

DR. ROBIN BALLIGER

Curriculum Vitae

1/2019

Associate Professor and Chair of Liberal Arts
San Francisco Art Institute
800 Chestnut St., San Francisco, CA 94133
rballiger@sfa.edu

EDUCATION

Ph.D. in Anthropology, Stanford University, 2001

M.A. in Anthropology, Stanford University, 1995

B.A. in Music, University of California at Berkeley, 1979
Highest Departmental Honors, Great Distinction in General Scholarship, Phi Beta Kappa

DISSERTATION

Noisy Spaces: Popular Music Consumption, Social Fragmentation, and the Cultural Politics of Globalization in Trinidad, Stanford University, 2001.

Dissertation Advisors: Paula Ebron, Mary Louise Pratt, Purnima Mankekar, George Collier

ACADEMIC APPOINTMENTS

2017 - present	Associate Professor and Chair of Liberal Arts, San Francisco Art Institute
2006 – present	Associate Professor (Chair of Urban Studies and Liberal Arts 2006-2013, and Grad. Critical Studies 2006-2011.) San Francisco Art Institute
2002-2005	Resident Faculty, Liberal Arts Dept. SFAI (and Visiting Faculty 2000-2002)
2002 (Winter, Sp.)	Teaching Fellow, Introduction to the Humanities Program, Stanford University
1999-2002	Lecturer, Department of Anthropology, Stanford University

GRANTS, FELLOWSHIPS, AND AWARDS

Faculty Award from Student Government, San Francisco Art Institute, 2017

Faculty Award from Student Union, San Francisco Art Institute, 2014

Faculty Development Grants, San Francisco Art Institute, 2006, 2007, 2009, 2010, 2012, 2013, 2015, 2017

Visiting Scholar, Women's Leadership Institute, Mills College, 1999-2000, 2000-2001

MacArthur Consortium Fellowship, Center for International Security and Cooperation, Stanford, 1999-2000

Littlefield Fellowship, International Political Economy, 1998-1999

Mellon Dissertation Write-up Grant, 1997-1998

Fulbright Scholarship, Dissertation Research, 1996-1997

National Science Foundation, Dissertation Research, 1996-1997

Wenner-Gren Foundation, Dissertation Research, 1996-1997

Mellon Foundation, Predoctoral Research Assistantship, 1996

Stanford Anthropology Department Doctoral Fellowship, 1993-1996

Textor Award for Outstanding Anthropological Creativity, 1996

Center for Latin American Studies, Pre-Dissertation Field Grant 1995

Stanford Teaching Assistantship Award, 1993-1995

Mellon Foundation, Pre-Dissertation Fieldwork Summer Grant, 1994

National Science Foundation, Honorable Mention, 1994

PUBLICATIONS

Book manuscript in progress, on art and urban cultural politics in 21st century Oakland, CA.

Article in progress, "Curating Urban Space: Artists, Arts-Led Redevelopment, and Gentrification in 21st Century Oakland, CA"

Article in progress, "Painting Over Precarity: Entanglements of Community Public Art with Dispossession, Gentrification, and Urban Governance in West Oakland, CA"

"Good Cop / Bad City: Oakland Police on Screen in 'The Force,'" *Reimagine: Race, Poverty, and the Environment*, <http://www.reimagineerpe.org/23/balliger-Good-Cop-Bad-City-Oakland-Police>, Dec. 2, 2017.

"Mediating the Local: Radio and the Neoliberal Cultural Economy of Space in Trinidad," *Media Fields Journal: Critical Explorations in Media and Space*, Vol. 4 (Scale), Feb. 2012.

"Post-Fordism, Sound, and Urban Space," Book Review -- *Music and Urban Geography* by Adam Krims. *City: Analysis of Urban Trends, Culture, Theory, Policy, Action* Vol. 12/2 July 2008.

"The Politics of Cultural Value and the Value of Cultural Politics: International Intellectual Property Legislation in Trinidad," *Trinidad Carnival: The Cultural Politics of a Transnational Festival*. Eds. Garth Green and Phil Scher. Bloomington: Indiana University Press, 2007

"Empire in the Present: Exploring the Indies through the Cultural Geography of the Commonwealth" Special Issue - East Indies/West Indies: Comparative Archipelagoes. *Anthropological Forum*. Vol. 16/3, 2006.

"The Sound of Resistance," *The Global Resistance Reader*. Ed. Louise Amoore. London: Routledge. 2005.

"Chutney Soca Music in Trinidad: Indian Ethno-Nationalist Expression in Transnational Perspective,"

Globalisation, Diaspora, and Caribbean Popular Culture. Eds. Christine Ho and Keith Nurse. Mona, JA: Ian Randle Publishers, 2005.

Book Review – Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition. Tina K. Ramnarine. Barbados: The University of the West Indies Press, 2001.
American Ethnologist Vol. 30(4), Nov. 2003.

"As Seen on TV': Media, Globalization, and Social Fragmentation in Trinidad," *Anthropology News*, Association for Political and Legal Anthropology column, March 2001.

"Politics," Key Terms in Popular Music and Culture. Eds. Bruce Horner and Thomas Swiss. Oxford: Blackwell Publishers, 1999.

"Popular Music and the Cultural Politics of Globalization among the Post-Oil Boom Generation in Trinidad," Identity, Ethnicity, and Culture in the Caribbean. Ed. Ralph Premdas. St. Augustine: University of the West Indies, 1999.

Book Review— Places Through the Body. Eds. Heidi J. Nast and Steve Pile. London: Routledge, 1998.
Political Geography 18, 1999.

"Flash Up Yuh Flambeau!: Live and Direct from Trinidad Carnival," Arts and Entertainment Feature, *San Francisco Bay Guardian*, March 12, 1997.

"The Sound of Resistance," Sounding Off!: Music as Subversion/Resistance/Revolution. Eds. Ron Sakolsky and Fred Wei-Han Ho. New York: Autonomedia, 1995.

CONFERENCE PRESENTATIONS AND LECTURES

"Urban Precarity Workshop," Max Planck Institute for Social Anthropology, Halle, Germany, March 27-29, 2019.

"Painting Over Precarity: Entanglements of Community Public Art with Dispossession, Gentrification, and Urban Governance in West Oakland, CA," American Anthropological Association Annual Meeting, San Jose, CA, Nov. 15, 2018.

"Murals in Contested Urban Space: Appropriating Symbols of Community for Gentrification and Urban Governance in West Oakland, CA," Association for the Study of the Arts of The Present (ASAP/9), Oct. 26-28, 2017, Oakland, CA, (Developed and Chaired this Panel)

"Between Autonomy and Abandonment: Exposed Life in a Containment Zone in Oakland, CA" American Ethnological Society Annual Conference, April 1, 2017, Stanford University

"Artists, Redevelopment, and Gentrification in Oakland, CA," American Association of Geographers Annual Conference, San Francisco, April 1, 2016. Panel title: "The 'Other' Side of the Bay: Contested Geographies of Oakland."

"'Hella' Contradictions: Artists, Urban Redevelopment, and Gentrification in 21st Century Oakland," Lecture at San Francisco Art Institute, April 3, 2015.

"Oaklandish!: Hipster Arts and Urban Development in Oakland, California," Urban Affairs Association Annual Meeting, San Francisco, April 2013. (I organized an all-SFAI panel "The Arts and Culture in Bay Area Development Discourse and Practice")

"Occupy Oakland and the Eruption of the Social: Conflict and Policing at the Boundaries of Neoliberal Citizenship," American Anthropological Association Annual Meeting, San Francisco, Nov. 2012

- “Vultures Invade Trinidad!: Artist Activism in a Neoliberal Cultural Economy,” Graduate Lecture Series, San Francisco Art Institute, Oct. 2011.
- “Vultures, Masquerade, and the Neoliberal State in Trinidad,” American Anthropological Association Annual Meeting, New Orleans, Nov. 2010
- “Vultures, Masquerade, and the Neoliberal State in Trinidad,” Urban Studies Colloquium, SFAI, Nov. 2010
- Stanford Humanities Center, Postcolonial City Working Group – lecture invitation, Jan. 2009 (postponed)
- “Mediating the Local: The Aesthetics and Politics of Media Expansion in Trinidad”
Society for Cultural Anthropology Biannual Meeting: “Ethics, Aesthetics, Politics”
Long Beach, CA, May 2008
- “Neoliberal Noise: Governmentality and the Cultural Politics of Sound in Trinidad”
Urban Studies Symposium -- Social Justice, Neoliberalism, Cities: Methodologies and Open Questions
Univ. of British Columbia, Vancouver, Canada, May 2007
- “The Impact of Transnational Media on Identity and Governance in Postcolonial Trinidad”
Panel Co-Organizer and Co-Chair: “Transnational Media and Postcolonial Governance,” American Anthropological Association Annual Meeting, San Jose, CA, November 2006.
- “Consumption, Citizenship, and Neoliberal Governmentality in Trinidad,” American Ethnological Society Conference: Anxious Borders, San Diego, CA, April 2005
- “Global Priorities: A Forum on Globalization featuring Immanuel Wallerstein,” Chair and Moderator: Robin Balliger, San Francisco Arts Commission Gallery, June 2004
- “‘Word, Sound, and Power’: Reterritorializing Urban Space in Trinidad,” Kroeber Anthropological Conference: Translocalities: Borders, Boundaries, and the Making of Sites, UC Berkeley, April 2003
- “Sonic Occupations: An Ethnographic Approach to the Spatialization and Politics of Culture in the Context of Globalization,” California Institute of the Arts, Los Angeles, March 2003
- “Culture and Sound in a Changing World: The Anthropology of Music, Identity, and Place”
New England Conservatory of Music, Boston, Feb. 2003
- “Empire in the Present: The Contemporary Cultural Geography of the Commonwealth”
American Anthropological Association Annual Meeting, New Orleans, Nov. 2002
- “Bodies, Visibility, and Immediacy in Trinidad Carnival”
American Anthropological Association Annual Meeting, Washington D.C., Nov. 2001
- “Rage Against the Machine?: Transnational Cultural Consumption and Social Fragmentation in Trinidad,”
University of Wisconsin at Milwaukee, Feb. 2001; Vassar College, April 2001
- “Word, Sound, and Power’: Reterritorializing Urban Space in Trinidad”
American Anthropological Association Annual Meeting, San Francisco, Nov. 2000
- “From the Mighty Sparrow to Metallica: Trinidadian Popular Music and the Production of Identity in Transnational Space,” The Center for the Americas, Wesleyan, March 2000
- “Privatization, Media Expansion, and the Niche Marketing of Identity in Trinidad”
American Anthropological Association Annual Meeting, Chicago, Nov. 1999

- "Race, Class, and Gender Politics among Popular Music Audiences in Trinidad"
Women's Leadership Institute, Mills College, Oakland, Sept. 1999
- "The Politics and Location of Cultural Consumption Among Post-Post Colonial Youth in Trinidad"
American Anthropological Association Annual Meeting, Philadelphia, Dec. 1998
- "Popular Music, Youth, and the Cultural Politics of Globalization in Trinidad"
Caribbean Studies Association Annual Conference, Antigua, May 1998
- "Music and Race Politics in Contemporary Trinidad"
Institute for Social and Economic Research, University of the West Indies, Trinidad, Feb. 1998
- "Party Politics: Youth Culture, Gender, and the State of Neoliberalism in Trinidad"
American Anthropological Association Annual Meeting, Chicago, 1997
- "The Politics of Cultural Value and the Value of Cultural Politics: Intellectual Property Legislation and the Discursive Construction of Interests in Postcolonial Trinidad"
Western Humanities Conference, UC Riverside, 1997 (Panel Organizer -- The "Developing World" of High-Tech: Culture and Inequalities in Late-Capitalist Spaces of Communication)
- "Noisy Spaces: Popular Music and Social Location in Postcolonial Trinidad"
American Anthropological Association Annual Meeting, San Francisco, 1996
- "Shifting Modalities of Power: Reassessing Theories of Global Capitalism, Slave Resistance and Strategies of Colonial Rule in the Caribbean"
Empires and Cultures Symposium, Stanford, 1996
- "The Oil 'Boom Generation': Youth and Rapso Music in Trinidad"
American Anthropological Association Annual Meeting, Washington D.C., 1995
- "Hybrid Sounds of Everyday Life: The Implications of Postmodernism for Popular Music Research"
Davies Seminar, University of San Francisco, 1995
- "Music and Resistance: Text, Production, Performance"
National Graduate Student Cultural Studies Conference, UC Santa Cruz, 1995
- "'Poverty is Hell': Music, Materialism, and Moral Panic in Trinidad"
Anthropology Dept., Stanford, 1995

TEACHING EXPERIENCE / COURSES

- San Francisco Art Institute (2000 – present)
- The Social and Spatial Politics of Contemporary Public Art
 - Cultural Politics of Urban Transformation in Oakland
 - Auditory Cultures: Music, Sound, and Space in Transnational Contexts
 - Consumption and Commodity Culture (Graduate Critical Studies)
 - Global Perspectives on Modernity (Graduate Critical Studies)
 - Research and Writing Colloquium (Graduate Critical Studies)
 - Governmentality and Culture in the New World Order (Grad CS)
 - Geographic Imaginations: Mapping Spaces, Subjectivities, and Power (Grad CS)
 - Media and Cultural Geography
 - Consuming Cultures: The Geopolitics of Consumption
 - Critical Geographies: Bodies, Spaces, Power
 - Globalism, Communication, Performance
 - Critical Theory A (advanced undergrad theory course)
 - Identity and Difference in the Making of the Modern World (Humanities/History)

Comparative Cultural Studies
Ethnographic and Critical Perspectives on Popular Culture
The Desert of The Real: Cultural Politics in the Contemporary US

Teaching Fellow, Stanford University (2002, Winter and Spring quarters)
Encounters and Identities (Introduction to the Humanities Program)

Lecturer, Stanford University (1999-2002)
Theory in Social and Cultural Anthropology
Introduction to Social and Cultural Anthropology
Comparative Cultural Studies

Teaching Assistant, Stanford University (1994-1995)
Dance and Culture in Latin America
Medical Anthropology
Social and Cultural Anthropology

Senior English Teacher, Upward Bound, Oakland (2001)
Upward Bound is a federally-funded program designed to assist highly motivated and talented students from low-income families in successfully pursuing a college education.

RESEARCH EXPERIENCE

Oakland, CA: 2010 –present (ongoing)

Trinidad and Tobago Field Research: 2009, 2006, 2005, 2001, 1998, June 1996-August 1997, 1994, 1995

LANGUAGES

Spanish

PUBLIC TALKS, ARTS PROJECTS, AND COMMUNITY INVOLVEMENT

Judge, Annual SFAI Artists' Book Contest, 2017

“Hella’ Contradictions: Artists, Urban Redevelopment, and Gentrification in 21st Century Oakland, San Francisco Art Institute, April 3, 2015

Discography: *The Appliances* (vinyl from 1980/81 recordings), Superior Viaduct, release date sometime soon

“Art, Politics, and the Gentrification of San Francisco,” Radio Interview on “Against the Grain,” KPFA 94.1, national broadcast 5/29/12, podcast available:

(www.againstthegrain.org/program/559/id/221233/tues-5-29-12-art-politics-and-gentrification-san-francisco)

“Things Fall Apart – Revisited,” 1968: The Great Rehearsal (Symposium), Sept. 2008, USF
 (“South” panel included Paco Ignacio Taibo II)

“Political and Community Spaces,” Towering Ideas Series, CounterPULSE, San Francisco, Feb. 2008

“The Spectral Logic of Globalization,” SFAI *Master of Fine Arts Exhibition Catalogue*, May 2005

Judge, 22nd Annual SFAI Artists' Book Contest, 2005.

“Film, Video, and Interactive Media Festival,” American Anthropological Association Annual Meeting, Nov. 2004. Faculty Advisor on “A Day With Keisha,” by Musashi Ono. His film is an innovative, visually poetic documentary about an Oakland prostitute.

San Francisco Arts Commission Gallery, 2004

Co-organizer, “Global Priorities: A Forum on Globalization featuring Immanuel Wallerstein,” reception for “Global Priority,” a touring exhibition with multimedia works by 60 artists from 33 countries.

“Horizon” Walter MacBean Gallery, San Francisco Art Institute, Fall 2003

I contributed to this multi-media, collaborative piece on future visions of the SFAI.

INSTITUTIONAL COMMITTEES AND ACADEMIC SERVICE

FACULTY UNION

President, Faculty Union, SFAI, (two-year term) 2011 – 2013, 2013 – 2015, 2015-2017, 2017-2018

CA-AAUP Conference Participant, Los Angeles, CA, February 2018

Head of the Bargaining Team, led successful CBA negotiation summer 2017

AAUP Summer Institute Participant, Portland, July 2016

Vice President for Private Colleges, California Conference, American Association of University Professors, 2012-2013

Head of Bargaining Team, led CBA negotiation summer 2012

Vice President, Faculty Union SFAI, 2006-2007

Bargaining Team, negotiated new CBA and Tenure, 2005

Executive Committee, Faculty Union SFAI, 2009-2011, 2004 – 2006

FACULTY SENATE AND COMMITTEES

Faculty Senate, SFAI, 2003-present

Chair, Faculty Administrative Feedback Committee 2017-18

Faculty Development Grants Committee, 2016-2017

Chair, Faculty Administrative Feedback Committee, 2015-16

Fulbright Proposal Writing Workshop (multiple years)

Fulbright Review Committee, SFAI. 2005-2006, 2010-11, 2012, 2013, 2017

Faculty Representative, Global Programs Committee, 2014-15

Co-Chair Assessment Committee SFAI, 2011- 2013

Faculty Representative, Enrollment and Marketing Committee, SFAI, 2004-2005

Faculty Representative, Associate Dean Hiring Committee, SFAI, 2004-2005

Faculty Representative, Undergraduate Curriculum Committee, SFAI, 2003-2004

ADDITIONAL ADMINISTRATIVE PROJECTS AT SFAI

Developed first new degree concept at SFAI since 2006: “Art, Place, and Public Studies”

Wrote text for NASAD proposal, including “rationale” section, degree descriptions for BA and MA, and section on meaning of degree/student success. Worked with accreditation officer on degree requirements and curriculum alignment, 2017-18.

Conducted Adjunct Faculty Evaluations: classroom observations, review of materials, and recommendation letters and rank for ten faculty members in 2017-18.

Panel Moderator for MA Thesis Presentation, May 2016

TENURE REVIEW AND PROMOTION COMMITTEES

Tenure-Track Review Committee, Cristóbal Martínez, 2018

Chair, Tenure Review Committee, Preliminary, Sampada Aranke 2017

Tenure Review Committee, Penultimate, Nicole Archer, 2017

Step Review Committee, Meredith Tromble, 2017

Tenure Review Committee, Preliminary, Asuka Ohsawa, 2016

Tenure Review Committee, Penultimate, Christopher Coppola, 2015

Tenure Review, External Reference for Karen Morris, Visual and Critical Studies, School of the Art Institute of Chicago (August 2013)
Tenure Review Committee (Final), Claire Daigle, 2012
Chair, Tenure Review Committee, (Penultimate), Krista Lynes, 2011

EXTERNAL REVIEWER FOR PEER-REVIEWED JOURNALS

External Reviewer for Peer-Reviewed Journal: *Anthropology of Work Review* (AWR), special issue on the topic of Aesthetic Employment and Labor, Feb. 2013 (reviewed introduction and three articles).
External Reviewer for Peer-Reviewed article in *Journal of Poverty*, special issue on arts activism, fall 2013

OTHER INSTITUTIONAL SERVICE

Visual Culture Concentration, SFAI, 2003-2004
Graduate Admissions Committee, Dept. of Cultural and Social Anthropology, Stanford University, 1999
Officer (founding member), Stanford Affirmative Action Coalition, 1994-1996
Representative, Graduate Student Organization, Anthropology Dept., Stanford, 1993-1994

PROFESSIONAL ASSOCIATIONS

American Anthropological Association

American Ethnological Society

Society for Cultural Anthropology

Society for Urban, National and Transnational/Global Anthropology

Association for Political and Legal Anthropology

Caribbean Studies Association

PROFESSIONAL EXPERIENCE (non-academic)

Board of Directors, Bay Area Center for Art and Technology (BACAT), 1992-1999

BACAT is a non-profit organization that oversees educational, socially-conscious projects in the visual arts, music, dance, and literature, including nationally-acclaimed multimedia projects like *Shaping San Francisco* and *Project Face to Face*. (BACAT later became CounterPULSE in SF)

World Music Co-Director, DJ -- KZSU 90.1 FM, Stanford, 1995 - 1999

As world music director I was a liaison between record labels and KZSU, I wrote music reviews and decided on current rotation; my DJ show, "Globeslam," featured transnational music -- Afro-pop, Latin, Afro-Cuban, soca, reggae and dancehall, bhangra, rock en español, electronica/world dance.

Managing Director, Komotion International, music and performance space, 1987-1993

Komotion was a renowned arts collective and performance venue in San Francisco that received the Bay Guardian's "Local Hero" award in 1992. Our activities included live music by local and foreign acts (e.g., from Nicaragua, Russia, the Philippines, Zimbabwe); we built a professional recording studio; art gallery; and published a "sound magazine" with international distribution. Komotion produced hundreds of benefits in support of local food banks, AIDS and health awareness, battered women's shelters, political prisoners, and more. We also hosted children's art exhibits and music projects, including middle-school students recording an "eco rap" about environmental racism. As a founding member of Komotion, I provided artistic direction, did booking and publicity, served as house manager, live sound engineer, administration.

Taxi Driver, Yellow Cab Company, San Francisco, 1989-1993

Professional Musician (electric bass, flute, voice)

MalamboKombo (Afro-Peruvian), 1991-1993

Big City (world beat), 1984-1987 (Feature articles on band in *Spin*, *Rolling Stone*, *Mother Jones*, *San Francisco Chronicle*)

O.J. Ekemode and Ashiko (Nigerian Afro-Beat/Highlife), 1983

Teatro Latino, Mission Cultural Center, San Francisco, tour 1982

The Appliances (experimental punk funk band) 1979 - 1981

Berkeley Contemporary Chamber Players, 1977-1979

Music Composer

"Get Ready, Get Set, Go," Peters-Wright Creative Dance, 1993

"Secrets," AIDS awareness play for teens, national tour, 1989-1993

"Ready or Not," play about aging, 1992

Music Producer/Recording Engineer

Native Tongue, Bay Area Chicano, Asian-American, African-American poets, 1991

Our Fathers Who Aren't In Heaven, Don Bajema, Henry Rollins, Lydia Lunch, Hubert Selby, 1990