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# WEL- COME FO- RUM

## 10/14 Performance Art Roundtable

The performance arena is one of the most dynamic sites of contemporary cultural production, yet performance still receives surprisingly little attention in art-school curricula and rarely achieves disciplinary status within Fine Arts programs. This roundtable provides us with a context in which to consider the significance of performance as an art form and an activist strategy as well as its marginalization within the academy.

**Gigi Otálvaro-Hormillosa**, also known as the Devil Bunny in *Bondage*, is a San Francisco based interdisciplinary performance artist, video artist, cultural activist, curator and percussionist of Filipino and Colombian descent.

**Guillermo Galindo**'s work spans a wide spectrum of artistic expression, from symphonic composition to musical computer interaction, instrument building, multimedia installation, and sound design. His most recent work focuses on music as ritual, live audience interaction, the creation of cyber-totemic/interactive sound objects, symbolism, and site-specific sound environments.

**Shannon Jackson** is the Department Chair & Professor of Dramatic Arts and Rhetoric at the University of California, Berkeley. She serves on the editorial boards of several journals and has co-organized conferences and residencies with numerous organizations including the American Studies Association, the Women and Theatre Project, and the Berkeley Repertory Theatre.

**Tina Takemoto** is a writer and performance artist. Under the name *Her/She Senses*, and in collaboration with Angela Ellsworth, she has presented installation-based performances internationally. Her articles have appeared in *Art Journal*, *Performance Research*, *College Literature*, and the anthology *Thinking Through the Skin* (Routledge, 2001).

## 9/23 Critical Race Roundtable

This forum offers an opportunity to explore applications of critical race theory in the analysis of visual culture and to think about the ways that racial politics operate in the cultural domain more generally.

**Roundtable presenters include:** **Jacqueline Francis**, art historian whose work deploys critical race theory in the visual arena; **Jordana Moore Saggese** who specializes in contemporary art with attention to the visual culture of African Americans and the African diaspora, performance art, identity politics, postcolonial theory, as well as the intersections among musical, visual, and literary practices; and **Max Leung**, an activist and organizer who's research interests are hate violence studies, critical race studies, law and society, poststructuralism, Asian American history, politics and culture, and visual and popular culture.

## 10/21 Donna Haraway

Donna Haraway speaks with erudition about dogs and companion species, cyborgs, humans, machines, technoscience, genetics, gender, nature, culture, consciousness, philosophy, emergent ontologies, organisms, social relationships, Michel Foucault, primatology, and socialist feminism. She has earned degrees in Zoology and Philosophy before completing a Ph.D. in Biology at Yale, where she wrote her dissertation on the functions of metaphor in shaping the field of developmental biology in the twentieth century. A truly interdisciplinary scholar, Haraway has taught in fields that range from feminist theory to anthropology, and was awarded the highest honor given by the Society for Social Studies of Science in 2000. For 28 years she has contributed to the creation and evolution of the History of Consciousness graduate program at UC Santa Cruz.

## 11/18 Allison Smith

Allison Smith's diverse practice investigates the cultural phenomenon of historical reenactment, or living history, using it as a means of addressing the relationship between American history, social activism, craft, and queer identity. Smith uses history as an aesthetic palette to produce performative sculptures and public events that provoke new forms of popular militancy by encouraging participants to "take history into their own hands." Smith has exhibited her work at numerous venues including P.S.1 Contemporary Art Center, New York; Palais de Tokyo, Paris; Arario Gallery, South Korea; Studio Voltaire, London; Massachusetts Museum of Contemporary Art; Andy Warhol Museum, Pittsburgh; University of California, Berkeley Art Museum; Mattress Factory, Pittsburgh; Indianapolis Museum of Art; Contemporary Arts Museum Houston, and many others. She currently teaches at CCA.

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## 12/2 Linda Williams

Linda Williams teaches courses in University of California, Berkeley's Film Studies department on popular moving-image genres (pornography, melodrama, and "body genres" of all sorts) and is currently working on a study of sex in cinema and new media since the sixties. She has also recently taught courses on Oscar Micheaux and Spike Lee, Luis Bunuel, eastern and western forms of melodrama, film theory, and selected "sex genres." Her books include a psychoanalytic study of Surrealist cinema, *Figures of Desire* (1981), a co-edited volume of feminist film criticism (*Re-vision*, 1984), an edited volume on film spectatorship, *Viewing Positions* (1993) and *Reinventing Film Studies* (co-edited with Christine Gledhill, 2000). Williams's latest book is *Playing the Race Card: Melodramas of Black and White, from Uncle Tom to O.J. Simpson* (2001, Princeton).

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