



Headlands Center for the Arts, Celebrating 40 Years of Process and Place, Presents Projects by Artist Alumni Ann Hamilton and Mark Thompson

Process + Place: Ann Hamilton, here • there • then • now, to open at 500 Capp Street with satellite installation at Headlands

Process + Place: Mark Thompson, Semaphore, to open in the Gym on Headlands' campus



Ann Hamilton Torpedo Scan (2022), courtesy of the artist; Mockup of Mark Thompson's *Semaphore* (2022), courtesy of the artist.

(San Francisco, CA—December 20, 2022) [Headlands Center for the Arts](#)—a cornerstone of the arts ecosystem in the Bay Area for the past 40 years—is proud to announce a series of projects celebrating artist alumni **Ann Hamilton** (Artist in Residence '90) and **Mark Thompson** (Artist in Residence '86) and revitalizing work from their past residencies for today.

Process + Place: Ann Hamilton, here • there • then • now will open at [500 Capp Street](#) on February 11th and remain on view through April 29th. Located in San Francisco's Mission District, 500 Capp Street is the former home of artist **David Ireland**, who, in 1986, with artist **Mark Thompson** and a team of collaborators, transformed and opened a cluster of former military buildings to artists. The campus, which was renamed Headlands Center for the Arts in

1989, amplified and extended the vocabularies Ireland developed in his ongoing project at 500 Capp Street.

That same year, 1989, the Headlands Board of Directors commissioned Ann Hamilton to restore the kitchen and Mess Hall at Headlands. Led by an intimate connection with her surroundings, Hamilton transformed the space into a comfortable and inviting gathering place where meals are shared, collaborations are inspired, and creative revelations continue to arise today. In conjunction with Headlands' ongoing 40th anniversary celebrations, Hamilton—who was also in residence at Capp Street Project with an installation entitled *Privations and Excesses* in 1989—was invited to return for a research residency at 500 Capp Street in November 2022. She responded to objects from Ireland's archive, and in making photographic scans, explored the typology of their forms and materiality. The result is a series of luminous images, which will be on display at 500 Capp Street for the duration of the project.

A satellite installation will be on view at Headlands in Building 944 from February 12th to March 19th, featuring a sculptural audio element that will call across the distance to connect the near and far—a pulse, connection, and collaboration reaching across time. Select images will also be available at both locations in the form of free, take-home newsprints.



Ann Hamilton and David Ireland from *Ann Hamilton/David Ireland* at the Walker Art Center (1992). Photo: Glenn Halvorson, courtesy of Ann Hamilton.

“For me, David's work has always poked at categories—beginning with the fundamental question: ‘what is this?’” **said Hamilton.** “The torpedo series I selected to work with during the archive residency asks: Are these objects of nature or objects of culture? How did they come to form? In their mix of concrete, cloth, and newspaper, they ask: ‘what is making?’, ‘what is finding?’, and perhaps in a larger sense ‘what is grown?’”

“500 Capp Street is a jewelry box where this myth of an artist—David Ireland—has an archive of his works, with his own house, his studio work, as a sculpture. Artists refer to it as an origin story for the ways the treatment of site, space, and process has been for the Headlands. We are delighted that Ann Hamilton spent some time at 500 Capp Street for this project to reconnect

with David Ireland's practice and create work that generates a dialogue across both sites," added **Lian Ladia, Curator of Exhibitions and Programs at 500 Capp Street.**

Alongside Ann's project, Mark Thompson will return to Headlands' campus to showcase **Process + Place: Mark Thompson, *Semaphore***. On view from February 12th to March 19th, this work was conceived in response to the resonant qualities of the Gym at Headlands. The project calls back to key works in Thompson's oeuvre, including *Immersion* (1973–76) and his collaboration with dancer Joanna Haigood, *The keeping of bees is like the directing of sunshine*, presented at Headlands in 1988. Both of these works included delicate, more symbiotic relationships with living beehives.

Semaphore will transform the Gym at Headlands into a multisensory installation, revisiting these iconic works through the use of sound, video, architectural intervention, and beeswax. With its tight focus and abstracted interplay between human and swarm, *Semaphore* speaks to the cyclical nature of time and the possibilities of inter-species communication.



Joanna Haigood and Mark Thompson, *The keeping of bees is like the directing of sunshine* (1988). Photo: Richard Barnes, courtesy of Headlands Center for the Arts.

"Volunteers were essential in building the foundation and guiding spirit of the Headlands Center for the Arts. Their generosity, intelligence, and care was the rootstock of this creative community," **said Thompson.** "Now, 40 years later, once again volunteers are critical in the creation of the *Semaphore* installation in the Gym. I tip my hat to each of you, thank you."

"Artistic innovation, reflection, and collaboration have been central to Headlands' mission since its founding, and we are honored that Ann, Mark, and the team at 500 Capp Street are joining us to celebrate 40 years of creative community. Alumni of our residency and fellowship programs often return to campus, and every time they do, we are thrilled to welcome them back and hear how their time at Headlands has profoundly impacted their creative practice," **said Mari Robles, Executive Director of Headlands Center for the Arts.**

Following a public opening reception at 500 Capp Street on February 11th, visitors will have the opportunity to engage with both projects according to the schedule below.

Exhibition Details

Process + Place: Ann Hamilton, *here • there • then • now*

On view at 500 Capp Street

500 Capp Street
San Francisco, CA 94110

February 11 - April 29, 2023
Opening Reception: February 11, 2023

Visitor Hours

Guided Tour: Fridays 2 pm & 4 pm (60-minute tour)*
Self-Guided Tour: Saturdays 12-5pm*
*Drop-ins are welcome Saturday 12-5pm without reservations

Satellite installation on view at Headlands Center for the Arts

Building 944
944 Simmonds Road
Sausalito, CA 94965

February 12 - March 19, 2023

Visitor Hours

Sunday - Thursday
12-5pm

Process + Place: Mark Thompson, *Semaphore*

On view in the Gym at Headlands Center for the Arts

944 Simmonds Road
Sausalito, CA 94965

February 12 - March 19, 2023

Visitor Hours

Sunday - Thursday
12-5pm

About Headlands Center for the Arts

Founded in 1982, Headlands Center for the Arts operates a multidisciplinary, international arts center best known for its dynamic public programs and highly lauded artist residency. Located in the coastal wilderness of the Marin Headlands, within the Golden Gate National Recreation Area, Headlands' historic campus is dedicated to process-driven exploration and risk-taking contemporary art in all disciplines. Its year-round programs provide visual artists, performers, musicians, and writers with opportunities for research, professional development, and peer-to-peer exchange at critical times in their careers. More at headlands.org.

About 500 Capp Street

500 Capp Street's mission is to encourage artistic experimentation, support new modes of living, and build community— just as David Ireland did during his lifetime. Located in San Francisco's Mission District, 500 Capp Street is a physical location rooted in conceptual art that was David Ireland's home. The collection and archive, which includes 2,500 David Ireland art works as well as paper and ephemera of Bay Area conceptual artists past and present, informs artist-driven exhibitions, programs, educational workshops, and curatorial practice. 500 Capp Street is not a museum or static historic home in the traditional sense. It is dynamic in its form and creation. It is a living sculpture.

About Ann Hamilton

Ann Hamilton is a visual artist internationally acclaimed for her large-scale multimedia installations, public projects, and performance collaborations. Her site-responsive process works with common materials to invoke particular places, collective voices, and communities of labor. Noted for a dense accumulation of materials, her ephemeral environments create immersive experiences that poetically respond to the architectural presence and social history of their sites. Whether inhabiting a building four stories high or confined to the surface of a thimble, the genesis of Hamilton's art extends outwards from the primary projections of the hand and mouth. Her attention to the uttering of a sound or the shaping of a word with the hand places language and text at the tactile and metaphoric center of her installations. To enter their liminality is to be drawn equally into the sensory and linguistic capacities of comprehension that construct our faculties of memory, reason and imagination.

In a time when successive generations of technology amplify human presence at distances far greater than the reach of the hand, what becomes the place and form of making at the scale and pace of the individual body? How does making participate in the recuperation and recognition of embodied knowledge? What are the places and forms for live, tactile, visceral, face-to-face experiences in a media saturated world? These concerns have animated the site responsive installations that have formed the bulk of Hamilton's practice over the last 20 years. But where the relations of cloth, sound, touch, motion and human gesture once gave way to dense materiality, Hamilton's work now focuses on the less material acts of reading, speaking and listening. The influence of collaborative processes in ever more complex architectures has shifted her forms of making, wherein the movement of the viewer in time and in space now becomes a central figure of the work.

About Mark Thompson

Mark Thompson is a site responsive installation artist and sculptor whose experiential, sculptural environments and performances explore the unique resonances between natural processes and human activities, using the resources directly related to a particular project site. The primary inspirational source and visual content of his artwork since 1972 has centered around the honeybee hive which Thompson views as a remarkable, metaphorical window into larger, natural ecological and human communities.

His work has been shown widely in the United States, Europe, and Japan, including the Guggenheim Museum, New York, Whitechapel Gallery, London, Kunstlerhaus Bethanien, Berlin, Art Cologne, Cologne, The Museum of Contemporary Art, Los Angeles, M.H. de Young Memorial Museum, San Francisco, Yerba Buena Center for the Arts, San Francisco, Oakland Museum of California.

He is the recipient of numerous awards from the National Endowment for the Arts Japan-US Friendship Commission, NEA Individual artist fellowship grants, California Arts Council Grants, the Rockefeller Foundation, the Flintridge Foundation, Awards in the Visual Artists AVA 11, Civitella Ranieri Center Fellowship, Umbertide, Italy, Art Matters, New York, and others.

Professor Emeritus, California College of the Arts

About David Ireland

American artist David Ireland is admired internationally for a diverse body of work concerned with the beauty inherent in everyday things and the making of art as a part of daily life. His idiosyncratic, hybrid practice blends sculpture, architecture, painting, and performance, and often draws on ordinary materials such as dirt, concrete, wood, or wire that he collected over time. "You can't make art by making art" has become one of Ireland's best-known sayings and it's often used to summarize the philosophy that guided his Zen-like, interdisciplinary practice. Concerned with formal and material invention and in happenings outside the sphere of marketable art, his work explores complex questions of creativity, the role of the artist, and the meaning of art. Ireland's best-known work is his house at 500 Capp Street in San Francisco, which served simultaneously as his environmental artwork, social sculpture, and residence for 30 years. It embodies his visual language and exists as both a container for his art and an artwork in its own right.

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