



Fall Forums 2008



Wednesdays 10–12



SF Boardroom



SEPT 17: NAO BUSTAMANTE

Nao Bustamante is a performance art pioneer. A native of the San Joaquin Valley, she lived and worked for years in San Francisco's Mission District before taking her current position in New Media at Rensselaer Polytechnic Institute, Troy, New York. Using the body as a source of image, narrative and emotion, her performances "communicate on the level of subconscious language, taking the spectator on a bizarre journey, cracking stereotypes by embodying them." Her work was recently featured in the Yerba Buena Center for the Arts exhibition, "The Way That We Rhyme." Nao has curated shows for Marin Headland's Center for the Arts as well as Galeria de la Raza and served on New Langton Arts' Board of Directors. Her writing has been published in *Revista Parallax Journal*, *On Our Backs* and *Plazm*.

OCT 1: ANNE MIDDLETON WAGNER

Anne M. Wagner is a Visual Scholar of exceptional range. Her most recent book, *Mother Stone: The Vitality of Modern British Sculpture*, uncovers a shared preoccupation – maternity – among the British modernists Henry Moore, Barbara Hepworth and Jacob Epstein. Wagner is currently working on a collection of critical writings that she jestingly calls "a corrective to the interpretive obscurantism and historical obtuseness of much recent criticism." She has published essays and books on Kara Walker, Eva Hesse, Gordon Matta-Clark, Georgia O'Keeffe and many other artists. Since 1988 Wagner has been a professor of modern and contemporary art history at the University of California at Berkeley. She holds degrees from Yale University (BA), Brown University (MA) and Harvard University (PhD).

OCT 29: CLAUDIA BERNARDI

Claudia Bernardi works in the fields of human rights and social justice through installation, sculpture, and printmaking. A native of Argentina, Bernardi's work as both an artist and activist has taken her many unexpected places, including El Salvador, Guatemala and Ethiopia, where she worked with the Argentine Forensic Anthropology Team to exhume mass graves containing the remains of victims of military violence. Her projects on political refugees and survivors of torture in Latin America have been exhibited internationally and her work has been featured in more than 40 solo exhibitions. In 2005, Bernardi created a community art school/ open studio in Perquin, El Salvador, where she facilitates public art projects, urban interventions and workshops in painting, drawing, wood sculpture, textile art, printmaking and mask making. Bernardi currently teaches in Community Arts at CCA, including a summer class that offers students the unique opportunity to create Art in Residence projects in Perquin.

NOV 12: SIMON LEUNG

Simon Leung's art practice transpires at the intersection of post-colonial theory and gender theory. His project-based work, which is often collaborative, frequently deals with the public and political dimensions of private sexual acts. Leung participated in the famous 1993 Whitney Biennial (the first in which the percentage of straight white male artists shrank to a clear minority) and has exhibited at the Venice Biennale. In his recent work, he has re-envisioned Marcel Duchamp's work from a queer perspective and, in collaboration with choreographer and filmmaker Yvonne Rainer, reinterpreted Edgar Allen Poe for the 21st century. Leung holds the positions of Associate Professor in the Department of Studio Art and Affiliate Faculty in Asian American Studies at the University of California, Irvine.

DEC 10: RITA GONZALEZ

Rita Gonzalez is assistant curator and special assistant to the deputy director in the Center for Art of the Americas, Los Angeles County Museum of Art. With Howard Fox and Chon Noriega, Gonzalez is working on an exhibition featuring conceptual and interventionist works by Chicano artists. *Phantom Sightings: Art after the Chicano Movement* will be the first comprehensive consideration of Chicano art in almost two decades and the largest exhibition of cutting-edge Chicano art ever presented at the Los Angeles County Museum of Art. Gonzalez is nearing completion of her Ph.D. in the Department of Film, Television and Digital Media at UCLA. Her dissertation examines the representation of new topographies in post-Chicano visual and media art, as well as the representation of Chicano art in a "globalized" Mexican art scene. She has written for media and art journals including *Wide Angle*, *Poliester*, *COIL*, *Signs*, and *RIM*. Her essays will appear in the forthcoming publications *Still Moving: Between Cinema and Photography* (Duke University Press) and *Recent Pasts: Art in Southern California from 90s to Now* (JRP|Ringier Zurich).