

Zones of Representation Symposium Co-Chairs:

Makeda Best, California College of the Arts
Bridget Gilman, Santa Clara University
Kathy Zarur, California College of the Arts

Symposium Assistants:

Daniel Thomas and Jaime Daigle

Special thanks to:

Kathy Aoki, Beverly Grindstaff, Scott Lau, Darrin Martin,
Heather Snider, and Michael Thurin

ZONES_{OF}
REPRESENTATION:
Photographing Contested Landscapes

April 23, 2016
A program of the Northern California Art Historians
hosted by SF Camerawork

Participants

Heather O'Brien
www.heathermobrien.com

Heather O'Brien presents *Where larkspur once grew freely (a funeral for the Sixth Street Viaduct)*, remnants from a site-specific performance, Los Angeles, 2016. O'Brien writes: "I am interested in the nuances between the health, housing and human rights of the people living near the LA River, and the corporations, banks and government offices that are funding this river 'renewal' project." O'Brien is an artist living and working in Los Angeles. Her work has been exhibited in venues across the United States including the Geffen Contemporary at MOCA Los Angeles, the International Center of Photography, SF Camerawork, and Parsons/the New School. She has been awarded residencies with the Lower Manhattan Cultural Council, Women's Studio Workshop and the Jamaica Center for Arts and Learning. Her projects have been featured and reviewed in a variety of publications including the *New York Times*, *Conveyor Magazine*, *The Los Angeles Review of Books* and the *Roosevelt Institute/New Deal 2.0*. Her recent book project, *i see in the sea nothing except the sea. i don't see a shore. i don't see a dove.*, was published in 2015 by Secretary Press New York.

Bijan Yashar
www.bijanyashar.com

Bijan Yashar presents untitled works from the series, *American*, an ongoing project exploring Americana. Bijan Yashar was born in Tehran, Iran and has been living in California since 1979, when he and his family moved to the United States. A Bay Area-based video artist and photographer, Yashar has an MFA in New Genres from the San Francisco Art Institute, and an MA in Educational Psychology from UC Berkeley.

Program

10:00-10:30

Omar Mismar, *Monuments to the Artist's Futility in Light of Recent Events*, 2015 (performance)

10:30-10:40

Symposium Welcome: Makeda Best, Bridget Gilman, Kathy Zarur

10:40-11:00

Lauren Kroiz, "Representing a Contested City: Romare Bearden's *Berkeley – The City and its People* (1973)" (paper)

11:00-11:20

Casey Monroe, "A Vision of Empire: William Henry Jackson and the Mexican Railroad" (paper)

Short break

11:30-11:55

Việt Lê, *love bang!* sexperimental video trilogy (2016) (video)

11:55 12:15

Beth Bird, *Everyone Their Grain of Sand* (2005) (video)

12:20-12:40

Heather O'Brien, "Building Shelter Amidst Displacement: I'm tired of fleeing construction dust; I want roots for domestic imagination" (paper)

12:45-12:50

Elizabeth Dorbad and PJ Kolackovsky, *Drone, Drone: Itinerant Airspace: Itinerant Architectures/Altar Antenna*, 2016 (video)

1:00-2:00

Symposium reception

Participants

Beth Bird

Beth Bird presents an excerpt from *Everyone Their Grain of Sand*, 2005. Bird is a documentary filmmaker whose work engages vital contemporary social issues such as globalization, popular resistance, and local community empowerment, in order to draw attention to and to put a human face on struggles for social justice. Her first feature-length film, *Everyone Their Grain of Sand* (2005), won the 2005 Jury Award for Best Documentary at its U.S. premiere at the Los Angeles Film Festival, Best San Diego Feature at the San Diego Film Festival, and Festival Favorite at the Oxnard Film Festival. The film has screened nationally and internationally at major venues including at the Museum of Modern Art in New York; the Viennale (Vienna International Film Festival); InSITE 2005 in Tijuana, Mexico; The Play Gallery, Berlin; the Prague Biennale; and the Morelia International Film Festival in Morelia, Mexico. *Everyone Their Grain of Sand* documents the struggle that bordertown Maclovio Rojas faced in their relentless efforts for access to basic human rights, like water and education.

Elizabeth Dorbad

www.elizabethdorbad.com

Elizabeth Dorbad presents *Orations: Memphis/West Oakland*, 2013. *Orations* contains the photographs of two walks in two cities: from the former Ambassador Hotel to the Lorraine Motel in Memphis, Tennessee for Dr. Martin Luther King, Jr. and from a warehouse studio on Adeline Street to 28th and Union Streets in Oakland, California for the first Black Panther member, Bobby Hutton. The work was borne from a remarkable coincidence that put just five blocks between the studio in Oakland and the gallery in Memphis and the sites in each of the cities where the two key figures of the civil rights movement were assassinated in 1968. The piece is grounded in history and architectural memory and points to contemporary issues of civil rights and police brutality. It inspired Dorbad's founding of the *Orations Project*, which includes performance art actions in New York for Eric Garner, in Baltimore for Freddie Gray and at the Fruitvale BART Station for Oscar Grant. For more information, please visit the Orations Project at Fractured Atlas: www.fracturedatlas.org/site/fiscal/profile?id=12936.

Participants

Casey Monroe

Casey Monroe is a second year Master's Candidate at Tufts University working in the field of American art. He earned his BA in Art History and Comparative Literature in 2013 from UC Santa Barbara. Having recently finished his first qualifying paper, "The Poetics of Concealment: Frederic Church and *The Icebergs*," he is currently working on his second, which seeks to situate William Henry Jackson's photographs of the Mexican railway as representative of U.S. expansionary ambitions. With his peers, Casey is helping organize the Second Annual Tufts University Graduate Art History Symposium, entitled "Again Rubbed Smooth: Negotiating Erasure and Narrative in Palimpsest." During his final semester at Tufts, he looks forward to continuing and expanding his research on American art of the nineteenth century.

Takeshi Moro

www.takeshimoro.com

Takeshi Moro presents *View from Little White House*, 2016 (New Cyanotype on Canvas, 36x48"). Moro writes: "Wannsee is a suburban town, situated 15 miles southwest of Berlin, Germany. The namesake is infamous for the Wannsee Conference – a venue where Nazi leaders met to institutionalize the Holocaust. The Little White House is on the other side of the river from Wannsee. Scholars believe that it was in this house that President Harry S. Truman ordered the use of the atomic bomb on Japan." Moro was born in Fukaya, Japan and spent most of his childhood in the UK. Moro attended Brown University, where he double majored in Economics and Visual Arts. He is currently an Assistant Professor at Santa Clara University. He has participated in fellowships and residencies in Finland, South Korea, Iceland, and Germany. Moro's work has been exhibited internationally, including solo exhibitions at the Museum of Contemporary Art in Chicago and Serlachius Museot, Finland.

Participants

Andréanne Michon
www.andreannemichon.com

Andréanne Michon presents *Well and Viewshed*, 2012 and *Untitled 2 (Gravity 3)*, 2012. Michon writes: "The goal of my practice is to reflect on the condition of the planet. I like to deploy a wide array of media to observe and interpret the environment that surrounds me. I am attracted to ecosystems that are rich in variety and radiating life, but also those that are desolate and vulnerable. Climate change is creating a radical shift in nature's cycles. I use photography, video, sound and printmaking to explore the processes of survival, continuity, and renewal that exist in nature. I am investigating the interstices between natural and controlled landscapes and the exchange between life and death." Andréanne Michon received a BFA, with distinction, from Concordia University with a major in photography in 2010 and she completed a MFA at the San Francisco Art Institute in 2013.

Omar Mismar
www.omarmismar.com

Omar Mismar performs *Monuments to the Artist's Futility in Light of Recent Events*. Mismar writes: "A camp stove is charging an iPhone. The iPhone is playing collected YouTube videos of the bombing in Syria, with the moment of the hit—of the smoke cloud formation—blacked out. A pan, fed with popcorn kernels, cooks on the stove. The iPhone videos feed the pan. Explosions on the field decode into popcorn inside the gallery space: sculptures of watching, futility, and also of frustration. Aestheticizing disaster and feeding off of its aesthetics, popcorn becomes a tamed translation that might nevertheless make the act of beholding sting." Omar Mismar is a visual artist born in Lebanon. He holds an MFA in Fine Arts and an MA in Visual and Critical Studies from California College of the Arts. Mismar taught at the department of Architecture and Design at the American University of Beirut. Currently, he is a practicing artist teaching at the University of San Francisco and California College of the Arts. His recent work is tinted by a performative obliqueness that wagers on a poetic occupation.

Participants

Elizabeth Dorbad / PJ Kolackovsky
elizabethdorbad.com
imagekitchenmedia.com

Elizabeth Dorbad and PJ Kolackovsky present *Drone, Drone: Itinerant Architectures/Altar Antenna* which shifts between a California ranch, a Costa Rican restaurant and the Oakland port to consider the potential for generic objects to become iconic and channel power while addressing UAV drones pace as a landscape that is contested. Drone is a loaded term, simultaneously suggesting expanded visual perception, power, remote control, militarism, mindlessness, meditation, monotony, repetition and the universal sound found in both black holes and honeybees. The film makes use of the dichotomy of the term by combining drone aerial video with a drone soundtrack to provide for the possibility of the profane and sacred to be interchangeable.

Elizabeth Dorbad is a visual artist based out of San Francisco who practices in an expanded field of sculpture that includes installation, architectural intervention, social action, photography and film. She serves as an artist resident and exhibits internationally at locations that have included dOCUMENTA(13), Memphis Social curated by Apexart NY, Los Angeles CAFA Museum and Museo de Lázaro Cárdenas in México. In 2015, she founded *Orations*, a nonprofit visual arts project working for the advancement of civil rights and social justice.

PJ Kolackovsky is a film producer, writer and camera operator. He has worked on independent features, experimental films, commercials, and documentaries for over ten years with clients that have included National Geographic, Universal Records and KSK Records. He is a co-producer of the feature film, *Music in Mali: Life is Hard Music is Good*.

Participants

Jamil Hellu
www.jamilhellu.net

Jamil Hellu presents the soundless video loop, *Past, Future, Present* (2015). Hellu's work investigates the construction of identity and the conflicts that emerge at the intersection of Middle Eastern heritage and queerness. Exploring how we determine relationships to cultural histories, his work addresses the tragedies of war and homophobia while examining the intricacies of his Arab heritage. Hellu earned his BFA from the San Francisco Art Institute, and his MFA from Stanford University. In 2016, he was awarded a Yerba Buena Center for the Arts Fellowship and a Creating Queer Communities Grant.

Hiroyo Kaneko
www.hiroyokaneko.com

Hiroyo Kaneko presents works from the ongoing series, *New Memories* (2007- present). Kaneko writes: *New Memories*, tries to capture the ethereal attributes of daily activities in Aomori, Japan, where I was born. These activities, I believe, represent the energy of living that evolves with a subtle sense of hope. As natural and man-made disasters are hitting the home that has continually inspired my photography, I am compelled to enter a new stage of creation in my work with a desire for a world without nuclear power." Hiroyo Kaneko is a photographer currently based in San Francisco, CA. She was born in Aomori, Japan, received her MFA from the San Francisco Art Institute and a BA in French Literature from Meiji Gakuin University, Tokyo.

Participants

Lauren Kroiz

Lauren Kroiz is an Assistant Professor at the University of California, Berkeley where she focuses on modern art in the United States. She is particularly interested in the history and theory of photography and new media, race and ethnic studies, and the relationships between regionalism, nationalism and globalism. Her first book manuscript, *Creative Composites: Race, Modernism, and the Stieglitz Circle*, was awarded the 2010 Phillips Book Prize and was published by University of California Press in 2012. Her current project explores the ways regionalist educational projects linked art and citizenship in the United States during the 1930s and 40s.

Việt Lê
www.vietle.net

Việt Lê presents an excerpt from *love bang!* sexperimental video trilogy, (2016). Lê is an artist, writer, curator, and an Assistant Professor in Visual Studies at California College of the Arts (San Francisco | Oakland). He has been published in *positions: asia critique*; *Crab Orchard Review*; *American Quarterly*; *Amerasia Journal*; *Art Journal*; and the anthologies *Writing from the Perfume River*; *Strange Cargo*; *The Spaces Between Us*; and *Modern and Contemporary Southeast Asian Art*. Lê has received fellowships from Fulbright-Hays (Việt Nam), William Joiner Center, Civitella Ranieri Foundation (Italy), Fine Arts Work Center (USA), Center for Khmer Studies (Cambodia), Art Matters Foundation, International Institute for Asian Studies (Leiden University, the Netherlands), Camargo Foundation (Cassis, France), and PEN Center USA.