

SF May 4 June 8 retake

**Curated and designed by
Maren Levinson**

maren@redeyereps.com

David Peters

david94117@gmail.com

Rhonda Rubinstein

rhonda94117@gmail.com

The curators are thankful to all the participants in the creation of *BIG_54: San Francisco* (2004) which inspired the making of *SF_retake* (2024), especially Mary Spicer, David Weir, Marc Weidenbaum, and Aya Brackett.

And, of course, to Melissa Keesor,
Director of Harvey Milk Photo Center.

In 2004, a small creative team invited 20 photographers from the art & editorial world to document that internet boom-to-bust moment for publication in *BIG_54: San Francisco*.

Take two, twenty years later. In this current era of profound change, what are these renown and diverse Bay Area artists shooting? These fresh takes by 22 photographers capture our picturesque yet problematic post-pandemic locale. *SF_retake* frames these views in the context of the original *BIG_54* publication, also on display in its entirety. The room also features a vitrine with various artifacts from 2004, including the curators' cell phones and iPod player, a DVD of *Lost in Translation*, CDs by Prince and Brian Wilson, and an *Incredibles* T-shirt.

**For the full for the Curators Statement, see
harveymilkphotocenter.org/events/sf-retake/**

Many of these photographs are for sale.

But not all. NFS indicates that print is not for sale.

Payment via cash or Venmo.

**Contact Melissa Keesor, Director of Harvey Milk Photo Center
415-361-3174 melissa.keesor@sfgov.org**

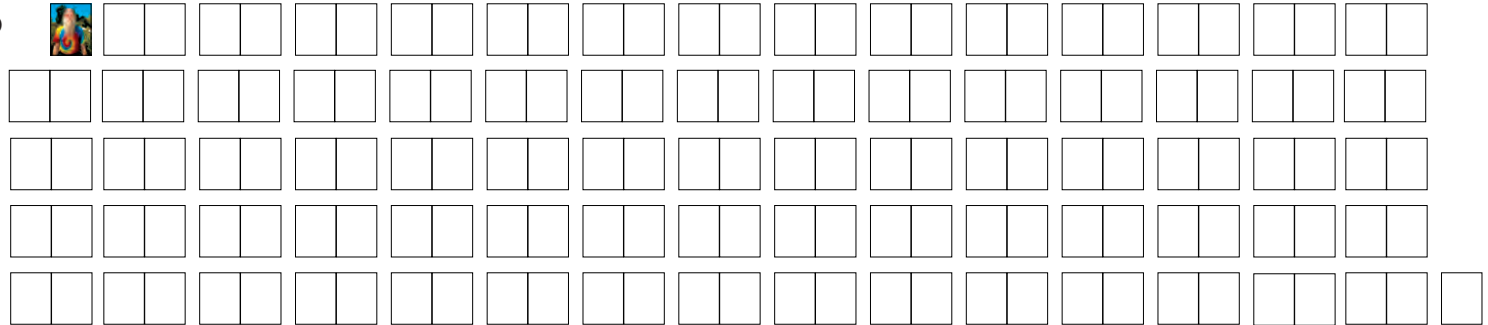
50% of the price goes to the photographer, 25% goes to Friends of the Harvey Milk Photo Center, and the remainder goes toward the costs of producing this exhibition.



**BIG_54:
San Francisco**



The 2004 issue
of the magazine
that started it all



The twenty photographers included in *BIG_54* in order of appearance, are: Winni Wintermeyer, Amanda Marsalis, Noah Webb, Dwight Eschliman, Olivier Laude, Angela Buenning, Robert Schlatter, Jeffrey Braverman, Bill Owens, David Peters (with Rhonda Rubinstein), Jenelle Covino, Elena Dorfman, Richard Barnes, Michael Martin, Beth Yarnelle Edwards, Todd Hido, Ed Kashi, Callifornia College of Art students, James Chiang, Tammy Rae Carland, and Jim Goldberg. All were invited to participate in *SF_retake*, and twelve could.



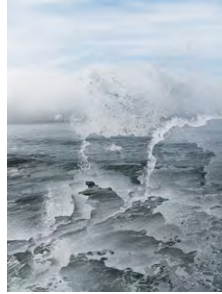
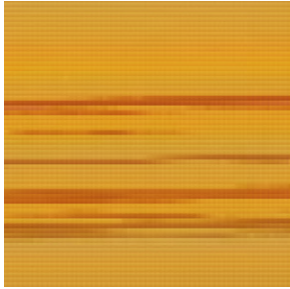
David Peters

BIG BUS, February 6, 2024

\$ 500

A linear record of San Francisco taken one sunny February day in 2024. From Golden Gate Bridge to the Haight, the progression of moments reveals the route determined by a tour bus operator. This piece was preceded by a work produced for *Big_54: San Francisco* which featured 49 of the roadsigns that mark 49 Mile Drive, all taken one day in 2004 while touring through the city's districts. Both works suggest ways that landscapes are offered to travelers as visual commodities.

[_research](#)



Dwight Eschliman

The Caldor Fire. Kingsbury, Nevada, One Hour, 5:00–6:00pm, August 25, 2021

ONE DAY is about time. It is a departure for me. It is not about cataloguing a group of objects but about cataloguing a specific unit of time. Each day consists of 24 hours. Each hour, 60 minutes. Each minute 60 seconds. That's 86,400 seconds in a day. For each execution of ONE DAY, a photograph of one static point in the sky is taken every second for 24 consecutive hours. Each of these 86,400 photographs then becomes a pixel in a larger composition. While ONE DAY is about time, it is also about place. It's actually quite geo specific. A foggy summer day in San Francisco is going to look very different than a hot and humid summer day in New York. The longest day on the equator looks quite different than the shortest day at a pole. ONE DAY's depiction of all 86,400 seconds of a day at once both abstracts the day and reinterprets it. It's unique deconstruction of time and place offers us a new perspective. Ultimately, ONE DAY is a portrait of a day and each is unique.

\$ 1,500

Laura Plageman

Swell, from the series Reverse of a Ruin

As climate change leads to stronger ocean waves, our local coastal areas are increasingly threatened by erosion and flooding.

I made these photographs both before and during the winter storms from the past few years, and subsequently created collages from these photographs. I'm also thinking about the mesmerizing effect of watching waves crash against the shore as a metaphor for the fleeting temporal moments we experience daily — both the calm and the storm.

\$ 500

_recreate

Richard Barnes

Single Ungulate and Man Amid Blue Crosses

NFS

_regroup

Laura Morton

Facing a Virtual Future, from the series Wild West Tech

At a happy-hour event at Rothenberg Ventures, a former venture capital fund that had investments in various virtual reality, drone and artificial intelligence technologies, an attendee tries on a virtual reality headset as others listen to a speaker in another room at the firm's office in San Francisco, California on July 16, 2015. Rothenberg started River, a virtual reality accelerator program. The firm eventually folded after an SEC investigation.

Cuddle Puddle, from the series Wild West Tech

Guests of a fundraiser party for Disco Chateau, a Burning Man camp, cuddle with one another in a pile of giant stuffed animals on the deck of the home a technology entrepreneur shared with roommates in San Francisco, California on June 27, 2015. The camp was raising money to buy more stuffed animals to bring to the Burning Man festival for a "cuddle puddle" where people could cuddle with one another among the stuffed animals. The party, held during the annual San Francisco Pride weekend, also served as a pride celebration, which was made especially festive due to the Supreme Court's ruling the day before granting same-sex couples the right to marriage in the United States.

\$ 550
\$ 700

Peter Prato

Centennial

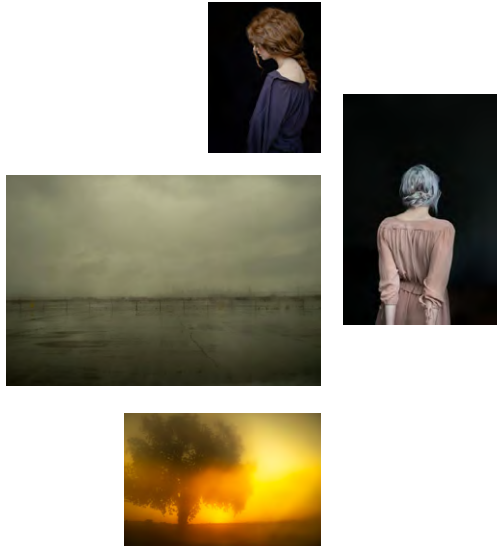
The 100th anniversary of The Dolphin Club's annual Golden Gate Open Water Swim on September 16th, 2017, which spans the length of opening to the San Francisco Bay. The Dolphin Club was established in July, 1877, by John Wieland and Valentine Kehrlein, Sr., both of whom were immigrants to San Francisco. The original boathouse and pier were constructed in 1878 at the foot of Leavenworth Street, near the intersection of North Point Street, where the shoreline was located at that time.

NFS

Olivier Laude

Portrait of Hal Close, 2004

NFS



Todd Hido

#11690-3209 from the Series The End Sends Advance Warning, 2023

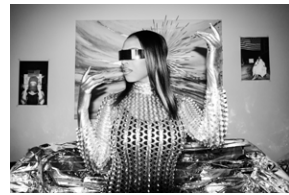
#118696-4220, 2018

#11692-492 from the Series Bright Black World, 2018

#12076-9421 from the Series The End Sends Advance Warning, 2023

NFS / see Julie Casemore Gallery for print sales

_recollect



Kamal X

TELL ME WHY

WAKE UP

MOMMA

\$ 650

\$ 950

\$ 1,100

_resolve



Gabriela Hasbun

Radical Monarch Liliana Aviles, June 2018

Liliana Aviles was born and raised in the Mission District of San Francisco. She graduated from the Radical Monarchs Oakland Troop #2 in February 2019. Liliana thrived within a supportive environment that nurtured her sense of activism and empowerment. The Radical Monarchs represent the vanguard of a new wave of young women committed to reshaping their communities and the broader world. Anayvette Martinez, inspired by her daughter Lupita's experiences as a 4th-grade Latina, envisioned a troop that would resonate with her daughter's identity and concerns. Teaming up with activist and educator Marilyn Hollinquest, Martinez brought her vision to life, birthing the Radical Brownies. Their mission is clear: to cultivate a girls' group rooted in social justice principles, addressing the pressing issues confronting young women of color. Through activities and initiatives centered around Radical Healing, Radical Self-Love, Black Lives Matter, and Radical Pride, among others, the Radical Monarchs empower their members to embrace their identities, advocate for change, and champion equity and inclusion. In the face of systemic challenges, they stand as a beacon of hope and resilience, embodying the transformative power of collective action and solidarity.

\$ 300



Ryan Young

Ollie in the rain, Nick Klein, 2024

\$ 250

_replay



Brandon Tauszik

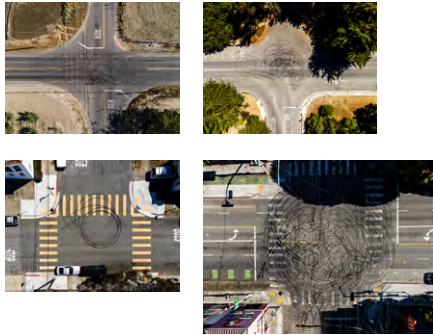
Renegade #0013, 2019

Renegade #0092, 2019

The Bay Area's rapid gentrification and tech boom have significantly altered the region's socioeconomic fabric. Over the past two decades, the vibrant cultural landscape of the region has witnessed a concerning trend: the gradual decline in DIY art spaces and alternative venues. Skyrocketing rents and increasingly stringent regulations have closed the doors of dozens of spaces, forcing underground music to find space outside traditional confines.

The term "Renegade" refers to a party held in an unconventional space and without permits, often involving trespassing on locations like old warehouses, construction sites, or in nature. While the origins of Renegades stem from the early 90's, they've seen a recent resurgence in the region, particularly in the East Bay.

\$ 650 each



Winni Wintermeyer

37° 33' 57.55" N, 121° 2' 54.44" W
 Modesto, CA
 (top left)

37° 44' 48.11" N, 122° 28' 45.02" W
 San Francisco, 22nd Ave at Rivera St.
 (lower left)

36° 57' 16.97" N, 122° 3' 25.49" W
 Santa Cruz, CA
 (top right)

37° 45' 56.93" N, 122° 24' 27.44" W
 San Francisco, Potrero at 16th Street
 (lower right, also larger print)

- \$ 250
- \$ 250
- \$ 250
- \$ 250



Olivier Laude

Money for Chocolates,
 from the series
 "A Cricket's Sneeze"

\$ 1,100

[_revolve](#)

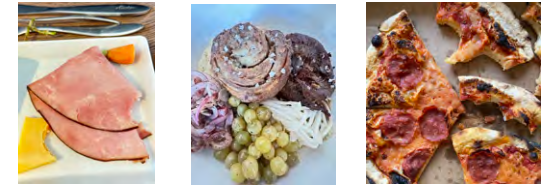


Jim Goldberg

Roblargoldmine
 from the book *Coming and Going*, 2023

NFS

[_reconsider](#)



Bill Owens

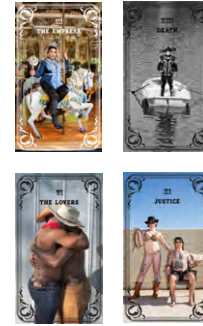
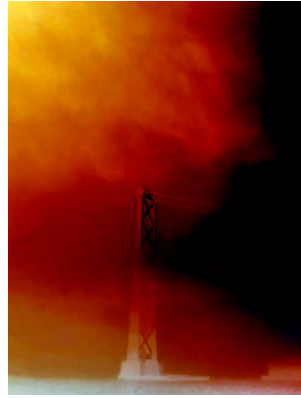
Ham

Grapes

Pizza

- \$ 500
- \$ 500
- \$ 500

_revisit



Aya Brackett

Scribe, California
2017

\$ 300

Robert Schlatter

40th Avenue, Sunset, San
Francisco, 2023

\$ 300

Additional prints available by request
100% of sale (minus cost of printing)
will go to HMPC

Tabitha Soren

The World Burns, 2020

\$ 500

Ed Kashi

Birdman

\$ 750

Jeffrey Braverman

From the series Wild West Tarot
Designer: Roger Haskins

\$ 800

_relive



Beth Yarnelle Edwards

Niki, Rita, and Lucia, 2000

Niki, Rita, and Lucia, 2017

\$ 250 individually
\$ 400 for the pair



Dennis Hearne

Around 30 Lambrettas leaving
Caffe Trieste 2013

Defenseless Francisco Mijango
with Sara N Dippity 2024

\$ 200
\$ 350

