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Fort Mason Center for Arts & Culture Announces Details of New Arts Season

Summer Solstice dance performance, outdoor mural installation, Bay-front aerial arts fest, haunted house, new Gallery 308 exhibition make up the 2022-23 edition of public art series at historic site



(San Francisco, Calif.) – Continuing its mission to present public artworks that are open and accessible to all, Fort Mason Center for Arts & Culture (FMCAC) announces a presentation of campus-wide art projects for its 2022-23 season, including:

- June (3-21): [***7 Excavations/at the edge of the shore and the edge of the world***](#), a dance residency and performance series from San Francisco choreographer Sara Shelton Mann and collaborators
- July (7): New [***outdoor mural commission***](#) from San Francisco artist Christo Oropeza, through January 2023
- August (19-21): The [***SF Aerial Arts Festival***](#), in partnership with the Zaccho Dance Theatre and the Aerial Arts Festival
- October: [***Whoop Dee Doo***](#), an artist-led and family-friendly haunted house performance series
- January 2023: [***The Compass Rose***](#), an exhibition commission by Bay Area-based artist Allison Sunny Smith in Gallery 308, featuring a unique floor-based genealogy wheel and large-scale sculptures of family heirlooms

The season kicks off June 3 with a 21-day residency from choreographer Sara Shelton Mann that culminates with a Summer Solstice live performance on Tuesday, June 21, 2022, on the FMCAC campus. Oropeza’s murals will be on view beginning July 7.

“With this new season of Fort Mason Art, we’re building on our goal of presenting artwork as a community resource, open and accessible to all,” said Mike Buhler, President and CEO, FMCAC. “As stewards charged with both maintaining and moving forward this unique and historic space, we want everyone who visits to experience the new and unexpected here.”



As Frank Smigiel, FMCAC's Director of Arts Programming & Partnerships, notes: "Working in San Francisco's long tradition of public art that sparks dialog, we are excited to again collaborate with artists to present works that utilize Fort Mason's unique natural and built environment as conversation starters."

Sara Shelton Mann: 7 Excavations/at the edge of the shore and the edge of the world

Residency: June 3 - June 20

Summer Solstice performance: June 21, 8 p.m.

A master artist of extraordinary innovation and influence, Bay Area choreographer, poet, and teacher Sara Shelton Mann brings her expansive vision to FMCAC in a 21-day activation of the campus – culminating in a summer solstice performance debut of scores in development for 20 years. Mann and her collaborators will embark on an open residency in celebration of nature's wisdom, experimental dance pedagogy, and physical gathering to find our place in the world at this unprecedented time.

Mann's residency unfolds through an open process of experimental performance-making as an incredible team of artists – dancers Jose e abad, Gabriel Christian, Abby Crain, Clarissa Dyas, Ellie Goudie-Averil, Gizeh Muniz-Vengel, Ainsley Tharp, Jesse Zaritt and filmmaker Tori Lawrence – work with Mann to develop works across the campus.

As the residency progresses, choreographic chalk grids, video, sound, and art installations will be constructed on the campus, providing the public a unique insight into the developmental process of making performance. Audiences will be invited to witness Mann's choreographic process via open rehearsals and will have opportunities to participate in Mann's Chi Cultivation practice, her Movement Alchemy physical training, and a writing and movement workshop. There will also be a filmmaking class with Tori Lawrence.

The residency will culminate in a one-night-only summer solstice performance on June 21, 2022, featuring a score of solos, duets, and large ensemble performances created onsite at Fort Mason; an original score by sound designer Miles Lassi in collaboration with violinist Ira Echo; and film work by Tori Lawrence. The artists will perform with the setting sun, the Golden Gate, and the landscape of San Francisco's northern waterfront as their backdrop.

Christo Oropeza - New Outdoor Painting Commission

Outdoor Gallery between Landmark Buildings B & C

July 2022 to January 2023

For FMCAC's second commission in its outdoor painting series, Oropeza remakes former Army loading docks into portraits of Fort Mason's machine history. Continuing a thread realized in his 2019 *Whatever the Work May Be* exhibition at Guerrero Gallery, and mural projects for Facebook and SFMOMA, Oropeza takes up the specialized tools and everyday objects that help us hang art works, maintain hallways, and generally keep the lights on.

At Fort Mason, the artist can add the "extraordinary" to his mix of the unusual and the mundane, as archival photographs document the super-sized nets, nozzles, and winches in use before, during, and after the site's service as the US Army's San Francisco Port of Embarkation (1932-55). Oropeza will create

a suite of still-life paintings drawn from this military history and civilian uses of the site (1977 to the present); he will then adapt these paintings for a new mural suite in the Building B to C corridor.

Oropeza's new commission also builds on San Francisco's illustrious mural history, from Diego Rivera's landmark indoor works to the now more than 500 Mission District murals originally launched and inspired by the Chicano, Black Power, and United Farm Workers movements.

This exhibition is made possible by generous support from Dunn-Edwards Paints.

San Francisco Aerial Arts Festival

August 19 – 21, 2022

Various locations

The San Francisco Aerial Arts Festival is the city's premier aerial arts event featuring internationally recognized artists and exciting newcomers breaking into the field. The biennial festival brings together spectacle, daring athleticism, aerial dance, and circus to create a dynamic, multi-day performance event. Zaccho Dance Theatre launched the festival in 2014 to celebrate unconventional and innovative aerial artists along with their international counterparts in a thrilling weekend of performances on the Bay.

Artists from a broad spectrum of backgrounds are re-imagining, re-shaping and re-inventing what has traditionally been the province of circus alone. A breathtaking array of new performers with influences that range from Balanchine to Burning Man are stunning audiences around the world. We aim to bring that explosive energy together in a sensational festival unlike any other.

Whoop Dee Doo – Haunted Family Show

October 2023

An artist collective – and now an official community arts organization – New York City-based Whoop Dee Doo creates installations and performances rooted in TV variety shows, DIY aesthetics, and audience participation. Working with a core set of youth collaborators, Whoop Dee Doo develops a unique theme, set, costuming, and set of participating artists for each project. With Halloween approaching, expect something “haunted” for the collective's first proscenium theater appearance in the Cowell Theater on Pier 2. Whoop Dee Doo will deliver their “you had to be there” spookiness IRL for families and audiences of all ages.

Allison Sunny Smith: *The Compass Rose*

Gallery 308 commission

January 2023

Allison Sunny Smith's commissioned exhibition, *The Compass Rose*, features a unique floor-based genealogy wheel – like a labyrinth – complemented by large-scale sculptures drawn from family heirlooms. Smith has long worked with American history, local craft traditions, and participatory projects. In *The Compass Rose*, Smith proposes a system for visualizing, navigating and reckoning with European genealogy and ancestry, using a series of objects to explore the subterranean psychological terrain of whiteness, nationalism, and trauma inflicted or experienced by blood ancestors.

Smith's objects are each a physical, material manifestation of ancestral trades, here conceived as tools or ritual instruments for addressing or communicating with ancestors. Inspired by alchemical diagrams, solar pulsar maps, compass rose navigational motifs, and genealogical descendancy mapping, Smith's convergent diagram charts all of the names (known as of the year 2020) of Smith's blood ancestors: over 400 years and 13 generations, since the early 1600s, and encompassing the period of ongoing colonization of Turtle Island/North America.

The artist notes: "Motivated by a sense of accountability for harms caused by my ancestors, I have spent many years investigating the cultural phenomenon of historical reenactment as the ritualized performance of unresolved trauma. Haunted by the past, my activism takes form in a queered materiality that summons the ghosts of history/ herstory/ hxstory, tracing alternate lineages, transmitting different storylines, offering hopeful re-workings. Through apprenticeships with culture bearers across craft traditions, I create sculptures with curative potential, serving as keys for time travel and the possibility of healing past, present, and future generations."

About the Artists

Sara Shelton Mann has created a substantial body of work over a 55-year career as a dancer and choreographer. From 1979 to 1996, She directed the San Francisco-based company Contraband in a series of unique, immersive performances that came to represent a Bay Area performance aesthetic.

As a process choreographer, her work is deeply collaborative and interdisciplinary with a focus on weaving stories, experiences, and provocations into improvisational movement scores with a deep commitment to experimenting with new methods and mediums for presenting dance. Like many artists who have spent a lifetime in the heart of their craft, Mann has come to believe that the exploration of dance forms a vital collective heritage that transcends the artifact of performance. Through this colorful heritage of training and dance, Mann seeks to facilitate the emergence of the next generation of Bay Area dance voices.

Shelton Mann explains: "My art is of a piece with my healing work and political engagement: it is meant to reveal and transmit the story of our collective humanity—our potential for excellence, our danger—in a time of global change, chaos, and paradigm shift. It is an antidote to fear, doubt, and greed as the face of who we are."

Christo Oropeza a San Francisco native, Oropeza describes himself as a "cultural worker" to embrace his distinct work as an artist, curator, gallerist, producer, and museum staffer. His recent work includes mural commissions for the San Francisco Museum of Modern Art and for Facebook's Artist in Residence program; the painting exhibition *Whatever the Work May Be* at Guerrero Gallery; and as the curator of *Con Los Animales Estamos Conectados* for the NIAD Arts Center. With fellow artist Brian Perrin, Oropeza co-founded Incline Gallery in 2010. He has been named to the YBCA 100 list of transformational figures. A graduate of San Francisco State University, he founded the San Pancho Art Collective to create a post-school community for Bay Area artists.

Zaccho Dance Theatre/ Aerial Arts Festival creates and presents performance work that investigates dance as it relates to place. Founded in 1980 by Joanna Haigood, Zaccho e is an innovative force in both the world of dance and their home community of Bayview Hunters Point, San Francisco's African American Arts & Cultural District. Artistic Director Haigood and collaborators pursue unique and challenging visions of dance, including spectacular aerial choreography, evocative site-specific performances, and culturally



significant subject matter. Zaccho collaborates with an extraordinary group of diverse artists to create unique and innovative performances and elevate the work to international acclaim.

Since 1980, Haigood has been creating work that uses natural, architectural, and cultural environments as points of departure for movement exploration and narrative. Her stages have included grain terminals, a clock tower, the pope's palace, military forts, and a mile of urban neighborhood streets in the South Bronx. Her work has been commissioned by many arts institutions including Dancing in the Streets, Jacob's Pillow Dance Festival, Walker Arts Center, the Exploratorium Museum, the National Black Arts Festival, and Festival d'Avignon.

WHOOOP DEE DOO is an artist-led project that creates installations and live performances through museums, galleries, arts organizations, festivals and universities. Each project engages the immediate communities of the organization with which we partner, and we work closely with young people and non-profit groups to research, conceive, and create our programming. Our process emphasizes collaboration, encourages respect for diversity, and seeks to initiate a cross-generational and cross-cultural dialogue. We believe that when we collaborate to create something substantial and beautiful, we open ourselves to meaningful conversations and bring our community closer together.

Allison Sunny Smith is a queer non-binary artist, time traveler, and practical animist based in the San Francisco Bay Area. Smith has presented their work at museums such as SFMOMA, The Aldrich Contemporary Art Museum, The Arts Club of Chicago, and SIGNAL Center for Contemporary Art, P.S.1/MoMA, Palais de Tokyo, the Wattis Institute for Contemporary Arts, MASS MoCA, and The Tang Museum. They serve as Dean of Fine Arts at of California College of the Arts. Recent exhibitions include *Models for a System* a collaboration with Christina Zetterlund at the Contemporary Jewish Museum (San Francisco), *Be Not Still* at di Rosa Center for Contemporary Art (Napa, California) *Two of Wands* at The Sculpture Center (Cleveland), and *The Word for World is Forest* at the CCA Wattis Institute for Contemporary Arts (San Francisco).

About Fort Mason Center for Arts & Culture (FMCAC): A decommissioned military installation converted into a nonprofit cultural center, FMCAC hosts a lively mix of arts, educational, and cultural programming. Each year FMCAC provides more than \$2 million in support to local arts organizations, enabling groups to produce diverse and innovative artworks at the historic waterfront campus. With a nearly four-decade history as an arts and culture destination, FMCAC is now focused on reinvigorating its programming and amenities to better engage the evolving Bay Area creative community. Central to this new vision is the commissioning and presentation of adventurous and unconventional artworks best realized in nontraditional or historic settings.

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