



**ARTS RESEARCH CENTER AT UC BERKELEY
2012-2014 BI-ANNUAL REPORT**

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EXECUTIVE SUMMARY



The Arts Research Center at UC Berkeley continues to refine its mission and identity as “a think tank for the arts” that advances the arts at our public university and in public life. During 2012-2014, ARC dramatically expanded its outreach and scope of activity. It developed new ways to engage faculty and increased the number of public and educational events it organizes each year. ARC added new types of programming, edited exciting publications, and strengthened existing partnerships on and off campus. ARC is building collaborations within the University and with local and international organizations, augmenting its limited resources through successful grant proposals and actively increasing its private support. ARC is well-managed, well-respected, and poised to ascend to a new level of visibility and impact. The following describes ARC’s activities over the last two years and suggests opportunities for future growth as part of UC Berkeley’s campus-wide strategic arts plan.

MISSION

The Arts Research Center serves as an *Incubator* for new research and artistic experiment, as a *Nexus* for faculty, students, and art professionals, and as an *Advocate* that champions the arts on and off campus.

ARC was founded as an Organized Research Unit (ORU) within the Consortium for the Arts, a coalition conceived by then Provost Carol Christ to “advance all of the arts Berkeley” (1998-2008). Together, ARC and the Consortium organized a very broad range of symposia, artist residencies, and teaching opportunities. When funding was eliminated for the Consortium in 2008, ARC continued as the only ORU devoted to the arts at UC Berkeley, specializing most intently on supporting the research and creative activity of ARC-affiliated faculty. At the same time, ARC has endeavored to sustain the wider campus arts vision of the Consortium through modestly funded student programs and other forms of public engagement.

ARC has dedicated significant time and resources to two broad-based research platforms: 1) Inter-Arts Inquiry and 2) Art and Social Change. In programs and publications related to Inter-Arts Inquiry, we conceive multi-disciplinary investigations, experiments, and conversations, creating opportunities for artists, arts administrators, and scholars from a range of fields to identify connections and also to come to terms with different (and sometimes competing) vocabularies and value systems in a variety of art worlds. In projects related to Art and Social Change, we think both about art practices that address issues of inequity and social justice while simultaneously investigating the social and economic ecologies necessary to sustain a robust cultural sector. We like to view these programs as looking both inward and outward. As a ‘think tank,’ we develop projects that capitalize upon the resources and goals of our campus constituencies, even as we also address programming and publication toward broad networks of local and international art leaders. We seek to bring the world to Berkeley, and Berkeley to the world. This reciprocal relationship creates links to a dynamic international art scene. Our goal for the future is to build upon these accomplishments and to establish ARC as a prime international site for bracing conversation and cutting-edge collaboration in the domains of inter-arts inquiry and of art and social change.



SHANNON JACKSON, ARC DIRECTOR

“ SHANNON JACKSON AND ARC PLAY AN IMPORTANT ROLE IN EDUCATING ARTISTS, URBAN PLANNERS, ENVIRONMENTALISTS, PUBLIC POLICY ADVOCATES AND EDUCATORS TO UNDERSTAND THE SIGNIFICANCE AND DEVELOPMENT OF SUSTAINABLE MODELS OF ARTS INVESTMENT TO MAINTAIN AND/OR ESTABLISH A HEALTHY AND ECONOMICALLY VIABLE COMMUNITY. ARC’S WORK HELPS PLACE THE ARTS INTO CONVERSATIONS TAKING PLACE IN CITIES THROUGHOUT THE BAY AREA ABOUT DISPLACEMENT DUE TO ECONOMIC AND ENVIRONMENTAL FACTORS, WITH THE ARTS COMMUNITY NOTABLY AT THE CENTER OF MUCH OF THE DISPLACEMENT DIALOGUE.

JUDY NEMZOFF

Community Arts & Education
Program Director
San Francisco Arts Commission

A THINK TANK FOR THE ARTS

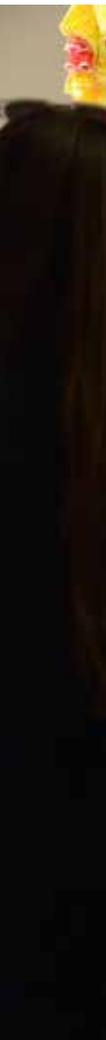
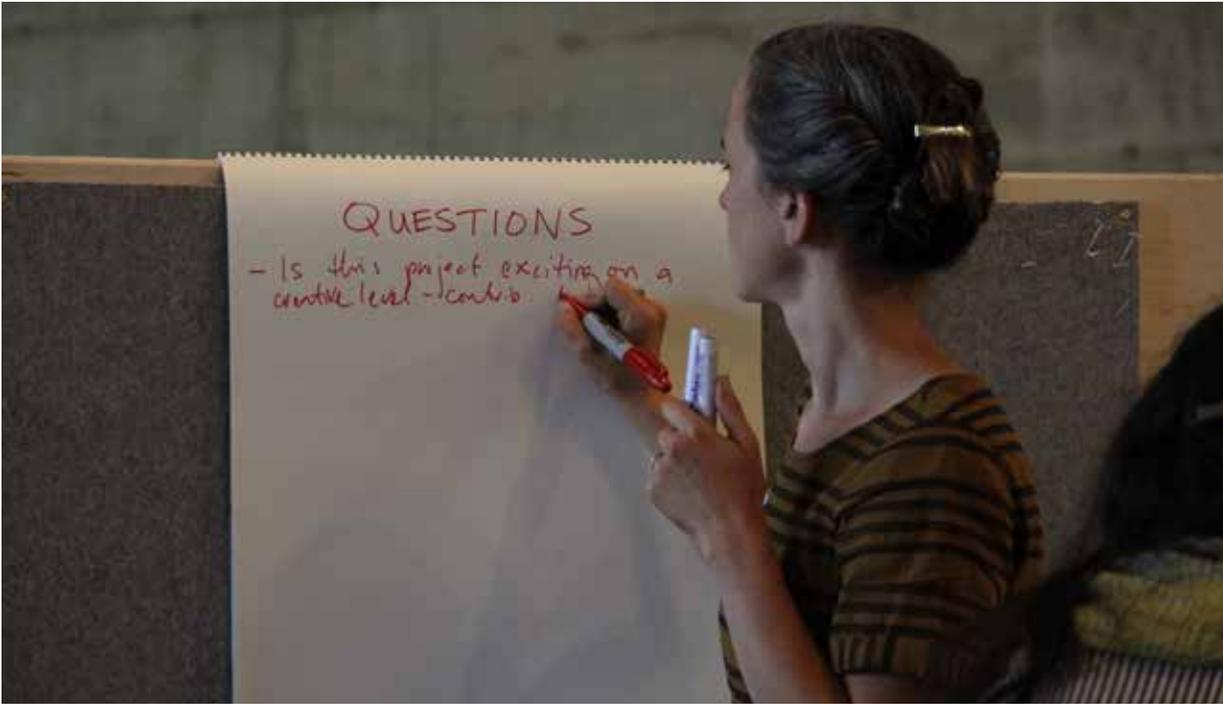




The Arts Research Center does not seek to replicate what is already being done well in the academic arts departments or by the arts presenting organizations on campus. Rather, by defining itself as a think tank for the arts, it acts as a hub and a meeting place, a space for reflection where artists, scholars, curators, and civic arts leaders from a variety of disciplines can gather and learn from one another. ARC advances but also challenges the “cross-disciplinary” ethos in contemporary art practice by bringing innovators in the fields of visual art, public art, dance, theatre, music, architecture, film, creative writing, photography, and social practice into dialogue and debate. Participants share different histories, test perceptions of skill and innovation, and analyze the economic circuits and support systems that constrain and enable cross-disciplinary art practice.

BAY AREA ARTISTS AND CIVIC LEADERS DELIBERATE AT
“REIMAGINING THE URBAN”

CROSS-DISCIPLINARY RESEARCH IN THE ARTS





A think tank can host a broad range of activities, from public programs to private retreats, from fellowships to residencies. Over the last two years, the Arts Research Center has generated significant energy and engagement. ARC has experimented with new forms and expanded on its traditional areas of programmatic activity, including symposia, workshops, artists talks, and intimate conversations among colleagues from around the Bay Area.

“ OVER THE LAST YEAR, EVENTS OF THE ARTS RESEARCH CENTER AT UC BERKELEY HAVE BECOME MY PRIMARY SOURCE OF INSPIRATION AND AFFIRMATION. IT IS NOT ONLY THE SPECTRUM OF SPEAKERS AND FORMATS THAT ARC ENGAGES, BUT THE DEPTH AND SENSITIVITY OF THEIR INVESTIGATIONS THAT MAKE THESE PROGRAMS SO VITAL. ARC PROVIDES AN ESSENTIAL MEETING GROUND, CATALYZING DISCUSSIONS AND BRINGING TOGETHER PRACTITIONERS AND PROFESSORS FROM A VARIETY OF FIELDS. I AM INSPIRED BY THE DISTINCT FEARLESSNESS OF ARC ENDEAVORS, A WILLINGNESS TO TAKE RISKS AND TO BROACH TOPICS THAT ARE SENSITIVE AND AT TIMES PRECARIOUS.

KATE MATTINGLY

PhD Student, Theater, Dance, and Performance Studies



CLOCKWISE FROM LEFT: BAY AREA ARTISTS AND UC BERKELEY M.F.A. GRADUATE HELENA KEEFFE; UC BERKELEY PROFESSOR ANDREW JONES, TAIPEI-BASED SOUND ARTIST YEN-TING HSU, AND VISITING SCHOLAR ADEL WANG JANG, ZHEJIANG UNIVERSITY; ARC BAY AREA VISITING ARTIST CASSIE THORNTON; SHANNON JACKSON WITH LATIN AMERICAN ART HISTORIAN ANDRA GUINTA.

RESEARCH // INTER-ARTS INQUIRY



“ AT A TIME WHEN HIGHER EDUCATION FACES ESCALATING PRESSURE TO INSTRUMENTALIZE ALL KNOWLEDGE, ARC PROVIDES THROUGH THE FELLOWS PROGRAM SPACES FOR EXCHANGES OF ARTS RESEARCH THAT ARE DRIVEN BY PASSION, CREATIVITY, CURIOSITY, SHARED INTERESTS, CONVIVIALITY, AND THE PURSUIT OF KNOWLEDGE FOR ITS OWN SAKE RATHER THAN ANY CIRCUMSCRIBED NOTION OF “OUTCOMES.” THE VALUE OF THIS SHOULD NOT BE UNDERESTIMATED.

CATHERINE COLE

Professor, Theater, Dance,
and Performance Studies
2014 ARC Fellow



Many of our inter-art inquiries have centered around a project that we call Time Zones, which is a series of lectures, symposia and publications that explore time-based art in an international context. The phrase “time-based art” is used in a number of visual art contexts, tracking the movement from so-called “static” to durational forms. For some in the performing arts, however, duration is already a traditional element of their practice. Hence, even as we celebrate “interdisciplinary” art practice, many still view it from the perspective of particular disciplines. We have engaged an interdisciplinary group of faculty, curators, and artists to both expand and refine our collective thinking about cross-media arts experimentation, about what it means to make it, to curate it, and to respond as receivers. ARC has considered time-based practices in relation to the formal legacies of visual, performance, and cinematic forms, and we have focused on collaborations where

TOP: ARTIST AND UC BERKELEY FACULTY STEPHANIE SYJUCO PRESENTS AT “STUDIO TIME”
BOTTOM: AUDIENCE MEMBERS AT “STUDIO TIME”.



LEFT: MIHNEA MIRCAN OF EXTRA CITY KUNSTHAL, ANTWERP PRESENTS AT "LOCATION/TRANSLATION"
 RIGHT: ROUND TABLE DISCUSSION AT "RE-STAGING / RE-CONSTRUCTION / RE-ENACTMENT: A SYMPOSIUM IN CONJUNCTION WITH EINSTEIN ON THE BEACH: AN OPERA IN FOUR ACTS"

experimental artists and curators learn from and revise each other's techniques and vocabularies.

Most importantly, we have asked how these hybrid art forms respond to the issues and pressures at work in different regions of the world, including North America and Western Europe, Latin America, China and Taiwan, and the Nordic region. The following is a recap of the programs since 2012 in this area:

Location/Translation: Art + Engagement from the Local to the Global

Timed to coincide with SFMOMA's transnational exhibition, "Lines of Flight," a panel of curators, artists, and scholars discussed how regional circumstances affect curatorial practice in international art contexts--and how "global" conversations can redefine what we think of as "local" production. The roster included curators from local organizations such as Kadist West, CCA, and SFMOMA as well as curators from around the world.

Studio Time: Process/Production

Glenn Adamson, then Head of Research at the Victoria and Albert Museum, visited campus in October 2012 and gave a talk titled "Goodbye to

Craft." Adamson is the author of *Thinking through Craft*, editor of *The Craft Reader*, co-editor of *The Journal of Modern Craft*, and one of the leading thinkers on the concept of craft in our contemporary world. The packed auditorium also listened to responses from ARC Acting Director Julia Bryan-Wilson and Bay Area and UC Berkeley faculty artists Ron Rael and Stephanie Syjuco.

Re-staging / Re-construction / Re-enactment: A Symposium in conjunction with Einstein on the Beach: An Opera in Four Acts

In October 2012, and in partnership with Cal Performances, ARC hosted a conversation on the restaging of the 1976 production of *Einstein on the Beach: An Opera in Four Acts*, a landmark event in music, dance, theater, and opera. The production brought together the minimalism of composer Philip Glass and choreographer Lucinda Childs with director/designer Robert Wilson's non-narrative approach to performance to create a work that radically changed expectations of how or what an opera might be in the 20th century.

RESEARCH // INTER-ARTS INQUIRY



Temporal Shifts: Time Across Contemporary Chinese and Taiwanese Art Practices

Temporal Shifts, in February 2013, was organized in conjunction with a residency at the Arts Research Center by renowned Taiwanese playwright/director/filmmaker Stan Lai (Lai Sheng-Chuan), who was on campus for two weeks as an Avenali Resident Fellow in January and February of that same year. This daylong symposium brought together scholars such as Guo-Juin Hong (Duke), artists such as choreographer nunu kong (China), and curators such as Hou Hanru (SFAI, Rome) to discuss questions of temporality as they are articulated in time-based art forms such as cinema, sound, dance, and theater across China and Taiwan. Timed to anticipate Huang's opening at the Yerba Buena Center for the Arts as well as BAM/PFA's exhibition of the video art of Yan Fudong, speakers considered how different art forms respond to changing political and economic conditions in China.

TOP LEFT: XU WEIXIN, ARTIST, SCHOOL OF ARTS, RENMIN UNIVERSITY OF CHINA WITH XIAOYU WENG; BOTTOM LEFT: UC BERKELEY PROFESSOR SANSAN KWAN; TOP RIGHT: UC-BERKELEY FACULTY AND POST-DOCTORAL STUDENTS AT SPIRALING TIME, JULIA BRYAN-WILSON, CINDY ROSE BELLO, LAURA PEREZ, ANGELA MARINO, NATALIA BRIZUELA.



CLOSING ROUNDTABLE AT SPIRALING TIME

Spiraling Time: Intermedial Conversations in Latin American Arts

In March 2013 ARC programmed *Spiraling Time*, a day-and-a-half symposium that brought together artists who ranged across a variety of media, including filmmaker Leandro Katz, writer Nuno Ramos, intermedia artist Cecilia Vicuna, and activist artist Tania Bruguera. Meanwhile, scholars and curators from a variety of disciplines and countries investigated how various “time-based” art practices are pressed into service in a Latin American context. Participants considered how different art forms address a political history of “disappearance” and wider questions of history, memory, and temporality. The event included interactive conversations amongst participants (and audience members), punctuated by three keynote addresses on the relation between visual art and performing art histories.

Critical Time: Claudia La Rocco in Conversation with Shannon Jackson

ARC invited noted performance critic Claudia La Rocco to converse with Shannon Jackson on the role of the critic in a time-based art landscape. What questions do critics ask of work that crosses art forms? What vocabularies do they use and what new terms do they find themselves using? How do different kinds of publications enable and constrain critical reflection that crosses artistic categories? What readers do they hope to reach?

“ I HAVE TO SAY, WITH COMPLETE HONESTY, THE CONFERENCE SPIRALING TIME: INTERMEDIAL CONVERSATIONS IN LATIN AMERICAN ARTS, WAS ONE OF THE MOST EXTRAORDINARY CONFERENCES THAT I HAVE BEEN A PART OF IN MY ENTIRE LIFE. NOT ONLY BECAUSE THE PROGRAM OF THE CONFERENCE WAS MAGNIFICENT, WITH A SELECTION OF PARTICIPANTS THAT INCLUDED OUTSTANDING ARTISTS AND INNOVATIVE RESEARCH, BUT ALSO FOR THE HIGH LEVEL OF PARTICIPATION OF COLLEAGUES. IN THIS LAST RESPECT, I’D LIKE TO EMPHASIZE HOW MUCH I WAS IMPRESSED BY THE INTELLIGENCE AND ENTHUSIASM OF THE STUDENTS AS WELL.

PROF. ANDREA GIUNTA

Endowed Chair in Latin American Art History and Criticism & Director CLAVIS, Center for Latin American Visual Studies
Department of Art and Art History,
The University of Texas at Austin

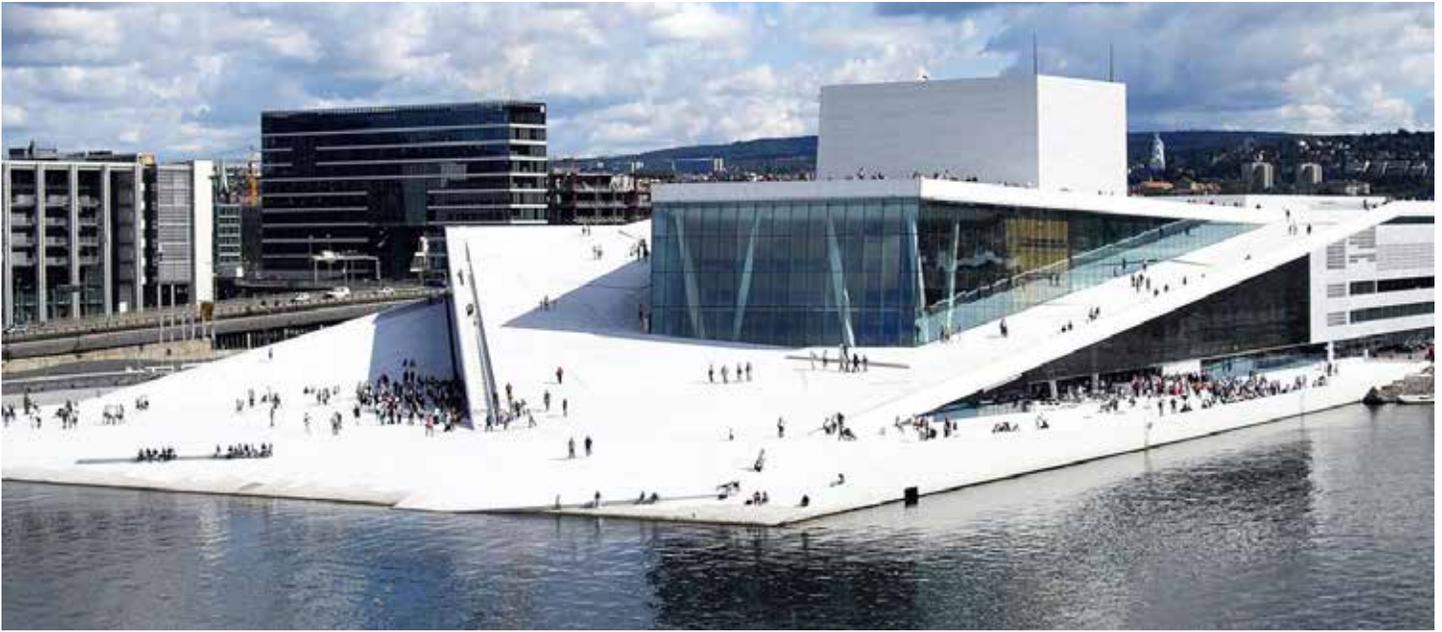
RESEARCH // INTER-ARTS INQUIRY



Living Time: Art and Life After 'Art-Into-Life'

Presented in February 2014, and hosted to coincide with the UC Berkeley Art Museum and Pacific Film Archive's spring exhibition, "The Possible," this gathering brought together artists, curators, and scholars from a variety of art fields and regions of the world to think about the connections between and boundaries separating "art" and "life." While past gatherings focused on particular regions of the world, Living Time worked "across time zones." It considered how we have come to terms with the promise of and the exhaustion with art/life experiments, whether imagined in Constructivist, Surrealist, Situationist, or Neo-Concretist terms. Have resonances around the word "life" changed? How does art respond when life is lived under conditions of austerity? And how might a cross-arts gathering on such questions open us to new avenues of possibility?

THIS PAGE, CLOCKWISE: ARC DIRECTOR SHANNON JACKSON INTRODUCES "LIVING TIME"; HARVARD PROFESSOR MARIA GOUGH, UC BERKELEY PROFESSOR WINNIE WONG, AND SERBIAN CRITIC AND SCHOLAR BOJANA CVEJIC, AT "LIVING TIME"; NYU PROFESSOR ANDRE LEPECKI DELIVERS HIS KEYNOTE.



NEW OPERA HOUSE, OSLO

Nordic Time Zones and Beyond

As part of a generous grant from the Sather Center on campus, ARC transferred the central questions of our internationalist Time Zones project to focus more specifically on these art forms in the Nordic Countries. Our new Nordic Time Zones collaboration explores recent histories of practice in visual and performing arts, starting with Norway as its launching pad. We kicked off this regional research in October 2013 when Shannon Jackson traveled to Bergen for

the Meteor 2013 - Performing Arts Festival. We built upon this project in March of this year by hosting a symposium in Oslo with key curators and historians of experimental art and performance, including visual art critic and curator Jonas Ekeberg, Elisabeth Leinslie from Performing Arts Hub Norway, Sven Age Birkeland (Director of BIT Teatergarasien), Kurt Johannessen of Performance Art Bergen, and a dozen more scholars, artists, and curators.

“ ARC CONTINUES TO INJECT VITAL ENERGY INTO THE DISCUSSION ON ARTS IN THE BAY AREA. AS PART OF “NORDIC TIME ZONES: TIME-BASED ART ACROSS DISCIPLINES IN THE NORTHERN LANDSCAPE” AT THE HENIE ONSTAD KUNSTSENTER, I WAS EXCITED TO EXPLORE MY IDEAS ON “MATERIALIZING SOUND AS TIME-BASED ART,” THE KIND OF PSYCHO- ACOUSTIC EXPERIENCE WE PERCEIVE IF WE LACK VISUAL ANCHORING. AGAIN THE PLANNING AND EXECUTION OF THE PROGRAM WAS TOPNOTCH, NOT LEAST DUE TO THE EFFECTIVE STAFF, AND EXTREMELY SUCCESSFUL IN CONNECTING MUSEUM CURATORS, ARTISTS, THEATER DIRECTORS AND ACADEMICS IN INSPIRING AND INTENSE EXCHANGES OF IDEAS. IN SHORT, ARC IS A GEM AT UCB. I HAVE NOTHING BUT PRAISE TO GIVE. WE SIMPLY CANNOT DO WITHOUT IT; IT IS NEEDED TO CONNECT RESEARCH ON ARTS ACROSS DISCIPLINARY FIELDS ON CAMPUS AND NOT LEAST FOR OUTREACH TO THE LOCAL COMMUNITY AND TO ARTS COMMUNITIES ABROAD.

KARIN SANDERS

Professor, Department of Scandinavian

RESEARCH // ART AND SOCIAL CHANGE



LEFT: EMILY ZEAMER OF THE UC HUMANITIES RESEARCH INSTITUTE AND ANTHROPOLOGY GRADUATE STUDENT HALLIE WELLS.
RIGHT: ELVIN PADILLA, FORMER DIRECTOR OF THE TENDERLOIN ECONOMIC DEVELOPMENT PROJECT.

Over the past two years, ARC solidified a research domain based in socially–engaged art through two inter-related pursuits: 1) how best to advance the role of the arts in addressing issues of social inequity and 2) how best to create a social and economic ecology that sustains the arts and cultural sector.

ARC has taken up these issues in a number of forms--with community art projects in Richmond, in student internships with the Berkeley Cultural Trust, in think-tanks with arts leaders of Downtown Berkeley and the Central Market neighborhood of San Francisco, as the host of the Bay Area’s live-streaming of the Creative Time Summit, and in conferences such as “Reimagining the Urban” with the Global Urban Humanities Initiative. Most recently, ARC hosted “Valuing Labor in the Arts: A Practicum,” a series of artist-led workshops on the precarity and sustainability of artist labor as well as an edited special issue of *Art Practical*. The following is a recap of the programs since 2012 in this area:



Reimagining the Urban: Bay Area Connections Across the Arts and Public Space

In recent debates over the role of art and design in urban life, “San Francisco” and “the Bay Area” figure prominently, particularly in discourses and projects that tout the importance of “creativity” in the vitalization of the urban. This gathering took the temperature of current urban arts debates in the Bay Area, and asked how artists, designers, and civic activists have redefined the local landscape and their relationship to it.

“

ARC IS A VITAL PART OF MY ART BRAIN. IN THE RUSH + EXCITEMENT OF DOING THE GOOD + NECESSARY WORK “ON THE GROUND” ARC IS AN INVALUABLE RESOURCE, SPACE + OCCASION FOR SENSE-MAKING, CONNECTION + ENRICHMENT WITH THE FIELD’S BEST + SHARPEST. ARC IS MORE IMPORTANT NOW THAN EVER ESPECIALLY IN OUR TIME OF CHANGING DEMOGRAPHICS, SHIFTING ECONOMIES + BOUNDARY BUSTING IN THE ARTS + BEYOND. I CAN NEVER SPEND ENOUGH TIME + ALWAYS PROMISE MYSELF TO MAKE MORE TIME TO ARC. BRAV@ SHANNON + TEAM!”

JOËL BARRAQUIEL TAN

Director of Community Engagement, YBCA

RESEARCH // ART AND SOCIAL CHANGE



Creative Time Live Stream

In October of 2012 and 2013, the Arts Research Center and the Curatorial Practice Program at the California College of the Arts partnered with Creative Time to host a live-streaming of their annual Creative Time Summit. The live-streaming event provided a collective viewing experience for Bay Area artists, curators, scholars, and activists who are concerned with arts and social change. In addition to seeing the talks and panels from New York, participants had access to local responses and face-to-face small group discussions.

In 2012, the focus was on confronting inequity across the globe and the ways in which wealth disparities erode democracy. Keynote speakers at the Summit included cultural critic Slavoj Žižek and multimedia artist Martha Rosler. The 2013 theme of the conference, Art, Place & Dislocation in the 21st Century City, intersected with key tenets of this research area, notably how the work of “socially engaged” cultural producers (artists, critics, writers, and curators) responds to urban and rural plan. In 2013 Professors Shannon Jackson, Margaret Crawford, Lauren Kroiz and our invited attendees were in conversation with Creative Time presenters Pablo Helguera, Rick Lowe, and Gregory Sholette.



TOP: CREATIVE TIME LIVE STREAM PARTICIPANTS WATCH SLAVOJ ŽIŽEK; BOTTOM: CCA SOCIAL PRACTICE ARTISTS INTERVENE AT CREATIVE TIME LIVE STREAM



ARTIST PAUL RAMIREZ JONAS, WITH DIRECTOR OF THE CENTER FOR ART AND INQUIRY AT THE EXPLORATORIUM MARINA MCDUGALL, AND DEBORAH FISHER, EXECUTIVE DIRECTOR OF A BLADE OF GRASS

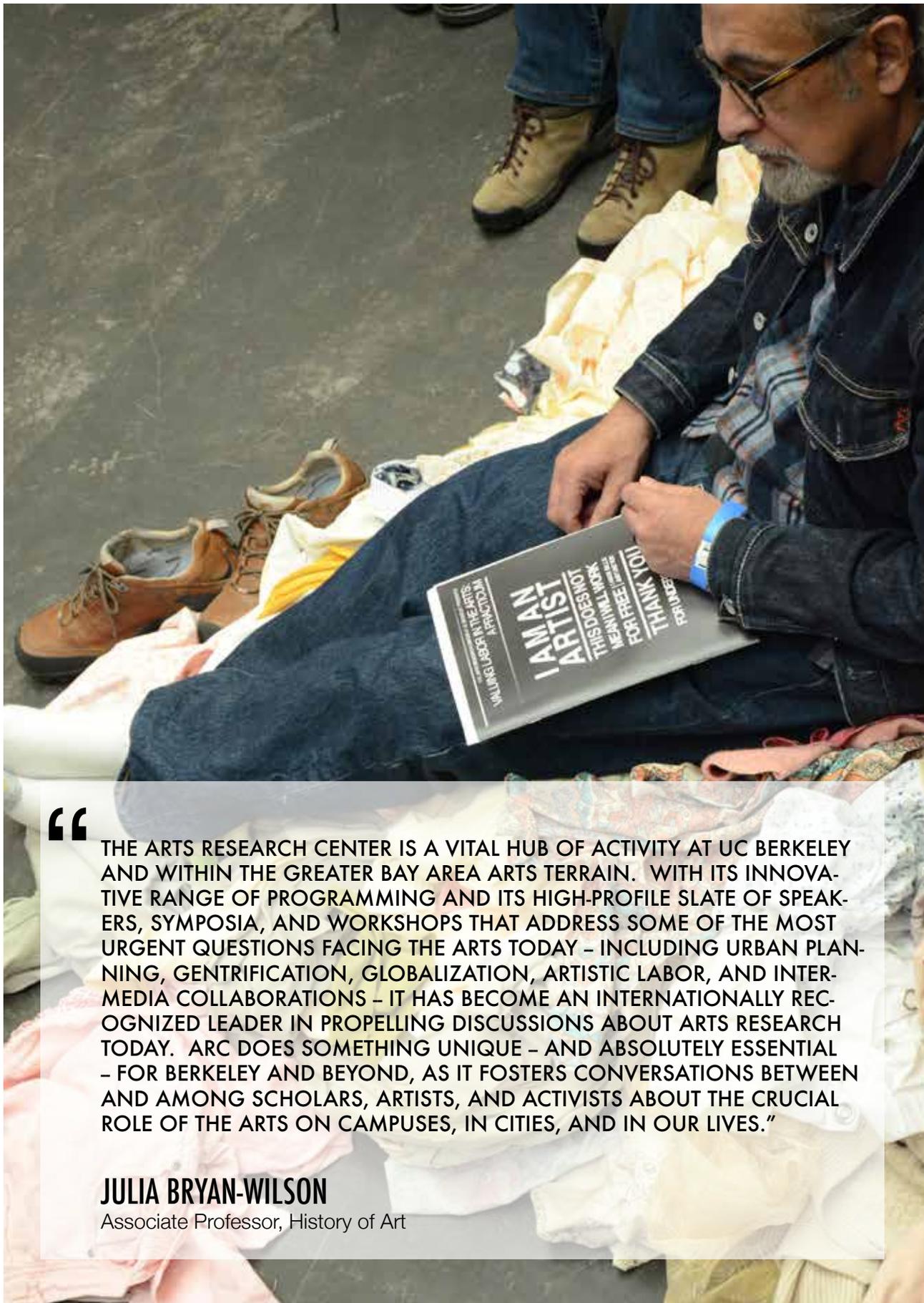
Impact in the Arts Think Tank

In January of this year, ARC hosted a closed ‘think tank’ where we asked twenty Bay Area and New York City based cultural leaders to propose readings and questions for each other on how or whether to measure the “success” of socially engaged projects in communities. There is significant debate about the means of assessment that different sectors use to evaluate public art projects. In our shared reading, workshops, and brainstorming, we addressed the opportunities and obstacles of cross-sector engagement, and we explored “impact” in different artistic models.

Participants included: Richard Andrews, UC Berkeley; Deborah Fisher, A Blade of Grass; Berit Ashla, The Brower Center; Joanna Haigood, Zaccho

Dance Theatre; Rob B. Bailis, Cal Performances, UC Berkeley; Michelle Hensley, Ten Thousand Things; Shannon Jackson, UC Berkeley; Aimee Chang, UC Berkeley Art Museum and Pacific Film Archive; Sarah Lee, Slover Linett Audience Research; Catherine Cole, UC Berkeley; Marina McDougall, Exploratorium; Arthur Combs, Intersection for the Arts; Ebony McKinney, Emerging Arts Professionals/SFBA; Courtney Fink, Southern Exposure; Judy Nemzoff, San Francisco Arts Commission; Rebecca Novick, California Shakespeare Theater; Rebecca Ratzkin, WolfBrown; Michael O’Hare, UC Berkeley; Beth Rubenstein, Out of Site Youth Arts Center; Joël Tan, YBCA; Paul Ramirez Jonas, Hunter College, CUNY.

RESEARCH // ART AND SOCIAL CHANGE



“

THE ARTS RESEARCH CENTER IS A VITAL HUB OF ACTIVITY AT UC BERKELEY AND WITHIN THE GREATER BAY AREA ARTS TERRAIN. WITH ITS INNOVATIVE RANGE OF PROGRAMMING AND ITS HIGH-PROFILE SLATE OF SPEAKERS, SYMPOSIA, AND WORKSHOPS THAT ADDRESS SOME OF THE MOST URGENT QUESTIONS FACING THE ARTS TODAY – INCLUDING URBAN PLANNING, GENTRIFICATION, GLOBALIZATION, ARTISTIC LABOR, AND INTER-MEDIA COLLABORATIONS – IT HAS BECOME AN INTERNATIONALLY RECOGNIZED LEADER IN PROPELLING DISCUSSIONS ABOUT ARTS RESEARCH TODAY. ARC DOES SOMETHING UNIQUE – AND ABSOLUTELY ESSENTIAL – FOR BERKELEY AND BEYOND, AS IT FOSTERS CONVERSATIONS BETWEEN AND AMONG SCHOLARS, ARTISTS, AND ACTIVISTS ABOUT THE CRUCIAL ROLE OF THE ARTS ON CAMPUSES, IN CITIES, AND IN OUR LIVES.”

JULIA BRYAN-WILSON

Associate Professor, History of Art



Valuing Labor in the Arts: A Practicum

This past April, ARC presented Valuing Labor in the Arts: A Practicum. This event hosted eight artist-led workshops in the UC Berkeley Art Museum that developed exercises, prompts, or actions to engage questions of art, labor, and economics; the program also included a series of commissioned writings by critics and researchers whose work focuses on artistic labor and cultural economies in a special two-part issue of *Art Practical*, a leading Bay Area online platform. Both the publication and practicum asked: What kinds of tactics allow artists to create a sense of agency regarding the economics of creative production? What are the key questions artists should ask themselves in defining standards for valuing their labor? How might artists and cultural producers disseminate or appropriate successful models to accomplish their own projects? How do different artistic forms (visual, public, relational, choreographic, theatrical) engage and revise different types of art economies?

CLOCKWISE: BAY AREA SOCIAL PRACTICE ARTIST AND STANFORD PROFESSOR ENRIQUE CHAGOYA AT VALUING LABOR FOR THE ARTS; BAY AREA ARTIST AND CRITIC CHRISTIAN NAGLER, LEADS A WORKSHOP FOR VALUING LABOR IN THE ARTS; ART PRACTICAL EDITOR PARTICIA MALONEY RESPONDS TO A SPEAKER WITH UC BERKELEY PROFESSOR JULIA BRYAN-WILSON AND ALISON GERBER; BAY AREA ARTIST AND UC BERKELEY PROFESSOR STEPHANIE SYJUCO LEADS A WORKSHOP FOR VALUING LABOR IN THE ARTS

STUDENT PROGRAMS



“

I WAS INSPIRED TO CONTINUE TO GIVE BACK TO MY COMMUNITY, TO COMMIT IN MY ROLE AS A CIVIC ARTS INTERN MORE PURPOSEFULLY, AND TO CONTRIBUTE EVEN AFTER MY TERM AT THE CIVIC ARTS OFFICE ENDED. I LOVED THE HANDS-ON WORK, AND I ALSO BENEFITTED GREATLY FROM MY INTERACTIONS WITH PROFESSIONALS IN THE ENVIRONMENT. I LEARNED ABOUT ARTS ADMINISTRATION AND ABOUT HOW A CITY FUNCTIONS. AS A RESULT, MY TIME AS CIVIC ARTS INTERN HAS ENHANCED BY INTEREST IN CITY PLANNING AND ARTS PROGRAM DEVELOPMENT AS A CAREER PATH.

NANCY LIAO

2014 ARC Civic Arts Intern

Berkeley Arts Seminars

The Berkeley Arts Seminars open doors to cross-arts inquiry at the lower-division level of the campus curriculum. Initiated by the Dean of Arts & Humanities and administered by the Arts Research Center, this program has been in operation since Spring 2011, motivating UC Berkeley faculty to teach Freshman and Sophomore Seminars that give incoming undergraduate students firsthand experiences of the depth and diversity of the arts on campus. Twenty-two different faculty members from eighteen different departments have participated in the past six semesters. With the renewed funding from the Dean's



office, this program will continue in the coming academic year and will feature classes such as High Culture, Low Culture: Modernism and the Films of the Coen Brothers; A Sampling of the Performing Arts at Berkeley; Musical Theater from Rodgers & Hammerstein to Glee; and What Does It Mean to be Modern?

ARC Internship Program

The ARC internship program sustains cross-arts inquiry at the upper-division level and offers students a chance to develop practical skills in sustaining a robust social ecology in the arts. The ARC internship program began in 2010 with a grant from the Geballe Family Fund of the Townsend Center, providing a bi-weekly class and numerous opportunities for students to participate in event management, publicity, and marketing.

After receiving a Chancellor's Community Partnership grant in 2013, ARC was also able to collaborate with the Berkeley Cultural Trust and Cal Corps to place advanced undergraduate interns in a range of art organizations within the city of Berkeley. Students majoring in a variety of fields—from Sociology to Art Practice to Music, from Comparative Literature to Ethnic Studies to TDPS—participated in these programs.

LEFT TO RIGHT: A BERKELEY ARTS SEMINAR; UC BERKELEY GRADUATE STUDENTS AND BAY AREA ARTISTS AND CREATORS RELAX DURING A BREAK AT AN ARC EVENT; 2013 ARC UNDERGRADUATE FELLOWS GROUP SHOT.

STUDENT PROGRAMS



ARC Fellows

The ARC Fellows program advances cross-arts inquiry at the graduate level. Since 2009, the ARC Fellows program has provided support and community to outstanding graduate students doing interdisciplinary research in the arts. In 2010 the program was re-designed to encourage more faculty involvement and art projects: the ARC Fellows now consist of six graduate student-faculty pairs who apply to participate together. At monthly meetings during the spring semester, the pairs present their research to the cohort for discussion. At the close of this academic year, all twelve of our ARC Fellows met to update the cohort on their progress and to share interests across disciplines.



“ I’M VERY GRATEFUL TO THE ARTS RESEARCH CENTER FOR GIVING MY FACULTY COLLABORATOR AND I A CRUCIAL AND SUPPORTIVE SPACE TO INCUBATE OUR PROJECT. THE INTERDISCIPLINARY NATURE OF THE COHORT OF FELLOWS WAS ALSO A VERY UNIQUE EXPERIENCE; ALLOWING FOR BROAD READINGS OF THE POSSIBILITIES OF ARTS-BASED RESEARCH.

ANISHA GADE

2014 ARC Graduate Fellow

LOCAL AND GLOBAL ENGAGEMENT

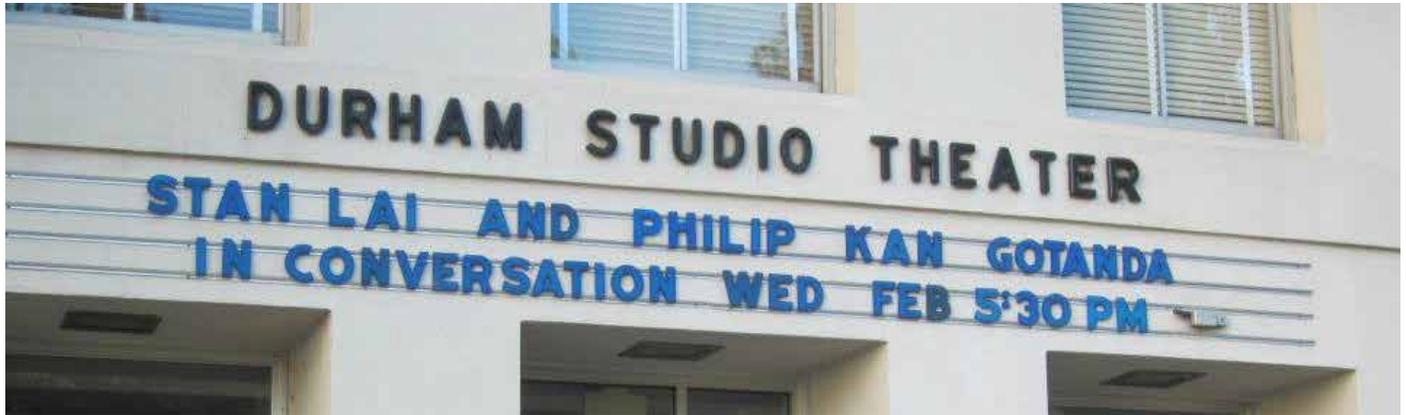


STAN LAI SHARES HIS INSIGHTS INTO SUSTAINING A CAREER IN THE ARTS WITH BERKELEY STUDENTS.

From 1998-2008, the Consortium for the Arts/Arts Research Center hosted numerous arts residencies. In 2009 budget cuts to the University of California eliminated funds for the residency program; however, ARC is trying to leverage other resources to keep the goals of this program alive. ARC has worked with other units to develop residencies in modified form. In Spring 2013, the Arts Research Center was very pleased to welcome back to campus Berkeley alum Stan Lai, who has been praised by the BBC as “probably the best Chinese-language playwright and director in the world.” The author of thirty plays and a best-selling book on creativity, Lai has received Taiwan’s National Arts Award twice (an unprecedented

honor) and has been inducted into the Chinese Theater Hall of Fame. The recipient of a Ph.D. in Dramatic Art from UC Berkeley (1983), Stan Lai is a unique cultural figure in the modern history of Taiwan, lauded by many as the father of modern Taiwanese theater. He is also a key player in and commentator upon the current “cultural turn” of contemporary China.

While on campus as an Avenali Resident Fellow funded by the Townsend Center, Lai engaged with faculty, students, and community members in public lectures and workshops on a variety of subjects related to his work. His action-packed residency kicked off with a public conversation



ARC SUPPORTER EDITH HILLINGER AND STAN LAI.



ARC SUPPORTERS ENJOY A SALON WITH STAN LAI AT THE HOME OF ARC DIRECTOR SHANNON JACKSON, INCLUDING UCB PROFESSOR SOPHIE VOLPP, JOAN KIANG, UCB ALUM KAREN GRASSLE, ANN FISCHER HECHT, AND PETRA MICHEL, AMONG OTHERS.

at the Institute of East Asian Studies with the distinguished historian Wen-hsin Yeh, Director of IEAS. Later that same week, Lai spoke at a screening of his film *Peach Blossom Land* at the Pacific Film Archive, then delivered a keynote address on the future of creativity at ARC's symposium *Temporal Shifts: Time Across Contemporary Chinese and Taiwanese Art Practices*. The following week, Lai was a guest speaker in classes on directing and playwriting; he also participated in a public conversation with Asian American playwright and UC Berkeley Professor, Philip Kan Gotanda. Gotanda invited Lai to reflect on how his cultural identity and personal history--including his time at UC Berkeley--shaped his artistic development.

Lai is a hugely influential cultural figure in both China and Taiwan, and the Chinese government is currently in the process of conceiving a new seven-stage cultural center in Shanghai named in honor of him. Lai is keenly interested in using his influence to benefit the arts in East Asia and at his alma mater; he hopes to open a UC Berkeley center for creativity in the new Shanghai complex. ARC is working with UC Berkeley faculty, administrators, and alumni to develop the terms for this international artistic exchange.

ENGAGEMENT // SPECIAL EVENTS & INDIVIDUAL



PROFESSOR AND CHOREOGRAPHER LISA WYMORE PERFORMS AT A SALON AND "CHARRETTE" WHERE SHE SHARED A NEW WORK IN PROGRESS WITH CAMPUS ART SUPPORTERS

Artist Lectures

ARC continues to arrange lectures at UC Berkeley by distinguished figures in the arts. In March of 2014, Dean of the Arts and Humanities Anthony Cascardi and the Arts Research Center were honored to welcome artist, sculptor, and UC Berkeley alumnus Bruce Beasley back to campus. Beasley, whose momentous career has spanned over 55 years working in California and the Bay Area, presented his work and thoughts on the artistic process and on his current campus-wide sculpture installation.

Salons

In 2010-11, ARC experimented with some new forms to create opportunities for both ARC Affiliates and Bay Area community members to learn more about the creative work of artists and curators on the Berkeley campus. Invitations were issued to salons at which new completed work could be celebrated. The salons highlighted faculty creativity to community members who have the potential to become ARC supporters. While our limited staff and

funding resources prevented us from hosting salons over the past two years, we plan to relaunch this format in the upcoming academic year.

Individual Gifts

ARC has endeavored to raise its profile by providing regular updates on its goals and accomplishments. After the 2009 budget cuts to the University of California, ARC came to rely entirely upon extramural grants and donations to sustain its activity, receiving a small number of individual donations ranging from \$50 to \$1500. In May of 2014, ARC was excited to announce that private philanthropists made a generous gift to support the research and programming of the Arts Research Center. This gift represents the largest single donation to the Arts Research Center in its young history. This kind of funding allows ARC to be more expansive and more nimble in imagining future projects in the Bay Area and beyond.

GIVING



DEAN ANTHONY CASCARDI AND ARC DIRECTOR SHANNON JACKSON CONVERSE AT A RECEPTION.



LAURENCE AND BRUCE BEASLEY GREET FANS AFTER HIS PUBLIC LECTURE "THE RONDO SERIES IN CONTEXT"

Campus Advisory and Unit Management

The Arts Research Center ORU was founded by seven faculty members in 2001. ARC now has 55 Affiliates: 40 from the College of Letters & Science and 6 from the College of Environmental Design are joined by colleagues from Engineering, Journalism, Public Policy, and Law, as well as the leaders of the Berkeley Art Museum and Cal Performances.

The Arts Research Center currently has a small Advisory Board made up of four senior leaders on campus: Janet Broughton, Vice Provost for the Faculty (and former Dean of Arts & Humanities); Anthony Cascardi, Dean of Arts & Humanities (and former ARC Director); Catherine Koshland, Vice Chancellor for Undergraduate Education; and Thomas Laqueur, Helen Fawcett Professor of History (and former Townsend Center Director). ARC reports to Dean Cascardi as well as to the Vice Chancellor for Research, Graham Fleming. In the future, it will be important for membership and governance to be re-conceived in relation to the campus's new strategic arts plan.

Over the last two years, ARC has expanded and updated communication channels to reach our various constituencies, including faculty, students, colleagues in the arts and academia locally and nationally, and current and potential donors and supporters. Our monthly newsletter, ARC News, not only features our programming, but also highlights the work of our Affiliates and partners and is fast becoming a trusted source of news and events in the Bay Area arts community. ARC Works, an annual publication that is mailed and emailed to key collaborators and supporters around the Bay Area and across the country, services as a recap of all our programs and offers a more detailed communication to our supporters. Additional communication portals include our Facebook page and Twitter account, and we use our blog, ARC Muses, as a valuable tool for jump-starting dialogue at ARC public programs and working sessions.

ENGAGEMENT // PARTNERSHIPS & GRANTS



“ ARC HAS BEEN AN INVALUABLE PARTNER IN THE BAY AREA ARTS LANDSCAPE, PROVIDING PRACTITIONERS MUCH-NEEDED OPPORTUNITIES AND RESOURCES TO EXPLORE THE WIDER CONTEXT AND IMPLICATIONS OF OUR WORK.

JAKE LEVITAS

Innovation Fellow, San Francisco Mayor's Office of Civic Innovation

The following are collaborative partnerships crucial to the success of ARC programming described above—not only because they bring much-needed resources to the table, but because they lead to research projects that address the interests and needs of communities on and off campus.

Both years the Arts Research Center streamed the Creative Time Summit, we partnered with the Curatorial Practice Program at the California College of the Arts, in addition Creative Time who broadcasted ARC as a stream site. As a result, attendance exceeded expectations and the audience reflected diverse constituencies from both educational institutions, including departments at Berkeley such as Architecture, Art History, TDPS, Rhetoric, and Geography.

The visit to Berkeley by Stan Lai was organized in collaboration with the Townsend Center for the Humanities and the Institute for East Asian Studies, which not only provided partial funding, a venue, publicity materials, and video documentation, but helped to organize a meeting on long-range Berkeley-China exchange possibilities, attended by key Berkeley faculty and development officers.

The January 2014 Think Tank on Impact in the Arts was programmed with Rebecca Novick from the Triangle Lab/Cal Shakes and included noteworthy socially engaged artists and representatives of the Triangle Lab, the Exploratorium, Blade of Grass, Cal Performances, San Francisco Arts Commission, the David Brower Center, members of advisory boards to the Irvine Foundation, and other organizations.

The Reimagining the Urban symposium was conceptualized in collaboration with the Mellon funded Global Urban Humanities Initiative. As part of this cross campus event, we hosted artists, curators, and leaders from the Yerba Buena Center for the Arts, SFMOMA, SF Mayor's Office, Cal Shakes, San Francisco Arts Commission and Richmond Art Center, among others. Because of this broad range of support, registration for this program was oversubscribed and we received numerous inquiries about follow-up events in the Bay Area.

The Chancellor's Community Partnership enabled the internship program with Berkeley Cultural Trust and Cal Corps.

Campus Grants

For our Nordic Time Zones: Time-based art across disciplines in the Northern Landscape, our goal is to build upon the current interdisciplinary art pursuits of scholars and curators affiliated with the University of Bergen where collaborations with BIT, PAHN/ Performing Arts Hub Norway, the National Theater of Norway, PAB, and the Office of Contemporary Art Norway are already underway.

For Valuing Labor in the Arts, we solidified an incredibly rewarding relationship with Art Practical, in addition to receiving support from across the campus and UC system. The day was sponsored by a graduate arts grant from the University of California Institute for Research in the Arts, the Doreen B. Townsend Center for the Humanities, the UC Berkeley Art Museum and Pacific Film Archive, The Brower Center, the Berkeley Center for the Study of Value, the Division of Arts and Humanities, the Institute for International Studies, the English Department, the History of Art Department, the Art Practice Department, the Berkeley Center for New Media, the Richard And Rhoda Goldman Chair in the Arts and Humanities, and ARC supporters.

Co-Sponsorships

In addition, ARC programs received co-sponsorship support from the following between 2012-2014: the Doreen B. Townsend Center for the Humanities; the UC Berkeley Art Museum and Pacific Film Archive; The Brower Center; the Berkeley Center for the Study of Value; the Division of Arts and Humanities; the Institute for International Studies; the English Department; the History of Art Department; the Art Practice Department; the Berkeley Center for New Media; The Institute of Slavic, East European and Eurasian Studies; the Department of Slavic Languages and Literatures; the Department of Scandinavian; the Philosophy Department; the Berkeley Center for New Media; the Program in Critical Theory; the Global Urban Humanities Initiative; the Center for Latin American Studies; the Spanish & Portuguese Department; Center for Chinese Studies; Institute of East Asian Studies; Cal Performances; Department of Music; Romanian Cultural Institute; and the Richard And Rhoda Goldman Chair in the Arts and Humanities.

Over the last four years, ARC has been particularly successful in obtaining funds from campus sources and from the UC system. Below is a brief summary of grants awarded for our research programs since 2012:

Annually, the Berkeley Arts Seminars receive funding from the Division of Arts and Humanities to run the program and subsidize program ticket costs. For the 2013-14 academic year, we were awarded \$30,000 for the seminar program. This spring, after a review of the program's actual costs, in 2014-15, we've been approved for funding from the division for \$23,000.

In June of 2013, the Arts Research Center (Shannon Jackson, PI) was selected to receive \$50,000 from the Peder Sather Center to investigate Nordic Time Zones: Time-based art across disciplines in the Northern Landscape over the course of the next two and a half years. Through this program, ARC will carry forward the research activities of the Time Zones project with several institutions in Norway, primarily the University of Bergen as well as the Bergen International Theater Festival (BIT); Norway's Office for Contemporary Art; the Norwegian Association for Performance (NAPA); the National Theatre of Norway, Oslo; Performance Art Bergen (PAB); and the Henie-Onstad Art Center.

The Community Arts Internship Program, now known as Berkeley Arts Connect, was awarded a two-year seed funding grant from the Chancellor's Community Partnership Fund. In partnership with Berkeley Cultural Trust and Cal Corps Public Service Center, the program "Behind the Scenes: Growing Arts Professionals" pairs undergraduate students with arts organizations in Berkeley for yearlong internships. Of the total grant, ARC receives \$1,500 per year to help fund the lecture series for program participants.

The Institution for International Studies granted ARC \$60,000 to support Time Zones: Hybrid Art in a Global Context. With this funding, we were able to sustain two years of symposia and lectures, including three international conferences: Temporal Shifts, Spiraling Time, and Living Time.

UNIT MANAGEMENT

Directorship

Shannon Jackson, a founding member of the Arts Research Center, was appointed by Dean Janet Broughton as ARC Director in 2010. In 2012-13, she took a one-year leave in order to chair the Budget Committee, and ARC Affiliate Julia Bryan-Wilson (Associate Professor, History of Art) served as Acting Chair and Jackson returned in 2014. Jackson currently holds the Richard and Rhoda Goldman Chair in the Arts and Humanities and is the author of a number of books and essays on art, performance, and new media in higher education and in social reform. She is a board member at a number of arts organizations and is currently a John Simon Guggenheim fellow while continuing to serve as Director of ARC.

Staffing

ARC Associate Director Lauren Pearson (who holds a 100% appointment as an Administrative Officer 4) is a new member to the team and joined us in September 2013. Lauren comes to us with a B.A. from New York University, and an M.A. from University College, London, both in the History of Art. Over the past thirteen years, she has held a variety of posts as a curator and arts administrator. Lauren has served as the Communications Director for The Armory Show, managing all aspects of its communication and public relations in New York as well as for The Armory's "Art Platform" in Los Angeles. Most recently, Lauren became the Associated Director of the Arts Initiative at Columbia University, a platform developed to integrate arts activities and to foster new artistic collaborations throughout the Columbia campus.

Sarah Gibbons, formerly a Membership Events Manager at the Berkeley Art Museum, joined ARC in September 2011. Her Assistant III appointment is currently 20% time. The position has been redesigned to focus on program and event coordination. Gibbons has primary responsibility for managing the Berkeley Arts Seminars.

In 2013-14 ARC employed two work-study assistants, one to assist with online communication

and online and print campaigns, and another to help with video work and creating an archive of past events.

ARC is currently paying for minimal business support (purchasing, HR, and payroll transactions) from staff in the Department of Theater, Dance & Performance Studies. This temporary arrangement will be replaced by support from the new Shared Service Center once it becomes available.

Budget

When it was established in 2001, ARC was provided with an operating budget of \$150,000, in addition to the very generous EVCP funding that supported the Consortium of the Arts. In 2008, the Consortium for the Arts was eliminated, leaving only ARC's operating budget to advance cross-campus arts activity. ARC's budget was diminished by a series of temporary and permanent budget cuts. The permanent budget of the Arts Research Center has held steady at \$100,000 since the cut of 2009, when the budgets of all research units on campus were reduced by 28%. ARC's permanent budget is largely used to support its infrastructure (staff, office expenses, etc) and modest funding for the graduate fellows program. All other events, lectures, symposia, and student programs are of necessity funded by external grants and philanthropic donation.

“ INTERDISCIPLINARITY IS BECOMING MORE AND MORE A WATCHWORD IN AMERICAN ACADEMIA. TO MY MIND, ARC IS POISED NOT JUST TO TAKE ADVANTAGE OF THE DEMAND FOR INTERDISCIPLINARY THINKING AND PROGRAMMING, BUT TO ASSUME A LEADERSHIP ROLE IN DETERMINING THE EXTENT TO WHICH A MOVEMENT BECOMES A REALITY ON CAMPUSES COUNTRYWIDE.

MAJEL CONNERY

ARC and Townsend Center Mellon
Postdoctoral Fellow

OPPOSITE: ARC PRACTICUM VALUING LABOR IN THE ARTS AT THE BERKELEY ART MUSEUM'S EXHIBITION "THE POSSIBLE"



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FACEBOOK: ARTS RESEARCH CENTER AT UC BERKELEY

TWITTER: ARTSRESEARCHCTR

E-MAIL: UCB_ARTS@BERKELEY.EDU

PHONE: 510-642-7784

201 DWINELLE ANNEX #1054
BERKELEY, CA 94720-1054

