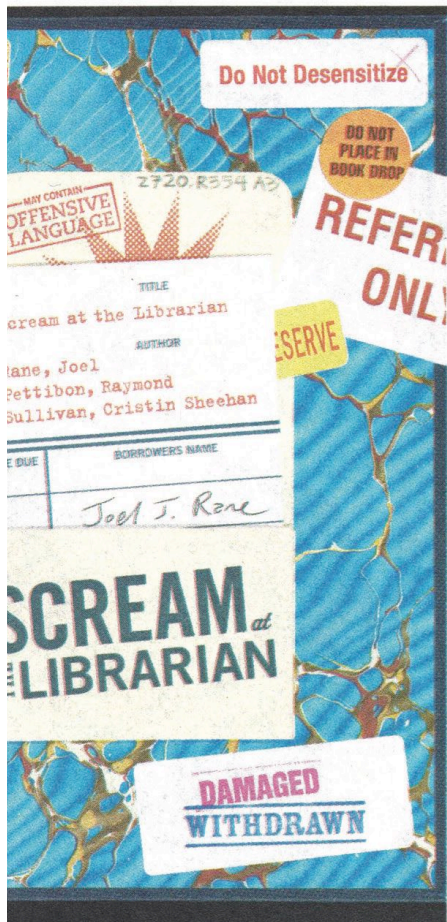
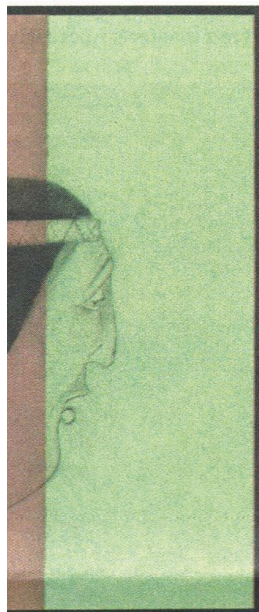


# Bay Area art genre



Fine Arts Museums of San Francisco photos



**Above:** Raymond Pettibon and Cristin Sheehan Sullivan's "Scream at the Librarian: Sketches of Our Patrons in Downtown"

**At left:** Print from San Francisco artist Barry McGee's portfolio "Drypoint on Acid."

**California BookWorks:** 9:30 a.m.-5:15 p.m. Tuesday-Sunday. Saturday, May 7-Oct. 16. \$6-\$10. Reva and David Logan Gallery of Illustrated Books, Legion of Honor, Lincoln Park, 100 34th Ave., S.F. (415) 750-3600. <http://legionofhonor.fam.sf.org>.

"Some artists are looking at the land and California as a land of plenty, and others are showing it as it is today, the reality of living in urban areas like San Francisco and Los Angeles," Terry says.

Mission School followers will want to see prints from McGee's 2006 "Drypoint on Acid" portfolio, depicting faces and figures from the margins, and Dana Smith's "Mission Miracle Mile Trilogy," capturing the sidewalks, street vendors and crushed pills of the neighborhood — "everything that makes the community full of life, but referencing the seedy and crowded nature as well," Terry notes.

Down in Southern California, Raymond Pettibon and Cristin Sheehan Sullivan team up with Joel J. Rane for "Scream at the Librarian: Sketches of Our Patrons in Downtown Los Angeles" (2007), while Chris Burden's "Coyote Stories" (2005) charts his increasingly intense interactions with the creatures near his Topanga home.

"At one point, the coyote starts stealing knives from him," Terry says. "It recalls trickster associations in Native American folklore."

Those stories have a way of spreading, as Lyle has found.

"The 'Streetopia' book was intended to inspire folks in other cities facing similar issues as S.F.," Lyle says, "but was also intended to be a kind of time capsule that would send the ideas, projects, hopes and history of many of S.F.'s utopian arts, literary and political movements together into the future as a kind of seed library



Caldwell Snyder Gallery

**"Eternity #70,"** oil on canvas, 54 by 48 inches.

## Paintings have roots in India

Architecture and urban topography are obvious starting points for San Francisco painter Siddharth Parasnis. His vibrant-hued compositions often depict ramshackle buildings and half-built structures overlapping and crowding each other toward the sky as if vying for physical space as well as attention.

Parasnis, whose vivid new "Serenity" paintings are on view at Caldwell Snyder Gallery, cites Abstract Expressionist and Bay Area figurative painters — namely Richard Diebenkorn, Nathan Oliveira and Willem de Kooning — among his influences for their expressive marks and "spirituality and color."

Yet, Parasnis' use of geometric color fields and his nontraditional ordering of physical space also owe a great deal to a less obvious source: 16th through 19th century Indian miniature paintings in which artists conveyed depth through stacked imagery rather than fixed-point perspective.

Parasnis grew up in Pune, India, and moved to the Bay Area in 2001 to attend Academy of Art University. He has said he enjoys working in the elastic space between figuration and abstraction. His paintings have "started to look more California now," but each occasional trip back to India "brings the colors or chaos back in again."

— Jessica Zack