

Bios of arts professionals and potential panelists for the 2013 Art on Market Street Selection Panel

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, envirographics, 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.

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.

In her SoEx leadership role, Ms. Fink recently developed with SoEx's Curatorial Committee, SoEx Off-Site, a major yearlong series of public art projects, and the acclaimed exhibition Practice Makes Perfect: Bay Area Conceptual Craft. She curated The Way We Work, which was selected by Artforum as one of the best exhibitions in 2004 and developed SoEx's grant program Alternative Exposure. Ms. Fink is currently involved in several national arts field-building projects, in an effort to develop new networks connecting visual arts organizations locally and nationally, in partnership with the National Alliance of Media Arts and Culture, and the Warhol Foundation.

Ms. Fink has served as a juror for Creative Capital, Headlands Center for the Arts, San Francisco Arts Commission, and the San Francisco International Film Festival among

many others institutions nationwide, and has lectured locally and nationally, including Portland State University, Stanford University, Capital City Arts Initiative in Nevada, the 2007 NAMAC conference in Austin, Texas, and InFest, an international convening of artist-run culture in Vancouver, Canada. Ms. Fink also publishes books under the small press she founded, Art Workers Press. Originally from Los Angeles, California, she holds a B.A. in art history and fine arts from Skidmore College in Saratoga Springs, NY. Courtney also serves on the Board of Directors of the Andy Warhol Foundation for the Visual Arts.

Julio César Morales is an artist, educator and curator whose photography, interactive media, public art and video installations have been shown extensively in California and internationally. Inspired by the design, popular music and street life of his native Tijuana, Mexico, Morales has taught and created art in a variety of settings, from probation offices to public schools to museums and to alternative nonprofit galleries.

Morales has received awards from the Rockefeller Foundation, the Arts Council, Fellows for Contemporary Art, the San Francisco Arts Commission, the Fleishhacker Foundation, New Langton Arts and the Creative Work Fund. He is a graduate of the San Francisco Art Institute, where he studied in the New Genres department. His work has been exhibited at the UCLA Hammer Museum in Los Angeles, the San Diego Museum of Contemporary Art, Fototeca de Havana in Cuba, Peres Projects in Los Angeles and the Museo Universitario de Ciencias y Arte Roma in Mexico City. Group shows include the San Juan Triennial in Puerto Rico, Harris Lieberman Gallery in New York City and Frankfurter Kunstverein in Germany. His work has also been shown in the 2006 Singapore Biennale and the Tenth Annual Istanbul Biennale 2007 and currently on view at The Los Angeles County Museum of Art with upcoming exhibitions at The Rufino Tamayo Museum in Mexico City and The 2008 California Biennale at The Orange County Museum.

Morales' curatorial projects include the Yerba Buena Center for the Arts in San Francisco, the Los Angeles County Museum of Art, the Pasadena Museum of California Art, the San Francisco Arts Commission, Southern Exposure and the San Francisco Museum of Craft and Folk Art, among many others. Morales is founder and co-curator for Queens Nails Annex, an artist-run project space in San Francisco. He also is the adjunct curator at Yerba Buena Center for The Arts.

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.

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 has been a Program Director at Intersection for the Arts since 1998. 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).

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.

Thien Pham first came to America on a tiny boat of dreams and rubber tires in 1980 from his home in Vietnam. Channeling this adventurous spirit, Thien graduated from the prestigious Academy of Art in San Francisco in 2000. Striving for his slice of the American Dream, Thien started using his tremendous skill to create masterful comics in 2002. He recently finished his graphic novel, *Sumo*, which is to be published by First Second. He also co-founded a handmade comic distribution company called Global Hobo, publishing the art of local artists in the San Francisco Bay Area. Not content to confine his copious talents to just the comic industry, Thien began teaching at Bishop O’Dowd High School in Oakland in 2004. Over the years, Thien has accrued rampant levels of popularity and now boasts 458 Facebook friends and his own fan page. His secret as to how he is capable to author comics, manage his company, teach high school, and keep in touch with all his friends? A strict diet of Coke; the only beverage to grace his lips since 1998.

Packard Jennings's work crosses a range of media including sculpture, illustration, video, public installation, and interventions. With wry humor, Jennings addresses corporate transgressions against public interests through subverted advertising tactics. He has garnered critical attention across a variety of media, including *The New York Times*, *Artforum*, *Playboy*, and *The Washington Post*. His current collaboration with Steve Lambert, *Wish You Were Here! Postcards from Our Awesome Future*, was commissioned by the San Francisco Art Commission and is visible on Market Street kiosks in downtown San Francisco. Packard Jennings lives and works in Oakland, California.

Helena Keffe makes artworks based in situations and exchanges via collecting oral histories, producing publications, organizing public events, and inviting groups and individuals to work with her collaboratively. Recent projects include public art commissions with the cities of San Jose and San Francisco, as well as a Creative Work Fund-supported collaboration with Laguna Honda Hospital in San Francisco. Keffe received her BFA from the Minneapolis College of Art and Design in 2000 and was a member of the Independent School of Art, San Francisco, from 2005 to 2006. She is cofounder of [Alula Editions](#) with [Amber Cady](#).