

● /// SEPT 19

JACQUELINE FRANCIS

Jacqueline Francis, PhD, is an art historian specializing in U.S. art of the twentieth century and contemporary African Diaspora art. Her articles and reviews have been published in *Radical History Review*, *American Art*, *Third Text*, and other scholarly journals. Her book, *Making Race: Modernism and "Racial Art" in America*, was released by the University of Washington Press in 2012. She is a co-editor of *Romare Bearden: American Modernist* (Yale University Press, 2011). She is Associate Professor in Visual and Critical Studies at CCA, where she serves on the Thesis Faculty. She has also taught at Kenyon College, the University of Michigan, San Francisco State University, Stanford University, University of San Francisco, UC Berkeley, and UC Santa Cruz. She serves on the Board of Directors of the College Art Association, an international organization serving students and professionals working in the visual arts.

● /// SEPT 26

MEL CHEN

Mel Y. Chen is Assistant Professor of Gender & Women's Studies at U.C. Berkeley and an affiliate of the Center for Race and Gender, the Science and Technology Studies Center, and the Institute for Cognitive and Behavioral Sciences.

His research and teaching interests include queer and gender theory, animal studies, critical race theory, disability studies, and critical linguistics. Mel's short film, *Local Grown Corn* (2007), explores interweavings of immigration, childhood, illness and friendship; it has screened at both Asian and queer film festivals. Mel will discuss his book, *Animacies: Biopolitics, Racial Mattering, and Queer Affect* (Duke University Press, 2012).

● /// OCT 10

BLURRED GENRES: ETHNOGRAPHY & ART

(Lydia Degarrod in conversation with Fiamma Montezemolo) Anthropologists and artists have borrowed techniques and theoretical approaches from each other since the beginning of the discipline of anthropology and from the inception of modern art at the beginning of the 20th century. These borrowings have intensified in the last decade with the "ethnographic turn" in contemporary art, and with the view of art as a form of research. At the same time, anthropologists are experimenting with techniques and theories of visual art to expand their audiences and also the scope of ethnographic knowledge. This forum will address some of the ramifications of these crossings from the perspectives of two anthropologists/artists whose works are rooted in these practices. Some of the issues, among others, that will be addressed are: the role of collaboration and participation in the creation of ethnographic based art, and the possibilities for the creation of different forms of knowledge, aesthetics, audiences, and social justice.

Lydia Nakashima Degarrod, Ph.D. is both a Chilean visual artist and a cultural anthropologist who creates installations that blur the line between ethnography and art in order to convey experiences of extraordinary nature and address issues of social justice. Since 1997 she has pioneered the creation of interdisciplinary projects that combine both visual art and cultural anthropology. In these projects, she has addressed a variety of subjects from visualizing the beauty of Mapuche heavens (Harvard University, 1997-8), the visual expressions of violence and injustice in an urban popular religion, the interactions of people and birds at Lake Merritt, and the internal images of exile. Her latest book *Geographies of the Imagination: An Art Ethnography of Memories of Exile* will be published by Routledge Press in 2013.

Fiamma Montezemolo is both a Cultural Anthropologist and an artist. As an established scholar in border and urban studies, she has patiently designed rigorous and long-term ethnographic-artistic interventions at the Tijuana-San Diego border where she has also resided and taught for many years. As an artist she situates her work as a critical extension and overcoming of the ethnographic turn in contemporary art during the 1990s. In addition to ethnography, she works with various media, including installation, cartography, video, digital photography, industrial materials, performance, archival documents. Her art practice straddles various disciplines, sensibilities and methodologies, including institutional critique, social art, and indigenous media.

WEDNESDAY

FALL 2012
10AM-12PM SF BOARDROOM

FORUMS

● /// OCT 24

DAVID ENG

David L. Eng, Professor of English, received his Ph.D. in comparative literature from the University of California at Berkeley and his B.A. in English from Columbia University. His areas of specialization include American literature, Asian American studies, Asian diaspora, psychoanalysis, critical race theory, queer studies, and visual culture. He is author of *The Feeling of Kinship: Queer Diasporas and the Racialization of Intimacy* (Duke University Press, 2010) and *Racial Castration: Managing Masculinity in Asian America* (Duke, 2001). In addition, he is co-editor with David Kazanjian of *Loss: The Politics of Mourning* (California, 2003), with Alice Y. Hom of *Q & A: Queer in Asian America* (Temple, 1998), and with Judith Halberstam and Jose Muñoz of a special issue of the journal *Social Text* (2005), "What's Queer about Queer Studies Now?" He is currently at work on two new projects, a study of neoliberalism and desire in Chinese cinema and an analysis of political and psychic reparation.

● /// NOV 14

DAVID GISSEN

David Gissen is a historian, theorist, critic and curator of architecture and urbanism. Recent work focuses on developing a novel concept of nature in architectural thought and developing experimental forms of architectural historical practice.

David is the author of the book *Subnature: Architecture's Other Environments* (Princeton Architectural Press, 2009), editor of the "Territory" issue of *AD Journal* (2010), and editor of the book *Big and Green* (Princeton Architectural Press, 2003). He recently completed the manuscript "Manhattmospheres" an environmental and architectural history of New York City between the early 1960s and mid-1980s.

His essays and research are published in journals such as *AA Files*, *AD Energies*, *Grey Room*, *Cabinet*, *Kerb*, *Log*, *Quaderns*, *Volume*, *The Radical History Review*, *The Journal of Architecture*, *The Journal of Architectural Education*, and *Thresholds* as well as in numerous newspapers and blogs. His curatorial and experimental historical work has been staged at the Lower East Side Tenement Museum, National Building Museum, Yale Architecture Gallery, Maryland Institute College of Art, Toronto Free Gallery, The Museum of the City of New York, and the Nevada Museum of Art.

● /// NOV 28

Curatorial Summit:

SHIREE M. DYSON

Director of Programs, Museum of the African Diaspora

ALLA EFIMOVA

Director, The Magnes

BETTI-SU HERTZ

Director of Visual Arts, Yerba Buena Center for the Arts

ELLEN LUPTON

Curator of Contemporary Design, Cooper-Hewitt National Design Museum

SANDRA PHILLIPS

Senior Curator of Photography, SFMOMA

LARRY RINDER

Director, University of California Berkeley Art Museum

CHUCK MOBLEY

Director, SF Camerawork

KEVIN CHEN

Art Program Director, Intersection

● /// DEC 5TH

CLAIRE FONTAINE

Claire Fontaine is a Paris-based artist collective. Its work responds to a feeling of political impotence in contemporary culture and is motivated by the history of radical protest. Among Claire Fontaine's best-known works is *Equivalent VIII* (2007), 120 firebricks wrapped in book covers from radical literary texts. Referencing the bricks thrown by Paris protesters in May 1968, the piece presents (symbolic and literal) devices of dissent. *Foreigners Everywhere* is an ongoing series of neon signs in which the title is stated in the language of the country where the work is appearing. It references the ubiquity of immigration issues and anxiety regarding terrorist threats.