

**AMY BERK, MFA**

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**ARTS ADMINISTRATION:**

- **Director, City Studio Program, San Francisco Art Institute** (March 2018-present)  
Hire, train lead artist instructors, find community partners and help facilitate the San Francisco Art Institute's award-winning City Studio program that offers underserved youth high-quality arts education in their own neighborhood, enlists youth in a long term program to gain passion for and skills in the fine arts, and assists them in developing a portfolio for a professional career in the arts and/or to possibly qualify them to apply for higher education.
- **Community Engagement, ART & AUDience** (2015-2016) Helped to create an innovative beta app bridging the worlds of fine art, tech and more to enlarge (and engage) audiences for artists and entities.
- **Program Chair/Contemporary Practice, San Francisco Art Institute** (July 2011-July 2013)  
Direct all aspects of first year foundation program serving over 200 students including creating broad interdisciplinary vision, hiring faculty to fulfill that mission, budgeting and committee work.
- **Admissions Counselor/Career Counselor, San Francisco Art Institute** (2007- 2010)  
Did portfolio reviews with potential undergrad and graduate students; travelled to admissions portfolio events representing SFAI and worked with current students on resumes and job options.
- Co-Director, **Meridian Interns Program (MIP)** (1996-2004)  
Co-creator, instructor, and coordinator of an innovative after-school art making program for inner city teenagers using the gallery as a microcosm for learning life skills. Hire instructors, write syllabi and foster a safe environment for the youth to break down cultural boundaries and increase modes of communication. We work together to produce artwork (installations, performances, murals, etc.) and in the process we challenge and change the way we all view the world.
- Grant Writer, **Southern Exposure** (1997) Wrote grants for the Artist in Education program and for visual art exhibitions for gallery that specializes in emerging artists and community action.
- Program Associate, **Southern Exposure** (October 1996 - January 1997)  
Fundraise, develop programs and manage day-to-day operations of non-profit artist organization that serves as a forum and resource center for the Bay Area's arts and educational communities.
- Publicity Assistant, Auction Organizer, General Support, **Meridian Gallery** (May 1994 - May 1996)  
Write press releases, work with artists, install exhibitions, contact artists and coordinate successful auction to provide seed money for youth program. Also provide general office assistance for non-profit gallery that serves as a meeting ground for disparate communities.

**TEACHING:**

**Visiting Professor, San Francisco Art Institute, San Francisco, CA, 2006-present**  
(*Foundation Program, Urban Studies, City Studio, Painting*)

Collaborate with faculty members from disparate disciplines to create a comprehensive program for Incoming freshman. The Contemporary Practice interdisciplinary studio, "*Contemporary Practicum*," a day-long course engaging students from the BFA and BA programs in collective exploration of the creative process, the urban environment, and significant methodologies and histories culminating in a collaborative group project and "Seeing and Cognition" a seminar addressing issues of perception and critique (2006-2011). Teach "Collage" under the Interdisciplinary umbrella focusing on meaning and materials and design and installation strategies.

In the Urban Studies program created a seminar/practicum "City as Studio Practicum" where students link theory and practice by examining and participating in one of a number of community projects with lead artists and youth to create artworks in diverse media and "Defining Art Through Community" where students do just that through readings, field trips and projects.

In the Painting Department, taught "Collage"; a mixed-media seminar on the physical, intellectual, and spiritual elements of two and three-dimensional thinking and making. Class created and critiqued work in response to five broad prompts and wrote reflections on each work.

## TEACHING:

***Instructor, UC Berkeley Extension Post-Baccalaureate Program, San Francisco, CA, 2004- present***

Teach *Post-Baccalaureate Seminars 1, 2 and 3* focusing on discussion and critique pertaining to student interests and what is happening in the contemporary art world; and *Portfolio Development & Professional Practices*, the culminating course in the Art Studio Certificate Program. In the Art History Department, taught *Seeing Art* centering on how we see and communicate about art and the creative process both in public and private and *Art of the Bay Area*, a survey of trends and movements from the Bay Area.

***Lead Artist, City Studio San Francisco Art Institute, San Francisco, CA, 2010-2012***

*(Excelsior Boys and Girls Club; Sanchez Elementary School)*

Worked with Middle and High School Students at the Excelsior Boys and Girls Club on two murals, both in collaboration with San Francisco Community School. On the first, we researched green practices and created our own version of a “green dream” in the organic garden of SFC. On the second, we polled students from SFC on their favorite books and created a fantastic vision incorporating students favorite characters on the library. At Sanchez I worked with 5<sup>th</sup> graders on their “dreams and nightmares”.

***Instructor, San Francisco Art Institute's Adult Community Education, San Francisco, CA, 2003*** Organized *Bay Area Now*, a course focusing on current trends in creative practices featuring visits to exhibitions, events, and performances, and visits by artists, curators and critics. Serves as a forum for discussion of contemporary movements as they pertain to student's interests and creative work.

***Facilitator, Youth Arts Collaborative, (YAC) San Francisco Art Institute, San Francisco, CA, 2003*** Led a project surrounding the *One Tree(s)* project with students from SFAI and youth from local Boys and Girls Clubs. One Tree(s) project participants investigated the nature of relations, conceptually and practically, within the group, within the community, and within tree systems.

***Co-Director and Instructor, Mayor's Youth, Education and Employment Program, San Francisco, CA, 1996 - 2004 (Meridian Interns Program)*** Developed, co-directed and taught in an innovative after-school program for high school students from throughout San Francisco. Students learn art-making, art history, and arts administration using the gallery as a microcosm for future job possibilities.

***Lecturer, San Francisco State University, San Francisco, CA, Fall 2000 (Inter-Arts Program)*** Developed and taught *Survival Strategies for Artists*, a class centering on post-graduation options and possibilities in the "real world". This graduate and undergraduate class takes a practical and theoretical approach. Also facilitated the *Graduate Seminar* for IAC students focused on preparing and contextualizing each individual students thesis project through group critique.

***Artist in Residence, San Francisco Arts Education Project San Francisco, CA, 1998 – 1999*** Created curriculum and taught 105 9th graders with "learning differences" about creativity and open mindedness through art projects relating to their other course work in a charter school.

***Instructor, Yerba Buena Center for the Arts, San Francisco, CA, 1998***

Led several workshops for elementary school students in creating small-scale pin and Styrofoam miniatures and Wite-out drawings based on things found in nature or man-made objects inspired by my work in the exhibition “*Needles and Pins*”.

***Instructor, San Francisco Art Institute Extension Education, San Francisco, CA, 1994/1995 and 1997/1998 (Painting I and Drawing I)*** Taught drawing and painting (figure and other) to adult students of all levels focusing on individual strengths and conceptual ideas.

***Instructor, The Oakland Museum, Oakland, CA, 1997*** Conceived of and created recycled art projects with elementary school students in conjunction with the exhibition “Hello Again”.

***Instructor, Horizons Unlimited, San Francisco, CA, 1995 - 96 (Southern Exposure's Artist in Education Program)*** Taught "at-risk" high school students empowerment and identity politics.

## TEACHING COMPETENCIES/INTERESTS:

- Contemporary Art
- Interdisciplinary Practices
- Feminist Art
- Art and Everyday Life
- Art and the Environment
- Intro to Design
- Sustainability Issues
- Art Writing
- Collaboration
- Art Education Practices
- 3D Strategies
- Relational Aesthetics
- Painting, Drawing
- Public Art
- Murals
- Community Based Work
- Conceptual Art
- Travel
- Community Engagement
- Collage

## PROJECTS:

Founded **ReAP Projects** (2016-present) with Laura Boles Faw to provide inventive art-related experiences to promote individual and community development. ReAP works with people (individuals, groups of all types, families, and companies) to tap into their creative energy and make art accessible. ReAP (re)invigorates the creative impulse while planting seeds for individual and collective growth and activation. ([www.reaprojects.com](http://www.reaprojects.com))

Led a workshop entitled “*Into the Woods*” at **Camp ArtSeen** (July 2015) in Guerneville where participants channeled Andy Goldsworthy in a supportive and collaborative environment. “Campers” worked together to build site-specific installations using materials found on site.

Produced and participated in **The Guerrilla Café** (2012) with Together We Can Defeat Capitalism. The Guerrilla Café is a temporary space for cultural guerrillas to brew sedition complete with guerrilla wallpaper, guerrilla tablecloths, “radical” literature, bookmarks and masked servers. TWDCDC hosted two salons as part of the Temporary Spaces exhibition at the Walter and McBean Gallery at the San Francisco Art Institute.

Co-curator/participant of **Capitalism Is Over! If You Want** (July 2010-July 2012), a series of interruptions/actions launched in July 2010 by artists from around the world in response to the need for a fundamental shift in our approach to Capitalism and the negative impact it has on the environment, health, and wellbeing of all. The title of the project references John and Yoko’s “War is Over if You Want It” campaign of the late ’60’s and aims to employ art in a similar manner but at a more grassroots level.

As part of **Together We Can Defeat Capitalism (TWDCDC)** -- guerrilla art group fighting capitalism since 1996— we undertook a number of separate campaigns as part of CIO’s summer of love including a pignapping (“**Pignapped**”) in Union Square using our repurposed 1985 Mercedes 300TD Marxist stock car that runs on waste vegetable oil “**Das Vegetal**” as another vehicle for getting the word out that we the people have the power to create change in all areas.

Along with the mural at UC Berkeley Extension Art & Design Center Gallery, **TWDCDC** also transferred the “**CAPITALISM IS OVER! If You Want It**” logo into a mass-produced commodity that goes straight to the people rather than the billboards of the ’70’s that John and Yoko used to announce “**WAR IS OVER! If You Want It!**” Instead the contemporary slogan is presented as stickers that people can take with them, own if you will, and stick (it) to the system. (<http://capitalismisover.com>)

Co-editor/publisher of **stretcher** ([www.stretcher.org](http://www.stretcher.org)) (2000 - present), a site for art and culture  
**reviews:** Sonoma Round-Up; Rachel Neubauer and Abstraction at Rena Bransten Gallery; Early One Morning at Whitechapel Art Gallery; The Chartwell Collection at the Auckland Art Gallery; Ernesto Neto at BAM : Aboriginal Cave Paintings and Engravings  
**essay:** salons: Rishikesh: New Pacific Studio; The Making of Stretcher:  
**projects:** Jule’s Funky Art Shak video

**Stop Bush** (with Together We Can Defeat Capitalism). Using road paint, a giant stencil and TWDCDC outfits, painted an H onto San Francisco Bus Stops to create BUSH STOPS publicizing the madness of current political events. [www.twcdc.com/programs/stop\\_bush/stop\\_bush.htm](http://www.twcdc.com/programs/stop_bush/stop_bush.htm)

**Bed in for peace** international internet conference. Frustrated by the events post Sept. 11, Andy Cox and I took to bed, fasted for 48 hours, and held an international video conference over the internet on alternatives to war and ways to achieve a lasting peace. Held at New Pacific Studio, Mount Bruce, New Zealand. November 2001 (please see [www.bed-in-for-peace.net](http://www.bed-in-for-peace.net) for full transcripts and documentation of the event).

**Guerilla Tea Room** (with Together We Can Defeat Capitalism). Participated in a monthlong event where free tea and cake were served in an environment supporting a free exchange of ideas outside of the capitalist paradigm. Held at [mission](http://mission.sanfrancisco.ca), San Francisco, CA. November 2000. [www.guerrillatearoom.com](http://www.guerrillatearoom.com)

**MAY DAY 2000** (with Together We Can Defeat Capitalism). A one-day event coinciding with May Day where a traffic warning LED sign was reprogrammed to question the excesses and inequities inherent in the capitalist system. Held at the Pacific Stock Exchange, Niketown, the Mint, South Park and the entry to route 280 in San Francisco, CA. [www.twcdc.com/programs/mayday2.htm](http://www.twcdc.com/programs/mayday2.htm)

#### CURATORIAL:

- Curator, **3 x 3**, Berkeley Extension Student Gallery (Summer 2015)  
Selected images for three solo exhibitions for final show of post-baccalaureate students.
- Curator, **Our Little Angel**, San Francisco Art Institute (Fall 2013)  
Collaborated with artists and Mission School exhibition to create a living room space that connects first year students to their past and future.
- Curator, **MAKING HISTORY**, San Francisco Art Institute (April 2012)  
Led the Funked Ups section and curated the group exhibition.
- Curator, **Tweet/Cry/Drink/Connect/Soar**, Berkeley Extension Student Gallery (Fall 2011)  
Selected images for a group exhibition of Berkeley Extension students in the seminar "Exhibit Art".
- Curator, **Nine on the Line**, Berkeley Extension Student Gallery (Summer 2010)  
Selected images for a group exhibition of Berkeley Extension students in the seminar "Exhibit Art".
- Curator, **Prop 9**, Berkeley Extension Student Gallery (Fall 2007)  
Selected images for a group exhibition of Berkeley Extension students in the professional practices seminar.
- Curator, **nextmonet.com** (November 1999)  
Selected images and wrote accompanying text for the virtual exhibition "Out of the Blue".
- Curator, **Annual Committee** a subgroup of the **Artists Committee**, San Francisco Art Institute (1996-97) Team curated and created an accompanying catalogue for the Annual Exhibition (*Biohazard*) at the Walter McBean Gallery at SFAI.
- Co-Director, **PUSH Artspace** (1996 -1997)  
Curate, coordinate and facilitate installation of edgy exhibitions of local, national and international artists.
- Juror - **Diego Rivera Gallery** - (November 1996 and June 2000)  
Served as juror for the student gallery at the San Francisco Art Institute.

#### SOLO EXHIBITIONS:

- 2012 **Meridian Gallery**, San Francisco, CA *near and far*  
 2007 **Magnes Museum**, Berkeley, CA *Recoverings*  
 2002 **Meridian Gallery**, San Francisco, CA. *cloaked*  
**New Pacific Studio**, Mount Bruce, New Zealand. *Cloaked*  
 2001 **Traywick Gallery**, Berkeley, CA. *it's not easy being green*  
 1999 **Museu da Republica**, Rio de Janeiro, Brazil, *holy cow! divine bovines*

- 1998 **scene/escena**, San Francisco, CA, pinned  
 1995 **Herbst Pavillion**, Fort Mason, San Francisco, CA. *sweetmeats*

## GROUP EXHIBITIONS:

- 2018 **518 Valencia**, SF, CA , *Arise!/Power of Political Art*  
 2017 **Royal Nonesuch Gallery**, Oakland, CA, *Objects of Mutual Affection* (Curated by Matt Sussman)  
 2016 **Aratoi Museum**, Masterton, New Zealand, *ART IS A LIVING THING*; **Utah Arts Alliance Gallery**, Salt Lake City, Utah, *small works*  
 2015 **Paxton Gate**, SF, CA *The Birdhouse Show*; **University of California Berkeley Extension Gallery**; SF, CA 3 x 3  
 2013 **Elizabeth S. & Alvin I. Fine Museum at Congregation Emanu-El**, SF, CA, *Tradition by Conception, Modern by Design*  
 2012 **Walter McBean Gallery**, SF, CA, *Temporary Structures*; **Beacon Arts**, LA, CA. *Capital Offense: The End(s) of Capitalism*  
 2011 **SOMARTS**, SF, CA. *Third Strike: 100 performances for the hole*; **667 Shotwell**, SF, CA. *Next*; **Luggage Store Projection Series**, SF, CA. *Political Messaging* (curated by Eliza Barrios); **Right Window**, SF, CA *How Much for that Piggy in the Window?*  
 2010 **SFMOMA**, SF, CA. *Shadowshop* (curated by Stephanie Syjuco); **UC Berkeley Extension Art & Design Center Gallery**, SF, CA. *Capitalism is Over if you want it* (mural in conjunction with Meridian Interns Program youth); **Berkeley Art Center**, Berkeley, CA. *Process and Place: The Transformative Potential of Artist Residencies* (Curators-Suzanne Tan/Elizabeth Sher)\*  
 2009 **Meridian Gallery**, SF, CA. *Favorite This!*; **Contemporary Jewish Museum**, SF, CA. *The Dorothy Saxe Invitational\**  
 2007 **Ruth Bachofner Gallery**, Los Angeles, CA. *Pillow Talk*  
 2006 **Meridian Gallery**, San Francisco, CA. *Swell, 10 years later*; **Intersection for the Arts**, San Francisco, CA. *State of the Nation*; **Theater of Yugen**, San Francisco, CA. *Don Q books*  
 2005 **Works**, San Jose, CA. *The Ebay Project*; **Yerba Buena Center for the Arts**, San Francisco, CA. *Bay Area Now 4* (with Stretcher); **Traywick Contemporary**, Berkeley, CA. *Wall Works*; **Art Institute of California**, Orange County, CA. *Eye Candy and Contemplation*  
 2004 **Southern Exposure**, San Francisco, CA. *The Way We Work* (with Stretcher); **DiRT gallery**, Los Angeles, CA. *STACKED: Homage to Pamela Anderson*; **Headlands Center for the Arts**, Sausalito, CA. *Close Calls*; **Meridian Gallery**, San Francisco, CA. *Drawing it Out*; **Milton Hershey School Art Museum**, Hershey, PA; **Fuller Museum of Art**, Brockton, MA; **Blanden Memorial Art Museum**, Fort Dodge, IA. *Needle Art: A Postmodern Sewing Circle*  
 2003 **Ellen Noel Art Museum**, Odessa, TX; **J Wayne Stark University Center Galleries**, College Station, TX. *Needle Art; Museum of Craft and Folk Art*, SF, CA. *Revealing Influences: Conversations with Bay Area Artists*; **Krashaar Gallery**, NY, NY. *Following the Tradition: Contemporary Art in Needlework*; **Oakland City Gallery**, Oakland, CA. *catalyst*; **New Langton Arts**, SF, CA. *Auction*  
 2001 **Los Angeles Arboreteum**, Los Angeles CA. *cross-pollination*; **Holland Tunnel Gallery**, Williamsburgh, NY. *cross-pollination*; **New Langton Arts**, San Francisco, CA. *Annual Auction*; **Southern Exposure**, San Francisco, CA. *Auction; The Lab*, San Francisco, CA. *Auction*  
 2000 **Traywick Gallery**, Berkeley, CA. *Holiday Show*; **ell:mission**, SF, CA. *Guerilla Tea Room (with Together We Can Defeat Capitalism)*; **New Langton Arts**, SF, CA. *CtoC (documentation of MAY DAY 2000 with TWCDC)*; **Rena Bransten Gallery**, SF, CA. *Paper Cuts*; **Traywick Gallery**, Berkeley, CA. *Minimal Pop*  
 1999 **Oakland Museum**, Oakland, CA, *Meaning and Message*; **Traywick Gallery**, Berkeley, CA. *Drive-by*; **Mills Building**, SF, CA, *threads*; **Southern Exposure**, SF, CA. *25th Anniversary Auction*; **Bedford Gallery**, Walnut Creek, CA, *needle art*  
 1998 **SAP**, SF, CA. *waterfall/florawall (motel lanai vacation)*; **Center for the Arts**, SF, CA. *needles & pins*; **Traywick Gallery**, Berkeley, CA. *Simple Pleasures*; **Southern Exposure**, SF, CA. *Spoonful of Sugar*  
 1997 **Traywick Gallery**, Berkeley, CA. *Get in Here (Twice)*; **SF Arts Commission**, SF, CA. *better*; **Southern Exposure**, SF, CA. *Crystal Ball*; **PUSH Artspace**, SF, CA. *shove*; **Refusalon**, SF, CA. *stirred, not shaken\**  
 1996 **Visual Aid**, San Francisco, CA. *Big Deal*; **Secession** at Catherine Clark, San Francisco, CA *small discards*; **Southern Exposure**, San Francisco, CA. *Luscious*; **ACME**, San Francisco, CA. *snacks*; **Meridian Gallery**, San Francisco, CA. *swell \**  
 1995 **Southern Exposure**, SF, CA. *Obsession*; **1015 Folsom**, SF, CA. *POP T.ART*; **On the Wall at New College**, SF, CA. *Deconstruction of Eve*; **Collision**, SF, CA. *Diva*; **Southern Exposure**, SF, CA. *lo-Cal*  
 1994 **Visual Aid**, SF, CA. *Shooting Gallery*; **Kiki**, SF, CA. *Fresh Produce\**; **Walter McBean Gallery**, SF, CA. *Spring Show*

1993 **Intersection for the Arts**, San Francisco, CA. *Object*; **Victoria Room**, San Francisco, CA. *Real Wet Paint*; **Walter McBean Gallery**, San Francisco, CA. *Spring Show*

\*with catalogue

#### PRESENTATIONS AND INVITED LECTURES:

- **San Francisco Art Institute** - (November 2015) guest professor for graduate seminar "Concepts of Creativity" (Meredith Tromble)
- **Sacramento State** - (April 2015) "Time and Place" panel discussion by artists associated with the artist run exhibition space *Refusalon* in the 90s. (Invited by Bob Ortbal)
- **Oakland Museum** - (March 2015) participated in, "In Focus. An Open Conversation with Jonathan Keats led by Alla Effimova as part of Open Source to reevaluate the impact of the REVISIONS program for Jewish (and other) Museums and institutions.
- **California College of the Arts** - (October 2014) guest professor for advanced painting critique seminar (Kim Anno)
- **San Francisco Art Institute** - (October 2012) artist talk on green art practices (SFAI City Studio youth)
- **San Francisco Art Institute** - (November 2010) SFAQ panel (presentation on the history of the Mission School and art groups in the Bay Area)
- **Southern Exposure** - (November 2010) Arts Publishing Now (presentation on the history of stretcher.org)
- **Berkeley Art Center** - (March 2010) panel/walk through for exhibition *Process and Place: The Transformative Potential of Artist Residencies* (Curators-Suzanne Tan/Elizabeth Sher)
- **Stanford University** - (April 2009) lecture about "Das Vegetal" our 1985 Mercedes run on vegetable oil for the *Rising Tide, Ecology and Art Conference* (Instructor – Kim Anno/Gail Wight)
- **Judah L. Magnes Museum** - (February 2007) CONVERSATIONS ON ART *The Fabrication of Memory*: panel discussion exploring intergenerational dialogue through the medium of textiles.
- **University of California/Berkeley Extension** - (July 2005) lecture/discussion with stretcher [www.stretcher.org](http://www.stretcher.org) about inclusion in Bay Area Now 4.
- **Central Washington University** - (February 2004) ) lecture on my studio practice and public art activities including stretcher [www.stretcher.org](http://www.stretcher.org) + studio critiques (Instructor - Patte Loper)
- **Stanford University** - (January 2004) lecture about "Art and the Politics of Media" for a class of the same name (Instructor - Gail Wight)
- **University of California/Berkeley** - (November 2003) lecture/discussion with Andy Cox about integrating and sustaining studio practice with public art and more (Instructor - Anne Walsh)
- **San Francisco Art Institute** - (October 2003) lecture on my studio practice and my public art activities including stretcher [www.stretcher.org](http://www.stretcher.org) and TWDC (Instructor - Charles Linder)
- **San Francisco Art Institute Graduate Studios** (October 2003) lecture with stretcher [www.stretcher.org](http://www.stretcher.org) on creating an internet art and culture magazine (Instructor - Karen Moss)
- **San Francisco Art Institute** - Art Writing Conference (August 2003) lecture with stretcher [www.stretcher.org](http://www.stretcher.org) on creating an internet art and culture magazine (Instructor - Bill Berkson)
- **University of Tasmania**- (December 2001) slide presentation/paper on the intersection between art and life (in collaboration with Andy Cox) for the conference *What's Left of Theory?* held by the Cultural Studies Association of Australia (Chair - Ian Buchanan)
- **Wanganui Polytechnic** - (October 2001) slide lecture/discussion on my work grounded in the artistic community of the Bay Area for a Contemporary Art History class (Instructor - Ngapine Te Ao) and a first year Art History course (Instructor - Suzanne Macauley)
- **University of California/Davis** - (April 2001) slide lecture and discussion on survival strategies post M.F.A. (Instructor – Conrad Atkinson)
- **Taking the Leap** -Emeryville (April 2001) art-critic lecture/critiques (Instructor – Gregg Chadwick)
- **California College of Arts and Crafts**–(November 2000) slide lecture/discussion on public art in conjunction with Andy Cox (Instructors Castaneda/Reiman)
- **Oakland Museum** (February 2000) artist talk in conjunction with the exhibition *Meaning and Message* (Curator - Karen Tsujimoto)
- **San Francisco Art Institute** - Art Writing Conference (August 1998) artist/critic lecture on the current happenings in the San Francisco alternative scene (Instructor - Bill Berkson)
- **Center for the Arts** (April 1998) artist talk for the exhibition *Needles and Pins* (Curator - Arnold Kemp)

**PRESENTATIONS AND INVITED LECTURES:**

- **California College of Arts and Crafts– Noontime Lecture** (April 1998) “The Public Face of Artmaking” (Linda Fleming - Dean)
- **Sonoma State** – (April 1998) artist/critic lecture on the “role of criticism” for contemporary art class (Instructor- Michael Schragger)
- **San Francisco Art Institute – Public Programs** (April 1998) moderated and helped organize - “Bubble Rap – a discussion on the new Bay Area art and criticism”
- **Walter McBean Gallery** - Biohazard Exhibition (December 1997) led dialogue with artists included in the exhibition Biohazard (curated by the SFAI Artist’s Committee Annual Committee)
- **San Francisco Art Institute** - Art Writing Conference (August 1997) artist/critic lecture on the current happenings in the San Francisco alternative scene (Instructor -Bill Berkson)
- **Taking the Leap** -Emeryville (February 1997) art-critic lecture/critiques (Instructor - Jamie Brunson)
- **University of California/Berkeley** - (Oct. 1996) slide lecture for Art 101 (Instructor - Kevin Radley)
- **Koret Center - SFMOMA-** (May 1996) slide lecture in conjunction with “Reality Check” at Southern Exposure
- **Meridian Gallery** - (March 1996) artist’s talk surrounding “*Swell*”

**PUBLISHED ARTICLES AND REVIEWS:****Talking Cure**

*Did I, I did: David Ireland tribute* (Summer 2009)

**Art Contemporaries**

*Artist At Work: Sabina Ott* (Winter 2004)

**Encyclopedia of Sculpture**

*Ancient Sculpture in England and Wales; The Hagenauer Family* (Jan 2001)

**San Francisco Art Institute i magazine** (2000 - 2001)

*Libby Lumpkin; Youth Arts Collaborative*

**World Sculpture News**

*Forever on the Move\_*(Bay Area Overview feature Winter 2000)

**Artpapers**

*“Margaret Harrison and Conrad Atkinson at Refusalon”* (May 2000)

**Catalogue Essays**

Kent Alexander (April 2004)

*Jernigan Wicker “Barbara Ravizza:” More Conversations”* (Sept. 2001)

*“Richard Overfield: Redreaming the South”* (Feb 1999)

*Refusalon “stirred, not shaken ”* (March 1997)

**Art in America**

Randy Moore at John Bergruuen (March 1999); Marisa Hernandez at scene/escena (September 1998); Arnold J. Kemp at ESP (May 1998)

**Artweek**

“Blurring the Boundaries at the San Jose Museum of Art” (July/August 2000); “Conrad Atkinson at Intersection for the Arts” (June 2000); “FarmCity” (September 1998); “‘Shining Stars’ at the Pacific Heritage Museum” (March 1998); “Black is a Verb! At WORKS/San Jose” (December 1997); “Brett Reichman ‘On Painting’” (9/97); “Chris Komater at 509 Cultural Center and Doug Jeck at Dorothy Weiss Gallery” (7/97)

**Speak**

“the Art of spending the Night” (world section april/may 1998)

“Some Kind of Twisted Female Frankenstein Thing” (world section summer 1997)

“25 and Under” (photography book review - spring 1997)

**Art Issues** “San Francisco Fax” (Jan/Feb 1997); (Sep/Oct1996); (Jan/Feb 1996)

**The San Francisco Bay Times**

Wrote weekly articles as Artemesia Reiter on the Bay Area arts scene (95-96)

## SELECTED MEDIA COVERAGE:

- **Sound, Society and the Geography of Popular Music**, (2016) edited by Thomas Bell, Routledge
- **The Press Democrat**, *Camp ArtSeen Comes to Guerneville* (July 24, 2015) by Stephen Gross:  
<http://www.pressdemocrat.com/news/4215282-181/camp-artseen-comes-to-guerneville>
- **Codigo arte-arquitectura-diseno moda-estilo**, *15 propuestas económicas imaginadas por el arte* (febrero 03, 2015)  
<http://www.revistacodigo.com/15-propuestas-economicas-imaginadas-por-el-arte/>
- **Rizzoli**, *Jewish Worlds: 100 Objects from the Magnes Collection* (2014) by Alla Efimova
- **Jweekly**, *Artists offer fresh take on Judaica* (June 20, 2013) by Emma Silvers  
<http://www.jweekly.com/article/full/68921/artists-offer-fresh-takes-on-traditional-judaica/>
- **SF Chronicle**, *Meridian Gallery Show on ancient rituals* (Dec, 12, 2012) by Jesse Hamlin  
<http://www.sfgate.com/art/article/Meridian-Gallery-show-on-ancient-rituals-4112461.php>
- **Art Practical**, *A Beautiful Concept of Far* (October 10, 2012) by Jeanne Gerrity
- **stretcher**,[http://www.stretcher.org/features/tea\\_and\\_symphony\\_the\\_promise\\_and\\_perils\\_of\\_tea\\_with\\_strangers/](http://www.stretcher.org/features/tea_and_symphony_the_promise_and_perils_of_tea_with_strangers/)
- **Daily Serving**, *The Good, The Bad and The Temporary* (September 27, 2012) by Julia Glosemeyer
- **Huffington Post**, *Haiku Reviews: Paper Hearts And Harpsichords* (February 29, 2012)
- **EcoLocalizer**, *Capitalism Is Over! (if you want it)* by Rhonda Winter (July 31, 2010)
- **Bay Guardian**, *Artists Attack Capitalism In Streets of San Francisco* by Steven T. Jones (July 26, 2010)
- <http://missionlocal.org/2010/11/art-symposium-takes-on-the-mission-school/>
- <http://missionlocal.org/2010/10/art-publishing-now-2/>
- **East Bay Express**, *Genius Loci: Former artists-in-residence compare experiences in Berkeley* (March 17, 2010)  
<http://www.eastbayexpress.com/oakland/genius-loci/Content?oid=1652569>
- <http://ecoartspace.blogspot.com/2009/04/rising-tides-conference-report.html> (April 25, 2009)
- <http://www.sprayblog.net/2008/06/spraygraphic-interview-with-artist-amy-berk/>
- **Artweek**, *Amy Berk at the Judah L. Magnes Museum* by Alison Bing, (October, 2007)
- **Oakland Tribune**, *Art springs from everyday life* by Brenda Peyton, (June 29, 2007)
- **Artweek**, *Swell at Meridian Gallery* by David Buuck, (October, 2006)
- **SFGate**, *Swell, New Work by Amy Berk, Carolyn Castano and Megan Wilson* by Jordan Essoe (July 27, 2006)
- **SF Bay Guardian**, *We Live to Serve* by Glen Helfand, (July 13, 2005)  
[http://www.sfbg.com/39/41/cover\\_bayareanow4.html](http://www.sfbg.com/39/41/cover_bayareanow4.html)
- **SF Weekly**, *All Together Now* by Karen Macklin, (July 13, 2005)  
<http://www.sfweekly.com/Issues/2005-07-13/calendar/nightday3.html>,
- **SF Bay Guardian**, *The Way We Work* by Clark Buckner, (Sept. 29, 2004)  
[http://www.sfbg.com/38/53/art\\_c\\_art\\_work.html](http://www.sfbg.com/38/53/art_c_art_work.html)
- **SF Weekly**, *Double Exposure* by Adrienne Gagnon, (Sept. 22, 2004)
- **SFGate.com**, *"Drawing It Out"* by Alison Bing, (June 6, 2004) <http://www.sfgate.com/listings/event.php?art,e175567>
- **SF Bay Guardian**, *Critic's Choice "Revealing Influences: Conversations with Bay Area Artists"* by Lindsey Westbrook, (September 10, 2003)
- **Artweek**, *"Catalyst at Oakland Art Gallery"* by Patrice Wagner (July/August 2003)
- **East Bay Express**, *"Catalyst"* by Lindsey Westbrook (April 2003)
- **Artweek**, *"Reflections on September 11"* (February 2002)
- **Homestay Magazine**, *"Mine Host is the New Pacific Studio"* (November 2001)  
<http://www.neural.it/nnews/alettoperlapace.htm> by Alessandro Ludovico (October 29, 2001)
- **Wairarapa Times Age**, *"Mount Bruce bed-in a success"* by Marty Sharpe (October 23, 2001)
- **Wairarapa Times Age**, *"Artists stage peaceful lie-in"* by Marty Sharpe (October 19, 2001)
- **Net Art News** *"Online bed in for peace today"* (October 19, 2001)
- **Rhizome**, <http://rhizome.org/editorial/2001/oct/19/online-bed-in-for-peace-today/>
- **Maltamedia** *"Toni Sant joins online global bed-in for peace"* (October 19, 2001)
- **Wairarapa Times Age**, *"An artists retreat"* by Marty Sharpe (August 18, 2001)
- **Zero Magazine**, *"Art to Check Out"* (April 2001)
- **SF Bay Guardian**, *Critic's Choice "Paper Cuts"* by Sarah Coleman, (August 2, 2000)
- **SF.citysearch**, *"Minimal Pop"* by Harry Roche, (April 2000)
- **SF Bay Guardian**, *Critic's Choice "Minimal Pop"* by Glen Helfand, (May 3, 2000)
- **East Bay Express**, *"Pop Art's Ghost: 'MinimalPop' at Traywick Gallery"* by Jill Moffett, (4/26/00)
- **Artpapers**, *"Drive-by: Snapshots from the Cultural Landscape"* by Cheryl Meeker, (Jan/Feb '00)

- **SF Examiner**, "*Charting 35 years of California art*" by David Bonetti, (January 6, 2000)
- **new art examiner**, "*extended review – needle art*" by Terri Cohn, (September 1999)
- **SF Chronicle**, "*Bedford's Needlework Exhibit Pokes Holes in Gender Roles*" by Sam McManis, (6/11/99)
- **Contra Costa Times**, "*Needle art' melds love and stitches*" by Anita Amirrezvani, (4/27/99)
- **Oakland Tribune**, "*Sew fine*" by Jolene Thym, (April 26, 1999)
- **Westart**, "*Show of Traditional, New Needle Art*" (April 9, 1999)
- **the organizers of this publication**, "*berk/cox various locations along market st*" by Corinna Peipon, (3/99)
- **SF Bay Guardian**, *Critic's Choice "pinned"* by Sarah Coleman, (December 23, 1998)
- **SF Examiner**, "*'Judgement' time at Yerba Buena Center*" by David Bonetti, (April 3, 1998)
- **sanfrancisco.sidewalk**, "*Needles and Pins*" by Glen Helfand, (April 16, 1998)
- **sanfrancisco.sidewalk**, "*better*" by Glen Helfand, (December 22, 1997)
- **SF Bay Guardian**, *Critic's Choice "Shove"* by Harry Roche, (April 30, 1997)
- **Sculpture**, "*San Francisco, California -'Swell'*" by Maria Porges, (July/August 1996)
- **SF Bay Guardian**, *Critic's Choice "Swell"* by Harry Roche, (March 20, 1996)
- **SF Bay Guardian**, *Critic's Choice "Junk Food"* by Harry Roche, (March 20, 1996)
- **SF Bay Guardian**, *Critic's Choice "Obsessions"* by Harry Roche, (December 6, 1995)
- **SF.Bay Times**, "*Obsession Engulfs Soex*" by Jeffrey Winter, (November 30, 1995)
- **SF Examiner**, "*A Magnificent 'Obsession' Show*" by David Bonetti, (November 24, 1995)
- **SF Weekly**, "*California Sweet*" by Glen Helfand, (April 12-18, 1995)
- **Sculpture**, "*San Francisco, California*" by Maria Porges, (November/December 1994)
- **ArtWeek**, "*Becoming Who She Has Not Yet Been: Fresh Produce at Kiki*" by Mary Hull Webster, (10/6/94)
- **S.F. Bay Times**, "*Kiki's Fresh Produce: The Fabrics of Femininity*" by Samuael Topiary, (Sept 22, 1994)

#### PROFESSIONAL QUALIFICATIONS, AWARDS, AND RESIDENCIES:

- Member of CAA (since 1995)
- President of the Artist Committee at the San Francisco Art Institute (1996-99)
- Included in Who's Who in America/the World (since 1998); Who's Who in Education (since 2006)
- New Pacific Studio Residency, New Zealand, 2001; Board Member 2008-present
- San Francisco Arts Commission Market Street in Transit Commission (w/Andy Cox) 1999
- Gerbode Purchase Award (Oakland Museum)
- Nominee for SECA and the Fleishacker Award (multiple years)
- Goethe Institut-SF Commission 1998
- Co-Director, PUSH Artspace (1996-7)
- Juror, Diego Rivera Gallery (1996; 2000)
- Rater for PRAXIS EXAM for ETS (since 2012) and AP Studio Art (2016-present)
- Enola Maxwell Award for best worksite (Meridian Intern Program)