



Bios of Arts Professionals for Panelist Pool FY 2014/15

Regina Almaguer

Regina Almaguer heads a Public Art Consulting Service based in Orinda, California. She has worked on numerous public art projects for the San Francisco Arts Commission, Bay Area Rapid Transit, and other City agencies. She has over 20 years' experience in public art planning, project management, contract administration and producing public art ordinances and program guidelines. She has extensive experience in working with government agencies as well as private developers and architects on complex projects. She has specialized experience and interest in art in transit programs.

Michael Arcega

Michael Arcega is an interdisciplinary artist working primarily in sculpture and installation. Though visual, his art revolves largely around language. Directly informed by Historic events, material significance, and the format of jokes, his subject matter deals with sociopolitical circumstances where power relations are unbalanced.

As a naturalized American, there is a geographic dimension to Michael's investigation of cultural markers. These markers are embedded in objects, food, architecture, visual lexicons, and vernacular languages. For instance, vernacular Tagalog, is infused with Spanish and English words, lending itself to verbal mutation. This malleability result in wordplay and jokes that transform words like Persuading to First wedding, Tenacious to Tennis Shoes, Devastation to The Bus Station, and Masturbation to Mass Starvation. His practice draws from the sensibility of both insider and outsider- subtly jumbling signifier, material, linguistics, and site.

His work has been exhibited at venues including the deYoung Museum, Yerba Buena Center for the Arts, the Berkeley Art Museum, the Museum of Craft and Folk Art, the San Jose Institute of Contemporary Art, the Museum of Contemporary Art in San Diego, the Orange County Museum of Art, The Contemporary Museum in Honolulu, Honolulu Academy of Arts, The Blaffer Gallery in Houston, the Museum of Fine Arts in Houston, Cue Arts Foundation, and the Asia Society in NY.

Arcega's work has been discussed in publications including Art Forum, the New York Times, Art News, X-TRA, SF Chronicle, Artweek, Art Papers, and Flash Art among others. He is a recipient of an Art Council grant (Artadia), Joan Mitchell MFA Award, Murphy Cadogan Fine Arts Fellowship, and Headlands Center for the Arts MFA Fellowship. He has been an Artist in Residence at the 18th Street Art Center, Montalvo Arts Center, Headlands Center for the Arts, the Fountainhead Residency, and the Artadia Residency @ the International Studio and Curatorial Program.

Michael was born in Manila, Philippines, and migrated to the Los Angeles area at ten years of age. He relocated to San Francisco to attend the San Francisco Art Institute where he received a BFA. And later, he attended Stanford University for his MFA. He currently lives and works in San Francisco, California.

Jaime Austin is the Curator and Director of Programs for ZERO1: The Art & Technology Network and is the lead curator of the 2012 ZER01 Biennial. She was the Assistant Curator of the 2010 01SJ Biennial and co-curated the Biennial's central exhibition Out of the Garage Into the World. Jaime grew up in Silicon Valley and has always felt that art and technology go together like peanut butter and jelly (her favorite sandwich). Before shifting her focus on the arts full-time, Jaime held product development and marketing positions in the tech industry at companies such as Macromedia and Adobe. Jaime received her M.A. in Curatorial Practice from California College of the Arts and holds joint bachelor degrees in Art History and Computer Information Systems from Santa Clara University.

Lucinda Barnes

Lucinda Barnes is the Chief Curator and Director of Programs and Collections for the Berkeley Art Museum. Previously she was the Vice President of Museum Management Consultants, Inc. Prior to joining Museum Management Consultants, Lucinda Barnes was Executive Director of Boise Art Museum, Idaho, a post she took after leaving the Museum of Contemporary Art in Chicago, where she was Curator of Collections from 1994 to 1998. Exhibitions she curated at the MCA include Adam Brooks: Denaturalized (1998); In the Shadow of Storms: Art of the Postwar Era in the MCA Collections (1996); and Bruce Nauman: Elliot's Stones (1995). She also oversaw more than three hundred acquisitions, including major works by Jasper Johns, Jeanne Dunning, Kerry James Marshall, Stan Douglas, and Mariko Mori. An Ohio native, Barnes' extensive experience includes working as Director of the Karl Bornstein Gallery in Santa Monica (1980 – 1984); Curator of Exhibitions at the University Art Museum, California State University, Long Beach (1985 to 1989); and Associate Curator and Acting Head, Curatorial Department, Newport Harbor Art Museum, Newport Beach

(1989 to 1990). At these various institutions she has curated exhibitions featuring artists including Charles Ray, Lorna Simpson, David Levinthal, April Gornik, Ron Pippin, Barbara Bosworth, Steve Wood, and Patrick Mohr.

Joseph Becker

A Los Angeles native, Joseph Becker received his B.Arch. from California College of the Arts in 2007. He is the co-founder of OFFICE vs. OFFICE, a multidisciplinary design strategy firm established in 2006 that simultaneously engages design and architecture as tools to enable richer communication and experiences. Ever keen on the potentials of architectural discourse and the role of the gallery as a presentation space for ideas, Joseph began working as Assistant Curator of Architecture and Design at SFMOMA in early 2008 after successfully producing the Olafur Eliasson exhibition *Your tempo*. Since 2007, Joseph has planned and developed more than 15 exhibitions of graphic design, architecture, furniture, product design, and the intersection of these disciplines within contemporary art practice. In addition to curating and co-curating, he has been responsible for the exhibition design and visual direction of the majority of the museum's A+D shows, and has contributed to building a flourishing architecture and design collection at SFMOMA. Joseph has served on design panels and juries for the San Francisco Arts Commission, the Headlands Center for the Arts, and many of the top Architecture programs in the Bay Area, and has also led workshops and discussions on exhibition design and exhibiting architecture. His most recent curatorial project is the SFMOMA presentation of *Less and More*. The Design Ethos of Dieter Rams, brings attention to a holistic vision for product design to the museum's audience and beyond.

Dena Beard

Dena Beard is the Assistant Curator at the Berkeley Art Museum and Pacific Film Archive. Formerly she worked as MATRIX Curatorial Assistant, supporting the MATRIX Program for Contemporary Art, a pioneering series of project exhibitions with contemporary artists. She assists with all curatorial activities, including research, writing, and the production of new works. Prior to joining the staff at BAM/PFA, Dena was Curatorial/Development Associate for the Santa Barbara Contemporary Arts Forum, an alternative art space that presented 16-18 exhibitions annually. She graduated from the School of the Art Institute of Chicago with an M.A. in Art History, Theory, and Criticism.

Elisheva Biernoff

Elisheva Biernoff is an artist whose work investigates myths, fictions and fantasies, and how we encounter and interpret them. Heroes go on quests and explorers venture into the unknown, but most of us watch the action from afar. We encounter myths indirectly, embedded in mundane forms – magazine articles, postcards from far-away places, photographs, fugitive and tenuous scraps. I'm looking for where the spectacular and the

everyday meet – Amelia Earhart’s beat-up shoes, an undelivered postcard from El Dorado.

Janet C. Bishop

Janet C. Bishop, Curator of Painting and Sculpture, has served as curator of painting and sculpture at SFMOMA since 2000. As curator, Bishop is responsible for the acquisition, research, presentation and interpretation of objects in the permanent collection of painting and sculpture and for the organization of special exhibitions. In collaboration with the senior curator of painting and sculpture, Bishop oversees *Matisse and Beyond: A Century of Modernism—Painting and Sculpture from the Permanent Collection*, SFMOMA’s ongoing survey of 20th- and 21st-century art. Bishop received her B.A. in art history and psychology from Cornell University in 1985 and her M.A. in art history from Columbia University in 1988. She joined SFMOMA as a curatorial assistant in 1988, was promoted to Andrew W. Mellon Assistant Curator of Painting and Sculpture in 1992, and in 1997 was named Andrew W. Mellon Foundation Associate Curator of Painting and Sculpture. She was promoted to curator of painting and sculpture in 2000. Prior to joining SFMOMA, Bishop worked as a conservation assistant in the division of drawings and archives at the Avery Architectural and Fine Arts Library at Columbia University (1987–88) and in the print room at the Herbert F. Johnson Museum of Art at Cornell University (1984–85).

Cath Brunner

Cath Brunner directs the Public Art program, bringing over 20 years experience as a built environment innovator. Cath specializes in managing large-scale integrated public art projects, acting as a project manager for 4Culture projects including Harborview Medical Center and Brightwater. In our consulting practice, Cath works with government agencies, private developers and elected officials to create art plans, scope artwork, select artists and successfully implement public art projects throughout the region. SeaTac International Airport and Bellevue City Hall are recent consulting service projects.

A strong advocate for the economic, social and environmental benefits of public art incorporated into the built environment, Cath lectures on integrating art in infrastructure, place-making and best practices in the field.

Cath is a frequent traveler, bringing an artist's eye and an open mind to new experiences of place throughout the world. With her husband she stewards a filbert orchard in the Skagit Valley.

Timothy Burgard

Timothy Anglin Burgard is the Ednah Root Curator of American Art at the de Young Museum. His is the author of Matter and Spirit: Stephen DeStaebler, and The Art of Dale Chihuly. He is the co-author of The Art of Craft: Contemporary Works from the Saxe Collection, Frank Lobdell: The Art of Making and Meaning, and Topaz Moon: Chiura Obata's Art of the Internment.

Abby Chen

Abby Chen has been the program director of the Chinese Culture Center of San Francisco since 2006. She has overseen the Center's Xian Rui Artist Excellence Exhibition Series and the Present Tense Biennial. Formerly, she was the cofounder and director of the Chinese Artists Network, an organization dedicated to contemporary Chinese visual artists.

Kevin B. Chen

Kevin B. Chen has been involved in the SF Bay Area arts community for close to 20 years as a curator, writer, and visual artist. He was the Program Director at Intersection for the Arts from 1998 - 2014. Prior to this position, he was Programs Manager at Kala Art Institute, the largest independent printmaking workshop and gallery in North America. He has served on numerous selection panels, including Creative Capital Foundation, Alliance of Artists Communities, City of San Jose, Chamber Music America, SF Arts Commission, Alameda County Arts Commission, Arts Council Silicon Valley, California College of the Arts, SF State University, San Francisco Art Institute, SF Friends of Chamber Music, Djerassi Resident Artists Program, and Headlands Center for the Arts.

He has served on the Community Advisory Board of SFAI, the Board of Directors for SF Camerawork and Locus Arts, Headlands Center for the Arts' Program Committee, and currently serves on the Artist In Residence Program Advisory Board for Recology. He has served as an exhibition juror for Root Division, California College of the Arts, CSU Chico, Oakland Art Gallery & Pro Arts, Asian Pacific Fund, SF Camerawork, and Academy of Art University, and has written catalog essays published by Paper Museum Press, Yerba Buena Center for the Arts, Light Work, Chinese Culture Center of SF, The Third Line – Art Gallery in Dubai, and Kearny Street Workshop.

His own work in printmaking, sculpture, collage, and illustration has been exhibited locally at Southern Exposure, San Jose Institute of Contemporary Art, Ampersand Gallery, Jack Fischer Gallery, Blankspace, Barbara Anderson Gallery, Mission Cultural Center, Kearny Street Workshop, CSU Chico, and nationally at Angel's Gate Cultural

Center (San Pedro, CA), City of Brea Art Gallery (Orange County, CA), Bruno David Gallery (St. Louis, MO) and The Kitchen (New York, NY).

René de Guzman

René de Guzman is senior curator of art at the Oakland Museum of California. Previously, de Guzman was director of visual arts at Yerba Buena Center for the Arts. His curatorial work has included *Beautiful Losers*, *Black Panther Rank and File*, *Time After Time: Asia and Our Moment* as well as one-person exhibitions by emerging and midcareer national and international artists such as Josiah McElheny, Patty Chang, Joseph Grigely, Erwin Wurm, Cornelia Parker, among others. His most recent exhibition is *The Marvelous Museum*, a project by Mark Dion.

Joseph Del Pesco

Joseph Del Pesco is a contemporary art curator and arts writer based in San Francisco, California. He holds a masters degree in curatorial practice from the California College of the Arts. He was co-founder of The Waiting Room with Jay Heikes and Jen Murphy in Minneapolis and was program director at the Soap Factory in 2002, and assistant curator of the Nelson Gallery at UC Davis. In 2006 he was awarded a curatorial residency at the Banff Centre.^[1] Along with artist Scott Oliver, del Pesco founded the San Francisco Bay Area based Shotgun Review, which was later taken over by Patricia Maloney and developed into Art Practical. The Shotgun Review was part of a larger exhibition project at the Yerba Buena Center for the Arts called the Collective Foundation, a "research and development organization offering services to artists and arts organizations.

Del Pesco is currently the Director of the Kadist Art Foundation in San Francisco, and previously worked as adjunct curator for Artists Space in New York. He has curated exhibitions at Yerba Buena Center for the Arts, Berkeley Art Museum and Pacific Film Archive, the Nelson Gallery and Fine Arts Collection at the University of California, Davis with curator Renny Pritikin, the San Francisco Museum of Modern Art, and the de Young Art Center. In 2009 he organized an experimental school-without-walls called the Pickpocket Almanack with the San Francisco Museum of Modern Art. As an artist, del Pesco was chosen to participate in the Renaissance Society's 2002 group show, *Watery, Domestic*.^[3] and was the recipient of a Jerome Foundation Fellowship.

Del Pesco has had his writing published in *Flash Art*, *Manifesta Journal*, *Fillip*, *NUKE*, *X-Tra*, *Proximity*, *NERO*, *Mousse*, and *TENbyTEN Magazines*.

Lewis de Soto

Lewis deSoto (born 1954, San Bernardino, California) is an American artist of Cahuilla Native American ancestry.

Berkeley Art Museum and Pacific Film Archive Director Lawrence Rinder writes: "deSoto has explored a wide variety of media in his efforts to express the nuances of various social histories and worldwide cosmologies."

The majority of deSoto's work has been in the media of photography, sculpture, and installation. The San Jose Institute of Contemporary Art writes that "deSoto's multimedia installations combine sound, light, video, space, and sculpture elements and are site-specific or oriented toward making a complete environment. His conceptual artwork utilizes automobiles, inflatables, electronics, photography, wood and metal construction."

DeSoto is based in Napa, California and New York City and has been a professor of photography at San Francisco State University since 1988.

Apsara DiQuinzio

At the Berkeley Art Museum and Pacific Film Archive, DiQuinzio is responsible for exhibitions and collections in the modern and contemporary area, and oversees the MATRIX program of contemporary art, which features six to eight exhibitions annually, often of new, rarely seen, or experimental work. DiQuinzio was formerly assistant curator of painting and sculpture at the San Francisco Museum of Modern Art, where she organized solo exhibitions with Vincent Fecteau, Mai-Thu Perret, R. H. Quaytman, Felix Schramm, Paul Sietsema, and Katharina Wulff as part of the New Work series. She was a co-curator of the 2010 and 2008 SECA Art Award exhibitions, SFMOMA's biennial award for local emerging artists. She also edited the book *The Air We Breathe: Artists and Poets Reflect on Marriage Equality*, and organized the accompanying exhibition, and curated *Abstract Rhythms: Paul Klee and Devendra Banhart*. Prior to SFMOMA, DiQuinzio worked at the Whitney Museum of American Art, New York, where, among other exhibitions, she organized *Burgeoning Geometries: Constructed Abstractions* and *Skin Is a Language*. She also coproduced the Whitney's series of live music events, *SoundCheck*.

Jennifer Dunlop Fletcher

Jennifer Dunlop Fletcher is the acting head and assistant curator in the Architecture and Design department at SFMOMA. Currently, she is curating a permanent collection exhibition featuring works by Buckminster Fuller. She recently completed an essay on the work of British artist, Ewan Gibbs, which will be published in conjunction with his first retrospective, *Ewan Gibbs: America*.

Prior to SFMOMA, she was at the Getty Research Institute where she co-curated exhibitions on Performance Art *Evidence of Movement* and the photography of Julius Shulman *GRI*. She was also on the board of the Los Angeles Forum for Architecture and Urban Design LA Forum for 3 years, where she organized several architecture events around the city. At the Southern California Institute of Architecture SCI-ARC, she established its first gallery program and curated installations by architects Andrew Zago, Hernan Diaz-Alonso and Raimund Abraham, among others. Her first curatorial work in a museum was at the UCLA Hammer Museum where she worked closely with curator James Elaine on the Hammer Projects, including installations by Chris Johanson, Emma Kay, Francesca Gabbiani, and Paul Morrison HAMMER.

BA, Art History, New York University; MA, Center for Curatorial Studies, Bard College; MDes, Graduate School of Design, Harvard University.

Senior Lecturer, Curatorial Practice, California College of the Arts.

Jennifer Easton

Jennifer Easton has an extensive career in both project and program management in the visual and performing arts. She has curated numerous exhibitions, published articles and lectured in the field of contemporary art. On behalf of the City of San Jose she has co-directed with Barbara Goldstein two significant creative placemaking programs: Silicon Valley Inside/Out – funded in part by a \$250,000 grant from the National Endowment for the Arts Our Town Grant, and Illuminating Downtown – funded in part by a \$600,000 grant from Artplace America. She authored sections of the San Jose High Speed Rail design guidelines related to the incorporation of art, lighting and landscape to enhance the customization of the line to neighborhoods impacted by the alignment, these guidelines have been adopted by other cities of the alignment. She also directed the public art design guidelines of the Station Area Plan for San Jose High Speed Rail. Jennifer also directs the development and implementation of public art programming for the City's Environmental Services Department including the incorporation of art into the master planning of the water pollution control plant, as well as stormwater and potable water programs.

Additionally she has broad marketing experience for government, non-profit and technology sectors, including market identification, expansion and retention utilizing traditional and new media. Past positions include Director, Marketing & Development, Berkeley Symphony; Sr. Marketing Manager for an Internet media company, Curator for the City of Los Angeles, and research associate at the Los Angeles County Museum of Art. For the past 8 years she has been a member of the City of Oakland Public Art Committee

Amy Ellingson

Amy Ellingson's paintings have been exhibited nationally. She is the recipient of the 2009 Fleishhacker Foundation Eureka Fellowship and the 1999 Artadia Grant to Individual Artists and has been awarded fellowships at the MacDowell Colony, the Ucross Foundation, and the Civitella Ranieri Foundation. Notable group exhibitions include *Bay Area Now 3* at Yerba Buena Center for the Arts; *Neo Mod: Recent Northern California Abstraction* at the Crocker Art Museum; and *Nineteen Going on Twenty: Recent Acquisitions from the Collection* at The Contemporary Museum, Honolulu. Her work is held in various public and corporate collections, including the Crocker Art Museum, the Oakland Museum of California, the U.S. Embassies in Tunisia and Algeria, and the Contemporary Museum in Hawaii. Ellingson's paintings have been reviewed in numerous publications, including the *New York Times*, *Chicago Tribune*, *San Francisco Chronicle*, *NYArts Magazine*, *Art issues*, and *Kunstbeeld*. She received a B.A. in Studio Art from Scripps College and an M.F.A. from CalArts. She lives and works in San Francisco and has taught at the San Francisco Art Institute since 2000.

Jennie Emiré Rodríguez

For the last ten years, Jennie Emiré Rodríguez has been the executive director of the Mission Cultural Center for Latino Arts, a multidisciplinary nonprofit community arts organization. Jennie has served on the committees or board of directors for many organizations. She is co-founder and co-publisher of Puerto Rican Network, an organization and newsletter. A member of Los Pleneros de la 24, a folkloric music group, she has also organized and danced in several Carnaval San Francisco contingents for over 20 years.

Maya Emsden

Ms. Emsden oversees Metro's Creative Services department, a remarkable group of talented professionals who are helping change the perception and experience of public transportation in Los Angeles. The department includes the agency's in-house communications design studio, public art program and volunteer docent council. During her tenure Metro has received over 80 art and design awards and was named the nations' best transportation agency by the American Public Transportation Association.

Ms Emsden's notable accomplishments include: pioneering a "makeover" of the agency's identity which earned it the coveted international ReBrand award, establishing an in-house design studio, visually transforming Metro's fleet (earning recognition by the toy manufacturer Matchbox), overseeing the commissioning and installation of works by over 200 artists in the Metro system, introducing live poetry readings, and founding the

world's only transit art volunteer docent program.

Prior to joining Metro, Maya worked with the New York Metropolitan Transportation Authority Arts for Transit department and served as editorial assistant for an international contemporary art/urban planning magazine.

Maya received her bachelor degrees in Political Science and Art History from Wheaton College (Norton, Massachusetts) and pursued a masters degree from the Institut de Hautes Etudes Internationales (Geneva, Switzerland).

Maya also serves as an Arts Commissioner for the City of Santa Monica and has served as the president of the Santa Monica Arts Foundation.

Courtney Fink

Courtney Fink, Executive Director of Southern Exposure (SoEx) since 2003, has 16 years of experience developing the capacity of visual artists and the systems that support them. Ms. Fink is responsible for guiding SoEx's vision and the organization's commitment to support artists and youth in a dynamic environment, in which they are encouraged to develop and present new work and ideas. She has led the organization through tremendous transitions over the past three years including several relocations and has developed major new program initiatives. Prior to joining Southern Exposure, Ms. Fink held positions at California College of the Arts and Capp Street Project in San Francisco, as well as Franklin Furnace in New York.

Rupert Garcia

Contemporary artist Rupert García is known as much for the political power of his work as for his strong, evocative graphics and rich colors. Between 1967 and 1975 he became recognized for his political posters, which dealt with race, politics, and the Vietnam War. García's silkscreen posters, etchings, paintings, and pastel portraits have been featured in hundreds of exhibitions. He has taught art in the Bay Area since 1969.

Gary Garrels

Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture, is recognized internationally for his acclaimed exhibitions and expertise in modern and contemporary art. Garrels previously served as chief curator and deputy director of exhibitions and public programs at the Hammer Museum, Los Angeles. In his 26-year career, Garrels has held curatorial positions at many prominent institutions. During his tenure at the Hammer Museum as chief curator and deputy director of exhibitions and public programs (2007 to 2008) and senior curator (2005 to 2007) he organized Eden's Edge: Fifteen LA Artists (2007) and Oranges and Sardines: Conversations on Abstract Painting with Mark Grotjahn, Wade Guyton, Mary Heilman, Amy Sillman, Charline von

Heyl, and Christopher Woo (2008). He also led the formation of the Hammer Contemporary Collection, a new collection begun in 2005 that now consists of nearly one thousand works. Prior to joining the Hammer, Garrels served as chief curator in the department of drawings and curator in the department of painting and sculpture at The Museum of Modern Art, New York (2000 to 2005). Exhibitions he organized include the acclaimed Brice Marden: A Retrospective of Paintings and Drawings (2006), which traveled to San Francisco and Berlin; Drawing from the Modern, Part II, 1945–1975 (2005); and Roth Time: A Dieter Roth Retrospective (2004), which was awarded "Best U.S. Monographic Museum Show" of the year by the International Association of Art Critics (AICA). He was also a member of the curatorial committee for MoMA at El Museo: Latin American and Caribbean Art from the Collection of The Museum of Modern Art, exhibited at El Museo del Barrio (2004). During his tenure he transformed the museum's drawing collection, adding masterworks by such artists as Willem de Kooning, Ellsworth Kelly, and Jasper Johns, among others. He also significantly enhanced the collection of works by Latin American artists, and helped to form and secure a gift of more than 2,600 post-war era drawings from the Judith Rothschild Foundation.

Jeanne Gerrity

Jeanne Gerrity is a curatorial associate at the Contemporary Jewish Museum, as well as an independent curator and writer. She has curated numerous group shows of emerging artists at non-profit spaces around New York City, including *Beauty Underfoot* at Smack Mellon and *Sound Off* at the Rotunda Gallery. She has written for *Art Papers*, *Yishu: Journal of Contemporary Art*, and *Rhizome*, among other publications.

Jenny Gheith

Jenny Gheith is assistant curator of painting and sculpture at the San Francisco Museum of Modern Art (SFMOMA). Last fall, she organized *New Work: Alessandro Pessoli* and is currently cocurator for the *2012 SECA Art Award* and *Project Los Altos: SFMOMA in Silicon Valley*, overseeing commissions by Spencer Finch, Chris Johanson, Kateřina Šedá, and Jessica Stockholder. She has contributed essays and film reviews to national and international publications and has taught at the California College of the Arts (CCA) and the School of the Art Institute of Chicago (SAIC).

Barbara Goldstein

Barbara Goldstein is an independent consultant focusing on public art planning and creative placemaking. She is the former Public Art Director for the City of San Jose Office of Cultural Affairs and editor of *Public Art by the Book*, a primer published by Americans for the Arts and the University of Washington Press. Ms. Goldstein has directed the public art programs in Seattle and Los Angeles, worked as a cultural

planner, architectural and art critic, editor and publisher. She is past chair of the Chair of the Public Art Network for Americans for the Arts.

From 1980-85 she edited and published Arts + Architecture magazine. She has written for art and architectural magazines both nationally and internationally, and has lectured on public art throughout the United States, and in Canada, Japan, China and Taipei.

Donna Graves

Donna Graves is a historian and cultural planner with over 20 years experience developing public history projects that document and interpret unrecognized histories. Most recently, the California Cultural & Historical Endowment commissioned Graves to conduct a study on the gaps between California's formal heritage programs and its diverse histories. Graves is project director for *Preserving California's Japantowns*, a statewide effort to identify and document what remains of the many pre-World War II communities that were destroyed by forced removal and incarceration. She is the co-author of the award-winning *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage* (Smithsonian Press), with Gail Dubrow. Graves served as project director for the city of Richmond's *Rosie the Riveter Memorial*, and worked with the city and National Park Service to initiate, plan, and implement the Rosie the Riveter/World War II Home Front National Historical Park. Graves is on the advisory panel for the National Parks Service's Asian Pacific Islander National Theme Study and serves on the board of advisors to the National Trust for Historic Preservation. Recognition for Graves' work includes the Vernacular Architecture Forum's first Advocacy Award, the National Park Service's Home Front Award, and a 2009–10 Loeb Fellowship at Harvard's Graduate School of Design. Graves served as a 2013 Center panelist in heritage.

Susan Gray

Susan Gray has over twenty years' experience in planning and managing art projects for government, private developers, educational and non-profit organizations. She currently serves as the Cultural Planner for the Community Redevelopment Agency of the City of Los Angeles (CRA/LA), where she oversees private development contributions to public art and cultural revitalization projects in Los Angeles' most challenged neighborhoods. Artists commissioned through the CRA/LA's Art Program during her tenure include Ball and Nogues Studio, Christian Moeller, Steve Appleton, Jennifer Steinkamp and Erwin Redl.

Previous leadership roles include: Adjunct Faculty, Masters in Public Art Studies Roski School of Fine Art; Senior Public Art Officer with the Los Angeles County Metropolitan Transportation Authority's Metro Art Program, where she developed the preliminary art

plan for the Exposition Light Rail, and managed a number of major public art projects for Los Angeles' subway system; and Public Art Program Director for the Long Beach Public Corporation for the Arts, where she administered the percent for art program for the Redevelopment Agency of the City of Long Beach; and Project Manager for the San Francisco Arts Commission's Public Art and Civic Design Review Programs, where she worked with artists such as Vito Acconci and Patricia Johansen.

Susan has also held various arts consulting and educational positions in Australia, where she graduated with a Master of Arts in Visual Arts (University Medal) in studio practice from the Queensland College of Art, Griffith University and was awarded fellowships to exhibit and study in Manila, the Philippines and at UC Irvine.

Melorra Green

A native of Memphis, Tenn., Melorra Green graduated magna cum laude from Tennessee State University in Nashville before moving to San Francisco to study Motion Pictures & Television at the Academy of Art University. She graduated with honors in 2003 with a Bachelors of Arts in Motion Pictures & Television with an emphasis in editing. She began volunteering for the San Francisco Black Film Festival in 2002 and became a Co-Executive Producer in 2005.

Maude Haak-Frendscho, Program Manager, Headlands Center for the Arts

As Program Manager, I am responsible for the Affiliate Artist Program, Alumni New Works, and Workshops at Headlands. I oversee their administration, coordinate program offerings, and collaborate with artists, partners, and other Headlands staff to develop program content. I earned my MA in Urban Studies from SFAI, and continue to pursue additional curatorial and editorial opportunities. When not at Headlands, I can be found exploring the coast, in the kitchen cooking with my hubby and a nice glass of wine, or working with my family to tackle yet another garden project.

Stephanie Hanor

Dr. Stephanie Hanor has been the Assistant Dean and Director of the Mills College Art Museum since September 2009. She received her doctorate degree in Art History from the University of Texas at Austin (2003) and from 1998 to 2001 she served as Assistant Curator of American and Contemporary Art at the University of Texas's Blanton Museum of Art. Prior to joining the Mills College Art Museum, she was the Senior Curator and Curatorial Department Head at the Museum of Contemporary Art San Diego. During her 8 years at MCASD she curated over 40 exhibitions and projects, including a series of site-specific installations featuring major works by Tara Donovan, Raymond Pettibon, Nancy Rubins, and Santiago Cucullu. She also organized major traveling exhibitions, including the retrospective of San Diego painter and film critic

Manny Farber, the focus exhibition Jasper Johns: Light Bulb, and an exhibition featuring the Latin American and Latino holdings of the Museum, TRANSactions: Contemporary Latin American and Latino Art, all with accompanying catalogues. At the Mills College Art Museum, she oversees an active contemporary exhibition program featuring new work by Binh Danh, Kathryn Spence, Frances Stark, Sarah Oppenheimer, and Karen Kilimnik.

Glen Helfand

Glen Helfand is a writer, critic, and curator. He writes about art, culture, and design for *Artforum*, *Art on Paper*, the *San Francisco Bay Guardian*, and other publications and exhibition catalogs. He also is the associate editor of *CMYK*. Glen has organized exhibitions for the de Young Museum, the San Jose Museum of Art, the Pasadena Museum of California Art, the San Francisco Art Institute, the Mills College Art Museum, and numerous alternative and commercial galleries. He also organizes the visiting artists lecture series at the San Francisco Art Institute.

Dana Hemenway

Dana Hemenway is an intermedia artist. She is interested in how we understand and frame objects and experiences. She is fascinated with forms of aesthetic display. The resulting work ranges from video to sculpture to site-specific installation. Dana was born in 1982 and raised in Northern California; she currently lives in San Francisco, CA. Dana received her BA in 2003 from University of California, Santa Cruz and her MFA in 2010 from Mills College in Oakland. Dana has exhibited her artwork at Southern Exposure, Root Division, Intersection for the Arts, Mission 17, Artist Television Access, and more in San Francisco; the Pacific Film Archive in Berkeley; the Bedford Gallery in Walnut Creek; and San Jose/Works in San Jose. In addition to showing her own artwork Dana has curated exhibitions at 31 Rausch Gallery, ATA and the SFAC Gallery. Both her curatorial projects and artwork have been reviewed: curatorial work in the SF Chronicle, SF Bay Guardian and SF Weekly; artwork in Afterimage Magazine, SFGate.com, Hideous Sunday and ARTSlant.

Kendal Henry

Kendal Henry served as a Manager of Arts Programs at the Metropolitan Transportation Authority (MTA) Arts for Transit for eleven years. During that time, he has overseen the fabrication and installation of their permanent art projects, served as a member of the MTA's in house design team, produced temporary exhibitions at Grand Central Terminal. Prior to this experience, he served as a project manager at the New York City Department of Cultural Affairs' Percent for Art Program. Kendal is the Curator at the Museum of Contemporary African Diasporan Art (MoCADA) in Brooklyn, NY and serves

on the Americans for the Arts Public Art Network Council where he chairs the Communications Committee.

Betti-Sue Hertz

Betti-Sue Hertz, Director of Visual Arts, served as the curator of contemporary art at San Diego Museum of Art (SDMA) from 2000–2008. Previously, she was the director of Longwood Arts Project, Bronx, New York from 1992–1998. She co-organized (with Lydia Yee) *Urban Mythologies: The Bronx Represented Since the 1960s* (1999) for the Bronx Museum of the Arts. Her recent major exhibitions and catalogues at SDMA include *Eleanor Antin: Historical Takes* (2008); *Animated Painting* (2007); *Transmission: The Art of Matta and Gordon Matta-Clark* (2006); *Past in Reverse: Contemporary Art of East Asia* (2004); and *Axis Mexico: Common Objects and Cosmopolitan Actions* (2002). She was adjunct curator for *Farsites: Urban Crisis and Domestic Symptoms in Recent Contemporary Art*, a program of inSite_05, SDMA, and Centro Cultural Tijuana (2005). Hertz has organized several editions of *Contemporary Links*, a series in which contemporary artists respond to works in SDMA's collection. Participating artists have included Alexandre Arrechea, Sandow Birk, Regina Frank, James Hyde, and Shahzia Sikander.

Katie Hood Morgan

Katie Hood Morgan is the Interim Exhibitions Coordinator, at the Walter and McBean Galleries. Formerly, she was the Assistant Curator of *When Attitudes Became Form* at the Wattis Institute for Contemporary Arts. Morgan received her MA in Curatorial Practice from the California College of the Arts in 2010, and her BA in the History of Art and Visual Culture from UC Santa Cruz. Morgan has worked with institutions such as the Oakland Museum of California, the M. H. de Young Museum, the San Francisco Museum of Modern Art, and the Massachusetts Contemporary Museum of Art. She has curated and managed local Mission District gallery Adobe Books Backroom since 2009.

Anthony Huberman, director of The Artist's Institute in New York, has been named the new director of the CCA Wattis Institute for Contemporary Arts. Huberman will be responsible for the development and presentation of exhibitions and public programs in venues on CCA's San Francisco campus, including the college's new facility on Kansas Street, which includes the Logan Galleries and a dynamic event space. Huberman will start at CCA in August 2013.

Steven Huss

Steven Huss is the Cultural Arts Manager at the City of Oakland Cultural Arts & Marketing, and the Staff Liaison to the Commission at Oakland Cultural Affairs

Commission. Previously he was the Executive Director at Alameda County Arts Commission and a Senior Public Art Project Manager at Seattle Arts Commission.

Valerie Imus

Valerie Imus is the Exhibitions and Programs Manager. As a collaborative member of the collectives The Citizens Laboratory and OPENrestaurant, her recent projects include April Ful's Night at the Oakland Museum of California, OPENeducation, a project at the Berkeley Art Museum for the Edible Schoolyard Foundation, and OPENwater, as part of SFMOMA's Infinite City: Poison/Palate series. Formerly, she was the Exhibitions Manager at Yerba Buena Center for the Arts, and prior to that, the Curatorial Associate at the Wattis Institute of Contemporary Art at CCA. She has also organized recent projects at the Oakland Museum of California and curated exhibitions and public projects for Yerba Buena Center for the Arts, and written for ArtPractical and Stretcher. As a former member of the Southern Exposure curatorial committee, she organized the projects Radical Citizenship: The Tutorials; We Are All Together, Alone in the Wilderness; Scopes and Scapes; and Hopeless and Otherwise. She holds an MFA from the School of the Art Institute of Chicago.

Chris Johnson

Chris Johnson is the author of *The Practical Zone System: for Film and Digital Photography*, currently in its fourth edition. He has been president of SF Camerawork, director of the Mother Jones International Fund for Documentary Photography, and chair of City of Oakland's Cultural Affairs Commission.

In 2007 Chris Johnson originated and designed the Oakland International Airport's Southwest Airlines Media Wall installed in the baggage claim area. Together with Hank Willis Thomas he recently received a grant from the Rockefeller Foundation for a work-in-progress titled, *Question Bridge: Black Males*.

Chris's artwork is in the collection of the San Francisco Museum of Modern Art, Smithsonian Institution, the Oakland Museum, the Center for Creative Photography, and the Polaroid International Collection.

Chris has studied with Ansel Adams, Imogen Cunningham, and Wynn Bullock.

Mark Johnson

Mark Johnson is the director of the Fine Arts Gallery on the San Francisco State University Campus. His curatorial work includes a focus on California contemporary and historical art, and several of his projects have explored under represented contributions to regional art history. He also has curated art shows and written books detailing past and present Asian American art. He received his Bachelor of Science, Yale University,

and his Master of Fine Arts, University of California, Berkeley

Stephanie Johnson is a Berkeley, California based artist. She uses her installations and mixed media sculptures as a way to preserve and honor the history of Africans. Her oeuvre focuses on the use of two primary elements: light and archival materials which include newspaper articles, photos and found relics. Ms. Johnson uses large scale slide projections in settings such as railroad stations, churches, cemeteries and galleries.

Ms. Johnson has a B.F.A. from Emerson College, Boston, Mass., an M.A. in Interdisciplinary Studies from San Francisco State University and an M.F.A. from The University of California, Berkeley. She has been the recipient of grants from The National Endowment For the Arts, New Langton Arts and The Money For Women Fund. Commissions include; The Richmond Art Center, The City of Oakland: Public Arts Division and The Arts Festival of Atlanta.

Ms. Johnson has exhibited at Yerba Buena Center for the Arts, The DeYoung Museum in San Francisco, The Berkeley Art Center, San Francisco Arts Commission Gallery, The Santa Cruz Art League, I.D.E.A. Artspace in Sacramento, CA and The Bayview Opera House among other galleries. In addition to her visual art, Ms. Johnson is a professional Lighting Designer working both nationally and internationally in theater and film.

Ned Kahn

Ned Kahn is an environmental artist and sculptor, famous in particular for museum exhibits he has built for the Exploratorium in San Francisco. His works usually involves capturing an invisible aspect of nature and making it visible; examples include building facades that move in waves in response to wind; indoor tornadoes and vortices made of fog, steam, or fire; a transparent sphere containing water and sand which, when spun, erodes a beach-like ripple pattern into the sand surface. In 2003 Kahn collaborated with Koning Eizenberg Architecture, Inc. on a piece for the Children's Museum of Pittsburgh consisting of hundreds of movable flaps that respond to the wind creating visible patterns. Kahn won a MacArthur Foundation "genius grant" fellowship in 2003, and the National Design Award for environmental design in 2005.

Kahn lives and works in California.

Brooke Kellaway

Brooke Kellaway is an independent curator with a keen interest in public art/site-specific projects. She spent three years at the Walker Art Center (Minneapolis) as a research assistant. She has also worked at the Banff Center and was an artist's assistant for Lynn Hershman Leeson.

Walter Kitundu

Walter Kitundu is a visual artist, instrument builder, photographer, and composer. He works in the Learning Studio as a Senior Designer. In this capacity he helps design and build environments for learning, develop and facilitates activities, and works as a photographer and graphic designer.

As an artist he has created hand built record players powered by the wind and rain, fire and earthquakes, birds, light, and the force of ocean waves. Walter has performed and been in residence at art centers and science museums internationally. He has performed with the renowned Kronos Quartet, bassist Meshell Ndegeocello, the electronic music duo Matmos, and the legendary Marshall Allen—in venues from Carnegie Hall to a high school library in Egilstaadir, Iceland. In 2008 Walter became a MacArthur Fellow.

Carrie Lederer

For Carrie Lederer is an artist and curator, and has been producing artwork and exhibitions for thirty years. Ms. Lederer was raised in Detroit, Michigan and attended Michigan State University where she received a BFA in sculpture and a BA in Art Education. She has exhibited her work nationally including exhibitions at Mills College Art Museum in Oakland, Braunstein/Quay Gallery, SFMOMA Artists Gallery, and The Lab in San Francisco; San Jose Institute of Contemporary Art and the San Jose Museum of Art in San Jose; Pictogram Gallery and Ev Gallery in New York City; and Melanee Cooper Gallery in Chicago. Her exhibitions have been reviewed in local and national publications including ArtNews, San Francisco Chronicle, ArtWeek, San Jose Mercury News, Art Issues Magazine, and Diablo Magazine. Ms. Lederer is the recipient of the prestigious Fleishhacker Foundation Eureka Award, and her work was included in New American Paintings catalogue, published in 2005. In 2006 she was commissioned by Art Source of San Francisco to create a public art installation in the lobby of 101 California Street in downtown San Francisco.

Ms. Lederer is also Curator of Exhibitions at the Bedford Gallery, a municipal contemporary art space in downtown Walnut Creek. She has curated informative, stimulating and provocative exhibitions at the Bedford for over a decade. Under her guidance, the gallery has consistently shown diverse and inspiring work by a broad range of local, national, and international artists. Ms. Lederer's special talent lies in creating a contextual framework for individual works of art, whether historical, contemporary, or community focused. She has constructed a program that is a living weave of exhibitions, many stretching beyond conventional constraints.

Carrie Lederer currently lives in Oakland, California with her husband Steven Pon who is also an artist, and their son Tommy.

Aimee Le Duc received her MA in Visual Criticism from CCA in 2003 and her MFA degree in CCA's Creative Writing program in 2004. Before accepting the Executive Director position at Berkeley Art Center, she was Galleries Manager at the San Francisco Arts Commission. Before that, she was Associate Director of Southern Exposure. Her critical writing appears in publications including *Frieze*, *Sculpture*, *Contemporary Arts Quarterly*, the *Journal for Aesthetics and Protest*, *ArtPractical* and *Camerawork: A Journal of Photographic Arts*.

Lizzetta LeFalle-Collins

Lizzetta LeFalle-Collins, (UCLA, History of Art, M.A. and Ph.D., 1997), principal LeFalle/Collins Projects, an arts consulting firm, has been a writer, art historian, and independent curator for more than 25 years. Specializing in modern and present-day art, LeFalle-Collins has exhibitions for museums throughout the United States and for international biennales in Brazil and South Africa. The artists' voice is central to her work.

LeFalle-Collins is the Museum of the African Diaspora's (MoAD) Manager of Visual Arts and is presently completing a multifaceted curatorial project entitled *Cultivating Crosscurrents: Africa and Black Diasporas in Dialogue, 1960-1980*, on view at MoAD from October 24, 2013-March 2, 2014. The exhibition explores the influence of Black liberation movements on various artistic genres—including music, art, poetry, and film—and Black internationalism through the display of selected objects and includes works of art by Malick Sidibé, David Hammons, Elizabeth Catlett, Donald Locke, and Romare Bearden, among others.

At MoAD, LeFalle-Collins created a Curator's Choice guest curator program where from 2013 through 2016 the following guest curators will organize curatorial projects: Franklin Sirmans' *The Ruth Waddy Sketchbook*, Nicole Caruth's, *Grace Jones Project*, Sylvester Ogbechie's *Art and the Digital Revolution in Africa*, Alejandro de la Fuente's, *Drapetomania: Grupo Antillano and the Art of Afro-Cuba*, and Jacqueline Francis', *Turn: Sitting in the African Diaspora Now*.

LeFalle-Collins has also published articles in journals such as *International Review of African American Art*, Hampton University, VA, *Nka: Journal of Contemporary African Art*, *Africana Studies*, Cornell University, NY, *Journal of American Studies*, Edgbaston, Birmingham, UK, and *Black Renaissance Noire*, *Africana Studies*, New York University.

Lex Leifheit

Lex Leifheit provides artistic vision and strategic direction for SOMArts Cultural Center (South of Market Arts, Resources, Technology and Services). Since 2008, SOMArts has steadily expanded its arts producing and presenting activity with programs that promote

cultural learning and deep engagement by people at all levels of artistic practice. As the number of exhibitions, performances, classes and events has grown, earned and contributed income have both increased by over 100%. Additionally SOMArts continues to provide essential professional development, fiscal sponsorship and technical services to over 80 bay area nonprofits annually.

Lex has been a passionate advocate for the arts as a catalyst for change and community building for more than ten years. As an outreach coordinator, festival planner, teaching artist and assistant director, she helped launch Wesleyan University's Green Street Arts Center. As producer of weekly radio show The Art Agenda from 2006—2008, she interviewed hundreds of artists about their work and helped community-based art find a wider audience in central Connecticut. As an artist and teacher, Leifheit directed award-winning plays, taught playwriting to teenagers, and connected writers with social service providers to develop and perform new works in empty storefronts.

Previous employers include Wesleyan University's Green Street Arts Center and Center for the Arts in Middletown, Connecticut, as well as the Eugene O'Neill Theater Center in Waterford, CT. Leifheit has served as an artistic associate of Secret Theatre, board member for the Middletown Foundation for the Arts, and vice president of the North End Artists Cooperative. She been a panelist for the National Endowment for the Arts, the San Francisco Arts Commission, Connecticut Commission on Culture and Tourism, and California College of the Arts' Engage award. She served on the steering committee of Emerging Arts Professionals, San Francisco Bay Area and was vice-chair of the Emerging Leaders Council of Americans for the Arts. She lives in San Francisco with her husband Dan McKinley and son Ewan.

Constance Lewallen

Constance Lewallen was born and raised in New York City. She received her BA from Mount Holyoke College and her MA from California State University, San Diego. Lewallen was Matrix curator at the University Art Museum, Berkeley (now the University of California Berkeley Art Museum and Pacific Film Archive) from 1980 to 88, Senior Curator there from 1998 to 2007, and currently the BAM's Adjunct Curator. As Senior Curator, she curated many major exhibitions, among them: Joe Brainard, A Retrospective (2001), Dream of the Audience: Theresa Hak Kyung Cha (1951-1982) (2001), Everything Matters: Paul Kos, a Retrospective (2003), Ant Farm (1968-1978) (2004), and A Rose Has No Teeth: Bruce Nauman in the 1960s (2007). All of these exhibitions toured nationally and internationally and were accompanied by catalogues. Her exhibition, Allen Ruppersberg: You and Me or the Art of Give and Take was presented at the Santa

Monica Museum of Art in fall 2009. She is currently West Coast Field Editor for caa.reviews (College Art Association's online review site).

Christina Linden,

Christina Linden is a freelance curator and writer based in Oakland, California. She curated the exhibition *Prospectus: Ben Kinmont* with Frank Smigiel, on view through May 2013 at the San Francisco Museum of Modern Art. She also directed the summer's programs this past year at Mildred's Lane, an artists' residence and site for creative exchange and learning deep in the woods near Narrowsburg, New York. Additionally, she worked the past spring to produce a series of events, screenings, and talks for Kadist Art Foundation's San Francisco presentation of the Creative Time/ICI exhibition *Living As Form (The Nomadic Version)*.

Linden spent a year as curatorial fellow at the Center for Curatorial Studies, Bard College, after completing her Master's Degree at the same institution in May of 2009. Major projects undertaken while at CCS included work on the exhibition *Philippe Parreno*, as well as on the accompanying catalog; *Ilana Halperin's At What Moment Does Limestone Become Marble (An Evening Exhibition to Kaaterskill Falls)*; work on Lisi Raskin's road trip/residency Mobile Observation (Transmitting and Receiving) Station; and an exhibition and printed booklet with artist Amy Patton entitled *About the Object*, which was also re-presented at Ramapo College in November of 2010.

Linden completed her Bachelor's Degree in art history at New York University in 2001, and worked at galleries, museums, and non-profit art spaces in New York, Berlin, rural Thailand, and San Francisco before enrolling at Bard. She has published writing in *ARTLIES*, *Art Practical*, *Art Voices*, *Fillip*, *might be good*, *Paletten*, *PROVENCE magazine*, *Women and Performance: a journal of feminist theory*, and numerous artists' books and exhibition catalogs.

Hung Liu

Hung Liu was born in Changchun, China in 1948. She grew up in Beijing during the time of communist force, Mao Tse-tung, the Cultural Revolution, Tieneman Square. After graduating from high school in 1968, she was sent to the countryside where she worked with peasants seven days a week in the rice and wheat fields, over a four-year period

During this time she photographed and drew portraits of local farmers and their families. In 1972 schools in China began to reopen and Liu entered the Revolutionary Entertainment Department of Beijing's Teachers College to study art and education. She graduated in 1975 and began teaching art at the Jing Shan School, an elite Beijing school. She also began weekly art lessons for children on television. Her program "How to Draw and Paint," was renowned, and lasted several years. In 1979 she was accepted

to China's two leading art schools; she chose the Central Academy of Fine Arts where she majored in mural painting.

In 1980 she applied to the visual arts graduate program at the University of California at San Diego. She was accepted in 1981. Her passport was delayed until 1984 when she departed Beijing and began her graduate studies. In 1991 she returned to China for the first time and discovered a treasure trove of turn of the century photos of Chinese prostitutes, which became source material for her paintings.

Hung Liu's unusual biography infuses her work with a unique richness; her paintings are steeped in Chinese culture, contemporary and ancient. While she has a foot in both cultures—China and the United States—her art is born of a traditional Chinese art education. She fuses images from 7th Century Tang tomb mural paintings of princes and princesses with Western imagery such as St. Christopher carrying a baby across the river, surrounded by her signature circles of color, an abstract pattern which dances energetically across the surface.

Liu plumbs the depths of her life experience as well as all that interests her about history, gender, identity, Chinese politics and culture and combines this broad range with her intelligence into compositions that pose questions while offering a moment to stop and contemplate all that is bold and beautiful in her universe.

Linda Lucero

Linda Lucero is the Executive/Artistic Director of Yerba Buena Arts & Events (YBA&E), producer of the annual Yerba Buena Gardens Festival in San Francisco, a free, outdoor performing arts series centered on artistic excellence, inclusion, accessibility, and innovation. The Festival presents 100 programs between May and October, including music, theater, dance, cultural events, children's and educational programs.

Previously, Ms. Lucero was a Performing Arts Curator at Yerba Buena Center for the Arts, Grants Director of Vanguard Foundation, and Executive Director of La Raza Graphics Center. She has been an advisor to the National Endowment for the Arts, San Francisco Arts Commission, Arts International, California Arts Council, Marin Community Foundation, Paul Robeson Fund for Film and Video, and University of California at Santa Barbara's California Ethnic and Multicultural Archives. Ms. Lucero is a founding Board Member of the National Association of Latino Arts & Culture.

Her silkscreen work has been exhibited nationally and internationally, most recently at

La Galería de la Raza in San Francisco (2006), "Contested Narratives" at the San Francisco Mexican Museum (2004), "Just Another Chicano Poster" at the University of California Santa Barbara (2003), and "Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements" at El Museo del Barrio in New York City (2000).

Ms. Lucero is the proud mother of Marcelo Lucero-Aviles and loving wife to Ray Moisa. She also is the author of two cookbooks and is working on a series of short stories.

Juan Luna-Avin

Born in Mexico City, Juan Luna-Avin is a multi-disciplinary artist whose work examines individual and collective identities through the lens of youth cultures and rock n' roll music. His projects reflect an interest in mythology, music history, memory, low-fi technology, and informal economies.

His work has been shown at such venues as Thomas Welton Art Gallery (Stanford University), San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, Queen's Nails Projects, Casa del Lago (Mexico City), and Cerroinspiracion (Quito, Ecuador). In 2007, he collaborated with artist Julio Cesar Morales on a public art project commissioned by the City of San Jose.

Since 2004, he has been a member of Club Unicornio, a San Francisco-based collective of artists-DJs who play underground, kitschy, and experimental music from Latin America. They have performed locally and nationally, including for the UCLA Hammer Museum's "Also I Like to Rock" summer series.

He holds an MFA in Art Practice from Stanford University and a BFA in Painting from the San Francisco Art Institute, where he was an Osher Scholar. Recent awards include a Suzanne Baruch Lewis MFA Grant (2010) and a McNamara Family Creative Arts Grant from the Hispanic Scholarship Fund (2009). He is currently a Lecturer in the Visual and Public Art department at California State University, Monterey Bay.

Sharon Maidenberg, Executive Director, Headlands Center for the Arts

As Executive Director I work closely with the staff and Board of Directors to envision and implement Headlands' programs for artists and the public. I do this through fundraising, long-range planning, advocacy work, project management and partnership development. I am also responsible for our relationship with our primary partner, the National Park Service, and the long-term wellness and sustainability of the organization. I've worked with artists and nonprofit organizations in the Bay for the better part of the

last dozen years. In my spare moments, I read, cook, walk in the Marin Headlands and practice regular furniture rearranging.

Patricia Maloney

Patricia Maloney is a curator and writer living and working in Berkeley, CA. In addition to her role as Director for Art Practical, she works with the alternative exhibition space Ampersand International Arts, is a contributing writer to *Artforum.com* and a frequent commentator on the weekly contemporary art podcast *Bad at Sports*. She holds her MA in Theory and History of Contemporary Art from the San Francisco Art Institute.

Leigh Markopoulos

Leigh Markopoulos is the chair of the Graduate Program in Curatorial Practice located on the San Francisco campus of California College of the Arts.

Formerly the director of Rena Bransten Gallery in San Francisco, Markopoulos came to San Francisco to take up the position of deputy director of the CCA Wattis Institute for Contemporary Arts. Prior to that she was exhibition organizer at the Serpentine Gallery in London, and at the Hayward Gallery. She has curated numerous exhibitions, including most recently *Love is a Stranger* at Creative Growth Art Center in Oakland, and has organized over 50 exhibitions ranging from solo shows of Richard Artschwager, Dan Flavin, and Brice Marden to major group exhibitions such as *Monuments for the USA* and *IRREDUCIBLE: Contemporary Short Form Video*.

Markopoulos is a frequent reviewer for the online journal *Art Practical* and has also worked on many freelance writing and editorial projects, including most recently contributing an essay for Johan Grimonprez's solo show at Itd los angeles. Her essay, "The Shape of Exhibitions," on mutable exhibition formats, will appear in the inaugural issue of *The Journal for Curatorial Studies* (September 2011). From 2003–10 she was an adjunct professor in CCA's Graduate Program in Curatorial Practice and was reappointed as associate professor in 2010.

Marina McDougall directs the new Center for Art & Inquiry, an R&D center for the arts within the larger learning laboratory of the Exploratorium. She also oversees our new Over the Water program. Marina was the first curator of art and design at the CCA Wattis Institute for Contemporary Arts and co-founded the Studio for Urban Projects. She has been a visiting curator at the MIT Media Lab, the Museum of Jurassic Technology, the California Academy of Sciences, and the Oakland Museum of California. As a curator working at the intersection of art and science, nature and culture, Marina has twenty years' experience organizing exhibitions and public programs, and started her career as a curator in the Exploratorium Cinema Arts

Program. She teaches as an adjunct professor in the graduate Curatorial Practice Program at California College of the Arts.

Hesse McGraw

A curator and writer, Hesse comes to SFAI from the Bemis Center for Contemporary Arts in Omaha, Nebraska, where he has been Chief Curator since 2008.

McGraw's notable accomplishments at the Bemis Center include working with artist and cultural planner Theaster Gates and Rebuild Foundation to renovate Carver Bank—the site of the first African American-owned bank in Omaha—into exhibition and performance spaces and artist studios, making the site a hub for the creative and public life of its neighborhood and community. He also developed Michael Jones McKean's site-specific project *The Rainbow: Certain Principles of Light and Shapes Between Forms*, which produced rainbows in the sky over the Bemis Center through an integrated, sustainable system of harvesting and projecting rainwater.

Prior to his work at the Bemis Center, McGraw served as associate director at Max Protetch in New York City. From 2002 through 2005 he served as the founding director and curator of Paragraph, a contemporary art gallery operating under the non-profit Charlotte Street Foundation in Kansas City, Missouri. McGraw holds a BFA from the University of Kansas, and completed graduate research at the European Graduate School in Saas-Fee, Switzerland. His recent honors include an Andy Warhol Foundation Curatorial Research Fellowship, an ArtPlace America grant, an inaugural Robert Rauschenberg Foundation Artistic Innovation and Collaboration Grant, an NEA Our Town grant, multiple American Institute of Architects awards, and a Harpo Foundation Grant.

Judy Moran

Judy Moran worked as a Senior Public Art Project Manager at the San Francisco Arts Commission from 1997 - 2012. At the Arts Commission she successfully completed a major light rail transit art project, the Third Street Light Rail Project, Phase I, for which she managed the design, fabrication and integration of several artworks into each of 28 stations. She managed Phase II of the Third Street Light Rail Project, the Central Subway, for which she completed an Arts Master Plan. She also managed the Art on Market Street Program, a year-round temporary public projects program that includes a rotating kiosk poster series and public events on Market Street, San Francisco's main thoroughfare. In addition, she oversaw the Branch Library Improvement Program, managed public art projects for several branches, and worked on several Recreation and Park art projects. Previous to working at the San Francisco Arts Commission, Ms. Moran was Artist Residency Program Director at Villa Montalvo Center for the Arts in Saratoga, CA, an international multidisciplinary artist residency program, and was Executive Director of Public Art Works in San Rafael, CA, an organization that

commissioned temporary and permanent public art projects throughout the Bay Area and sponsored educational programs. In the 1980s Moran was Co-Director of San Francisco's nationally recognized New Langton Arts, presenting contemporary art in a wide variety of media, including exhibitions, video, performance, literature, and music. She also served as Project Director of a one-year research and planning phase for a national visual arts touring program for small visual arts organizations, administered by the National Association of Artists Organizations (NAAO) and funded by the National Endowment for the Arts and the Pew Charitable Trusts. Moran has taught at San Francisco State University and the San Francisco Arts Institute in San Francisco, and JFK University in Orinda, CA.

Katya Min

Katya Min is a curator and artists' representative. She is Senior Program Manager and Curator of Public Programs at Yerba Buena Center for the Arts, where she directs and curates the Room for Big Ideas projects, a free public project space within YBCA, the ConVerge Series, and other public programs. She is also the curator of Ictus Projects, a contemporary art project space in the Mission district of San Francisco. Katya has previously produced and curated several Bay Area arts exhibits, festivals and cultural events that brought together multi-disciplinary artists, performers, lecturers, filmmakers and writers at venues like the Yerba Buena Center for the Arts, Cellspace, ODC, Oakland Museum, SOMArts Cultural Center, Pro Arts and numerous universities and colleges. She studied Interdisciplinary Fine Arts at the California College of the Arts (CCA).

As a visual arts consultant, Katya Min provides consultation for those who are interested in learning more about the visual arts, collecting and supporting artists. She also works with collectors interested in acquiring meaningful art works for their collection.

Ceci Moss

Ceci Moss is a writer, musician, DJ, and curator. She is currently pursuing a PhD in Comparative Literature at NYU and work as the Assistant Curator at Yerba Buena Center for the Arts in San Francisco, CA. Her research addresses contemporary internet-based art practice, digital technology and perception, the materiality of media, postmodernism and digital art preservation. From 2007-2011 she was Senior Editor of Rhizome, and she continues to contribute to the site. Her writing has also appeared in ArtAsiaPacific, Artforum, The Wire, Performa Magazine, and various art catalogs. For a decade, she programmed the weekly radio show Radio Heart on KALX and East Village Radio, which focused primarily on experimental music. As an undergraduate, she majored in History and Sociology at UC Berkeley, and spent a year studying Critical Theory in Paris, France at the Universite Sorbonne Nouvelle, Paris III/Centre parisien d'etudes critiques.

Ellen Oh

Ellen Oh has served as IDA+CBPA Program Administrator since November 2011. Previously, she was Executive Director of Kearny Street Workshop (KSW), the nation's oldest Asian American multidisciplinary arts organization, where she learned to be a jack of all trades. At KSW, she was not only responsible for the program vision and development, but also the fundraising, marketing and financial management that supported it. Ellen has an M.A. in Arts Administration from Columbia University and has spent over ten years working nonprofit arts organizations both nationally and internationally. Her experience includes serving as Associate Director of Marketing for Sundance Institute, where she developed and produced all the publications, ads, merchandise, enviographics, and motion graphics for the film festival. She worked in marketing and community outreach at the Asian Art Museum of SF during its move from Golden Gate Park to Civic Center. She has also had short stints at the Atlanta Olympics, the Smithsonian, the Boulder Philharmonic, the Venice Biennale/Korean Pavilion, the Sydney Biennale, Art Production Fund, the Museum of Modern Art and the Whitney Museum. After living in eight different cities, Ellen now calls San Francisco home and is mother to a two-year old daughter and a pit mix.

Amy Owen

Amy Owen is the curator of the renowned collection and Gatehouse Gallery at di Rosa. Owen came to di Rosa from Yerba Buena Center for the Arts in San Francisco, where she was senior exhibitions manager. Owen has more than 10 years of experience working in the contemporary art field at institutions including Artists Space, one of New York City's oldest alternative nonprofit gallery spaces, and the Dallas Museum of Art. Originally from Abilene, Texas, Owen holds a master's degree in curatorial studies from the Center for Curatorial Studies at Bard College in New York and a bachelor's degree in art history from Southern Methodist University in Dallas. At Artists Space, Owen worked with an international scope of curators, artists, and organizations to establish partnerships for a range of projects and public programs. During her tenure, she co-organized a collaborative project with the Istanbul-based Platform Garanti Contemporary Art Center titled "The Columns Held Us Up." The exhibition included a week-long series of roving events that took place at New York City locations including a local pub, a mid-town rooftop and a SoHo street corner. She has organized other curatorial projects at Art in General and the New York Center for Art and Media Studies where she co-curated the group exhibition and performance series "Other Certainties."

Marc Pally

Marc Pally is an artist and curator/administrator specializing in public art. After receiving an MFA from California Institute of the Arts, Pally pursued a career as an artist and as an administrator/planner/curator. Pally's artwork may be found in the permanent collections of the Los Angeles County Museum of Art, the Museum of Contemporary

Art, Los Angeles, the Orange County Museum of Art and the Fort Lauderdale Museum of Art among others. Pally taught studio art for many years at the Art Center College of Design in Pasadena, California, served as the Director of LACE (Los Angeles Contemporary Exhibitions) and was City Planner for Public Art at the Community Redevelopment Agency of the City of Los Angeles. The latter position began Pally's career in the field of public art, where he has become a nationally recognized leader for the development and management of public art projects, primarily in the private sector. Pally currently serves as Artistic Director of Glow, a biannual dusk and beyond art event on the beach in Santa Monica, California. His passion and commitment is to engage the vision of artists in the public realm thereby helping to create environments in which the unexpected and often the enigmatic reside as key elements in our common spaces.

Matthew Passmore

Matthew Passmore is a partner at Rebar Art and Design Studio. Rebar is an interdisciplinary studio operating at the intersection of art, design and ecology. Their mission is to create objects, spaces and ideas that inspire people to re-imagine the environment and our place in it.

Their studio produces artwork and design solutions that shape the landscape and public realm, rooted in the belief that human interaction, community and a sense of wonder form the basis of the good life. They engage with large projects and small, from city and regional scale plans to design objects that fit in the hand.

Founded in 2004 and based in San Francisco, Rebar has created work at venues and institutions around the globe, including the Venice Architecture Biennale, ISEA Dublin, ExperimentaDesign Amsterdam, SmartCity Paris, the Benaki Museum Athens, the Harvard GSD, U.C. Berkeley and the California College of the Arts.

Maurizio Hector Pineda

Maurizio Hector Pineda is a Salvadorian curator an artist who currently lives and works in San Francisco he has curated thirty exhibitions since 1999. He graduated from SFAI with an Interdisciplinary Studies degree in 2001. In 2002, Mr. Pineda moved to southern California where he opened SWYS (See What You Started) gallery. He operated SWYS from 2002- 2004. Shortly after closing the doors of his gallery he moved to the Los Angeles Arts District to work on his own studio practice in: Painting and Sculpture.

While living in Los Angeles Mr. Pineda was a visiting curator at The Tree House Gallery and has worked at the Santa Monica Museum of Art and for Regen Project in Beverly Hills.

In 2008 Mr. Pineda moved back to the Bay Area to continue developing his curatorial practice. In 2009 he was invited to be a guest curator at the Togonon Gallery in San

Francisco. That same year he took the gallery curatorial coordinator position at The Mission Cultural Center for Latino Arts. His most recent curatorial project was for Artadia (NYC) at Stephen Wirtz gallery in San Francisco.

Justin Hoover

Justin Hoover was recently appointed the Curator of Exhibitions at the Santa Cruz Museum of Art and History at the McPherson Center. Previously he worked as Curator & Gallery Director at SOMArts Cultural Center, focusing on collaborative and experimental community-based curatorial projects and overseeing the functioning of the gallery and its programs. His creativity melds experience design strategies, creative production, conceptual art theory and history and large-scale organization management into unique structures that blur the often line between exhibitions, performances, happenings and community engagement structures.

At SOMArts, Hoover curated between two and four major exhibitions annually and facilitated the Commons Curatorial Residency program, which annually supports three guest curators in organizing large-scale exhibitions. Innovative initiatives by Hoover at SOMArts included Flag Stories: Citizenship Unbound, a creative and cultural exchange between youth in San Francisco and youth at the Islamic Art Museum of Malaya in Kuala Lumpur. Hoover also founded and curated the 100 Performances for the Hole, a biennial survey of time-based art which draws interactive audiences of 800+ and has grown to include live internet and television broadcasts.

Additionally, Hoover is a practicing time-based artist dealing with cultural translocation through body based performance, video and installation. He has performed and exhibited his work at the 2012 Venice Architecture Biennale, SFMOMA, San Jose Museum of Art, Art Life Festival in Guangzhou 2011, the Time Based Arts Festival at the Portland Institute of Contemporary Art, the Yerba Buena Center for the Arts, the Berkeley Art Museum and many other locations.

Carolina Ponce de León

Carolina Ponce de León is a Columbian born curator and writer, and was formerly the Executive Director of Galería de la Raza in San Francisco. Her writings have appeared in numerous exhibition catalogs, art magazines, and journals. A collection of her essays, *The Butterfly Effect: Critical Writings on Art and Culture in Columbia*, published by the Instituto Distrital de Cultura in Bogotá, Columbia, in 2004, is currently in its second printing.

Renny Pritikin

Renny Pritikin was born in New York City, and received a BA from New School College, NYC, and an MA from San Francisco State in Interdisciplinary Arts. He was co-director

of New Langton Arts in San Francisco from 1979 to 1992. He was chief curator at the Yerba Buena Center for the Arts from 1992 to 2004. He was director of the Nelson Gallery and Fine Arts Collection at UC Davis from 2004 until 2012. Career highlights include a lecture series in Japanese museums as a guest of the State Department in 1995. That same year he was a Koret Israel Prize winner and traveled extensively in Israel. In 2002 he was the curator for the United States exhibition at the Cuenca, Ecuador Biennial. In 2003 he received a Fulbright Fellowship to lecture in museums throughout New Zealand. He has been a senior adjunct professor in the curatorial practices graduate program at the California College of the Arts in San Francisco since its inception in 2003. Pritikin gave early support to such noted artists as Nayland Blake, Nancy Rubins, Fred Tomaselli, Barry McGee, Margaret Kilgallen, Chris Johanssen and many others. He is known for bringing work from popular culture into the museum context, including retrospectives of the work of auto customizer Ed Big Daddy Roth, the tattoo artist and painter Don Ed Hardy, the futurist and Blade Runner designer Syd Mead and the magician and historian Ricky Jay. In the past two years he has written catalogue essays for Cornelia Schulz (Sweetow Gallery SF), Trimpin (University of Washington Press), Tony May (San Jose Institute of Contemporary Art), Julia Couzens (Stanislaus State University), John Bankston (beta pictorus Gallery, (Birmingham AL), Youngsuk Suh, (Stanislaus State University) Jim Melchert (Sanchez Gallery, Pacifica, CA), Chris Taggart (Center for Contemporary Art, Sacramento, CA), and Dean De Cocker (JayJay Gallery, (Sacramento)).

Mónica Ramírez-Montagut is the Associate Director and Senior Curator for MACLA. Previously she was the Senior Curator at The San Jose Museum of Art and the Curator at The Aldrich Contemporary Art Museum in Ridgefield, Connecticut. She was also a former Assistant Curator of Architecture and Design at the Solomon R. Guggenheim Museum where she worked on the exhibitions *Zaha Hadid; Restoring a Masterpiece: Frank Lloyd Wright's Guggenheim Museum*; and, *Cai Guo-Qiang*. She has also served as the Curator of Collections and Public Programs at the Price Tower Arts Center. Her publications include *KAWS* (2010) and *Erik Parker: Colorful Resistance* (2012), both with Rizzoli. Mónica received her B.Arch from the Universidad Iberoamericana in Mexico City and her M.Arch and Ph.D. from the Universitat Politècnica de Catalunya, ETSAB, in Barcelona

Lawrence Rinder

Lawrence Rinder is the Director of the Berkeley Art Museum and Pacific Film Archive (BAM/PFA). Mr. Rinder has had a prominent career in both the curatorial and education-program sides of museums. He began his career as an educational consultant to The Museum of Modern Art, New York (MoMA), and then as a curatorial/education intern at the Walker Art Center, Minneapolis, before coming to

Berkeley, where he was MATRIX Curator at the museum from 1988 to 1998, organizing an ongoing series of exhibitions of contemporary art; Curator for Twentieth-century Art from 1991 to 1998, overseeing all aspects of the museum's program in this field; and then also Assistant Director for Audience and Program in 1997–98, where he assumed a leadership role in integrating the museum's education- and public-programming initiatives with its exhibitions program. From 1998 to 2000, Mr. Rinder was Founding Director of the Institute for Exhibitions and Public Programs (now Wattis Institute for Contemporary Arts), at the California College of Arts and Crafts (now California College of the Arts), before joining the Whitney Museum of American Art, New York, as the Anne & Joel Ehrenkranz Curator of Contemporary Art. He remained at the Whitney for four years before returning to the California College of the Arts as Dean of Graduate Studies and, later, Dean of the College.

Rebeka Rodriguez

Rebeka Rodriguez is a photographer, event producer, and arts administrator living and working in San Francisco. She is currently the Program Director of Education & Community Engagement at Intersection for the Arts, one of San Francisco's oldest alternative non-profit multidisciplinary arts organizations. Rebeka co-edited *Prison/Culture*, an investigation of incarceration as an integral part of the American experience. She serves on the board of directors for RADAR Productions, a San Francisco-based non-profit that produces literary happenings around the Bay Area and beyond; and produces *Bring Your Own Queer*, an annual daytime music, art and performance festival in San Francisco's Golden Gate Park.

Jerome Reyes

Jerome Reyes (b 1983, Daly City, CA United States) is an conceptually driven artist/researcher and educator who works with the potential crossroads of empathy, alterity, and architecture. He is the Artist Liaison for Stanford University's Institute for Diversity in the Arts, designing long-term programmatic partnerships with artists, curators, scholars, publications, and various sized institutions.

He received an MFA from Stanford University and a BFA at the California College of the Arts. Exhibition venues include the Frankfurter Kunstverein, Frankfurt, Germany, Yerba Buena Center for the Arts, Contemporary Museum Honolulu, Asian Art Museum, and as artist-in-residence at the DeYoung Museum. His work has been featured in *Art in America*, *Teme Celeste*, *Profession*, *Art Practical*, and *Artweek* among others.

Reyes has 10 years of teaching and public programming in a variety of settings including multimedia labs, museums, major universities, non-profit art galleries, and senior/youth community centers in East Oakland, Iron Triangle in Richmond, and

Chinatown/ Manilatown San Francisco. He prioritizes students and collaborators to have their own agency and autonomy with projects cognizant of localized political lineages and contemporary cultural production. From 2005-2010, Reyes was co-founding faculty of the San Francisco Art Institute's City Studio, an internationally and nationally recognized arts and urban research interface combining graduate, undergraduate, Bay Area high school students, and visiting artists/scholars.

He has received project support from the National Endowment for the Arts/NEA, Surdna Foundation (through SFAI City Studio 2008-2010), as well as the Joan Mitchell Foundation MFA Award, Center for Cultural Innovation Investing in Artists Grant, San Francisco Arts Commission Individual Artist's Grant (twice), Zellerbach Fund, Walter and Haas Foundation, and Stanford Fellowship at the Headlands Center for the Arts.

Mary Rubin

Mary Rubin is a Senior Project Manager at San Jose Public Art Program. She has a background in architecture, real estate development and construction project management, with 15 years of experience integrating public art into complex design/bid/build projects. Recent projects include successful launch of the San Jose Airport's Art + Technology Program, San Jose City Hall, the current renovation of the San Jose Convention Center and the Fundred Dollar Bill Project, a national artist driven social/political sculpture.

Ron Moultrie Saunders

Ron Moultrie Saunders is a San Francisco-based photographer, landscape architect and teacher who has been creating cameraless photographs since 1998. Saunders has been an artist in residence at Kala Art Institute in Berkeley, CA, since 2008, and is the recipient of a commission from the San Francisco Public Library for its Bay View Branch (installed in 2012). His work is held in private collections in the United States, Canada, and Europe.

Norie Sato

Norie Sato is an artist whose artwork for public places over the past 25 years has incorporated individual, collaborative, design team and planning of public art projects. Much of her work involves collaboration with architects and integration with the site or context. She works from site and context-driven ideas first, then finds the appropriate form and materials. She strives to add meaning and human touch to the built environment and to consider edges, transitions, culture and connections to the environment. Norie's current and past work encompasses transit/transportation facilities, airports, libraries, universities, infrastructure, parks, and other civic structures. She works in sculpture, glass, terrazzo floors, integrated design work, landscape, video and light. In her studio work, she includes large works on paper and printmaking to the

list of media. She has been active in the Seattle art scene since the 70s, when she was involved with and/or, an artist-run space, and as a commissioner on the Seattle Arts Commission in the nascent days of Seattle's public art program. In addition, her own work in video, glass and on paper has been exhibited at galleries and museums around the country.

Her public art work has been recognized five times by the Public Art Network's Year in Review. Recently, she produced a 300 ft. long glass façade for the San Francisco International Airport, artwork for University of Iowa and Iowa State University, and the new Port of Portland Headquarters. She has made work for the Arabian Library and McDowell Mountain Ranch Aquatic Center, both in Scottsdale AZ, and Miami International Airport. She was lead artist for Sound Transit's Seattle Central Link Light Rail and has worked on transit systems in Portland, Salt Lake City and Tempe, Arizona. She was a member of the Seattle Design Commission which reviews city capital projects within the city of Seattle and is a former council member of the Public Art Network, a national organization focused on public art.

Richard Shaw

Since the late 1960s, Bay Area ceramicist Richard Shaw has been steadily re-creating the world around him in clay, piece by piece. Shaw's remarkable sculptures mimic everyday objects with an accuracy that belies their medium. Shaw is associated with Bay Area Funk, a movement characterized by its irreverent, sometimes surreal assemblage of everyday objects into artworks that can be alternately whimsical and disturbing. But rather than use readymade found objects, Shaw fashions his pieces out of porcelain, perfectly cast to replicate exactly the ordinary things that surround us.

The kind of work that Shaw produces is known as trompe l'oeil, a French term that literally means "fool the eye." In order to produce these amazing effects, Shaw has developed an array of techniques that extend to printmaking and overglaze transfer decals, which help to increase the realism of his objects. Shaw keeps a library of hundreds of molds in his workshop, a vocabulary of objects that he inverts, varies and combines in his assemblages.

Richard Shaw earned a B.A. from the San Francisco Art Institute in 1965 and an M.F.A. from the University of California, Davis, in 1968. He has won grants from the National Endowment for the Arts. His ceramics can be found in major collections across the country, including the Smithsonian's National Museum of American Art in Washington, D.C., and the Whitney Museum of American Art in New York, as well as in collections in Europe and Japan. Shaw is currently an art professor at the University of California, Berkeley.

Stephanie Syjuco

Born in the Philippines, Stephanie Syjuco received her MFA from Stanford University and BFA from the San Francisco Art Institute. Her work has been shown nationally and internationally, and included in exhibitions at PS1, the Whitney Museum of American Art, The New Museum, SFMOMA, Yerba Buena Center for the Arts, The Contemporary Museum (Honolulu), The San Diego Museum of Contemporary Art, and the California Biennial at the Orange County Museum of Art, among others. She has led workshops for her ongoing global collaborative Counterfeit Crochet Project at art spaces in Istanbul, Beijing, and Manila, and in December 2008 her work was the subject of a solo exhibition at the Contemporary Arts Museum, Houston. Her works have been reviewed in Artforum, Art in America, Flash Art, Art Practical, The San Francisco Chronicle, The New York Times, The Financial Times, The Wallstreet Journal, Craft Magazine, and on KQED's Spark, among many others. For the six months in 2010–11, Syjuco's project Shadowshop was embedded within the San Francisco Museum of Modern Art's fifth floor galleries—a project that included the works of 200 Bay Area artists and garnered significant critical acclaim, raising \$100,000 for the artists who participated in the work. In 2012, she was commissioned to create an installation for FOR-SITE's project International Orange: Artists respond to the Golden Gate Bridge at 75.

Karen Tsujimoto

Karen Tsujimoto is the Acting Chief Curator at the Jewish Contemporary Museum San Francisco. Prior to that position, she was the Senior Curator of Art at the Oakland Museum of California. Ms. Tsujimoto has authored and co-authored many publications including: *The Art of Joan Brown* (1998); *The Art of Peter Voulkos* (1995); and *Wayne Thiebaud* (1985).

Po Shu Wang

Po Shu Wang is part of the collaborative Living Lenses with Louise Bertelsen. Living Lenses is an on-going exploration of the world we live in, the world we live by, and the world we dream of. Media and methodology that they use are borrowed from all aspects of human ingenuity and stupidity, and they are in continuous evolution guided by the uniqueness of every site they encounter.

Their goal in Public Art is to invite the public to become co-creators of the artwork content. Therefore, most of their works are tangible mechanisms that evolve by the active inputs of the public as well as activities generated by their going about their businesses as usual.

Nate Watson

Nathan Watson currently lives and works in San Francisco as an artist, designer, and instructor. Nathan has been directing San Francisco State University's small glass program for 5 years and recently became the Executive Director of Public Glass, San Francisco's only public access glass facility. A Kentucky native, Nathan received a B.A. in history from Centre College in Danville, Kentucky, where he also began investigating glass as a way to transform storied narratives into a visual medium. In search of a unique skill set, Nathan studied glass blowing, casting, fusing, and moldmaking, in Providence, Rhode Island with some of the most skilled, innovative, and influential American glass artists. Before pursuing his graduate studies at California College of Arts in 2004, he received grants and awards from the Rhode Island Foundation, and the Rhode Island Council For the Arts for his work concerning local crafts, identity, and immigration. Nathan's current work can be seen in San Francisco at Refusalon Gallery, and his latest design project was recently unveiled at The Chocolate Lab in San Francisco.

Maysoun Wazwaz

Maysoun Wazwaz is the Program Manager at Mills College Art Museum. Formerly she was the Exhibitions Program Manager at Southern Exposure and was the only staff member, outside of the executive director, who had worked in each of Southern Exposure's locations since moving from their original space in 2006. In her capacity as program manager over the past 2.5 years Maysoun has worked with over 200 artists through solo, group and juried exhibitions as well as through artist residencies and public art projects. Maysoun co-produced SoEx Off-Site (2006- 2007), a yearlong series of public art projects which used new techniques for exploring and mapping public space. She also helped produce groundbreaking exhibitions such as Free Enterprise (2007), Vapor (2008) and Hopeless and Otherwise (2008).

In addition to her work at Mills College Art Museum, Maysoun serves as a member of Visual Aid's exhibitions committee. Visual Aid is a non-profit arts organization supporting artists living with life threatening illnesses. In April of 2008, Maysoun was invited to participate in the San Francisco Art Institute's MFA Studio Visits as an outside curator. This program gives MFA candidates the opportunity to receive feedback from professional curators from the local arts community.

Maysoun has a long history as a dancer and is most inspired when dancing or watching other people dance. Although most of her college classmates would not know this due to the amount of time spent performing in dance concerts and taking dance classes, Maysoun received a BA in Art History from Bard College.

Xiaoyu Weng

Xiaoyu Weng is a curator and writer. She has organized exhibitions and events for venues including the CCA Wattis Institute for Contemporary Arts, Yerba Buena Center for the Arts, the Asian Art Museum, Queens Nails Project and the Minsheng Art Museum in Shanghai. Her essay "Working with Archive" is the winning entry of the Artforum Critical Writing Award in 2011. Weng contributes regularly for Artforum online, Leap Magazine, and Art World Journal. In addition to her independent endeavours, Weng directs the Asia Programs for the Kadist Art Foundation and the Asian Contemporary Arts Consortium in San Francisco.

Shelly Willis

Shelly Willis directs the City and County of Sacramento's Art in Public Places Program. The program most recently had oversight of the development of the Sacramento International Airport public art program, an 8 million dollar project and the largest public art project in the County's history. Willis came to Sacramento after six years of managing the University of Minnesota public art program where she directed the development and installation of temporary and permanent public artworks on campus throughout the University of Minnesota system. She developed a public art minor program at the University, the first program of its kind in the United States, and taught courses in public art in the Department of Urban Studies and the Department of Landscape Architecture. Among other writings, her essay on the state of public art education in the United States was published by Americans for the Arts in the book titled *Public Art by the Book*, edited by Barbara Goldstein. Willis is co-editor of the book, *Public Art Practice*, published by Routledge New York in the spring of 2008. Willis came to Minnesota in October 1999 after 10 years managing visual arts programming for the City of Fairfield, California. She founded and directed the city gallery and the city's public art program, with an emphasis on exploring community identity through temporary and permanent public artworks and exhibitions. She received undergraduate degrees in art history and business administration from California State University, Chico. Willis is on the advisory board of *FORECAST, Public Artworks*, a St. Paul non-profit organization that publishes *Public Art Review*, and supports and advocates for public art nationally. She is the curator of Columbus 2012, a temporary public art project involving 56 artists and 15 major works of public art to be launched in Columbus, Ohio January 1, 2012.

Dominic Willsdon

Dominic Willsdon directs SFMOMA's Department of Education and Public Programs, which produces free on-site and online programs and resources for family, school,

youth, and adult audiences. Prior to joining SFMOMA in 2006, Willsdon was curator of public events at Tate Modern, London (2000-2005). He has taught at the Royal College of Art, California College of the Arts, and the San Francisco Art Institute. He is co-editor of *The Life and Death of Images: Ethics and Aesthetics* (Cornell UP, 2008) and a former editor of the *Journal of Visual Culture* and has published articles on aesthetics, politics, and education. He was the inaugural Samuel H. Kress Foundation Fellow in Museum Education at the Sterling and Francine Clark Art Institute at Williams College (2010) and a fellow at the Getty Museum Leadership Institute (2011). He is also a visiting research fellow at the Institute for Modern and Contemporary Culture, University of Westminster. He received a PhD in philosophy from the University of Essex and was associate researcher in philosophy at the Université de Paris.

Jenifer Wofford

Jenifer K Wofford is a Filipina-American artist and educator based in the San Francisco Bay Area. She was born in San Francisco and raised in Hong Kong, the United Arab Emirates, and Malaysia. She received her BFA from the San Francisco Art Institute, and her MFA from UC Berkeley.

Her work has been exhibited in the Bay Area at the Berkeley Art Museum, Yerba Buena Center for the Arts, Southern Exposure, Richmond Art Center, and Kearny Street Workshop, nationally at New Image Art (Los Angeles), Nora Eccles Harrison Museum (Salt Lake City), thirtynine hotel (Honolulu), and internationally at Future Prospects (Philippines), Galerie Blanche (France), and Osage Gallery Kwun Tong (Hong Kong).

She is also 1/3 of the manic, brilliant, highly delusional artist trio Mail Order Brides/M.O.B. They have collaborated on a variety of shenanigans for venues including the DeYoung Museum, Lizabeth Oliveria Gallery, Yerba Buena Center for the Arts, Southern Exposure, the National Asian American Film Festival, The San Francisco Gay and Lesbian Film Festival, and the McColl Center for Visual Art.

Wofford has worked in arts education for over a decade, with schools and organizations including the University of San Francisco, UC Berkeley, California College of the Arts, Diablo Valley College, SFMoMA, Casa De Los Jovenes, Leadership High School, First Graduate, City Arts and Tech High School, and Out Of Site.

Her awards include the Eureka Fellowship, the Murphy Fellowship, and grants from the Art Matters Foundation, UCIRA, and the Pacific Rim Research Program. She has also undertaken artist residencies at The Living Room, Philippines, Solyst Artist in Residence Center, Denmark, and Chateau de la Napoule, France. Wofford was also

honored with a 2007 “Goldie” (Guardian Local Discovery) Award from the San Francisco Bay Guardian

Anuradha Vikram is a critic, curator, and educator based in the San Francisco Bay Area. She has been an Instructor in art history and theory at San Jose State University, College of Marin, and UC Berkeley. She has curated exhibitions for Craft and Folk Art Museum in Los Angeles, Mills College Art Museum in Oakland, as well as Kala Art Institute, ProArts, SOMArts and other Bay Area venues. Her writing has appeared in *Artillery*, *Art Practical*, *Afterimage*, *LEONARDO*, and *OPEN SPACE: The SFMOMA Blog*, as well as in books and catalogues on contemporary American artists including Sonya Rapoport and Chitra Ganesh. From 2009-2013, she was Curator at the Worth Ryder Art Gallery in the UC Berkeley Department of Art Practice. Previous positions include Gallery Director at Aicon Gallery, Palo Alto, CA; Program Director at Headlands Center for the Arts in Sausalito, CA; Associate Producer of ISEA2006 Symposium and concurrent Zero One San Jose: A Global Festival of Art on the Edge, San Jose, CA; and Exhibitions Director at the Richmond Art Center, Richmond, CA. Prior to relocating to the Bay Area from New York, she managed the studio of Claes Oldenburg and Coosje van Bruggen. She has an MA in Curatorial Practice from California College of the Arts and a BS in Studio Art from New York University.

Tanya Zimbardo

Tanya Zimbardo is the Assistant Curator of Media Arts at the San Francisco Museum of Modern Art. She co-curated the 2012 (upcoming) and 2010 iterations of SFMOMA’s SECA Art Award; *Fifty Years of Bay Area Art: The SECA Awards (2011)*, *The More Things Change (2011)*; organized *The Studio Sessions (2009)* and numerous screenings of film, video, and performance-based work. She has contributed texts on Bay Area experimental media to several publications and SFMOMA’s blog *Open Space*. Zimbardo received her MA in curatorial practice from the California College of the Arts and BFA from the NYU Tisch School of the Arts..