

Biographies for Arts Professionals to potentially serve on the Central Subway Public Art Projects Selection Panels

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.

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).

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 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.

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.

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.

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.

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.

Jens Hoffmann is a writer and exhibition maker. He has organized exhibitions since 1997 and is currently the Director of the Wattis Institute for Contemporary Arts at the California College of the Arts in San Francisco where he also directs the Capp Street Project artist-in-residence program. Hoffmann is an associate professor at the Graduate Program in Curatorial Practice at California College of the Arts in San Francisco and an adjunct professor at the Nova Academia di Bella Arti in Milan. Mr. Hoffmann has curated more than 30 exhibitions internationally since the late 1990s.

Hou Hanru, Director of Exhibitions and Public Programs; San Francisco Art Institute. Appointed as Director of Exhibitions and Public Programs in April 2006, Hou Hanru is responsible for formulating and overseeing exhibitions in SFAI's Walter and McBean galleries, which have been significant venues for exhibiting contemporary art since 1969. Additionally, Hanru oversees SFAI's distinguished visiting artist and scholar residency programs, which bring dozens of prominent cultural practitioners to the school every year. As Chair of SFAI's Exhibition and Museum Studies program, he provides an international vision for understanding the relationship between museums, exhibitions, and contemporary culture. Born in Guangzhou, China, Hou received both his undergraduate and graduate degrees from Central Academy of Fine Arts (CAFA) in Beijing, where he was trained in art history, with additional work in painting, performance, installation, and architectural research. Coming to California via Paris, where he lived for sixteen years, Hou has brought a significant international voice on cultural difference to San Francisco. He is a contributor to international art journals including *Frieze*, *Art in America*, *Art and Asia Pacific*, and *Yishu*, etc, as well as catalogues and books of contemporary art and culture. In addition to programming at the Walter and McBean Galleries, Hou has undertaken curatorial projects including the 10th Istanbul Biennial, 2007, and the 10th Biennale de Lyon, 2009; in 2013, he will curate New Zealand's 5th Auckland Triennial. Maintaining his global profile, he is also a consultant for several cultural institutions including the Solomon Guggenheim Museum, Deutsche Bank Collection, Kadist Art Foundation, Times Museum (Guangzhou), and Rockbund Art Museum (Shanghai).

Chuck Mobley is the Director, SF Camerawork, and editor of Camerawork: A Journal of Photographic Arts and has written for Sculpture, Contemporary, and Spot magazines. He has curated numerous exhibitions including There is Always a Machine Between Us, Katsushige Nakahashi: The Depth of Memory, and the upcoming exhibition examining photography's relationship to performance I Feel That I am Free But I Know That I am Not. He has collaborated with film, video, and photographic artists such as Ann Hamilton, Marco Breuer, Binh Danh, Tracey Snelling, Dinh Q. Lê, Jem Cohen, Kota Ezawa, Jenni Olson, Oliver Herring, and Guillermo Gómez Peña.

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. His 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.

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.

Susan O'Malley, Curator and Print Center Director, San Jose ICA, is a San Francisco based artist and curator. As an artist Susan O'Malley uses simple and recognizable tools of engagement— making inspirational posters, offering a Pep Talk, distributing flyers in a neighborhood's mailbox—to offer entry into an understood, and sometimes humorous, interaction of everyday life. Her work strives to create surprising instances of positivity and optimism. O'Malley received her MFA from California College of the Arts' Social Practice Area, O'Malley has exhibited her work in the Bay Area galleries, including Southern Exposure, Mission 17, and Ping Pong Galley, CCA's PlaySpace.

Renny Pritikin is the director of the Richard Nelson Gallery at UC Davis. Prior to that he was the founding chief curator at Yerba Buena Center for the Arts from 1992 until 2004. Since 2009 he has written catalogue essays about Cornelia Schulz (for Patricia Sweetow Gallery); Dave Lane, and Merch Art: The Banka/Gordon Collection, (for the Nelson); Julia Couzens (for the CSU Stanislaus gallery); and in 2010, John Bankston (Beta Pictoris Gallery, Birmingham AL); Tony May (for San Jose Institute of Contemporary Art); and Trimpin (upcoming book from Marquand Press).

Larry 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.

Dara Solomon, Curator, joined the Contemporary Jewish Museum (CJM) of San Francisco in 2006 to develop the inaugural exhibitions for their Daniel Libeskind-designed building. She has become the curator of the Museum's exhibition program. Prior, she worked at the University of California, Berkeley Art Museum, and with the San Francisco Museum of Modern Art and Whitney Museum of American Art. She holds an M.A. in arts administration from the School of the Art Institute of Chicago and a B.A. in religion and art history from the University of Toronto.

Grace C. Stanislaus, Executive Director, Museum of the African Diaspora. A graduate of Columbia University with a Masters degree in art history and of Fordham University with a bachelor's degree in art history, from which she graduated summa cum laude and Phi Beta Kappa, Ms. Stanislaus is known for her intellectual rigor in scholarship and programming. She has organized important exhibitions and written and lectured nationally and internationally about African and African American art, artists and cultural issues. At the Romare Bearden Foundation, she organized a groundbreaking collaborative

program with over twenty cultural and educational organizations across New York City's five boroughs. Ms. Stanislaus is a member of ArtTable, a national organization of women in leadership position in the arts, which has a chapter in San Francisco.

Catherine Wagner: Ms. Wagner is a professional, practicing artist who resides in California. She has been an active international artist, working photographically, as well as site-specific public art, and lecturing extensively at museums and universities. She has received many major awards, including a Guggenheim Fellowship, NEA Fellowships, and the Ferguson Award. In 2001 Ms. Wagner was named one of Time Magazine's Fine Arts Innovators of the Year. Her work is represented in major collections nationally and around the world, such as the Los Angeles County Museum of Art, SFMOMA, The Whitney Museum of American Art, MOMA, MFA Houston. She has also published several monographs, including *American Classroom*, *Art & Science: Investigating Matter*, and *Cross Sections*.