

'Cross Cuts'

Through June 18, Southern Exposure

'Cross Cuts' presents a collection of contemporary video from San Francisco, south Florida, Tijuana, Chicago, and the United Kingdom. Work from each region is featured for a week during the course of the show. All the featured videos, along with other works by the same artists, are available for viewing on monitors with accompanying headphones. Sifting through the show's

archive of local video art, I was particularly impressed with Michelle Dizon's *My Child, Anak* (2001), which explores her heritage as an American of Chinese and Filipino descent using home movies, found footage, and travel documentary. The piece amounts to a short feature and traces the artist's history through her free associations with rewarding patience and commitment. Chris Sollars offers a series of largely comical shorts, including *Come Walk with Me* (2004), which presents a faux historical walking tour of 1960s San Francisco. In the midst of Sollars's performance, actual holdovers from the '60s interrupt the tour. A middle-aged man on the street announces himself to be "a typical Haight Street pot dealer." And, in front of a garage where Charles Manson apparently stayed, a gray-haired burnout defends him as a visionary and an innocent victim of "the system." The piece remains primarily humorous but also offers a sincere exploration of the legacy of the '60s in S.F. and the inspiration it still provides many people (for better or worse). I would like to have seen more. From the Chicago selections, I watched a fascinating social experiment by Lilly McElroy. She draws a chalk square in the middle of a busy downtown street, stands in the square, and refuses to let anyone pass through it. The gesture is highly confrontational — McElroy actually physically checks people. But people in the crowd prove willing to play along, either by making their way around the artist only half annoyed, laughing to themselves, or even engaging her in a game of dodge. At one point another woman volunteers to join McElroy in her square, steps into it, and begins to block passersby. In a remarkably concrete way, the piece explores identity, defensiveness, propriety, social conflict, and solidarity. *Tues. – Sat., 11 a.m. – 5 p.m., 401 Alabama, S.F. (415) 863-2141. (Clark Buckner)*



COME WALK WITH ME (2004), BY CHRIS SOLLARS