NEH Application Cover Sheet (GW-254115)
Community Conversations

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INSTITUTION

San Francisco Museum of Modern Art
San Francisco, CA 94103-3159

APPLICATION INFORMATION

Title: *Public Knowledge*

Grant period: From 2017-04-01 to 2019-03-30
Project field(s): Arts, General

Description of project: SFMOMA is planning a new initiative entitled Public Knowledge which will convene artists, humanities scholars and diverse communities in an extended public inquiry into the cultural impact of urban change. The initiative will produce a series of public programs and publishing outputs extending over more than two years. Public Knowledge will be organized in collaboration with the San Francisco Public Library and will take place primarily at library branches in San Francisco's neighborhoods, at a time when the city is undergoing profound changes to its public culture, brought about by the rapid growth of the technology industry. The goal of Public Knowledge is to: connect knowledge and understanding from the humanities to current conditions of urban change in US cities; encourage public dialogue, via the humanities, on the cultural impact of urban change; and create compelling and accessible ways to present this dialogue through the work of SFMOMA artists dedicated to public engagement.

BUDGET

Outright Request	460,000.00	**Cost Sharing**	383,860.00
Matching Request	0.00	**Total Budget**	843,860.00
Total NEH	460,000.00		

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A) Abstract

SFMOMA's new initiative *Public Knowledge* will convene artists, humanities scholars and diverse neighborhood communities in an extended public engagement into the cultural impact of urban change. The initiative will produce a series of public programs centered on four large-scale Artist Projects in consultation with eight scholarly advisors from April 2017 through March 2019. *Public Knowledge* will be organized in collaboration with the San Francisco Public Library and will take place primarily at neighborhood branches. At a time when the city is undergoing profound changes to its public culture brought about by the rapid growth of the technology industry, *Public Knowledge* aims to: connect information and understanding from the humanities to current conditions of urban change; encourage public dialogue via the humanities on its cultural impact; and create compelling and accessible ways to present and record this dialogue through the work of artists dedicated to public engagement.

B) Nature of the request

The San Francisco Museum of Modern Art (SFMOMA) seeks a Community Conversations grant in the amount of $400,000, plus $60,000 to support a Position in Public Humanities, to develop and implement an extended public engagement that convenes artists, humanities scholars and diverse communities in an innovative set of programs around the cultural impact of urban change.

SFMOMA reopened in 2016 at the center of a city that is changing in intense ways, and in a region that is redefining, through technological innovation, what knowledge is, how it is produced, and how it is circulated. These related shifts have a distinct reality in the San Francisco Bay Area but also have national and even global consequences. *Public Knowledge* will explore these changes in collaboration with the San Francisco Public Library (SFPL), at SFMOMA, and at five library branches in San Francisco's neighborhoods.

The first major initiative of SFMOMA's new curatorial area, Public Dialogue, *Public Knowledge* is comprised of four multi-disciplinary Artist Projects conducting collaborative research, presenting public talks and events, and exhibiting their findings at SFPL branches. Community conversations and workshops will be organized around five key humanities themes and will lead to a major public forum in September 2018. All public programs and content will be free to access.

The partnership between the museum and the library enables *Public Knowledge* to convene and spur dialogue around the central theme of contemporary urban change using the resources and visibility of two of San Francisco's most enduring institutions of public culture. *Public Knowledge* will explore the possibilities for a museum's infrastructure and a public library system to together become sites not only for inclusive discussion but also for the production of new knowledge and for collaborative, creative research beyond the traditional scope of their institutions' collection of objects.

Taking as its basic methodology the idea of dialogue as a creative process, *Public Knowledge* will also facilitate public conversations around the project's other related themes: the role of public libraries and museums in our rapidly changing cities; the effects of digital technologies on knowledge circulation; the cultural history of technological innovation and the relevance of public engagement in contemporary art. One of the central aims for *Public Knowledge* is to provide audiences and participants with ideas and resources that leave them better placed to participate in the public discourse around San Francisco's changing urban and civic fabric.

Support for *Public Knowledge* from the National Endowment for the Humanities (NEH) will enable SFMOMA to: connect knowledge and understanding from the humanities to current conditions of urban change in US cities; encourage public dialogue and stimulate critical reflection, via the humanities, on the cultural impact of urban change; and create compelling and accessible ways to present this dialogue and reflection through the work of SFMOMA artists dedicated to public engagement.

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SFMOMA seeks additional support toward a position in public humanities to liaise planning meetings with eight participating scholars and numerous partner organizations, aggregate and publicly disseminate research, and coordinate the content of the scholars' involvement in public programs and publications. In addition to the *Public Knowledge* scholars, each Artist Project will have 2-4 scholars making up a more project specific Advisory Team. The Public Humanities Fellow would also help coordinate with this group. In this way, this role would enable the sustained involvement of the participating humanities scholars engaged in *Public Knowledge*.

Public Knowledge responds to the NEH area of interest *The Common Good: The Humanities in the Public Square* by addressing an urgent and pervasive issue in national public life, and creating multiple, sustainable opportunities for ideas and questions from the humanities to be brought to bear on the complexities of that issue, for diverse audiences, by public scholars from a range of humanities disciplines.

C) Humanities content

In the San Francisco Bay Area a booming technology industry has led to increasing inequality, hyper-gentrification, privatization of public resources, new forms of exclusion, and a rapid remaking of the urban environment.

In 2015 San Francisco ranked second in the nation in income inequality[1]. The number of eviction notices filed per month with the San Francisco Rent Board was up 32% compared with the previous three years' average, and owner move-in evictions went up 131% in the same period[2]. Meanwhile the average one bedroom rental hit $3,670 in October of 2015[3]. The changes are so fast and so deep that it is hard for those most affected to interpret and respond to their impact on public culture. San Francisco may be an extreme instance of this, but it is not unique. Its experience is reflected in other US cities and beyond.

Rising prices and unevenly distributed gains lead to greater difficulties for the underprivileged: a fraying sense of community as everyday life becomes precarious; the disappearance of an inclusive and diverse cultural ecology as non-profit organizations and cultural spaces are priced out; the loss of cultural memory for those without the means to represent themselves.

At this fraught moment for civic life in San Francisco, *Public Knowledge* seeks to make new connections between ideas, individuals and communities, responding to the idea from library science that "knowledge can be public, yet undiscovered, if independently created fragments are logically related but never retrieved, brought together and interpreted." (Swanson, 1986) *Public Knowledge* will offer multiple ways for individuals – from scholars to artists to individual audience members – to expand and share what they know in public, and to uncover what each other knows. This project is also concerned with 'public knowledge' in a second sense: "a meaning associated with the *products* of human intellectual activity, as encoded in the public record, rather than the contents of the human mind." (Swanson, 1996) In this sense, the initiative is an inquiry into the state of the *record* of public knowledge: what has been recorded, how a public can understand that record, contribute to it, and use it to yield new discoveries and insights.

Public Knowledge looks to critically and creatively explore this overarching theme:

1. *The impact of urban change on public culture*

[1] Berube, Alan, and Natalie Holmes. "Some Cities Are Still More Unequal than Others—an Update." Brookings. The Brookings Institution, 17 Mar. 2015. Web. 09 Aug. 2016.

[2] Dineen, J.K. "Why S.F. Evictions Are on the Rise." San Francisco Chronicle. N.p., 27 July 2015. Web. 09 Aug. 2016.

[3] O'Brien, Devin. "Zumper National Rent Report: November 2015The Zumper Blog." The Zumper Blog. N.p., 3 Nov. 2015. Web. 09 Aug. 2016.

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Changes to the built environment of a city are accompanied by changes to its cultural life. San Francisco is now home to very different types of cultural institution: both old and new, public and private. The Main Library branch of the SFPL can now count the headquarters of Twitter and Uber as neighbors, while SFMOMA sits between LinkedIn and Yelp. How can such different organizations shape the culture of a city for the better? And as communities of artists and their audiences are displaced and cultural spaces (such as music venues, independent bookstores and art galleries) disappear, how can the organic cultural life of a city, and its memory, be supported? *Public Knowledge* will provide opportunities for community members to work with humanities scholars and artists to interpret the cultural changes taking place in San Francisco and to learn together how a community-level cultural activity and public life may be sustained or rebuilt. Participants will draw upon the cultural history of San Francisco and well as on policies and practices from other cities in the Americas.

Four further themes are embedded in the artists' projects, the scholars' work and the public programs, informing the research and discussion:

2. *The effect of digital technologies on the circulation of knowledge*
   Public Knowledge also explores about the role of institutions of public culture. Historically museums and libraries have been responsible for representing and circulating ideas, understood as a public utility. In some ways, this responsibility has been absorbed by private technology companies, involving new modes of circulation now prevalent online. Yet these new institutions of public culture create new exclusions as well as new forms of access. They also alter the nature of public and private knowledge. These changes effect the role of libraries and museums in the circulation of knowledge. Just as libraries have become digital as well as physical repositories, and are now increasingly spaces for making and training (especially training in technology skills), museums have created online galleries and publications, and go outside their walls to display, produce, and interpret art in partnership with schools and other institutions. *Public Knowledge* seeks to share current ideas on this topic with its participant groups, including from the digital humanities. Through the work of scholars and artists, participating communities will learn how digital technology can support the creation and sharing of 'civic data', information that supports civic participation.
3. *The evolving civic role of public libraries and museums in American cities*
   Historically, beyond their role in representing and circulating ideas, libraries and museums have been part of the core infrastructure of public culture in the U.S. Through their pursuit of democratic access, even if imperfectly realized, they have been workshops for citizenship, communal gathering places, and pillars of public life. Responding to both technological and social changes, these institutions are finding new ways to advance their civic purpose. In 2009, SFPL became the first public library in the U.S. to hire a full-time social worker, recognizing its function as a haven for the indigent and homeless population in its immediate neighborhood (made more vulnerable by the local economic boom and recent evictions). *Public Knowledge* brings the history of these institutions to new audiences, in the context of intense urban change. By focusing on library audiences' love of lifelong learning, the aim is to nurture a community conversation about the cultural and civic role of libraries and museums today and in the future. Meanwhile, "museums are investigating the nature of 'public engagement' as an essential part of their ethos and identity," said advising scholar Shannon Jackson, describing *Public Knowledge*'s innovative model for artist projects to use multiple infrastructures as sites and also as inspiration and subject for art. "It is truly a cross-sector collaboration that's embedding art in a wide network

of social spaces, and using the public library as a kind of delivery system for art and also, perhaps, changing people's perception of what a library is."[4]

4. *The complex cultural history of technological innovation*
San Francisco contains conflicting characteristics. Despite its history of championing progressive and civic values, it is one of the most unequal cities in the United States today, with the visible poverty as striking to a visitor as the evidence of new wealth. The divisions in San Francisco today often appear to be cultural as well as economic. The values of the technology industry seem to be at odds with those of artist communities and their audiences; the former being individualistic and disruptive, the latter being oriented to social cohesion and sustainability. However, histories of Northern California since the 1960s (for example: Fred Turner, *From Counterculture to Cyberculture*, Chicago UP, 2006) can reveal that San Francisco's distinctive and differing tendencies have common cultural origins. *Public Knowledge* seeks to understand the intertwined histories of communities that now appear divided, and to include communities that have been excluded the region's history. By examining these coexisting identities, the national impact of the Bay Area's distinctive culture can be explored.
5. *The relevance of public engagement as a form of art*
Public Knowledge will involve collaboration between humanities scholars and artists, specifically artists whose medium is not painting or sculpture, but public engagement. This mode of art making has existed since the 1960s (in the work of Joseph Beuys or Allan Kaprow, for example) but has become much more prevalent since 2000. It is nevertheless not widely recognized as a form of contemporary art, partially because it can take many different guises and is harder to exhibit in traditional galleries. Artists working in these modes rely on humanities research. They need an expanded knowledge base and an understanding of social relationships that very often become part of the work itself. *Public Knowledge* aims to broaden awareness of public engagement as a form of art with emphasis on the role of artists as researchers into the contemporary dynamics of public life and as the creators of visions of new social possibilities.

These topics contain critical questions affecting the lives of residents who are experiencing gentrification and other forms of urban change in contemporary San Francisco. Through *Public Knowledge* we will animate public archives in order to animate conversations about key issues, learn from traditional and non-traditional knowledge holders, and provide resources and structures for people eager to share their cultural knowledge.

Audiences will learn about the humanities themes through the community conversations, public talks and artist projects, challenging widespread exclusion when it comes to access to knowledge and cultural participation. They will learn about creating connections and leveraging collective resources, both those in the institutions (libraries, museums) and among themselves; about the impact of history on the present, in terms of the city as a living palimpsest of what has been before, and as a living ecology of relating parts.

Ideally participation in *Public Knowledge* programs and projects will: allow for critical thinking and creative research; spark civic imagination and opportunities to articulate the kind of civic culture we want to be a part of; generate a new sense of belonging, prompting audiences to ask their own questions, debate answers and share their own stories; prompt reflection on and interest in the future life of the city.

Public Knowledge is designed to connect people who are asking cutting edge questions in their fields and ask them to think together about urgent public issues with broad audiences. Eight scholars have been

[4] Mattingly, Kate. "Berkeley and the New SFMOMA." Berkeley News (May 5, 2016). http://news.berkeley.edu/2016/05/05/berkeley-and-the-new-sfmoma-partners-in-art-and-public-engagement/

selected to be advisors and key participants in *Public Knowledge* on the basis of their work related to the five stated humanities themes, their commitment to reaching a wider, non-academic public, and their interest in a space of public inquiry that can be opened by the partnership between SFMOMA and SFPL.

D. Project Formats

The *Public Knowledge* Artist Projects will include:

- **Josh Kun** will create an interactive installation and public program using the popular music archives of the SFPL that fosters cultural memory
- **Stephanie Syjuco** will create an interactive work with community members that circulates unrecorded knowledge necessary for survival in today's San Francisco
- **Bik Van der Pol** will focus on the role of libraries as places to gather the expertise of community members and reimagine their role as citizens with guided walking tours and convenings
- **Burak Arikan** will enable San Francisco residents to build interactive digital visualizations of their essential networks that enhance their sense of local connectivity and agency

The formats adopted by these projects and accompanying programs with scholars will include:

- **Fieldwork:** Community Research Workshops around the humanities themes at branches of the SFPL in which participating artists, scholars, local knowledge holders and audience representatives contribute perspectives and are informed by each other's learning. Artist-Led Research Workshops in which artists engage in project-specific research with San Francisco residents.
- **Presentations:** Talks, town hall discussions and participatory exhibitions at SFPL branches and SFMOMA, in which the public learns about and can contribute to the findings of *Public Knowledge.* This includes the *Public Knowledge* Forum, comprised of multiple public events, in which scholars and artists share thinking developed over the course of the project and engage in conversation with other invited speakers.
- **Synthesis and Dissemination:** Publications (online, broadcast, and in print), including contributions by humanities scholars

E) Project resources

The Daniel E. Koshland San Francisco History Center at SFPL's Main library branch will be a significant resource for the project. The History Center holds archival collections pertaining to the history of the City and, to a lesser extent, to the San Francisco Bay Area and California. As the official Archives for the City and County of San Francisco, it offers access to archival records from San Francisco Police, Public Health, Public Works, and other City departments and agencies, along with Mayoral papers.

Also of relevance is the Main branch's SF Historical Photograph Collection which contains photographs and works on papers of San Francisco and California scenes ranging from 1850 to the present. This collection includes views of San Francisco street scenes, buildings, and neighborhoods, as well as photographs of famous San Francisco personalities. The collection consists mostly of the photo morgue of the San Francisco News-Call Bulletin, a daily newspaper, ranging from 1920s to 1965. The collection also contains albums, slides, postcards, cabinet cards, stereo views, and lantern slides of San Francisco and California subjects.

Of specific interest to Josh Kun will be the libraries sheet music collection and the African American Interest Collections at the Western Additions and Bayview branches.

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The SFPL system and SFMOMA are both resource-rich institutions and operate under a generous fair-use policy. For instances where this would not be enough SFMOMA's General Counsel, Adine Varah will help secure permissions or rights for key materials.

F) Project history

Strategic Planning

SFMOMA has sought to mean more to more people in anticipation of its 2016 reopening at the center of a changing city and in a transformative moment for museums and the visual arts. *Public Knowledge* has grown out of several years of institutional thinking, planning, and relationship building. During the museum's closure the Education and Public Programs department was redesigned, expanded and renamed "Education and Public Practice." This reflects a shift in focus from event-based activity that underscores the museum's traditional strengths in gallery art, and toward the commissioning of participatory forms of art and public engagement. The redesign, which evolved in response to the museum's 2010-11 strategic planning process, also emphasized the importance of public collaboration and partnerships to reach greater goals; of prioritizing diverse and underrepresented perspectives in programming; of creating new ways to engage people both through live programs and artist projects, and of producing compelling stories and resources to share the department's ongoing work with the widest possible audience.

Within that rubric, the Public Dialogue division was created at the end of 2013, specifically to engage the public, in particular adults of all backgrounds, in curatorial and educational programs that enable a dialogue about the role of the arts in the fabric of civic life in general and their own lives personally. In assuming the newly created role of Associate Curator of Public Dialogue, Deena Chalabi brought skills in discursive programming, collaborative research, and partnership creation and stewardship as well as a diverse humanities background.

Public Dialogue at SFMOMA has become a configuration unique among museums, characterized by the exchange of ideas, or what we've called "thinking together with strangers" after Michael Warner's idea of a public as a convening of strangers and William Isaacs' idea of dialogue as the art of thinking together.[5] It encompasses public talks and tours; new and innovative higher education and continuing education programs; and special commissioned projects, of which *Public Knowledge* is the first major initiative.

With its aim to reach new and diverse audiences beyond the museum walls and to engage them in opportunities for participation and discussion, the SFMOMA On The Go period (SFMOMA's off-site programming during the museum's closure for construction) served as an ideal piloting and prototyping phase for what has become *Public Knowledge*.

SFMOMA On The Go Prototyping

Public programming in early 2014 around *Public Intimacy: Art and Other Ordinary Acts in South Africa* informed SFMOMA's thinking about working with scholars on the development of multi-faceted offsite projects, particularly in the context of SFPL. Specifically, the *Chimurenga Library* was a multi-faceted research project and installation conceived by the publishing collective Chimurenga from Cape Town, South Africa. Described as "an exploded history book," the intervention took place over several floors of the SFPL Main Library branch. Its subject, the connections between the Bay Area and a forgotten pan-African cultural festival that took place in Nigeria in 1977, was informed by the content in the library itself; its stated goal for audiences "to find ourselves on the shelves." Uncovered connections included over 600 keyword-related items in the SFPL collection, posters, music and 400 local attendees, some of whom participated in related public programming, along with diverse humanities scholars over a

[5] Warner, Michael, *Publics and Counterpublics*. New York: Zone Books, 2002. Isaacs, William. *Dialogue: The Art of Thinking Together*. Redfern NSW: Currency Press, 1999.

four-week period. Working with scholars and local knowledge holders, the program was able to reflect on historical aspects of the changing city at the library, and provide context for a discussion of the contemporary disappearance of African-American culture in San Francisco.

SFMOMA also organized an offsite symposium and affiliated community conversations on the topic of Visual Activism in 2014 in San Francisco's rapidly gentrifying Mission District. Developed with *Public Knowledge* participating scholars Jennifer A. González (UC Santa Cruz) and Julia Bryan-Wilson (UC Berkeley), it explored how artists and designers may create and use tools of social change, and how, likewise, political activists may utilize visual strategies and objects in order to confront and address social and political issues. Select responses to the symposium have been published as a special issue of the peer-reviewed Journal of Visual Culture.[6]

SFMOMA and SFPL

After *Chimurenga Library*, co-curators Willsdon, Chalabi and two SFMOMA board members who are also active supporters of SFPL met with Luis Herrera, the City Librarian, to discuss the shared desire for further collaboration. From a discussion of complementary strengths (SFPL's community engagement and networked infrastructure; SFMOMA's ability to work with artists and tell compelling stories), and overlapping strategic priorities, an agreement emerged to find ways for SFMOMA to reach further into the library system and engage patrons at the branch libraries and over a longer period.

The resulting SFMOMA-SFPL partnership is based on a set of affinities and complementarities between the two institutions that enables us to activate places that are already neighborhood hubs and to convene people around challenging questions where they already feel comfortable and empowered.

Relationships with Scholars and Community Partners

SFMOMA's Public Dialogue also conducted early groundwork by convening several workshops in the spring of 2015. Convening four interdisciplinary, intercultural, and intergenerational groups to exchange knowledge, skills, and perspectives, the workshops were an experiment in collective thinking. The goals were to introduce Public Dialogue as a discipline to a community of potential collaborators, to help the museum think about how it can mean more to more people, to think strategically about how SFMOMA can best use and share resources, and to have an opportunity for critical feedback. These now act as models for workshops during *Public Knowledge*.

These creative research workshops served to build relationships with local scholars, artists, writers, cultural historians, community activists, professors, and researchers in many disciplines. Over the years the museum has developed a strong sense of the cultural landscape and a tightly-knit network of local arts organizations, art schools, and interdisciplinary research facilities with whom SFMOMA is now developing partnerships for affiliated educational and public programming in the *Public Knowledge* Forum (see Project Walkthrough). All of these organizations act as hubs for galvanizing the resources and talent of their own institutions and as conduits for collaboration. Relationships to scholars and public-facing humanities research centers have also deepened during the development of Public Dialogue's newly dedicated Higher Education programs for faculty and students that launch in the fall of 2016.

Community Research and Groundwork

Public Dialogue has also contextualized its work by researching and mapping models for socially and publicly engaged creative practice and informal learning in the local and national art and cultural ecology.

[6] Bryan-Wilson, Gonzalez, Julia with Jennifer A. Gonzalez and Dominic Willsdon, ed.,"Visual Activism", Journal of Visual Culture, Vol. 15, Number 1, April 2016

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What began as internal learning in the spring of 2014 became public facing in October 2015 when the SFMOMA blog Open Space relaunched with a map of cultural organizations that Public Dialogue had developed. At the same time, Public Dialogue used that mapping research to present *Meeting Points*, another On The Go program designed to spark community conversations, exploring surprising connections between the history of the WPA's Federal Art Program and SFMOMA. The day-long city-wide event included a series of site-specific talks with local humanities scholars and a participatory artist project by Amanda Eicher entitled *Can We Talk About Art?* that convened pop-up conversations about the value of art and public culture in the city.[7] Its success lay in the mingling of experts and novices at multiple touchpoints, and the bringing together of new and old "locals" to share their civic pride and sense of discovery.

Comparable Projects

Public Knowledge not only builds on work conducted at SFMOMA but also on public engagement projects with artists at museums and libraries nationally as well as public-facing humanities projects at universities, particularly in California. The uniqueness of *Public Knowledge* lies in part in its combination of artist projects and scholarly contribution around a particular nexus of themes and provocations. Despite its grounding in conversation about technology as a social and cultural force, *Public Knowledge* does not focus on artists' use of technology, an area already well explored by Rhizome at the New Museum in New York and the Arts and Technology Research Center at University of California, Berkeley. For the artist projects, we have learned from the Hammer Museum's work around the rubric of Public Engagement, and its subsequent community-based work with artist Mark Bradford in a neighborhood of South Central Los Angeles, as well as artist Theaster Gates' multidisciplinary work at the University of Chicago that both positions public art as urban public engagement and encourages partnership between artist and scholars. *Public Knowledge* has also been inspired by the work of the Queens Museum in connecting to the local neighborhood with and through the Queens Library, and by the much smaller scale *Library as Incubator* project, which promotes and facilitates creative collaboration between libraries and artists and advocates for libraries as incubators of the arts.

Drawing on our participating scholars' involvement in several of the most cutting-edge humanities projects at the University of California, *Public Knowledge* adds to the work of these and other projects by synthesizing the insights of multiple humanities disciplines and presenting them to a broad public.

Pilot *Public Knowledge* Project

In many ways our choice of Josh Kun as both the leader of the pilot *Public Knowledge* artist project and a participating scholar embodies our interest in blending approaches. As a strong proponent and practitioner of the public humanities, Kun is well placed to initiate the research. Prior to the grant term, Josh Kun will conduct humanities research, Community Research Workshops, and Artist-Scholar Conversations. During the grant term, Josh Kun will debut his findings in an exhibition at library branches and at SFMOMA. We will learn lessons from his project that we will apply going forward with respect to partnerships and audience response. Over time the initiative will continue to be generative and iterative, forming a new publicly accessible network of ideas.

H) Audience, marketing, and promotion

SFMOMA seeks to expand its reach more broadly and equitably. *Public Knowledge* target audiences are out of school adult residents of San Francisco interested in and concerned about the future of their

[7] Eicher, Amanda. "Can We Talk About Art?" SFMOMA Open Space (January 25, 2016) http://openspace.sfmoma.org/2016/01/can-we-talk-about-art/

neighborhood and Bay Area civic life and the impact of technology on both. This includes low-income, ethnically diverse San Franciscans traditionally underserved by museums and for whom access to arts participation is limited. SFMOMA will reach its target audience by bringing scholars and artists into San Francisco's neighborhoods through its partnership with SFPL.

The Main branch, at the intersection of the wealthy mid-Market tech landscape and the Tenderloin's immigrant and homeless populations, serves a broad audience that SFMOMA hopes to engage in multiple ways over the course of *Public Knowledge*. In addition, the branch libraries that will be venues for artist projects and public programs are in neighborhoods that have large proportions of Latinos, Asians, Middle-Easterners, African Americans, recent immigrants (speaking a variety of languages), and low-income residents. By contrast, in the final year before SFMOMA closed, the museum's visitors tended to be Caucasian (71%) and relatively affluent (median household income of $83,110); only 9% were Latino, 2% African American, and 14% Asian/Pacific Islander.

SFMOMA will tap into the library's networks and affinity groups to identify interested participants, doing what participating scholar Jon Christensen has called "community sourcing."[8] The museum is experienced in recruiting people who are deeply invested in a project topic; it is invested in building trust with a consistent and responsive presence at target venues and with diverse key stakeholders, in creating new networks of curious and enthusiastic participants. Artist project activities will be inclusive and porous, welcoming people in and providing opportunities to participate at varying levels of commitment.

As neighborhood residents will participate in the conceptualization as well as the hands-on creation of the projects, the outcomes will engage people where they are and aim to inspire further contribution to the public discourse.

The public humanities engagement activities will be framed in terms of topics of local concern, and will be promoted through an aggressive poster and flyer campaign within the respective neighborhood SFPL branches, businesses and social hubs, as well as on sfpl.org. Because activities take place over an extended period at multiple sites, a *Public Knowledge* mailing list will be created to keep participants informed about developments, events and newly available online resources.

The project's online presence will take the form of a section of SFMOMA's storytelling platform on sfmoma.org entitled Projects + Perspectives that highlights compelling narratives about *Public Knowledge* activities. To make the project more visible to general SFMOMA audiences, *Public Knowledge* activities will also be promoted on SFMOMA's Press Room webpage and museum events calendar, as well as SFMOMA and SFPL's respective social media platforms. A number of digital resources (recordings, PDF booklets, or other artist pieces) will also be available, easily downloadable, and digitally referenced to extend the project's theme of the effect of digital technologies on the circulation of knowledge. Several will be easily shareable pieces available as circulating copies for SFPL, and as free take-away pieces at SFMOMA.

A publicity consultant experienced with public engagement projects will be hired to support SFMOMA's press department in developing media partnerships and promoting *Public Knowledge* locally and nationally, connecting stories about *Public Knowledge* artists, scholars, and participants with print, radio, and online outlets locally and nationally. For example, Josh Kun will record a series of short podcasts about San Francisco's music history that could be aired as part of a repeated radio segment on *Public Knowledge* on KQED, the local NPR-member radio station, which has already expressed interest in covering the initiative as part of their ongoing special coverage of Arts and Social Issues.

[8] Christensen, Jon. "Reporting a Negative Result in Crowdsourcing." *The American Historian* (May 2015).

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I) Evaluation of the project's impact

SFMOMA will evaluate the project's success with an outside research and evaluation firm. Currently the Cultural Strategies Council, research, evaluation, and management strategy consulting firm, has been contracted to develop a framework for evaluating SFMOMA's partnership-centered programs within Education and Public Practice from May 2016 through November 2016. This investigation has taken a developmental approach to evaluating *Public Knowledge* in addition to SFMOMA's High School Partnerships and Projects and Performance in Progress programs. The evaluation includes four phases: project planning, data collection (including interviews with key stakeholders, organizational partners, and artist collaborators), research and analysis, and will conclude with a final report and evaluation framework. The purpose of this investigation is to draw out insights about the optimal character, structure, evolution, and efficacy of collaborative programming models, and the forces that contribute to or constrain their success. SFMOMA will use learnings to develop a new evaluation framework and enhance Education and Public Practice programs and partnership design processes in the future.

SFMOMA may look to the Cultural Strategies Council in a second phase of the evaluation process during the grant term. The Cultural Strategies Council could develop an assessment framework to measure public engagement with the project themes and deeper connections cultivated through its programming. Quantitative measures of success will include the number of visitors to programs and exhibitions, the number of repeat visitors, a high level of active community participation, the amount of time a visitor spends with a *Public Knowledge* project or program, and the net promoter score (i.e. the impact on the public perception of SFMOMA). Quantitative data about how many users visit SFMOMA's Projects + Perspectives and the *Public Knowledge* process site including what they view and for how long, will also inform the project's success. Qualitative measures of success will include broad coverage by media, critical acclaim among arts and cultural community leaders, and endorsements from partner organizations. In addition the museum is interested in identifying what the humanities content of this program enables others to do, the ways the museum's programs impact secondary audiences, and the effect on new or different audiences. The museum is interested in the project's meaning for its audiences: whether and how it made a difference to people's lives, and if it shifted their perceptions of what a museum or library can be. Evaluators will conduct structured interviews with participants and partners, planned focus groups, and may incentivize key participants to track their experience through a quantitative log or qualitative journals.

J) Organizational profile

<u>San Francisco Museum of Modern Art (SFMOMA)</u>

SFMOMA is dedicated to making the art of our time a vital and meaningful part of public life. For that reason we assemble unparalleled collections, create exhilarating exhibitions, and develop engaging public programs. In all of these endeavors, we are guided by our enduring commitment to fostering creativity and embracing new ways of seeing the world.

Founded in 1935, SFMOMA is the first West Coast museum for modern and contemporary art. Since then, SFMOMA has become a leader in the acquisition, presentation, and interpretation of 20th and 21st century art, with a collection numbering over 33,000 objects. To serve the museum's visitors and its increasingly important collection, SFMOMA constructed a 235,000 sq. ft. expansion, bringing the total museum size to 460,000 sq. ft., and reopened to the public on May 14, 2016, after a three year temporary closure. The expanded building offers 170,000 sq. ft. of indoor and outdoor gallery space along with nearly 45,000 sq. ft. of art-filled free-access public space. An audience of 1.2 million visitors is projected during the inaugural year, with a steady state attendance of 850,000 projected thereafter (a 30% increase over the pre-expansion annual attendance). SFMOMA's current annual operating budget totals

$71,652,000. By accomplishing this institutional transformation, SFMOMA will grow as a museum for learning, inspiration, and interaction for people in the Bay Area and beyond.

During the past three years, SFMOMA has been "On The Go," collaborating with a wide array of community organizations throughout the Bay Area to present collaborative and traveling exhibitions; major outdoor projects and commissioned installations; and new educational initiatives. SFMOMA On The Go programs provided access for the public to the museum's collection and helped extend the museum's reach to new audiences in preparation for the building's reopening on May 14, 2016. During this time, an estimated 1.8 million people attended SFMOMA On The Go exhibitions and programming, and an additional 4.1 million people visited sfmoma.org.

In addition to exhibitions in other museums, there have been events in unconventional spaces used to engage new audiences. Most of these activities were deemed successes, including a four-week intervention in collaboration with SFPL at the library's Main branch, yet they remained tightly curated, and on reflection there are significant ways in which they could have been taken further. This is an opportune time for the museum to capitalize on this fresh experience and apply lessons learned to expand and deepen its engagement practices. Throughout the project, SFMOMA will serve an administrative role to support the project, help connect artists to partner organizations and 2-4 project scholars, and secure necessary insurance and permissions with SFPL.

<u>San Francisco Public Library (SFPL)</u>

The San Francisco Public Library (SFPL) system is dedicated to free and equal access to information, knowledge, independent learning and the joys of reading for our diverse community. Established in 1879, SFPL has 28 library locations and four bookmobiles holding a collection of 3,671,633 objects with an annual circulation of 10,674,180. The annual operating budget totals $109,500,000. The library seeks to provide robust collections, services, and programs that support and promote reading, addressing 21st century literacy, in an accessible and welcoming facility. The library also looks to develop strong community partnerships to promote and support civic engagement.

In 2014, SFPL partnered with SFMOMA to present *Collaborative Intervention: Chimurenga Library* in conjunction with SFMOMA's *Public Intimacy: Art and Other Ordinary Acts in South Africa* exhibition. *Chimurenga Library* included displays and clues such as signage, book tags, video, and audio for audiences to explore the library and discover narratives about artists, writers, and performers from Pan-African arts and heritage festivals of the 1960s and 1970s, in particular FESTAC '77, the World Festival of Black Arts and Culture which took place in Lagos, Nigeria in 1977.

SFPL has also committed to the *Public Knowledge* project, and a formal memorandum of understanding is anticipated in September 2016. SFPL will provide the venue, infrastructure, and community engagement support for *Public Knowledge*.

K) Project team

<u>Key SFMOMA Staff</u>

- **Dominic Willsdon** is the Leanne and George Roberts Curator of Education and Public Practice at SFMOMA and the co-curator of *Public Knowledge*. Willsdon will leverage his considerable international experience as a curator and experience co-editing numerous publications about visual culture for this project. He will oversee the overall strategy for *Public Knowledge,* and co-curate the Forum in September 2018 and related exhibitions in SFMOMA's Koret Education Center.
- **Deena Chalabi** is the Barbara and Stephan Vermut Associate Curator of Public Dialogue at SFMOMA and the co-curator of *Public Knowledge*. She was the founding Head of Strategy at Mathaf: Arab Museum of Modern Art in Doha, Qatar, and has also curated and developed numerous collaborative public arts engagement projects. Chalabi will oversee the operations of *Public*

Knowledge, interact regularly with scholarly advisors and artists, manage the partnership with SFPL, oversee editorial for *Public Knowledge* online publishing, and co-curate the *Public Knowledge* Forum in 2018 and related exhibitions.

- **Stella Lochman** is the Program Associate for Public Dialogue at SFMOMA. She has extensive experience as a project manager for public programs and projects. Lochman will serve as project manager for *Public Knowledge*, regularly communicating with artists, participating organizations, community members, and on-call staff. She will manage the Community Research Workshops, Artist-Led Research Workshops, Town Halls, Artist-Scholar Conversations, and Exhibitions.

Key SFPL staff

- **Michelle Jeffers** is the chief of Community Programs and Partnerships for the San Francisco Public Library, She manages the Library's comprehensive public programming; curates and creates art exhibitions at the Main Library and in the neighborhood library branches; and engages in partnerships with cultural, educational, civic and private institutions. Jeffers will serve as the main point of contact for *Public Knowledge* at SFPL. She will guide SFMOMA staff, artists, and scholars in relaying communications efforts and logistical questions to SFPL staff, patrons, and audiences.

L) Humanities scholars and consultants

Artists

- **Burak Arikan** is an artist based in New York and Istanbul. His work involves working with communities to create digital maps of complex networks of social relationships. Arikan is the founder of the Graph Commons collaborative network mapping tool.
- **Bik Van der Pol** is an artistic team comprising Liesbeth Bik and Jos Van der Pol. They live and work in Rotterdam in the Netherlands. Through their work they aim to understand how art can produce a public sphere. Their method entails creating opportunities for communicative activities that explore the histories of publics and places.
- **Josh Kun** is a music scholar, writer and curator whose work focuses on popular music and culture. In "Songs in the Key of Los Angeles" and "To Live and Dine in LA" Kun collaborated with the Los Angeles Public Library and the Library Foundation of LA and used library collections to explore, analyze and reanimate Los Angeles history and culture rendered in music, cultural ephemera and visual art. The project included a book, an exhibition, and a variety of city-wide public programs and media events. (See Kun's full biography in the Advising Scholars section)
- **Stephanie Syjuco** creates large-scale sculptures and installations composed of collected cultural objects and archival materials. Often these invite viewers to participate directly as producers or distributors. Syjuco is concerned with access and equality to knowledge.

Participating Scholars

- **Julia Bryan-Wilson** is an associate professor at the University of California, Berkeley. Bryan-Wilson teaches modern and contemporary art, with a focus on art since 1960 in the US, Europe, and Latin America. She is the author of *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press, 2009), and editor of *OCTOBER Files: Robert Morris* (MIT Press, 2013). She co-wrote *Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing* (Thames and Hudson, 2016). Bryan-Wilson is a leading member of UC Berkeley's Global Urban Humanities initiative with much of her work concerning the history and theory of art as public engagement.
- **Jon Christensen** is an adjunct assistant professor in the Institute of the Environment and Sustainability, the Department of History, and the Center for Digital Humanities at the University of

California, Los Angeles. He is a journalist-in-residence at the Institute of the Environment and Sustainability, a founder of the Laboratory for Environmental Narrative Strategies in the IoES, and a senior fellow in UCLA's cityLAB. Christensen's work in the digital humanities often involves collaborative research that examines how the joint application of technology and humanities ideas can intersect in the real world.

- **Teddy Cruz** is a professor of Public Culture and Urbanism in the Visual Arts Department at the University of California, San Diego, where he co-founded the Center for Urban Ecologies with urban curator Kyong Park in 2010; and co-founded the Blum Cross-Border Initiative with political theorist Fonna Forman in 2013. He was also a special advisor to the City of San Diego on Urban and Public Initiatives in 2013-14. He has taught and lectured widely at internationally renowned cultural institutions including Tate Modern in London, the Museum of Contemporary Art in Sydney, Australia and the Palacio de Bellas Artes in Mexico City.
- **Fonna Forman** is founding co-director of the UCSD Center on Global Justice and the UCSD Blum Cross-Border Initiative. She is a political theorist best known for her revisionist work on Adam Smith. Current work focuses on theories and practices of global justice as they manifest at local and regional scales, and the role of civic participation in strategies of equitable urbanization. Her recent projects, with collaborator Teddy Cruz, was an exhibition on social housing in the Haus der Kulturen der Welt (Berlin), and a forthcoming exhibition on "cross-border citizenship" at the Cooper Hewitt Smithsonian Design Museum (NYC).
- **Jennifer A. González** is a professor of the history of art and visual culture at the University of California, Santa Cruz. She writes about contemporary art with an emphasis on installation art, digital art and activist art. She is interested in understanding the strategic use of space (exhibition space, public space, virtual space) by contemporary artists and by cultural institutions such as museums. More specifically, she has focused on the representation of the human body and its relation to discourses of race and gender.
- **Shannon Jackson** is the Cyrus and Michelle Hadidi Chair in the Humanities at the University of California, Berkeley, where she is Professor of Rhetoric and of Theater, Dance and Performance Studies. In 2015, she was appointed to be the first Associate Vice Chancellor for the Arts and Design. Her books include *Social Works: Performing Art, Supporting Publics* (Routledge 2011), and *Public Servants: Art and the Crisis of the Common Good*, co-edited with Johanna Burton and Dominic Willsdon (M.I.T. Press, forthcoming 2016). Jackson is the Director of UC Berkeley's Art Research Center and is a member of the Steering Committee for UC Berkeley's Global Urban Humanities Initiative.
- **Josh Kun** is a professor at the Annenberg School for Communication and Journalism, University of Southern California, and also director of The Popular Music Project at USC Annenberg's The Norman Lear Center. He founded the USC Annenberg Distinguished Lecture Series on Latin American Arts & Culture. He is co-editor (with Ron Radano) of the book series "Refiguring American Music" for Duke University Press, a Book Review editor for the International Journal of Communication, and a member of the editorial board of Public Culture. He is the curator of a series of musical interventions for the Getty Foundation's 2017 PST: LA/LA initiative. His articles and essays have appeared in numerous scholarly journals, anthologies, and exhibition catalogues.
- **Fred Turner** is the Harry and Norman Chandler Professor and Chair of the Department of Communication at Stanford University. He is the author of three books: *The Democratic Surround: Multimedia and American Liberalism from World War II to the Psychedelic Sixties* (University of Chicago Press, 2013); *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (University of Chicago Press, 2006); and *Echoes of*

Combat: The Vietnam War in American Memory (Anchor/Doubleday, 1996; 2nd ed., University of Minnesota Press, 2001). He also worked for ten years as a journalist, writing for newspapers and magazines ranging from the Boston Globe Sunday Magazine to Nature.

M) Work plan

April 2017

- Launch of *Public Knowledge* portal in Projects + Perspectives on SFMOMA.org
- Search for Public Humanities Fellow begins
- Planning begins for Koret Exhibition
- Training for on-call staff, including graphic recorder training
- Outreach begins in libraries for Artist Project participants

May – July 2017

- SFMOMA's Dominic Willsdon and Deena Chalabi will attend project director's meeting at NEH
- SFMOMA hosts a planning seminar with scholars to co-write a position paper
- Stephanie Syjuco begins Artist-Led Research Workshops at branch libraries
- Burak Arikan's humanities research begins
- Public Humanities Fellow begins
- Community Research Workshops begin

August 2017

- PR consultant begins
- Stephanie Syjuco's Artist-Led Research Workshops end and the production of handbooks begins
- Press Release for *Public Knowledge* launched
- Burak Arikan's humanities research ends

September 2017

- Multi-site exhibition opens at SFPL and SFMOMA with Stephanie Syjuco and Josh Kun's project installation First planning meeting with partners and affiliates regarding 2018 *Public Knowledge* Forum
- Community Research Workshops conclude
- Artist-Scholar Conversations begin
- Burak Arikan begins Artist-Led Research Workshops at SFPL with Advisory Team
- Bik Van der Pol humanities research phase begins

October 2017

- PR consultancy ends
- Exhibition programming begins at SFMOMA and SFPL
- *Public Knowledge* Forum logistic planning begins
- First round of invitations sent out for *Public Knowledge* Forum,

November 2017

- Burak Arikan's Artist-Led Research Workshops at SFPL end

January 2017

- Additional *Public Knowledge* Forum invitations sent out

March 2018

- Reinstallation of multi-site exhibition with Bik Van der Pol and Burak Arikan's project installations
- Bik Van der Pol begin their Artist-Led Research Workshops with Advisory Team

April 2018

- Bik Van der Pol Artist-Led Research Workshops ends, public presentation begins
- Open call for *Public Knowledge* Forum papers

May 2018

- Bik Van der Pol public presentation ends

July – August 2018

- Public programming continues (Town Halls, Exhibitions, and related events)

September 2018

- *Public Knowledge* Forum – SFMOMA will host a three-week symposium centered in the museum's Phyllis Wattis Theater and at SFPL. During this time SFMOMA will aim to foster conversations around *Public Knowledge* and make connections around regional and global issues on the meaning of contemporary art in public life. The Forum will include keynote talks, panel discussions, open call presentations, presentations of Artist Projects and affiliated programs with partners

October 2018

- Transcription of Forum events

November 2018

- Evaluation begins, surveys of partners and participants
- Additional content gathered for Projects + Perspectives

December 2018

- SFPLA and SFMOMA exhibitions and exhibition programming end January – February 2019
- Additional content gathered for Projects and Perspectives and forthcoming publication

March 2019

- Evaluation due from the Cultural Strategies Council
- Public Humanities Fellow - position terminates

Ongoing

- Programs at SFMOMA in the Koret Exhibition and SFPL Branches will happen at least once a month from October 2017 – December 2018 (14 months).
- Town Halls will happen every 6 weeks, October 2017 thru August 2018.
- The *Public Knowledge* Projects + Perspective area of SFMOMA's website will publish quarterly updates. One commissioned graphic piece that will come out each month in between the quarterly updates.
- The *Public Knowledge* Process Site will be updated frequently, at times as often as once a week with project updates, and other more timely bits of information.
- A monthly newsletter will be sent out to the *Public Knowledge* mailing list

N) Project funding

SFMOMA has committed funding from the Phyllis Wattis Endowment Fund to support the September 2018 Forum in the amount of about $55,000. The museum has also submitted a proposal for a $40,000 grant to support Stephanie Syjuco's project from the Creative Work Fund, a program of The Walter and Elise Haas Fund that also is generously supported by the William and Flora Hewlett Foundation. SFMOMA has committed to the *Public Knowledge* project and will secure needed additional funding from individuals, foundations, and general operating support.

San Francisco Museum of Modern Art
Public Knowledge
Project Walkthrough

I. SUMMARY

Public Knowledge will aggregate and bring to life ideas and insights from artists and humanities scholars over the course of two years through activities that inform public understanding of issues vital to communities, culture, and society in the San Francisco Bay Area.

During the initial Fieldwork phase (spring and summer of 2017), artists and scholars will learn from audience representatives about the important issues affecting San Francisco and its residents. During the public-facing Presentation phase (September 2017 to December 2018), audiences at SFPL branches and at SFMOMA will have multiple opportunities to participate in the learning taking place around the cultural and civic impact of urban change. A final Dissemination phase collates the highlights of the initiative for audiences further afield and in the future.

This Project Walkthrough includes: a summary of the Artist Projects; an overview of the Engagement Activities which will involve all Artist Projects; the secondary formats included in the project; a sample audience journey; and a description of the project venues.

II. ARTIST PROJECTS

Public Knowledge will involve four large-scale inter-disciplinary Artist Projects that engage public communities. Each project addresses unique themes related to the impact of urban change on public culture. In addition to the advice of eight participating scholars for *Public Knowledge* as a whole, each Artist Project will have a team of two-four scholars who serve as an Advisory Team for more project-focused expertise.

Burak Arikan

Burak Arikan, a New York and Istanbul based artist working with complex networks, will involve communities in discussion and learning about the language of network mapping and to answer two questions: 1. How might public libraries confront the data asymmetry perpetuating new power imbalances? and 2. How might the library be redefined an institution no longer exclusively dedicated to the book or access to knowledge, but rather as a civic data store built, curated, and freely used by the communities around it?

Burak Arikan will lead a series of community activities will be held at SFPL branches to build a civic graph database on subjects that concern them. Later a database of the created graphs will be created to be visually explorable and usable by all library patrons and will be installed on touchscreen in the public spaces of library branches where the graph database workshop took place.

Burak Arikan's Advisory Team may include: (b) (6)

[redacted]

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Bik Van der Pol

Rotterdam-based artist collective Bik Van der Pol will be researching the history of ideas around libraries as early utopian models that impacted society by contributing to citizenship through availability to sources of learning, and the current digital infrastructure and its impact on 'the urban' as a model of systematization and connectivity and connectedness. Bik Van der Pol's humanities research phase will investigate the issues in San Francisco that are impacting the urban fabric, and how libraries may be able to impact affected society as a further refining of democracy and community. In thinking about how libraries can continue to emancipate and democratize, they will explore a central question: what kind of learning is needed today, and how can this be accommodated? They will then convene an audience from around the Main branch of the library for community participation where they will investigate different forms and manifestations of expertise, and explore new and old ways of understanding the concept of

'making public.' This will cumulate in a script that will aim to bring their findings back into everyday life. The script will then be activated in the public presentation phase taking the shape of a collective work, public performance, publication, scripted walking tours, and further explorations of documentary, cinematic, and theatrical tools.

Bik Van der Pol's Advisory Team may include: (b) (6) [redacted].

Josh Kun

Los Angeles-based scholar Josh Kun will produce an interactive music-based exhibition and public program that bridges the educational gallery of SFMOMA with SFPL branches in the Western Addition and Bayview. The goal will be activate and create musical history in order to engage contemporary issues around gentrification, displacement, urban development, and immigration. Kun will enlist the help of a student research team from the University of San Francisco to research SFPL's archival holdings. The same team will then be enlisted to help gather oral histories and ephemera from neighborhood musical events. The oral histories will later enter into the SFPL's collection and a unique SFMOMA display. This research will inform the public presentation which includes an exhibition at SFMOMA and the branches where oral histories were collected that recreates the now defunct SFPL listening room in which library patrons could check out vinyl LPs and listen on individual turntables. Among the materials visitors can listen to will be archival musical holdings from SFPL and newly recorded oral histories and songs from the branch libraries

Josh Kun's Advisory Team may include: (b) (6) [redacted].

Stephanie Syjuco

Bay Area artist Stephanie Syjuco will produce an interactive public intervention entitled the Library of Tactical Knowledge. The Library of Tactical Knowledge will involve the gathering and sharing of specific forms of knowledge ranging from the everyday to the highly specialized. Using philosopher Michel de Certeau's "The Practice of Everyday Life"[1] as a touchstone, a collective series of handbooks will be generated in collaboration with local nonprofits, produced in workshops with participants at specific SF Public Library branches. This ongoing series of handbooks will be produced with an eye toward open source methodologies, with a digital template provided for participants to fill in and format information, resulting in the printing and online publication of small, individually sourced handbooks produced under one publishing umbrella. Handbooks will be translated into Spanish, Mandarin, and one additional still-to-be-determined language widely-spoken in the San Francisco Bay Area.

Potential handbook topics and collaborative organizations could include: How to set up a DIY school in an era of rising tuition costs (partnering with DIY MFA, Bay Area Public School); How to protect your personal belongings from police seizure on the street (partnering with the Coalition on Homelessness); How to archive important family/community photos and documents (partnering with Bay Area Video Coalition, GLBT Historical Society, The Prelinger Library, or The Freedom Archives); How to start and run a storefront art gallery (partnering with Adobe Books & Arts Cooperative or Artists' Television Access); or How immigrant communities grow traditional vegetables in small Bay Area spaces (partnering with Food First: Institute for Food & Development Policy).

Stephanie Syjuco's Advisory Team may include: (b) (6) [redacted]

[1] Certeau, Michel De., and Steven Rendall. *The Practice of Everyday Life*. Berkeley: U of California, 1984. Print.

(b) (6) . Stephanie Syjuco is also interested in engaging someone who has experience in folklore and ethnography archives, in addition to someone who acts as a community archivist.

III. ENGAGEMENT ACTIVITIES

1. Field Work (May-August 2017)

The Field Work phase of *Public Knowledge* encompasses the first sharing of the *Public Knowledge* initiative and community-informed research that artists will do with scholars, advisor teams, librarians, and other local practitioners as well as community participants.

On-Call Personnel Training

Venue: SFPL Main branch

SFMOMA will hold a week-long training for five on-call personnel. On-call personnel will be utilized throughout the two-year project as *Public Knowledge* will utilize this team for a total of 20 hours per month. The first day of training will be dedicated to understanding the initiative and four Artist Projects. The second day will be devoted to workshop and town hall facilitation. The following three days will train on-call staff on how to produce graphic recordings. Graphic recording involves capturing people's ideas and expressions—in words, images and color—as they are being spoken in the moment, and will be a key component in documenting *Public Knowledge* workshops, conversations, town halls, and activities during the Forum.

Research

Venue: SFPL branches

Each Artist Project will begin with an intensive research phase. As Josh Kun's research will occur as part of the pilot prior to the grant term, the subsequent three Artist Projects will be each paired with a researcher who will dedicate 120 hours to project-specific research. Local organizations will be consulted and encouraged to explore what an artist's perspective can contribute to their work in a series of three to six round-table meetings to assess for themselves what forms of instructional knowledge their constituencies find important to share out. This research phase will be documented on the *Public Knowledge* Process Site.

Launch of Online Publishing

Venue: 'Projects + Perspectives' site at sfmoma.org

The first phase of Public Humanities Engagement involves making publicly available a range of resources informed by humanities ideas that can inform the programs. The venue for these resources will be a dedicated section of the "Projects + Perspectives" area of the SFMOMA website (https://www.sfmoma.org/projects-perspectives/), which showcases stories that take the public beyond the usual public facing aspects of exhibitions, events, and collection presentation into the thinking and making that takes place behind the scenes at the museum. SFMOMA's website welcomes over two million visitors annually.

Public Knowledge will publish insights from the initiative on a quarterly basis, from May 2017 through March 2019 to amplify the themes and findings of *Public Knowledge* to a local, national, and international audience. Content will include: a position paper describing what *Public Knowledge* hopes to achieve, commissioned reflections from participants, mini-documentary videos, and other formats appropriate for a general audience.

In addition to the pieces from and about *Public Knowledge* Artist Projects, we will be commissioning monthly pieces including 'listicles' from advising scholars and future keynote speakers about their current

research and interests, as well as infographics, and maps that help to illuminate and analyze creatively aspects of urban change in San Francisco and the Bay Area for the public.

Issue #0 (May 2017) will make public some of the most compelling groundwork for *Public Knowledge* and set the stage for the work to come. Issue #1 (August 2017) will include a position paper co-written by the SFMOMA co-curators and advising scholars that helps to inform the direction of the September 2018 Public Knowledge Forum. In late spring 2017 SFMOMA will disseminate a press release connected to the position paper, with special attention paid to library and art world audiences.

Community Research Workshops

Venues: SFPL branches

Community Research Workshops will invite audience representatives from San Francisco impacted by urban change to engage directly with humanities scholars whose research and thinking is about related issues for mutual learning. Community Research Workshops will include 15-25 invited participants and are a learning moment for scholars to think with the *Public Knowledge* artists and librarians. Ten two-three hour Community Research Workshops will be convened, two workshops focused on each of the five stated humanities themes for *Public Knowledge*.

The workshops will be documented meticulously by both a photographer and specially trained graphic recorder. The findings will be posted on the appropriate web platforms. A videographer will also be present as they create five-minute videos centered on each Artist Project and humanities theme.

Community Research Workshops will focus on and include:

1. *The impact of urban change on public culture*
   - All Artist Projects will be included
   - Participating scholars will include Teddy Cruz, Jon Christensen, Fonna Forman, and Josh Kun, and Fred Turner
2. *The evolving civic role of public libraries and museums in American cities*
   - Featured Artist Projects will include Josh Kun and Stephanie Syjuco
   - Participating scholars will include Shannon Jackson and Julia Bryan-Wilson
3. *The effect of digital technologies on the circulation of knowledge*
   - Featured Artist Projects will include Burak Arikan and Josh Kun
   - Participating scholars will include Jon Christensen, Josh Kun, and Fred Turner
4. *The complex cultural history of technological innovation*
   - Featured Artist Projects will include Burak Arikan
   - Participating scholars will include Jon Christensen, Jennifer Gonzalez, and Fred Turner
5. *The relevance of public engagement as a form of art*
   - Featured Artist Projects will include Josh Kun, Stephanie Syjuco, and Bik Van der Pol
   - Participating scholars will include Julia Bryan-Wilson, Teddy Cruz, Fonna Forman, Jennifer Gonzalez, and Shannon Jackson

Artist-Led Research Workshops

Venues: SFPL branches

Each of the four *Public Knowledge* Artist Projects will convene ten unique artist-led research workshops with 15-25 members of the public in participatory research at different stages. These participants will be recruited through collaboration with the SFPL branch librarians and community non-profit organizations invested in questions and concerns relevant to the project. The nature and content of the workshops will vary depending on the project, but all of them involve mutual learning by artist and community participants and lead to a public-facing presentation at the conclusion of the workshop series.

2. Public Presentation (September 2017-December 2018)

Public Knowledge invites audiences at SFPL branches and at SFMOMA to a variety of public programs and interactive exhibitions to learn about the changing city around them with participating artists, scholars and collaborators, and to ask questions and share the ideas that mean most to them.

Town Halls

Venues: SFPL branches

A series of public town hall-style discussions led by project artists and participating scholars, and local community leaders will be convened around key issues of concern generated from the Community Research Workshops, informed by the five core humanities themes of *Public Knowledge.* Ten Town Hall meetings will take place over several months with an anticipated 30-40 participants each at SFPL branches.

Artist-Scholar Conversations

Venues: SFPL Main branch, Koret Auditorium

A series of five public conversations between scholars and artists framed as explorations into contemporary civic issues will bring the questions and topics of *Public Knowledge* to a wider audience in San Francisco neighborhoods. The Public Artist-Scholar Conversations will last 90 minutes, and will take place through fall 2017 and spring 2018. They will be held in the Main branch's Koret Auditorium for an audience of 235 people. Artist and scholar participants will be paired as follows:

- Josh Kun with Shannon Jackson: Cultural Memory
- Stephanie Syjuco with Teddy Cruz and Fonna Forman: Resilient Communities
- Bik van der Pol with Fred Turner: Urban Innovation
- Burak Arikan with Jon Christensen: Public Data

Public Knowledge Public Presentations (September 2017-December 2018)

Venue: SFPL branches (various), Koret Education Center at SFMOMA

Elements of the Artist Projects will be installed at library branches where projects were developed. The form of the installations and related public programming will depend on the specific nature of the projects.

The new Koret Education Center, one of SFMOMA's most visible and accessible spaces for exhibitions and programs, will be the venue for a year-long *Public Knowledge* public presentation that over time will includes elements from all four Artist Projects to engage SFMOMA's one million visitors per year, and will be considered one of the museum's free public spaces for its duration.

The *Public Knowledge* presentation at SFMOMA will be dynamic in various ways:

- The Koret Education Center will showcase the SFMOMA-SFPL partnership by functioning as a temporary special branch of the SFPL, featuring materials dedicated to the project's humanities themes. During this time the museum becomes more accessible to the library's audiences engaged previously in their neighborhoods.
- Presentations will feature participatory installations based on the Artist Projects including: an interactive listening station related to Josh Kun's project; a selection of the materials created by Stephanie Syjuco and community participants; and instructions that invite audiences to contribute to the knowledge base created by *Public Knowledge*.
- New content will be added as the process of *Public Knowledge* unfolds around the city.

The Koret Education Center will host regular community conversations, 25 times over the course of the grant term, featuring scholars, artists, and community participants in *Public Knowledge*. Each of these programs will last 60 minutes, and will be designed to bring the ideas of the project to SFMOMA's wider audience.

San Francisco Museum of Modern Art
Public Knowledge
Project Walkthrough

***Public Knowledge* Forum (September 2018)**
Venues: Phyllis Wattis Theater at SFMOMA and branches of SFPL

To further foster a local, regional, and national conversation around the urgent issues at the heart of the *Public Knowledge* initiative, SFMOMA plans to convene a public discussion event over three weeks in September 2018. The *Public Knowledge* Forum will be an extended public symposium centered in SFMOMA's Phyllis Wattis Theater, with additional programming at SFPL and at several partner institutions. The three-week Forum period will bring the *Public Knowledge* artists and advising scholars together with scholars and practitioners from multiple disciplines and fields to speak publicly in a variety of public program formats.

Audiences will have an opportunity to participate on a multitude of levels and at a variety of depths. While we will offer passes to the Forum as a whole, each public event will be ticketed separately. This ensures that the audience remains diverse in its interests. All programming will be free of charge and if overflow seating is needed, the events in the Phyllis Wattis Theater will be simulcast into the Koret Education Center.

Topics of each session will have been generated from the field work and the public programming as areas of most public need and interest are identified. This might include questions surrounding: technological anxiety, visual literacy, copyright and the public domain, privacy and surveillance, outsourcing and collaborative practices, digital citizenship, transparency, and cross-cultural listening.

Following is a sample Forum agenda:

Sample Forum Day 1 (SFMOMA)

2:30-4:00pm	Artist Workshop
4:30- 6:00pm	Panel Discussion
7:00pm	Keynote Talk

Sample Forum Day 2 (SFPL branch)

11:00am-1:00pm	Neighborhood Walking Tour
2:00-3:00pm	Open Call Presentations
3:00-4:30pm	Panel Discussion
6:00-7:30pm	Artist Presentation/Performance (Josh Kun's live rehearsal)

Keynote Talks and Conversations
Venues: Phyllis Wattis Theater at SFMOMA; Auditorium at SFPL

Five high-profile talks and conversations on Thursday evenings and Saturday afternoons throughout the three weeks of the Forum will highlight particularly creative visions from the intersection of urbanism and the arts for an audience with interdisciplinary interests. The conversations pair San Francisco-based thinkers and practitioners in the public humanities with peers from across the country.

The program could include:

Reimagining American Civic Culture in the 21st Century
Tom Finkelpearl, Commissioner of the NYC Department of Cultural Affairs in conversation with Luis Herrera, City Librarian, San Francisco

Expulsions and Migrations: The Changing Urban Landscape
Saskia Sassen, sociologist, in conversation with Rebecca Solnit, independent scholar and writer

What is Digital Citizenship?
Jaron Lanier

The Public Role of the Artist
Theaster Gates, artist, founder of the non-profit Rebuild Foundation, Professor in the Department of Visual Art and Director of Arts and Public Life at the University of Chicago

The Changing Commons
Lewis Hyde, cultural critic

Panel discussions with scholars and artists
Venues: Phyllis Wattis Theater at SFMOMA; Auditorium at SFPL

Nine 60-90 minute panel discussions during the Forum will bring into conversation *Public Knowledge* artists, participating scholars, advisory teams and additional artists and scholars invited to participate in these panels. Besides the artist projects, panels will be convened around the topics as described above. This is an opportunity for audiences to come along on a deep dive into the thematic of each projects. A Question and Answer session following the panel opens up the discussion to the room and brings the audience's voices into the debates.

Speakers may include: (b) (6) [redacted]; and others.

Presentations via Open Call
Venues: Phyllis Wattis Theater at SFMOMA; Auditorium at SFPL

These 30-45 minute presentations will run for three days during the *Public Knowledge* Forum. Presenters will be selected from an open call for papers and give the opportunity for others invested in the themes and topics of *Public Knowledge* to present about their work and thinking in a digestible format to a general public and contribute to the public record of the event. These presentations would take place in drop-in spaces and encourage a drop-in onsite audience that rotates throughout the day. In total, 45 speakers will participate in the Open Call.

Presentation of Artists Projects
Venues: White Box and Koret Education Center at SFMOMA; SFPL library branches (including Bayview and Western Addition)

To continue to reach both SFPL audiences and to include SFMOMA audiences in the ongoing artistic work of *Public Knowledge*, the project will restage Artist-Led Research Workshops in the context of the Forum both in the Koret Education Center at SFMOMA and SFPL branches. 15-25 participants will reserve a space online.

Josh Kun will also host a series of live rehearsals in SFMOMA's White Box theater, as well as in the public spaces of the Bayview and Western Addition branch libraries. These performances will feature songs constructed from the research and story collecting done during the Hit Parade project.

Stephanie Syjuco will host open workshops at several branch locations teaching interested audiences how to use the Tactical Knowledge template for their own purpose. These would be attended both by

those interested in the symposium, but also to the more serendipitous publics that happen to be convening in those spaces at the time.

Burak Arikan will present his work and conduct several civic data-mining workshops for a general public at SFPL branches, as well as at SFMOMA. These half-day workshops will be an opportunity for people who haven't been involved in the earlier workshops to learn the tools involved in civic mapping and about how related issues matter to us all. These will be held both in the Koret Education Center at SFMOMA and in meeting rooms at SFPL branches. See 'Artist Projects' section for details.

Affiliated Programs with Partners
In order to amplify and highlight the myriad activities related to the themes and topics of *Public Knowledge* already taking place for the public in the Bay Area, SFMOMA hopes to partner with other organizations who would develop related programming both before and during the Forum that could be promoted alongside the activities organized at SFMOMA and SFPL.

Intensives
Higher educational partners including the Arts Research Center at the University of California, Berkeley, and the Center for Art and Public Life at the California College of the Arts have expressed interest in developing affiliated public programs that complement the Forum's activities and provide an intensive focus on a particular theme or idea most important to that institution's priorities and research interests.

Open Houses/Walking Tours
Local art and humanities organizations such as the Gray Area Foundation for the Arts and the Prelinger Library have expressed interest in partnering by coordinating and hosting additional off-site public programming that highlights their work and its connections to *Public Knowledge*.

Other potential partners might include: the Internet Archive, Electronic Frontier Foundation, KQED, and HistoryPin.

3. Synthesis And Dissemination (January- March 2019)

Commissioned Text
Venues: SFMOMA's Projects + Perspectives site
SFMOMA will commission text from project artists, participating scholars, and involved community members. In total, 40 essays will be commissioned. The text will be commissioned for SFMOMA's Projects + Perspectives site, but could later be included in a publication about the project outside of the grant term.

Project Evaluation
Venues: All
The evaluation firm, while present and evaluating throughout the project, will synthesize and compile final evaluation on the projects successes and learnings.

IV. SECONDARY FORMATS

SFMOMA will host *Public Knowledge* on two main online platforms. The first is a story-telling platform located within sfmoma.org entitled Projects + Perspectives (https://www.sfmoma.org/projects-perspectives). This mini-site is a space to highlight text, audio, video, or photographic narratives about *Public Knowledge* activities. This page is intended to make the project more visible to general museum audiences.

In order to document *Public Knowledge* and make the process available to a wider audience, SFMOMA will establish a Tumblr like platform called the *Public Knowledge* Process Site to showcase the collaborative nature of the Artist Projects. This site will include: calls for Artist Project content, project updates, meeting notes, field notes, resource sharing, and unprocessed research findings. The Process Site also serves the purpose of cross-pollination between artists, scholars and projects. Audiences can discover this site on the SFMOMA and SFPL websites, as well as through targeted social media outreach, posters, and postcards at SFPL branch libraries and other partner locations.

SFMOMA will also promote *Public Knowledge* and share project learnings through its social media channels. The museum's Facebook page has 145,797 followers, its Twitter account has 537,000 followers, its Instagram account has 178,000 followers, and its YouTube account has 7,554 subscribers and 1,298,820 views.

V. SAMPLE AUDIENCE JOURNEY

Discover

A visitor to SFPL's Main Library branch may notice a flyer for a public talk on a topic of interest to them that is described as part of the *Public Knowledge* project. This topic relates to an over-arching humanities theme that the visitor relates to and is interested in exploring further. They may recognize the name of the project from an earlier SFPL newsletter, SFMOMA social media post, or from an e-communication from another community organization with which they are involved. They may ask their local librarian for more information and be directed to SFMOMA's Projects + Perspectives webpage.

Plan

Once online at SFMOMA's Projects + Perspectives webpage, they may see a video documentary of an Artist Project and read more about the initiative. If they want to learn more, they may click on a link that takes them to the *Public Knowledge* Process Site. Here they may learn more about each Artist Project and find a schedule of future public programs about a topic that particularly interests them. If this person decides to participate now, they may sign up online to attend an Artist-Scholar Conversation and join the project mailing list. An email confirmation will confirm their participation in the workshop and send logistical information about where and when to meet.

Enter

This person could take public transportation, walk, or drive to the Artist-Scholar Conversation. Held at the SFPL's Main branch, this person would see public signage upon entering the library that directs them to the Koret Auditorium. If they miss it, they can ask a librarian to direct them.

Participate

Once inside SFPL's Koret Auditorium, they would hear a 90-minute conversation between the artist and a selected scholar on the status of the Artist Project, the goals, and future ways to become involved.

If this is a topic that continues to engage them, and they wish to contribute to the Artist Project, this person may choose to participate in a Town Hall some weeks later. Held at a different library branch, this person would engage in a more intimate conversation between 30-40 participants, project scholars, members from affinity community organizations, and the artist.

After contributing in person, this person could turn again to the *Public Knowledge* Process Site to respond to an Artist Project prompt. Now fully invested, they could attend additional town hall conversations and the *Public Knowledge* Forum in September 2018 to hear more about the themes that most interest them in talks and panel discussions, as well as presentations by the artists about their projects.

Reflect

Following the project, this person could choose to participate in the project evaluation by giving written or verbal feedback. They could also read additional commissioned texts from *Public Knowledge* on SFMOMA's Projects + Perspectives webpage. Ideally, they would feel empowered given recent learnings through *Public Knowledge* to replicate an element of this project in their own community and further share gained knowledge.

VI. PROJECT VENUES

SFMOMA

When the expanded new SFMOMA building opened in May 2016 it included 15,000 square feet of art-filled free-access public space, both indoors and outdoors. The free public spaces are able to accommodate the largest congregations of people in the entire museum and include the Evelyn and Walter Haas, Jr. Atrium, the Helen and Charles Schwab Hall, and the glass-walled Roberts Family Gallery. A prominent feature of the Roberts Family Gallery is the new sculptural Roman steps upon which audiences can easily gather for free public programming.

Additional spaces at SFMOMA include:

Phyllis Wattis Theater

This 270 seat proscenium theater includes state-of-the-art audio and projection equipment, including the installation of a Meyer Sound Constellation Acoustic System, making it an ideal for film screenings, public presentations, or live performances. If capacity becomes an issue, the theater can open itself up to a larger audience by simulcasting into several other venues within SFMOMA, including the Koret Education Center.

Koret Education Center

SFMOMA's revitalized Koret Education Center is adjacent to SFMOMA's busiest areas and sits squarely between the museum's two public entrances. Redesigned for the new SFMOMA, the Koret Education Center holds a resource library, classrooms, state of the art presentation set-up, and exhibition-ready walls. It serves as an educational hub for students, teachers, and lifelong learners. Exhibitions in this space complement the museum's programs in Education and Public Practice by exploring public collaborations with a varied and inclusive range of makers, thinkers, and writers.

Gina and Stuart Peterson White Box

The new Gina and Stuart Peterson White Box is a uniquely flexible space on the museum's fourth floor, with a theatrical truss that supports a variety of performances, events or large scale artworks. The White Box has a state-of-the-art lighting grid and acoustics, creates new possibilities for live performance, accommodating theater-in-the-round configurations, multiscreen projections, and special installations, which may lend itself to artists thinking beyond the proscenium. This double-height gallery has a wall of windows, both to the outside and into the galleries, and can be a fluid continuous space with the rest of the galleries.

SFPL

The SFPL system welcomed a total of 6,730,268 visits between its 28 branches in the 2014/15 fiscal year.

San Francisco Museum of Modern Art
Public Knowledge
Project Walkthrough

Main
Located in the Civic Center, the Main branch of the library is not only the hub for the entire system, but hosts many of San Francisco's most vulnerable on a daily basis. Due to the large number of homeless who use the site, there is now a full time social worker on site. At the same time, since 2012 the Mid-Market neighborhood surrounding the library has been transforming into a technology hub attracting large internet firms such as Twitter and Square as well as multiple high end condominiums. This dichotomy of cultures has spurred the Main branch to embrace a goal of building 21st century literacy tools for adults and families alike. The Main branch has a 235-seat Koret Auditorium that may lend itself to live performances, guest speakers, and presentations. The Main branch also has the Latino/Hispanic Meeting Room that can host up to 100 people and five other meeting spaces that vary in capacity from 15-60 people.

Bayview
The Linda Brooks Branch of SFPL is located in the Bayview Hunters Point neighborhood in San Francisco's southeastern quadrant. The branch moved to its new building in 2013. The new 9,000-square-foot space is inspired by the history of the Bayview neighborhood, with Afrocentric tiles on the walls and panels outside that show landmarks like Sam Jordan's bar and the shipyards. The neighborhood is one of the poorest in the city and has a higher proportion of Black, Latino, and Native American/Pacific Islander residents than San Francisco overall. The library has formal partnerships with Bayview Footprints, a newsletter of community events, Black Women Organized for Political Action (BWOPA), San Francisco Office of Financial Empowerment, and the Bay Area Video Coalition.

Portola
The Portola neighborhood was originally settled by Maltese and Jewish immigrants. In recent times Hispanic, Pacific Islanders and Asian communities have thrived here and well as working-class Caucasian and African American families. In the 1920s, the neighborhood became home to at least 19 nurseries that grew the majority of flowers sold in San Francisco for many years. After flourishing for decades, many turned to growing vegetables or raising chickens during World War II, and some were shuttered or relocated when landowners lost their property to the city for the creation of McLaren Park and the University Mound Reservoir system. Now, people of every background live and thrive in Portola. To reflect and embellish this history the 6,300 square foot library features a garden that is maintained by a local elementary school, and has partnered with the Portola Merchant Association who use the library's meeting room as a place to organize the annual Portola Garden Tour.

Chinatown
At the center of San Francisco's historic Chinatown, the Chinatown branch is the second busiest branch of the SFPL system. The building was built in 1921 and remodeled in 1996 with the addition of a community meeting room and story-room available to use for programs and special events. Its holdings reflects the many new immigrants who live in the neighborhood, as well as many who have lived in San Francisco for many years. Because 82% of Chinatown residents speak a language other than English at home, the library contains a large percentage of materials available in Chinese and Vietnamese. There is also a large Asian-interest collection in English, extensive file of pamphlets, newspapers and magazine articles on Chinatown's history and issues of concern to the Chinese and Asian American community and collections of historical and academic Asian-American interest magazines and newspapers.

Western Addition
The Western Addition branch is centrally located in the Northwestern quadrant of San Francisco. While the neighborhood is considered more affluent than others in San Francisco, it is home to some of the deepest income inequality in the city with 29% of households in the Western Addition earning less than

$25,000 annually, and 20% earning $100,000 upwards with an additional 10% earn $200,000.00 or more annually. The library reopened in a new building in early 2008. In 1995 the city created the Historic Fillmore Jazz Preservation District around this area and the library's current mission seeks to implement programming to celebrate the rich music heritage associated with the Western Addition, such as the Jazz and Blues clubs of the 50's and 60's, the legendary Fillmore, the Independent, and the Saint John Coltrane Church of Jazz.

Additional Venues
While not all artists have selected their partnering branches, their choices will be community-driven outgrowths from the Community Research Workshops. Factors will include: the communities that the libraries serve, their goals for public programming, the interest of the branch librarians to collaborate on programming, and the types of partnerships already existent at said branches.

San Francisco Museum of Modern Art
Public Knowledge
Project Team

Key SFMOMA Staff

Dominic Willsdon (Leanne and George Roberts Curator of Education and Public Practice)

Deena Chalabi (Barbara and Stephan Vermut Associate Curator of Public Dialogue)

Stella Lochman (Program Associate in Public Dialogue)

Key San Francisco Public Library Staff

Michelle Jeffers, (Chief, Community Programs and Partnerships)

Artists

Burak Arikan (artist and activist; founder of Graph Commons collaborative network mapping platform)

Bik Van der Pol (artist collective of Liesbeth Bik and Jos van der Pol)

Josh Kun (writer; Professor of Communication, Annenberg School for Communication and Journalism, University of Southern California)

Stephanie Syjuco (artist; Assistant Professor of Sculpture, University of California, Berkeley)

Humanities Scholars and Consultants

Julia Bryan-Wilson (Associate Professor, Modern and Contemporary Art, University of California, Berkeley)

Jon Christensen (Adjunct Assistant Professor in the Institute of the Environment and Sustainability, the Department of History, and the Center for Digital Humanities, University of California, Los Angeles)

Teddy Cruz (Professor of Public Culture and Urbanism in the Visual Arts Department, University of California, San Diego; Special Advisor to the City of San Diego on Urban and Public Initiatives)

Fonna Forman (Vice-Chair of the University of California Climate Solutions Group and co-editor of Bending the Curve: 10 Scalable Solutions for Carbon and Climate Neutrality)

Jennifer Gonzalez (Professor, History of Art and Visual Culture, University of California, Santa Cruz)

Shannon Jackson (Cyrus and Michelle Hadidi Chair in the Humanities, University of California, Berkeley)

Josh Kun (writer; Professor of Communication, Annenberg School for Communication and Journalism, University of Southern California)

Fred Turner (Harry and Norman Chandler Professor and Chair of the Department of Communications, Stanford University

Dominic Willsdon

(b) (6)

Employment (Curatorial)

2006- Leanne and George Roberts Curator of Education and Public Practice
SAN FRANCISCO MUSEUM OF MODERN ART

2014-16 Co-curator
9th LIVERPOOL BIENNIAL

2012-13 Co-curator
9th MERCOSUL BIENNIAL | PORTO ALEGRE

2000-05 Curator, Public Events
TATE MODERN, UK

Selected Employment (Academic)

2006-15 Adjunct Professor, Curatorial Practice
CALIFORNIA COLLEGE OF THE ARTS

2000-05 Lecturer, Core Faculty and Steering Committee member
THE LONDON CONSORTIUM: ARCHITECTURAL ASSOCIATION, BIRKBECK COLLEGE, UNIVERSITY OF LONDON, ICA and TATE

1999-2005 Senior Tutor in Critical Theory, Curating Contemporary Art
ROYAL COLLEGE OF ART

1997-2000 Lecturer, History of Art
THE OPEN UNIVERSITY

Selected Affiliations

2011- Governing Board
INTERNATIONAL ASSOCIATION FOR VISUAL CULTURE
Co-founder of the IAVC

2012-13 Joint Arts Education Task Force
CALIFORNIA DEPARTMENT OF EDUCATION

2010 Inaugural Kress Fellow in Museum Education
STERLING & FRANCINE CLARK ART INSTITUTE

2008-12 Visiting Research Fellow, Institute of Modern and Contemporary Culture
UNIVERSITY OF WESTMINSTER

2007- Editorial Board
2005-7 Editor
Journal of Visual Culture

Education

1995-99 PhD in Philosophy (2000)
UNIVERSITY OF ESSEX
Thesis on the philosophy of history in Merleau-Ponty, Lefort and Castoriadis

1996-97 DEA (*Diplôme d'études approfondis*) in Philosophy (1997). Awarded Distinction.
UNIVERSITÉ DE PARIS-XII

1993-94 MA in Continental Philosophy (1994). Awarded Distinction.
UNIVERSITY OF ESSEX

1987-92 MA (hons) in Fine Art (1992)
EDINBURGH UNIVERSITY
Undergraduate studio art and art history.

Selected Publications

Co-edited Books:

Public Servants: Art and the Crisis of the Common Good, MIT, forthcoming 2016
The Two-Sided Lake, Liverpool University Press, 2016
Visual Activism, special issue of the *Journal of Visual Culture*, Sage, 2016
Public Intimacy: Art and Other Ordinary Acts in South Africa, YBCA, 2015
The Life and Death of Images: Ethics and Aesthetics, Cornell University Press, 2008

Selected Articles:

Architecture vs. the Kids, *The Exhibitionist*, #10, October 2014
Someone Who Knows Something... and Someone Who Knows Something Else, *Weather Permitting*, 9th Mercosul Biennial | Porto Alegre, 2013
Tricontinental Drifts, *Six Lines of Flight: Shifting Geographies in Contemporary Art*, UC Press, 2012
On Educating Artists, *Draw It With Your Eyes Closed*, Paper Monument, 2012
What Happened in Vegas, *Journal of Visual Culture*, 8:2, 2009
The Concept of Education at Documenta 12, *Journal of Visual Culture*, 7:2, 2008
Curating as a Profession, *Manifesta Journal #4 – Teaching Curatorship*, 2005

DEENA CHALABI

(b) (6)
[redacted]

PROFESSIONAL EXPERIENCE

MUSEUMS

Barbara and Stephan Vermut Associate Curator of Public Dialogue 2014 –
San Francisco Museum of Modern Art
Commissions public engagement projects. Oversees public talks, symposia, tours, higher education and continuing education programs and related publishing.

Guest Curator, Pop-Up Mathaf 2012 – 2013
Mathaf: Arab Museum of Modern Art
Developed and oversaw public engagement partnerships with Serpentine Galleries and Institute of Contemporary Arts, London; Liverpool Biennial; Mori Art Museum, Tokyo.

Head of Strategy 2009 – 2012
Mathaf: Arab Museum of Modern Art, Doha, Qatar
Led strategic planning and communications for new modern and contemporary art museum; co-curated opening exhibition of permanent collection and co-edited catalog.

ACADEMIC, RESEARCH & EDITORIAL

Graduate Student Instructor, Media Studies 2007 – 2008
University of California, Berkeley, CA

Researcher/Writer
· Bidoun: Art and Culture from the Middle East, New York, NY 2007
· Demos, London, UK 2006
· Index on Censorship, London, UK 2006

Research Assistant
JF Kennedy School of Government, Harvard University 2002

Editorial Assistant
· Journal for Cold War Studies, Davis Center, Harvard University 2001 – 2002
· Transition, W.E.B. Du Bois Institute, Harvard University 2000 – 2001
· Prospect Magazine, London, UK 2000

EDUCATION

Master of Journalism, Graduate School of Journalism, UC Berkeley 2008

DEENA CHALABI

(b) (6)
[redacted]

McEvoy Scholarship; National Winner, Best Student Magazine, Society of Professional Journalists' Mark of Excellence Awards

Bachelor of Arts cum laude in Social Studies, Harvard College 2003
Harvard College Scholarship; Signet Society of Arts and Letters

SELECTED PUBLICATIONS

·"What is Visual Activism?" *Journal of Visual Culture,* Vol. 15, Issue 1, April 2016

·*Future City*, Deena Chalabi, Vanessa Boni and Michelle Dezember, eds. Liverpool Biennial e-journal Issue 1, January 2014

·"Expanding Asia: Field Notes from a Changing Cultural Landscape," *ArtAsiaPacific*, Issue 81, Nov-Dec 2012 (section guest editor)

·*Interference: What can Politics Learn from Art*? Deena Chalabi, ed. Mathaf/Institute of Contemporary Arts, London, 2011

·*Sajjil: A Century of Modern Art*, Shabout, Nada, Wassan Khudhairi and Deena Chalabi, eds. Skira Rizzoli, Milan, 2010

SELECTED PRESENTATIONS

Panelist
·*Collaboration Across Research Platforms in Socially-Engaged Art* 2016
Open Engagement, Oakland Museum of California

·*Public Outreach as Public Sector Practice* 2016
Cross-Sector conference, Arts Research Center, UC Berkeley

·*Artists and Civic Life* 2014
Open City Art City, Yerba Buena Center for the Arts

Moderator
·*Conflict Zones* 2014
Visual Activism, SFMOMA/International Association of Visual Culture

·*What should be remembered or forgotten?* 2013
Liverpool John Moores University, Liverpool, UK

slochman@sfmoma.org

Stella Lochman

Experience

2014 - present | San Francisco Museum of Modern Art | San Francisco, CA

Public Dialogue Associate, Education and Public Practice

- Project Manager, Public Knowledge
- Exhibition Coordinator, Koret Education Center
- Project Manager, Annual symposium

2010-2013 | San Francisco Museum of Modern Art | San Francisco, CA

Education Assistant, Education and Public Programs

- Project Manager, various public programs
- Research Assistant, on various departmental projects
- Departmental Administration

2009-2010 | Rebecca Solnit's Infinite City: A San Francisco Atlas | San Francisco, CA

Research and Production Assistant

- In depth, interdisciplinary research
- Project Manager, events with SFMOMA

2004-2007 | Decoupage Productions | San Francisco, CA

Curator

- Founded, managed and curated gallery

2008 | Martin Wong Gallery | San Francisco, CA

Gallery Manager and event producer

Education

2007-2009 | San Francisco State University | San Francisco, CA

B.A. Art History

Selection of Projects Managed at SFMOMA

2010/11 Allison Smith, Arts and Skills Services

2013 Ben Kinmont, Prospectus exhibition

2013 Aaron Gach, Angel Island Field Trip

2013 The Kitchen Sisters, The Making Of… at SFMOMA

2014 Chimurenga, Chimurenga Library

2015 Amanda Eicher, Can We Talk About Art

MICHELLE M. JEFFERS
(b) (6) • 415 608-1593

EXPERIENCE

11/08-present **SAN FRANCISCO PUBLIC LIBRARY**

2013-present**:** *Chief, Community Programs & Partnerships*

Oversees innovative and diverse, all-ages public programs, classes, exhibitions and outreach activities for premier urban library system. Engages in partnerships with San Francisco's cultural, civic and educational organizations. Leads marketing, advertising and public affairs efforts. Serves on the Library's nine-member Management Team.

2008-2013: *Public Relations Officer*

Implements strategy for public affairs and external communications. Provide communications support for the priorities and goals of the City Librarian's office. Counsels library leaders on strategic communications, manages media interviews, researches and writes talking points, op-eds and articles, and offers strategic messaging for key staff. Cultivates relationships with other city agencies, external partners and media outlets. Plans marketing campaigns and secures media sponsorships for key initiatives, programs, exhibits and projects. Serves as library spokesperson, secures favorable media coverage for SFPL and handles immediate breaking news requests. b

6/07-11/08 **CTB/McGRAW-HILL,** *Communications Manager*

Provided external and internal communications strategy for national education publisher. Promoted educational research and products to national and regional media outlets. Created employee communications and messaging during downsizing. Developed crisis communications strategies and handled reputation management issues. Wrote corporate website content, developed a corporate blog, and created internal staff newsletter. Supervised external public relations agency.

7/03-6/07 **DOW JONES & COMPANY, FINANCIAL INFORMATION SERVICES,** *Corporate Communications Manager/Public Relations Manager/Senior Marketing Communications Manager*

Served as primary public relations strategist and spokesperson for Dow Jones division of research databases, financial newsletters, and conferences. Developed strong, positive relationships with national business journalists. Led the creation of all written materials, including press releases, annual reports, advertisements, newsletters and web content. Provided media training to managers and senior research staff. Served as division's senior editor, editing all corporate marketing copy for style and content. Supported business partnerships, corporate sponsorships and assisted with account services. Created a daily email newsletter of venture capital news. Managed marketing copywriters, corporate communications coordinators, and graphic designers.

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1/01-2/03 **WESTAFF.COM,** *Communications Writer, Content Development and Research*
Conducted primary research and wrote content for the online portal and intranet of a national temporary staffing agency. Undertook competitive research, interviewing, and writing for corporate marketing and public relations department. Wrote monthly client-directed feature articles and internal content for corporate newsletter. Handled annual national press relation effort to promote contingent workforce solutions. Launched office advice column for Westaff-owned website: AskCarmenCourtesy.com.

2/96-12/02 ***Freelance Corporate Communications Writer/Editorial Researcher***
Provided corporate communications consulting and marketing/public relations services as a subcontractor for a variety of companies and nonprofit organizations including Oracle, Urban League of the Bay Area, United Way of the Bay Area, and PalCare, a nonprofit childcare agency. Worked as a freelance journalist for numerous publications including *Red Herring*, *Bay Area Parent*, *California Lawyer*, and *California Schools*. Provided editorial research assistance for several books and other commercial projects. Worked with noted business authors including Rich Karlgaard, Mike Malone and Alex Frankel.

5/90-2/96 **CONTRA COSTA TIMES,** *Reporter*
Covered criminal and civil courts, including all capital murder trials; reported on regional congressional issues and candidates including directing coverage of state and federal elections and traveling to Washington D.C. to oversee coverage of first U.S. Representative for new county congressional district; covered county development and growth; stepped in as secondary science reporter covering Lawrence Livermore National Lab. Wrote weekend feature stories and chain-wide projects for community newspaper group.

AWARDS & PRESENTATIONS

2016 **California Library Association** PR Excellence Awards
*Summer Stride: Read * Make * Learn*

2011 **California Library Association Conference** – Pasadena
Neighborhood Community Outreach

2010 **John Cotton Dana Public Relations Award** – American Library Association
Return the Books – 2009 Fine Amnesty Campaign

EDUCATION

1985 **San Francisco State University**, BA, Journalism

San Francisco Public Library
100 Larkin Street, San Francisco, CA 94102 - 4733

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

San Francisco Public Library (SFPL) and the San Francisco Museum of Modern Art (SFMOMA) are collaborating on a new series of public programs entitled *Public Knowledge*, which will bring artists, humanities scholars and residents of San Francisco into dialogue with each other to reflect on the cultural impact of urban change. Several programs will engage residents from underserved neighborhoods at their local library branch.

The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues, and publishing both in print and online. All public programs and content will be free to access.

The SFPL's commitment to *Public Knowledge* includes advice on program development; permission for SFMOMA to utilize selected branches of the library system as project and program venues; infrastructure; and community engagement. At this time we are actively in dialogue with SFMOMA to finalize a Memorandum of Understanding, which we anticipate being completed in September 2016.

It is a pleasure to provide this letter of commitment in support of SFMOMA's application to the National Endowment for the Humanities' Public Humanities Projects program.

If I may provide any additional information about SFPL's collaboration with SFMOMA please do not hesitate to contact me at (415) 557-4282 or *michelle.jeffers@sfpl.org*.

Sincerely,

Michelle Jeffers
Chief, Community Programs and Partnerships
San Francisco Public Library

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

BURAK ARIKAN

Education
Massachusetts Institute of Technology, Cambridge; Master of Science in Media Arts and Sciences
Istanbul Bilgi University, Istanbul; Master of Arts in Visual Communication Design
Yildiz Technical University, Istanbul; Bachelor of Science in Civil Engineering

Selected Exhibitions, Screenings, Performances
2015
Istanbul. Passion, Joy, Fury, MAXXI, Rome
6th Moscow Biennial, Moscow
Le Sens de la Peine, La Terrasse, Nanterre
Networks of Dispossession. Big Data Fest, New York Hall of Science, New York

2014
Human Economy, HEC, Paris
31st São Paulo Biennial, São Paulo
Datascape, LABoral, Gijón
5th Marrakech Biennial, Morocco
We Are Living on a Star, Henie-Onstad Kunstsenter, Oslo

2013
Bunny Smash, Museum of Contemporary Art Tokyo, Tokyo
"Please Do Not Disturb", TSMD, Ankara
13th Istanbul Biennial, Istanbul
30th Ljubljana Biennial of Graphic Arts, Ljubljana
Home Works 6, Ashkal Alwan, Beirut

2012
7th Berlin Biennial
Nam June Paik Award Exhibition. Bochum
Istanbul Design Biennial
Truth is Concrete. Graz

2011
Soft Borders. Upgrade! International. São Paulo
Pixxelpoint. Nova Gorica / Gorizia
Burak. Maçka Sanat Galerisi. İstanbul
Where Fire Has Struck. DEPO. İstanbul

Selected Talks, Lectures, Workshops
2016
Talk at Glossary of Commons Conference. M+Museum, Ljubljana
Creative and Critical Use of Big Data. Decol Series. Aksanat, Istanbul
Talk at United Nations Development Program, Development Results, Istanbul
Talk at Transparent Governance, Transparency International, Istanbul

2015
Big data commons in conversation with Gulay Ozkan. Medyascope TV, Istanbul
Structured Journalism and Network Mapping Hackathon. Turkey Chamber of Architects, Istanbul
Talk at Ibraaz Book Launch "Dissonant Archives", 14th Istanbul Biennial, Istanbul
Creative and Critical Use of Complex Networks, Le Printemps Des Laboratoires, Paris
2014

Cartographies of Power Workshop. 31st São Paulo Biennial, São Paulo
Internet Ungovernance Forum. Alternative Informatics Association, Istanbul
Acting in Translation. Siggraph 2014, Vancouver
Network Mapping and Analysis Workshop, ITP CAMP 2014, New York

2013
Networks of Dispossession. GEZI NYC Forums, New York
Critical Network Mapping. Talk Turkey Conference, New York
A Critical Network Traversal, Home Works, Beirut
Lecture: Network as a Creative and Critical Medium, AA Visiting School, Istanbul

2012
Structures and Networks Panel, New Museum IdeaCity Conference, Istanbul
Keynote at Arts, Humanities, and Complex Networks Conference, Leonardo, NetSci, Chicago
Everyone For Themselves: Mapping the Art World, Witte de With, Rotterdam
Urban Environmental Network Analysis Workshop, ITU Architecture, Istanbul

2011
"Who owns the traces we leave in the city?" 90 Depar, SALT. İstanbul
Artist Talk. Macka Sanat Galerisi
Meta-Control Performance with Klaustro, Gaîté Lyrique, Paris
Network Mapping and Analysis Workshop. Performa, New York

2010
The network does not exist, it has to be created, CHANCE Conference, Aix-en-Provence, FR
Düğümküme Meetings. Platform Garanti, Istanbul
Digital Networks and the Politics of Urban Governmentality Panel, Istanbul
Free Fall Symposium. Apartment Project, Istanbul

Publications
2015
Dissonant Archives. Ed Anthony Downey. I.B. Tauris. London, UK
Creative and Critical Use of Complex Networks, 19th ed OBSERVATORIO ITAU Cultural, Sao Paulo, BR

2014
We Live on a Sky, Ed Tone Hansen, Marit Paasche Henie Onstad Kunstsenter, Forlaget Press, Fritt Ord Foundation, Oslo, NR

2013
Network Intelligence For All, Leonardo Journal Volume 46, Issue 3, MIT Press, Cambridge, MA (http://www.leonardo.info/isast/journal/toc463.html)
Scientific Inquiries. Ed Basak Senova, Koc University. Istanbul, TR
Please Do not Disturb. VitrA Contemporary Architecture Series, Istanbul

2012
New Media and Journalism. Ed. Asli Tunc. Pi, Istanbul, TR
Report. Sommer Akademie im Zentrum Paul Klee, Bern, CH

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as a participating artist for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, I will work closely with SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue to develop and implement a project that investigates the public library as a space to confront data asymmetry.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and online and print publishing.

I am a New York and Istanbul based artist working with complex networks. I take the obvious social, economical, and political issues as input and runs them through an abstract machinery, which generates network maps and algorithmic interfaces, results in performances, and procreates predictions to render inherent power relationships visible and discussable. I am also the founder of Graph Commons collaborative network mapping platform. I completed a master's degree at the MIT Media Laboratory in the Physical Language Workshop (PLW) led by John Maeda. Prior to MIT, I received an MA degree in Visual Communication Design from Istanbul Bilgi University in 2004, and a BS degree in Civil Engineering from Yildiz Technical University in 2001.

My roles and responsibilities for Public Knowledge include developing a public humanities project centralized at SFPL, participating in a number of Creative Research Workshops surrounding my project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Summit and Forum. My work will focus particularly on the following themes: the cultural impact of urban change; and the relevance of public engagement as a form of art.

If I can provide any additional information, please contact me at

Sincerely,

Burak Arikan

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

Bik Van der Pol

Bik Van der Pol have worked collectively since 1995. They live and work in Rotterdam (NL). Through their practice they aim to articulate and understand how art can produce a public sphere, and to create space for speculation and imagination. This includes forms of mediation through which publicness is not only defined but also created. Their working method is based on co-operation and research methods of how to activate situations as to create a platform for various kinds of communicative activities.

Bik Van der Pol's mode of working consists of setting up the conditions for encounter, where they develop a process of working that allow for continuous reconfigurations of places, histories and publics. Their practice is collaborative where dialogue is used as a mode of transfer, understood in its etymological meaning of "a speech across or between two or more people, out of which may emerge new understandings" or "passing through". In fact, they consider the element of "passing through" as vital. It is temporal, implying action and the development of new forms of discourse. Their collaborative practice is both instigator and result of this method.

Recent shows and projects include:
WERE IT AS IF, Witte de With, Center of Contemporary Art, Rotterdam; *SEMA MediaCity Biennale*, Seoul; *The Eighth Climate (What Does Art Do?)* 11th GwangJu Biennale, GwangJu, Korea (2016); The Power Plant, Toronto; PAMM (Perez Art Museum) Miami; Jakarta Biennale; Mauritius Pavilion; Venice Biennale; Future Light, MAK, Vienna; Decolonized Skies, ADNPlatform, Barcelona (2015); Public art project, Ternitz (Austria); 31st Sao Paulo Bienale, Sao Paulo; Museum of Arte Util, Van Abbe Museum, Eindhoven; The Crime Was Almost Perfect*, Witte de With Centre for Contemporary Art, Rotterdam, Apex Art; Decolonised Skies, NYC, CAFA Art Museum; The Missing Stories, Beijng; The Part In The Story, Witte de With Centre for Contemporary Art, Rotterdam; The Crime Was Almost Perfect*, PAC Padiglione d'Arte Contemporanea, Milano (2014); 25 years City Collections, Museum Boymans van Beuningen Rotterdam; Biennale of Mercosul, Porto Alegre, Brazil; Call of the Mall, project for Hoog Catarijne, Utrecht; CAPACETE entretenimentos ROAD/BOAT 3.1.8 at the school Xapomi, Amazon, Brazil (2013*); You talking to me? 98Weeks* (Beirut, Lebanon); *Between a Rock and a Hard Place*, Sudbury, US, Musagetes (2012); Living As Form, Creative Time, New York ; Accumulate, Collect, Show, Frieze Projects, Frieze Art Fair, London (2011); Are you really sure a floor can't also be a ceiling? ENEL Award 2010, MACRO Museum, Rome (2010). It isn't what it used to be and will never be again, CCA Glasgow; Xth Lyon Bienniale, Lyon (2009); Plug In 28, Pay Attention, Act 1, 2, 3, Van Abbe Museum, Eindhoven (2008); Xth Istanbul Biennale ; Fly Me To The Moon, Rijksmuseum, Amsterdam (2007); Secession, Vienna (2005)

Publications: What if the moon were just a jump away? Published by Bik Van der Pol and Labin Imprint/Jan van Eijck Academie (2013); As Above, So Below (2011), published by Bik Van der Pol; It isn't what it used to be and will never be again (2009), published by CCA Glasgow; Public Arena (2009), published by Bik Van der Pol/Context3, Dublin; Catching Some Air (2002), published by Henry Moore Institute With Love From The Kichen (2005), 010 publishers; Past Imperfect (2005, 2007), published by CascoProjects; Fly Me To The Moon (2006), published by Sternberg Press ; The Lost Moment (2007), self-published.

Curated: Deze sokken niet wit, Van Abbemuseum (2012); Too late, too little, (and how) to fail gracefully, Kunstfort Asperen, ww.kunstfortasperen.nl (2011); Neverodoreven (2009) Piet Zwart institute in Rotterdam; Plug In, collection Van Abbe Museum, Eindhoven (2007-2009); I've got something in my eye, collection Marie Louise Hessel Museum/CCS Bard (2008); Teasing Minds, Kunstverein Munich (2004); Married By Powers TENT/collection Frac Nord Pas Calais, Dunkerque (2002).

Bik Van der Pol

Bik Van der Pol ran the temporary Master program The School of Missing Studies (2013-2015) at Sandberg Institute, Amsterdam. They are advisors at the Jan van Eijck Academy in Maastricht. Liesbeth Bik is an advisor at The Appel ICP (Amsterdam), and a tutor at Piet Zwart Institute (Rotterdam).

SFMOMA

AGREEEMENT FOR PERFORMANCE COMMISSION, PHASE I

This Agreement is made by and between the **San Francisco Museum of Modern Art** ("SFMOMA") and **Bik Van der Pol** ("Artist").

The Public Dialogue portfolio at SFMOMA invites the Artist to develop a public art project for the Public Knowledge curatorial platform. This contract will serve as phase 1 of an ongoing Public Dialogue commission that will be presented in multiple parts upon the launch of Public Knowledge in 2016. The Artist will work with Deena Chalabi, SFMOMA's Barbara and Stephan Vermut Associate Curator for Public Dialogue, to craft the conceptual framework for the Commission and its place in the overall SFMOMA Public Knowledge program. The Artist will also work with Public Dialogue Associate Stella Lochman to help produce the work moving forward.

The Artist will be responsible for completing the Commission in accordance with the schedule set forth in this Agreement, in return for full payment of the fees set forth herein as the Artist of the Commission. The Artist understands that neither this Agreement nor any action by SFMOMA shall be construed as either apparent or actual authority to in any way bind SFMOMA to third parties.

All invoices and other written documentation required as part of this Agreement should be delivered to Stella Lochman.

Separate contracts for Phase 2, in SFMOMA's FY17, and Phase 3, in SFMOMA's FY18, will be forth coming upon completion of Phase 1.

1. PROJECT DESCRIPTION

The Project Description shall become part of the final Agreement, included as Exhibit A.

With SFMOMA's countersignature of Exhibit A described above, SFMOMA acknowledges that the Artist has taken into consideration several criteria, including cost, space availability, equipment needs, third party permissions, and the Commission's consistency with the curatorial focus of the Public Knowledge program.

2. PRODUCTION BUDGET

SFMOMA agrees to a Phase I production budget of $5,100 for the conceptualization of the Commission.

All expenses, other than those SFMOMA has agreed to cover under this Agreement, to produce and deliver the Commission beyond the agreed upon amount are the responsibility of the Artist.

3. LEGAL

The Artist shall be an independent contractor during the period under this Agreement and not an employee of SFMOMA.

In perpetuity, the Artist does hereby and shall represent and warrant that the Commission does not infringe any third party's copyright or other intellectual property rights.

The Artist shall obtain all necessary rights from, and shall pay any royalties or fees claimed by, any third party with regard to any copyright protected works in any material provided by the Artist to SFMOMA in connection with the creation of the Commission. The Artist shall promptly provide copies of any documentation relating to such works upon SFMOMA's request.

The Artist agrees to defend, indemnify, keep, and hold harmless SFMOMA from and against any and all liabilities, losses, damages, settlements, claims, actions, suits, penalties, fines, costs or expenses (including without limitation, reasonable attorneys' fees and other expenses of litigation) arising in connection with the Commission, with any breach of this Agreement, or arising directly or indirectly out of the Artist's or the Artist's assistants' activities hereunder.

The Artist shall and does hereby release SFMOMA from any and all claims, demands, liabilities, or causes of action whether now known or unknown, based upon or relating to the Agreement, including, but not limited to, the Commission.

SFMOMA shall have the right to post any legal notices on or in the Commission and shall waive any right to contest such notice and shall and hereby do waive any moral rights that are implicated by such notices, including the Artist's right to non-alteration of its fine art enshrined in the California Art Preservation Act.

4. OWNERSHIP AND ACKNOWLEDGEMENTS

The copyright of the Commission will be retained entirely by the Artist. SFMOMA shall assign (or cause to be assigned) and does hereby assign fully to the Artist any copyrights or other intellectual property rights relating to the Commission.

SFMOMA retains the right to accession for its Permanent Collection any art objects generated for the Commission, with the production costs outlined in Section 2 and Exhibit B applied toward the purchase price.

SFMOMA asks that the Artist acknowledge that current and future iterations of this commissioned work be credited in a mutually agreed upon fashion.

5. CANCELLATION

In the event the Artist is unable, for any reason, to conceive, research, or create the Commission as agreed upon (other than the inability of SFMOMA to perform hereunder), the Artist shall return to SFMOMA any unspent money received by the Artist to date.

6. REPRODUCTIONS AND PHOTOGRAPHS

The Artist shall permit SFMOMA to photograph or record the Commission and grants SFMOMA a worldwide, non-exclusive, royalty-free, perpetual license to copy, use, distribute, perform, display, or otherwise exploit the resulting materials, without restrictions, in any media whether now known or hereafter devised, for archival, educational, promotional, marketing, web-site, and such other purposes as SFMOMA shall determine. Such materials shall be the property of SFMOMA and the Commission will be credited in a mutual agreement.

SFMOMA may seek additional funding from individuals, foundations, and corporations. In all cases, without exception, any funding secured by SFMOMA must be acknowledged after the credit line above.

SFMOMA shall permit the Artist to have free access and use all documentation for her own archival, educational, promotional, marketing, web-site, and such other purposes as she shall determine. The documentation cannot be used for sale. The documentation will need to use the credit line formula above.

7. CONFIDENTIAL INFORMATION

The Artist acknowledges that during the course of this Agreement, the Artists may have access to and come into contact with Confidential Information of SFMOMA. Confidential Information shall include, without limitation, all information related to the Public Dialogue Commission and the business of SFMOMA. During the term of this Agreement, the Artist shall not reproduce, use, duplicate, distribute, disclose or otherwise disseminate any Confidential Information or any physical embodiments thereof (for example, documents) except to the extent necessary to complete the project. Upon request by SFMOMA and in any event upon termination of the Agreement for any reason, the Artist shall promptly

deliver to SFMOMA all property belonging to SFMOMA including, without limitation, any Confidential Information then in its custody, control or possession. The terms of this Section will also apply to any Confidential Information revealed to SFMOMA by the Artist.

8. SUCCESSORS AND ASSIGNS

This Agreement shall incur to the benefit of and be binding upon the successors of each of the parties. This Agreement may not be transferred or assigned by the Artist in any manner whatsoever without the prior written consent of SFMOMA.

9. CONCLUSION AND GOVERNING LAW

This Agreement represents the entire mutual understanding of the parties hereto, and supersedes and replaces all prior documents, correspondence, conversations and other written or oral understandings related to the Agreement. This Agreement may only be modified, assigned or transferred in writing, with signatures from all parties.

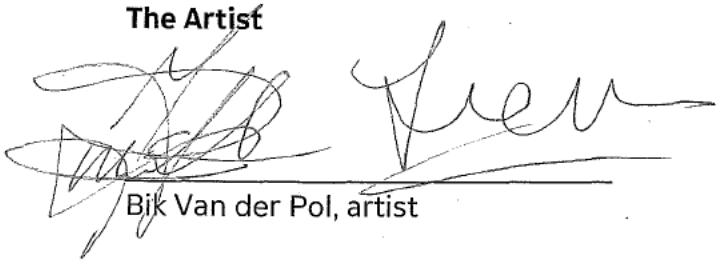
This Agreement shall be governed by and construed in accordance with the laws of the State of California. Any disputes arising out of this Agreement will be subject to the exclusive jurisdiction of the state and federal courts located in San Francisco County, California, and each party consents to personal jurisdiction thereof.

For The San Francisco Museum of Modern Art

2.26.17

Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue — Date

The Artist



Bik Van der Pol, artist

7-29-2016

Date

Exhibit B: Production Budget and Timeline

Phase I – Proposal and Research

Artist Visit - $4000 for travel including airfare and hotel

Honorarium $1,000 - for proposal, research and contribution to grant materials

Honorarium to be paid upon submittal of proposal.

Phases II and III to be determined after Phase I when full proposal is reviewed and signed off on by Deena Chalabi.

Exhibit A: Project Description

Bik Van der Pol will produce an interactive set of public programs and exhibitions at one or more of the San Francisco Public library's branches. The Artist will research SFPL's holdings, as well as other sources around the subject of their choosing. This research will lead to an exhibition at one or more library branches and a variety of public programs and events to be determined, as well as possible resources created around their chosen topic.

Phase I consists of a detailed proposal from Bik Van der Pol, as well as preliminary research in to the SFPL system, and beyond.

Proposal should consider:

- Project description outlining entire scope of project
- Proposed phases and timeline
- Proposed known collaborators and or desired communities to reach out to
- Suggestions for documentation and communications
- Proposed production budget

Full budget and timeline and details for subsequent phases will be determined at the close of Phase I.

CURRICULUM VITAE [abridged]

PROFESSOR JOSH KUN
Annenberg School for Communication & Journalism
University of Southern California, Los Angeles, CA 90089
Email: jkun@usc.edu

EDUCATION

Ph.D. Ethnic Studies, University of California, Berkeley, 1998
B.A. Literature, Duke University, 1993, magna cum laude, phi beta kappa

RESEARCH AND SCHOLARSHIP

AUTHORED BOOKS

-*With a Camera in His Hand: The Photography of George Rodriguez,* Hat & Beard*, 2017.*
-*To Live And Dine in L.A.: Menus and the Making of the Modern City*. Angel City Press. May 2015.
-*Songs in the Key of Los Angeles: Sheet Music From the Collection of the Los Angeles Public Library*. Angel City Press, 2013.
-*Audiotopia: Music, Race, and America*. UC Press, 2005. Winner, 2006 American Book Award.

CO-AUTHORED BOOKS

-*Border Cantos*. Richard Misrach and Guillermo Galindo. Introduction and Texts. Aperture, 2016.
-*And You Shall Know Us By The Trail Of Our Vinyl: The Jewish Past As Told by The Records We Have Loved and Lost*. Co-authored with Roger Bennett. Random House, 2008.

EDITED BOOKS

-*The Tide Was Always High: The Music of Latin American in Los Angeles,* UC Press*, 2017.*
-*The Song Is Not The Same: Jews and American Popular Music. The Jewish Role in American Life-An Annual Review.* Editor. Purdue University Press, 2011.

CO-EDITED BOOKS

-*Black and Brown Los Angeles: Beyond Conflict and Coalition*. Co-edited with Laura Pulido. UC Press, 2013.
-*Tijuana Dreaming: Life and Art at the Global Border*. Co-edited with Fiamma Montezemolo. Duke University Press. 2012.
-*Sound Clash: Listening to American Studies.* Co-edited with Kara Keeling. Book re-print of *American Quarterly* special issue. John Hopkins University Press, 2012.

MUSEUM, GALLERY, & DIGITAL EXHIBITIONS

-Curator. *To Live and Dine in L.A*. Designed by wHY. Getty Gallery, Central Library, Los Angeles Public Library. Opens June 2015.

-Co-Curator. *Twas The Night Before Hanukkah*. National Museum of American Jewish History. Philadelphia. November 2014-Spring 2015.
-Co-Curator. *Songs in the Key of Los Angeles*. Central Library, Los Angeles Public Library. July 2013-ongoing.
-Curator. *Trouble in Paradise: Music and Los Angeles, 1945-1975.* Grammy Museum. Pacific Standard Time. Getty Foundation. Feb-June 2012.
-Curator. *The Phillips Music Company*. Online multi-media exhibition, oral histories, and public concert. http://phillipsmusiccompany.tumblr.com/. Funded through Grand Performances by The National Endowment of the Arts and the California Council for the Humanities, 2011.
-Co-Curator. *The Donkey Show*. Curated with Jim Heimann. The Santa Monica Museum of Art. January-April 2011.
-Co-Curator. *Black Sabbath: The Music of Blacks and Jews*. Curated with the Idelsohn Society for Musical Preservation. Contemporary Jewish Museum. January 2010-December 2013.
-Co-curator . *Jews on Vinyl.* Curated with the Idelsohn Society for Musical Preservation. Contemporary Jewish Museum (February 2009-August 2010) and Skirball Cultural Center (May-August 2010).

RECENT ARTICLES AND CHAPTERS

-"This Season's Breakout Star: The Border," *New York Times*, December 2016
-"Music and Memory: The Tlatelolco Refrain." *Kalfou: A Journal of Comparative and Relational Ethnic Studies*, Special Issue: "1968 Re-Purposed," Vol.2, No. 1, Spring 2015 (Temple University Press).
-"Allá in the Mix: Mexican Sonideros and the Musical Politics of Migrancy." *Public Culture*. Summer 2015.
-"Woody Guthrie at the Border." *Woody Guthrie LA*. Eds. Bill Deverell and Darryl Holter. Angel City Press, 2015.
-"Los Angeles is Singing: Mapping the Musical City." *LAtitudes: An Angeleno's Atlas.* Ed. Patricia Wakida; Cartography by David Deis. Heyday Books. 2015.
-"Sound," in *Keywords in American Studies, Volume 2*, eds. Bruce Burgett and Glen Hendler. Fordham University Press, 2015.
-"The Musical Language of the Dead," in *Carlos Amorales: Germinal*, ed. Magnolia de la Garza. JRP Ringier, 2013.
-"White Christmases and Hanukkah Mambos: Jews and the Making of Popular Music in L.A.," in *Jews in the Los Angeles Mosaic*, ed. Karen Wilson. UC Press. 2013.

CURATED MUSIC INSTALLATIONS

-"The Music of Jews in Los Angeles." Three annotated listening stations for the *Jews in the Los Angeles Mosaic* exhibition. The Autry National Center. May 2013-January 2014.
-"Mex/LA: A Playlist." Annotated listening station for the *MEX/LA: "Mexican" Modernism(s) in Los Angeles 1930-1985* exhibition. Museum of Latin American Art. Sep 2011-February 2012.
-"Last Exit, U.S.A." Solo gallery exhibition. Steve Turner Contemporary, October-December 2009.

USC Annenberg
School for Communication and Journalism

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as a participating artist and an advising scholar for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this dual role, I will work with closely SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue and other advising scholars to develop and implement Public Knowledge over the two-year grant period.

I am Professor of Communication, Journalism, and American Studies & Ethnicity at the University of Southern California and director of The Popular Music Project at USC Annenberg's The Norman Lear Center. I also co-edit the book series "Refiguring American Music" for Duke University Press. My work as a public humanities scholar spans collaborations with multiple institutions and includes two recent large-scale projects with the Los Angeles Public Library, "Songs in the Key of Los Angeles" and "To Live and Dine in LA," both of which explored and activated the library's historic special collections in light of contemporary community questions and concerns. My research and writing focuses primarily on the politics of cultural connection with emphasis on popular music, race and ethnicity and the cultures of globalization. I also work as a journalist, essayist, and curator.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and publishing online and in print.

My roles and responsibilities for Public Knowledge include developing a public humanities project around the SFPL's music collection, advising the project team on the development of programs based on the humanities themes outlined for the project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Forum, as well as written reflections for online and print publication. My work will focus particularly on the following themes: the cultural impact of urban change; the effect of digital technologies on the circulation of knowledge; and the relevance of public engagement as a form of art.

If I can provide any additional information, please contact me at (b) (6) or at jkun@usc.edu.

Sincerely,

Josh Kun
Professor of Communication, Annenberg School for Communication and Journalism, University of Southern California

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

STEPHANIE SYJUCO ,

Assistant Professor in Sculpture, University of California, Berkeley

Born: Manila, Philippines, 1974. Lives in Oakland, California.

Education
2005 MFA Stanford University
1995 BFA San Francisco Art Institute

Selected Solo Projects and Exhibitions
2016 "Neutral Calibration Studies (Ornament + Crime)," Catharine Clark Gallery, San Francisco, CA
2014 "Market Forces," Temple Contemporary, Philadelphia, PA
2014 "American Rubble (Lancaster Avenue)," Haverford College, Ardmore, PA
2014 "FREE TEXTS," Ulrich Museum of Art at Wichita State University, KS
2014 "Modern Ruins (Popular Cannibals)," Recology Artist in Residence Program, San Francisco, CA
2011 "RAIDERS," Catharine Clark Gallery, San Francisco, CA
2010 "notMOMA," Washington State University, Pullman, WA
2010 "Shadow Shop," San Francisco Museum of Modern Art, San Francisco, CA
2009 "The Village (Small Encampments)," James Harris Gallery, Seattle, WA
2008 "Perspectives Series 164: Total Fabrications," Contemporary Arts Museum Houston, TX
2005 "Black Market," James Harris Gallery, Seattle, WA
2002 "Transmogrified," Haines Gallery, San Francisco, CA
2000 "Proxies," James Harris Gallery, Seattle, WA
1999 "Set-Ups and Spoils," Delaware Center for the Contemporary Arts, Wilmington, DE
1998 "a little death," Haines Gallery, Project Space, San Francisco
1997 "Stephanie Syjuco," John Berggruen Gallery, San Francisco, CA

Awards and Fellowships
2015 Presidential Chair Fellows Program, UC Berkeley, Berkeley, CA
2014 John Simon Guggenheim Fellowship Award, New York
2012 Nancy Graves Foundation Individual Artist Grant, New York
2011 Purchase Award, Berkeley Art Museum, CA
2010 Artadia Fellowship Residency Award, New York
2010 Harpo Foundation Artist Grant, New York
2009 Joan Mitchell Painters & Sculptors Award, New York
2007 Kala Art Center Artist-In-Residence and Fellowship Award, Berkeley, CA
2004 Murphy/Cadogan Fellowship Award, San Francisco, CA
2003 Iris and Gerald B. Cantor Museum Fellowship, Stanford University, CA
2001 Eureka Fund Fellowship Award, Fleishhacker Foundation, San Francisco, CA
2001 Headlands Center for the Arts Fellowship, Sausalito, CA
2000 Altoids Curiously Strong Collection, Purchase Award
1999 Artadia Grant Award, San Francisco, CA
1999 Goldie Award Winner for Visual Arts, San Francisco Bay Guardian
1991-1995 Merit Scholarships, San Francisco Art Institute

Selection of Curation and Production

2014: Board of Directors: Headlands Center for the Arts, Sausalito, CA
2013: Producer: "CHATFACE: An Experimental Art Talkshow" online project
2007: Curator: "Object Agents" Lecture Series, California College of the Arts, San Francisco
2007 to present: Producer: "Counterfeit Crochet Project Workshops" various locations
2003: Co-Producer: "Boutique," alternative vending event, Blackbird Space, San Francisco
2000-2004: Board of Directors, Southern Exposure Gallery, San Francisco
2000 Co-Curator: "Byproduct: Deviations From Design," Southern Exposure Gallery, San Francisco
1997-2000: Curatorial Committee, Southern Exposure Gallery, San Francisco
1999-2000: Artists Committee, San Francisco Art Institute

Writing Contributions

2014: Essay: "Tactical Refashionings," Journal of Design Strategies, Parsons The New School for Design, New York, edited by Otto von Busch.
2014: Essay for "Art School," Phaidon, London, UK, edited by David Spalding
2013: Catalog essay, "Lossy" exibition, Bemis Center for Contemporary Art, Omaha, NE
2009: Guest writer, San Francisco Museum of Modern Art Open Space Blog, www.sfmoma.org/blog

Selected Public Workshops

2014 "Rubble, Riches, Treasure, Trash," Artisterium Festival, Tbilisi, Republic of Georgia, Nov. 10
2014 "Participation does not Equal Compensation," Valuing Labor in the Arts Colloquium, sponsored by the Arts Research Center at UC Berkeley, Berkeley Art Museum, Berkeley, CA, April.
2013 "Re-Mediation Strategies," in collaboration with Mark Salvatus, 98B Collaboratory, Manila, Philippines, Dec.
2013 "Tactical Digital Aesthetics: Facial Recognition Workshop," Benilde College of Art and Design, Dec.
"Ultimate Fabrication Challenge: Fauxrijuana," ACRE Artist Residency, Steuben, WI, July.
2013 "Afghanicraftistan Workshop," Camp CARPA, Joshua Tree, CA, Oct.
2011 "Counterfeit Crochet Workshops," ZKM Center for Art and Technology, Karlsruhe, Germany, Sept.
2008 "Counterfeit Crochet Workshops," Yerba Buena Center for the Arts, San Francisco, CA, May through June

Teaching Experience

2014 - present: Assistant Professor in Sculpture, University of California at Berkeley, tenure track
2012-2013: Visiting Faculty, Stanford University Joint Program in Design
2009-20012: Adjunct Faculty, Graduate Fine Arts and Undergraduate Sculpture Program, California College of the Arts, San Francisco, CA
2011: Visiting Faculty, Graduate Program, San Francisco Art Institute, CA
2011: Visiting Faculty, Mills College, Oakland, CA
2005-2009: Lecturer, Sculpture Program, California College of the Arts, San Francisco, CA
2007-2009: Lecturer, Graduate Fine Arts Program, California College of the Arts, San Francisco, CA
2008-2009: Graduate Studio Advisor, University of California at Berkeley, CA.
2008: Kraus Visiting Assistant Professor, Carnegie Mellon University, School of Fine Arts, Pittsburgh, PA
2005: Visiting Faculty, Stanford University Art Department, Stanford, CA
2001-2003: Graduate Independent Study Advisor, California College of the Arts Graduate Studies Program, San Francisco, CA

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as a participating artist for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, I will work closely with SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue to develop and implement "The Library Of Tactical Knowledge".

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and online and print publishing.

In my practice I create large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Born in the Philippines, I received my MFA from Stanford University and BFA from the San Francisco Art Institute. I was the recipient of a 2014 Guggenheim Fellowship Award and a 2009 Joan Mitchell Painters and Sculptors Award.
A long-time educator, I most recently joined the faculty at the University of California at Berkeley in January 2014 as an Assistant Professor in Sculpture. At Berkeley I am working to expand a conceptual and materials-based pedagogy, combining methods of the handcrafted with digital technologies and social engagement in order to speak of the frictions within late-capitalist society.

My roles and responsibilities for Public Knowledge include developing a public humanities project centralized at SFPL, participating in a number of Creative Research Workshops surrounding my project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Summit and Forum. My work will focus particularly on the following themes: the cultural impact of urban change; and the relevance of public engagement as a form of art.

If I can provide any additional information, please contact me at

Sincerely,

Stephanie Syjuco

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

Julia Bryan-Wilson
Associate Professor, Modern and Contemporary Art

Ph.D., University of California, Berkeley, 2004
B.A., Swarthmore College, 1995

Associate Professor Julia Bryan-Wilson teaches modern and contemporary art, with a focus on art since 1960 in the US, Europe, and Latin America. Her research interests include theories of artistic labor, feminist and queer theory, performance, craft histories, photography, video, visual culture of the nuclear age, and collaborative practices. She is the author of *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press, 2009), and editor of *OCTOBER Files: Robert Morris* (MIT Press, 2013). With Glenn Adamson, she co-wrote *Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing* (Thames & Hudson, 2016). Her book on textiles since the 1970s, *Fray: Art and Textile Politics*, is forthcoming from the University of Chicago Press, and she is working on a project about Louise Nevelson. With Andrea Andersson, she is the co-curator of *Cecilia Vicuña: About to Happen*, which opens at the Contemporary Arts Center New Orleans in 2017.

A scholar and a critic, Bryan-Wilson has written articles that have appeared in *Art Bulletin*, *Art Journal*, *Artforum*, *Bookforum*, *Cabinet*, *Camera Austria*, *Camera Obscura*, *differences*, *Frieze*, *Grey Room*, *October*, *Parkett*, the *Journal of Modern Craft*, and *Oxford Art Journal*, and many other venues. Her article "Invisible Products" received the 2013 Art Journal Award from the College Art Association. Bryan-Wilson has held fellowships from the Clark Art Institute, the Henry Moore Institute, the Smithsonian Archives of American Art, and the Getty. She was a recipient of a Creative Capital/Andy Warhol Foundation Arts Writers Grant, and has won several awards for her teaching. She was the Terra Foundation Visiting Professor of American Art at the Courtauld Institute of Art in Spring 2014, and from fall 2014 to spring 2015 she was a Townsend Center for the Humanities Associate Professor Fellow. In 2017 she will be a Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, DC.

Bryan-Wilson is an affiliate of the Art Practice Department, the Arts Research Center, the Designated Emphasis in Critical Theory, and the Designated Emphasis in Gender, Women, and Sexuality. Before coming to UC Berkeley in fall 2011, she taught at the Rhode Island School of Design and at UC Irvine.

Select publications
Julia Bryan-Wilson, Jennifer González, Dominic Willsdon, "Editors' Introduction: Themed Issue on Visual Activism," special issue, *Journal of Visual Culture* (Spring 2016): 5-23.

"Seth Siegelaub's Material Conditions," in *Seth Siegelaub: Beyond Conceptual Art*, ed. Leontine Coelewij and Sara Martinetti (Amsterdam: Stedelijk Museum, 2015), 30-43.

"Andrea Büttner's Little, Queer Things," *Parkett* 97 (2015): 20-31.

"The Present Complex: Lawrence Alloway and the Currency of Museums." In *Lawrence Alloway: Critic and Curator*, ed. Lucy Bradnock, Courtney Martin, and Rebecca Peabody. Getty Research Institute, 2015: 166-187.

"Gay Semiotics Revisited: An Interview with Hal Fischer, Aperture 218, 2015: 32-29.

"Simone Forti Goes to the Zoo," *OCTOBER* 152 (Spring 2015): 26-52.

"Aftermath: Two Queer Artists Respond to Nuclear Spaces." *Critical Landscapes*, ed. Kristen Swenson and Emily Scott. University of California Press, 2015, p. 77-92.

"Sharon Hayes Sounds Off." *Afterall: A Journal of Art, Context, and Enquiry*, issue 38, spring 2015: 16-27.
"For Posterity: Yoko Ono," in *Yoko Ono: One Woman Show 1960-1971*, Museum of Modern Art, New York, 2015, p. 21-30.

"Posing by the Cloud: US Nuclear Test Site Photography in Process," in *Camera Atomica*, ed. John O'Brian (London: Black Dog Publications, 2015), p. 107-123.

"Dress Codes: A Queer History of Fashion." *Artforum*, January 2014:85.
"Out to See Video": EZTV's Queer Microcinema in West Hollywood, *Grey Room* 56, Summer 2014, pp. 56–89.

"Mika Rottenberg's Video Spaces." *Mika Rottenberg*. Rose Museum of Art, Brandeis, curated by Christopher Bedford, 2014, 113-123.

"Draw a Picture, Then Make it Bleed." *Dear Nemesis: Nicole Eisenman*, curated by Kelly Schindler. Contemporary Art Museum, St. Louis, 2014, 96-107.

"Roundtable," with Jack Halberstam, John Holloway, and TV Reed. *Disobedient Objects*, edited by Catherine Flood and Gavin Grindon. Victoria and Albert Museum, 2014: 130-134.

"Against the Body: Interpreting Ana Mendieta." *Ana Mendieta: Traces*, curated by Stephanie Rosenthal. Hayward Gallery of Art, 2013: 26-38. Translated into German, reprinted for Museum der Moderne Salzburg, 2014.

"Occupational Realism." *TDR: The Drama Review*, Winter 2012, 32-48; condensed version reprinted in It's the Political Economy, Stupid!, ed. Gregory Sholette and Oliver Ressler, Pluto Press, 2013.
"Imaginary Archives: A Dialogue" with Cheryl Dunye. *Art Journal* Vol. 72, Iss. 2, 2013: 82-89.

"Laylah Ali: Color Schemes." *Laylah Ali: The Greenheads Series*. Williams College Museum of Art, 2012:21-31.

"Practicing Trio A." *OCTOBER* 140, Spring 2012: 54-74.

"Dirty Commerce: Art Work and Sex Work since the 1970s." *differences: A Journal of Feminist Cultural Studies*, Summer 2012: 71-112.

"Invisible Products." *Art Journal*, Summer 2012: 62-85 (cover article).
"Infinite Quest," book review of Yayoi Kusama's *Infinity Net*, *Bookforum* (Sept/Oct/Nov. 2011): 45.

"Orifice Baroque: Asco's Asshole Mural," *Artforum*, October 2011: 278.

"Blurs: Towards a Provisional Historiography of Francesca Woodman." In *Francesca Woodman: A Retrospective*. San Francisco Museum of Modern Art, 2011: 186-195.

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Berkeley, CA 94720
juliabw@berkeley edu

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as an advising scholar for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, I will work with closely SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, other advising scholars and selected artists to develop and implement Public Knowledge over the two-year grant period.

As associate professor of contemporary art at the University of California, Berkeley, I am qualified and enthusiastic to serve as an advising humanities scholar for Public Knowledge. My research interests include modern and contemporary art, histories of criticism, theories of artistic labor, feminist and queer theory, visual culture of the atomic age, photography, collaboration and collectivity, and artistic activism.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and publishing online and in print.

My roles and responsibilities for Public Knowledge will include advising the project team on the development of programs based on the humanities themes outlined for the project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Forum, and writing reflections on these activities for online and print as needed. My advice will focus particularly on the following themes: the relevance of public engagement as a form of art and the evolving civic role of public libraries and museums in American cities.

If I can provide any additional information, please contact me at 510-642-4523 or juliabw@berkeley.edu.

Sincerely,

Julia Bryan-Wilson
Associate Professor, Modern and Contemporary Art
History of Art Department
University of California, Berkeley

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

JON CHRISTENSEN
Adjunct Assistant Professor • Pritzker Fellow
Institute of the Environment and Sustainability • Department of History
University of California, Los Angeles

Education
Ph.D. Candidate, Stanford University, History, degree conferral expected in 2013.
M.A., Stanford University, History, 2006.
B.A., *magna cum laude,* San Francisco State University, Broadcast Communication Arts, 1985.

Grants, Honors, and Awards
Andrew W. Mellon Foundation, 2012-2015, $777,096 grant for "Crowdsourcing for Humanities Research," with Zephyr Frank, Franco Moretti, and Richard White.
Bill Lane Center for the American West, Stanford University, 2009-2012.
Distinguished Departmental Scholar for Academic Year 2008-2009, Department of History, Stanford University.
Presidential Fund for Innovation in the Humanities, Stanford University, 2008-2011

Books
Sea Change: In the Wake of John Steinbeck and Ed Ricketts in the Sea of Cortez (Shearwater Books/Island Press, under contract).
Nevada (Portland: Graphics Arts Center Publishing, 2001).

Peer-Reviewed Articles and Book Chapters
"Ecological Urbanism for the 21st Century," *Nature,* in review.
"Widespread plant movement in response to 20th century warming disproportionately affects endemic species," *PNAS*, in revision, with Adam Wolf, William R. L. Anderegg, Naupaka Zimmerman, and Posy Busby.
"Private Land Conservation Trends in the Western United States," with Jenny Rempel and Judeee Burr, in *Stitching the West Back Together: Conserving Biodiversity and Working Landscapes in the American West*, University of Chicago Press, forthcoming.
"Robust detection of plant species distribution shifts under biased sampling regimes," *Ecosphere* (2011) 2(10): 115: 1-23, with Adam Wolf, William R.L. Anderegg, and Sadie J. Ryan.
"Population decline assessment, historical baselines, and conservation," *Conservation Letters* 3 (2010): 371-378, with Timothy C. Bonebrake, Carol L. Boggs, Paul R. Ehrlich.
"Did Land Protection in Silicon Valley Reduce the Housing Stock?," *Biological Conservation* 143 (2010): 1087-1093, with Carrie A. Denning and Robert I. Mcdonald.
"The Stories That Maps Tell," in *The Atlas of Global Conservation: Changes, Challenges,and Opportunities to Make a Difference,* ed. Jon Hoekstra et al (University of California Press, 2010), 1,500-word essay.

Book Reviews in Peer-Reviewed Journals
Review of Timothy J. LeCain, *Mass Destruction: The Men and Giant Mines That Wired America and Scarred the Planet* (Rutgers University Press, 2010), *American Book Review*, 32:1 (November/December 2010): 6.
Review of Jared Diamond and James A. Robinson, Natural Experiments of History (Belknap Press, 2010), *Nature*, 464 (25 March 2010): 492.

Other Scholarly Publications
"Measuring Performance of Water Systems in California," *Water in the West Working Paper 1*, Woods Institute for the Environment and the Bill Lane Center for the American West, Stanford University (May 2011), with Thomas Mercer.
"Turn TNC Inside Out: Focus It on Cities," *Science Chronicles* (April 2011), with Carrie Denning.

JON CHRISTENSEN
Adjunct Assistant Professor • Pritzker Fellow
Institute of the Environment and Sustainability • Department of History
University of California, Los Angeles

"Remembering Nature and the City: A Hidden History," *Science Chronicles* (February 2011), with Carrie Denning.
"Measuring the Sustainability of Western Water Systems," *Rural Connections* (May 2010), with Barton H. "Buzz Thompson and David M. Kennedy.

Current Projects
Dissertation and book entitled *Critical Habitat: A History of Thinking with Things in Nature*.
City Nature, a collaborative comparative research project examining parks and other natural areas in the 40 largest cities in the United States and other cities around the world.

Conference Talks
"Digital Environmental Histories," American Society for Environmental History, Annual Meeting, Madison, WI, March 2012.
"Digital History," American Historical Association, Annual Meeting, Chicago, IL, January 2012.
"Practicing Public History in the American West," Western History Association, Annual Meeting, Oakland, CA, October 2011.
"Thinking with Serpentine," American Society for Environmental History, Annual Meeting, Phoenix, AZ, April 2011.
"Beyond Paradise Lost," American Society for Environmental History, Annual Meeting, Portland, OR, March 2010.

Invited Talks
"Ecological Urbanisms: Our Shared History of Conservation Is an Infinite City of Possibilities for the Future," Bay Area Open Space Conference, San Francisco, CA, May 2012.
"Nature and the City: What Good Is Urban Conservation?" New York Academy of Sciences, April 2012.
"The Future of Environmental Journalism," Michigan State University, April 2012.
"History Lives Here and Now: On the Bleeding Edge of Digital Research, Online Publishing, Interactive Visualizations, and Public History," University of New Mexico, April 2012.
"Assessing Value: Lessons from the Arts and Social Sciences," Western States Arts Federation, April 2012.
"Digital Urban Environmental Histories," University of Washington, January 2012.
"Going to the Country," Aspen Environment Forum, May 2011.
"Art of the Comparative Wests," University of Western Australia, February 2011.

Service
Board of Trustees, California Historical Society.
Board of Advisors, National Wildlife Federation in California.
Board of Advisors, EcoWest.
Board of Advisors, Modoc Forum.
Legacy Council, California Rangeland Trust
Peer Review, Delta Vision Foundation, Delta Vision Report Card, 2012.

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August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as an advising scholar for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge initiative.

In this role, I will work with closely SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, other advising scholars and selected artists to develop and implement the museum's Public Knowledge initiative over the two-year grant period.

As an adjunct assistant professor in the Department of History, the Center for Digital Humanities, and the Institute of the Environment and Sustainability at the University of California, Los Angeles, and a senior fellow in UCLA's cityLAB, I am qualified and enthusiastic to serve as an advising humanities scholar for Public Knowledge. I am also a partner and strategic adviser at Stamen Design, a San Francisco-based interactive design studio specializing in cartography and data visualization. And I organized a large collaborative project to crowd-source a new, public environmental history of the Bay Area with libraries, museums, archives, nonprofit organizations, scholars, researchers, the media, and the public during the Year of Bay in 2013.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes. Public engagement projects will be led by artists, guided by those themes, and developed and implemented in the context of the San Francisco Public Library and its library branches around the city. It will also include a major public forum in September 2018 that will include multiple programs at library and museum venues and publishing content online and in print.

My roles and responsibilities for the Public Knowledge initiative will include advising the project team on the development of programs based on the humanities themes outlined for the project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Forum, as well as written reflections for online and print publication. My

advice will focus particularly on the following themes: the impact of urban change on public culture, the effects of digital technologies on the circulation of knowledge, and the complex cultural history of technological innovation.

If I can provide any additional information, please contact me at 650-759-6534 or jonchristensen@ioes.ucla.edu.

Yours truly,

Jon Christensen
Adjunct Assistant Professor, Senior Fellow, Journalist-in-Residence
UCLA Institute of the Environment and Sustainability, Department of History, Center for Digital Humanities, Laboratory for Environmental Narrative Strategies, cityLAB

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA; Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

Teddy Cruz
Professor, Public Culture and Urbanism, Visual Arts Department, University of California, Santa Cruz
Director, UCSD *Center for Urban Ecologies*
Co-director, *UCSD-Blum Cross-Border Initiative,* University of California, San Diego
Co-Director, *Civic Innovation Lab*, City of San Diego

Teddy Cruz is recognized internationally for his urban research of the Tijuana-San Diego border, advancing border immigrant neighborhoods as sites of cultural production, and to rethink urban policy, affordable housing and civic infrastructure. His investigation of this geography of conflict has inspired a practice and pedagogy that emerges from the particularities of this bicultural territory and the integration of theoretical research, pedagogy and design production. He convenes knowledges from across the fields of architecture and urbanism, environmental and social practice, political theory and urban policy, visual arts and public culture, and mediates the interface between top-down institutions (governments, universities, foundations) and bottom-up socio-economic, cultural and environmental intelligence embedded in communities.

Cruz began studying architecture at Rafael Landivar University in Guatemala City and continued his studies at California State Polytechnic University San Luis Obispo (B.Arch). He completed his architectural education at Harvard University GSD (M.Des.S.) and established his San Diego research-based architectural practice, *estudio teddy cruz* in 2000. From 1994 to 2000 he was founding director of the LA/LA *Latin America / Los Angeles* studio, an experimental workshop at SCI-Arc in Los Angeles. From 2000-05, he was Associate Professor of Architecture at Woodbury University, where he began the Border Institute (BI) to further research on cross-border urban dynamics in the San Diego-Tijuana region.

He has taught widely in the US and abroad, including the GSD at Harvard University, the Berlage Institute in Rotterdam, the Ecole Special D'Architecture in Paris, City College in New York City; the Metropolis program at the CCCB in Barcelona; the Public Interest Design program at Portland State University; the University of Anyang, South Korea, the University of Auckland in New Zealand, and the Architectural Research program at Goldsmith's in London. He has lectured at renowned cultural institutions including the Tate Modern, the Museum of Modern Art, Sydney, and the Palacio de Bellas Artes, Mexico City, as well as such prestigious keynote lectures as the L'Enfant Lecture by the American Planning Association, the 2013 Istanbul Art Biennial and TED-Global in Edinburgh.

Awards and Honors
Teddy has received many awards for his work, including the Rome Prize in Architecture in 1991. He has also received The Architectural League of New York Young Architects Forum Award and the Robert Taylor Teaching Award from the ACSA. In 2004-05 he was the first international recipient of The James Stirling Memorial Lecture On The City Prize, sponsored by the CCA in Montreal and the London School of Economics. In 2006, he was selected as one of eight "Emergent Voices" in architecture by the Urban League in New York City and received the second Prize in The Third Rotterdam Architecture Biennial. In 2011, he received a US Artist award and became a United States Artist Fellow; received a *"Global Award for Sustainable Architecture,*" by the French National Museum of Architecture in partnership with the UNESCO; and was selected by the FORD Foundation to receive their *"Visionary Leader Award*." Most recently, he was named one of the 50 Most Influential Designers in America by Fast Company Magazine and received the 2013 Architecture Award from the Academy of Arts and Letters in New York City.

Civic Engagement
Teddy has been involved in many civic and cultural advocacy groups at local, national and international scales. He has been member of board of directors of C-3, one of San Diego's oldest advisory citizen groups on urban and environmental policies. He was formerly a member of the board of directors of San Diego's Center City Development Corporation. He was on the advisory committee for the Mies Van Der Rohe Award for Latin American Architecture and sits on the International Editorial Board of AD Magazine in London, the Board of Directors of the Buell Center on American Architecture at Columbia University, the Artists Council of the Hammer Museum of Art in Los Angeles, and the Executive Council

of the UCSD Center on Global Justice, where he is also a Senior Fellow. He has served as advisor for two major exhibitions at the Museum of Modern Art, New York: "Foreclosed: The Re-Housing of the American Dream," and "Uneven Growth: Tactical Urbanisms for expanding Mega Cities". He has consulted various cities on issues of public space and culture, including Buenos Aires, Argentina, Medellin, Colombia and Hudson, New York. He is currently special advisor on Urban and Public Initiatives for the City of San Diego.

Publication

His work has been published in numerous architectural journals and newspapers, including *DOMUS, Art Forum, Metropolis, The New York Times, Progressive Architecture, Architecture Record, Praxis Magazine, VERB*, Yale *Perspecta* and *Harvard Design Magazine*; and his writings have been included in important books edited by such prominent authors as Michael Sorkin, Bruce Mau, Rebecca Solnit, Andrew Ross, Ananya Roy, Anudartha Mathur and Andrea Phillips; and in compendia and disciplinary readers such as the *Shaping The City* and *The Visual Culture Reader*. Several exhibition catalogues have included his writing including Creative Time's *Living as Form.* He was editor of a special issue on the *Architecture of the Borderlands* for the British Journal AD *Architectural Design*, and co-editor of a collection of essays on informality and shifting practices in Informal Market Worlds (NAI). He is currently completing a monograph encompasing the scope of his work in the last decade, to be published by Metropolis Books - DPA, as well as various essays and collections that link architecture, public culture and political theory.

Exhibition

His architectural and artistic work has been exhibited nationally and internationally at important cultural venues such as The Centro Cultural de Tijuana, The Museum of Contemporary Art in San Diego, The Carnegie Museum of Art in Pittsburgh, The Walker Art Center in Minneapolis, The San Francisco Art Institute, Casa de America in Madrid, Spain, and The PARC Foundation. In the last few years, Teddy Cruz was invited to participate and exhibit at the Istanbul Art Biennial, the Auckland Triennial and *Madrid Abierto 2010* in Spain, the Architecture Biennials in Rotterdam, Lisbon and Shenzhen, and in 2008 represented the US in the American Pavilion at the Venice Architecture Biennale. His work was selected, among eleven other projects worldwide, in *Small Scale, Big Change: New Architectures of Social Engagement* at The Museum of Modern Art in New York, where he has also exhibited in numerous other important exhibitions, including *Home Delivery*, a major show on prefabrication and housing and in *9+1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban Design*. He is currently co-producing with URBAM-EAFIT a Diagram of Political Process for the City of Medellin, Colombia, to be exhibited at the Medellin Museum of Modern Art at the 2014 World Urban Forum and the Museum of Art in Santa Monica. His work is part of the permanent architecture collections of the Museum of Modern Art in New York and the Carnegie Museum of Art in Pitsburgh.

Institution Building

In 2010, he founded the Center for Urban Ecologies at UCSD to research urban conflict, informal urbanization and citizenship culture, and to develop new forms of cross-sector collaboration and urban intervention. He is presently collaborating with political theorist Fonna Forman and the Center on Global Justice to lead a variety of urban curatorial initiatives, including The *Civic Innovation Lab* in the City of San Diego to rethink public space and civic engagement; the *Blum Cross-Border Initiative* to promote research and practice focused on regional territories of poverty; and the *UCSD Community Stations*, to foster corridors of knowledge exchange between the university and marginalized communities. Additionaly, they are presently co-curating in collaboration with former Bogota Mayor Antanas Mockus, the *Bi-national Citizenship Culture Survey*, funded by the FORD Foundation, an unprecedented protocol-document that will survey cross-border civic infrastructure, public trust and social norms, to generate new shared urban policies between the municipalities of San Diego and Tijuana, as well as collaborative strategies for cross-border urban intervention.

FONNA FORMAN
Associate Professor, Department of Political Science
Founding Co-Director, UCSD Center on Global Justice
Founding Co-Director, UCSD / Blum Cross-Border Initiative
University of California, San Diego
UCSD Center on Global Justice

Education
Ph.D. Political Science, University of Chicago, 2001
J.D. University of Wisconsin Law School, 1993
B.A. Political Science, University of Wisconsin-Madison, 1989

Academic Appointments
Founding Co-Director (with Teddy Cruz), UCSD / Blum Cross-Border Initiative, 2013-
Founding Co-Director (with Gerry Mackie), UCSD Center on Global Justice, 2011-
Associate Professor (with tenure) University of California, San Diego, Dept. of Political Science, 2009-
Assistant Professor, University of California, San Diego, Dept. of Political Science 2002 -2009
Harvard University, Graduate School of Design, Department of Urban Planning and Design, Spring 2016

Selected Published Work:
Books
Veerabhadran Ramanathan, Daniel Kammen, Fonna Forman, eds. *Bending the Curve: 10 Scalable Solutions for Carbon and Climate Neutrality* (Berkeley: University of California Press, forthcoming.)
Helge Mooshammer, Peter Mörtenböck, Teddy Cruz and Fonna Forman, eds. *Other Markets: A Reader*, Rotterdam: nai010 Publishers, 2015.
Fonna Forman and Gerry Mackie, eds. *Amartya Sen and the* Idea of Justice*: Interdisciplinary engagements*, London: Routledge, 2013.
Fonna Forman-Barzilai, *Adam Smith and the Circles of Sympathy: Cosmopolitanism and Moral Theory* (*Ideas in Context* 96). Cambridge: Cambridge University Press, 2010.

Articles
Fonna Forman, "Amartya Sen and the escape from isolation: rethinking justice in a global age" (working paper)
Fonna Forman and Gina Solomon with Susanna Hecht, Rachel Morello-Frosch and Keith Pezzoli, "Equitable Social Approaches to Climate Change Mitigation: Institutions, Ideas and Actions," in Veerabhadran Ramanathan, Daniel Kammen, Fonna Forman, eds. *Bending the Curve*, Berkeley: University of California Press, forthcoming.
Fonna Forman and Teddy Cruz, "Latin America and a New Political Leadership: Experimental Acts of Co-Existence," in *Public Servants*: *Art and the Crisis of the Common Good*, eds. Johanna Burton, Shannon Jackson and Dominic Wilsdon, Boston, MA: MIT Press, forthcoming 2016.
Fonna Forman, "Adam Smith and a New Public Imagination" in *Are Markets Moral?*, eds. Steven Kautz, Arthur Melzer, Jerry Weinberger, and M. Richard Zinman, University of Pennsylvania Press, forthcoming 2016.
Fonna Forman, "Social Norms and the Cross-Border Citizen: From Adam Smith to Antanas Mockus," in *Rethinking Cultural Agency: The Significance of Antanas Mockus*, eds. Sebastian Cuellar and Carlo Tognato. Cambridge, MA: Harvard University Press, forthcoming 2016.

Edited symposia
Fonna Forman-Barzilai, "Smith in Contexts: A Symposium on Knud Haakonssen's *Cambridge Companion to Adam Smith*," ed. with introduction, *Adam Smith Review* 4 (2008): 217-253.
Fonna Forman-Barzilai, "Is Life a Marketplace? A Symposium on James R. Otteson's *Adam Smith's Marketplace of Life*," ed. with introduction, *Adam Smith Review* 2 (2006): 195-222.

Review essays, book reviews, responses
Fonna Forman, "Response" to review of *Adam Smith and the Circles of Sympathy*, by Douglas J. Den Uyl, *Adam Smith Review* 7 (2013): 289-92.
Fonna Forman-Barzilai on Ryan Patrick Hanley, *Adam Smith and the Character of Virtue* (Cambridge 2009): "Smith: Perfectionist or Practical Moralist?" *The Art of Theory*, Inaugural Issue, November 2010.

Catalogue essays and miscellaneous writing
Fonna Forman and Teddy Cruz, "Where is the Public Today? Designing for a New Civic Imagination" *Designing for the 90%*, Cooper Hewitt, Smithsonian Design Museum, 2016
Fonna Forman and Teddy Cruz, "Public Imagination, Citizenship and an Urgent Call for Justice," The Just City Essays, *Next City*, ed. Toni Griffin, 2015
Kotti & Co + Estudio Teddy + Forman, "The Retrofit Gecekondu", Wohnungsfrage (Haus der Kulturen Der Welt) 2015.

Selected Exhibitions
2016 "Cross-Border Community Station,"Estudio Teddy Cruz + Forman, Designing for the 90%, Cooper Hewitt, Smithsonian Design Museum, Fall 2016
2015 "The Medellín Diagram III", Estudio Teddy Cruz + Forman, Radical Urbanism exhibition, Bi-City Biennale of Urbanism\Architecture (Shenzhen), December 2015

Selected Events:
Keynotes and named lectures / events
2015 "The Retrofit Gecekondu" (with Teddy Cruz and Kotti & Co), "Wohnungsfrage", Berlin Social Housing Exhibition, Haus der Kulturen der Welt, October 23, 2015.
2015 "Where is our Civic Imagination?" (with Teddy Cruz), CANactions School / US Embassy Ukraine, Kyiv, October 4, 2015.

Led Workshops, Studios
Workshop (with Teddy Cruz): *Where is our Civic Imagination?*, Cannonball, Miami, April 2016
Workshop (with Teddy Cruz): *Cross-Border Citizens*, Universität Stuttgart Department of International Urbanism, San Diego and Tijuana, November 2014.
Workshop (with Teddy Cruz): *Political Equator: Ukraine*, CAN Actions School, Kyiv, Ukraine, October 2015.

Invited lectures, small conferences and studios
2016 "Cross-Border Citizens" *Human Rights and the Palestinian Situation*," Al Quds University, East Jerusalem, Palestine, January 2016.
2015 "Adam Smith and a New Public Imagination Vanderbilt, November, 2015.
2015 "Adam Smith and a New Public Imagination," *The Contributions of Adam Smith*, University of Houston, October, 2015.
2015 Participant, "The Decent City," Ford Foundation and the Social Science Research Council, New York City, October 2015.

Major Conference / Workshop / Lecture / Series Organization
2014 HERE Speaker Series, City of San Diego Civic Innovation Lab (with Howard Blackson and Teddy Cruz), April 2014.
2015-6 *The Urban Ecologies of Global Justice Speaker Series* (with Teddy Cruz), A collaboration between the Center on Global Justice and the Center for Urban Ecologies, University of California, San Diego: Jim Tully, Alejandro Echeverri

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UCSD CENTER ON GLOBAL JUSTICE
Social science research in action

UCSD CENTER ON GLOBAL JUSTICE
9500 GILMAN DRIVE
LA JOLLA, CALIFORNIA 92093-0523
858-534-9840
http://globaljustice.ucsd.edu

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that we provide this letter of commitment to serve as advising scholars for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, we will work with closely SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, other advising scholars and selected artists to develop and implement Public Knowledge over the two-year grant period.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The Public Knowledge initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and publishing online and in print.

Prof. Forman is a theorist of ethics and public culture, and her work focuses on human rights at the urban scale, climate justice in cities, and the role of civic participation in strategies of equitable urbanization. She directs the *UCSD Center on Global Justice*, and is an advocate for deepening university-community research partnerships. Prof. Cruz is known for his innovative urban research methods, advancing border immigrant neighborhoods as sites of cultural production, from which to rethink urban policy, affordable housing and civic infrastructure. He is Director of Urban Research at the *UC-San Diego Center on Global Justice*. Together, we direct the UCSD Cross-Border Initiative, and are principals in Estudio Teddy Cruz + Forman, a research-based political and architectural practice in San Diego. Our practice and research convene knowledges from across the fields of architecture and urbanism, environmental and social practice, political theory and urban policy, visual arts and public culture, and mediate the interface between top down institutions (governments, universities, foundations) and bottom-up socio-economic, cultural and environmental intelligence embedded in communities. Our work emphasizes urban conflict and informality as sites of intervention for rethinking public policy and civic infrastructure, with a special emphasis on Latin American cities.

Our roles and responsibilities for Public Knowledge will include advising the project team on the development of programs based on the humanities themes outlined for the project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Forum, as well as written reflections for online and print publication. Our advice will focus particularly on the following themes: the impact of urban change on public culture and the relevance of public engagement as a form of art.

If we can provide any additional information, please contact us at (858) 822-3868, at fonna@ucsd.edu or at etcruz@ucsd.edu.

Sincerely,

Fonna Forman
Associate Professor, Political Theory
Department of Political Science
University of California, San Diego
Director, UCSD Center on Global Justice
Co-Director, UCSD Cross-Border Initiative

Teddy Cruz
Professor, Public Culture and Urbanism
Department of Visual Arts
University of California, San Diego
Director of Urban Research, Center on Global Justice
Co-Director, UCSD Cross-Border Initiative

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

Jennifer A. González
Professor, History of Art and Visual Culture
Contemporary Art, Race and Representation

Research Interests:
Jennifer Gonzalez writes about contemporary art with an emphasis on installation art, digital art and activist art. She is interested in understanding the strategic use of space (exhibition space, public space, virtual space) by contemporary artists and by cultural institutions such as museums. More specifically, she has focused on the representation of the human body and its relation to discourses of race and gender.

Artists over the past two decades have used installation art to represent their concerns about history, identity and memory. Installation art and museum display practices have become mutually influential; many artists have been invited to produce original art projects inside museums or using museum exhibition techniques. Gonzalez's research has lead to a book project on the work of contemporary artists who use installation art as a way to stage a critical assessment of race politics in the United States.

In addition to installation art, Jennifer Gonzalez has written on contemporary digital art and specifically on the visual representation of the body. Several of her articles and book chapters focus on the cyborg body or the hybrid body as both symptoms of and metaphors for cultural transformation. The visual representation of new forms of corporeality often signal a utopian hope or distopic unease with new technologies and imaginary futures.

Selected Books
Pepón Osorio, (Minneapolis: University of Minnesota Press, 2013)
Subject to Display: Reframing Race in Contemporary Installation Art (Cambridge, MA: The MIT Press, 2008). Finalist for the Charles Rufus Morey Book Award, College Art Association

Selected Articles and Book Chapters
"Flesh in the Machine: *She's Egungun Again*," in *Wangechi Mutu: This You Call Civilization?* edited by David Moos, Art Gallery of Ontario, 2010, 72-75.
"Sea Dreams: Isaac Julien's *Western Union: Small Boats*," in *The Migrant's Time: Art, Dispersal, and Difference*, edited by Saloni Mathur (Williamstown and New Haven: Clark Institute, distributed by Yale University Press, 2010) 115-129.
"Pose and Poseur: The Racial Politics of Guillermo Gómez-Peña's Photo-Performances," co-authored with Guillermo Gómez-Peña, in *Race and Classification: The Case of Mexican America*, edited by Ilona Katzew and Susan Deans-Smith, (Stanford: Stanford University Press, 2010), 236-263.
"The Face and the Public: Race, Secrecy and Digital Art Practice," in *Camera Obscura* 70, Vol. 24, No. 1 (2009): 37-65.
"Christian Marclay: Overtures," in *Christian Marclay* (London: Phaidon Press, 2005)
"Electronic Habitus: Agit-prop in an imaginary world," in *Visual Worlds*, John R. Hall, Blake Stimson and Lisa Tamiris Becker, eds., (New York: Routledge, 2003)
"Morphologies: Race as Visual Technology" in *Only Skin Deep: Changing Visions of the American Self* (New York: International Center of Photography, 2003)
"Paul Pfeiffer" in *Bomb*, Spring 2002, Issue 83: 22-29
"Landing in California" in *Art/Women/California 1950-2000: Parallels and Intersections*, (Berkeley: University of California Press, 2001), 219-240
"Against the Grain: The Artist as Conceptual Materialist" in *Fred Wilson: Objects and Installations 1979-2000* (Baltimore: Center for Art and Visual Culture,University of Maryland Baltimore County, 2000)
"The Appended Subject: Race and Identity as Digital Assemblage," in *Race in Cyberspace*, Beth Kolko, Lisa Nakamura, Gil Rodman, eds., (New York: Routledge, 2000)

Selected Presentations:

Jennifer A. González
Professor, History of Art and Visual Culture
Contemporary Art, Race and Representation

2015
Invited speaker, “Cartographies of Democracy,” Graduate Symposium, San Francisco Art Institute (January 31)
Invited panelist, Imagining a U.S. Latino Art History, College Art Association (Feb 14)
Invited speaker, “Cartographies of Democracy,” Whitney Museum Independent Study Program (February 12)
Invited speaker, “Cartographies of Democracy,” Scripps College, Claremont (March 4)
Invited speaker, “Bodies, Technologies and Race Politics,” UC San Diego Art Department graduate seminar (March 5)
2013
Invited speaker, “The Face and the Public” at the *Traveling Concepts in Cultural Analysis* conference, University of Rostock, Germany (May 30-June 1)
Invited speaker, “The Face and Race in the Public Sphere” at the *Visions of the Now* conference, Stockholm, Sweden
Invited doctoral seminar speaker, “Contemporary Art and the Problematic of Ethnography,” l'Université Paris-Sorbonne for Arnaud Maillet (May 21)
Invited doctoral colloquium speaker, “Cyborg Bodies and Adaptation” at l’Ecole des Hautes Études en Sciences Sociales, for Eric Michaud (April 16)
Invited doctoral seminar speaker, “Digital Art and the Politics of Race,” Université de Rennes, for Elvan Zubayan (April 10)
2012
Invited lecture,“Time Migrants: Contemporary Art and the Future of the Humanities,” Brown University (November 12)
Invited panelist, “Absolute Democracy” *Truth is Concrete* international symposium, Graz, Austria (September 26)
Symposium organizer and participant *Digital Art and Democracy: Questions of Race and Representation*, University of California Santa Cruz (June 1)
Invited virtual speaker, *Now! Visual Culture*, International Association for Visual Culture inaugural conference, New York University (May 31)
Invited speaker, *The Artist As Ethnographer* conference, Musée du Quai Branly, Paris (May 26, 27)
Invited speaker, *Swinging and Flowing: Inclusion and Diversity in the Age of Big Data*, UC Berkeley (April 26)

Teaching Interests:
Contemporary art in the U.S. and Europe, history of the museum, activist art since 1960, history of photography, theories of representation, feminist theory
Honors and Awards:
Excellence in Teaching Award, University of California, Santa Cruz (2010)
Joanne Cassullo Teaching Fellow, Independent Study Program, Whitney Museum of American Art, New York (2002, 2004, 2007)
Andrew Wyeth Publication Grant, College Art Association (2009)
President’s Research Fellowship in the Humanities, University of California (2000)
American Council of Learned Societies Junior Fellowship (2000)
Ford Foundation Dissertation Grant (1996)
Education and Training:
BA, Philosophy, Yale University, New Haven
PhD, History of Consciousness, University of California, Santa Cruz

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JENNIFER A. GONZALEZ
PROFESSOR
HISTORY OF ART AND VISUAL CULTURE
UNIVERSITY OF CALIFORNIA
SANTA CRUZ, CALIFORNIA 95064
phone: (831) 459-2099
email: jag@ucsc.edu

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as an advising scholar for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, I will work with closely SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, other advising scholars and selected artists to develop and implement Public Knowledge over the two-year grant period.

As professor of art history and visual culture at the University of California, Santa Cruz, I am qualified and enthusiastic to serve as an advising humanities scholar for Public Knowledge. My research interests include contemporary art, race and representation, installation art, digital art, activist art, and the strategic use of space (exhibition space, public space, virtual space) by contemporary artists and by cultural institutions such as museums.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The Public Knowledge initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and publishing online and in print.

My roles and responsibilities for Public Knowledge will include advising the project team on the development of programs based on the humanities themes outlined for the project,

speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Forum, and writing reflections on these activities for online and print as needed. My advice will focus particularly on the following themes: the complex cultural history of technological innovation and the relevance of public engagement as a form of art. If I can provide any additional information, please contact me at 831-459-2099 or jag@ucsc.edu.

Sincerely,

Jennifer A. González
Professor
History of Art and Visual Culture
University of California, Santa Cruz

SHANNON JACKSON

Associate Vice Chancellor for the Arts and Design / Hadidi Professor / Department of TDPS
Department of Rhetoric / Director of the Arts Research Center / University of California, Berkeley

EDUCATION

Ph.D. Northwestern University, Evanston, IL
M.A. Northwestern University, Evanston, IL
B.A. Stanford University, Stanford, CA

ACADEMIC EMPLOYMENT HISTORY

2015-ongoing Associate Vice Chancellor for the Arts and Design
2010-ongoing Director, Arts Research Center, UCB
2013-2015 Faculty Assistant to the Vice Provost
2010-2013 Budget Committee, Member/Chair 2010-2013
2006-2010 Chair, Department of Theater, Dance, and Performance Studies (on leave 2008/09), UCB

SELECTED AWARDS

2014/15 John Simon Guggenheim Fellowship Award
2012 ATHE Notable Book Award
2011 Distinguished Service Award, Division of Arts and Humanities, UCB
2007 Featured Book of the Year, Comparative Drama Association
2005 Honorable Mention, Joe A. Callaway Book Prize for Drama or Theatre
2005 Winner, Outstanding Book Award in Theatre Practice and Pedagogy, Association of Theatre in Higher Education

SELECTED PUBLICATIONS

Books

The Way We Perform Now (in process): John Simon Guggenheim Award Fellowship, 2014.
The Builders Association: Media and Performance in Contemporary Theater (with Marianne Weems), Cambridge: M.I.T. Press. (October 2015)
Social Works: Performing Art, Supporting Publics (New York and London: Routledge, 2011). ATHE Notable Book Award.
Professing Performance: Theatre in the Academy from Philology to Performativity (London and New York: Cambridge University Press, April 2004). Featured Book of the Year, Comparative Drama Association, 2007; Lilla Heston Award for Outstanding Book in Performance Studies, NCA, 2005; Outstanding Book Award in Theatre Practice and Pedagogy, ATHE, 2005; Honorable Mention, Joe Callaway Prize for Drama or Theatre, 2006

Journal Editing and Edited Collections

Co-Editor, "Time Zones: Cross-art collaboration in a global landscape," Representations (in process)
Co-Editor, Public Servants, with Johanna Burton and Dominic Willsdon, Cambridge: MIT Press (in process)
Editor and Co-Author, Curating People: Keywords Across Contemporary Visual and Performing Arts Practice with Paula Marincola (funded by Pew Center for Art and Heritage; in process).
Editor, "Valuing Labor in the Arts," Special Double-Issue of Art Practical (April/May 2014)

Journal Essays

"Visual Activism in Visual Culture," The Journal of Visual Culture Studies, Ed. Jennifer Gonzalez, Julia Bryan-Wilson, Dominic Willsdon, (forthcoming)
"Jak dziś performujemy (The Way We Perform Now), translated by Anna Dzierzgowska" Dialog, Lipiec – Sierpien 2015 (July – August 2015) vol. 704-705, p. 39 – 53.
"Introduction" and "Common Measure in Kind," Special Issue: Valuing Labor in the Arts, Art Practical (April/May 2014), also Editor of Special Issue.

Essays in Catalogues
"Social Works: performance, aesthetics, and support," The 8th Shenzhen Sculpture Biennale: We have never participated (forthcoming)
"Utopian Operating Systems: Theaster's Ways of Working," Entry Points: The Vera List Field Guide on Art and Social Justice (New School, 2015)
"Staging Institutions: Andrea Fraser and the Experiential Museum," Andrea Fraser: A Retrospective, Salzburg Museum, Austria (2015)

Essays in Edited Collections
"Social Turns: In Theory and Across the Arts," Routledge Companion to Art and Politics, Ed. Randy Martin (New York and London: Routledge, 2014)
"Kleenex Citizens and the Politics of Disposability in France," Scales of Production: Performance and Internationalism, Ed. John Rouse and Peter Lichtenfels (London: Palgrave, spring 2013). [peerreviewed]
"Life Politics/Life Aesthetics: Environmental Performance in *red, black, & GREEN: a blues,"* Politics of Space: Theatre and Topology, Edited by Erika Fischer-Lichte and Benjamin Wihstutz (London and New York: Routledge, 2012).

Commentary, Reviews, Interviews Entries, Performance Texts
Interview with Gavin Kroeber, *After the Show,* Special Issue of Theater (in press)
"ARC's Best Practices," Toolkit for Emerging Arts Professionals, (June 2014)
"Living Across Art Forms: Creative Time Lecture," Casco Office of Art, Design, and Theory, 2012.[reprinted lecture]
Interviewed by Felicia Lee for "Socially-Engaged without Preaching," New York Times (Fall 2012)

SELECTED KEYNOTES, NAMED LECTURES, VISITING POSITIONS, AND CONFERENCE PLENARIES
Keynote, "Turning Tables: The Relational Construction of Form and Authorship in Cross-Arts Collaboration," Literature and Media Innovation, University of Brussels, March 2016
Distinguished Visiting Scholar, Queen Mary University, Seminars and Lectures, including "Precarity and Performance," May 2012
Symposium on New Documentary Theatre, University of Oslo, March 2011
Invited Plenary Panel, "Performance and the Professorial Managerial Class," Plenary Speaker, American Society for Theatre Research, 2002

SELECTED INVITED SPEAKER
"Assembly Required: New Media, New Dramaturgies," Under the Radar Festival, The Public Theater, New York, NY (January 2016)
"Language as Battlefield in Climate Change," ArtCOP21, Paris, France (December 2015)
"Jane Addams Hull House," Chicago Humanities Festival (November 2015)
"Views on Ideal Theatre Training in Schools," Wuzhen Theatre Festival, China (October 2015)
"Creativity is a Public Good," UC Berkeley Homecoming (October 2015)
Alexandra Bachzetsis: Rauschenberg Residency, Captiva Island (July 2015)

SELECTED CONFERENCE PRESENTATIONS/ROUNDTABLES
"The Institutionalization of Social Practice," College Art Association (February 2016)
"Performance Studies: Histories and Futures Invited Roundtable," Performance Studies International, Stanford (June 2012)
"Twitter's Neighbors: The Arts in San Francisco's Urban Plan," Working Session, American Society of Theatre Research, Montreal (November 2011)

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OFFICE OF THE ASSOCIATE VICE CHANCELLOR FOR THE ARTS AND DESIGN
201 DWINELLE ANNEX
BERKELEY, CA 94720-1054
PHONE: 510-642-7784

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as an advising scholar for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, I will work with closely SFMOMA staff, including Dominic Willsdon, Leanne and George RobertsCurator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, and other advising scholars and selected artists to develop and implement Public Knowledge over the two-year grant period.

In my position as Associate Vice Chancellor for the Arts and Design at UC Berkeley, I am invested in connecting scholars from a variety of humanities disciplines to one another, to civic leaders and to a broader public. One example of this is the university's multi-faceted and enduring relationship with SFMOMA. I am the Director of UC Berkeley's Arts Research Center and I am on the steering committee for the Global Urban Humanities initiative, which includes scholars and practitioners from multiple fields to develop new approaches to the complex problems facing today's cities. My own research focuses on two broad, overlapping domains: 1) collaborations across visual, performing, and media art forms and 2) the role of the arts in social institutions and in social change.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes; public engagement projects led by artists and guided by those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and publishing online and in print.

My roles and responsibilities for Public Knowledge will include advising the project team on the development of programs based on the humanities themes outlined for the project, speaking in select public programs at the library branches and at SFMOMA before and during the Public Knowledge Forum, as well as written reflections for online and print publication. My advice will focus particularly on the following themes: the evolving civic role of public libraries and museums in American cities; and the relevance of public engagement as a form of art.

If I can provide any additional information, please contact me at shjacks@berkeley.edu.

Sincerely,

Shannon Jackson
Associate Vice Chancellor for the Arts and Design; Cyrus and Michelle Hadidi Chair in the Humanities; Professor, Rhetoric, Performance Studies
University of California at Berkeley

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

FRED TURNER
Department of Communication, Stanford University

EDUCATION
University of California, San Diego 2002, Ph.D. in Communication
Columbia University 1985, M.A. in English and American Literature
Brown University 1984, B.A., Magna Cum Laude, in English and American Literature

ACADEMIC AND PROFESSIONAL POSITIONS
Stanford University 2003-Present
Associate Professor, Department of Communication, 2010-Present
Associate Professor, by courtesy appointment, Department of Art and Art History, 2010-Present
Assistant Professor, Department of Communication, 2003-2009
Director, Program in Science, Technology and Society, 2011-Present
Director, Undergraduate Studies, Department of Communication, 2004-2007 and 2008-Present
Director, Co-Terminal Master's Degree Program in Media Studies, Department of Communication, 2003-2004

SELECTED BOOKS
The Democratic Surround: Multimedia and American Liberalism from World War II to The Psychedelic Sixties, University of Chicago Press, 2013.
From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism, University of Chicago Press, 2006.
Echoes of Combat: The Vietnam War In American Memory, Anchor/Doubleday, 1996.
Revised Second Edition: *Echoes of Combat: Trauma, Memory and The Vietnam War,* University of Minnesota Press, 2001.

SELECTED PEER-REVIEWED JOURNAL ARTICLES
Turner, Fred. "The Corporation and the Counterculture: Revisiting the Pepsi Pavilion and the Politics of Cold War Multimedia." *Velvet Light Trap* 73 (Spring, 2014), 66-78.
Turner, Fred. "'The Family of Man' and the Politics of Attention in Cold War America." *Public Culture*, Vol. 24, No. 1 (May, 2012), 55-84.
Cohen, Sarah, James T. Hamilton and Fred Turner. "Computational Journalism: How

SELECTED BOOK CHAPTERS
Turner, Fred. "John Cage and the Aesthetics of Cold War Democracy," in English with Polish translation, in Jerzy Kutnik, ed., *Proceedings of the Cage100 Conference*, Crossroads Center for Intercultural Creative Initiatives (Ośrodek Międzykulturowych Inicjatyw Twórczych "Rozdroża"), Lublin, Poland, in press.
Rosner, Daniela, and Fred Turner, "Theaters of Alternative Industry: Hobbyist Repair Collectives and the Legacy of the 1960s American Counterculture," in Hasso Plattner, ed., *Design Thinking Research: Building Innovation Ecosystems*, Springer-Verlag, Berlin, Heidelberg, and New York, in press.
Turner, Fred. "The World Outside and the Pictures in Our Networks," in Tarleton Gillespie, Pablo Bockowski, and Kirsten Foot, eds., *Media Technologies: Essays on Communication, Materiality, and Society*, MIT Press, 2014, 251-260.
Turner, Fred. "The Politics of the Whole circa 1968 – and Now," in Diedrich Diederichsen and Anselm Franke, eds., *The Whole Earth: California and the Disappearance of the Outside*, Haus der Kulturen der Welt and Sternberg Press, Berlin, Germany, 2013, 43-48.

SELECTED REVIEWS

Turner, Fred. "Margaret Mead's Countercultures," a review of Peter Mandler, *Return from the Natives: How Margaret Mead Won the Second World War and Lost the Cold War* (Yale University Press, 2013). *Public Books*, November 1, 2013.

Turner, Fred. Review of *The Idea Factory: Bell Labs and The Great Age of American Innovation*. New York: The Penguin Press, 2012. *Design Issues*, Vol. 29, No. 4, Fall, 2013, 99-101.

Turner, Fred. Review of *The Social Network* (Columbia Pictures), 2010. *Journal of American History*, Vol. 98, No. 1 (June, 2011), 294-95.

Reprinted at TeachingHistory.Org, National Education Clearinghouse, United States Department of Education, September 22, 2011, http://teachinghistory.org/nhec-blog

SELECTED REPORTS

Hamilton, James, and Fred Turner. "Developing the Field of Computational Journalism," Center for Advanced Study in the Behavioral Sciences, August, 2009.

Hamilton, James, and Fred Turner. "The Future of Computational Journalism," a Working Paper of the DeWitt Wallace Center for Media and Democracy, Duke University, October, 2009.

SELECTED OTHER PUBLICATIONS

Turner, Fred. "Die amerikanische Gegenkultur und die Politik der Gestaltung/The American Counterculture and the Politics of Design." *Form – Zeitschrift für Design* 249 (September/October) Frankfurt Am Main, Germany, 2013, 84-87.

Turner, Fred. "A Conversation with danah boyd." *Television and New Media*, Vol. 13, No.2 (February, 2012) 177-85.

Kreiss, Daniel, and Fred Turner. "Future Shock," in William A. Darity, Jr., ed., *International Encyclopedia of the Social Sciences*, 2nd edition. 9 vols. Detroit: Macmillan Reference USA, 2008.

SELECTED FELLOWSHIPS, HONORS & AWARDS

Fellow, Center for Advanced Study in the Behavioral Sciences at Stanford, Stanford, California, 2014-2015. A year-long residency awarded through a competitive application process.

Class Day Lecture, Stanford University. Selected from among all Stanford faculty by the presidents of the Senior Class to deliver the Class Day Lecture at graduation, June 14, 2014.

Co-winner of the Phoenix Award for Significant Editorial Achievement, 2013, as a Senior Editor at *Public Culture*. Awarded to *Public Culture* and *Translation Review* as the most-improved journals of the year by the Council of Editors of Learned Journals.

SELECTED INVITED LECTURES AND PRESENTATIONS

"The Democratic Surround," Keynote, Communication and Information Technology Section of the American Sociological Association Preconference, August 15, 2014.

"Curating Culture," a two-day workshop and lecture series on *From Counterculture to Cyberculture* and *The Democratic Surround*, International Graduate Centre for the Study of Culture (GCSC), Justus-Liebig-Universität Giessen, Giessen, Germany, June 10-11, 2014.

"The Democratic Surround," Department of History and Center for Information Technology and Society, University of California, Santa Barbara, Santa Barbara, CA, May 1, 2014.

"Community by Technology: Some Lessons from the Counterculture," Who Owns The Digital City? Conference, Luskin School of Public Affairs, University of California, Los Angeles, Los Angeles, CA, April 25, 2014.

STANFORD UNIVERSITY
DEPARTMENT OF COMMUNICATION
STANFORD, CALIFORNIA 94305-2050

FRED TURNER
HARRY AND NORMAN CHANDLER PROFESSOR
IN COMMUNICATION

(650) 723-0706
FTURNER@STANFORD.EDU

August 10, 2016

Ms. Patricia Brooks
Senior Program Officer
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Ms. Brooks:

It is with pleasure that I provide this letter of commitment to serve as an advising scholar for the San Francisco Museum of Modern Art's (SFMOMA) upcoming Public Knowledge project.

In this role, I will work closely with SFMOMA staff including Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, and Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, other advising scholars and selected artists to develop and implement Public Knowledge over the two-year grant period.

As Harry and Norman Chandler Professor and Chair of the Department of Communication at Stanford University and also as Professor by courtesy appointment in the Departments of History and Art & Art History, I am qualified and enthusiastic to serve as an advising humanities scholar for Public Knowledge. My research and writing explore media, technology and American cultural history, and I am especially interested in how emerging media have shaped American life since World War II. I have consulted on research projects and exhibitions at the Whitney Museum of American Art, the New York Historical Society, the Haus der Kulturen der Welt in Berlin, and the Victoria and Albert Museum in London.

Public Knowledge projects will bring artists, humanities scholars and residents of San Francisco into active dialogue around the cultural impact of urban change. The *Public Knowledge* initiative will include community conversations and workshops organized around five key humanities themes, as well as public engagement projects led by artists connected to those themes, developed and implemented in the context of the SFPL and its library branches. It will also include a major public forum in September 2018 comprising multiple programs at library and museum venues and publishing online and in print.

My roles and responsibilities for Public Knowledge will include advising the project team on the development of programs based on the humanities themes outlined for the project, speaking in select public programs at the library branches and at SFMOMA before and during the Public

Knowledge Forum, as well as written reflections for online and print publication. My advice will focus particularly on the following themes: the impact of urban change on public culture; the effect of digital technologies on the circulation of knowledge and the complex cultural history of technological innovation.

If I can provide any additional information, please contact me at 650-723-0706 or fturner@stanford.edu.

Sincerely,

Fred Turner
Harry and Norman Chandler Professor
Chair, Department of Communication
Stanford University

cc: Dominic Willsdon, Leanne and George Roberts Curator of Education and Public Practice, SFMOMA
Deena Chalabi, Barbara and Stephan Vermut Associate Curator of Public Dialogue, SFMOMA

Salary and benefits information redacted pursuant to FOIA exemption (b)(6).

NATIONAL ENDOWMENT FOR THE Humanities

Budget Form

OMB No 3136-0134
Expires 6/30/2018

Applicant Institution: *San Francisco Museum of Modern Art*
Project Director: *Dominic Willsdon*
Project Grant Period: *April 1, 2017-March 31, 2019*

click for Budget Instructions

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	Project Total
			04/01/2017-3/31/2018		4/1/2018-3/31/2019	
1. Salaries & Wages						
Curator of Education and Public Programs	Annual salary: $[redacted] (yr. 1); $[redacted] (yr. 2)	12%	$[redacted]	12%	$[redacted]	$[redacted]
Associate Curator of Public Dialogue	Annual salary: $[redacted] (yr. 1); $[redacted] (yr. 2)	35%	$[redacted]	35%	$[redacted]	$[redacted]
Public Dialogue Associate	Annual salary: $[redacted] (yr. 1); $[redacted] (yr. 2)	70%	$[redacted]	70%	$[redacted]	$[redacted]
Public Humanities Fellow	Annual salary for grant-funded position	100%	$[redacted]	100%	$[redacted]	$[redacted]
2. Fringe Benefits						
All project staff	23% of total salaries & wages (both years)	23%	$[redacted]	23%	$[redacted]	$[redacted]
						$0
3. Honorarium and Consultants						
Public Knowledge Scholars	8 scholars, $[redacted] each		$[redacted]		$[redacted]	$[redacted]
Public Knowledge Artists	3 artists, $[redacted] each, 1 artist $[redacted]		$[redacted]		$[redacted]	$[redacted]
Artist Project Researchers	3 researchers, $[redacted] each; 120 hours, $[redacted] per hour		$[redacted]		$[redacted]	$[redacted]
Artist Project Advisory Team	$7,500 per project x 4 projects		$15,000		$15,000	$30,000
Community Research Workshop Participants	10 sessions of 15 people each, $100 per person		$15,000		$0	$15,000
Exhibition Programs Participants at SFMOMA and SFPL	25 activations, $150 per person, 2 people each activation		$3,750		$3,750	$7,500
Graphic Recording Training	3 days training for SFMOMA staff		$7,750		$0	$7,750
Publicity Consultant	$[redacted] a month, 3 months in total		$[redacted]		$0	$[redacted]
Forum Participants	7 Keynote Speakers ($1,200), 27 Panel Participants ($500), 3 Workshop Organizers ($1,500), 45 Open Call Speakers ($100)		$0		$30,900	$30,900
Writing Commissions	50 pieces of writing $250-$750 each		$8,000		$8,000	$16,000
Stephanie Syjuco Artist-Led Workshops	10 sessions, 15 people each, $100 per person		$15,000		$0	$15,000
Translation for Stephanie Syjuco Handbooks	$0.25 a word, 1,000 words each, 15 handbooks		$3,750		$0	$3,750
Burak Arikan Artist-Led Workshops	10 sessions, 15 people each, $100 per person		$0		$15,000	$15,000
Bik Van der Pol Artist-Led Workshops	10 sessions, 15 people each, $100 per person		$0		$15,000	$15,000
Bik Van der Pol Public Presentation	5 actors, 5 performances ($[redacted] each)10 rehearsals ($[redacted] each)		$0		$[redacted]	$[redacted]
On-call Personnel Support for all Public Programs	$[redacted] per hour for two staff, 20 hours per month, 24 months		$[redacted]		$[redacted]	$[redacted]
Evaluation			$10,000		$10,000	
4. Travel						
Dominic Willsdon and Deena Chalabi trip to DC for NEH meeting	2 RT flights SFO/DCA ($700 each), three nights hotel ($200 per room per night)		$1,900		$0	$1,900
Travel for Non-local Public Knowledge Scholars	3 RT flights SAN/SFO ($200 each), four nights hotel ($200/night), 6 trips		$9,000		$9,000	$18,000
Forum Domestic Flights	8 RT flights SFO/JFK ($710 each)		$0		$5,680	$5,680
Forum Regional Flights	8 RT flights SFO/PDX ($300 each)		$0		$2,400	$2,400
Forum Ground Transportation	Ground transportation for 10 participants ($25 each)		$0		$250	$250
Forum Hotels	18 hotels, 3 nights per person ($200/night)		$0		$10,800	$10,800
Stephanie Syjuco travel	Ground transportation RT Oakland/San Francisco		$400		$100	$500
Bik Van der Pol travel	4 visits, hotel: $750; per diem: 7 days at $74 per day; $2,700 RT flight (GSA rates), 2 Work Visas ($800)		$7,350		$8,150	$15,500
Burak Arikan Travel	4 RT JFK/SFO flights ($710), 4 nights hotel ($200/night)		$3,020		$3,020	$6,040
						$0

5. Supplies & Materials						
Exhibition Costs	$20,000 per exhibition turn-over. Includes wall texts, paint, construction materials, framing, and additional installation materials		$20,000		$20,000	$40,000
Public Programs Supplies	$50 for 75 programs		$1,875		$1,875	$3,750
Supplementary AV rentals for Forum			$0		$500	$500
Stephanie Syjuco Public Exhibition Materials	4 branches, $1,500 each		$6,000		$0	$6,000
Bik Van der Pol Public Exhibition Supplies	Costumes, props, maps		$0		$2,500	$2,500
Burak Arikan Public Exhibition Supplies	$3,500 hardware, 5 screens, plus software development $2,000		$0		$19,500	$19,500
6. Services						
Photography	25 days, $500 a day		$0		$12,500	$12,500
Transcription from workshops	$200 an hour,100 hours		$20,000		$6,000	$26,000
Process Wiki Web Hosting	30 months, $200 a month		$3,000		$3,000	$6,000
Copy Editing	$2,500 a year		$2,500		$2,500	$5,000
Audio pieces for web	$750 per each 5-minute podcast, 4 per year		$3,000		$3,000	$6,000
Video Production	$4,000 per each 5-minute video, three on artist projects, one per humanities theme		$16,000		$16,000	$32,000
7. Other Costs						
Forum Printed materials	900 black and white printed programs ($1,125), 300 color posters ($275)		$0		$1,400	$1,400
Stephanie Syjuco Handbook Production	Design for template ($5,000); Printing of 1,000 booklets x 15 ($1,000 each), Honorarium for Handbook Creation 15 x $500)		$27,500		$0	$27,500
Bik Van der Pol Script Production	200 8.5 in. x 5.4in. Four-page, double sided, folded and sewn		$0		$2,000	$2,000
8. Total Direct Costs	**Per Year**		**$398,495**		**$445,365**	$843,860
9. Total Indirect Costs						
	Per Year		$0		$0	$0
10. Total Project Costs			(Direct and Indirect costs for entire project)			**$843,860**
11. Project Funding		**a. Requested from NEH**			Outright:	$460,000
					Federal Matching Funds:	$0
					TOTAL REQUESTED FROM NEH:	**$460,000**
		b. Cost Sharing			Applicant's Contributions:	$288,860
					Third-Party Contributions:	$95,000
					Project Income:	$0
					Other Federal Agencies:	$0
					TOTAL COST SHARING:	**$383,860**
12. Total Project Funding						**$843,860**

San Francisco Museum of Modern Art
Public Knowledge
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San Francisco Museum of Modern Art
Public Knowledge
Additional Information

User- Generated Content

Public Knowledge projects may create user-generated content for Artist Projects, but in each case the content would be not be made immediately public. Content will be reviewed by the project's lead artist and curated for potential dissemination. In each case, the user-generated content will be an effort to create a larger reach for more community members to participate in *Public Knowledge* in an accessible way. Within the *Public Knowledge* Process Site any updates to the web platform including project content, updates, meeting notes, field notes, resource sharing, and research findings, would first be submitting to the Public Knowledge team for review and approval. Any obscene, libelous, indecent, or defamatory content will not be allowed onto the site. The Process Site will have similar controls in place for obscene, libelous, indecent, or defamatory comments within the site and be able to immediately remove comments.

Digital Media

- **Projects + Perspectives** **https://www.sfmoma.org/projects-perspectives**
  To reflect SFMOMA's transformation as it prepared to open on May 14, 2016, the museum redesigned its website and re-launched sfmoma.org on October 21, 2015. Drawing inspiration from the artworks in SFMOMA's collection and its environs in the city of San Francisco, the museum developed a truly contemporary site that showcases and celebrates SFMOMA's diversity of exhibitions, events, artworks, scholarship, research projects, artist videos, and staff perspectives.

  The Projects + Perspectives section serves as the locus for the museum's research projects, scholarship, and highlights on people, projects, and stories that are of special note. The site is an umbrella for Open Space, the SFMOMA blog; updates on the Artist Initiative, an artist-focused research project funded by the Andrew W. Mellon Foundation; videotaped artist interviews; stories about the development of the new SFMOMA Mobile App, and much more. The online public dissemination of *Public Knowledge* will be accessible on a dedicated section of Projects + Perspectives.

- **Future SFMOMA:** **http://future.sfmoma.org/**
  On September 10, 2014, the half-way point in the construction of SFMOMA's expanded building was celebrated with a public ceremony. In conjunction with the event SFMOMA launched future.sfmoma.org, a new cinematic microsite featuring immersive imagery, renderings, and video dedicated to *Where Art Can Take You: The Campaign to Transform SFMOMA*.

- **Rauschenberg Research Project:** **https://www.sfmoma.org/rauschenberg-research-project/**
  The Rauschenberg Research Project (RRP) was SFMOMA's first online collections catalogue, and featured works by twentieth-century artist Robert Rauschenberg in the museum's collection. Launched in July 2013, the RRP was the culmination of five years of work, all generously funded by the Getty Foundation's Online Scholarly Research Initiative. Presenting a seamless blend of rigorous scholarship and multimedia resources, the RRP encompasses nearly 90 works by the artist in a variety of media, along with materials from the SFMOMA Archives, other museums, galleries, and the Rauschenberg studio; 20 scholarly essays; bibliographies; exhibition histories; conservation reports; and educational features.

- **Open Space:** **http://openspace.sfmoma.org/**
  Open Space publishes three themed issues per year (fall, winter, spring), in which multiple contributors respond to a particular idea, question or problem over the course of a few weeks. Now averaging over 30,000 visits per month, *Open Space* has been commissioning and supporting

experimental and critical responses to art, institutions and culture—aiming to expand the discourse about art in general and cast a spotlight on the Bay Area cultural scene in particular. The columnists-in-residence program continues to be the heart of *Open Space* program, accompanied by a new series of regular columns that address the nexus of art and technology and questions of labor, ethics, and money in the arts. In addition, *Open Space* expands its community-focus with a rotating spotlight on the individuals, collectives, and organizations that make up the fabric of the Bay Area cultural scene as well as a layered, filterable map of hundreds of arts organizations all over the Bay Area. The intent is to provide a comprehensive picture of the scale and diversity of arts programming in this region. *Open Space* relaunched on October 21, 2015, along with the new SFMOMA website.

San Francisco Museum of Modern Art
Public Knowledge
Supplementary Material

In support of SFMOMA's Public Humanities Projects' Community Conversations request, the museum is pleased to provide a copy of a project guide for the artist project *Collaborative Intervention: Chimurenga Library*.

Collaborative Intervention: Chimurenga Library occurred in the San Francisco Public Library's main branch in conjunction with SFMOMA's *Public Intimacy: Art and Other Ordinary Acts in South Africa* exhibition (February 21 through June 29, 2014). Taking place from May 24 through June 20, *Collaborative Intervention: Chimurenga Library* included displays and clues such as signage, book tags, video, and audio for audiences to explore the library and discover narratives about artists, writers, and performers from Pan-African arts and heritage festivals of the 1960s and 1970s, in particular FESTAC '77, the World Festival of Black Arts and Culture which took place in Lagos, Nigeria in 1977. The project's web page may be accessed at http://chimurengalibrary.tumblr.com/.

SFMOMA On the Go: Live Projects

Live Projects 4 emerges from the art and ideas of the artists featured in *Public Intimacy: Art and Other Ordinary Acts in South Africa*.

Live Projects 4: Public Intimacy
February 21–June 29, 2014

Explore the unexpected intersections of art, activism, and the everyday with Live Projects 4, an extension of the exhibition *Public Intimacy: Art and Other Ordinary Acts in South Africa*. See what happens when South African artists and activists interject their work and ideas into San Francisco's urban structure, presenting performances, public conversations, and creative encounters that draw attention to the way small interpersonal exchanges can carry widespread political weight.

Learn more at **sfmoma.org/liveprojects**.

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Editorial: Amanda Glesmann
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Support for Live Projects family programs is provided by Target. San Francisco Media Company is the official media sponsor of Live Projects.

LIVE PROJECTS | SFMOMA on the go

CHIMURENGA LIBRARY

San Francisco Public Library Main Branch
100 Larkin Street, San Francisco
May 24–June 29, 2014

—

Chimurenga Library (2014) is an installation and research project comprising text quotations, audio, video, and library materials that explore the history of FESTAC '77, the Second World Festival of Black Arts and Culture, which was held in Lagos, Nigeria, in 1977 and remains the largest pan-African arts festival that has ever taken place.

Elements of *Chimurenga Library* can be found at various locations across all six floors of the main branch of the San Francisco Public Library. Much of the installation can be seen in and around the atrium, the African American Center, and the Music Center, and outside the elevators on various floors, but it intervenes in many other places, too. In some ways, the installation itself acts as a guide, providing paths to follow.

Enclosed is a conceptual map, designed by Chimurenga, which acts as a guide to the installation and includes background information about FESTAC. To listen to the audio and film material, use your own headphones or pick up a set at the Art, Music and Recreation Center desk on the library's fourth floor. For more information about the project, visit **chimurengalibrary.tumblr.com.**

Opening Events
Saturday, May 24, 2014

The opening of the installation on Saturday, May 24, will be celebrated with a special family event in the Children's Center on the library's second floor (10 a.m. to 2 p.m.) and a panel discussion in the African American Center on the library's third floor featuring the writers Akin Adesokan and Andrew Apter alongside Stacy Hardy of Chimurenga (3 to 4:30 p.m.).

Chimurenga Library was commissioned for San Francisco as part of the exhibition *Public Intimacy: Art and Other Ordinary Acts in South Africa,* co-organized by SFMOMA and the Yerba Buena Center for the Arts (YBCA), and is co-presented with YBCA as part of *Public Intimacy* and Live Projects 4.

About FESTAC '77

Despite the epic scale and ambition of the festival, the story of FESTAC '77 is neither widely known nor well understood. FESTAC '77 included visual arts exhibitions, music and dance performances, and an extensive scholarly conference that featured the major black intellectuals of the day. An estimated total of seventy thousand artists, performers, thinkers, and writers attended, from at least sixty countries, including the United States. Although it was a life-altering experience for many participants and attendees, FESTAC received little mainstream press coverage, and most of the prominent writers who were present did not publish about their experiences in Nigeria. The festival's history is still to be written.

Chimurenga Library helps us reflect on what this event was, what it still might mean, and how it can lead us to think about our many histories of diaspora, from the Bay Area to Africa and beyond.

What Does *Chimurenga Library* Mean to You?

There are many people in the Bay Area who attended FESTAC '77, and many more who have participated in pan-African culture and politics over the years. If you are part of this history, or if the stories revealed by *Chimurenga Library* are important to you or your family, we would like to hear from you. Email us: **edu@sfmoma.org.** Tweet us: **@SFMOMA @sfpubliclibrary #chimurengaSF.**

About the Artists

Chimurenga
Chimurenga—which means "struggle for freedom" in the Zimbabwean Shona language—is a collective based in Cape Town, South Africa, that produces a pan-African journal of culture, art, and politics. Founded by Ntone Edjabe in 2002, this publication (also called *Chimurenga*) provides an innovative platform for free ideas and political reflection by Africans about Africa. Past titles include *Music Is The Weapon; Futbol, Politricks and Ostentatious Cripples; Black Gays & Mugabes; Dr Satan's Echo Chamber* (a double issue on African science fiction); *The Curriculum Is Everything;* and *The Chimurenga Chronic,* a one-off edition of a speculative newspaper. Since 2013, Chimurenga has published *The Chronic* as a quarterly gazette. For more information, visit **www.chimurenga.co.za.**

Ntone Edjabe
Ntone Edjabe was born in 1970 in Douala, Cameroon. In 1993 he moved to Cape Town, where he currently lives and works as a journalist, writer, D.J., and basketball coach. In 2002 Edjabe launched *Chimurenga* to stimulate original perspectives on the contemporary African experience. His other projects include the Pan African Space Station (PASS), a music intervention in venues across Cape Town that he created with Neo Muyanga in 2008. The web-based radio station continues to bring together diverse pan-African sounds from ancient techno to future roots.

Stacy Hardy
Stacy Hardy is a writer based in Cape Town. She is the associate editor at the pan-African journal *Chimurenga*. Her writing has appeared in *Pocko Times* (UK); *Art South Africa; Ctheory* (Canada); *Black Warrior Review* and *Evergreen Review* (U.S.); and, of course, *Chimurenga*, as well as in numerous literary anthologies, monographs, and catalogues. She is currently working on a series of multimedia works in collaboration with Angolan composer, performer, and instrument designer Victor Gama. A collection of her fiction is forthcoming from Pocko Books, London.

About the Exhibition

Public Intimacy: Art and Other Ordinary Acts in South Africa
Yerba Buena Center for the Arts, February 21–June 29, 2014

Disrupting expected images of South Africa, the twenty-five contemporary artists and collectives featured in *Public Intimacy* eloquently explore the poetics and politics of the everyday. This collaboration with Yerba Buena Center for the Arts presents pictures from SFMOMA's collection of South African photography alongside works in a broad range of media, including video, painting, sculpture, performance, and publications—most made in the last five years, and many on view for the first time on the West Coast. Coinciding with the twentieth anniversary of democracy in South Africa, *Public Intimacy* reveals the nuances of human interaction in a country still undergoing significant change, vividly showing public life there in a more complex light. The exhibition is co-curated by Betti-Sue Hertz, Frank Smigiel, and Dominic Willsdon.

CHIMURENGA LIBRARY
FESTAC 77 RESEARCH PLATFORM 1
MAY 24-JUNE 29 2014, SAN FRANCISCO PUBLIC LIBRARY

video · album art · posters · audio · book/publication

Amandla Cultural Group

"In 1977 when some members of the group went to FESTAC in Nigeria it was still tip-toeing. After the Cuban Festival in 1978 it grew and mushroomed into what it is today — a united voice sounding the horn of a brilliant tomorrow. Amandla is a force bringing together the shattered shell of our culture, a culture tempered with by those who savaged our traditions and customs, our norms, plundered and still do, our land and wealth; in fact everything that holds us together." *Liner Notes, Amandla African National Congress Cultural Group, 1982, Melodia, USSR*

"Gwangwa and Mbeki fused the ANC's understanding of international solidarity with the cultural preoccupations of the Black Consciousness movement, and the result would become an international phenomenon: culture as a vehicle for the mobilisation of international solidarity unmatched by any other liberation movement." *Mark Gevisser, A Legacy of Liberation*

ANC Department of Information

LIBERATION STRUGGLE

African Liberation Movements, David Anthony Collection

Al Fatah posters for PANAF '69 in Algiers

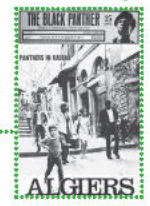
Counter-FESTAC

"FESTAC... A rip-off! Corruption left and right!... FESTAC was just one big hustle, so a whole lot of military men and useless politicians could fill their pockets... I didn't go to the thing-o! I stayed at the Shrine and made my "counter-FESTAC" there!" - *Fela Kuti quoted by Carlos Moore in This Bitch of a Life, 1984*

Pan African Cultural Manifesto, Algiers, 1969

"It is not enough to write a revolutionary hymn to be a part of the African Revolution; one has to join with the people to make this revolution." - *Sekou Touré quoted by Frantz Fanon in The Wretched of the Earth*

Black Panther Community News Service, vol 3, 16, August 9, 1969



"FESTAC's planning committee divided the black world into sixteen zones comprising seventy-five countries and communities, and extending throughout Africa to include Caribbean countries like Haiti, Montserrat, and the Dominican Republic; Latin American countries like Venezuela and Brazil; as well as "black communities in North America, Ireland, India, Papua New Guinea, and West Germany." - *FESTAC '77 Report and Summary of Account , 1978*

FESTAC Registration Cards
(Counter) Festac '77 by Sara de Gouveia
Tricontinental Magazine
OSPAAAL

'BLACK COMMUNITIES'

FESTAC's category of blackness is significant precisely because it pushed the idea of race to its limit. Embedded in concepts of history and culture, it could not be entirely reduced to these concepts, but assimilated them to the master-trope of blackness instead." - *Andrew Apter, FESTAC for black people: oil capitalism and the spectacle of culture in Nigeria*

"That time in Africa I used to cry in the streets... just from watching people and their profiles and the facial structure and the body structure and the variety of the blacks ... we were ... trying to produce a reflection on negritude, racism, struggle, the fight for independence." - *Gilberto Gil quoted by Chris McGowan and Ricardo Pessanha in The Brazilian Sound*

Keorapetese Kgotsisile Mandla Langa Jonas Gwangwa

"To be fired with the spirit of freedom, to be determined to fight and destroy that tyranny, to usher a new chapter of life where there is peace, progress and happiness - this we see as our mission, our duty; our ultimate responsibility." *Keorapetse Kgotsitsile, quoted in "Culture is Weapon of Struggle" at SA History Online*

Culture and Resistance Conference, Gaborone, Botswana1982

!ne(gr)o - Neo Muyanga
Le Glas - Rene Vautier

Pan-African Cultural Manifesto, Organization Of African Unity: First All African Cultural Festival, Algiers, July/August 1969

"Culture starts with the people as creators of themselves and transformers of their environment. Culture, in its widest and most complete sense, enables men to give shape to their lives.
Culture is essentially dynamic: in other words it is both rooted in the people and orientated towards the future."

Black Panther Community News Service, vol3, 16, August 9, 1969

"The only culture we're interested in is an international culture, a proletariat culture where people can begin to move from a common interest against a common enemy.... that kind of culture would definitely be a revolutionary culture in the sense that all people would have one thing in common and that's that they are moving against the social ills of one given society." - *David Hilliard, Our Enemy's Friends Are Also Our Enemies, The Black Panther, August 1969*

Présence Africaine, Ethiopiques, Souffles, Liberator, Negro Digest/ Black World, The Black Panther, Umbra, Révolution Africaine, The Black Scholar, Cricket

CIA and Pan African magazines

Surprisingly, CIA support for the arts came with relatively few strings attached, partly because the operation was covert and the money routed through various front organizations, partly because African intellectuals adamantly refused to have their political opinions dictated to them." - *Peter Kane, Modernism, African Literature and he CIA, 2013*

The Bequest of Quest By Michael C. Vazquez, Bidoun #26 Soft Power Text
Rajat Neogy on the CIA, Transition, No. 75/76
From Africa to the "Global Black", Wole Soyinka and Tommie Shelby, Transition, No. 106

"One of the goals of a gathering of the nature of Festac is surely, to eliminate considerations which are extraneous to. the theme of culture. One such consideration is politics, especially crude, power-oriented and partisan "politics af the moment" - *Wole Soyinka, Afriscope*

Wole Soyinka interview

DIPLOMACY, DARKER NATIONS & COLD WAR

"Nigerian horse & camel Durbars; Polo Fraternities; cultural observations e.g. weddings & funerals; local drama & television series (Village Headmaster); rich literature; vibrant press; cultural and linguistic diversity; Education/ Research excellence. Limitless entrepreneurship; (an open society under military rule) creativity; opulence and penury; material and spiritual generosity." *Thabo Mbeki*

Thabo Mbeki: A Dream Deferred

"Two months after my arrival, Cuba demanded my dismiss from my job and my expulsion from Nigeria. Thanks to the help of friends who had access to classified documents, I was forewarned. I was unsurprised when in may Guyanese Frank Pilgrim, general coordinator of FESTAC explained that the organization was in a thorny situation due to my presence. Cuba wanted my deportation." - *Carlos Moore, Pichón: A Memoir : Race and Revolution in Castro's Cuba*

Pichón: A Memoir - Race and Revolution in Castro's Cuba

STAGING NATIONAL CULTURE

National Theatre by Daniel Kötter & Constanze Fischbeck
FESTAC 77 Report and Summary of Accounts
The Pan African Nation: Oil and the Spectacle of Culture in Nigeria by Andrew Apter

THE HEAD OF QUEEN IDIA

"Seeing the ivory mask of Queen Idia - her gaze fixed as she rests in a glass encasement at the British Museum, I'm filled with a sense of nostalgia...I am reminded of one of the most inspiring and spectacular international cultural events ever to have been staged..." - *Feyi Raimi-Abraham, Queen Idia, the British Museum and FESTAC '77!, Zaynnah Magazine, 2012*

"When in the run-up to FESTAC '77 Nigeria asked Britain and the British Museum to return the exquisite carved ivory mask of Queen Idia which had been chosen as the symbol of the FESTAC '77 logo, the British had the diplomatic nerve to suggest that the Queen Idia could be loaned to Nigeria for a sum of two million pounds sterling." - *Tam Fiofori, Forever Bronze, Modern Ghana, 2009*

"Rise for you will not perish" (on mummymania) by Artefakte//anti-humboldt
FESTAC 77 responsible for Nigeria's woes – Prophet
Did Festac 77 Start Nigeria's Problem?

ENCOUNTERS

"The array of folks [in Lagos] was incredible. For example I'd have breakfast and my tablemates might be Louis Farrakhan, Stevie Wonder, Queen Mother Moore, and a heavy Sufi master named Mahi Ismail. Imagine me hanging out with those cats! When he arrived Stevie came into the hotel with his guitar, walked in the lobby, sat down and started singing and playing his guitar." - *Interview with Randy Weston, Cape Town 2014*

"I met Jayne Cortez during FESTAC 77, a festival of arts and culture for all peoples of African descent held in Lagos in 1977. We just started talking to one another. As her husband Mel Edwards always reminded me, we were in a queue for food and we just got talking. It was just a chance meeting. But we agreed to meet later and have a meal together. We kept in touch. During one of our meetings we thought maybe we should start an organization, some kind of support system for women writers of African descent. So that's what we did. In 1991."- *Interview with Ama Ata Aido, Accra, 2013*

"I met the South African alto saxophonist, Dudu Pukwana, in Lagos, as well as many other people from that area. I could also understand how the music from South Africa was a Music of the Spirit, a transformative music, designed to rise above an oppressive condition, similar to that of the African in America. Over the years, I have always included a South African song (usually by Miriam Makeba) in my bands to further symbolize that connection." *Ahmed Abdullah, A Strange Celestial Road (Traveling the Spaceways)*

Randy Weston Interview

Are you glad to be an American by Harmony Holiday
Live at the Pan-African Festival - Archie Shepp
Sindiely - Mor Thiam
Dog Eat Dog - Fela Kuti
Likambo Ya Mukanda - Tabu Ley Rochereau
"Zangalewa" vs Waka Waka
The Cameroonian band at FESTAC was Zangalewa (the army band), who became famous at the 2010 world cup on SA for having their most famous tune 'Zangalewa' as the event anthem – ripped by Shakira!

Ama Atta Aidoo Chronic interview

FESTAC Newspaper headlines and images

Punch and Daily News, Nigerian Newspapers, 1976/77

FESTAC official publications

FESTAC Album art

OIL POWER

The Pan African Nation: Oil and the Spectacle of Culture in Nigeria - Andrew Apter
Opec Oil Embargo – 1973

FANON

Festival panafricain d'Alger by William Klein
Concerning Violence by Göran Olsson

SENGHOR

World Festival of Negro Arts by William Greaves
Les Pieds nickelés à l'Elysée by Jean-Pierre Bekolo
Congres Des Intellectuels Et Artistes Noirs, Sorbonne, 1956
Société africaine de culture
Presence Africaine Magazine
African Writers Conference, Kampala in 1962

Jihan El Tahi Interview
Wole Soyinka interview
FESTAC 77 Report and Summary of Accounts

ARAB LEAGUE

"The Federal Military Government has re-affirmed its stand that participation in the Second World Black and African Festival of Arts and Culture should be open to all member States of the Organization of African Unity, Black Governments and Communities outside Africa and Liberation Movements recognized by the OAU. It will be tantamount to sheer prejudice if we prohibit the full and wholehearted participation of the North African Arabs to the Festival" - *FESTAC 77 Report and Summary of Accounts*

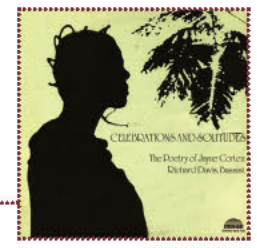
FEMINISM

"At FESTAC ... you could look up in the bleachers ... this huge arena was packed with people ... and there across the stands—this swath of blue and white. The Market women were all in the same color and it stood out like a pattern. They'd dyed their cloth all the same color and they always appear together as a show of force. In other words, "we" are here—as a group, as a force. They've been very instrumental, for instance, in their role in Ghana." - *Joan Wylie Hall, Conversations with Audre Lorde, 2004*

"If the drum is a woman
why are you pounding your drum into an insane babble
why are you pistol whipping your drum at dawn
why are you shooting through the head of your drum
and making a drum tragedy of drums
if the drum is a woman
don't abuse your drum don't abuse your drum
don't abuse your drum." - *Jayne Cortez & The Firespitters, There It Is, 1982*

Tili Tili Tili - Lesedi Mogoatlhe

Celebrations And Solitudes - Jayne Cortez
Everywhere Drums - Jayne Cortez

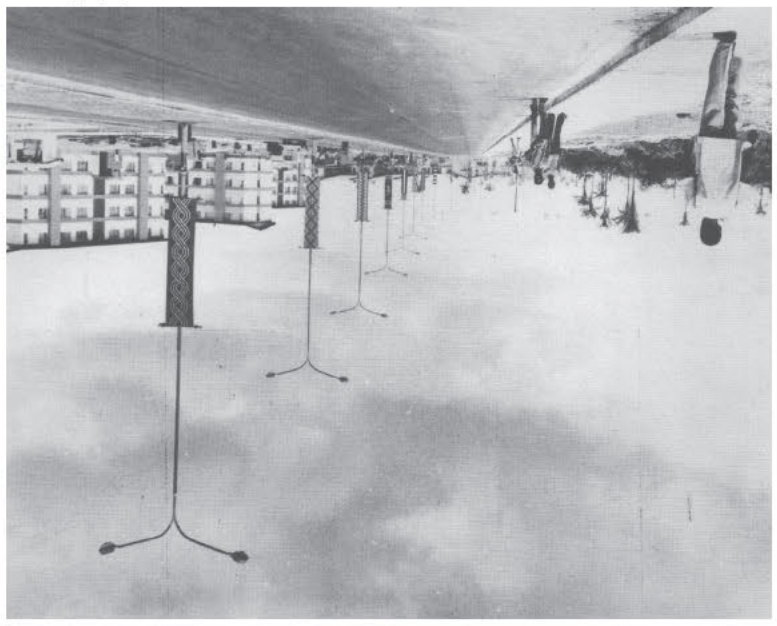


NEW PARTNERSHIP FOR AFRICAN DEVELOPMENT (NEPAD)

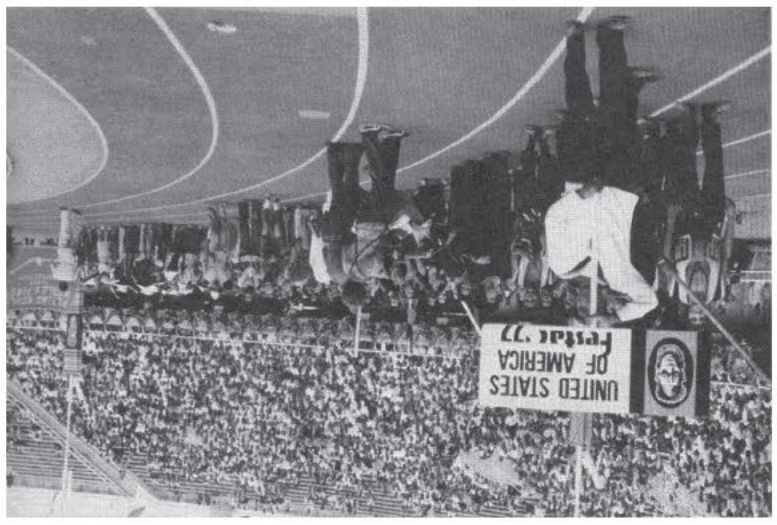
World Festival of Black Arts and Culture, Algiers, 2009 and Senegal, 2010
The Adventures of Dr Evil in Dakar, Chimurenga Chronicle, 2011
2010 Soccer World Cup : Where Is the Moral Argument? by Achille Mbembe, www.africultures.com

Che Onejoon, Monumental Tour Art Project Proposal, 2012

Che Onejoon's project proposes a new dialogue of cultures: a South Korean, he offers an investigation of the property and architectural contracts which, since the 1970s, have linked North Korea with various African countries. It is to the same company, Mansudae studio, based in Pyongyang, that we owe the Tiglachin Monument in Ethiopia, the African Renaissance Monument in Senegal and the Presidential Palace in Namibia and Madagascar, but also monumental statues of Kim Il Sung and Kim Jong Il. During his project, Che Onejoon intends to produce a record on these statues and monuments that follow the rules of socialist realist monumental art. The final series will consist of photographs of these monuments taken by the artist; frontal views, but also portraits of witnesses, craftsmen and workers who have contributed to the work, in North Korea and in Africa. Through this project and these African architectural manifestations, Che Onejoon intends to produce a shadow portrait of North Korea.



Festac Town



USA delegation at Festac opening ceremony

Chimurenga Library
Festac '77, Research Platform 1 : San Francisco Public Library
(May 24-June 29, 2014)

The first instalment of Chimurenga's research platforms on FESTAC '77 takes the form of a "Chimurenga Library" intervention at the San Francisco Public Library (SFPL), in collaboration with the San Francisco Museum of Modern Art.

The Chimurenga Library is an ongoing intervention that seeks to re-imagine the library as a laboratory for extended curiosity, new adventures, critical thinking, daydreaming, socio-political involvement, partying and random perusal.

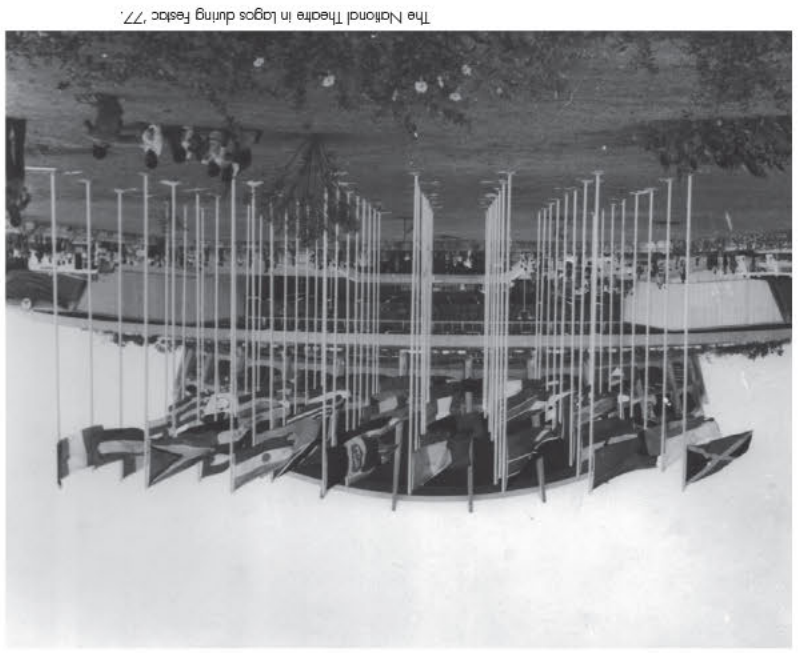
The Chimurenga Library embodies the process of "finding oneself," as South African jazz musician Moses Molelekwa put it, on the shelves of other libraries and archives; in other spaces; or quietly encroaching upon classification systems; or proposing a new navigation system, clearly subjective and affective.

Thanks to: All the participating artists; San Francisco, Museum of Modern Art; San Francisco Public Library; Centre for Black and African Art and Civilisation (Lagos); Archive des Festivals Panafricains (Paris); Tate Modern (London).

For more information, visit: chimurengalibrary.org.za/festac-77

Festac '77 is an ongoing research project: during 2014-2016, themed research platforms are planned in Sharjah (Pan Africanism and the Arab league), Johannesburg (Liberation Struggle and NEPAD) and Lagos (The Head of Queen Idia, Festac Town and National Cultures).

Festac '77 General Programme front cover



The National Theatre in Lagos during Festac '77.

FROM JANUARY 15 TO FEBRUARY 12 1977, thousands of artists, writers, musicians, activists and scholars from Africa and the black diaspora descended on Lagos, Nigeria, for the 2nd World Black Festival of African Arts and Culture (FESTAC '77). Held eleven years after the first World Festival of Negro Arts in Dakar Senegal, and eight years after first Pan African Cultural Festival (PANAF) in Algiers, FESTAC '77 was part of a larger body of transatlantic cultural exchange that dated back to the Pan-African Congress in Paris 1919.

cont'd >>>

FESTAC '77

a research project by Chimurenga

cont'd >>>

These festivals form part of several intersecting and contradictory histories. As a showcase for the organizing states and participating artists these events functioned as antechambers of diplomacy, focusing attention through the prism of cultural creation on the issues at stake internationally on a number of levels. These included relations between young African nations; between North Africa and Sub-Saharan Africa; between independent states and liberation movements in countries that were still colonized; between Africa and the Americas; between European states and their former colonies; between international organizations and bilateral cooperation arrangements.

Like its predecessors, FESTAC '77 was built on the ideals of the Harlem Renaissance, the Negritude movement and Pan-Africanism. But where Dakar 1966 manifested as a Franco-Senegalese platform for Negritude's ideals of black culture and the OAU-mandated PANAF '69 looked to culture as tool of liberation and nation-building, the organizers of FESTAC '77 sought a middle-ground between those positions.

Funded largely from the Nigerian military government's new-found oil wealth, FESTAC '77 was part of an ambitious national agenda that saw the country embarking on a course of modernization that reflected its prominence as black Africa's political and economic powerhouse. Nigeria spent several billion dollars to organize the festival, a spectacle that would at once heal the nation (recently traumatized by the Biafran War, 1967-70) and establish it as the anchor of the black world.

With delegates from 57 countries in attendance, FESTAC '77 was also a treshing ground for international politics. It reflected both the ongoing Cold War and its role in liberation movements on the continent as well as the emerging global power of the oil-producing nations and the birth of the modern African state. The tensions between between Lt-General Olusegun Obasanjo, Nigeria's Head of State and Grand Patron of FESTAC, and Senegal's Poet-President Leopold Senghor who abdicated his position as FESTAC's co-patron and virtually boycotted the festival, highlighted the complex interplay between colonial and national power, transnational trade groups such as OPEC (of which Nigeria became a member in 1971) and neo-colonial networks such as Francafrique.

At the same time FESTAC '77 provided an opportunity for myriad personal and artistic encounters that allow for an understanding of diaspora less as a historical condition than as a set of practices: the claims, correspondences and collaborations through which black intellectuals pursue a variety of international alliances. FESTAC thus points both to Africa's role in defining its diaspora and inversely, the diaspora's role in the invention of Africa, as much a reality as it is a construct whose boundaries shift according to the prevailing configurations of global racial and political identities.

Nearly forty years later, the memory of the event has all but faded. Today the National Theatre in Lagos established before FESTAC '77 as the "exemplary center" not only of festival activities, but also of new Nigeria, stands as a reminder of a failed political and cultural project. The official archive of FESTAC '77 is kept at the Lagos offices of the Centre for Black and African Arts and Civilization (CBAAC), a vast resource of knowledge, culture and history of the black world hidden away in cardboard boxes or shelved in endless series and stacks, but also a space frozen in time. Despite its size and scope, CBAAC is largely an institutional collection, seldom visited or accessed by the general public and thus largely untouched; monumentalized but seldom re-engaged.

But the real failure regarding FESTAC '77 is not its turbulent history but rather our inability to acknowledge the meaning of that history and its relationship to the present.

The question we ask is: can a past that the present has not yet caught up with be summoned to haunt the present as an alternative? What is important here is not the reiteration of the actual past, but the persistence of what never actually happened, but might have.

San Francisco Museum of Modern Art
Public Knowledge
Public Humanities Fellowship

The Public Humanities Fellow is a key member of the project team for SFMOMA's *Public Knowledge* initiative. The position works closely with SFMOMA's Leanne and George Roberts Curator of Education and Public Practice and Barbara and Stephan Vermut Associate Curator of Public Dialogue, and reports directly to the latter.

The position will be publicized via the SFMOMA website jobs service and Snap Hire, which feeds to several other sites such as Indeed.com and LinkedIn. Applicants will be short-listed by the Curator of Education and Public Practice and Associate Curator of Public Dialogue according to SFMOMA's hiring process. Short-listed applicants will be interviewed by a panel of six interviewers, comprising: three of SFMOMA's Education and Public Practice department, one from SFMOMA's Human Resources department, and two humanities scholars participating in the *Public Knowledge* initiative.

Position Responsibilities

The Public Humanities Fellow is responsible for coordinating the humanities content of *Public Knowledge*, this includes:

- Researching and compiling scholarly materials
- Coordinating and facilitating participation in the project by humanities scholars
- Coordinating the logistics of *Public Knowledge* events involving humanities scholars
- Writing and editing communications materials related to *Public Knowledge*
- Liaising with SFMOMA's marketing department to promote *Public Knowledge* programs, by building lists for target audiences, developing contacts with programming partners, and assisting in the development and distribution of promotional materials particularly to colleges and universities
- Liaise with the wider academic community in relation to *Public Knowledge*, working closely with SFMOMA's program associate for higher and continuing education
- Working with SFMOMA's Content Strategy and Digital Engagement team and SFPL to implement a dissemination and publication plan for research content generated by *Public Knowledge*
- Contributing to the ongoing evaluation of *Public Knowledge*

Goals of the Position

- To ensure success in the implementation of the public-facing work of the humanities scholars participating in *Public Knowledge* by serving as their primary liaison with the museum, SFPL, and community partners
- To integrate the implementation of *Public Knowledge* programs involving humanities scholars with the work processes of SFMOMA
- To help nurture a culture and practice of the public humanities at SFMOMA

Candidate profile

The successful candidate is likely to be a recent graduate in the Humanities (e.g. in art history, cultural studies, literature, history, political philosophy, architecture and urban studies, or a similar discipline) with a commitment to reaching broad and diverse audiences. S/he should also have some experience and interest in organizing public cultural events.

The position sits within the Public Dialogue team at SFMOMA -- a division of Education and Public Practice. Deepening the commitment to fostering conversations about the role of contemporary art and museums, Public Dialogue at SFMOMA encourages exploration, experimentation, and in-depth critical engagement by artists, scholars, local civic organizations, and the public. The department seeks to build new relationships among the Bay Area's diverse communities through citywide collaborative projects and commissions, and a major symposium on a cutting-edge theme each year. Public Dialogue also hosts dynamic programming for adult learners related to the museum's collection and exhibitions, including interactive gallery tours, talks, classes, workshops, and more.