

EDUCATION:

San Francisco Art Institute, New Genres.

Skowhegan School of Painting and Sculpture, Summer Residency, 1999.

SELECTED VIDEO WORKS:

(Titles pertaining to Bustamante's productions are in *bold and italicized*. Titles pertaining to exhibitions, panels, conferences and festivals are simply *italicized*.)

Silver & Gold (video and performance) (to be presented at Sundance Festival 2010)
THE HISTORY OF THE FUTURE II, Franklin Furnace, with Performa 09, Abrons Art Center/Henry Street Settlement, Manhattan, New York, November 6 - 7, 2009.
LIVE FILM! JACK SMITH! Five Flaming Days in a Rented World, Theatre HAU 1, October 31, 2009.
PERFORM! NOW! Chung King Projects, Los Angeles, California, July 25, 2009.
18th Annual HOT! Festival, Dixon Place, New York, New York, July 05, 2009.
New Silent, organized by Rhizome, New Museum, New York, New York, June 19, 2009.
Joe's Pub, New York, New York, June 4, 2009.

Untitled # 1, (from the series Earth People 2507) (video installation), curator - Margaret Tedesco, 2nd Floor Projects, Essay by Glen Helfand, San Francisco, California, April 19 - May 25, 2008.
Jack Hanley Galery, Los Angeles, California, October 6 - November 10, 2007.

Untitled # 1, (from the series Earth People 2507) (video screening),
ANIMALIA, Proctors Mainstage Theater, Schenectady New York, September 19, 2008.
Outfest 2008: The 26th Los Angeles Gay and Lesbian Film Festival, Fairfax 2, Los Angeles, California, July 19, 2008.
Ethnographies of the Future Video Screening, organized by guest curator Sara Reisman, BRIC Rotunda Gallery, Brooklyn, New York, April 16, 2008.
New York Underground Film Festival, Anthology Film Archives, Manhattan, New York April 8, 2008.
UCSC Women of Color Film Festival, University of California, Santa Cruz, Santa Cruz, California, March 15, 2008.

Nanoookie of the North (short film), *Pocket Films Festival, International Festival of Mobile Medias*, organized by the Forum Des Images, Pompidou Center, Paris, France, June, 13-15th, 2008.
CELLuloid: Cell Phone-Made Documentaries, The Film Department of The Museum of Modern Art, New York, New York, February 20, 2008.

A Story (performance for video)
OUR BODIES, OUR SELVES + EUROPEAN COMMUNITIES, curator - A.L. Steiner, Montehermoso, Vitoria-Gasteiz, Spain, September 19, 2008 - January 2, 2009.
The Chicana/o Biennial, Movimiento de Arte y Cultura Latino Americana (MACLA) in San Jose, California, August 1 - September 22, 2007.

Videogarden, organized by David Smith, New York, New York, July 13-15, 2007
Reckless Behavior, organized by Glenn R. Phillips, Harold M. Williams
Auditorium, The Getty Center, Los Angeles, California, April 19, 2006
New Media/New Work, a group video exhibition, Art Interactive, Cambridge,
Massachusetts, in conjunction with the College Art Association, February 22-26, 2006.
Chelsea Hotel, Manhattan, New York; Presented by the Daniel Reich Gallery, November
13, 2005.
Tribute Show for Tony Labat, New Langton Arts, San Francisco, California, October 22,
2005.

Sisters and Brothers (short video), in collaboration with Ben Cooley
Free To Be... You and Me Invitational, organized by Erik Z and Nick Hallett, In
celebration of Marlo Thomas's 1974 film, twenty film and video artists were invited to
rework the original found footage on their own terms.
Pacific Film Archive, Berkeley, California, January 17th, 2007.
MassArt Film Society, Boston, Massachusetts, June 5, 2006.
Ocularis at Galapagos Art Space, Brooklyn, New York, June 5, 2006.
Chicago Filmmakers, September 16, 2006.

The Perfect Ones (short film), in collaboration with Matt Johnstone
Aqui No Hay Virgenes, The Village (in conjunction with LACE), Los Angeles,
California, March 15 - April 30, 2007.
Frameline Film Festival, San Francisco, California, June 23, 2007.
Tel Aviv International GLBT Film Festival, Tel Aviv, Israel, June 20, 2007.
London Lesbian and Gay Film Festival, London, England, March 30, 2007.
End of Gays, organized by José Esteban Muñoz, *Outfest* film festival, Red Cat Theatre,
Los Angeles, California, July 11, 2006.
Homo A Go Go, Queer Music, Art, Film, Performance and Activism Festival, Capitol
Theatre, Olympia, Washington, August 2, 2006.
MAISON DU CHIC at SPIEGELTENT, multimedia cabaret, Pier 17, South Street
Seaport, New York, New York, August 18, 2006.

A Story (performance for video)
Eye Am: Women Behind the Lens, Anthology Film Archives, Manhattan, New York,
November 11, 2008.
OUR BODIES, OUR SELVES + EUROPEAN COMMUNITIES, curator - A.L. Steiner,
Montehermoso, Vitoria-Gasteiz, Spain, September 19, 2008 - January 2, 2009.
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San Jose, California, August 1 - September 22, 2007.
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Chelsea Hotel, Manhattan, New York; Presented by the Daniel Reich Gallery, November 13, 2005.

Tribute Show for Tony Labat, New Langton Arts, San Francisco, California, October 22, 2005.

Rosa Does Joan (short video)

Its Sex Jim but not as we Know it, a video screening of experimental image-makers.

Organized by Caz McIntee, Hannah Maclure Centre, University of Abertay, Dundee, Scotland, February 16, 2006.

Artist's Television Access, San Francisco, California, August 7, 1992.

Specflic (new-video technology installation/performance), in collaboration with director, Adriene Jenik. The project uses transmission and display technologies to examine the social costs and benefits of those same technologies.

The California Institute for Telecommunications and Information Technology, University of California San Diego, San Diego, California, October 28, 2005.

Neapolitan (video installation)

I FEEL DIFFERENT, curator - Jennifer Doyle, LOS ANGELES CONTEMPORARY EXHIBITIONS, Los Angeles, California, October 21, 2009 - January 24, 2010.

The Way That We Rhyme: Women, Art & Politics, Yerba Buena Center for the Arts, San Francisco, California, March 29 - June 29, 2008.

Economical Food Circus, organized by Nato Thompson, Contemporary Artist Center, North Adams, Massachusetts, August 5–15, 2004.

20 years, 20 artists, organized by Glen Helfand, the LAB, San Francisco, California, October 10–November 8, 2003.

Sans Gravity (the video, as opposed to the performance by the same name)

Tulsa Underground Film Festival, Tulsa, Oklahoma, August 28, 2004.

Grand Auto: High Performance-based Video, Organized by Kota Ezawa and Deke Weaver, New Langton Arts, San Francisco, California, April 9, 2001.

LifeStyle (short video), in collaboration with Mads Lynnerup and Eamon Ore-Giron.

(Video only), *Pretension*, organized by José Esteban Muñoz, *Mix: Experimental Film/Video Festival*, New York, New York, November 22, 2003.

(Presented with a live sound score), *Prime Time Salon*, San Francisco Art Institute, San Francisco, California, February 16, 2001.

(Video only), Center for Computer Research in Music and Acoustics, Stanford University, Palo Alto, California, October 26, 2000.

(Video only), *Videotr Vorbou*, video screening, Tabor, Czech Republic, September 7, 2000.

(Presented with a live sound score), The LAB, San Francisco, September 30, 2000.

The Chain South (producer/performer), performance video documentary in collaboration with Miguel Calderon.

Fair Exchange, Millard Sheets Gallery, Pomona California, September 8-October 1, 2006.

Examinants, organized by Caroline Koebel, Buffalo, New York, December 5, 2004.
College Art Association, Seattle, Washington, February 6, 2004.

Street Show, Williams College Museum of Arts Gallery, Williamstown, Massachusetts, November 14, 2002.

Video on Video film/video series at Saratoga Springs Library, Saratoga, New York, 2002.

Here and There video series, SF Camera Works, San Francisco, California, April 13, 2000.

Artists' Television Access, San Francisco, California, 1997.

Yerba Buena Center for the Arts, San Francisco, California, November 29, 1997.

Launch performance with stage sets by D.L. Alvarez, The LAB, San Francisco, California, July 1994.

Angel/Bebe (video installation), *Paladar* in collaboration with Mads Lynnerup.
Havana, Cuba, November 17, 2002.

Say No More (music and video performance), in partnership with Mads Lynnerup,
Eamon Ore-Giron and Gina Osterloh.

New Langton Arts, San Francisco, California, January 10, 2002.

Wax Museum, a multimedia gallery installation including documents, residue, books,
videos, photos and a life size wax sculpture of the artist in performance.

The LAB, San Francisco, California, September 15-30, 2000.

Carnal Desires of Lightness (mixed media video installation)

University Gallery, University of Florida, Gainesville, Florida, September 1- October 20,
2000.

Fantasy (short video)

Frauenkeno Xeniea, Femme Conference, Zurich, Switzerland, 1998.

Artists' Television Access, San Francisco, California, 1998.

For The Ones That Ate Before Us (video and performance)

Dangerous Element, San Francisco Art Institute, San Francisco, California, January 29,
1997.

The Frigid Bride (video installation)

Betrothed exhibition, Falkirk Cultural Center, San Rafael, California, June 13-August 17,
1996.

Oh No Coronado! (performer and art direction)

A film by Craig Baldwin, 16mm, color/sound, 40 minutes. Baldwin collages the black-
comic restaging of the 1540 European invasion of those lands now known as the
American Southwest. Various screenings.

SELECTED SOLO EXHIBITIONS AND PERFORMANCES:

Earth People 2507 (participatory performance) *Intervene! Interrupt! Rethinking Art as Social Practice*, The University of California, Santa Cruz, Santa Cruz, California, May 16, 2008.

Given Over to Want (solo performance)

(performance and installation), *New Blood*, curator - Charles Beronio, Vertexlist Gallery, Brooklyn, New York, September 13, 2008.

Highways Performance Space at Highways' 19th Birthday: "Nervous Breakdown," Santa Monica, California, May 10, 2008.

The Way That We Rhyme: Women, Art & Politics, Yerba Buena Center for the Arts, San Francisco, California, April 29, 2008.

Arte no es Vida, El Museo del Barrio, Manhattan, New York, March 19, 2008.

REDCAT (Walt Disney Concert Hall), Los Angeles, California, March 8 - 9, 2008.

(solo performance, photo and installation remnant) *Grotesques*, curated by Irene Loughlin, A Space Gallery, Toronto, Canada, February 23 - March 21, 2008.

Hamilton Artists Inc. and the Art Gallery of Hamilton, Hamilton, Canada, February 16, 2008.

Movimiento de Arte y Cultura Latino Americana (MACLA), San Jose, California, August 23, 2007.

Vestuary Operatics, St. Anthony's Church, Albany, New York, June 23, 2007.

Escuela Nacional de Artes Plasticas and organized by the Museo Univeritario del Chopo, *Performagia*, Mexico City, May 17, 2007.

untitled(solo performance)

Watch Me Get Watched, organized by Glenn Phillips and Catherine Taft, Telic Arts Exchange, Los Angeles, California, September 29, 2007.

Hero (a multimedia feature-length performance integrating video)

4th Annual Transmodern Festival, Baltimore, Maryland, March 31, 2007.

Museum of Contemporary Art, First International Performance Biennial, *Deformes, 2006*, Santiago, Chile, November 4, 2006.

Armory Free Theatre, University Illinois Urbana/Champaign, Champaign, Illinois, September 15, 2006.

iEAR Presents!, Rensselaer Polytechnic Institute, Troy, New York, April 19, 2006.

Presented as a work-in-progress, PS 122, double bill with Dynasty Handbag, New York, New York, March 30-April 1, 2006.

Find Yourself Through Me (digital portrait and performance for one person and many voyeurs)

In this work I lead a single audience member through a brief meditation where I enable a transformation into "me." I capture that moment with a digital camera and add that image to a growing portrait of me(s) while others look on. This performance may last several hours. It also exists as a portrait for exhibition.

(Portrait exhibited) *The Rainbow Goblins*, organized by Darin Klein, Advocate Gallery, Los Angeles, California, May 31 - July 13, 2007.

(Performance) *Performance Studies International*, Brown University, Providence, Rhode Island, March 31, 2005.

(Portrait exhibited) *¡ARTISTAS LATINO/AS!* An exhibition in two spaces honoring Latino Heritage Month, Shellnut Gallery @ the Union, Rensselaer Polytechnic Institute, Troy, New York, and the Gallery at Stageworks, Hudson, New York, September 15-October 15, 2005.

(Performance) *Powering Up/Powering Down* is sponsored by *Tecnica Radika*, an organization of women engaging radically with technology in the arts. University of California, San Diego, California, January 30, 2004.

(Performance) *Ultrabaroque* symposium, Hess Atrium, San Francisco Museum of Modern Art, San Francisco, November 10, 2001.

Let Me (work-in-progress which later became ***Hero***)

Organized by LTTR, The Kitchen, Manhattan, New York, March 22, 2005.

The Knitting Factory, New York, New York, August 23, 2005.

Red Cat Theater, organized by José Muñoz, *Outfest* film festival, Los Angeles, California, July 10, 2005.

The Echo, organized by LTTR, Los Angeles, California, July 10, 2005.

New Langton Arts, San Francisco, California, July 19, 2005.

Untitled (a happening where the audience participates in an evening long event)

Presented by Instituto de Superior Arte, temporary space, Havana, Cuba, January 9, 2003.

Sans Gravity (solo performance)

Andrew Kreps Gallery, with sound collaborator, Jesse Stiles, organized by Dean Daderko and LTTR, New York, New York, August 28, 2003.

Featured Performer at Hemispheric Institute of Performance and Politics, with sound collaborator, Jesse Stiles, Tisch School of the Arts, New York University, New York, New York, July 17, 2003.

RISK/RIESGO DVD collection, in conjunction with release of *RISK/RIESGO* issue of *FELIX*. Distributed by Autonomedia and the Standby Program. Released December 2003. Screened at LABORATORIO/ARTE ALAMEDA, Mexico City, July 15th, 2003.

Performance Festival Odense, Odense, Denmark, September 11, 1999.

Nippon International Performance Art Festival, touring: Kid Ailack Art Hall, Tokyo, Japan, March 13, 2001; Neon Hall, Nagano, Japan, March 11, 1999; Nanatsudera Kyodoh Studio, Nagoya, Japan, March 12, 1999; Taipei Police Station Theater, Taipei, Taiwan, March 7, 2000; and Jakarta Theater, Uton Kayu, Jakarta, Indonesia, March 3, 2001.

In the Streets Festival, organized by the Luggage Store and the 509 Cultural Center San Francisco, California, July 2001.

Liste 99, Basel, Switzerland, June 1999.

Performance Index, Basel, Switzerland, April 9-11, 1999.

America, the beautiful (solo performance)

Hemispheric Institute of Performance and Politics, Lima, Peru, July 10, 2002.
World's in Collision 2: Call and Response symposium, San Francisco Art Institute, San Francisco, California, organized by Carlos Villa, January 19, 2001.
The LAB, September 22-23, 2000.
Beweeging 5: Skin Deep, Antwerp, Belgium, October 30-31, 1999.
Desviaciones, Madrid, Spain, October 31, November 1, 1998.
Body Act, Malmö Konsthall, Malmö, Sweden, October 17-18, 1998.
Update, Copenhagen, Denmark, April 3, 1998.
Mardi Gras, Sydney, Australia, February 5-8, 1998.
Cleveland Performance Art Festival, The Colonial Arcade Grand Ballroom, August 22-25, 1996.
International Festival of Physical Theatre, Jerusalem, Israel, August 6-7, 1996.
Kulturhuset, Stockholm, Sweden, May 21, 1996.
Junge Hunde, Kampnagel, Hamburg, Germany, May 15, 16, and 18, 1996.
Bimbotown, Leipzig, Germany, May 2 1996.
Diverse Works, Houston, Texas, January 31-February 1, 1996.
Terreno Peligroso/Danger Zone, University of California, Los Angeles, February 11, 1995, and X'Teresa, Arte Alternativo, Mexico City, Mexico, February 23, 1995.
Bay Area Dance Series, Laney College, Oakland, California, August 3-4, 1995.
Fierce Tongues: Women of Fire Festival, Highways Performance Space, Santa Monica, California, 1995.
Post-Colonial California, San Francisco State University, San Francisco, California, 1995.
Body Talk=Survival: Intersections of Disability, Race & Sex, Luna Sea, San Francisco, California, January 6-7, 1995.
A Day Without Art, Southern Exposure, San Francisco, California, December 1, 1994.
Tolerance, Unity Expo, Fashion Design Center, San Francisco, California, August 13, 1994.
Mirror, Mirror, California College of Arts and Crafts, Oakland, California, 1994.
Sor Juana Festival, Chicago Mexican Museum Center of Fine Art, Chicago, Illinois, 1994.

Under the Rug (solo performance installation)

Bay Area Now, Yerba Buena Center for the Arts, San Francisco, California, January 27, 2000.

the Hustle (solo performance)

Dangerous Element, the San Francisco Art Institute, San Francisco, California, January 29, 1998.

Playball! (solo performance)

Women's Art Project, The Women's Building, San Francisco, California, August 1993.

The Patriarchy Blues (solo performance)

Victoria Theatre, San Francisco, California, August 1993.

Theatre Artaud, San Francisco, California, July 1993.

La Musica Del Corazon (solo performance)

Dangerous Curves, VIVA Presentation, Beyond Baroque Literary Art Center, Venice, California, October 1992.

Fierce Tongues: Women on Fire, Highways Performance Space, Santa Monica, California, October 1992.

Mission Cultural Center, San Francisco, California, August 1992.

Aberrant Behavior, New Langton Arts, San Francisco, California, February 21-23, 1992.

Indig/urrito (solo performance)

(performance video document) *Privilege Walk/Symposium*, organized by The YES! Association and Lilith Performance Studio, Malmö, Sweden, September 6-7 2008.

Paradise Lounge, San Francisco, California, July 1992.

Highways Performance Space, Santa Monica, California, July 1992.

Theatre Artaud, San Francisco, California, May 1992.

Rosa Does Joan, (site specific performance, later became a video work)

The Joan River's Show, New York, New York, July 1992.

The Frigid Bride (solo performance)

(Directed group improvisation) Stalin Catacombs Prague, Czech Republic, October 1991.
Plzen City Hall, Plzen, Czech Republic, October 1991.

(Directed group improvisation) Clarisky Cathedral, Bratislava, Czech Republic, October 1991.

Project X, Asian American Theater, San Francisco, California, July 19–August 3, 1991.

Morphos Gallery, San Francisco, California, August 1991.

Los Talleres, Mexico City, Mexico, July 1991.

Ice Queen on a Soapbox (solo performance)

Artist's Television Access, San Francisco, California, June 1991.

The Soul Sentence of MisDemeanor (original solo play), directed by Terry Baum, musical score by Barbara Imhoff.

Violence Against Women Awareness Week, California State University, Fresno, California, December 6, 1991.

1800 Square Feet, San Francisco, California, November 9-10 and 16-17, 1990.

Plzen Arts, Plzen, Czech Republic, October 1990.

Edge Festival, Prague, Czech Republic, October 1990.

Galerie H, Kostelec, Czech Republic, September 22, 1990.

Festival Performance & Videá, V Galerii Mladych, Prague, Czech Republic, September 19, 1990.

Headlands Center for the Arts, Sausalito, California, August 26, 1990.

Fobbo Gallery, San Francisco, California, August 25, 1990.

The Marsh, a Breeding Ground for New Performance, Morty's, San Francisco, California, July 2, 1990.

SELECTED GROUP EXHIBITIONS, AND COLLABORATIONS:

Untitled (video screening and performance), in collaboration with Chris Skinner, The Stone, Manhattan, New York, October 15, 2008.

Various photo and video performance documents, *Arte ≠ Vida: Actions by Artists of the Americas, 1960 - 2000*, “*Arte no es vida*” surveys, for the first time ever, the vast array of performative actions created over the last half century by Latino artists in the United States and by artists working in Puerto Rico, the Dominican Republic, Cuba, Mexico, Central and South America. Curated by Deborah Cullen, El Museo del Barrio, New York, New York, January 30 - June 8, 2008.

Foxy Moron (Music duet with Silas Howard) WILDNESS, The Silver Platter, Los Angeles, California, June 17, 2008.

Sparkler (video installation)

The 8th of March International Women's Day Art Show, 51 3rd Street, Troy, New York, March 8, 2007.

Nao Bustamante's Mega Compilation (DVD of video and performance works)

Video Presentation Night, (various artist's work surveyed) Hosted by Nicolas Dumit Estévez at Gallery 2029, Hartwick College, Oneonta, New York, March 8, 2006.

When Artists Say We was constituted by four different elements. In the center of the gallery, a mobile archive unit, designed by Nanna Wülfing, holds materials from approximately 90 New York-based artists, artist groups, collectives, and collaborations. Artists Space, New York, New York, March 8-April 29, 2006.

On the Twenty-Something Mile (music, text, and multimedia performance)

In collaboration with director, Yael Kanarek and composer Yoav Gal, derived from the *World of Awe* project.

Presented by the Drawing Center, *the River to River Festival*, New York, New York, September 7, 2005.

Cop-a-Feel (mixed-media installation), in collaboration with Mads Lynnerup.

Berstübl, Berlin, Germany, May 30, 2004.

Kosuth's Confusion, (mixed media, plate glass with full body prints)

Slowdive: Sculpture and Performance in Real Time, organized by Arnold J. Kemp, Yerba Buena Center for the Arts, San Francisco, California, February 4-April 21, 2002.

Vernisage, San Francisco Art Institute Master of Fine Arts Graduate Exhibition, Fort Mason, San Francisco, California, May 21, 2001.

Parallels and Intersections: Women/Art/California, 1950-2000 (survey show of 90

women artist working in California during the last half of the 20th Century), video compilation, organized by Diana Fuller, San Jose Museum of Contemporary Art, San Jose, California, June 1-October 13, 2002.

liquid room (mixed media - cardboard, tape, radio, singer), in collaboration with Mads Lynnerup and Margaret Tedesco. Crazy Space, Santa Monica, California, June 16, 2001.

I'm Not a Robot (musical performance) *Female 2 Male Adaptor*, members are Seth Cluett, Tyler Jacobsen, and Jesse Styles.

CATHEDRAL 2001, 48 hour Webcast and festival of internet music. Participating sites are New York, Boston, Seattle, Chicago, San Diego, and Atlanta in North America; Amsterdam, Krakow, and Rome in Europe; and Brisbane, Melbourne, and Sydney in Australia; as well as Buenos Aires and Tokyo. Broadcast from Galapagos space, Brooklyn, New York, November 30-December 2, 2001.

Living Together @ an undisclosed location on Potrero Avenue in San Francisco (a series of private and public performance interventions over a two-week period), in collaboration with Haley Newman.

The LAB, San Francisco, California, April 6-April 21, 2001.

Sparkler (solo performance)

Moving Target series, organized by Margaret Tedesco, Capp Street Community Center, San Francisco, California, April 27, 2001.

Untitled (solo performance)

Pop Tarts, Highways Performance Space, Santa Monica, California, June 17, 2001.

le Mois de la Performance 4th Edition Festival, Saw Gallery, Ottawa, Canada, December 1, 2000.

La Centrale Gallerie Powerhouse, Montreal, Canada, November 30, 2000.

Remnants, The LAB, San Francisco, California, September 27-28, 2000.

Honour System (mixed-media installation), in collaboration with Felipe Dulzaides and Mads Lynnerup.

Diego Rivera Gallery, San Francisco Art Institute, San Francisco, California, April 25-May 17, 2000.

Las Cucas (musical performance), in collaboration with Marcia Ochoa, Gigi Otávilvaro-Hormillosa, and Al Lujan, with guest Guillermo Gómez-Peña.

El Rio, San Francisco, California, September 16, 2000.

Artists' Television Access Acoustic Benefit, organized by Karla Milosevich, San Francisco, California, July 17, 1999.

Laid Back (mixed-media installation)

When Borders Migrate: Reflections on the 150th Anniversary of the Treaty of Guadalupe Hidalgo, organized by Rebecca Solnit.

Art Forum Gallery, Museum of Art & History, Santa Cruz, California, April 10-June 20, 1999.

San Francisco Art Commission Gallery, San Francisco, California, January 16-February

22, 1998.

Untitled (solo performance)

Bomba! Latino Erotica, a juried exhibition organized by Galería's ReGeneration Collective, Galería de la Raza, San Francisco, California, November 20-December 20, 1999.

Talent Show! (group performance), in collaboration with cliff Hengst, Liz Miller and Brian Storts.

Four Walls Projects, San Francisco, California, October 26, 1999.

The Space Between: What kind of cultural fences is America Building, Numéro 9, a mural review in poster-format, which Casa Factori pastes on city walls, Marseille/San Francisco, September 1998.

Cruciferae (mixed media installation)

Hispanic Heritage Program, Coast Guard Island, Alameda, California, November 1997.

Crotch Pillows (soft sculpture)

it's raining (wo/men), Terrain, San Francisco, California, July 10-August 16, 1997.

STUFF (multimedia original play), in collaboration with Coco Fusco.

Stuff is a look at the cultural myths that associate "Latin" women and food with the erotic in the Western popular imagination. Performance commissioned by London's Institute for Contemporary Art, Portland Center for Contemporary Art, and Highways Performance Space, premiered on November 1, 1996, at the National Review of Live Art in Glasgow, Scotland, and toured to:

Rhode Island School of Design, Providence, Rhode Island, January 1999.

Dixon Place, New York, New York, January 1999.

Kiasma, Museum of Contemporary Art, Helsinki, Finland, November 13-14, 1998.

Cal State University, Chico, California, October 24, 1998.

Henry Art Gallery, Seattle, Washington, September 1998.

MACLA, San Jose, California, August 29, 1998.

Urban Institute for Contemporary Art, Grand Rapids, Michigan, June 1998.

Plan B Evolving Arts, Santa Fe, New Mexico, June 1998.

Cleveland Performance Art Festival, Cleveland, Ohio, May 1998.

Harn Museum of Art, Gainesville, Florida, April 1998.

The Painted Bride, Philadelphia, Pennsylvania, March 20-21, 1998.

Duke University Institute of the Arts, Durham, North Carolina, March 7, 1998.

Notre Dame University, Notre Dame, Indiana, February 1998.

Western Front, Vancouver, British Columbia, Canada, January 1998.

The MAC, Dallas, Texas, December 5 and 6, 1997.

University of Michigan, Ann Arbor, Michigan, October 25, 1997.

Arizona State University, Phoenix, Arizona, September 19-20, 1997.

Waves Festival, Vordingborg, Denmark, August 30, 1997.

Gallery of New South Wales, Sydney, Australia, August 1997.

Otago Polytechnic, Dunedin, New Zealand, August 8-9, 1997.

Artspace, Auckland, New Zealand, July 1997.

Intercult, Stockholm, Sweden, April 25-26, 1997.

Brady Street Dance Center, San Francisco, California, April 11-12, 1997.

Portland Institute of Contemporary Art, Portland, Oregon, January 1997.

Highways Performance Space, Santa Monica, California, December 5-7 and 13-15, 1996.

Institute of Contemporary Art, London, England, November 15-16, 1996.

Tiny Bubbles (dance performance), in collaboration with Eamon Ore Giron.

Confidential & Contemptuous, hosted by Jordy Jones and Stafford, Embassy Lounge, San Francisco, California, December 16, 1996.

Untitled (solo improvisation)

The Opening of *Lustre*, a Salacious Cabaret Revue, Coco Club, San Francisco, California, November 29, 1995.

CRUX (mistress of ceremonies)

The LAB, San Francisco, California, June 3, 1994.

Untitled (solo improvisation)

Honoring Our Heritage, San Francisco Women's Building, San Francisco, California, May 20, 1994.

Omphalos Epos (movement based performance), in collaboration with *Osseus Labyrinth*.

Burst the Spirit Festival, Taipei Folk Dance Theatre, Taipei, Taiwan, January 1994.

Fringe Festival, the Fringe Club, Hong Kong, February 1994.

Bustamanteca (solo improvisation)

La Panaderia, Mexico City, Mexico, November 8, 1994.

The Dick Show (solo improvisation)

848 Community Space, San Francisco, California, December 9, 1993.

Raison D'Etre Garage (movement based performance), in collaboration with *Osseus Labyrinth*.

Yerba Buena Arts Center, Opening Celebration, San Francisco, California, October 1993.

The Latino Fan Club (performance improvisation), with D.L. Alvarez.

Paula's Clubhouse, San Francisco, California, December 1993.

Berkeley Arts Center, Berkeley, California, June 1992.

Trigram (a multimedia robotic opera), directed by Chico MacMurtrie.

Theatre Artaud, San Francisco, California, December 10-20, 1992.

The Seventh Veil (a full length dance drama), directed by Tracy Rhoades.

Theatre Artaud, San Francisco, California, September 1992.

Return of the Fur (solo performance)

Midnight Works, Asian American Theatre, San Francisco, California, August 1, 1992.

Eternal Rest (movement based performance), in collaboration with *Osseus Labyrinth*.
Berkeley Art Center, Berkeley, California, February 28 and 29, 1992.

Anti-Christmas Show (performance improvisation), hosted by Joan Jett Blakk.
Josie's Cabaret and Juice Joint, San Francisco, California, December 17, 1991.

Eclipse (performance), with Guadalupe Garcia.
The LAB, San Francisco, California, November 1991.

Face, (actress in original play), adapted from the book of the same title, Directed by Ellen Sebastian.

Theatre Artaud, San Francisco, California, March 1-17, 1991.

SF/LA: A Queer Exchange (performance improvisation)

Highway Performance Space, Santa Monica, California, February 1-3, 1991.

Eye Luv Ewe (dance performance and choreography), collaboration with Tracy Rhoades.
The LAB, San Francisco, California, July 18, 1990.

Strange Little Motion (performance), in collaboration with Cori O.
Cream Festival, Footworks, San Francisco, California, March 16, 1990.
The Marsh, Hotel Utah, San Francisco, California, 1990.
Fobbo Gallery, San Francisco, California, 1990.

Untitled (performance)

Hand-to-Mouth, presented by Short on Attitude, Studio PM, San Francisco, California,
July 17, 1990.

***The Assassination and Discrediting of John Fitzgerald Kennedy, in collaboration with
The Millionaire's Club at Bohemian Grove, Directed by Joseph Campbell.***

(choreographer and cast member)

Theatre Artaud, San Francisco, California, November 1989.

An Evening of Slippery Dances (dance performance and choreographer)
The LAB, San Francisco, California, July 20, 1989.

Theatre of Changes (performance improvisation)
Rad Cult Festival, San Francisco, California, September 1988.

EX VOTO (dance performance), in collaboration with James Friesen.
Luther Burbank Center for the Arts, Santa Rosa, California, July 11, 1987.

Religare-Hope of the Impossible (large scale dance/theatre) in collaboration with
Sara Shelton Mann and Contraband dance company, June 1986.

CURATORIAL:

Curator with José Muñoz, ***THE MONSTERS IN OUR CLOSETS: THE SECRET GAY ARCHIVE EXPOSED*** (video program), Outfest 2008: The 26th Los Angeles Gay and Lesbian Film Festival, REDCAT Theatre, Los Angeles, California, July 11, 2008.

In collaboration with Dr. José Estaban Muñoz, video program, ***Queer Fossilization***, Outfest Film Festival in Los Angeles, California, July 14, 2007.

Curator, Performance night of tribute to Penny Arcade, a seminal figure in the downtown (Manhattan) performance milieu of the 1970's and 1980's. In conjunction with *Outfest* film festival, Red Cat Theatre, Los Angeles, California, July 15, 2006.

Curator, ***Performance for Video and Sunday brunch at the Chelsea Hotel***, New York, New York, in cooperation with Daniel Reich Gallery and organized by Dean Daderko.

Curator, ***Remnants*** (performance series), The Lab, San Francisco, California, September 27, 2000.

Guest Curator, ***Here and There*** (video screening), in conjunction with the exhibition *Once Removed*, SF Camera Works, San Francisco, California, April 13, 2000.

Live Art Curator, New Langton Arts, San Francisco, California.

Test Tube: Permutation (performance series), November 9, 2000.

An Evening of Performances with Patty Chang, Tony Labat and Cliff Hengst, May 10, 2000.

Criminal: an evening with Japanese Performance artists, October 9, 1999.

The Bay Area Award Show (commissioned performance), September 17-18, 1999.

Test Tube: Pomeroyanian (performance series), June 11, 1999.

Test Tube: Up Yours (performance series), February 11, 1999.

Cliff and Co., Cliff Hengst and guests, June 27, 1998.

From Where I'm Sitting, Harriet Dodge, November 14-15, 1997.

Prophetic Accidents, de la Torre, Morales, and Nuño, November 7, 1997.

Stretching My Skin Until It Rips Whole, Elia Arce, May 10, 1997.

Samurai Centerfielder Meets the Mad Kabuki Woman, Denise Uyehara and Dan Kwong, May 9, 1997.

Womentalk, A Rectangular Table Discussion about Women's Survival Tactics in the World of Performance Art, May 7, 1997.

Parts of Speech, Pamela Z, April 11, 1996.

Corpse and Mirror, Tony Allard, January 20, 1996.

Girlfriend, Deke Weaver, November 13-17, 1995.

Delirium, Stanya Kahn, September 27-28, 1995.

Performance, Carmelita Tropicana, June 16, 1994.

Guest Curator, *Next Time* (mixed media exhibition), Headlands Center for the Arts, Sausalito, California, 1995.

Guest Curator, *el corazon me dio un salto*, (exhibition of art by gay & lesbian Chicano/Latino artists), Galleria de la Raza, San Francisco, California, June 20–July 29, 1995.

Curator in collaboration with Keith Hennesey, *Playground* (community happening), 848 Divisadero, San Francisco, California, November 28, 1993.

PROFESSIONAL AND PUBLIC LECTURES:

Artist Lecturer, *Savannah Mobile Media Screening Savannah Mobile Media Screening*, The Association of Moving Image Archivists Annual Conference, Savannah, Georgia, November 15, 2008.

Artist Lecturer and Graduate Critique, Otis MFA Public Practice Studio, The 18th Street Arts Center, Santa Monica, California, September 18, 2008.

Artist Lecturer and Graduate Critique, The Visual and Critical Studies Forum, California College of the Arts, San Francisco, California, September 17, 2008.

Artist Lecturer, Los Angeles County Art Interns, REDCAT Theatre, Los Angeles, California, June 30, 2008.

Artist Lecturer, Cleveland Institute of Art, Cleveland, Ohio, April 25, 2008.

Artist Lecturer, MARGIN RELEASE: Oberlin New Media Lectures, Oberlin College and Conservatory, Oberlin, Ohio, April 23, 2008.

Artist Lecturer, School of the Art Institute of Chicago, Performance Department, Chicago, Illinois, April 9, 2008.

Artist Lecturer, *Pathetic Instructions and the Longevity of Exchange*, Co-Sponsored by UCLA Center for Performance Studies and the Chicano Studies Research Center, February 28, 2008.

Performative Presentation, *The Last Supper*. Organized by Nicolás Dumit Estévez, in conjunction with Lower Manhattan Cultural Council and Performa 07, U.S Custom House, Manhattan, New York, November 15, 2007.

Guest Lecturer, University of Buffalo, Department of Performance Studies, Buffalo, New York, October 15, 2007.

Panelist, *Means to Activism: Unbearable Acts, Relational Aesthetics, and Hyperbolic Liveness*, organized by Jennifer Doyle and Amelia Jones, in conjunction with the Performance Studies International conference, Queen Mary University, London, England, June 16, 2006.

Panelist, *Exposed: Feminism and Queer Politics in Body Art*, a roundtable discussion with Julia Bryan-Wilson, Jeanine Oleson, and Amy Sadao, in conjunction with *Performa Biennial 06*, Artists Space, New York, New York, December 15, 2006.

Guest Lecturer, New York University, Department of Performance Studies, New York, New York, February 9, 2006.

Artists' Fellowship panelist, the New York Foundation for the Arts, 2005.

Artist Lecturer, New York University, New York, New York, December 9, 2005.

Guest Critique, Fine Art Graduate School, University of California, Los Angeles, California, November 22, 2005.

Artist Lecturer, Pratt at Munson-Williams-Proctor Institute, Utica, New York, September 23, 2005.

Artist Lecturer, Cornell University, Ithaca, New York, March 10, 2005.

Panelist (artist round-table discussion), *Being Uncomfortable*, Performance Studies International, Brown University, Providence, Rhode Island, April 3, 2005.

Panelist, *Collaboration in 20th-century Performance Art*, moderator - Joanna Roche, College Arts Association Conference, Atlanta, Georgia, February 17, 2005.

Panelist, Performance Art/Multidisciplinary Work category, New York Foundation for the Arts' *Artists' Fellowship Program – 2005*, January 9-15, 2005.

Artist Lecturer, Goldsmiths University of London, London, England, May 27, 2004.

Guest Critique and Artist Lecturer, Stanford University, Palo Alto, California, May 13-14, 2004.

Guest Lecturer, MACLA, San Jose, California, October 10, 2003.

Graduate Lecture Series, in dialogue with José Muñoz, Columbia University, New York, New York, April 17, 2003.

Guest Lecturer, Instituto de Superior Arte (ISA) Havana, Cuba, January 2003.

Panelist, *Street Show* panel discussion, in conjunction with Street Show, an exhibition of contemporary performance videos that investigate urban space. In dialogue with William Pope L., moderated by Ondine Chavoya. The Williams College Museum of Art, Williams

College, Williamstown, Massachusetts, November 14, 2002.

Panelist for Worlds in Collision 2 conference, San Francisco Art Institute, San Francisco, California, organized by Carlos Villa, January 20, 2001.

Guest Lecturer, Straddling the Digital Divide, Galeria de la Raza, San Francisco, California, April 5, 2000.

Guest Critique, Graduate Students, UC Berkeley, Berkeley, California, 2000.

Panelist, *Bay Area Performance*, Mills College, Oakland, California, 2000.

Guest Lecturer, New York University, Performance Studies Department, New York, New York, 2000.

Guest Lecturer, New York University, Performance Studies Department, New York, New York, 1999.

Welcome address delivered, *You Are Here: locating the state of non-profit and alternative spaces*, San Francisco Museum of Modern Art, San Francisco, California, October 23, 1999.

Panelist, *Alternative Art!? Alternative to What?*, Intersection for the Arts, San Francisco, California, September 22, 1998.

Guest Lecturer (with Coco Fusco), Otago Polytechnic University, Dunedin, New Zealand, August 10, 1997.

Guest Lecturer (with Coco Fusco), San Francisco State University, San Francisco, California, August 12, 1997.

Presenter, Race, Class and Gender Lecture Series, California College of Arts and Crafts, Oakland California, 1993.

GRANTS AND AWARDS:

- 2007 Lambent Fellowship in the Arts, The Tides Foundation
- 2007 Fellow for the New York Foundation for the Arts
- 2001 Anonymous Was a Woman Fellowship
- 2001 New Media Residency, Franklin Furnace, New York, New York
- 2001 Faculty Achievement Award, Rensselaer Polytechnic Institute
- 1999- The Murphy and Cadogen Fellowship
- 2001
- 1998- Merit Scholarship, The San Francisco Art Institute
- 2001
- 1999 Full scholarship, Skowhegan School of Painting and Sculpture

- 1996 Commissioning Grant for STUFF, the Institute of Contemporary Arts, London, England
1996 Individual Fellowship Award, California Arts Council
1995 Sound Lab Residency, the LAB, San Francisco, California
1993-1994 Scholarship, Cherie Moraga's Indigenous Scribe Workshop, San Francisco, California
1993 Scholarship, Dorothy Allison's Women's Writing Workshop, San Francisco, California
1991 Individual Grant, New Langton Arts, San Francisco, California
1991 Individual Grant, Columbia Foundation, Zellerbach Family Fund, San Francisco, California

BOOKS:

(These books include Bustamante's writings, which are primarily concerning art practice.)

Nao Bustamante and Coco Fusco. "STUFF!: an excerpt." *Corpus Delecti, Performance Art of the Americas*, ed. Coco Fusco, 61-61. London, USA and Canada: Routledge, 2000.

Bustamante, Nao. "America, the beautiful." *Corpus Delecti, Performance Art of the Americas*, ed. Coco Fusco, 196-197. London, USA and Canada: Routledge, 2000.

Nao Bustamante and Coco Fusco. "Stuff: a performance." *Performing the Body/Performing the Text*, ed. Amelia Jones and Andrew Stephenson, 237-272. London: Routledge, 1999.

Nao Bustamante and Coco Fusco. "STUFF!" *Out of the Fringe*, ed. Caridad Svich and Maria Teresa Marrero, 42-69. New York: Theatre Communications Group, 2000.

Bustamante, Nao. "Performance." *New Langton Arts: Nineteen Ninety One to Nineteen Ninety Seven*, 51-59. San Francisco: New Langton Arts, 1998.

JOURNAL ARTICLES:

Bustamante, Nao. "The Chain South." *n.paradoxa, International Feminist Art Journal*, volume 12 (2003): 68-71.

Nao Bustamante and Coco Fusco. "Paquita y Chata Se Arrebatan." *TASTE Nostalgia*, ed. Allen S. Weiss, (1997): 145-150.

Bustamante, Nao. "The Chain South." *Plazm*, no. 13 (1996): 18-21.

Bustamante, Nao. "Mother Tongue." *Revista Parallax*, volume 1, issue 1 (1993): 7-8.

Nao Bustamante and Coco Fusco. "STUFF." *Theatre Drama Review*, volume 41, no. 4 (1997): 63-82.

INTERVIEWS:

"Nao Bustamante interviewed by José Muñoz." *FELIX: A Journal of Media Arts and Communication, RISK/RIESGO*, edited by K. High, volume 21, number 3, (2003): 120-127.

"Strutting their Stuff: A conversation with Coco Fusco and Nao Bustamante." *GESTOS, Teoría y Práctica del Teatro Hispánico*, int. Prieto Stambaugh, Antonio (2001): 20-37.

"Performing Bodies, Performing Culture: An Interview With Nao Bustamante and Coco Fusco," in *Body Politics and the Fictional Double*, ed. Debra King. Indiana UP (2000): 105-130.

"Are You Decent? An interview with Nao Bustamante – Angela Garcia." *Revista Parallax*, volume 2, number 1 (1994): 6-7.

PROFESSIONAL SOCIETIES:

College Arts Association, 1999-2006

Performance Studies International (planning committee member for PSI 2007 in New York City), 2005-2006

COMMUNITY AND PUBLIC SERVICE:

Media Alliance, a statewide media arts advocacy group, member of the Board of Directors, New York, 2006 - 2007.

New Langton Arts, member of the Board of Directors, San Francisco, California, 1993-2000.

MAJOR RESEARCH ARCHIVES OR DATABASES:

Bustamante's entire performance documentation archive is in the process of being transferred to the **Hemispheric Institute Digital Video Library**. This collection assembles and gives access to often rare documentation of socially engaged performance. The library is used by students, scholars and artists, and supports work in a range of disciplines including history, politics, anthropology, sociology, culture studies, literature and the arts. These materials will be reformatted; for streaming their content in the digital library, for maintenance of a high quality Digital Betacam master file at NYU, and for deposit of a DVD for user access in the NYU Libraries Avery Fisher Center for Music and Media.

The Hemispheric Institute for Performance and Politics web archive, 2003.
<http://hemi.nyu.edu/eng/seminar/usa/text/NYCEvents.shtml>

Bustamante's *Mega-Compilation* DVD resides at **The Live Art Development Agency's Study Room**. Artists, students, curators and scholars use this free, open access research facility. The Study Room contains over 2500 items, including 700 publications, 700 Videos and 400 DVDs and CD-ROMS and is located at the Rochelle School in London, England. All the materials have a Live Art focus and all are listed at the website:
http://www.thisisliveart.co.uk/resources/S.Room_Guides.htm

California College of Arts Library, *Mexican Artists in the Bay Area*, this archive can be found in the Oakland campus library.

SELECTED REVIEWS AND DESCRIPTIONS OF WORK:

Publication book and frieze Magazine, Issue 116 June - Aug 2008, **Jenni Sorkin**

Art Review #3 sept 2006 p. 65

Muñoz, José Esteban. "The Vulnerability Artist: Nao Bustamante and the Sad Beauty of Reparation." *Women & Performance: a journal of feminist theory*, volume 16, issue 2 (2006): 191-200.

Jones, Amelia. "Rupture." *123 Parachute*, no 8 (2006): 15-37.

Muñoz, José Esteban. "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position." *Signs*, volume 31, no. 3 (2006): 675-688.

Alex Dorfsman & Yoshua Okon. "Fácil de digerir: Nao Bustamante/Miguel Calderón/Andrea Ferreyra." *La Panaderia 1994-2002*, 46-49. Mexico: Turner Libros, 2005.

Prieto-Stambaugh, Antonio. "Performance transfronterizo como subversión de la identidad: (des)encuentros chicano-chilangos." en Issa Benítez Dueñas, coord., *Hacia otra historia del arte mexicano. Disolvencias (1960-2000)*, CONACULTA/CURARE, 2004, pp. 21-59.

Prieto-Stambaugh, Antonio. "La puesta en escena del Otro: teatro, turismo y antropofagia en la obra de Coco Fusco y Nao Bustamante." ed. Alfonso de Toro, *Estrategias posmodernas y postcoloniales en el teatro latinoamericano actual: hibridez – medialidad -cuerpo*. Frankfurt am Main/Madrid, Editorial Iberoamericana/Vervuert, 2004, 323-342.

Marrero, Teresa. "Scripting Sexual Tourism: Fusco and Bustamante's Stuff, Prostitution and Cuba's Special Period." *Theater Journal*, volume 55, no. 2 (2003): 235-250.

Mesa-Bains, Amalia. "Calafia/Califas: A Brief History of Chicana California." *Art/Women/California 1950-2000, Parallels and Intersections*, ed. Diana Burgess Fuller and Daniela Salvioni, 123-140. Berkeley/Los Angeles/London: University of California Press, 2002.

Diana Burgess Fuller and Daniela Salvioni. "Burning Down the House: Feminist Art in California (An Interview with Amelia Jones)." *Art/Women/California 1950-2000, Parallels and Intersections*, ed. Diana Burgess Fuller and Daniela Salvioni, 163-176. Berkeley/Los Angeles/London: University of California Press, 2002.

Martinez Tabares, Vivian. "Lima 2002, pensar, aprender y goza la performatividad." *Conjunto revista de teatro latinoamericano*, no. 126 (2002): 32. Casa de las Américas, La Habana, Cuba

Prieto-Stambaugh, Antonio. "Circo, Maroma y Teatro: El Trans(des)vestismo como Contra-representación en la obra de Yareli Arizmendi y Nao Bustamante." *Ollantay Theater Magazine*, volume IX, no. 18, 2001 (aparecido en 2002), 20-37.

Prieto, Antonio S. "El trans(des)vestismo como contra-representacion." *OLLANTAY THEATER MAGAZINE*, volume IX, no. 16 (1998): 20.

Weatherston, Rosemary "Performance Review: Stuff." *Theatre Journal*, volume 49, no. 4 (1997): 516-518.

Topiary, Samuael. "Wobbling in High Places: An Interview with Performance Artist Nao Bustamante." *San Francisco Bay Times*, July 1995, 22.

Goldberg Beth. "Through the Looking Glass: Female Identity De- and Reconstructed in Bay Area." *Visions*, September 1995, 24-25.

Greenstein, M.A. "Women Artists' Reclaim the Corpus in California: Our Baddies, Our Selves." *Visions*, Fall 1994, 14-17.

Lu, Nancy T. "Osseus Labyrinth waiting for permit for public nudity." *The China Post*, Sect. Arts and Leisure, January 1994, 14.

Queen, Carol. "The Royal Treatment." *Spectator*, December 1993, 3, 12.

Sizensky, Liz. "I sing the body human." *SF Weekly*, December 1992, 33.

Zimmer, Elizabeth. "Two Takes on Fertility: Rhoades, Ozol Perform in the Mission." *San Francisco Sentinel*, July 1992, cover and page 28.

Kaplan, Rachel. "Nao Bustamante, The Soul Sentence of Misdemeanor." *High Performance*, Spring 1991, 47.

Scott MacLeod with Eva Konigova. "Czech Culture Walks the Sharp Edge of the Knife." *High Performance*, Spring 1991, 30-32.

Bodee, Paul. "Americký Underground v generaci na straně 7." *Generace 3*, (cover story), September 1990.