SITE Santa Fe Presents A New Season of Public Programs
Featuring: Bruce Ferguson, Robert Enright, Leandro Katz, Candice Hopkins, Suzanne Lacy, Elizabeth Sackler, Marcus Hamilton, Adriana Bustos, Patrick Nagatani, Lucy Lippard, and Futurefarmers

Santa Fe, New Mexico – August 7, 2014 - SITE Santa Fe is pleased to announce its Art & Culture programming series from August through December 2014. Nine events will be presented over the rest of the year and include conversations with artists, curators, writers, as well as a film screening.

SITE's ongoing Art & Culture series addresses contemporary art and cultural issues, often focusing on the work on view at SITE Santa Fe. Artists, scholars, and other art world professionals present their ideas through lectures, discussions, symposia, and multidisciplinary programming. These programs are organized in series, including My Life in Art and SITEcenter, and are made possible by a grant from the Marlene Nathan Meyerson Family Foundation.

My Life in Art is an annual series of lectures that focus on significant collectors, patrons, dealers, artists and critics who have spent their lives immersed in art. These art world personalities share their insight and memories with the Santa Fe audience. SITEcenter is the education and outreach component of the SITelines exhibitions. SITEcenter signals a deeper commitment to tie the curatorial process with education outreach efforts and a deeper commitment to engaging the community of Santa Fe with the SITelines exhibitions.
ART & CULTURE PUBLIC PROGRAMS: AUGUST- DECEMBER 2014

AUGUST

Tuesday, August 12, 6 pm
My Life in Art: Bruce Ferguson, first Director and Curator of SITE Santa Fe and Vice Chairman of Louise Blouin Media with Robert Enright, Senior Contributing Editor and film critic for Border Crossings Magazine, Winnipeg, Canada
Armory for the Arts Theater, 1050 Old Pecos Trail
Co-sponsored by Avalon Trust & Dan C. Perry Oil & Gas Law/Mineral Management

As the first director and curator of SITE Santa Fe, Bruce Ferguson helped launch SITE’s international contemporary art biennial nearly 20 years ago. Since his tenure at SITE, Ferguson has been an important force in arts education in the US and abroad and has recently been named the new vice chairman of Louise Blouin Media. In this My Life in Art conversation with writer and critic Robert Enright, Ferguson looks back as his life in the art world, his early experience at SITE, and his views on arts education and the future of arts journalism.

Robert Enright is the Senior Contributing Editor and film critic for Border Crossings magazine and the University Research Professor in Art Theory and Criticism in the School of Fine Art and Music at the University of Guelph in Canada. He has contributed introductions, essays and interviews to over one hundred books and catalogues and has lectured on contemporary art and architecture in Canada, the U.S., Europe and Japan. In 2005 he was made a Member of the Order of Canada.

Monday, August 18, 7pm
SITEcenter: Screening of Leandro Katz's films with an introduction by Leandro Katz, artist, writer, and filmmaker
Co-hosted by and held at the Center for Contemporary Arts Cinematheque
Tickets: $5 at the CCA Cinematheque
Join us for a screening of three key films by this important Argentinian visual artist, writer, and filmmaker, known for his films and his photographic installations. His works include long-term projects dealing with Latin American subjects that incorporate historical research, anthropology, and visual arts. The following three films will be screened:

*Los Angeles Station*, 10 minutes, 16mm, color, silent (1972, released 1976)
A portrait of a small community living by the railroad tracks in the banana plantation region of Quiriguá, Guatemala. Originally a single take, this film is composed of alternating equal number of moving frames and frozen frames as the camera tracks alongside the train station.

*Paradox*, 30 minutes, digital video (2001)
In a quiet and reflective tone, *Paradox* alternates between The Dragon of Quiriguá and the feverish harvesting and processing of bananas in the immediate region, moving through a community transformed by questionable labor and trade agreements.

*El Día Que Me Quieras*, 30 minutes, 16mm, color, sound (1997)
A non-narrative film investigating death and the power of photography, *El Día Que Me Quieras* is a meditation on the last pictures taken of Ernesto Che Guevara, as he lay dead on a table surrounded by his captors, in Bolivia in 1967. *El Día Que Me Quieras* is about our assimilation of history. The music was created by David Darling, and the film received the Coral Prize at the Latin American Film Festival, Havana, among other prizes.

**Tuesday, August 19, 6pm**
*SITEcenter/My Life in Art: Leandro Katz, artist, writer, and filmmaker with Candice Hopkins, co-curator of Unsettled Landscapes*
Armory for the Arts Theater, 1050 Old Pecos Trail
Co-sponsored by David Rosen & Christopher Rocca at Sotheby’s International Realty & GF Contemporary
Argentine artist, writer, and filmmaker, known for his films and his photography installations, **Leandro Katz's** works include long-term projects that deal with Latin American subjects, and incorporate historical research, anthropology, and visual arts. In these presentations Katz screens some of his films for the Santa Fe audience and reflects on his long and prolific career in the arts.

**Candice Hopkins** is an independent curator and writer based in Albuquerque and co-curator of *Unsettled Landscapes*. She has held curatorial positions at the National Gallery of Canada, the Western Front, and the Walter Phillips Gallery, The Banff Centre.

**Monday, August 25, 6pm**

*My Life in Art: Suzanne Lacy, artist with Elizabeth Sackler, historian & Board Chair of the Brooklyn Museum*

Armory for the Arts Theater, 1050 Old Pecos Trail

Co-sponsored by David Richard Gallery & Vazquez Portfolio Group, UBS Financial Services, Inc.

**Suzanne Lacy** is a visual artist whose prolific career includes performances, video and photographic installation, critical writing and public practices in communities. She is best known as one of the Los Angeles performance artists who began active in the Seventies and shaped and emergent art of social engagement. Her work ranges from intimate, graphic body explorations to large-scale public performances involving literally hundreds of performers and thousands of audience members. Her work has been reviewed in *The Village Voice, Artforum, L.A. Times, the New York Times, Art in America,* and in numerous books and periodicals. She lectures widely, has published over 70 texts of critical commentary, and has exhibited in The

Elizabeth Sackler is a Public Historian and the Board Chair of the Brooklyn Museum – the first woman to hold the position in the museum's nearly 200-year history. Elizabeth Sackler has spent her adult life creating opportunities for those who have not had a public voice or venue. As an American Indian advocate, this drive led her to establish the American Indian Ritual Object Repatriation Foundation in 1992, and as an arts activist, it informed her vision for the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, which opened in 2007. The Sackler Center is a nexus for feminist art, theory and activism. Elizabeth Sackler is President of The Arthur M. Sackler Foundation, President and founder of the American Indian Ritual Object Repatriation Foundation, and President of the Elizabeth A. Sackler Foundation.

SEPTEMBER
Tuesday, September 23, 6pm
SITEcenter: Unsettled Landscapes? What This Means to an Anthropologist by Marcus Hamilton, Santa Fe Institute Fellow
Armory for the Arts Theater, 1050 Old Pecos Trail

In this talk, Marcus Hamilton will explore what the concept of Unsettled Landscapes means from an archaeological, anthropological, and ecological perspective. He will focus on the dynamic nature of landscapes and the deep history of human landscape modification from prehistory to the present.

Marcus Hamilton is a postdoctoral fellow at the Santa Fe Institute. Hamilton is interested in the energetics of human systems across scales, from hunter-gatherers to industrialized economies, and their ecological interactions with ecosystems, environments, and global scale Earth systems. He is particularly interested in how flows of energy and information create structure and drive dynamics in human systems and in biological systems in general. At SFI, Hamilton works primarily with Geoffrey West and Luis Bettencourt, using scaling theory to understand general principles of the structure and dynamics of markets and corporations. Other major research areas include hunter-gatherer ecology, the colonization of the Americas, the biogeography of human biocultural diversity, macroecology, and the metabolic theory ecology.
OCTOBER
Friday, October 10, 6pm
*Shared Authority in the Art Museum: Precedents, Process, and Propositions*
Innovative Thinker Lecture by Kim Kanatani
Armory for the Arts Theater, 1050 Old Pecos Trail

As the Deputy Director and Gail Engelberg Director of Education for the Solomon R. Guggenheim Foundation, Kim Kanatani is responsible for developing educational linkages within the Guggenheim Museum constellation and with other cultural institutions worldwide to work in synergistic exchange with the Solomon R. Guggenheim Museum in New York.

In recent years, the concept of “shared authority” has gained new currency as contemporary art institutions seek to evolve new and more inclusive platforms for collaborative museum work and interconnectivity on a local and global level. Simultaneously, the current burgeoning of artistic practices that privileges audience engagement and social change as process and content is taking root as well. These practices are aligning themselves with the deep pedagogical thinking that museum educators have long championed, and are impacting and intersecting with curatorial practice in interesting ways. How are these shifts towards more democratic processes in museological and artistic practices manifesting in institutions like the Guggenheim Museum? What new synergies and frameworks are evolving? Is the work of a museum changing? What new propositions for engagement are on the horizon? and how do we measure their success?

The Innovative Thinker Lecture is an annual presentation established in honor of SITE’s former Director of Education Juliet Myers. This lecture highlights the work of a visionary educator in the field of contemporary art.

NOVEMBER

Tuesday, November 4, 6pm
SITEcenter Panel Discussion: Adriana Bustoam artist, with the Drug Policy Alliance and the NM Women’s Justice Project
Armory for the Arts Theater, 1050 Old Pecos Trail
Co-sponsored by Wade Wilson Art
In her work *Anthropology of the Mule*, Adriana Bustos interviews people involved in drug-trafficking dynamic, including incarcerated women, investigators, and local historians. She then translates their stories into drawings that work as a communicative tool, which offers information regarding the history of colonial conquest. In this panel discussion, Bustos talks about her work with the Drug Policy Alliance and Bette Fleishman of the New Mexico Women’s Justice Project.

Adriana Bustos’ drawing, photography and video practice engages investigative and documentary methods of research, evident in *Anthropology of the Mule*, which draws on the parallel stories of commercial colonial routes of trade and the drug trafficking routes in Latin America. In this project, Bustos undertook fieldwork at the Bouwer Women’s Penitentiary, Córdoba, Argentina and Medellin, Colombia. The works are based on interviews with people involved in the drug-trafficking dynamic, investigators, and local historians. These drawings in particular work as a communicative tool, which offers information regarding the history of colonial conquest.

Bustos was born in Bahia Blanca, Argentina, in 1965. She received degrees from the Escuela de Bellas Artes Figueroa Alcorta and the School of Psychology at the Universidad Nacional de Córdoba, respectively. Her work has been exhibited in the Museo de Sinaloa and in the Centro Cultural de Tijuana (Mexico), the Museum of Latin American Art (USA), Laboratorio de Artes Binarios (Puerto Rico), Centro Andaluz de Arte Contemporáneo (Spain), the Phoenix Art Studio (England), the Centro Cultural Recoleta and the Museo de Arte Latinoamericano – MALBA (Argentina) and the Spazio Oberdon (Italy).
November 18, 6pm
SITEcenter: Patrick Nagatani, artist, in conversation with Lucy Lippard, writer
Armory for the Arts Theater, 1050 Old Pecos Trail

Unsettled Landscapes exhibiting artist Patrick Nagatani is joined by Lucy Lippard in a conversation about themes in his work related to the exhibition. Nagatani is a Japanese-American who grew up in a Polish neighborhood and was raised a Catholic. He now follows Buddhism. His father’s family lived outside of Hiroshima, Japan. He received his M.F.A. degree from the University of California, Los Angeles in 1979. He is a past recipient of two major National Endowment for the Arts Visual Artist Fellowships. Nagatani moved to Albuquerque, New Mexico in 1987, where his work focused on nuclear power, the Japanese American concentration camps, and fictional narrative. A member of the Atomic Photographers Guild, he taught photography at the University of New Mexico.

Lucy R. Lippard is the author of 23 books on contemporary art and cultural criticism, most recently Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West. Lippard authored an essay for the Unsettled Landscapes exhibition catalogue entitled Invasive Species: Restlessness, Disturbances, and Other Events.

December
Tuesday, December 9, 6pm
SITEcenter: Forging a Nail: From Meteorite to Trinitite
Futurefarmers, artists with special guests
Meem Auditorium, Museum of Indian Arts and Culture, 710 Camino Lejo
Futurefarmers and special guests will reflect on their newly commissioned work for *Unsettled Landscapes*. Through the lens of a nail, they will tell tales that range from astronomical happenings to the highly choreographed project of the atomic bomb—a meander through material shaped by man to things that have fallen onto the Earth's surface.

Futurefarmers is a group of diverse practitioners who create work that has the potential to destabilize logics of "certainty". Founded in 1994, their design studio serves as a platform to support art projects, an artist-in-residence program and their research interests.

**Ticket Information:**
Advance Tickets are $10 for adults; $5 for students, seniors, and SITE members at Friend and Family levels; free with advance reservation for members at the Supporter level and above. For tickets, please call 505.989.1199 or visit [http://www.sitesantafe.org](http://www.sitesantafe.org). The majority of SITE's programming events will be held at the Amory for the Arts Theater, in partnership with SITE's programming partner, Santa Fe Performing Arts, at 1050 Old Santa Fe Trail, Santa Fe, NM 87505, unless otherwise noted.

**Currently on View at SITE**
*SITElines.2014: Unsettled Landscapes* is the first edition of SITE Santa Fe’s new biennial series with a focus on contemporary art from the Americas. *Unsettled Landscapes* opened on July 20, 2014 and will be on view through January 11, 2015.

*SITElines: New Perspectives on Art of the Americas* signifies a radical rethinking of SITE Santa Fe’s signature biennial exhibition, originally established in 1995. It represents a collaborative structure for planning biennials, a vision for continuity between biennials, a commitment to community and place, and a dedication to new and under recognized art. *Unsettled Landscapes* is the first exhibition in the *SITElines* series. From July 17-20, SITE launched *SITElines* with a four-day opening celebration of *Unsettled Landscapes*. Along with hundreds of SITE friends and donors, SITE welcomed artists, collectors, press, and art world VIPs from 15 countries. SITE had over 2,000 visitors over four days and kicked off the new exhibition in style.

*SITElines* is a six-year commitment to a series of linked exhibitions with a focus on contemporary art and cultural production of the Americas. The exhibitions will take place in 2014, 2016, and 2018 and will be organized by a different team of curators, from locations throughout the Western Hemisphere. Through *SITElines*, SITE establishes a new programming hub called *SITEcenter* to generate connectivity between and during the exhibitions.

*Unsettled Landscapes* looks at the urgencies, political conditions, and historical narratives that inform the work of contemporary artists across the Americas. Through three themes—landscape, territory, and trade—this exhibition expresses the interconnections between representations of the land, movement across the land, and economies and resources derived from the land.

The exhibition is made possible in part through generous support from The Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts Artworks Grant, the SITE Board of Directors and many other generous foundations and friends. Support for the Canadian artists in the exhibition provided by the Canada Council for the Arts, which last year invested $157 million to bring art to Canadians throughout the country. This announcement is made possible in part by the City of Santa Fe Arts Commission and the 1% Lodgers Tax.

**About SITE Santa Fe**
SITE Santa Fe opened in 1995 to present what was then the only international biennial of contemporary art in the United States, and one of only a handful of biennials around the world. From the very beginning, SITE established a commitment to a risk-taking and visionary perspective that continues to drive its...
programs today. Year-round exhibitions and educational programs encourage the creative and intellectual potential of the audience and uphold the region’s tradition of fostering avant-garde art.

As an institution with a year-round contemporary art program, SITE hosts an Art & Culture series of lectures and performances, as well as an extensive education and outreach program for local schools, all of which attract over 20,000 local, national and international visitors annually. Since its launch, SITE has presented over 75 exhibitions — including nine biennials — of works by over 500 international artists.

FURTHER INFORMATION ON SITE SANTA FE CAN BE FOUND AT SITESANTAFE.ORG

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SITE SANTA FE
nurtures innovation, discovery, and inspiration through the art of today.

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