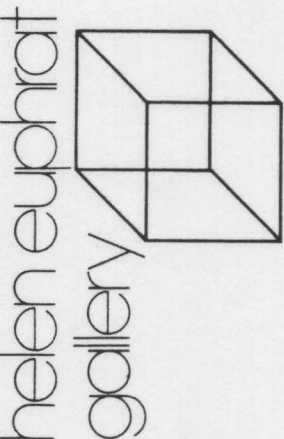


Jan Rindfleisch, Director  
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**Content Art: Contemporary Issues**  
Southern Exposure Gallery  
401 Alabama Street  
San Francisco, CA 94101 (415)863-2141  
Oct. 19-Nov. 16, 1985  
Reception: Sunday, October 20, 4-6 p.m.  
Hours: Wed. through Sun. 2-6 p.m.  
Open Dialog: Sunday, October 27, 2 p.m.

Curator: Jan Rindfleisch, Director, Euphrat Gallery, De Anza College,  
Cupertino, CA (408)996-4836

For some artists it's clear -- they want to make a point in their art, to identify an issue or take a stand, and if it needs to be "spelled out," that's what they do. This show, selected primarily from the greater Bay Area, is about explicit, recognizable content and contemporary issues.

Robert Arneson's "A Nuclear War Head," Judy Chicago's "Creation Drawing," Jack Matsuoka's WWII camp-art cartoons, and Garry Trudeau's "Doonesbury" are personal and social statements that directly address 1985 issues. On display are works by established and emerging artists; the show is partially invitational and partially the result of selection from slide entries.

Geared for impact and discussion, the show explores issue-oriented art and what is needed to "make a point." It takes a more directed stance than the Hirshhorn Museum's 10th Anniversary Exhibit "Content: A Contemporary Focus, 1974-1984" -- and it is different from exhibits on nuclear disarmament, apartheid, and Central America which have combined explicit issue-oriented artworks with artworks of vague and even unrelated themes.

We started with questions. What are some contemporary issues about which artists express direct messages in their work? What does it take for viewers to get the point? We found art dealing with scores of contemporary issues...and we noticed that quite often it takes words to help make a point -- words amidst the imagery, titles, words inherent in the art form (photojournalism, posters, cartoons).

In general, it seemed a lot harder for artists to make points than we thought, and maybe the artists thought. The viewer's background is critical. For example, to understand some works, it sure helps to know Spanish.

By the same token, in discussing many of the works with students and art professionals, I found many people were quick to say a work had a clear point simply because they found one portion that had personal meaning.

This exhibit doesn't pretend to represent all contemporary issues. Everyone has a different list of contemporary issues that concern them, and individual artists render artworks from only a fraction of their own list. States the curator, "I look at what is available, seek diversity, and keep my mind open to the last possible moment on artworks I will use and on new approaches to the concept of the show."

This "issues" exhibit will be reinstalled in altered form at the Euphrat Gallery (De Anza College, Cupertino) in January 1986. New artists, ideas, approaches that develop during the Southern Exposure exhibit will be considered in the final production of the Euphrat exhibit. These two shows in succession allow a greater time dimension

to the concept of gallery as forum. A publication is forthcoming.

Some of the artists are:

Juana Alicia, Lee Michael Altman, Kim Anno, Apollinaire, Robert Arneson, Lenda Barth, Harriete Estel Berman, Betty Bishop, Jana Bosc, Sharon Boysel, Frances Butler, Enrique Chagoya, Lee Champagne, Judy Chicago, Guy Colwell, Nikki Craft, Eleanor Dickinson, Al Farrow, Helen Fleming, F. Scott Halem, Dennis Heekin, Douglas Holmes, Nancy Hom, Bill Iaculla, Rachel Johnson, T. Kreiter, Sherry Kwint, Roberta Loach, Yolanda Lopez, Joyce McEwen, Kent Mathieu, Jack Matsuoka, Scott Miller, Doug Minkler, Terry Minkler, Janet Molotky, Malequias Montoya, Irving Norman, Cheryl Nuss, Ruth Okimoto, Dennis Peak, Eleanor Prager, Paul Pratchenko, Lisa Reinertson, Donna Rini, Stacea Sanderson, Joe Sam., M. Camille Sanchez, Scott Siedman, Ann Simonton, Keith Sklar, Alonso Smith, Barron Storey, Garry Trudeau, Marie Thibeault, Ruth Waters, Signe Wilkinson