

FORUMS

February 14

Larry Rinder
Hosted by Lee Pembleton

Dean of the College at California College of the Arts, Lawrence Rinder was previously Anne and Joel Ehrenkrantz Curator of Contemporary Art at the Whitney Museum of American Art. Prior to his work at the Whitney, Rinder was founding director of the CCA Wattis Institute for Contemporary Arts and assistant director and curator for twentieth-century art at the Berkeley Art Museum and Pacific Film Archive. His art criticism has been published in *Flash Art*, *Artforum*, *Nest*, *The Village Voice*, *Fillip*, and *Parkett*. The recently published *Art Life Selected Writings 1991-2005* gathers together his writings that examine the nuances and idiosyncrasies of how art shapes everyday life.

Co-sponsored by Curatorial Practice.

February 21

Jennifer Gonzalez
Hosted by Sarah Hromack

In her writings, scholar Jennifer Gonzalez explores the many facets of contemporary art with an emphasis on installation art, digital art and activist art. A professor in the Art History and Visual Studies department at U.C. Santa Cruz, she investigates the strategic use of space (exhibition space, public space, virtual space) by contemporary artists and by cultural institutions such as museums. More specifically, her research focuses on the representation of the human body and its relation to discourses of race and gender.

Co-sponsored by Fine Arts.

February 28

Rebecca Solnit
Hosted by Katie Kurtz & Dan Bollwinkel

Rebecca Solnit is a writer, art critic, museum exhibition curator, political activist, and educator. She won wide acclaim and recognition for her 1994 book, *Savage Dreams: A Journey into the Landscape Wars of the American West* (Vintage). *Hollow City* combines text by Solnit with photo essays by photographer Susan Schwartzberg, and traces the devastation that has come in the wake of San Francisco's dot-com fueled gentrification: skyrocketing residential and commercial rents that are driving out artists, activists, and the poor, the homogenization of the city's appearance, industries and population, the decay of public life and the erasure of the sites of civic memory. Her award winning book *River of Shadows: Eadweard Muybridge and the Technological Wild West* tells a riveting history and biography of the peripatetic life of the photographer.

March 28

Shana Agid
Hosted by Weston Teruya

Shana Agid currently teaches at Sarah Lawrence College. He has given papers on constructions of transgender masculinity and bodies at Center for Lesbian and Gay Studies at NYU, Queer ID conference, and Yale University. He has exhibited widely including at the New York Center for Book Arts, the San Francisco Center for the Book, and Southern Exposure, San Francisco. SLC, 2005. *FLOW* and the magazine *Clamor* have published his work on media and the representation of transgendered bodies.

April 18

Lisa Jervis
Hosted by Morgan Abbott

Lisa Jervis is the co-founder and publisher of *Bitch: Feminist Response to Pop Culture*, a national nonprofit quarterly magazine offering feminist commentary on our intensely mediated world. Her work has appeared in numerous magazines and books, including *Ms.*, the *San Francisco Chronicle*, *Utne*, *Mother Jones*, the *Women's Review of Books*, *Bust*, *Hues*, *Salon*, and with Andi Zeisler she recently published *Bitchfest—10 years of cultural criticism from the pages of Bitch*.

FACULTY FORUMS

Made possible by the Office of Academic Affairs.

4:00–6:00 pm, SF Boardroom

Power/Art/Politics

If "politics," as artist Martha Rosler has recently asserted, functions as "the discourse of power" and one vital role of art is to mediate knowledge and power, in what ways then are artists addressing the highly mediated public spaces of today's politics? Given the atomization of knowledge into sound bytes and visual catchphrases that warrant digestion rather than contemplation and action, how can art continue to enlighten and inspire? Please join us for the Spring '07 Visual Criticism Faculty Forum, a conversation between invited scholars, artists, activists and CCA faculty and students. Come debate, deliberate, and discuss what forms of individual intervention, collective action, social practices, and tactics artists and designers are mobilizing to engage today's contested public spheres.

March 8

Douglas Crimp
Moderated by Tina Takemoto

Since the late 1980's Douglas Crimp, the Fanny Knapp Allen Professor of Art History at the University of Rochester, has concentrated on the devastation brought to the gay community by HIV/AIDS and on the politics and cultural analysis of the disease. His most recent book, the collection of essays *Melancholia and Moralism: Essays on AIDS and Queer Politics* (2002), provides a history and critical examination of social and political consequences of AIDS.

March 14

Martha Rosler
Moderated by Ted Purves

Martha Rosler works in video, photo-text, installation, and performance, and writes criticism. She has lectured extensively nationally and internationally. Her work in the public sphere ranges from everyday life—often with an eye to women's experience—and the media to architecture and the built environment. She has published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and homelessness. Her work has been seen in the "Documenta" exhibition in Kassel, Germany; several Whitney biennials; the Institute of Contemporary Art in London; the Museum of Modern Art in New York; the Dia Center for the Arts in New York; and many other international venues.

April 5

Blake Stimson
Moderated by Miriam Paesleck

Blake Stimson is a professor of Art History and co-director of the critical theory program at the University of California, Davis. His book *The Pivot of the World: Photography and Its Nation*, investigates the use of photography in the global social imagining of liberal artists and intellectuals in the 1950s. Stimson is co-editor with Alexander Alberro of *Conceptual Art: A Critical Anthology* and author of *Andy Warhol's Red Beard in Art Bulletin*. He is currently working with Greg Sholette on *Collectivism After Modernism* which analyzes collective practice from the Cold War to the global present.