

# refusalon

*A new location in Dogpatch, San Francisco*

638 20th St @ 3rd St  
San Francisco, CA 94107  
Mon-Sat 11-6 PM

“The great artist of tomorrow will go underground.”

- Marcel Duchamp, 1961

refusalon is pleased to announce the opening of a new space in the lower level of 636 20th Street in Dogpatch, San Francisco.

Since closing its doors a decade ago, refusalon has continued to support young and established contemporary artists outside the gallery. Now, we are thrilled to provide an exhibition space, once again, for artists to realize projects and ideas in this vital, emerging arts neighborhood.

As an art space dedicated to artists, we will mount longer, two-month shows to increase the opportunity for engagement by viewers, participants, researchers, and fans.

For our inaugural exhibition, we are happy to present new works by URI TZAIG. Known first as a video artist who used game models as sociopolitical metaphors, Tzaig has collaborated with a group of Arab-Israeli women from the village of Lakiya to create novel hybrids of traditional and contemporary expression.

Please join us as we launch this new chapter in refusalon history, and we continue our commitment to helping artists invent, create, and work around-the-clock to make new work and exhibit in San Francisco.

## **INAUGURAL EXHIBITION:**

URI TZAIG

Nov 10, 2012 to Jan 10, 2013

Opening: Sat, Nov 10, 2-4 PM

for more information:

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## INAUGURAL EXHIBITION:

# URI TZAIG

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Fifteen years have passed since URI TZAIG's last show in the Bay Area. At that time, he created a series of artworks inspired by the region. These works were included in *Homeless*, a solo show at the Berkeley Art Museum (1996, curated by Larry Rinder); several exhibitions at *refusalon*; and an artist residency at the Headlands Center for the Arts.

## RE-EVALUATE THE WISDOM OF THE PALM

Known first as a video artist using game structures as sociopolitical metaphors (**The Universal Square**, a football game with two balls, shown at **Documenta X**, Kassel), Uri Tzaig has explored a wide range of creative models in his recent work. Including, during the past four years, Tzaig has directed the Department of Textile Design at Shenkar College for Engineering, Design & Art in Israel.

## SUSTAINABLE ART

### One-Of-A-Kind Design

In his latest project, artist Uri Tzaig worked together with **Bedouin women weavers**, living in the desert, to design and produce new kinds of artifacts, which can be considered as both functional textiles (design) and metaphorical forms & images (art).

Aiming to change the economics of these Bedouin women from makers of inexpensive, cultural trinkets, to master craftworkers of unique, valuable artworks, Tzaig offers a new community model, in which the making of the art piece is part of a more holistic, integrated system.



# Uri Tzaig

## Untitled Artifacts

Uri Tzaig's exciting new woven artifacts offer a unique reflection on the connection between essence and function. As such, they blur the boundaries between design and art where they can be both functional and symbolic, relating both to pure visuals and durable texture. It is essential for us to realize that unlike assessing usual works of art or objects of design; here what is of paramount importance is the processes that were involved in their creation and the awareness and consciousness that they intrinsically present.

The actual production of these particular artifacts is a result of a special cross-cultural collaboration between Uri Tzaig and a group of Israeli-Arab women from the village of Lakiya ([www.lakiya.org](http://www.lakiya.org)). This sincere collaboration has given these pieces a special attribute since they represent both traditional local knowledge and skills or, in other words, a history which is not the common case in ordinary art creation. In particular we can connote here the rich tradition of hand-made woven carpets in the Orient with their formal elements representing symbolic and even esoteric knowledge.

After an extended hiatus that was used to explore and reflect on the profound meaning of art and design, Uri Tzaig is returning to the international scene with these special processes and artifacts that mark a new beginning in his continuing and diverse examination and meditation on the validity of art in contemporary society.

Dr. Shlomo Lee Abrahamov

<http://chromeyellow.blogspot.com/>

URI TZAIG

**Selected Exhibitions**

- 1995 The Israeli Pavilion, Venice Biennale **Back Yard**, The Israel Museum, Jerusalem
- 1996 **Homeless**, University Art Museum, Berkeley **Manifesta 1**, La Biennale Europeenne, Rotterdam, Hollande
- **The collection**, Tel-Aviv Museum
- 1997 **Documenta X**, Kassel
- Venice Biennale (in collaboration with Fabrice Hybert)
- **Art Focus**, The Israel Museum, Jerusalem,
- 1998 **Infinity**, Dance Project and Video Installation,
- ateliers du Frac Languedoc, Roussillon, Mortpellier
- 1999 **Statements**, Art Basel (Mot & Van den Boogaard Gallery)
- **Boats and Islands**, Herna Hecey, Luxemborg **B/W**, Museum fur Gegenwartskunst, Zurich  
**Living Inside the Grid**, The New Museum, NYC
- 2000 **Moonstruck**, Frac Champagne, ArdennesReims **Duel**, Artists Space, New York
- 2001 Triennale of Contemporary Art, Yokohama, Japan **Game show**, Mass, MoCA, USA
- 2002 **Let's Entertain**, Walker Art Center, Minneapolis, USA, George Pompidou center, Paris
- **Body Power / Power Play**, Wurtembergischer Kunstverein, Stuttgart
- 2003 **New Installation**, The New Museum, NYC
- **Doalistas**, Herzliya Museum, in collaboration with Avi Shaham
- 2004 **Ancient Machine**, Istanbul Biennale Argos, Bruxelles
- 2005 **String**, Permanent installation at the Yad Vashem museum Jerusalem
- **Rundlederwelten**, Martin Gropius Bau, Berlin
- 2006 **Faux Mouvement**, Centre d'Art Contemporain, Metz
- 2007 **Collectiepresentatie XXI**, MuHKA Museum voor Headendaagse
- Kunst Antwerpen

