They often use cardboard and house paints, as traditional materials such as canvas and acrylic paints are prohibitively expensive. They also make comic books. Although Apotik Komik started in 1992, they became widely known in 1997 with a show that member Samuel Indratma organized called Apotik Komik that received a great deal of attention from the art community and the media. The overwhelmingly positive support reflected the needed voice that Apotik Komik has provided in Yogyakarta's arts and greater community.





Carolyn Castaño



Carolyn Castaño's large-scale wall paintings combine a lyrical, whimsical depiction of life with excessive, aggrandized, and beauty-bound elements of culture. Her images of women, animals, and flowers employ a sensibility that embraces the overdone, the decorated, and the hyper-romantic. Using what she calls a "Latina-pop" perspective, Castaño's drawings are flamboyant, calligraphic gestures of a personal world filled with the struggles and celebrations of the femme. Castaño's work often features her alter ego Betty Ramirez, who she developed as a means to explore the realm of the feminine in its various manifestations. Betty is loosely modeled after the starlets of Italian cinema and the Golden Age of Mexican cinema. Castaño's work is an alluring act of subversion by making the viewer take sexy, pretty, feminine artwork as a serious and valid endeavor.



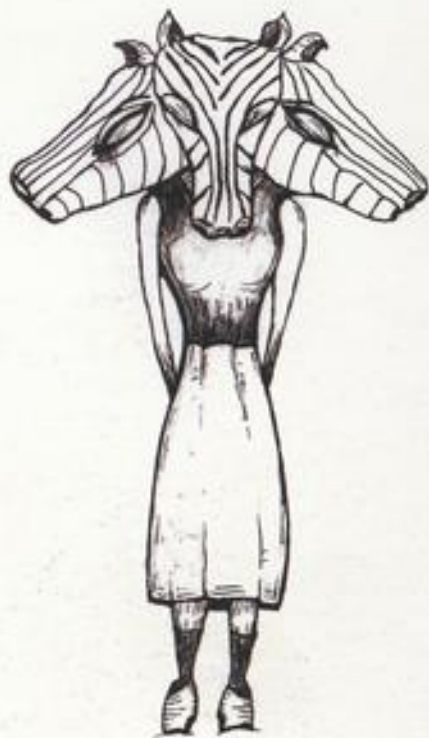
Carolyn Castaño received her BFA from the San Francisco Art Institute in 1995 and her MFA from UCLA in 2001. Her work has been exhibited at New Langton Arts, Yerba Buena Center, Galleria de La Raza and the Luggage Store Gallery in San Francisco, the Public Art Fund and Lombard Froid in New York City. She currently lives in Los Angeles, her work has been featured in *International Paper* at the Hammer Museum, *Liquid LA*, at the Pasadena Museum of California Art and Kontainer Gallery.





Carolyn Ryder Cooley

Images fly into my head and crystallize into sediments like the sea. Each image is part of a bigger picture, a picture inside a picture, all pointing toward a mysterious thing. I don't know what, which is why I keep on making things, to try to bring to the surface unseen things from the unseen world, the subconscious.



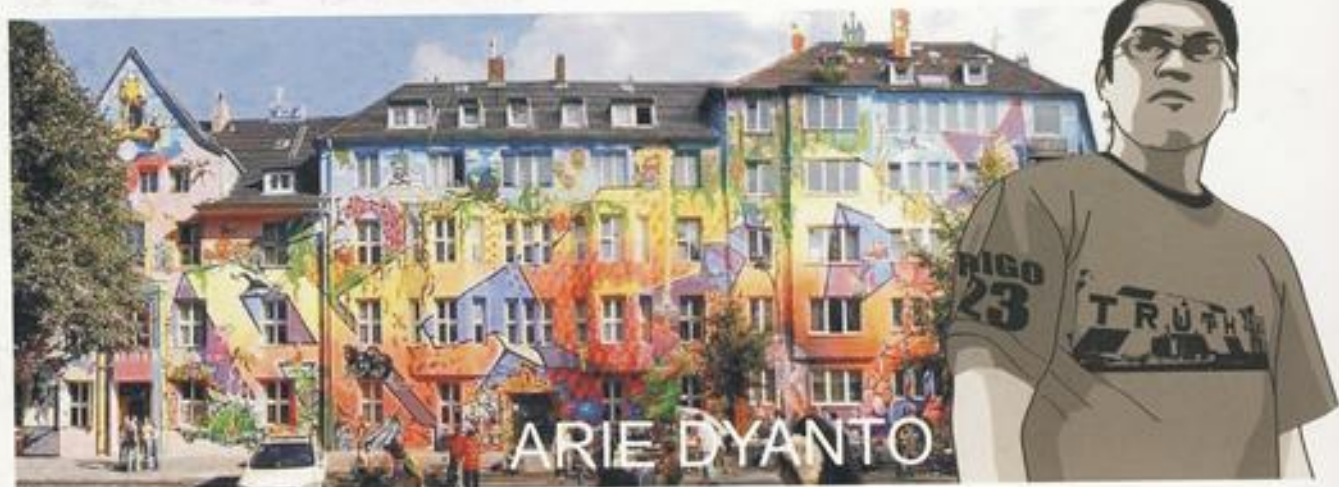


As an installation artist, I am engaged in developing emotionally driven narrative spaces for viewers to enter into and explore. Abandoned places, found objects and the mysterious lives of animals and insects inform my work. My practice includes painting, installation, music and theater. I love to explore, collect things and invent fantasy narratives based on everyday occurrences. Stains, frays and evidence of time are beautiful to me. By use of old materials and layered imagery I wish to engage viewers on multi-sensory levels that alter their experience of time and place.

In 1993 I received a B.F.A. from the Rhode Island School of Design in sculpture. Since then I have been active in the San Francisco arts and music communities, exhibiting and performing in local and international venues including: Yerba Buena Center for the Arts and Intersection for the Arts in San Francisco, New Image Arts in Los Angeles, Anno Domini Gallery in San Jose/CA, and "Numero 9" public art poster series in France. I have completed artist residencies at Hambidge Center for the Arts in Georgia and Jon Sims Center for the Performing Arts in San Francisco, and I recently participated in a community arts-service project in Colima, El Salvador. Musical recordings can be found via www.outofoundrecords.com (Down River, The Darklings, Corner Tour).



I am an artist working across several different media, from paintings and murals to wood-cuts, graffiti and light boxes. My works explore problems facing contemporary Indonesian society, in particular youth sub-cultures, and are often inspired by the country's period of political upheavals. Urban in focus and feel, my works also deal with the construction of identity and search for the self within a globalized world.





Arie can probably be described as the 'rocker of the band'. Amusingly ironic in his words and seemingly detached, he is indeed a rebel of the most romantic type.... Figures are often enigmatic and masked, symbols of a very personal question. ... The use of plexi-glass and neon lights defines him as the most 'modern'. However, despite appearances, his rebellion is almost ageless. -- 4 members of Apotik Komik, *Yes but why four?* by Gilles Massot.

Arie Dyanto was born in Klaten, Central Java, Indonesia in 1974. He studied graphic art from 1992 to 1999 at the Faculty of Fine Arts at the Indonesia Institute of Arts, ISI, in Yogyakarta. He has been involved with Apotik Komik, a group of artists committed to public art, since 1997 and has also collaborated with underground comic artists. Currently based in Yogyakarta, he has had solo shows in Germany and Indonesia and has participated in group shows mainly in the Asia Pacific region but also in the US.

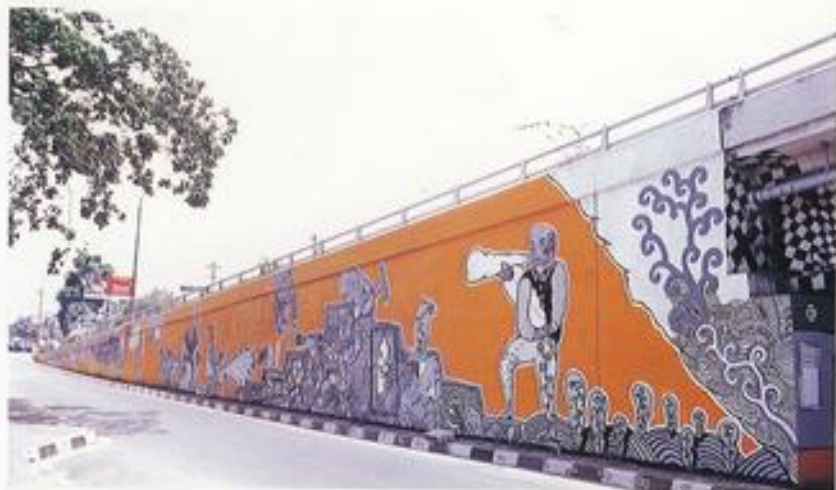




Samuel Indratma

Samuel Indratma enrolled in the Printmaking Department of the Faculty of Fine Arts & Design, ISI Yogyakarta in 1990, where he became one of the many students to concentrate on comic books. Samuel had been fond of comics since childhood, along with writing short stories. In 1996, ready to pursue a life as an artist, Samuel dropped out of the Printmaking Department -- as did many of his peers. They soon began producing their own work. Through his interaction with the art community in Yogyakarta he eventually found the right path to follow: art comic books. In these works, Samuel does not adhere to strict narratives or plots. His method is to make illustrative works page by page, which are only later ordered and bound.





Samuel's first solo exhibition took place in 1997, not at an art gallery, but at the Via-Via Cafe in Prawirotaman, where he was commissioned to make comic murals directly on the walls – this is one of Yogyakarta's main tourist areas and the lively atmosphere of this venue made it a fitting context for his popular art. In his mural works, Samuel's fondness for comics combines with an interest in graffiti. He sees the city's extensive walls as public spaces available for this purpose, immediately accessible to those passing by, providing a democratic alternative to conventional exhibitions. Television cartoon series, commercials and the popular mass language, particularly electronic media, all feed into Samuel's works. He picks up their idioms and features, such as the mock-heroic, humor, parody and twisted logic. Samuel's absurdist, carefree, non-narrative representations parody serious art, ignoring the familiar methods of visual representation. *M. Dwi Marianto, curator*





Alicia McCarthy is interested in allowing the harmony and dissonance inherent in nature to inform her work. Her paintings, sculpture, and murals comprise elements of patterning, lettering, decoupage, and papier-mâché, often utilizing quilt and rainbow-like imagery to symbolize the possibilities of hope, optimism, and friendship.





Alicia McCarthy received a BFA from SFAI in 1994 and attended the Skowhegan School of Painting and Sculpture in 1995. She has participated in many community and public art projects, including the In-the-Street Theater Festival in San Francisco's Tenderloin District, a collaborative mural at 15th and Dolores Streets memorializing the death of a teenage run-away, and murals for the Firefly Restaurant and Rainbow Grocery. McCarthy has exhibited in San Francisco at The Lab, The Luggage Store, Southern Exposure, and Center for the Arts; in New York City at Deitch Project and Rare Art, and in Los Angeles at New Image Art.





Aaron Noble



A comic I loved intensely is Avengers 64 from May '69. The cover (by Gene Colan) shows all of the team as tiny figures helpless in the grip of a pair of giant white hands. If they get loose of the hands, they can only fall into an interstellar abyss. – Aaron Noble



Aaron Noble's work on walls, canvas and paper is a synthesis of three long time interests: collage, comics, and muralism (both traditional and spraycan). His recombined superhero parts discard the figures and narratives of comics while retaining all their baroque energy. Instead they hang suspended in silvery voids, serene and gorgeous abstractions.



Aaron Noble was born in Portland, Oregon in 1961. He attended two semesters at the San Francisco Art Institute in 1981-82. In 1991 he co-founded (with Rigo 91 and others) the Clarion Alley Mural Project, which he directed from 1997 to 2001. He began to focus on painting murals himself in 1996, producing several collaborations with children and several satirical narrative works. In 2000 he began a series of comic book and graffiti influenced wall paintings, sometimes in collaborations with Andrew Schoultz. He moved to Los Angeles in 2001 and had his first solo painting show as a project of the UCLA Hammer Museum in 2002. He has exhibited in Los Angeles at Track 16 and Blum & Poe, in New York at White Columns, at Wellesley College in the Davis Museum and in London at PEER. He is a member of the Brooklyn Artists Alliance.



ARYA PANDJALU





Arya Pandjalu's work speaks to political and social concerns. His passion for Punk music (he is the former lead singer of Black Boot, an important Indonesian band of the late nineties) is reflected in direct, powerful, work in performance and installation that is also infused with a sense of melancholy.

Arya Pandjalu was born in Bandung in 1975. Currently, Arya is a graphic art student at the Indonesian Art Institute (ISI) in Yogyakarta. Since 1996 he has participated in exhibitions in Yogyakarta, Bandung, and Jakarta. Exhibitions have included: "Mawar Api" (Blazing Rose) at YPK Bandung; "Semangat Hidup" (Life Spirit); "Peduli Petani Organik" (Care for organic farmer); Proyek Festival Memedi Sawah, Klaten, East Java; Proyek Baliho, Ciliwung, Jakarta; Performance at Palu Art Forum, Sulawesi; "Haram Jadah" (Son of a Bitch), Bandung; Pameran Budaya Demokrasi Kerakyatan (People Democratic Culture Exhibition); Liechtenstein Exhibition, Societet Militer Yogyakarta; "Serangan Fajar", Benteng Vredeburg, Yogyakarta; Air Art House, Jakarta; "Don't Try This at Home", Soboman, Yogyakarta; "Struggle and Creation", Erasmus Huis, Jakarta.



ANDREW J. SCHOULTZ

Andrew J. Schoultz's murals and paintings are a mix of playful whimsy and sharp social/political vision. They are filled with fleets of cartoonish birds, suitcases in hand, flying the coop – forced out by the laws of progress and greed. Elephants in ties trudge across environmentally ravaged landscapes, individuals beset by conformist forces. Many of his paintings are homages to the people and places that have been dislocated or disfigured in the war for space and resources.



Andrew J. Schoultz has exhibited his work in San Francisco at The Luggage Store, Balazo Gallery, Yerba Buena Center for the Arts, and many public spaces throughout the city, including Clarion Alley and Balmy Alley. He has also shown in Los Angeles at BLK/MRKT, in New York at Sara Nightingale, in Detroit at The Detroit Contemporary and in Minneapolis at the AND Gallery.







Nano Warsono graduated from the Indonesia Institute of Arts in Yogyakarta in 2002, where he now teaches sculpture. Nano is a comic book artist, as well as a freelance illustrator. He has participated in the following exhibitions: *Age-hibition* at the Edwin Gallery in Jakarta, *Zero* at Bentara Budaya in Yogyakarta, *Kabinet Komik indie* at the Geliran Budaya in Yogyakarta, and *Manusia Dalam Komunikasi Senu* at the di Galeri Embun.

Megan Wilson



The concept of "home" and its associations often guide my practice. I'm interested in the varied forms of home and its symbol as a universal core of place and a sense of belonging. Home is often considered a safe harbor or a retreat; however, it can also represent or become the opposite. Domestic interiors are also an expression of self and tell a powerful visual history loaded in iconographic detail. My current interests on this subject examine the complex relationships and evolution between conventional/structured environments and those of a dissenting and organic nature, and how this translates into the intersections and historical contexts between fine art, design, architecture, and traditional crafts.





Megan Wilson grew up in Montana. She received her BFA from the University of Oregon in 1992 and an MFA from the San Francisco Art Institute in 1997. Her work has been exhibited in San Francisco at Southern Exposure, the San Francisco Art Commission, Clarion Alley, The Lab, Ampersand International Arts, Stephen Wirtz Gallery, gallery 3, ATA, and in public spaces throughout San Francisco; in Los Angeles at the Richard Heller Gallery; and internationally in Tokyo, Japan, Yogyakarta, Indonesia, and Delhi, India:

Wilson is a recipient of a 2000 grant award from the Gunk Foundation and a 2001 grant award from the Art Council/Artadia. In 2002, she was selected to design posters for the San Francisco Art Commission's Market Street Art in Transit poster series. She is also a freelance writer and art critic. In 2000-2001 she was a weekly contributing arts writer for the SF Bay Guardian. She co-founded the San Francisco based arts website Stretcher.org. Her writings have appeared in *afterimage*, *Digitalcity*, and *Public Art Review*. From 2001 to 2004 she was the co-director of the Clarion Alley Mural Project.



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