



California College of the Arts Appoints Allison Smith as Dean of Fine Arts and Tina Takemoto as Dean of Humanities and Sciences

Current Dean of Fine Arts James Voorhies to Lead an Expanded Chairship of the College's Acclaimed Graduate Program in Curatorial Practice Program

San Francisco, CA—Wednesday, April 18, 2018—Today, California College of the Arts (CCA) announced the appointment of two new deans to the college—Allison Smith as Dean of Fine Arts and Tina Takemoto as Dean of Humanities and Sciences. Smith and Takemoto are internationally renowned for their respective artistic practices and scholarship, and each has a long history teaching at the college and advancing its programs. Both will assume their positions on August 1, 2018. The college's current Dean of Fine Arts, curator and art historian James Voorhies, will helm an expanded chairship of the school's acclaimed Graduate Program in Curatorial Practice (CURP).

"We are thrilled to announce the appointments of Allison Smith and Tina Takemoto—two women who have already done incredible work to advance our programs at CCA and continue to break ground in their respective practices, which combine research and studio making with performance and social engagement," says Tammy Rae Carland, CCA provost. "I look forward to seeing our divisions expand under their leadership and the growth of our Curatorial Practice program under the vision of James Voorhies."

Smith's practice investigates the cultural phenomenon of historical reenactment and the performative role of craft in the construction of identity. During her nine years at CCA, she served as chair of the Sculpture program and was a member of the executive committee, the academic planning steering committee, the faculty campus planning committee, and more. She then took an appointment as associate professor at Carnegie Mellon University, but now returns to CCA in her new role as Dean of Fine Arts, where she will oversee the division's 16 programs.

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Takemoto, whose practice explores race, queer identity, memory, and grief, is currently an associate professor at CCA where she has been teaching courses in undergraduate and graduate visual studies, graduate fine arts, and the college-wide curriculum since 2003. She has held several key leadership positions at CCA including, most recently, the chair of the Appointments, Promotions, and Tenure Committee (APT), where she helped develop policy and process. Her current research explores the hidden dimensions of same-sex intimacy and queer sexuality for Japanese Americans incarcerated by the U.S. government during World War II. In her role as Dean of Humanities and Sciences, Takemoto will oversee the division's five programs and its college-wide curriculum in which all students participate.

James Voorhies has been acting chair of the college's Curatorial Practice program since the passing of the former chair Leigh Markopoulos in 2017. In this role, he will oversee the two-year graduate program, which offers students the intellectual rigor they need to engage critically and creatively with contemporary visual culture. The program concentrates on the role of the curator as a productive agent and positive mediator who builds connections between artists, ideas, and their publics. Voorhies will occupy an expanded chairship of Curatorial Practice that will encompass oversight of a suite of college-wide projects related to CCA's graduate programs. He will develop and manage a curated selection of public-facing academic initiatives that include organizing the graduate lecture series and identifying new partnerships with the college's Center for Art and Public Life and the CCA Wattis Institute for Contemporary Arts—a vital resource for the Curatorial Practice program—while stewarding connections among Bay Area arts institutions.

About Allison Smith

Allison Smith's diverse studio practice integrates sculpture, traditional craft, photography, printmaking, and textiles, as well as modes of experimental performance and social practices. Exhibiting professionally since 1995, Smith has produced over 25 solo exhibitions, installations, performances, and artist-led participatory projects for venues such as the San Francisco Museum of Modern Art, Public Art Fund, The Aldrich Contemporary Art Museum, The Arts Club of Chicago, and S!GNAL Center for Contemporary Art, among many others. She has exhibited her work in survey exhibitions at museums including MoMA P.S.1, Palais de Tokyo, the CCA Wattis Institute for Contemporary Arts, MASS MoCA, and the Tang Museum. Her work has been reviewed and featured in the *New York Times*, *Artforum*, *Art in America*, *Sculpture*, and other scholarly publications, as well as on NPR, KQED, *Art21*, PBS' *The Art Assignment*, and many other media outlets. Honors include a United States Artists fellowship, a Foundation for Contemporary Arts award, the Artadia Award,

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and grants from the National Endowment for the Arts, Arts Council England, Creative Work Fund, and New York Foundation for the Arts, among others. Her work is held in the collections of the Whitney Museum of American Art, Los Angeles County Museum of Art, Saatchi Gallery London, Linda Pace Foundation, and many other public and private collections worldwide.

Smith received a BA in Psychology from The New School for Social Research, a BFA in Fine Arts from Parsons School of Design, and an MFA in Sculpture from the Yale University School of Art. Parallel to a vibrant art practice, Smith has pursued a formidable career in arts education. Over the past 18 years, she has taught at numerous research universities and colleges of art and design, including Columbia, New York, and Carnegie Mellon universities, as well as Parsons School of Design, Maryland Institute College of Art, and California College of the Arts, where she joined the faculty in 2008 as assistant professor and was tenured as associate professor in 2013.

Recent and ongoing projects include *Common Goods*, produced with the Cambridge Arts Council and shown at the Carpenter Center for the Visual Arts at Harvard University; *Models for a System*, a collaboration with Swedish craft and design historian Christina Zetterlund at the Contemporary Jewish Museum, San Francisco; and *Be Not Still* at di Rosa Center for Contemporary Art in Napa, California; as well as work in the group show *A Page From My Intimate Journal Part 1* at Gordon Robichaux Gallery in New York. Smith is married to curator Christina Linden, who will be joining CCA as associate professor in the Graduate Program in Curatorial Practice, and they will live in San Francisco with their son Claude, who was born in 2014. allisonsmithstudio.com

About Tina Takemoto

Tina Takemoto is a visual studies scholar and artist whose work explores issues of race, queer identity, memory, and grief. She holds an MFA in Visual Art from Rutgers University and a Ph.D. in Visual and Cultural Studies from the University of Rochester. Her current research explores the hidden dimensions of same-sex intimacy and queer sexuality for Japanese Americans incarcerated by the U.S. government during World War II. Takemoto has received grants from Art Matters, the Fleishhacker Foundation, the James Irvine Foundation, and the San Francisco Arts Commission.

Her work has been exhibited and performed at the Contemporary Jewish Museum, Asian Art Museum, Oceanside Museum of Art, GLBT History Museum, New Conservatory Theatre, Sabina Lee Gallery, Sesnon Gallery, SF Camerawork, SOMArts, SFMOMA, and the Vargas Museum.

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Her film *Looking for Jiro* received the Jury Award for Best Experimental Film at Austin Gay and Lesbian Film Festival, and her films have screened at numerous venues including Ann Arbor Film Festival, Frameline, Outfest, CAAMfest, MIX New York Queer Experimental Film Festival, Hamburg International Queer Film Festival, MIX Milano, Rio Gay Film Festival, Seoul's International Women's Film Festival, and Queer Forever! Film Festival Hanoi.

Takemoto's articles appear in *Asian Diasporic Visual Cultures and the Americas*, *Afterimage*, *Millennium Film Journal*, *Art Journal*, *GLQ*, *Journal of Visual Culture*, *Performance Research*, *Radical Teacher*, *Theatre Survey*, *Women & Performance*, and the anthologies *Queering Asian American Art*, *Otherwise: Imagining Queer Feminist Art Histories*, and *Thinking Through the Skin*. Takemoto serves on the board of the Queer Cultural Center and is co-founder of Queer Conversations on Culture and the Arts.

About James Voorhies

James Voorhies is a curator and art historian of modern and contemporary art. He is founder of [Bureau for Open Culture](#), a curatorial practice, philosophy, and strategy that inhabits and connects with institutions, designers, and publishers to realize projects that forge intersections among art, design, education, and consumer culture, while rethinking and pushing against the way institutions address and engage spectators.

Voorhies has served as Dean of Fine Arts at CCA since 2016. Prior to CCA, he was the John R. and Barbara Robinson Family Director of the Carpenter Center for the Visual Arts at Harvard University, where he conceived and directed a contemporary arts program dedicated to the synthesis of art, design, and education through exhibition of existing works and production of new commissions. His writing has appeared in *Texte zur Kunst*, *Frieze*, and *Harvard Design Magazine*, as well as in publications by Sternberg Press, Performa, and Printed Matter, along with many artist monographs and exhibition catalogues.

He has taught contemporary art and curatorial practice in the Department of Visual and Environmental Studies at Harvard University; art and public space at the Graduate School of Design, Harvard University; and art history and critical theory at Bennington College in Vermont. He holds a Ph.D. in modern and contemporary art history from The Ohio State University. His book *Beyond Objecthood: The Exhibition as a Critical Form since 1968* was published by MIT Press in 2017. Research for his new book titled *Binding Agents: Toward an Aesthetic of the Postcolonial in Contemporary Exhibition* has received recent support from the Graham Foundation and Etant donnés Contemporary Art.

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About California College of the Arts

Founded in 1907, California College of the Arts (CCA) educates students to shape culture and society through the practice and critical study of art, architecture, design, and writing. Benefitting from its San Francisco Bay Area location, the college prepares students for lifelong creative work by cultivating innovation, community engagement, and social and environmental responsibility.

CCA offers a rich curriculum of 22 undergraduate and 11 graduate programs in art, design, architecture, and writing taught by a faculty of expert practitioners, and attracts promising students from across the United States and from 55 countries around the world. Graduates are highly sought-after by premier art, academic, and cultural institutions as well as companies such as Pixar/Disney, Apple, Intel, Facebook, Gensler, Google, IDEO, Autodesk, Mattel, and Nike, and many have launched their own successful businesses. Alumni work is featured in major collections such as the Los Angeles County Museum of Art, MoMA New York, Guggenheim Museum, Whitney Museum, SFMOMA, The National Gallery of Art Washington D.C., The Library of Congress, and Tate Modern, London.

CCA is creating a new, expanded college campus at its current site in San Francisco that will open during the 2021–2022 academic year. Spearheaded by Studio Gang architects, the new campus design will be a model of [sustainable construction and practice](#); will unite the college's programs in art, crafts, design, architecture, and writing in one location to create new adjacencies and interactions; and will provide [more student housing](#) than ever before.

For more information, visit cca.edu.

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