

Opens October 17th, 2009



WONDERLAND

www.wonderlandshow.org

WONDERLAND

A site specific exhibition inspired by, created for, and installed in
San Francisco's Tenderloin Neighborhood

October 17th - November 15th, 2009

Public symposium October 18th

Participating Artists List:

Per Åhlund
Barry Beach
Alex Beckman
Erick Beltran
Brian Bixby
Christopher Burch
Lars Chelberg
Colby Claycomb
Everaldo Costa
Amy Francescini
Jonathan Fung
Kaif Ghazvi
Peiro Golia
Doug Hall
Melkorka Helgadottir
Malak Helmy
Jessica Higgins
Noritoshi Hirakawa
Monika Jones
Mathias Josefson
Erika Knerr
Thomas Kosbau
Layman Lee
Mark Lee
Agustin Fernandez Mallo

Lauren Marsden
Mike Maurillo
Lynne McCabe
John K Melvin
Ranu Mukherjee
Erik Otto
George Pfau
Christophe Piallat
Brandon Robinson
Jonatas Rodrigues
John Roloff
Kit Rosenberg
Jorge Satorre
Joshua Selman
Kristin Timken
Brandon T Truscott
Thomas Watkiss
Christopher Willits
Izumi Yokoyama

Special Event:
Lawrence Weiner



north of market
tenderloin
community
benefit district

Wonderland Principle Sponsor
www.nom-tlcbd.org



Lance M Fung
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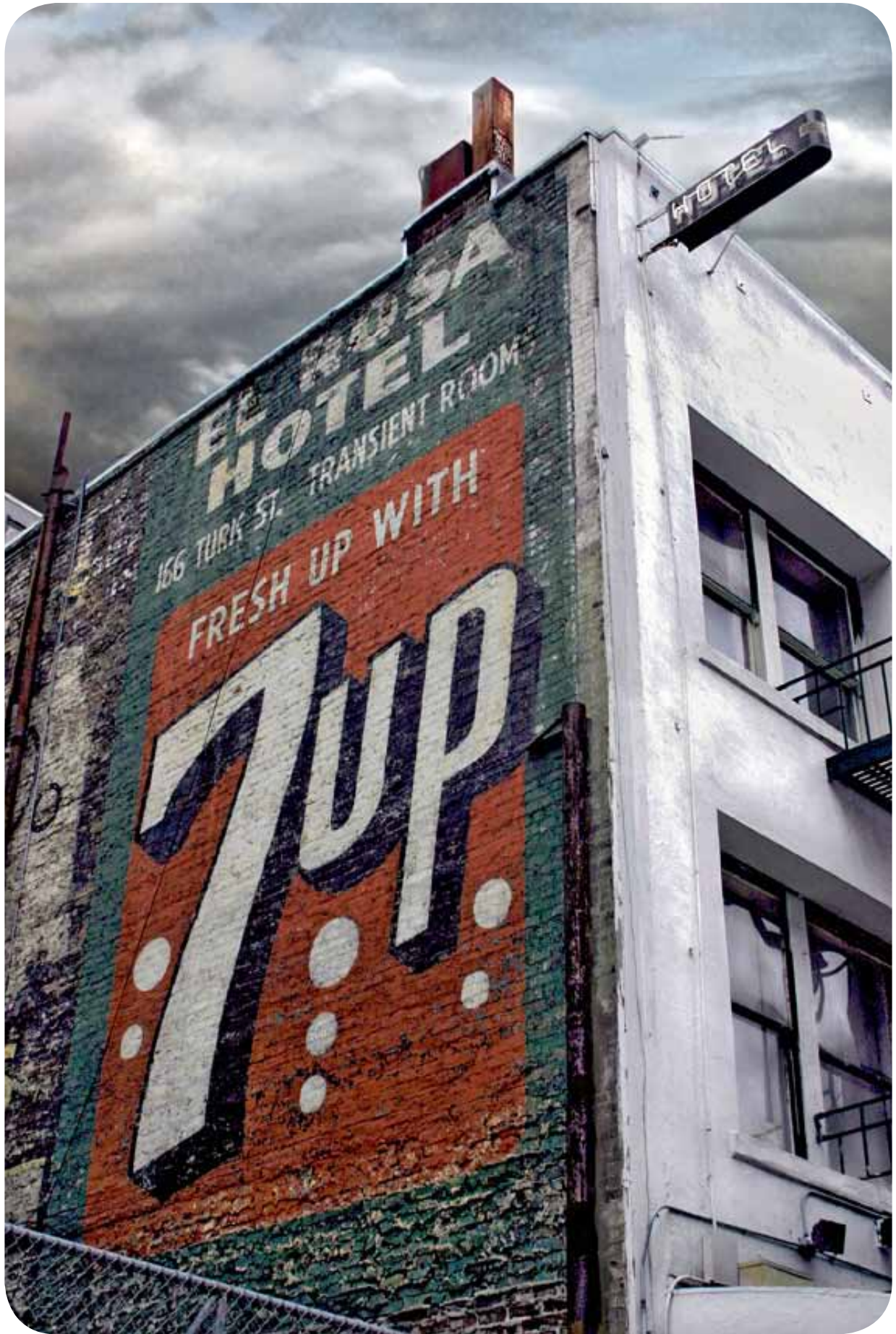


photo: Mark Ellinger



photo: Mark Ellinger



Proposals in this Packet: (Partial list)

Home Away From Home

Barry Beach
Colby Claycomb
John K Melvin
Kit Rosenberg
Izumi Yokoyama

Down The Rabbit Hole

Jonathan Fung
Brandon Robinson
Monika Jones
Mark Lee
Erik Otto

Special Event

Lawrence Weiner

Offstage

Melkorka Helgadóttir
Christophe Pierrat
Brandon T Truscott

Tender at a Distance

Doug Hall
John Roloff

WNA - Block Party

Jessica Higgins
Erika Knerr
Joshua Selman
Christopher Burch

Tender Transmissions

Alex Beckman
Kaif Ghazvi
Malak Helmy
Lauren Marsden
Mike Maurillo
Lynne McCabe
Ranu Mukherjee
George Pfau
Kristin Timken

Remix

Thomas Watkiss
Per Åhlund
Mathias Josefson

Glo Garden

Brian Bixby
Amy Francescini
Christopher Willits

STAKE

Lars Chelberg
Thomas Kosbau
Layman Lee



This October, Lance Fung pioneers *Wonderland*, an immersive, multi-site exhibition based in the complex web of relationships found in the Tenderloin district of San Francisco.

Wonderland is a new project by Lance Fung, a renowned independent curator from the Bay Area, also based in New York City. Each of his world acclaimed group exhibitions has championed collaboration, community and social reform by bringing high level contemporary art to our streets.

Wonderland continues this tradition by featuring more than ten ambitious site specific, temporal and community-based projects that engage and expose the complexity of the Tenderloin.

To supplement the initial proposals by three San Francisco artist collaborative groups, Mr. Fung added seven teams of established artists with a minimum of three artists to a group.



Each team of artists is partnering with local business owners, schools, and community organizations to donate this exhibition to be freely enjoyed by the Tenderloin residents and the larger public.

The additional teams are from San Francisco, Los Angeles, New York City, Rio de Janeiro, Barcelona, and Stockholm. In an effort to highlight emerging local talents, Mr. Fung is affiliating them with seminal artists and their proposed projects.

Wonderland's engaging projects will be freely accessible while on public view for the exhibition's duration. As a benefit of *Wonderland's* broad reach, the audience will re-discover the Tenderloin through the artists and their work's imaginative and interactive engagement.

Because the venue for these projects will be the neighborhood itself, *Wonderland* presents a democratized encounter beyond that of a museum or traditional institution.

Wonderland is scheduled to open October 17th & 18th, 2009 and will be continuing through to mid-November. The duration of the show renews the Tenderloin as a destination for tourists while garnering national and international coverage.

By many means, *Wonderland's* projects re-evaluate common beliefs about the Tenderloin district through alternative interactions between the audience and their surroundings. Consequently, *Wonderland* challenges many established paradigms inherent within the urban setting and about urban integration of contemporary art.

The Community Benefit District [CBD] of the Tenderloin is the proud organizer of the event. "Our participation in the *Wonderland* art project is a collaborative effort of several neighborhood groups bringing arts and art activities to the Tenderloin as a means of community engagement for improvement of the neighborhood," states CBD director Elaine Zamora.

Additionally the Tenderloin Economic Development Project has been instrumental in connecting *Wonderland* with a number of organizational agencies.

The City of San Francisco's Office of Economic and Workforce Development is contributing some logistical expenses, but *Wonderland* is otherwise 100% based on volunteerism, from the organizer, to the curator, to the artists and numerous participating local organizations. The project is a labor of love, with a huge potential for enriching the community; *Wonderland* is hopefully only the beginning.



The Area:

The Tenderloin is a neighborhood of San Francisco located west of downtown.

It is a high-density urban residential and commercial area known for its ethnic restaurant and bar scene. Nestled between successful commercial areas and high priced residential areas, the neighborhood has historically resisted gentrification, maintaining a seedy character and reputation for crime in the same manner as New York City's Hell's Kitchen. It is known to a lesser extent for its populations of immigrant families and senior citizens, even though these groups comprise a large part of the residential population.

Many only see squalid conditions, homelessness, crime, prostitution, liquor stores, and strip clubs as the make-up of the Tenderloin. While these conditions make the area less desirable for visiting, they also serve to make rents more affordable for families and seniors in a city known as among the priciest in the United States.

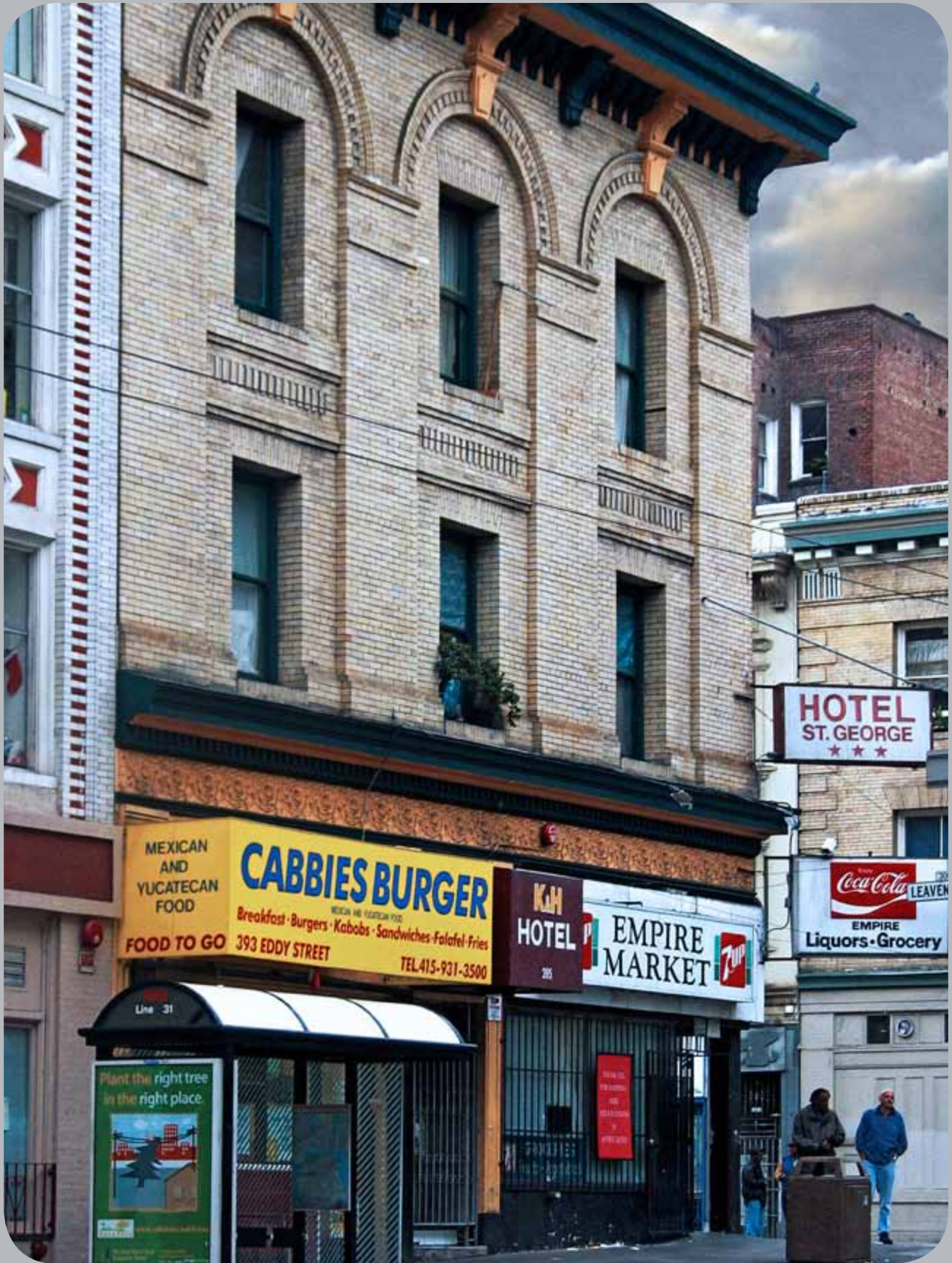


With some of San Francisco's most prestigious real estate only a few blocks to the north, and the Financial District's high towers and hotels just to the east (along Geary Street), the Tenderloin is often striking to tourists as a definitive example of micro culture within the city.

The Tenderloin is the only largely working-class neighborhood within the downtown area. Like other low-income neighborhoods, many artists and writers make the Tenderloin their home.

The dot-com boom in the late 1990s brought a great deal of redevelopment and resident inhabitation to the SOMA district in particular, but some revitalization funds put into the Tenderloin made a prominent impact. This is evident today by a much broader section of new ethnic restaurants and bars, as well as a more long-term young working class. Some recent nicknames for the Tenderloin have included "The Trendy Loin" or "The Ten."

The boundaries of the Tenderloin vary depending on who is describing the boundaries and why. The general boundaries of the Tenderloin are bounded by Geary Street in the North, Mason to the East, Market to the South, and Larkin to the West. The area roughly lies west of Union Square, south of Nob Hill, east of the Van Ness corridor and north of SOMA (South of Market). A gradual but distinct rise in income levels occurs as one travels north, ascending to the Nob Hill area. Nicknames for this area includes "Lower Nob Hill" (widely used in real estate listings), "The Tender Nob" or, humorously, "Tenderloin Heights". The eastern extent where it meets Union Square is known as the Theater District. Part of the western extent of the Tenderloin, Larkin and Hyde Streets between Turk and O'Farrell, was officially named "Little Saigon" by Mayor Gavin Newsom in 2004, highlighting the large Vietnamese population.



Contributors:

photo: Mark Ellinger

Design/Layout: John Melvin & Brandon Truscott

Writing/Editing: Barry Beach, Mark Ellinger, John Melvin, Kit Roseberg, Elaine Zamora & Lance Fung

Images: CENTS, Offstage, and Mark Ellinger

Home Away From Home

a CENTS collaboration

Barry Beach, Colby Claycomb, John K Melvin, Kit Rosenberg, & Izumi Yokoyama



The transient population living on the streets in the Tenderloin was the initial starting point for our project.

Our group lives in San Francisco, so we are familiar with the neighborhood. Homelessness and panhandling are common impressions. The basic need of shelter is quite visibly not met for this population. Creating a structure to represent home was our first idea in project development. As the Tenderloin's transient population makes wherever they are home, we initially proposed installing a home-like structure in Boeddeker Park. However, access to the park was not possible, as the park's hours were restricted for budget constraints as well as transient populations using the park as living quarters.

Conversations with people living and working in the Tenderloin changed our focus.

We were surprised to learn there is a substantial residential population largely removed from its turbulent streets. Families, especially children, are the heart of this population. Children comprise 40% of the neighborhood's population, yet they are one of the least visible groups. Most children are completely protected from the outdoors by their families, living, attending school and recreating inside.

Our emphasis switched from building a project to serving the community of children.

Our project combines three primary parts of the Tenderloin community: the need for home, the substantial population of child residents and the transient nature of its street life. It begins by collecting drawings from children rendering their ideas of the phrase "a house that moves."

Children have eagerly shared their creative energies toward this. Through drawing and collages, they have brainstormed some of the most fun and atypical types of houses imaginable. We plan to archive these drawings by creating a book as an associated project.

Next, we will construct a composite house-like structure using a compilation of the children's drawings. This three-dimensional form is in essence an attempt at building the impossible, making the imagination of children tangible. The largest challenge may prove to be creating this form both physically able to permit entry and portable so we can complete the participatory part of the project.

Finally, this fabricated house-like structure will be used as a mobile meeting point for our group to interact with the Tenderloin community. On regular intervals throughout the exhibition, our group will move this "house" to various unoccupied parking spots in the neighborhood to create dialogue with passers-by. Postcards with images of the children's drawings on front will be exchanged in this dialogue. We will ask people who receive a card to write a message on their notions of home on the card and mail it to someone they know.

In this way, postcards will be vehicles of communication to hopefully facilitate a greater sense of global community. Postcards can simultaneously embody the past, present and future. The house drawings on the front represent the past, an idea or a specific time and place. The act of writing messages represents the present, whatever writers deem worth recording in the moment. Mailing the postcard represents the future, as sending a postcard implies someone will read and hopefully enjoy it at a later date.

Through postcards, we hope to involve writers (postcard recipients), designers (children) and facilitators (artists) in conversations about time and place. The project's legacy will be when we are notified of postal or personal interactions as a result of our participation with the community.

My
Edible
House



Offstage

Melkorka Helgadóttir, Christophe Piallat, & Brandon Truscott

San Francisco's Tenderloin district is a complex area. Although the neighborhood is rich in culture and history, the common observer will often solely take note of the area's urban decay. The neighborhood is indeed fraught with drugs, prostitution, pornography and violence; however, the Tenderloin also contains the city's major hotels and reputable theater houses and music halls. Initially, one might say that there is a strong contrast between the street life and these pillars of culture and art. Conversely, there is an inherent connection between this urban blight and the various forms of theater found in the Tenderloin. This connection is of great interest to our team.

The history of the Tenderloin as the city's theater district, the range of theaters, and the theatricality of the area's streets, struck each member of our group. The Tenderloin has a history of vaudevillian theater, jazz and performances by people of alternative sexual preference and gender identity. Today, all forms of theater can be found in the neighborhood, from the Recovery Theater, the Golden Gate Theater, the Warfield Theater concert hall, to strip clubs and peep shows. However, the theater does not end at the steps of these halls of entertainment: The human expression and interaction that takes place on the streets of the Tenderloin is a theater within itself, depicting human drama in extremely raw form.

Our investigation of the Tenderloin began by documenting the rich tapestry of social constructs that exist within this urban landscape. Our research revealed a host of melodramatic behaviors common to urban vagabonds. Individuals often emote or "perform" dramatic gestures. These token actions can take the form of dance, vocalization, or some brand of ebullient revelry. In most cases inebriation induces these behaviors.

Under further scrutiny a startling socio-psychological pattern is revealed: Invariably, when human beings are pushed to the breaking point, a theatrical outburst often transpires. These cathartic displays are both ironic and deeply poignant. This supposition underlies the formulation of our site work.

The neighborhood contains numerous transients who often sleep on the streets and wrap themselves and their belongings in many forms. To abstract and represent this phenomenon we chose the sleeping bag as the iconic object of this difficult existence. The cocoon-like swathe is often encountered in the Tenderloin and entertains a variety of references. The cocoon can symbolize the shell for protection, the process of incubation, and the potential for metamorphosis and rebirth.

Our installation will utilize this form and materiality for purposes of social representation and change. Our vision will be realized by creating a tableau of abstracted figures that are wrapped in theatrically stylized sleeping bags. The suitably costumed models, carefully posed and stage-lit will emote the haunting "performance" that is at the heart of our conceptual foundation. The characters will be installed in the five small balconies on the Golden Gate's south, exterior wall. We intend these forms to be playful and contemplative, haunting and elated. They will represent the contradictory nature that is inherent within the San Francisco Tenderloin's complicated theater district.

In our installation, we bring focus to the life on the streets of the Tenderloin, allowing the spectacle of the street to take center stage. Consequently, the Golden Gate Theater is brought closer to the streets by featuring a "show" that is available to all pedestrians and habitants of the neighborhood. cocoon-like figures allude to the cathartic experience of performance; they also remind the audience of the struggles of those who make the streets their bed.

Our goal is to prompt the audience to consider these individuals, as well as the Tenderloin's history as a theater district, and to question the connection between these physical structures of entertainment and the stark reality of the area's streets. In conclusion, we aim to highlight the Tenderloin's unique tapestry of social complexities and drama, blurring the lines between theater and street, performance and life, and perceptions and reality.



Proposal Image, Offstage, 2009

Block Party Inaugural Event at Wonderland Exhibition
Jessica Higgins, Erika Knerr and Joshua Selman

We plan to structure and execute a daylong series of performances between 10:00 AM and 6:00 PM with the help of artists and residents. The performances will be derived from their score entitled *Block Party*. The event will be publicized by Artist Organized Art, Inc. as part of the publicity for the Wonderland Exhibition.

The following *Block Party* events range approximately 10-30 minutes each:

#1 *Calling the Winds*: Performed as a metaphysical gesture to open the ceremonies, *Calling the Winds* creates a grounding event calling attention to the space and the beginning of the block party event. It is also performed at the close of the block party to return the space to its everyday life.

#2 *Off-Hand Writing*: A collection of titled hardbound journals are prepared and installed at various locations the day beforehand. Pens are provided and the public is invited to write and otherwise add to the journals. Each journal is prepared with partial stories and visuals, questions and facts about the Tenderloin. The journals are titled for the event.

#3 *Pull Toy Parade*: A parade of participants using pull toys of varied size and type found in the Tenderloin is led by two performers who exchange hats. This is followed by two performers who exchange shoes. This event is for all ages. Children are encouraged to participate.

#4 *High Noon Concert*: Local musicians assemble on each of four street corners. Each corner hosts an ensemble with a concert program chosen by the group. At noon, a banner of Tenderlogos is rolled out as each ensemble plays its program simultaneously. In the middle of the pedestrian walkway, a dancer and a musician perform the concert with stringed gloves and a bow

#5 *Megaphone Rooftop Poetry*: Performers with megaphones and local newspapers are situated on several rooftops along the block. They read the local news simultaneously into the megaphones. Other artists prepare paper airplanes from their copies of the day's news papers and throw them from the roofs into the block party. On the ground red and blue carpets are rolled out and performers in prepared garments walk the length of the carpets with scissors, cutting each other's garments into red white and blue patterns.

#6 *Listening Points*: A series of posters are installed before the public using cornstarch. Each poster carries a suggestion about listening to sounds in the Tenderloin and how one might think about listening to those sounds. Each time a poster is installed, a new message appears.

#7 *Found Object Orchestra*: Performers assemble in the middle of the block each carrying one object found in the Tenderloin that was chosen for its particular sound characteristics. Each performer is equipped with a mallet. A downbeat is given by a conductor and each object is struck simultaneously just once. On the down beat, large boxes prepared with helium balloons are opened and the balloons fly into the air. Each balloon is prepared with a rice paper print of a bird associated with the Tenderloin.

#8 *Follow The Money*: Two performers exchange objects. One is carrying a suitcase full of prepared currency. The other is performing with a long rope. Following the rope, the other performer delivers the suit case. They exchange roles. This happens several times until the case is opened and the bills are given to the public.

#9 *Calling the Winds*: Performed as a metaphysical gesture to close the ceremonies, *Calling the Winds* creates a grounding event calling attention to the space and the ending of the block party event. It is also performed at the beginning of the block party.

#10 *Round Midnight*: A secret event is performed at midnight when a lone fiddler chooses a street location in the Tenderloin and performs *Round Midnight* as a weeping melody for violin. The public is unaware of the connection of the street performance to the Wonderland Exhibition or the *Block Party*.

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Jessica Higgins
Erika Knerr
Joshua Selman



‘Block Party’

Remix: Market Culture/Language of Place
Mathias Josefson, Per Åhlund, Thomas Watkiss

One can get a greater understanding of a place by its small business community. By focusing on immigrant-run places of business in the Tenderloin, we set out to provide a closer understanding of the daily process of trade and transaction at the fundamental level. As we know, the Tenderloin is home to an wide diversity of cultures who come to America to earn a sense of identity within our Free Market process. Fruit stands, food vendors, niche ethnic boutiques, dry cleaning services--things affluent societies such as ours take for granted while the new Americans that operate the businesses are over-looked and highly under-appreciated. *Remix: Market Culture/Language of Place* sets out to have the visitor to the exhibition experience the sound of common immigrant business as something beautiful and profound, while being allowed an intimate exposure to the diversity of communities within the Tenderloin.

In the State of California alone it is estimated that small, immigrant operated businesses make up for roughly 45% of the state revenue. In 2006, when immigrant workers staged a strike in Los Angeles, almost all general services came to a halt for one day and revenue loses were roughly estimated in the hundreds of millions. Based on this, there is no question on the impact of immigrant business. Basing our piece in the Tenderloin with its diverse concentration of foreign-born groups, we set out to capture fragments of cultural dialogue that build the immigrant marketplace. We are choosing select, unadvertised locations of the Tenderloin to gather daily transactions, small conversations and the different sound of languages to be remixed for a new perspective to the visitor of the exhibition. We set out to demonstrate a select thread of commonality, cultural semantics and innuendos that may exist within approaches to small enterprise. In a way, we are displaying the nature of small business of the Tenderloin as key in understanding the greater formation of American culture for an international audience.

We as practitioners working with sound feel that the medium is the most accurate way to communicate information to our audience. Fundamentally, it is easy for one to turn an eye when confronted with subjective imagery, but with sound it is possible for the listener to create their own picture to freely make their own associations and conclusions. In this situation, we are developing the sound piece as it is the most intimate way to provide the listener access to environments, rhythms and routines of the daily immigrant dilemma. We are not interested in shining an uncomfortable spotlight on the tough situations of workers, but to provide a communication-level platform for the visitor to experience and to walk-away with a closer understanding of those who make up the building blocks of our society.





Seeing the struggle of new immigrant groups is touching for us as we are understanding the individuals and seeing that even in a downturn economy, there is a sense of determination, personal trust and giving that is not represented in the suffering commercial world. We also notice that the people who immigrate to the Tenderloin work there and live there which creates a closer sense of community and a more honest sense of place. In New York City for example, it becomes apparent that the places where people work, are not the places where people live, and where people live one begins to see how segregated the city truly is. In the Tenderloin one can also see how the immigrant groups move in, move up and move on. Our piece is capturing a moment of this evolution. For the duration of the exhibition, the result of our work will be made accessible as such:

The Installation:

- A listening station (seating, headphones and a CD player) will be set up in the Evergold Gallery.
- Visitors are encouraged to listen to at least 15 minutes of the sound on the headphones.
- A set of writing utensils and 4 x 6 cards will be set out for the person listening to the piece.
- They will be encouraged to write down words or phrases that come to mind while listening to the recording.
- There will be a wall to place the cards with their thoughts and impressions.
- As more words and phrases are on the wall, visitors will be encouraged to move around the cards to create new dialogues and phrases (like word magnets on a refrigerator).
- Images will be taken weekly to capture the changing dialogues and evolving interactivity that visitors leave on the wall.

The Live Show:

As live performers, we want to demonstrate the work with a live mix of the piece, similar to what one could hear in the installation. In this, we want to captivate the audience and allow a second level of interest to the content, development and construction of the piece.

Stake

Lars Chellberg, Thomas Kosbau, Layman Lee

Stake reveals essential – often intangible – spaces, objects and moments, by exposing the boundaries between the public and the private as related by residents of San Francisco's Tenderloin.

*"Such was life in the Golden Gate:
Gold dusted all we drank and ate,
and I was one of the children told,
'We all must eat our peck of gold;'
-Robert Frost*



The Tenderloin is an exceptionally dynamic community within San Francisco. As a team coming from New York, we felt it would be best to engage in a dialogue with a cross section of Tenderloin residents in order to get a sense of the people who choose to live in and frequent the neighborhood. It was striking to us that little activity on the streets reflected the wide ranging diversity of the residents. We also found that the character of the street and the people using it changed dramatically throughout the day.

One of the perplexing elements is that a neighborhood like this could be at the center of such an expensive and affluent city. "How can this starkly different neighborhood exist?" We asked of ourselves and of the people that we meet in the Tenderloin. The answers were varied; some surprising, some not. The stories we discover through this process will be communicated in a variety of ways as Stake.

Stake reveals essential – often intangible – spaces, objects and moments, by exposing the boundaries between the public and the private as related by residents of San Francisco's Tenderloin. Throughout world history, gold is the common international standard of value. The pieces of the Tenderloin identified will be unified with gold paint. Stake will serve as a walk-able mental map, stitching the stories, boundaries, and faces of the Tenderloin together.



Stake Proposal Images (facing and above)

Down The Rabbit Hole

Jonathan Fung, Monika Lea Jones, Mark Lee, Erik Otto, & Brandon Robinson

It is appalling to discover how easy it is to dismiss acts of social injustice that occur globally and even in our own backyard. We live in a world that often turns a blind eye to adversity and seem to be complacent when personally unaffected.

Psychic numbing, according to Nicholas D. Kristof of the New York Times, refers to a deprivation of compassion, a deadening of feelings that occurs when one is confronted with appalling images, facts, or statistics that overwhelm the mind. It takes a concentrated effort to stay up on global happenings, let alone what is going on in our own neighborhood. Author and Professor Walter Brueggemann states, "Clearly, human transformative activity depends upon a transformed imagination. Numbness does not hurt like torture, but in a quite parallel way, numbness robs us of our capability for humanity."

Human trafficking is a modern-day form of slavery. Victims of human trafficking are subjected to force, fraud, or coercion, for the purpose of sexual exploitation or forced labor, which can include various forms of involuntary servitude such as work in quarries, sweatshops and farms, and enslavement of child soldiers. Researchers say 80 percent of human trafficking victims are female and half are children. The federal government says it is second only to the drug trade as an international criminal industry.

Down the Rabbit Hole is an art installation that will graphically depict a realistic environment of a working / living area of a hostage of sex slavery. Magazine cutouts of American pop culture icons will be taped on one wall next to a bare, putrid mattress, and a stash of penicillin, "morning after" pills, and misoprostol – an anti-ulcer medication that can induce abortion. A video projection of an innocent girl playing in the park will be projected into a crib symbolizing a stolen childhood. Also, a clip of Alice in Wonderland will loop on a television set to signify the exploration of escapism. There will be a haunting sound design that will affect the viewer's emotional state.

Guests will leave *Down the Rabbit Hole* uneasy but hopefully moved to seek awareness about human trafficking that looms over San Francisco and throughout the Bay Area. Each guest will take a blindfold as they exit that has printed websites of agencies fighting against this horrific travesty to allow guests to respond to the effort to stop human trafficking.

The most often cited numbers come from the U.S. State Department, which estimates that 600,000 to 800,000 people are trafficked for forced labor and sex worldwide each year -- and that 80 percent are women and girls. Most trafficked females, the department says, are exploited in commercial sex outlets. Relying on research from the Central Intelligence Agency, the State Department estimates there are 14,500 to 17,500 human trafficking victims brought into the United States each year -- but does not quantify how many of those are sex victims. Some advocacy groups place the number of U.S. victims much higher, while others criticize the government for overstating the problem.

"It makes me sick to my stomach," said San Francisco Mayor Gavin Newsom. "Girls are being forced to come to this country, their families back home are threatened, and they are being raped repeatedly, over and over."



Down The Rabbit Hole, Proposal image

Down the Rabbit Hole continued:

Understanding Human Trafficking (for Down the Rabbit Hole Installation)

California is a top destination for human traffickers who coerce people into the sex trade or hard labor through force or fraud. The report by a 19-member task force of the California Alliance to Combat Trafficking and Slavery says California is particularly vulnerable to human trafficking because of its international border, ports and airports; its booming immigrant population; and a large economy that includes industries that attract forced labor.

There are at least 90 massage parlors in San Francisco where sex is for sale, according to the online sex Web site myredbook.com. The site has been around since 1997 and has more than 55,000 reviews of Northern California sex workers. It is used by johns, yet is also a main monitoring tool for law enforcement. On average, there are about eight women working in a massage parlor, police say. That would mean more than 700 Asian sex masseuses working in San Francisco, based on 90 illicit parlors listed on sex websites and on police interviews.

Today the sex trade is thriving, both globally and in the U.S. In fact San Francisco is host to 43 percent of all trafficked women entering California. The Tenderloin District has been a host to the sex slave industry and contributing to this growing issue.

San Francisco's liberal attitude toward sex, the city's history of arresting prostitutes instead of pimps, and its large immigrant population have made it one of the top U.S. cities for international sex traffickers to do business undetected, according to Donna Hughes, a national expert on sex trafficking at the University of Rhode Island.

Women trafficked for the sex industry are predominantly from Southeast Asia, the former Soviet Union and South America -- lured to the United States by promises of lucrative jobs as models or hostesses, only to be sold to brothels, strip clubs and outcall services and extorted into working off thousands of dollars in surprise travel debts to their new owners.

Because of the human trafficking phenomena, the Trafficking Victims Protection Act of 2000 (TVPA) made human trafficking a federal crime. It was enacted to prevent human trafficking overseas, to protect victims and help them rebuild their lives in the United States and to prosecute traffickers of humans under federal penalties. Prior to 2000, no comprehensive federal law existed to protect victims of trafficking or to prosecute their traffickers.

"Trafficking is a transnational criminal enterprise. It recognizes neither boundaries nor borders. Profits from trafficking feed into the coffers of organized crime. Trafficking is fueled by other criminal activities such as document fraud, money laundering and migrant smuggling. Because trafficking cases are expansive in reach, they are among the most important matters - as well as the most labor and time-intensive matters - undertaken by the Department of Justice." Remarks by Attorney General John Ashcroft, in February 2003.

To raise public awareness about this problem, the U.S. Senate approved a resolution on June 22, 2007 to establish, declaring every January 11th in California as National Human Trafficking Day.



Tenderloin Image, Offstage

Tender at a Distance: What Was Left Behind

Doug Hall & John Roloff

Tender at a Distance, is an image and text project in which materials from some of the Tenderloin's inhabitants having to do with their personal histories are collected into an archive or data base. In gathering these materials, we would ask participants to consider "what was left behind".

Our challenge is to find creative and productive ways to interface with the communities in order to elicit the kinds of responses we are seeking. Furthermore, we want to engage as diverse a population as possible so that this is a cross-cultural project, spanning communities in this small geographic zone within the city.

From the archive, images, stories, slogans, etc., excerpts will be selected and edited for dissemination. Our intent is two-fold. On the one hand we are looking for ambiguities that destabilize the existing narratives and a priori assumptions about the Tenderloin. On the other hand, we want to build an accessible archive, one that can, perhaps, continue to develop long after we have departed.

Process and Outcome:

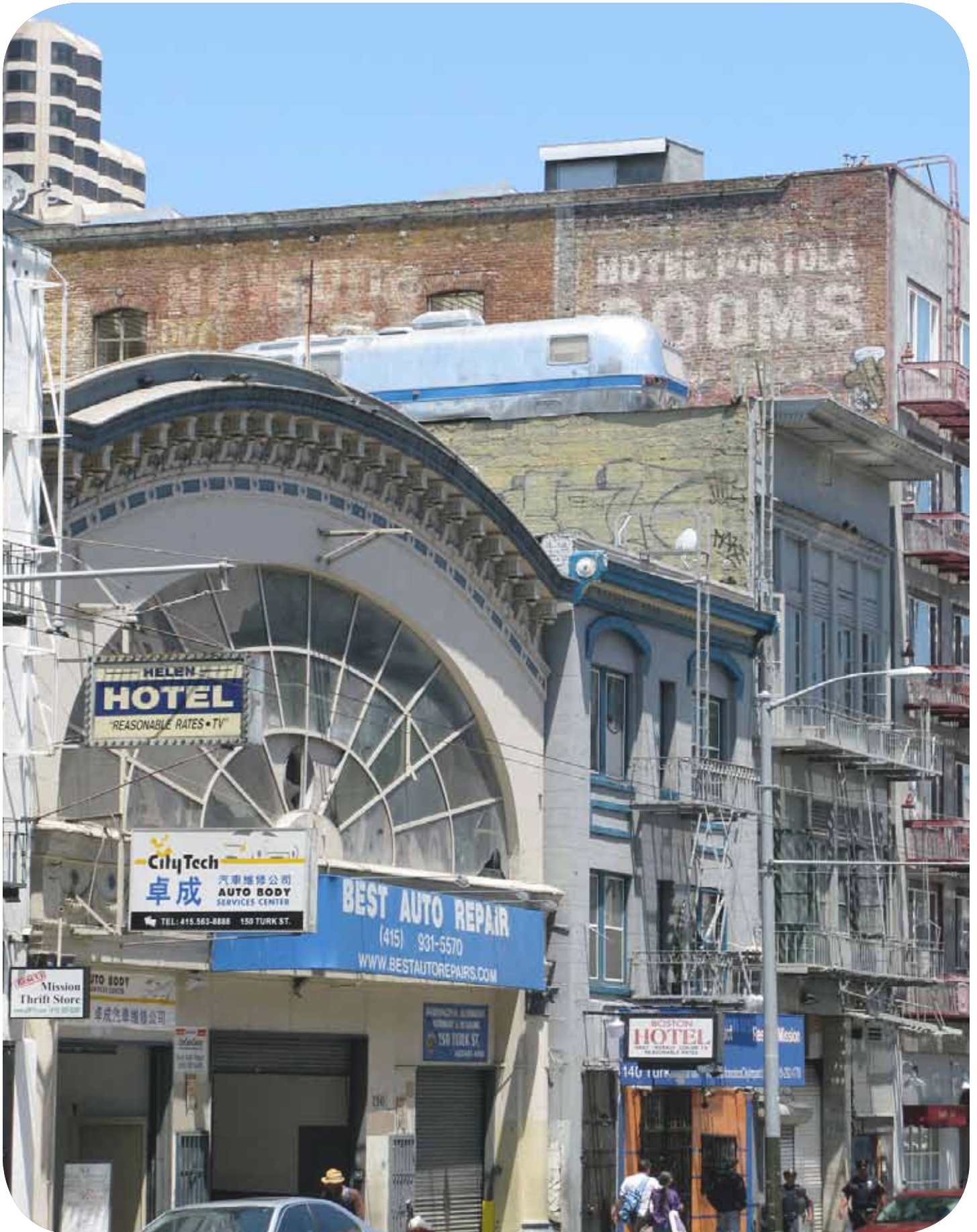
We are presently researching and developing strategies that will allow us to interact with segments of the Tenderloin's population so that we can get the kinds of materials we are seeking. Our hope is to work with one or more of the community centers in the area to help us develop approaches that will be successful and, at least as importantly, be of interest to, even benefit, the participants. Our intent is to do a project that reflects the dignity of the inhabitants by representing their individuality.

Some of the approaches being considered involve audio and video recordings of personal stories, formal portraits of participants, photos of objects that have special personal meaning, recordings of family sayings and cultural aphorisms, etc. In this way we will build up an archive of data that the three artists will interpret and organize for exhibition or display at venues in and beyond the Tenderloin.

It is our hope that *Tender at a Distance* could be both self-reflexive and expansive by exploring ideas of public relations, economic structures, branding, migration, translation and personal identity with the intention of making a modest contribution toward altering the Tenderloin's perception of itself and the ways it is viewed by outsiders.

We are currently looking into strategies associated with commercial branding and marketing campaigns in order to find ways to disseminate images into and beyond the community. For example, phrases excerpted from our interviews could exist as expressive fragments of text, images could circulate without referents, the expression "tender at distance" could emerge as an "advertising slogan" whose goal would be the destabilization of the clichés surrounding the Tenderloin and its inhabitants. Images and phrases could be displayed on banners, projected onto storefront windows, wrapped around buses, sky written above the city, etc.

Tender at a Distance, would be both formative and on-going by creating an infrastructure of collection and expression to serve the community beyond the temporal constraints of Wonderland. The archive from which our "advertising campaign" draws its materials would persist and proliferate, providing a means for the inhabitants to tell their stories, a place to store them, and a way for those inside and beyond the community to access the information, probably through a web site.



Tender at a Distance, Reference image

Tender Transmissions

Alex Beckman, Kaif Ghaznavi, Malak Helmy, Lynne McCabe,
Lauren Marsden, Mike Maurillo, Ranu Mukherjee, George Pfau, Kris Timken

Based at the Luggage Store Annex/ Tenderloin National Forest, 509 Ellis Street

Tender Transmissions is an aural network composed of individual sound works produced through site-driven research and community interaction. These auditory sojourns are made with the intention of opening up the social imaginary of the Tenderloin and providing spaces for listening for the community/audience. They reframe the neighborhood's narrative, historical, spatial and musical layers.

The network will be broadcast daily via micro-transmitter for a one mile radius around a base of operations at the Luggage Store Annex/Tenderloin National Forest, where speakers will be placed to encourage gatherings of visitors to listen during opening hours. Various pieces will also be available at all times by phone and others positioned at different sites within the neighborhood. The pedestrian audience will be cued to call or tune in by bold and lighthearted graphics, potentially creating temporary listening sites around the neighborhood. By working with accessible technologies, combining radio (communal) with telephone (private) transmission and translating information into multiple languages, we intend for the network to be available to most residents and visitors.

We chose to work with sound because it is intimate and invisible. It has resonance precisely at the threshold of the private and public, engaging listeners in an immediately visceral way. The Tenderloin seems to be a place that is described from outside by a narrative derived from the visible- by what is seen when passing through.

By mobilizing the audible, we are hoping to reflect broader realities and more effervescent fictions, and to create a field of inquiry and rumination. We inquire, document, enhance, sample, translate, and remix, evolving a network through presence which embodies a spectrum of aural experience. The ever-present but sometimes unnoticed, condition of sound is an interesting point of departure from which to address such a densely populated, complex and diverse neighborhood.

Central to Tender Transmissions is the dynamic relationship between our base of operations at the Tenderloin National Forest and the larger radius of the neighborhood. Created by artistic directors Darryl Smith and Laurie Lazer of Luggage Store Gallery, this greened oasis and community commons provides a beautiful and open listening environment and a connection to the long standing artistic communities of the Tenderloin. We are honored to be able to inhabit the forest (in the making since 1989) after its official dedication and opening in May.

Through our various interactions with community, graphic postings and other publicity, we hope to gather diverse groups of listeners and participants in the forest during the exhibition period for quiet listening and weekend events. We welcome the opportunity to meet visitors and to contribute to the rich history of this place, which has been an inspiring focal point for the transmissions. We will be posting radio schedules, phone numbers and other project information in the gallery, as well as installing a Foley booth made from materials collected in the neighborhood.

Screenlab's collaborative methodology is to set up unifying structures that allow for individual artistic ideas and sensibilities to be placed in relation to one another, for a common purpose. Tender Transmissions uses the figure of the network to define the project's form as well as the set of processes by which the artists work and engage with the neighborhood. The spectrum of approaches includes direct community participation, field recording, collecting and staging of interactions and events. We are interested in mobilizing the dynamic energy produced between these different sensibilities.



Tender Transmissions, Proposal image

Tender Transmission continued...

The transmissions artists are connecting with the neighborhood through a wide range of activity.

These different processes include;

- Recording community members of various ethnic and other social groups choosing and singing songs in various languages with the intention of making a Play List for the Tenderloin
- Collecting field recordings at specific intersections and in motion between locations
- Composing urban/synthetic sounds in relation to naturalistic sounds
- Composing a screenplay derived from interviews with strippers
- Meeting groups of seniors to discuss marriage, parenting and their memories of reading to children with the intention of setting up a childrens book library for young mothers
- Recording conversations with the seniors and readings from chosen children's books
- Collecting materials from the neighborhood to be used for a foley booth in the gallery
- Composing a sound track with the foley materials
- Working with the youth poets group at Glide Memorial to produce a transmission
- Setting up a call in Phone Fantasy Walk line where visitors to the exhibition can engage in a conversational audio guide of the Wonderland exhibition that is re-scripted each time.

In the end, each of these individually directed audio projects becomes a node, offering a point of access to the wider network, our group of artists and community participants and to the Wonderland exhibition.

The ScreenLab collective was born out of an intensive, shared investigation into the function of screens under wide ranging aesthetic, social and technological conditions. We examine the notions of architectural thresholds, (mis)translations, behavioral surfaces, filmic codes, and the ever-changing technological interfaces that shape our interactions.





photo: Mark Ellinger

Night at the Black Hawk

SF Recovery Theatre will reconnect the vital historic artistic links within the Tenderloin community by reviving the history of the Black Hawk Jazz Club, once housed in the epicenter of San Francisco's nightlife, post the 20's. This jazz oasis hailed as the musicians place to play, started and ended the careers of some of the most well known artist in the United States. The Modern Jazz Quartet as well as Johnny Mathis got their start there, not to mention countless artist and actors living in the neighborhood that brought and endless supply of talent and creativity.

The project goals and objectives are to involve familiar faces within the community in a project that would accurately represent a personally creative side to that which often seen on the street, thus encouraging the entire community to participate in its own well being by taking stock of the potential housed in their own backyard. Stakeholders in the afflicted area would be more likely to participate in the development of cultural enrichment programs once they see that they can have a positive effect on their immediate surroundings. The inclusion of community members, musicians, artist and patrons that actually frequented the Black Hawk would be allowed to either perform or describe their memory of this club.

SF Recovery Theatre will develop and perform original scripted material in concert with local musicians and present an ongoing production of "Night at the Black Hawk". Staged (theoretically) in the parking lot on the location of the original location, Turk & Hyde.

As part of the Wonderland opening ceremony SF Recovery Theater would present, on location, 5 performances, followed by one each week during the Wonderland exhibition.

What is Recovery Theatre?

The purpose of Recovery Theatre is to use the medium of drama as an educational tool in recovery treatment process. Experience has taught us that drama can present the suffering addict a mirror of himself and in the process; he / she can begin to transform himself from self-destructive behavior to constructive action for the betterment of himself, his family and the community.





Night at the Black Hawk, previous documentation

Glo Garden

Brian Bixby, Amy Franceschini, Christopher Willits

Glo Garden centers around a miniature “sculpture garden” that glows in the dark. The glowing installation would be best observed at night although it can be viewed during the day as well. The sculptures resemble some sort of plant life but the materials are obviously not organic (they are glass and aluminum). The neon is a reference to technology, industry and future urban environments that are void of natural plant life. The glowing can also be seen as the aura of the soil, glowing with the hope and prayers of the people (some of which are inscribed onto the aluminum coils that hang from the neon tubing). A special Twitter account will be setup to receive prayers for the Tenderloin.

OPENING NIGHT PERFORMANCE:

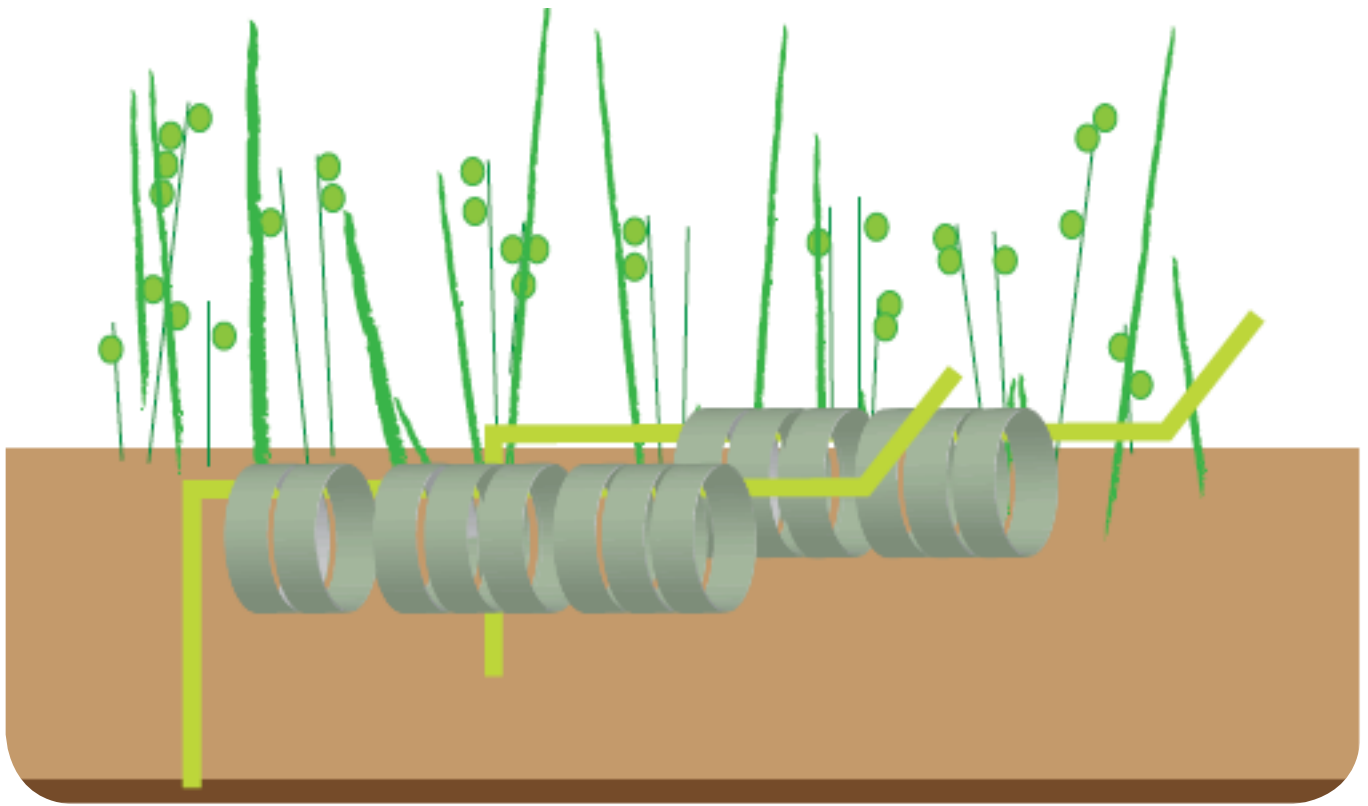
The Tenderloin had a rich history of crime and gambling during the early and mid-twentieth century. Today the Tenderloin continues to exist as a high crime area, particularly with violent street crime such as robbery and aggravated assault. We will create a controlled scenario in which the police officers will become part of the performance. Inspired by Lance Fung’s theme of community and collaboration we’ve built this project to capture the imagination of the local community. By working with the police department to create the garden we are seeking to challenge conventional collaborative possibilities.

The opening night of the show is a performance that sets the stage for the installation - which will remain installed for 30 days after the opening. Police officers will periodically show up at the site throughout the day and enter the building and walk amongst the scene. Their presence alone adds a mystery and realism to the objects in the room which they are inspecting.

Sound composer Christopher Willits will create a musique concrete style recording during the opening night event. We may also record video of the event for possible projection or documentation purposes. People will be allowed in the room with the police officers and the composer (they can also watch from the outside thru large glass windows), in this way the public and the police officers are providing the sound of their voices, radios and phones will be picked up and mixed into the live audio recording.

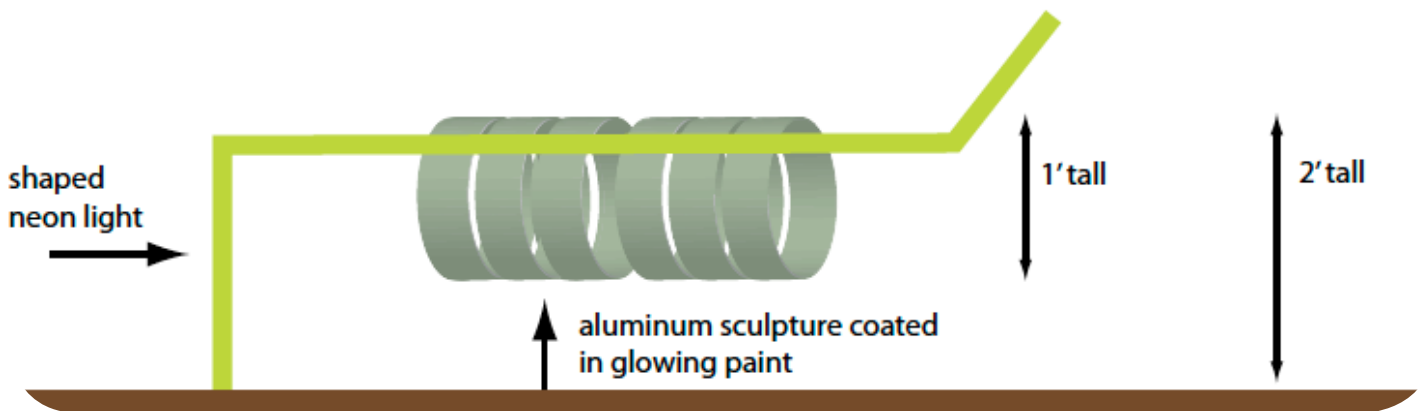
At the end of the event police officers will put up yellow crime tape to block off the area as a crime scene. Christopher will finalize his recording and burn a CD which will then play in the space for the remainder of the exhibition.





Glo Garden

We would select a combination of plants and flowers ahead of time that would grow like weeds. The sculptures would be placed in the middle of the room amongst the flowers and plants. The sculptures themselves consist of two parts; green neon tubing and 1' diameter aluminum coils that hang from the neon tubes. There would be 2-3 of these sculptures which are about 4.5' x 1'. The aluminum coils are coated with glow-in-the-dark paint that retains its glow for over 10 hours each night.



Morro da Macumba

Everaldo Costa, Jonatas Rodrigues

Jonato and Everaldo are Brazilian artists. They both live in São Paulo, one of the ten most populous cities in the world, in a country that has one of the world's ten largest economies.

In tune with their surroundings, Jonato and Everaldo have been working with urban interventions that reveal the city's conflicting and excluding realities and that establish a profound dialogue with the people living in the communities where these interventions occur.

After ethnographic research, the artists produce pieces that combine different languages: mural painting, sculpture, photography and cartoon.

Invited to present their work in Santa Fe and San Francisco, Jonato and Everaldo intend to observe each city's specific characteristics and expose the results of this investigation through a dialogue between cities, taking to Santa Fe some of the things that, in their opinion, have the potential to portray San Francisco and, to San Francisco, what reveals Santa Fe.

Cities with such different scenarios for their visitors yet so deeply connected by their receptivity to the arts and their common origin – both were part of Mexico.

The following pages show examples of a mural project done previously utilizing similar community input and research in Grajaú, a neighborhood, South of São Paulo.



“Aqueles que se dedicaram a conquistar e construir o bairro, os pioneiros, nem sempre vêm sentido em se dedicar a coisas que imediatamente não têm utilidade, que aparentemente não servem pra nada, como a Arte. Mas nós insistimos.”

“Those dedicated to conquer and build the neighborhood, the pioneers, seldom think of dedicating themselves to things that have no immediate use, things that apparently do no good, such as art. But we insist.”

Ronaldo Silva Costa



“Os caras falam de violência, a violência pra mim é um pacote: o desemprego é uma violência, a falta de perspectiva é uma violência. A falta de áreas de lazer para os jovens é uma violência. A fome é a maior de todas as violências.”

“People speak of violence, violence is, to me, a package: unemployment is violence, lack of perspective is violence. Young man who have no public spaces for leisure is violence. Hunger is the biggest of all violences.”

Geraldo Ivan de Souza - Ivan Cariri





“Trabalhei como machadeiro, enquanto outros empilhavam a lenha. Ganhava por dia e mais parte da lenha, que era dividida por três. Ganhávamos mais dinheiro com as lenhas do que com o serviço da semana. Foi tudo passado por essas mãos, tudo na enxada, enxadão, pá.”

“I worked as an axe man, while others piled up wood. We got paid per day, plus part of the wood, which was parted three ways. We got more money with the wood than with the week’s pay. All this passed through these hands, all this with shovels, hoes, rakes.”

José Francisco Costa



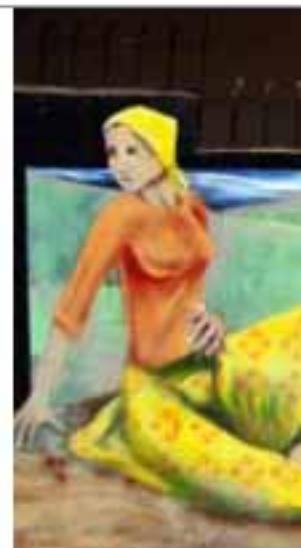
Cultureza Cul(na)ture



“Lembro-me de que tudo era cinza, pois do toco das árvores queimadas, ainda brotavam fios de fumaça, para a apropriação invasiva das terras, os gravetos estalavam aos nossos pés, enquanto caminhávamos rumo ao terreno que o meu pai comprara, para fugir de mais de dez anos de aluguel.”

“I remember everything being grey, since the tree stumps still emanated smoke; twigs cracked at our feet while we strode towards the land lot my father had bought, meaning to evade over 10 years of late rent.”

Jonatas Rodrigues dos Santos - Jonato

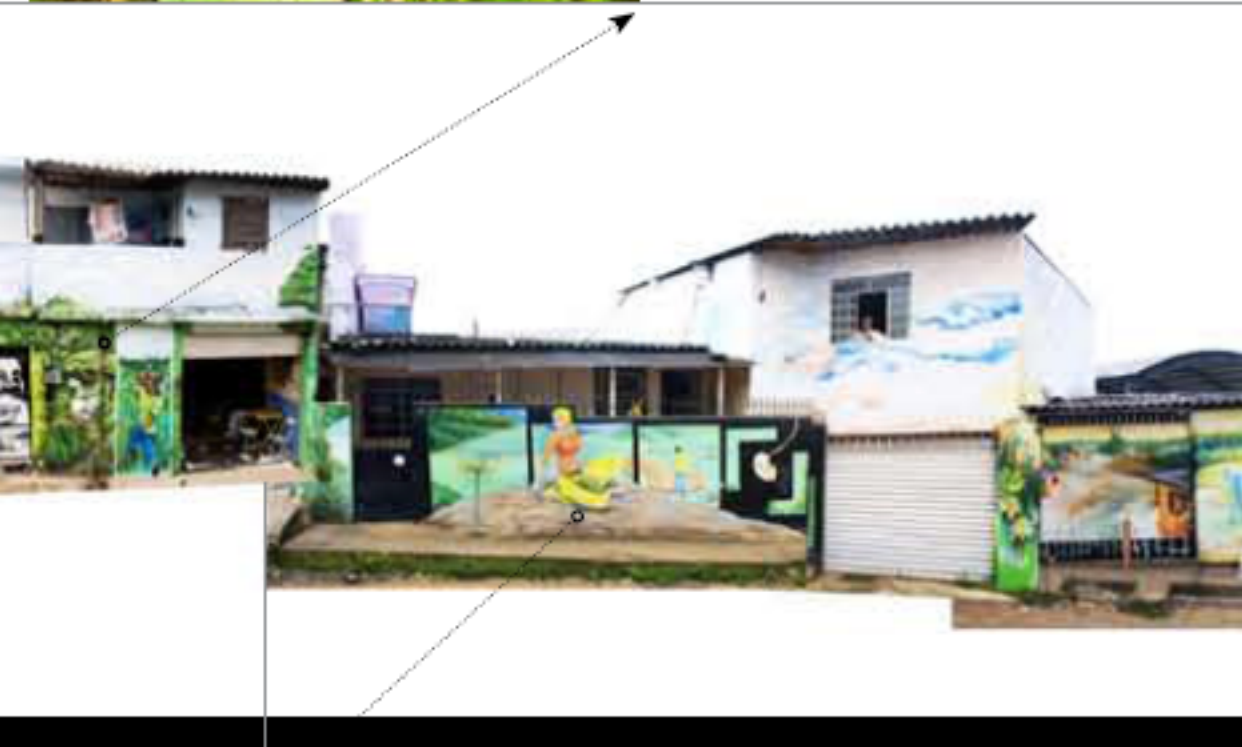




“Os nordestinos vêm para cá a fim de melhorar a vida, trabalhando e economizando. Conhecemos São Paulo como a Grande Capital onde corre o dinheiro, mas não em nossas mãos.”

“People from the northeast come here meaning to improve their lives - working and saving money. We know São Paulo as the Great Capital where money flows; though not in our hands.”

Raimundo Nonato dos Santos



Emprenhamento A Woman Filled



“Venceu meu contrato de aluguel. O cara me deu mais um mês. Eu estava construindo aqui. Havia dois dias que tinha batido a laje. Dois cômodos estavam no contra piso e passei para dentro assim mesmo. Botei a cama de um lado, desviei do escoramento da laje; peguei a peça da pia e pus em cima de cavaletes. Aparava a água num balde e depois jogava fora. Ao invés de pagar o aluguel, fui fazendo tudo aos poucos. Comprava uma janela ou uma porta a cada mês.”

“My rent was due. The man gave me one more month. I was building here. Had finished the roof two days before. Two rooms were unfinished and I moved in nonetheless. Put the bed on one side, evading the piece of wood that supported the roof; put the sink on a tripod. The water would come from the pipes, through the sink and then in on the bucket. Instead of paying rent, I, little by little, did all I needed to do. Bought a window, or a door, every month.”

Zenildo Alves Teixeira

Wonderland Special Event:

Water In Milk Exists

Lawrence Weiner, Noritoshi Hirakawa

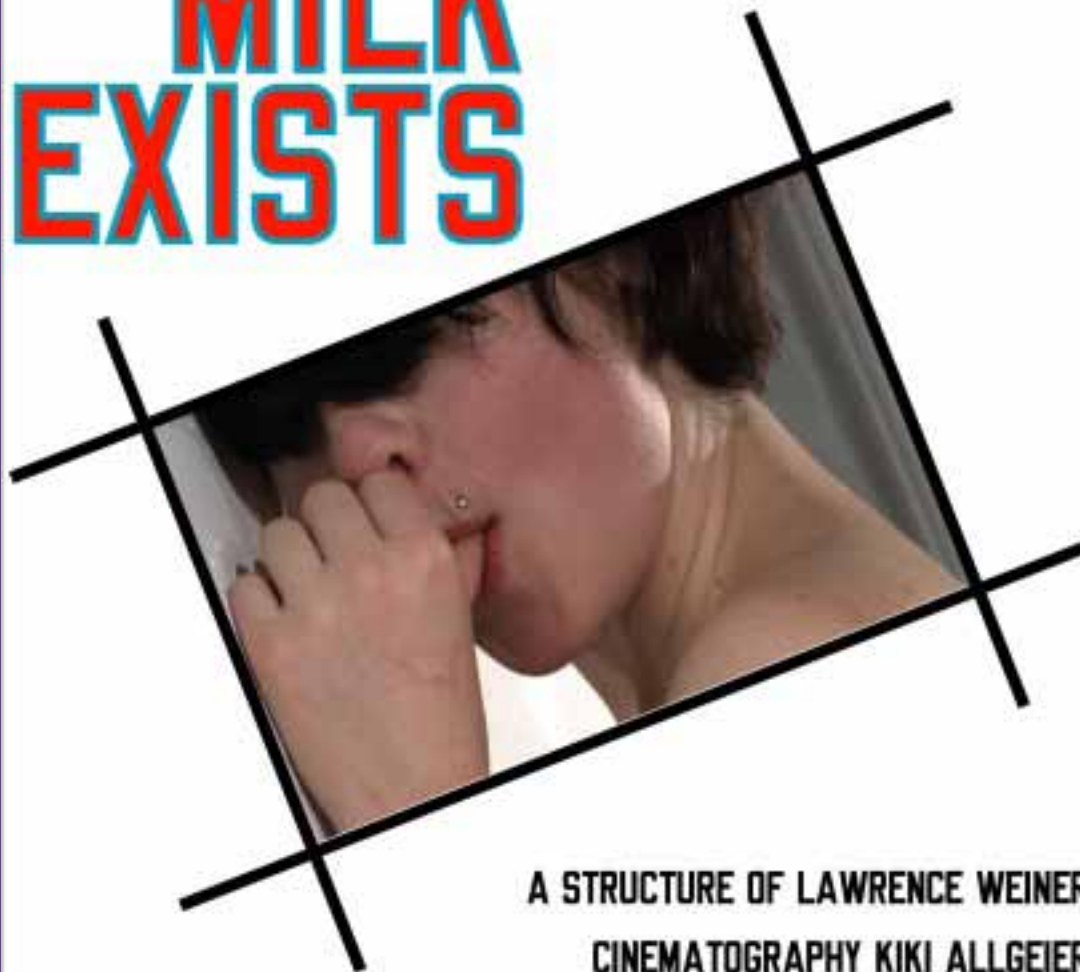
2008, 22:52 min, color, sound

Writes Lawrence Weiner: "SITUATED WITHIN A LANDSCAPE OF HUMAN INTERACTION THOSE ACTIVITIES THAT LEAD TO THE CONSTRUCTION OF STRUCTURES NECESSARY TO DEAL WITH OR CO-EXIST WITH THE FORCES OF NATURE, WATER IN MILK EXISTS ATTEMPTS TO PRESENT VARIOUS CHARACTERS AT A POINT OF DISJUNCTIVE BUT SIMULTANEOUS REALITIES. IF THE CONCISE PLACEMENT OF STONES LEADS TO A STRUCTURE (A TRUISM POSED BY MIES VAN DER ROHE) THEN PERHAPS A CONCISE PLACEMENT OF PERSONS CAN LEAD TO A STRUCTURE NOT BASED UPON PARALLEL HIERARCHIES. THE ACTIVITIES OF THE PLAYERS FIT WITHIN THE GENRE OF ADULT FILMS. IN FACT, THE PLAYERS ARE ADULTS."

A Structure of Lawrence Weiner. Players: N Beckwith, Christina Ewald, Lesny Jn Felix, Cleo Fishel, Taka Fukuya, Jonathan Hokklo, Joann Kim, Lucca Jean Lax, Kristen Lorello, Zaza M., Christopher Mitchell, Natalie S. Mignon, Kitao Sakurai, Ryan Scanlan. Director of Photography: Kiki Allgeier. Producer: Noritoshi Hirakawa. Executive Producer: Edi A. Stockli. The Swiss Institute, New York. Curator: Gianni Jetzer. Editors: Kiki Allgeier, Lawrence Weiner. Graphics: Bethany Iazard. Melodic Noise: Kim Allgeier, Lawrence Weiner. Henry the Navigator, copyright Lawrence Markey and Lawrence Weiner.



WATER IN MILK EXISTS



A STRUCTURE OF LAWRENCE WEINER

CINEMATOGRAPHY KIKI ALLGEIER

A PRODUCTION OF BOBO MENCHO INC & MOVED PICTURES

WONDERLAND

A Site Specific Exhibition inspired by, created for and installed in San Francisco's Tenderloin District

October & November 2009



Highlighted areas are a partial list of venues for site specific installations



Partners

Wonderland organizers have teamed up with nearly all of the arts establishments and community groups in the area and work with the media, art schools, local museums, galleries and many others...



Fung Collaboratives
www.fungcollaboratives.org



north of market
tenderloin
community
benefit district



San Francisco City Office of
Economic and Workforce
Development



www.uchastings.edu



TNDC provides safe, afford-
able housing with supportive
services for low-income people
in the Tenderloin.



BOYS & GIRLS CLUBS
OF SAN FRANCISCO



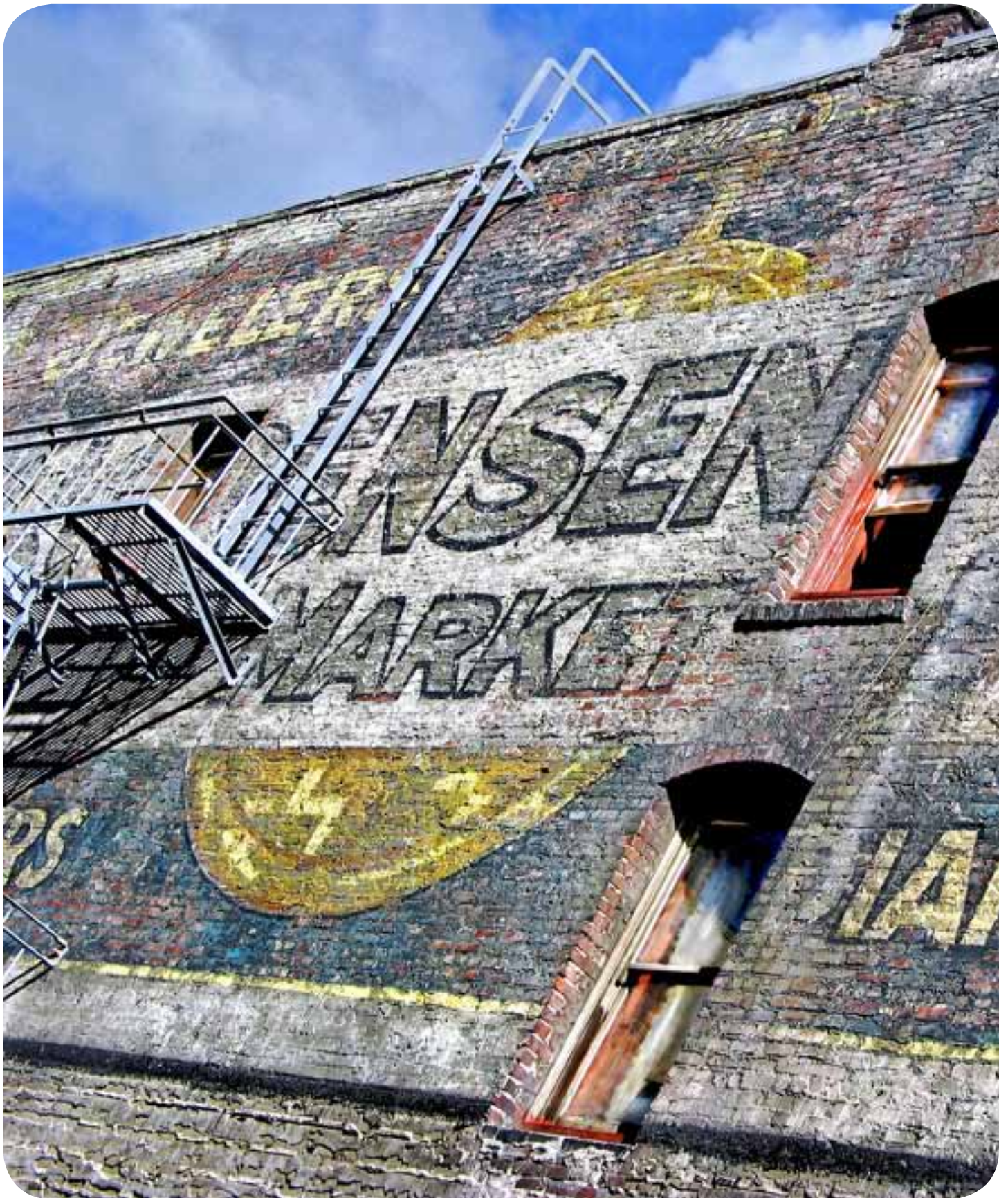


photo: Mark Ellinger

WONDERLAND

October 17th - November 15th 2009

www.wonderlandshow.org