

2016-2019

The Santora Arts Building
207 N. Broadway
Santa, Ana CA



CRUCIAL BASEMENT PROJECTS INHABITS THE LOWER LEVEL OF THE SANTORA ARTS BUILDING IN SANTA ANA

DAVE BARTON | FEBRUARY 8, 2018



Santa Ana, CA

The DIY arts project space *Basement Projects* was founded in 2016 out of a desire to create a platform dedicated to diversity, inclusion and contemporary art in the heart of conservative Orange County. In the 3 and half years since its founding, *Basement Projects* (now *The Painter's Room*) hosted roughly about 25 exhibitions and several workshops and lectures representing 57 men and 70 women of diverse cultural backgrounds and practices. This self-funded project hosted a large number of artists working in an array of media; from an audience participatory soft-sculpture performance to international artist Sergio De La Torre's multi-venue video installation *Nuevo Dragon City*, which coincided with the anniversary of Santa Ana's own dark history in regards to its treatment of the Chinese diaspora. Each of these exhibitions required collaboration between outside curators and the artists involved. The following pages highlight a selection of notable exhibitions hosted at the space.

NOVEMBER 2016

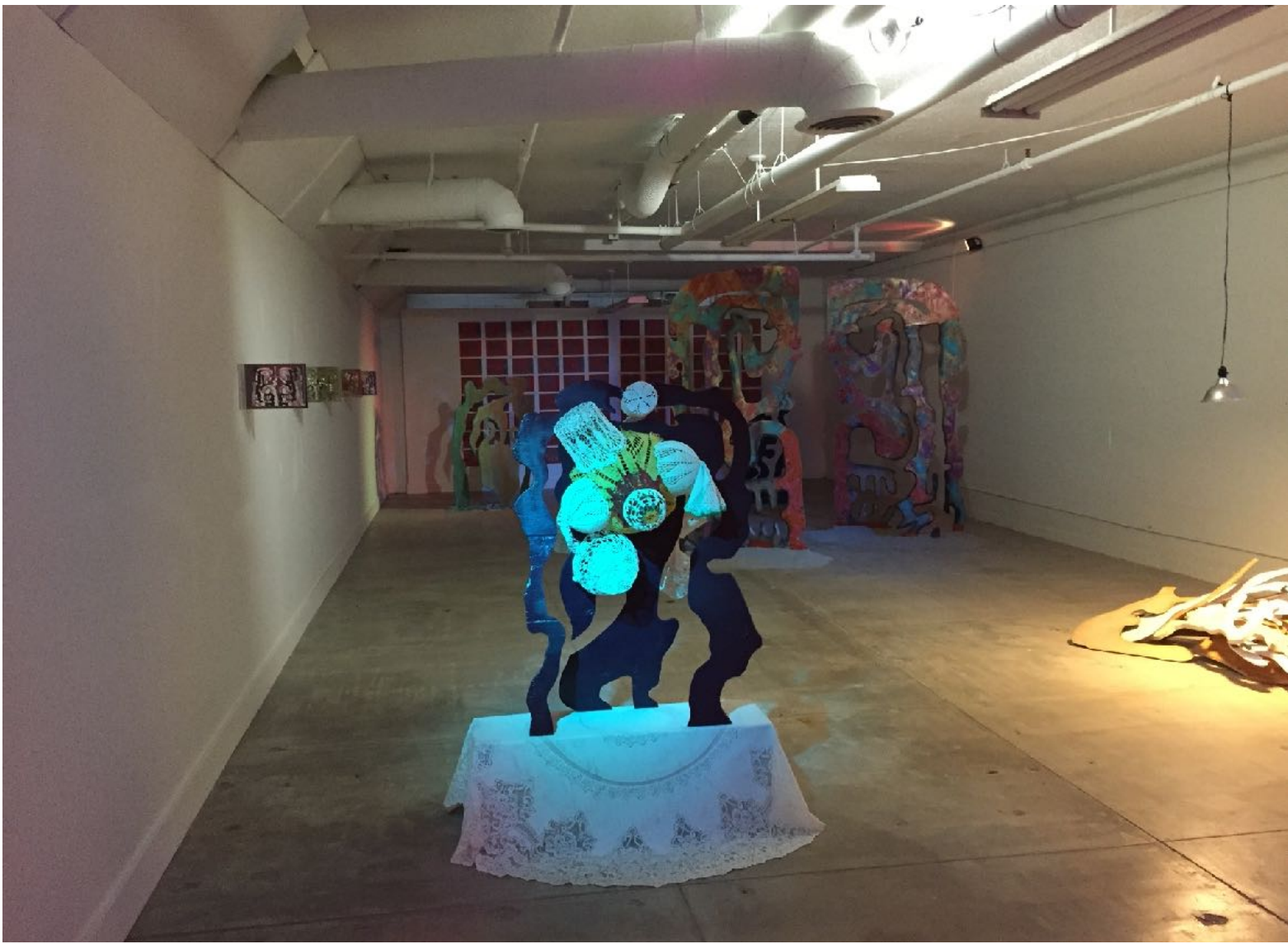
FLASHBACK/RECUERDO

Inaugural exhibition featuring Dany Calavera, Mata Dominguez, Joe DeVera, Roxana Martinez, and Jorge Mujica in Flashback / Recuerdo a collaborative exhibition dredging semiotic emotions through freestanding paintings.

Mujica's vision for Flashback / Recuerdo is to enable the viewer to enter a state of mind evoking subjective poetic gestures triggered by personal relationships as a catalyst for creating empathy between the viewer, the title, and the physical objects. The collaborations in Flashback / Recuerdo help enhance the exhibits by provided individual artistic inflections reflecting the four alternative uses of freestanding paintings.

Jorge Mujica runs his own project spaces CACtUS based in Long Beach, CA + East LA, CA + Tijuana MX.





JANUARY 2017

I Can't Even: A Pet Peeve Funeral

Molly Shea and Stephen Frost

As the year ends it seems like more and more frustrating things keep piling up. Major sources of discontent like political unrest, bad break-ups, death, and job loss are amplified by the more mundane frustration caused by returning gifts, sitting in traffic, and waiting for emails. Artists Steven Frost and Molly Jo Shea want to help guests of Santa Ana's Basement Projects purge the pet peeves and anxieties of 2016 with their performance and immersive installation piece, I CAN'T EVEN.

Guests of the exhibition are invited to bring their parking tickets, I voted stickers, white elephants, and emotional baggage to bury in a basement graveyard. The installation features a "Pet Peeve Cemetery" constructed of soft sculptures and found materials, video projections, an altar for grievances, live music and a rowdy funeral procession by Frost and Shea.

I CAN'T EVEN runs January 7 through January 31 with an opening reception and performance on January 7th from 7 - 10 PM. The funeral procession begins at 9:15PM (black attire is not required but not discouraged). A closing event will be held January 31.





APRIL 2017

{RED PLANET}

Red Planet is a collaborative exhibition of paintings, prints, lightboxes, and platforms by James Miller and Munro Galloway at Basement Projects in Santa Ana, California. Over several years, James and Munro have been experimenting with light, perception, printing and painting both jointly and in their individual art practices. Beginning with “Painting Basics,” an installation of drawings and projected light at the Yale University School of Art, and continuing with their zine Modern Pizza, their collaboration extends from creative work to research, writing, and publishing.

In Red Planet, James and Munro reconfigure several earlier projects: a platform which had served as a stage for paintings gets suspended from the ceiling, paintings on acetate are lit from behind, and a series of prints created by stacking images horizontally are unpacked and reordered. The concept of “stacking order,” or the appearance of different and diverse windows in a screen-based environment, serves as a metaphor for how the collaborative work evolves: a layering of images and narratives that partially obscure and reveal one another.

The image of a Red Planet—an optical inversion of our blue-green world—is a constantly shifting amalgamation of hard science, science fiction, colonizing narratives, and escapist fantasy projected into an always-advancing future. It is this kaleidoscopic form of looking that animates the objects, pictures and spaces of James and Munro’s collaborative installation.





OCTOBER 2017

Conceding, our eyes shift

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Josh Atlas
Anna Breiningger
Jenalee Harmon
Megan Mueller
Harvey Opgenorth
Josh Petker
Jeremy Rocine

Curated by Megan Mueller

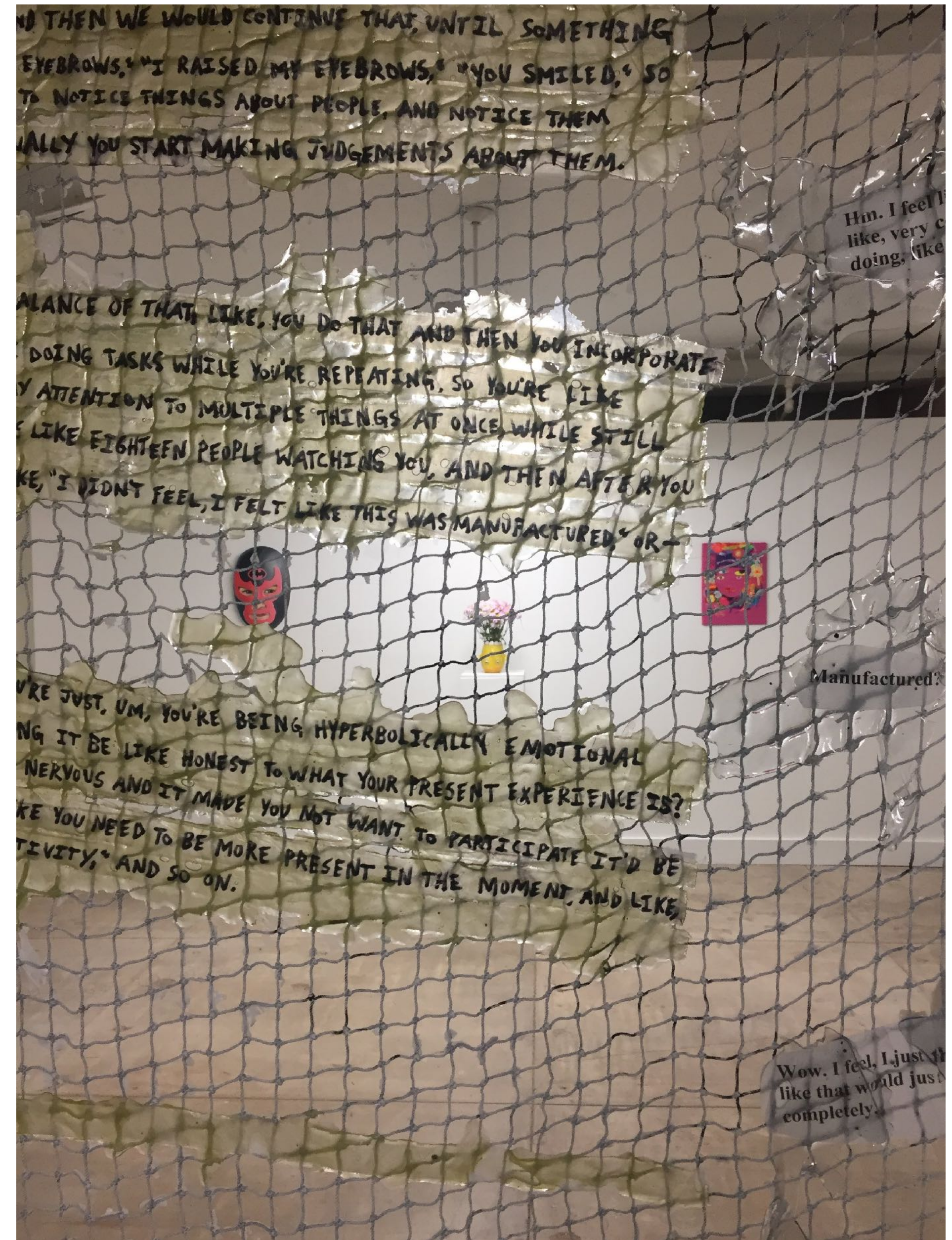




NOVEMBER 2017

Cortina de Nopales

Basement Projects and Creative Arts Coalition to Transform Urban Space (CACtTUS) are pleased to present a group show recapitalizing the events at CACtTUS throughout 2017 and provide a glimpse of events to come in 2018. CACtTUS is a donation based project space for emerging contemporary artists in Long Beach California, since its initial exhibit in February 2017 CACtTUS has completed 13 exhibitions and exhibited 74 artists from the United States and Mexico. *A CURTAIN OF CACtTUS / CORTINA DE NOPALES* is intended to fortalize the relationship between two alternative exhibition spaces in Southern California focused on creating opportunities for young artists to take risk and endeavor to push personal boundaries.



MARCH 2018

Something Happened

A group show featuring the works of Lissa Corona, Jennifer Remenchik, and Delbar Shahbaz. *Something Happened* examines the way gender and sex continues to affect and produce unequal power relations between individuals and social groups.

Through content and materiality, the artists explore how power is exercised and maintained through overt acts like sexual violence but also, more subtly, through discursive practices and normalized modes of visual representation.

Co-Curated with Ari Rizo





MAY 2018

Heaving Pulp

Beautiful Bodies

A group show based loosely on images of the body that become distorted, hyperbolized and re-envisioned through processes of drawing, sculpture, reproduction (in this case xerox) as well as images of bodies that have been recontextualized/mutated in media images.

Heather Benjamin
Lilli Carré
June Culp
Park Junwoo
Matt Lock
Jason T Miles
Drew Miller
Adams Puryear
Joel Skavdahl

Co-Curated by Drew Miller





JUNE-JULY 2018

Sergio de la Torre

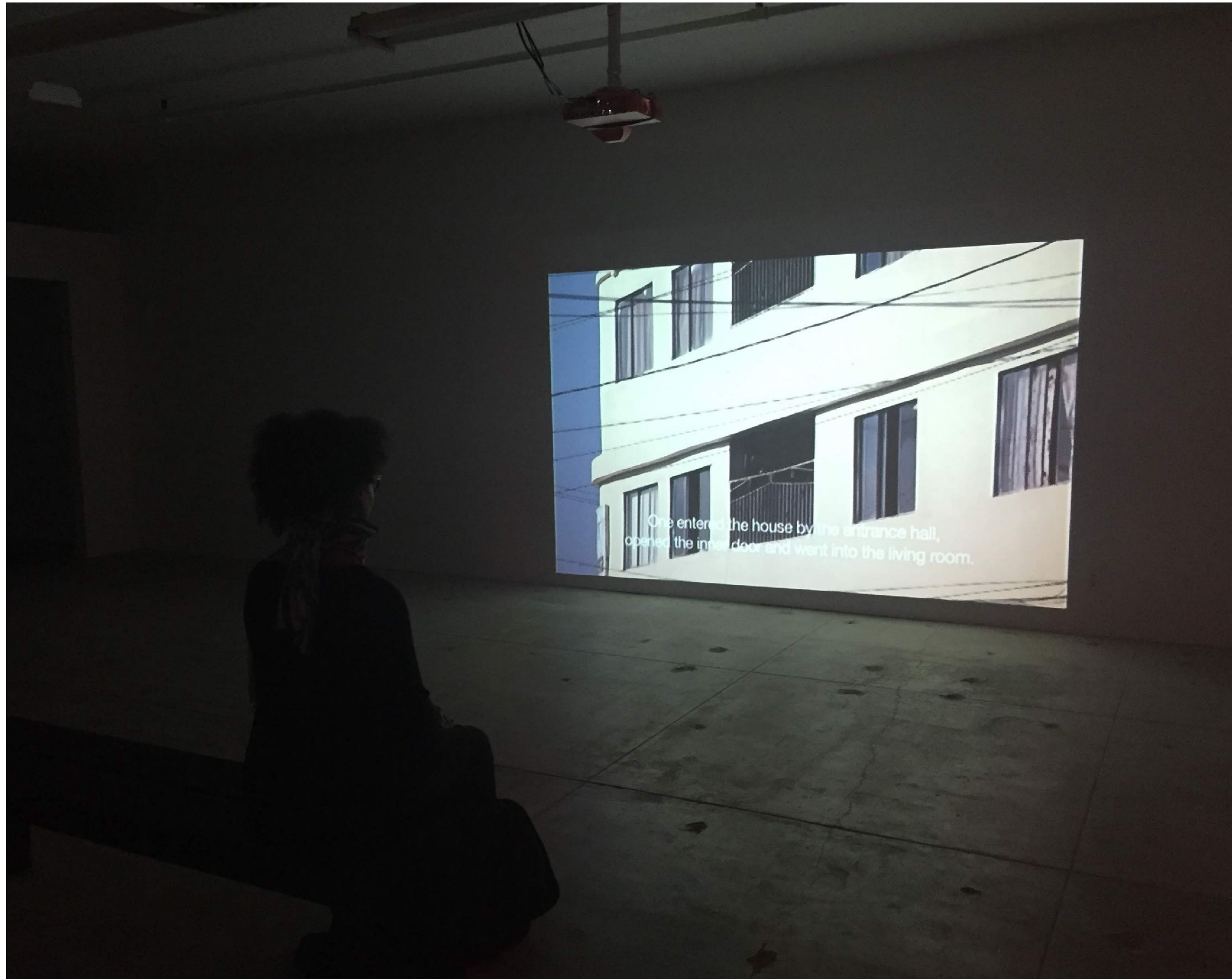
two video works by artist Sergio De La Torre, *Noise*, 2014 and *We The Dust The Wind*, 2013 Based on Julio Cortazar's short story "La Casa Tomada". These single-channel videos are from a series that explore the psyche of a seemingly invisible Chinese community living in the border city of Tijuana, Mexico.

Through these works, De La Torre captures the fears, uncertainties, anxieties and alienation internalized by many migrant communities on both sides of the border. The work addresses the hidden histories that impact current realities of many marginalized communities. In truth, Santa Ana has its own history of erasing unwanted enclaves, notably, through the Chinatown fire of 1906 during which the city eradicated a once bustling district.

The exhibition seeks to find common ground in the current political climate. It is an attempt to remind us of the down falls of alienating one another, and the options of uniting to create a community that fosters humanity, adaptability, connectivity, and the welcoming of individuals and cultures within ever-changing environments.

Curated by Maurizio Piñeda
Part of a 3-venue exhibition with Grand Central Art Center of Cal State Fullerton and Gallery 667.





September 2018

Los Hijos del Nopal

Kalli Arte Family Collective

Adriana Carranza
Alfonso Aceves

Los Hijos del Nopal are a force migration of gente who are in desperate need to find a place of belonging. We go through extraordinary sacrifices in search of these places to care and love our families.

Although they try and separate us, as Hijos del Nopal, we stop at nothing. Generations after generations, we have always moved forward with our resilient nopales we carry to represent an unstoppable force which will lead us to place of love even when they try to break us.

Tiahui~



