

2016 Grove Street Installations

SFAC Galleries
Window Installation Site
155 Grove Street

Carrie Hott

Grove Street Installation

February 26 – May 13, 2016

Carrie Hott's practice relies on historical and topical research, and takes the form of prints, drawings, sculpture, installation, and collaborative public programming including classes, tours, and presentations. Hott's work uses the past to create a critical lens for the present. Past work has included investigations into the history of whaling, the creation of artificial light, and the history of the Headlands Center for the Arts. Her work has been exhibited at Interface Gallery, Southern Exposure, the Wattis Institute for Contemporary Art, and Adobe Books Backroom Gallery. She has led public programs at the Oakland Museum of California, and the Headlands Center for the Arts, where she will conclude a two-year project commission in Spring 2016.



Assembly of Forms, 2014. Multi-media installation. Installation views from *White Hot Lamp Black* at Southern Exposure, San Francisco, CA.



After-Hour, 2015. Sculptural installation with sound. Installation view at Interface Gallery, Oakland, CA



Understanding A Whale Fall, 2010. Mixed media installation. Installation view at Adobe Books Backroom Gallery



The Archive Room, 2014-2016. Temporary installations using objects from the 25-year archive at the Headlands Center for the Arts.



The Archive Room, 2014-2016. Temporary installations using objects from the 25-year archive at the Headlands Center for the Arts.

Ma Li

Grove Street Installation
June 3 – September 2, 2016

Ma Li creates artwork out of consumer goods, transforming discarded and cheap materials into otherworldly sculptures and installation. Using a visual language that is inspired by her Chinese heritage, Ma Li's work often takes the form of lanterns, temples, or other ceremonial architecture, creating an intersection where ideas on ritual and religion comes into contact with mass production and consumer culture. Her work has been exhibited locally at the Asian Art Museum, SOMArts, Root Division, and the Napa Valley Museum, and at the Zhong Gallery in Berlin. She has been awarded residencies at Recology and the Vermont Studio Center, and is the recipient of a Pollack-Krasner Foundation Fellowship and a Knight Foundation Grant.



Wishing Tree, 2013. Fabric scraps, hula hoops, lamp shades, wire. Installation view at SOMArts Cultural Center, San Francisco, CA.



Gathering Among Stars, 2015. Sculptural installation and interactive performance, Asian Art Museum, SF, CA



Ear Temple in Fan Land, 2015. Participatory installation. Installation view at Zhong Gallery, Berlin.



Untitled (Lantern and Shoelaces), 2014. Plexiglass, fabric, tape.



633 Hours to Intergalactica!, 2014. Foam core, Mylar, fabric, wire, light features, plexiglas. Installation at The Old Mint, San Francisco, CA.

Josh Faught

Grove Street Installation

September 23 – December 30, 2016

In Josh Faught's work, technique and materials become imbued with history and context. The collage-like sculpture incorporates everyday objects—quilts, magnets, VHS tapes, clothes—that signify a narrative, a larger history, often ruminating on death and loss. His recent site-specific installation at the Neptune Society Columbarium powerfully evoked the early days of the AIDS epidemic with frankness, humor, and sensitivity, creating an installation that celebrated the lives of those lost. Faught has exhibited at the Contemporary Art Museum in St. Louis, the Seattle Art Museum, Lisa Cooley Gallery, and the Contemporary Arts Museum in Houston. He is the recipient of the 2012 San Francisco Museum of Modern Art SECA Award.



Greg, 2014. Hand woven and crocheted hemp (hand dyed in colors to match the 2013/2014 color forecast), indigo, gold spray paint, sequin trim, silk, wool, giant clothes pin, spill (resin) with Cathy mug, chocolate chip cookies (plastic), and tin of butter cookies (plastic and metal) on Cedar support.

Untitled, 2013. Hand-dyed, hand woven and crocheted hemp; wool; cochineal (made from ground-up bugs); indigo; silver lamé yarn; pretzels (plastic); spilled nail polish; nachos (rubber); chocolate chip cookies (plastics); onion rings (rubber); pins; and greeting cards. Installation view in *BE BOLD For What You Care For, BE CAREFUL For What You Fall For*, 2012 SFMOMA SECA Art Award. Site-specific installation in the Neptune Society Columbarium, San Francisco, CA.





Untitled, 2013. Installation view in *BE BOLD For What You Care For, BE CAREFUL For What You Fall For*, 2012 SFMOMA SECA Art Award. Site-specific installation in the Neptune Society Columbarium, San Francisco, CA.



Laugh Until the Mascara Runs, 2013. Jacquard woven blanket; hand dyed, crocheted hemp; wool, weld; indigo; rubber popcorn and nachos on canvas; ceramics; yellow stool.



Installation view from *I know I came into this room for a reason*, at Kendall Koppe, Glasgow, 2014.