

BLUE STAR CONTEMPORARY

EXHIBITION GUIDE

Winter/Spring 2022

Threads Bare



ON VIEW

February 4 – May 8, 2022

Threads Bare

JUAN CARLOS ESCOBEDO, AUDRYA FLORES, PREETIKA RAJGARIAH, C. ROSE SMITH, MICKALENE THOMAS, AND LUIS VALDERAS

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EXHIBITION STATEMENT

Threads Bare is an exhibition investigating intersections of art and fashion through textiles and related materials as either medium or subject to generate a more expansive understanding of how fashion plays a role in defining individual and cultural identities. As issues of identity remain at the forefront of political and cultural discourses, the activation of fashion as a means of self-expression is continuously evolving. A prevailing impulse to generate autonomy through clothing and textiles serves to both comfort and confront our understandings of who we are internally, externally, and collectively.

In an era where the performance of identity is increasingly virtual, Threads Bare highlights the significance of materiality and its foundations to these simulations. The viewer enters a window into a profusion of histories, provoking questions of our present and unearthing inherited complexities of American identities and pathways to acknowledgment, healing, and envisioning the future.

The swimming pool at the forefront of Juan Carlos Escobedo's Mock Neck recedes into space and invites us through it like a doorway. Each staple in the *J.ESC* line, Escobedo's series of cardboard clothing and accessories, appears functional and wearable, while having familiar yet imaginary homes populating their surfaces. The sculptural houses and humorous garment names (Gentrifringed Boots and Bummer Bomber) situate the works in the language of avant-garde fashion but the cardboard reminds us it is not quite that. Conventions around high and low materials of the art world reflect power structures and the materials become a metaphor for brown bodies.

Preetika Rajgariah's wall sculpture Portal utilizes sari fabrics to reimagine narratives of femininity, race, and sexuality. The fabric suspended and stiffened begins to reference a body or mass. The imaginary interior forms are shrouded or bound but in the case of Portal, we are granted some access in, although we are left some mystery as to where we will travel. Like a Virgin, a sculpture made of human hair tracks looks both trophy and relic, no longer adorning the

bodies of origin; instead, they now hang like threads and fringe of a weaving, intended to be sewn to a stranger. Rajgariah's yoga mat paintings also using sari fabrics and other mixed media. She calls attention to yoga's spiritual origin, critiques its commodification, and points to the nuanced line between appropriation and appreciation. The painted self-portraits on the mats dance across the surface of the works in imagery that feels intimate and freed.

While Rajgariah's figures pose and dance, Audrya Flores' appear clutched and tumbling across the vintage linens she paints them on. The found sheets, permeated with the energy of those who have rested and dreamed on them, serve as backdrop for the self-portraits. The figures are accompanied by a serpent, which is not a threat but a companion and guide creating a path towards healing. Flores recasts the serpents of religious and mythical iconography, such as the serpent beneath the Madonna's foot. In *Walking the Healing Path*, a snake is one with the artist's shoes, serving as a bridge between the psychological and physical, just as Hermes' winged feet aid to connect the mortal and divine.

The artists in the exhibition are not looking at the craft and process behind textiles and are instead considering their ubiquitousness. It is through their prevalence and functionality that they become foundational to our identities and can subversively form parts of us, for better or worse. C.Rose Smith examines the white button-up shirt, specifically in contrast with their body through performative action to consider it as an object of status, class, gender, and race. Smith is also concerned with the materiality of the shirt and its connection to slavery and the cotton trade in the United States.

Mickalene Thomas' *Portrait of Qusuquzah* is representative of the artist's larger oeuvre and includes her signature textiles. The constructed apartment environment in her photograph uses a décor aesthetic recalling the the 1970s and 80s with wood paneling, mustard yellow interior color scheme, and patterned upholstery. Thomas' universe is inspired by a dense era of Black American history intersecting with canonical western artworks by artists like Manet and Matisse. Just as the domestic interiors, fashions, and fabrics draping the couch are

familiar, Thomas' models have a similar closeness, as she often casts models who are friends and relatives. In this reality-adjacent world, the models pull viewers in through commanding posture and gaze more akin to fashion models. In *Portrait of Qusuquzah*, the model's confidence and empowerment is palpable — precisely the artist's intention, as she represents Black femininity through real women, to have them seen and for others to see themselves reflected in validation of their experiences and identities.

There are many moments in *Threads Bare* when the altering of everyday materials and forms is meant to take us somewhere fantastic. This is true of the two cosmic outfits featured from Luis Valderas' Project: MASA. Riffing on NASA's acronym, the MASA (MeChicano Alliance of Space Artists) series was co-founded in 2005 by Luis Valderas and Paul Karam. Valderas has continued the project from the early collaboration forward to include performances, activations, and exhibitions. The series uses cosmic iconography and language to comment on Mestizo issues and Chicanx culture. Within this speculative fictitious narrative Valderas has invited the public and artists to design suits reflecting on cosmic ceremonial dress and practices. The suits represent the skins people don to navigate social and cultural spaces. Included alongside Valderas' Mission Commander suit is LA David's LA VATOCOSMICO C-S, a painted suit with extraterrestrial narratives and black light paint. During the run of *Threads Bare*, Valderas will once again invite the public to wear their cosmic outfits to special exhibition programming and in return be issued MASA-Portes, passports to space and proof of galactic citizenship. Outfits can become a part of Project:MASA.

These artists have all created works which direct us back to our bodies in their own confrontations and negotiations with identity. In considering how they redefine and shift identity, each artist looks to the fibers of their beings and asks what is in immediate contact with the figure, how it can express and broadcast parts of who they are and a future they want to create for others. The work is vulnerable, powerful, playful, humorous, political, and more.

Jacqueline Saragoza McGilvray
Curator & Exhibitions Manager

ARTIST STATEMENT

I originally committed to using cardboard as a primary making material during graduate school, which was at a predominantly white, middle-class, and above institution located in Boston, MA— a stark difference from the brown, Spanish-speaking city of El Paso TX. I used this material because it was available, practical, and I was aware that it could be used for more than just packaging. My family in Ciudad Juárez used it as a primary building material for their homes. As I used it for object making, people overly questioned its presence, they encouraged me to cover its brownness, or they were simply offended by it. My presence underwent a similar amount of scrutiny— my American citizenship was questioned, I was encouraged to diminish my brownness, and people felt uncomfortable discussing my socio-economic background.

This forced me to evaluate my presence in spaces that were not originally aimed at people with my socioeconomic background or race. I used cardboard more adamantly because its identity is charged with “negative” perceptions and physical traits similar to mine. This led to the creation of “Cartone by J.ESC”, a fictitious fashion line with accompanying catalog descriptions. With each satirical description, I offered alternatives to expensive clothes, but warned the viewer of the social implications that arise from wearing a garment that is charged with “undesirable” socioeconomic and racial characteristics. Through humor, I intended to make the audience complicit in normalized negative perceptions of “lowbrow” materials and brownness.

As I continued working something changed. I introduced landscapes and miniature homes made of white materials. These new spaces are replicas of movie and TV homes I YEARNED to inhabit

as a kid. They were spaces that were aspirational to my young self, and which allowed a brief escape from my reality. People really responded to the new change in the J.ESC series. The miniature white spaces began to validate the haphazard brown landscapes and homes I had made previously... and so, a new parallel between these objects and myself appeared.

I realized that I am no longer just a brown individual with features like the brown cardboard, but that through my education, I acquired a code of whiteness that validated my brown identity. This white code allows me to maneuver through professional and academic spaces that my previous self was not privy to. This is similar to the perception of the "valid" structure of the white homes. They exist, unquestioned and admired, but the only difference between them and the brown homes is 90-degree angles and color. The funny thing is that all white paper starts off as brown and is merely bleached of its original color. In the pursuit of these aspirational white spaces, my identity has undergone some whitewashing and de-racialization, and I foolishly shed central aspects of my brown identity.

Now I am in constant negotiation with these selves. These clothes are a physical manifestation of what has been described as "the gentrification of a brown body"



Juan Carlos Escobedo, Mock Neck x J.ESC, 2021
Brown cardboard, white paper, white matboard
27 x 36 x 5". Image courtesy of the artist.

JUAN CARLOS ESCOBEDO



Juan Carlos Escobedo, photo courtesy of the artist.

BIOGRAPHY

JuanC. Escobedo work explores his identity as a brown, Mexican-American queer male, raised in a low-socioeconomic community along the US/Mexico border. The work discusses residual class and race shame that arises from living in a predominantly “white”-structured United States which favors light-skinned individuals and middle-class and above socioeconomic classes.

His work consists of installations, objects, and video collages primarily composed of cardboard, a material charged with preconceived notions of crudeness, utilitarianism, disposability, and brownness — characteristics that parallel Escobedo’s identity.

The work re-enacts situations charged with socioeconomic and racial prejudices. This is done to confront the audience with preconceived notions of race and class through humor, symbolism, and material choice. The goal is for the audience to become aware and question the origin of their own prejudices.

ARTIST STATEMENT

I repurpose textiles and organic materials for my portrait and assemblage work. The mystical elements in my work are influenced by dreams, spirituality, the occult, and my roots in the border town of Brownsville, Texas. Using the story-telling traditions of my family, I address trauma, mental health, and issues of identity. I explore and document my own healing processes to promote awareness and solidarity. In this body of work, I examine the serpent as a symbol of healing, transformation, and re-birth.





Audrya Flores, *Tending To*, 2019, Latex paint on stretched vintage linen, 48 x 72", Courtesy of the artist.

AUDRYA FLORES



Audrya Flores, Image courtesy of the artist.

BIOGRAPHY

Audrya Flores is a Tejana artist, educator, and mother from Brownsville, Texas who creates assemblage and installation work exploring themes of healing. She received her Bachelor of Arts in Education from the University of Texas at San Antonio. She has exhibited at Contemporary Arts Museum Houston, Mexic-Arte Museum, Lady Base Gallery, Provenance Gallery, Luminaria Contemporary Arts Festival, Centro de Artes, and Central Library Gallery at San Antonio Public Library. Flores lives and works in San Antonio, Texas.

ARTIST STATEMENT

Through a tapestry of mediums like object making, video installation, painting, and performance, I weave together my complex lived experiences as a queer Texan born in New Delhi, with culturally significant materials to further examine the ways in which an immigrant experience counters with western society's expectations of me.

I'm driven by my interest in challenging societal norms balanced with the traditional values that I inherited. While this decolonization starts most immediately within my body, the outward expression takes form in multimedia art works ranging from heavily manipulated textiles to otherworldly auntie sculptures, to a handmade futurist temple made from highly coveted "good hair." I gravitate towards materials that I've had a relationship with my entire life: saris my mother wore, wedding sindoor powder, the hair shaved from my head, yoga mats from my community.

My goal as an artist is not only to interrupt conventional models placed upon marginalized groups, but more specifically, I want to be understood as a multidimensional Indian American human, debunking the model minority myth, decolonizing beauty standards, and unlearning capitalist programming. I invite viewers to consider the nuanced differences between appropriation and appreciation, while also recognizing beauty in the in between.



Preetika Rajgariah, *Like a Virgin*, 2019, Human hair tracks, 18 x 32", Courtesy of the artist.

PREETIKA RAJGARIAH



Preetika Rajgariah, image courtesy of the artist.

BIOGRAPHY

Preetika Rajgariah is an Indian American visual artist who explores the complexities that arise when cultures intersect and creates work that expands how we think about an increasingly globalized world today. Through object making, video installation, and performance, she weaves together her unique life experiences as a queer Indian-born Texan, with culturally loaded materials to explore the ways in which an immigrant experience counters and aligns with a quintessential, classic American upbringing. Rajgariah has attended residencies at Oxbow School of Art, ACRE, Vermont Studio Center, and the School of Visual Arts, and she has exhibited at a variety of spaces such as Western Exhibitions and Roots & Culture in Chicago as well as Art League Houston, Lawndale Art Center, and Women & Their Work in Texas. She received her MFA from the University of Illinois Urbana Champaign and currently lives and works in Houston, Texas.

ARTIST STATEMENT

Considering the history and structure of slave and textile labor predicated on the bodies of people of color, women, and children in America, I examine various white dress shirts made of 100% cotton with starched white collars and cuffs. From the 19th-20th centuries, these garments were symbols of white male masculinity, piety, and respectability — albeit covert, they continue to hold these meanings contemporarily. Given the subordination of African Americans and various groups marginalized in the US, I don these garments both forward and backward to critique an unyielding system of capitalism, patriarchy, and white supremacy.

Scenes of Self: Objecting Patriarchy is an ongoing photographic project that engages the white cotton dress shirt as a site of examination for gender roles, identity politics, power dynamics, and their relationship to colonialism in America. At the height of the COVID-19 pandemic in a state of social unrest in 2020, I began looking at the ways whiteness and maleness seek governance over the human body through clothing and dress. As a decidedly masculine garment that serves as symbols of both empowerment and oppression, resistance and assimilation, the white dress shirt became a focal point for assessing its history and role in society.

While reviewing my partner's graduate thesis exhibition, performing fashion: senseless acts of gender, I examined the way identity and performativity are shaped and redefined through white shirts. In her project, models interrogate the gender binary portraying counter-narratives of femininity and androgyny while wearing white oxford shirts and blue denim jeans. Her exploration of performativity influenced my interpretation of self as a dandy,

one interested in sartorial criticisms of power structures. With an understanding of my identity politics grounded in race, class, gender, and sexuality, I carried forward her ideas by creating a project that analyzes the construction of identity on the basis of the garment's representation.

Staging my living room as a studio and wearing crisp, white cotton shirts and dresses, I critiqued the collars, cuffs, and construction through gesture and posture. My imitations of life reveal the subtle and not so subtle ways in which femininity is assumed docile and submissive, being dominated by masculinity. In several of the photographs, the viewer is confronted with my gaze, while in others, my body is the center focus, expressing what is known and unknown. When the garment is the only gaze, it acts as an institutional critique, highlighting its carceral qualities while making a spectacle of the backwards performing nature of society. Although this can be viewed as a still and subtle performance, the images themselves stand to critique and subvert a hierarchical structure.



C. Rose Smith, *Untitled no.10, Decoding Patriarchal Patterns in (Self) Portraiture*, 2020, Pigment print, 48 x 72, Courtesy of the artist.

C. ROSE SMITH



C. Rose Smith, image courtesy of the artist.

BIOGRAPHY

C. Rose Smith (American b. 1995 in Memphis, TN), who uses she/they pronouns, is a photographic artist based in Rochester, NY. Having been introduced to fashion photography in their high school art classes, an interest in pursuing an undergraduate degree in photography with a concentration in fashion emerged.

Though portrait and documentary photography began to pique their interest, the presence and prevalence of fashion persisted. While studying portrait paintings and photographs depicting aristocratic expressions in art history and history of photography courses,

they noted the depictions of status and wealth had a common thread—white shirts. Disheartened by the absence of Blackness in the canon, they were moved to incorporate a similar aesthetic in their self-portraiture. Throughout their undergraduate studies, their projects ranged from representing the lives of close friends identifying as Black and queer to images of individuals in historical African American communities on the verge of gentrification.

Currently an MFA candidate at the Rochester Institute of Technology, fashion, representation, and identity have evolved as the framework for their thesis, *Scenes of Self: Objecting Patriarchy*. This work continues as an interrogation of patriarchal semiotics present in the white shirt. Their research is grounded in the mining of photographic and textile collections across the northeast to engage histories past, present, and future.

Smith holds a BFA in Photography from the Savannah College of Art and Design in Atlanta, Georgia. Their achievements include receiving the City of Atlanta's Emerging Artist Award, being a top five finalist for the Artadia Award, a finalist for the Aperture Magazine Portfolio Review Prize, and a finalist for FotoFest Meeting Place Portfolio Review. Their work has been featured in group exhibitions at FotoFest Biennial in Houston, TX, RIT City Art Space in Rochester, NY, Mason Murer Fine Art Gallery in Atlanta, GA, and SCAD Museum of Art in Savannah, GA. Recently Smith was included on the 2022 Silver List, an annual list of notable emerging photographers published by Silver Eye Center for Photography, The Black List, and Carnegie Mellon University.

MICKALENE THOMAS

ARTWORK STATEMENT

Mickalene Thomas has drawn inspiration from multiple artistic periods and cultural influences throughout Western art history, particularly the early modernists such as Jean-Auguste-Dominique Ingres, Pablo Picasso, Henri Matisse, Édouard Manet, and Romare Bearden. She models her figures on the classic poses and abstract settings popularized by these modern masters to reclaim agency for women who have been presented as objects to be desired or subjugated. Though Thomas draws from several time periods and genres, her use of pattern and domestic spaces often references various periods throughout the 1960s to the 1980s. This was a time of immense social and political conflict, change, and transformation — the civil rights movement, the black is beautiful movement, and second wave feminism — during which many women, particularly African-Americans, rejected and redefined traditional standards of beauty.

Courtesy of Lehmann Maupin



Mickalene Thomas, *Portrait of Qusuquzah*, 2009
Pigment print, 72 x 48", Courtesy of Guillermo Nicolas
and Jim Foster.

MICKALENE THOMAS



Mickalene Thomas, Image courtesy of the artist.

BIOGRAPHY

Mickalene Thomas makes paintings, collages, photography, video, and installations that draw on art history and popular culture to create a contemporary vision of female sexuality, beauty, and power. Blurring the distinction between object and subject, concrete and abstract, real and imaginary, Thomas constructs complex portraits, landscapes, and interiors in order to examine how identity, gender, and sense-of-self are informed by the ways women (and “feminine” spaces) are represented in art and popular culture. Thomas received a B.F.A. from the Pratt Institute, Brooklyn, NY in 2000 and an M.F.A. from Yale University School of Art, New Haven, CT. Thomas has been awarded multiple prizes and grants, including the USA Francie Bishop Good & David Horvitz Fellow (2015); Anonymous Was A Woman Award (2013); Brooklyn Museum Asher B. Durand Award (2012); and the Timerhi Award for Leadership in the Arts (2010).

ARTIST STATEMENT

I am a multi-disciplinary artist from the South Texas frontera. My process for making art has been informed by my experience growing up and working in a family owned and operated flower and ceramic shop. This required me to be involved in all the aspects of fabrication, production, and distribution and taught me to jump to the medium needed to do the job. This made collaboration with others a familiar and long held aspect of my practice — I collaborate with my peers in the field to produce installations that elicit audience engagement. My imagery is based on Meso-American mythology intermingled with science fiction, outer space, and stories of my ancestors. I take icons and transform them revealing a connection through the past, present and future — sometimes it is obvious, sometimes ambiguous. My work is meant to exist in the 3rd space of reality where anything is possible.



Luis Valderas, Project: MASA Series, Paul Karam and Luis Valderas, MASA Mission 2.5, 2007, Photograph documentation from performance, Courtesy of the artist.

LUIS VALDERAS

BIOGRAPHY

Luis Valderas received a BFA in Art Education from the University of Texas-Pan American 1995. In 2005 Valderas co-founded and produced Project:MASA I, II, and III — a national group exhibit featuring Latinx artists and focusing on Chicanx identities. He also co-founded The A3 Press and Bishop&Valderas, LLC, a large-scale printmaking community engagement collaborative and production house. Currently Valderas is a mentor and board member for the New York Foundation for the Arts. He has exhibited at the Medellin Museum of Art, Colombia, the Queens Museum, NYC and the URC Arts Block, Riverside CA. His work is featured in books such as *Altermundos-Latin@ Speculative Literature, Film and Popular Culture*; *Mundos Alternos-Art and Science Fiction in the Americas*; *Chicano Art for Our Millennium-2004*; and *Triumph in Our Communities: Four Decades of Mexican American Art-2005*. He is in the permanent collections of the University of Texas at San Antonio, Arizona State University, Art Museum of South Texas, and the San Antonio Museum of Art.



Luis Valderas, image courtesy of the artist.





Detail view, Juan Carlos Escobedo, Left to right
Gentrifringed Jeans by J.ESC

Tentatively Trailer Trousers by J.ESC

Panteón Pants by J.ESC

2022, Brown cardboard, white matboard, paper,
12 x 13 x 10" each stack, Courtesy of the artist



A LETTER FROM BSC'S EXECUTIVE DIRECTOR

Hello BSC friends, fans, and family,

As a home for artists and their work, we are committed to supporting their boldness to take risks and providing a platform for challenging ideas, along with a range of programs that encourage exploratory, critical, and creative thinking.

Contemporary art is full of complex themes and BSC presents exhibitions with artists from San Antonio and around the world who share global perspectives that encourage understanding and empathy, fulfilling our mission to inspire, nurture, and innovate.

Please consider investing in our shared creative community of students, artists, educators, art aficionados, and visitors who engage with our dynamic programs, and make a donation today.

We hope to see you often at BSC!

Gratefully,

A handwritten signature in blue ink that reads "Mary Heathcott". The signature is fluid and cursive, with a stylized "H" at the end.

Mary Heathcott
Executive Director
Blue Star Contemporary

SPECIAL THANKS

Blue Star Contemporary is grateful for its community of funders who help us realize our exhibitions and education programs, including:

The Andy Warhol Foundation for the Visual Arts; The Brown Foundation, Inc.; Capital Group Companies Charitable Foundation; The City of San Antonio Department of Arts and Culture; The Elizabeth Huth Coates Charitable Foundation of 1992; The Faye L and William L Cowden Charitable Foundation; The Greehey Family Foundation; The Guillermo Nicolás and Jim Foster Art Fund; H-E-B; James Lifshutz and the Lifshutz Family; Jim Poteet and Poteet Architects; The John L. Santikos Charitable Foundation Fund of the San Antonio Area Foundation; The Kronkosky Charitable Foundation; The Najim Charitable Foundation; Penelope Speier and Edward E. Collins, III; and the Texas Commission on the Arts.

We are especially thankful for our Board of Directors, Advisory Council, individual donors, members, and Red Dot artists, sponsors, and collectors for their investment in our mission to inspire, nurture, and innovate through contemporary art.



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ABOUT US

OUR MISSION

*WE INSPIRE THE CREATIVE
GENIUS IN US ALL BY
NURTURING ARTISTS THROUGH
INNOVATIVE CONTEMPORARY
ART*

OUR IMPACT

Since our debut in 1986, the very fibers of Blue Star Contemporary's rich cultural tapestry are supporting artists and nurturing our community's relationships with them. Today, more than 18 million people engage with BSC each year, onsite in our galleries, in community outreach events, and through public art projects.

WE INSPIRE with daily in-school and out-of-school programs such as Creative Classrooms, which improves attendance rates and students' long-term success in school, and our MOSAIC Student Artist Program, an immersive studio and "business of art" practicum that nurtures future artistic talent and gives a safe, productive space for learning and self-expression.

WE NURTURE by providing unparalleled opportunities for our artist community with residencies in Berlin, Germany, and a commitment to the fair and equal payment of artists as a W.A.G.E.-certified nonprofit, stimulating our economy by valuing equally the contributions of artists with those of other professionals.

WE INNOVATE through our exhibitions, with fun, interactive Family Saturdays, Artist Workshops, Art Field Trips, Artist Talks, Art Walks, and community outreach partnerships.

SUPPORT *YOUR* ARTS COMMUNITY

SUPPORT BLUE STAR

CONTEMPORARY

+ SUPPORT

BSC is a 501(c)(3) nonprofit and we rely on the generosity of our donors to sustain our mission. Find out how you can become a BSC Member or contribute to a specific program, general operations, capital projects, or BSC's endowment online at bluestarcontemporary.org. Or, contact Development Manager Elaine Leahy at elaine@bluestarcontemporary.org for more info.

+ EXPLORE

Visit our exhibitions and then the Art Learning Lab to learn more about themes, materials, processes, and artists.

+ JOIN

Become a member and share in our community of supporters, artists, students, and visitors.

+ APPLY

Share your artist portfolio through our Open Calls for the Berlin Residency Program and exhibition opportunities. Sign up for our e-newsletter at bluestarcontemporary.org for updates.

+ STUDY

Become a part of our MOSAIC Student Artist Program or Creative Classrooms. Find more info at bluestarcontemporary.org.

+ ENGAGE

Join us for an upcoming workshop, discussion, artist talk, or Family Saturday for hands-on, interactive engagement.

NEED MORE INFO?

Learn how YOU can directly impact Blue Star Contemporary and YOUR local arts community. Contact BSC's Development Manager, Elaine Leahy, by calling 210.227.6960 or emailing her at elaine@bluestarcontemporary.org.

VISIT BSC

FIND US

Located in the Blue Star Arts Complex, Bldg. C
116 Blue Star, San Antonio, TX, 78204
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bluestarcontemporary.org
[@bluestarart](https://www.instagram.com/bluestarart)

GALLERY HOURS

Thursdays — Sundays 10:00 am to 6:00 pm

Due to COVID-19 All visitors must make a reservation online prior to their visit.
bluestarcontemporary.org/tickets/

ADMISSION

BSC is pleased to offer FREE ADMISSION to all guests. BSC is please to partner with fellow members of SA Bike Share, King William Association, Mod/Co Reciprocal Program, and TechBloc.

VISITOR GUIDELINES

We care about YOU. Our community's safety remains our top priority, and we have signed the Greater. SAfer. Together Pledge.

- Face masks must be worn during the duration of your visit by all guests older than 10 years of age.

- A temperature check will be required upon arrival; we will use a touchless thermometer

- You must observe social distancing of 6 feet from others and maintain proper respiratory etiquette

- You'll notice a plexiglass screen at our admissions desk

- Cashless donations in support of our nonprofit museum happily accepted in lieu of admissions

- Public restroom doors now have foot pulls-no hands required!

- Hand sanitizer provided throughout our galleries

- Increased disinfection and cleaning

- Our staff will wear face masks, have their temperature checked, and maintain distance requirements.

Thank you for your patience and understanding as we navigate this together. If you have any questions, please contact us at bsc@bluestarcontemporary.org.

