

01

WAYS OF SEEING

by Claudia Altman-Siegel

I recently moved from the east coast to San Francisco and I have spent a lot of time exploring the city on foot. I have been especially inspired by the many hidden stairways that make walking the city an incredible pedestrian maze, and all of the beautiful architecture, flowers, vistas and artistic interventions along them. I have been continually delighted by the many magical and unique moments that I have encountered. Because of my background in the art world, I tend to look for sites and events that are related to art and visual stimulation in general. For this course I have selected several activities that showcase the incredible wealth of visual stimulus that San Francisco has to offer, mixed with some of the speakers and events that bring the international art world to our doorstep. The lectures and events that I chose are particularly relevant in the art world today, and we are lucky to have them in San Francisco. For participants, I'll also add an urban hike and scavenger hunt designed to inspire and reward heightened observation, and create personal experiences that we can compare at the end of the course.

02

YOU MEAN IT'S JUST SOUNDS?

by Jim Fairchild

Over the last decade I have witnessed the music industry's transition from wallowing in it's own success to awkwardly scrambling for the last scraps of its outsized former glory. Many people have proclaimed the music industry dead. If so, where does that actually leave music—the stuff we listen to and experience? In the Western world, music seems imminently accessible and at times even ubiquitous. Whether hearing a two-step from a rattling car, choosing

lemons in the supermarket to the sounds of Fleet Foxes or working out to Lady Gaga, our entire lives seem soundtracked. What is the role of music in our lives? And with music seemingly inundating us, can it still possess the same transformative qualities it once did? Using a multi-disciplinary array of mediums, this course will look into the shift in our relationship to music, and what this could mean within a larger cultural paradigm.

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There is the limitation of our physical eyesight, which can be cybernetically enhanced by telescopes, microscopes and cameras. On another level, our brains are evolutionarily developed to edit out most extraneous information that enters our eyes, information that it believes is not crucial to our survival. Still different are the things we choose not to see due to habit or cultural necessity: the unappealing social surroundings like poverty of others or the dirt on our street. Still another approach to the subject is the way that we cannot see things that were once ubiquitous and are now gone forever. This course will draw our attention to things we're not in the habit of noticing: bats; birds; lost ethnic cultures; lost urban histories.

05

BAD SCENARIO  
by Jerome Waag

Any situation can be read as a scenario—a play in which we perform scripted behaviors—be it in a restaurant, at an art opening or in the privacy of our own bedrooms. But who writes this stuff? How does our cultural environment, and particularly film and video, influence our understanding of personal freedom? And finally, if behavior is political, what is an unscripted life? Taking our queues from a series of 60's counterculture movies which push the boundaries of social interaction we will assess present situations, investigate some attempts at rewrites and possibly do a little scripting of our own. The course will consist of the events below plus the movie series, shown in my studio every other Sunday night, followed by a discussion. The schedule will be announced via email to participants.

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*Pickpocket*  
**Almanack**  
 A Bay-Area wide compendium,  
 Autumn of the year  
**2010,**  
 An experimental school-without-walls:  
 Each season, a temporary faculty of artists, curators, writers and filmmakers create courses by selecting from public events already scheduled to take place at venues around the Bay Area. Each course takes these pre-existing events

03

KEEPING THINGS GOING  
by Amy Franceschini

Like the playground see-saw, there are times when we experience a shifting equilibrium. One moment we're teetering, with our toes barely touching the ground, and the next we are tossed to an exhilarating new height. Maintaining a balance takes concentration and careful attention to your see-saw partner. You slide closer

Whole Earth Catalog and artist Mierle Laderman Ukeles who has addressed issues of maintenance in terms of "keeping things going."

04

ART & THE INVISIBLE  
ALL AROUND US  
by Renny Pritikin

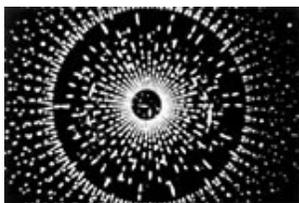
We are all born blind, but artists are obsessed with seeing. There are several ways of thinking about invisibility.

## WAYS OF SEEING

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Screening: *The Bay Area Arrives*  
 Thursday February 25, 2010 7:00pm  
 Location: SFMOMA



Event: Open House  
 Sunday April 18, 2010 12:00pm  
 Location: Headlands Center for the Arts



Event: SoEx's Monster Drawing Rally  
 Friday March 5, 2010 6:00pm  
 Location: The Verdi Club



Symposium: *Is Photography Over?*  
 Thursday April 22, 2010 7:00pm  
 Location: SFMOMA



Lecture: Iwona Blazwick  
 Tuesday April 13, 2010 7:00pm  
 Location: California College of the Arts (SF)



Lecture: Walead Beshty  
 Wednesday April 28, 2010 7:30pm  
 Location: San Francisco Art Institute



## YOU MEANS IT'S JUST SOUNDS? by Jim Fairchild

Over the last decade I have witnessed the music industry's transition from wallowing in its own success to awkwardly scrambling for the last scraps of its outsized former glory. Many people have proclaimed the music industry dead. If so, where does that actually leave music—the stuff we listen to and experience? In the Western world, music seems imminently accessible and at times even ubiquitous. Whether hearing a two-step from a rattling car, choosing lemons in the supermarket to the sounds of Fleet Foxes or working out to Lady Gaga, our entire lives seem soundtracked. What is the role of music in our lives? And with music seemingly inundating us, can it still possess the same transformative qualities it once did? Using a multi-disciplinary array of mediums, this course will look into the shift in our relationship to music, and what this could mean within a larger cultural paradigm.

Screening: Unusual Heroes: John Darnielle  
and Lou Barlow Double Feature  
Saturday February 27, 2010 2:00pm  
Location: Artists Television Access



Performance: Yo La Tengo with Sic Alps  
Saturday April 24, 2010 9:00pm  
Location: Fillmore San Francisco



Performance: My Barbarian  
Thursday March 18, 2010 6:00pm  
Location: SFMOMA



Lecture: John Vanderslice discusses music  
Tuesday May 4, 2010 6:00pm  
Location: TBD



Individual Study Happening: John Cage/  
The Village People/György Ligeti  
Saturday April 3, 2010 11:00pm  
Location: Your Home



Performance: Johann Johannsson  
Friday May 14, 2010 9:00pm  
Location: Great American Music Hall

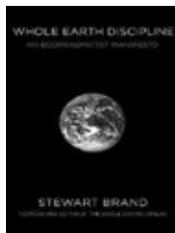
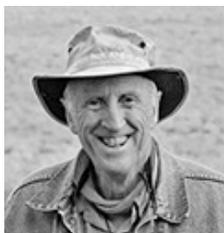


## KEEPING THINGS GOING

by Amy Franceschini

Like the playground see-saw, there are times when we experience a shifting equilibrium. One moment we're teetering, with our toes barely touching the ground, and the next we are tossed to an exhilarating new height. Maintaining a balance takes concentration and careful attention to your see-saw partner. You slide closer to the mid-point, she scoots closer to her end-point, until you have understood without words the mass of your bodies and the physics of the mechanism that connects you. This course takes this understanding and looks at various perspectives on the exponential effects our movement and exchanges on the balance of this large see saw that we all sit upon. We'll join Slavoj Zizek in a dump, Stewart Brand forty years after the dawn of the Whole Earth Catalog and artist Mierle Laderman Ukeles who has addressed issues of maintenance in terms of "keeping things going."

Conversation: An Ecopragmatist Manifesto:  
Stewart Brand with Nils Gilman  
Tuesday February 23, 2010 6:00pm  
Location: Mechanics' Institute



Conversation: Michael Pollan &  
Michael Schwarz  
Tuesday March 2, 2010 7:00pm  
Location: City Arts & Lectures



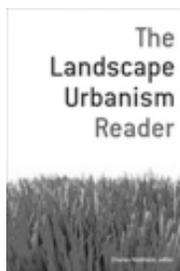
Screening: Examined Life + discussion with  
Astra & Sunaura Taylor and Judith Butler  
Thursday February 25, 2010 7:30pm  
Location: City Arts & Lectures



Lecture: Mierle Laderman Ukeles  
Monday May 3, 2010 7:30pm  
Location: San Francisco Art Institute



Lecture: Charles Waldheim (Harvard  
Graduate School of Design)  
Monday March 1, 2010 7:00pm  
Location: California College of the Arts (SF)



## ART & THE INVISIBLE ALL AROUND US

by Renny Pritikin

We are all born blind, but artists are obsessed with seeing. There are several ways of thinking about invisibility. There is the limitation of our physical eyesight, which can be cybernetically enhanced by telescopes, microscopes and cameras. On another level, our brains are evolutionarily developed to edit out most extraneous information that enters our eyes, information that it believes is not crucial to our survival. Still different are the things we choose not to see due to habit or cultural necessity: the unappealing social surroundings like poverty of others or the dirt on our street. Still another approach to the subject is the way that we cannot see things that were once ubiquitous and are now gone forever. This course will draw our attention to things we're not in the habit of noticing: bats; birds; lost ethnic cultures; lost urban histories.

Lecture: Dave Johnston: Swimming Bats  
Thursday February 25, 2010 7:00pm  
Location: The Bone Room Presents



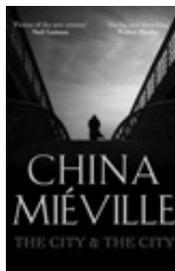
Screening: Streets of San Francisco  
Thursday April 8, 2010 7:00pm  
Location: SFMOMA



Lecture: Jews in Shanghai  
Thursday March 4, 2010 7:00pm  
Location: Contemporary Jewish Museum



Book Discussion: The City and the City  
by China Mieville  
Wednesday May 5, 2010 7:00pm  
Location: TBA



Lecture: Invisible Empire of Birds,  
with master birder Ted Pierce  
Thursday March 25, 2010 7:00pm  
Location: SFMOMA Koret Center



## BAD SCENARIO

by Jerome Waag

Any situation can be read as a scenario—a play in which we perform scripted behaviors—be it in a restaurant, at an art opening or in the privacy of our own bedrooms. But who writes this stuff? How does our cultural environment, and particularly film and video, influence our understanding of personal freedom? And finally, if behavior is political, what is an unscripted life? Taking our queues from a series of 60's counterculture movies which push the boundaries of social interaction we will assess present situations, investigate some attempts at rewrites and possibly do a little scripting of our own. The course will consist of the events below plus the movie series, shown in my studio every other Sunday night, followed by a discussion. The schedule will be announced via email to participants.

Lecture: Maud Lavin  
 Tuesday February 23, 2010 7:00pm  
 Location: California College of the Arts (SF)



Lecture: The Culture of Paranoia: Tracing the Breakdown of the Conservative Ascendancy  
 Wednesday April 21, 2010 4:00pm  
 Location: UC Berkeley



Event: Exploratorium After Dark: Distortion  
 Thursday March 4, 2010 6:00pm  
 Location: Exploratorium



Conversation: Jamy Ian Swiss (sleight-of-hand artist)  
 Thursday May 13, 2010 8:00pm  
 Location: City Arts & Lectures



Screening: The Glass House  
 Sunday March 14, 2010 2:00pm  
 Location: Yerba Buena Center for the Arts



## BIOGRAPHIES/COLOPHON

<sup>1</sup> Claudia Altman-Siegel is the owner and director of Altman Siegel, a new contemporary art gallery in San Francisco, that represents a select group of emerging and established artists. The exhibitions focus on rigorous content in a range of mediums, and the program seeks to contribute to the international cultural discourse. Altman-Siegel has formerly worked as an independent curator, writer, and private dealer, and she was the senior director of Luhring Augustine Gallery, New York. Altman-Siegel has organized numerous museum and gallery exhibitions including Trevor Paglen's SECA Award show, Larry Clark's retrospective at the International Center for Photography, Christopher Wool's survey at the Musee d'art Moderne et Contemporain de Strasbourg, Rachel Whiteread's shows of new work at the Guggenheim and the Kunsthau Bregenz, Janet Cardiff's survey at PS 1 and numerous other exhibitions in Europe, Asia and South America.

<sup>2</sup> Jim Fairchild is a guitarist, singer-songwriter, and explorer. He is the current leader of All Smiles, a band that exists as a roving collective of musicians, with members of Modest Mouse, Menomena, Sleater-Kinney, Quasi, and many others.

He was the guitarist in Granddaddy, a band that was best known for their dreaming synth-pop folk songs depicting the disintegration of California's Central Valley. Fairchild has spent the last fifteen years touring the world, playing on and producing records for his various projects. He is currently the guitarist of the acclaimed rock band Modest Mouse.

His home is a blur of San Francisco, Portland, OR, and Los Angeles.

<sup>3</sup> Amy Franceschini is an artist, designer and educator whose work interrogates the social, cultural and environmental systems that surround her. Often working in collaboration, her projects involve the development of new formats for exchange and participatory modes of production. Because of Amy's deep interest in science and ecology, a recurring subject of her work is the perceived conflict between humans and nature.

In 1995, Amy founded Futurefarmers, an artists collective and design studio. In 2004, Amy co-founded Free Soil, an international

collective of artists, activists, researchers, and gardeners who work together to propose alternatives to the social, political and environmental organization of space. Her solo and collaborative work has been included in exhibitions internationally including ZKM, Whitney Museum, the New York Museum of Modern Art and Yerba Buena Center for the Arts, San Francisco. She is the recipient of the Artadia, Cultural Innovation, Eureka Fellowship, Creative Capital and SFMOMA SECA Awards.

<sup>4</sup> Renny Pritikin is a contemporary art curator and poet who served as the Co-Director, then Director of New Langton Arts in San Francisco from 1979 to 1992. He was the Visual Arts Director, then Chief Curator, at Yerba Buena Center for the Arts from 1992 to 2004 and Director of the Nelson Gallery, UC Davis since August 2004. He is also currently a senior adjunct professor of the Curatorial Practice program at the California College of the Arts, SF a position he's held since 2003.

Renny has lectured in museums across Japan on a fellowship from the USIA. He received the Koret Israel Prize to travel throughout Israel and received a Fulbright

New Zealand fellowship to lecture in New Zealand on museum practice. In 2002 he curated the exhibition that represented the US at the Cuenca Biennial (Ecuador).

During his tenure at YBCA he became known for his work with popular and material culture: he brought the first Star Wars show to an American museum in 1995, organized retrospectives of legendary figures like the Southern California auto customizer Ed Big Daddy Roth, the tattoo artist and painter Don Ed Hardy, the Blade Runner set designer Syd Mead, and most recently the magician, historian and collector Ricky Jay.

<sup>5</sup> Jerome Waag is an artist and chef at Chez Panisse restaurant in Berkeley CA. His work borrows from performance and installation art to create frames for social interaction. He is part of the collaborative OPEN restaurant, an experimental restaurant relying on art practices to explore the issues associated with the production, distribution and consumption of food with performances at SFMOMA, The Yerba Buena

Center for the Arts and New Langton Arts.. His personal work include Meet My Mom at the The Marin Headlands Center for the Arts, Marin CA; The Flavor of Democracy at 667 Shotwell and The Lab in San Francisco, CA and The Borrowed Kazan, The Global Art Lab in Osh, Kyrgyzstan.

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*Pickpocket Almanack* is curated by Joseph del Pesco and commissioned by the San Francisco Museum of Modern Art

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