LETTER FROM THE CHAIR

This past year, the faculty and students of the Department of Visual Arts have continued to develop artistic and scholarly works that are resolutely engaged with the issues and priorities of our moment. These works offer insights into the techniques and representational forms that shape the social, by way of cultural productions that offer vital sites of aesthetic and political engagement. They advance perspectives on the diverse influences, problematics, and possibilities of art in the contemporary world — exploring forms of collaborative agency, examining forms of knowledge production, and shaping new modes of aesthetic inquiry.

Pursuing scholarly endeavors in the production, criticism, and analysis of contemporary art, while engaging forms of intellectual inquiry and creative production across the humanities and sciences, the Department explores a wide range of technological, urban, perceptual, and societal transformations, enabling an interplay between contemporary conditions of artistic production and the broader histories that inform them.

Professor Jordan Crandall, Department of Visual Arts Chair from 2012–2015
The Visual Arts Department is pleased to provide highlights from faculty led initiatives. These collaborative platforms for research and education are housed in the Structural and Materials Engineering (SME) building. These spaces also allow for graduate student experimentation and are foundational to the direction of visual arts scholarship and programming.

In addition to producing three exhibitions for the Visual Arts Gallery in SME, the Discursive and Curatorial Productions (DCP) Initiative organized numerous workshops, seminars, installations, and events, and inaugurated a residency program and critical theory reading group during the 2014–2015 academic year. This initiative was led by visual arts faculty members Mariana Wardwell and Alena Williams.

In November, British artist and filmmaker Tacita Dean led a graduate student seminar on the question of time and her recent work JG (2013)–a 35mm anamorphic film and installation based on her correspondence with British author J.G. Ballard (1930–2009) about his writing and Robert Smithson’s earthwork and film, Spiral Jetty (both works, 1970). Moderated by Assistant Professor Alena Williams and Professor Anya Gallaccio, the event was part of the 2014 Russell Lectureship co-sponsored by the Museum of Contemporary Art, San Diego.

In coordination with Alena Williams’s undergraduate course, Topics in Modern Art History: Land Art and Media, the DCP hosted two public lectures on land art and its legacy in contemporary art and politics. In January, art historian Hikmet Sidney Loe of Salt Lake City’s Westminster College lectured on Smithson’s Spiral Jetty and the “double world” that exists between the site and the individuals, agencies, and organizations supporting it since the work’s inception. Matthew Coolidge, Director of the Center for Land-Use Interpretation in Los Angeles, also held a lecture in March entitled, “Interpreting Anthropogeomorphology.”

In May, Visual Arts Ph.D. students in the Art Practice concentration organized a two-day workshop on artistic research. In addition to participating in a discussion of the “artistic research” in general, their invited guest, the artist/writer Ines Schaber, gave a lecture on the works of American photographer Lewis Hine (1874–1940) and the German art historian Aby Warburg (1866–1929) and a presentation on her photographic and text-based installation The Workhouse Room 2 (2012), a collaboration with sociologist Avery Gordon for Documenta 13. The following day, Ph.D. students, doctoral candidates, faculty, and staff participated with Schaber in an afternoon seminar on different kinds of art practice dissertations at UC San Diego and elsewhere.

In the spring quarter, the DCP presented 5000, a research-based installation by MFA candidate, Adela Goldbard. The presentation included both video and photographic documentation of the production, conveyance, and installation of Architectural Prototype for an Upcoming Disaster (2015), the artist’s sculptural work commissioned by Melinda Guillen for the exhibition, No Longer Extant. Gayetano Ferrer and Adela Goldbard.

In addition to producing three exhibitions for the Visual Arts Gallery in SME, the Discursive and Curatorial Productions (DCP) Initiative organized numerous workshops, seminars, installations, and events, and inaugurated a residency program and critical theory reading group during the 2014–2015 academic year. This initiative was led by visual arts faculty members Mariana Wardwell and Alena Williams.

In November, British artist and filmmaker Tacita Dean led a graduate student seminar on the question of time and her recent work JG (2013)–a 35mm anamorphic film and installation based on her correspondence with British author J.G. Ballard (1930–2009) about his writing and Robert Smithson’s earthwork and film, Spiral Jetty (both works, 1970). Moderated by Assistant Professor Alena Williams and Professor Anya Gallaccio, the event was part of the 2014 Russell Lectureship co-sponsored by the Museum of Contemporary Art, San Diego.

As the first artist-in-residence at the DCP from November to March, Ph.D. candidate Tim Ridlen presented his work-in-progress on the Artist’s Field Library. Questioning the interrelation of art and knowledge production within the university system by taking up themes implicit in Pier Paolo Pasolini’s 1966 film The Hawks and the Sparrows, Ridlen’s residency culminated in the first of three video essays performed live as a lecture.

In December 2014, Ph.D. candidate Melinda Guillen published a catalogue for Parking Lot Park, a sound promenade and drive-in theatre in Marian Bear Memorial Park in San Clemente, CA, created by MFA alumnus Kate Clark and Music Ph.D. candidate Sam Dunscombe. Consisting of maps, concepts, and related ephemera, the publication features an essay by Guillen which draws connections between the project and the recent work of writer/activist Lucy R. Lippard. The publication launch included a screening of Clark and Dunscombe’s film Parking Lot Park: Seven Stories of San Clemente Canyon (2014).

In coordination with Alena Williams’s undergraduate course, Topics in Modern Art History: Land Art and Media, the DCP hosted two public lectures on land art and its legacy in contemporary art and politics. In January, art historian Hikmet Sidney Loe of Salt Lake City’s Westminster College lectured on Smithson’s Spiral Jetty and the “double world” that exists between the site and the individuals, agencies, and organizations supporting it since the work’s inception. Matthew Coolidge, Director of the Center for Land-Use Interpretation in Los Angeles, also held a lecture in March entitled, “Interpreting Anthropogeomorphology.”

In May, Visual Arts Ph.D. students in the Art Practice concentration organized a two-day workshop on artistic research. In addition to participating in a discussion of the “artistic research” in general, their invited guest, the artist/writer Ines Schaber, gave a lecture on the works of American photographer Lewis Hine (1874–1940) and the German art historian Aby Warburg (1866–1929) and a presentation on her photographic and text-based installation The Workhouse Room 2 (2012), a collaboration with sociologist Avery Gordon for Documenta 13. The following day, Ph.D. students, doctoral candidates, faculty, and staff participated with Schaber in an afternoon seminar on different kinds of art practice dissertations at UC San Diego and elsewhere.

In the spring quarter, the DCP presented 5000, a research-based installation by MFA candidate, Adela Goldbard. The presentation included both video and photographic documentation of the production, conveyance, and installation of Architectural Prototype for an Upcoming Disaster (2015), the artist’s sculptural work commissioned by Melinda Guillen for the exhibition, No Longer Extant. Gayetano Ferrer and Adela Goldbard.
CUE has become the hub for “The Cross-Border Community Station” (one of the three founding Community Stations campus wide), in partnership with Non-profits Casa Familiar in San Ysidro, San Diego; and Alter Terra in the Laureles Canyon, Tijuana, focusing on informal urbanization, cross-border citizenship, and urban and environmental policy.

In 2014–15, Center for Urban Ecolgies (CUE) and UC San Diego Cross-Border Initiative continued developing public culture programs, summoning students, researchers, and practitioners across diverse sectors, including architecture, urbanism and design, environmental and social practice, political theory, visual arts and public policy; and developing research, sympsia, and exhibition that focused on local and global border urban dynamics.

During the last year, the initiative’s director Teddy Cruz, in partnership with Political Science Professor Fonna Forman (co-director of the Center on Global Justice), further developed the center’s main community and civicly engaged programming: the UCSD Cross-Border Initiative, the Cross-Border Community Station and the Civic Imagination Series. Cruz and Forman received a Frontiers of Innovation Center Grant from the Office of the Chancellor, to consolidate the UCSD Community Stations, in collaboration with partners, UC San Diego faculty members Michael Cole and Angelia Booker (Communications), Sukumar Sinha and Bud Miah (Sociology). The Community Stations are physical field-based research hubs in communities, where research, experiential learning, and community development converge around issues of diversity and social equity, and are conducted collaboratively with community partners, demonstrating that universities and communities can be meaningful partners in the fight against poverty, with knowledge and resources to contribute in the search for solutions to deep social and economic disparities in our society.

As part of this effort, CUE further developed two main programs. It has become the main hub for The Cross-Border Community Station (one of the three founding Community Stations campus wide), in partnership with Non-profits Casa Familiar in San Ysidro, San Diego; and Alter Terra in the Laureles Canyon, Tijuana, focusing on informal urbanization, cross-border citizenship, and urban and environmental policy. During 2014-15, CUE also began the design of the Cross-Border Community Station, a 15,000 sq. ft. structure to be built in the Informal Settlement in Laureles Canyon in Tijuana, with Alter Terra; and, The BLUM Summer Field Internship, an annual workshop that develops a new curriculum on community-engaged research and practice, by introducing undergraduate students to the ethics and strategies of experiential learning and research in collaboration with neighborhood leaders, from each of the three UCSD Community Stations. This past academic year, 16 undergraduate students each received $3,000 BLUM stipends to work at CUE in the Summer Field Internship. These students represented the main practice pricums across campus, including the Global Health minor, Global TIES, the Human Rights minor, the Sixth College Practice and Urban Studies and Planning.

In addition, CUE hosted the 2014–15 Civic Imagination Series, a set of public programs co-sponsored by the Visual Arts Department and the Center on Global Justice that address pressing bio-regional and global socio-economic, urban and environmental issues. These meetings focus on a critical analysis of local conflicts in order to re-evaluate the meaning of shifting global dynamics, across geo-political boundaries, natural resources, shifting cultural demographics, urbanization, and social justice. This year’s speakers represented some of the most important and vibrant voices today in the fields of design, architecture, urbanism, and social / political theory, including former Mayor of Bogota Anavaras Mochus, artist-activist Jeanne Van Heeswijk, architect Anne Lacaton, political theorists James Tully and Benjamin Barber, writer and curator Justin McGuirk, urban researcher Ananya Roy, and New York Times arch-itectural critic, Michael Kimmelman. This year’s series was assisted by artist-curator Stephanie Sherman, Ph.D. Art Practice concentration student in the Visual Arts Department.

Under the leadership of Professors Anya Gallaccio and Rubén Orito Torres, the Experimental Sculpture and Painting Studio (ESPNS) continues to function as a democratic and autonomous studio that is consistently activated through student research. ESPS provides a platform for the exploration of unconventional fabrication methods and rigorous inquiry into the nature of two and three dimensional object-making object-making. Gallaccio explains, “The space has offered students the opportunity to work on projects without the pressure to have to publicly present the work.”

In the fall, Professor Anya Gallaccio organized an exhibition of graduate student work to coincide with the events surrounding the visit from the Chair of the Department of Social Anthropology at University of Aberdeen, Professor Tim Ingold. ESPS also hosted Good Luck a group exhibition of first year MFA candidates that aligned with a FichaKucha introductory event featuring incoming graduate student artists.

ESPS housed solo projects including the first year exhibition of MFA candidate Audrey Hope. MFA candidate Erica Ostrander presented a performance that aligned with Professor Amy Adler’s advanced drawing course. Ostrander created multiple types of motions and textures through a performance using human hair on a spinning wheel where students gathered around and drew this gesture from various angles.

The ESPS speaker series included three distinct visiting sculptors; Katie Grinnan conducted a body casting workshop, Shane Ward presented an artist talk, and Shara Luker discussed her sculpture and performance practice.

Connect with ESPS on social media at facebook.com/ExperimentalSculptureAndPaintingStudio.

FIELD

Established by Professor Grant Kesler, FIELD hosted an opening seminar and launched its first publication in its inaugural year. The first FIELD seminar was held in May 2015 at the FIELD initiative space in the SME building. The event featured in-depth discussions with three FIELD Editorial Advisory Board members, addressing key issues associated with participatory art and culture today. Speakers included Fonna Forman, Professor of Political Science at UC San Diego, founding co-director of the Center on Global Justice and author of Adam Smith and the Circles of Sympathy; Francesca Polletta, Professor of Sociology at UC Irvine and author of Freedom is an Endless Meeting: Democracy in American Social Movements and It Was Like a Fire: Storytelling in Protest and Politics and Raúl Cárdenas Osuna, MFA alumnus and founder of the innovative Transborder FarmLab in Tijuana and Totorak, a Tijuana-based artist collective whose work has been featured in numerous international exhibitions.

The first issue of FIELD was published in early May, 2015. Issue #1 featured essays by Luke Cantarella, Christine Hegel, and George Marcus on new research methodologies in the production of design and ethnography, Marc Berthol on the relationship between East German cultural policy and socially engaged art practice today, Greg Sholette writing on the tenth anniversary of the bellwether Interventionists exhibition at MASS MoCA, Sebastian Lowen on the appropriation of the Occupy Movement by Documenta and the Berlin Biennale, Krzysztof Wodiczko’s theorization of the role played by the “inner public” in his projection projects, and Sue Bell Yank’s analysis of the tension between community and self-interest in Jeanne van Heeswijk’s Freehouse project in Rotterdam. The issue also features interviews with Tania Bruguera, reflecting on her withdrawal from Immigrant Movement International, and Althea Thauberger on her Murphy’s Canyon Chair project with military families in San Diego. FIELD’s second issue is scheduled to appear in October 2016.

Catalyst Lab is directed by Professor Lisa Carter-High.
FIELD Seminar 1 and first issue launch with Founding Editor Professor Grant Kester, on May 1, 2015

Experimental Sculpture and Painting Production Studio’s Body Casting Demo with visiting artist Katie Grinnan and MFA candidate Erica Ostrander.

Artwork by MFA Candidate Tanya Brodsky as part of the graduate student Tim Ingold exhibition.

Experimental Drawing Studio residency Performances on Practical Surfaces with MFA candidate Angie Jennings.

Experimental Media Lab Projection Mapping Workshop with visiting artist Gareth Walsh.
The EDS was invited to present their research as well as conduct a week-long workshop in Experimental Drawing for Bauhaus undergraduate and graduate students. The five person UC San Diego group included Professor Amy Adler, graduate students Joshua Tonies, Emily Grenader, Nicole Speciale as well as Kate Edwards, Visual Arts Student Affairs Manager. The trip was co-funded by the Department of Visual Arts and The Bauhaus University.

EXPERIMENTAL DRAWING STUDIO

Led by Visual Arts Professor Amy Adler the Experimental Drawing Studio (EDS) engaged in an international workshop and hosted a series of graduate artist residencies over the course of the past academic year. In December 2015, the Experimental Drawing Studio traveled to the Bauhaus University in Weimar, Germany. The EDS was invited to present their research as well as conduct a week-long workshop in Experimental Drawing for Bauhaus undergraduate and graduate students. The five person UC San Diego group included Professor Amy Adler, graduate students Joshua Tonies, Emily Grenader, Nicole Speciale as well as Kate Edwards, Visual Arts Student Affairs Manager. The trip was co-funded by the Department of Visual Arts and The Bauhaus University.

MFA candidate Angie Jennings started the residency series in February 2015 with her work titled Performances on Practical Routines. In this work, Jennings dissolves the traditional boundaries of drawing and painting, narrative, performance, and self-portraiture. Using yarn dipped in acrylic paint to record her movements Jennings continues to function as an initiative space with a variety of functions focused on mentorship, scholarship, and media pedagogy. EML is managed by faculty members Amy Alexander, Brian Cross, and Michael Trigilio.

This year, in addition to performing throughout the year as an experimental and informal screening space for various faculty and graduate student projects, EML hosted several events in the spring quarter. Highlights included a day-long workshop with Los Angeles-based artist Gareth Walsh, organized by MFA candidate Stefani Byrd, on an urban archaeological technique known as projection mapping. MFA candidate Amy Reid presented a solo exhibition, Time Working, a multi-channel video installation juxtaposing images and sounds of people at work making objects. Graduating MFA candidate Angela Washko presented her thesis project, Tightrope Routines, combining live performance with a multi-channel video installation. Tightrope Routines is a storytelling performance based on seven months of exchanges between feminist artist Washko and Rosh V, a well-known figure and leader in the online “manosphere.”

Connect with EML on social media at facebook.com/ExperimentalMediaLab

EXPERIMENTAL MEDIA LAB

Serving as a site for media-based exploration and hands-on workshops, the Experimental Media Lab (EML) continues to function as an initiative space with a variety of functions focused on mentorship, scholarship, and media pedagogy. EML is managed by faculty members Amy Alexander, Brian Cross, and Michael Trigilio.

This year, in addition to performing throughout the year as an experimental and informal screening space for various faculty and graduate student projects, EML hosted several events in the spring quarter. Highlights included a day-long workshop with Los Angeles-based artist Gareth Walsh, organized by MFA candidate Stefani Byrd, on an urban archaeological technique known as projection mapping. MFA candidate Amy Reid presented a solo exhibition, Time Working, a multi-channel video installation juxtaposing images and sounds of people at work making objects. Graduating MFA candidate Angela Washko presented her thesis project, Tightrope Routines, combining live performance with a multi-channel video installation. Tightrope Routines is a storytelling performance based on seven months of exchanges between feminist artist Washko and Rosh V, a well-known figure and leader in the online “manosphere.”

Connect with EML on social media at facebook.com/ExperimentalMediaLab

ARTHUR C. CLARKE CENTER FOR HUMAN IMAGINATION

Under the direction of Visual Arts Professor Sheldon Brown and with the involvement of individuals and entities on and off campus, the Arthur C. Clarke Center for Human Imagination continues its work to understand, enhance, and enact the gift of human imagination.

During the 2014–15 year, the performance artist Marina Abramovic was in residence at the Center along with Science Fiction author Kim Stanley Robinson. A three-day workshop which included UC San Diego faculty and graduate students along with general public, created multiple outcomes: 1) an installation at the University Art Gallery which was a precursor to Abramovic’s work for the Venice Biennale, 2) a theatrical podcast production from Kim Stanley Robinson’s new novel Aurora, and 3) a video by the Clarke Center which intermixes the text of the Robinson story with the activities of the workshop to show how journeys of inner and outer space act as analogies of each other.

For the second year in a row, the Clarke Center co-organized the The Future is Here, a three-day festival at the Smithsonian in partnership with the Smithsonian Magazine and the Lemelson Center for Industry and Innovation. The theme The Future of You featured speakers: Walter Isaacson, Oliver Sacks, Celine Cousteau, Craig Venter and scientists from the Smithsonian Institution. Highlights from the event included a demonstration of a hoverboard, a discussion between Keir Dullea and Sheldon Brown on 2001: A Space Odyssey, and a luncheon organized by the Clarke Center that featured Google Evangelist, Vint Cerf, as the keynote speaker. The Clarke Center collaborated with the Sixth College of Culture, Art, and Technology on a new course: Are We Alone. One thousand students explored fundamental questions about what it means to be human as individuals and as a species, how we integrate our human sensorial and machined instrumental relationships with the world, how consciousness is experienced, what counts as legitimate affect, who travels along on the human journey, how we situate ourselves in generational diasporas, and the lessons to be learned from space about issues of justice close to home. A series of events supported the course, culminating in a large showcase discussions, performances, presentations, and a keynote with the author, Jeff VanderMeer.

The Clarke Center continued the popular Science Fiction Film Series with five screenings of: The Andromeda Strain, Spawn of the Dead, The Woonan in the Moon, Sleep Dealer, and Close Encounters of the Third Kind. Discussants for the series included Close Encounters actor Richard Dysfuss, Sleep Dealer director Alex Rivera, and several UC San Diego professors. Along with the Sleep Dealer event, the Clarke Center hosted a symposium on Latinx Science Fiction Novel.
Extending beyond campus, the Department of Visual Arts offers programs that are open to the public. Through lectures, symposia, and exhibitions, the department creates opportunities for the community to engage with visual arts happenings at UC San Diego.

MFA EXHIBITION 2015

Temporality, the body, health, justice, and re-envisioning traditional painting styles are some of the themes noted by the curators of graduating MFA exhibition. MFA Exhibition 2015 was curated by Ph.D. students in Art History, Theory, and Criticism, Vanessa Bateman, Julia Fernandez, and Sara Solaimani. Artists Bill Basquin, Artemisa Clark, Heidi Kayser, Andreas Leonardsen, Dominic Miller, Joshua Jon Miller, Julian Rogers, and Angela Washko presented highlights from their practice at the University Art Gallery.

Each of the artists also contextualized their work through an informal PechaKucha style discussion. Their distinct practices in contemporary art were narrated by their common experience in the MFA program. Rogers presents a new perspective on the still-life tradition and challenges the optics of familiar compositions with his darkened paintings. Kayser alluded to the body in her striking and grotesque hand-sewn sculptures that morphed the physical and inanimate. Looking directly at exploitation of the body, Clark’s images convey three distinct accounts of injustice. Using a broad array of artistic mediums, MFA Exhibition 2015 reflects the timely conceptual underpinnings of graduating UC San Diego artists.

MINERAL SPIRITS MEETS GRADS & GRUB

Fruits, plants, poppy seeds, tobacco, wax, and wood are some of the materials that graduate student artists used in Mineral Spirits, an exhibition co-curated by Ph.D. students Nori Brynjolson and Paloma Checa-Gismero at the Visual Arts Gallery, SME.

“Many of the works in the show seemed to have their own spirit or animism and displaying them together emphasized different ways in which form unfolds through time,” explained the curators.

This was not the first time that Brynjolson and Checa-Gismero teamed up for a project. They have completed several curating and writing projects together and explain how their unique contributions strengthen their collective practice. “It can be a challenge to work closely with someone else and see your ideas adapted or redirected, but we feel comfortable testing things out with each other, arguing and debating. As curators we find that working together allows us to widen both of our perspectives.”

Mineral Spirits was also the setting for Grads & Grub, a UCSD Alumni social mixer series for graduate program alumni, graduate students, post-docs, and faculty. The evening included a presentation by the Dean of Arts and Humanities, Cristina Della Coletta, who welcomed visitors to Mineral Spirits and shared the distinct values of the arts and humanities in the interconnected and rapidly evolving ecology of UC San Diego.
The self-proclaimed grandmother of performance art, Marina Abramovic, conducted a three-day workshop and collaborated with Kim Stanley Robinson to create 3015/Work in Progress, an exhibition at the University Art Gallery. Abramovic energized the campus and the greater San Diego arts community throughout a series of events hosted by the Arthur C. Clarke Center for Human Imagination at UC San Diego.

“The Abramovic Method Workshop, and taking part in 3015/Work in Progress, was nothing short of profound. We learned

exclaimed participant Jeffrey Pinkston.

This past year, participating undergraduate students explored a variety of concepts and mediums. Materiality was a focus for Charity Algarme, Victoria Iungerich, and Nicole Gonzalez. Algarme’s creates assemblage sculptures that are reflective of a desolate environment; as she states, she is most interested in “space as it relates to time and its vastness.” Iungerich also has a sculptural practice and embraces natural fibers in her work; she emphasizes that the “imperfections” of fibers are particularly interesting and reflective of everything else in our lives. Finally, Gonzalez manipulates her fabrics and material to create garments that convey her personal experiences with auditory processing; both functional and dysfunctional, her garments embody the challenges of these interactions.

The opportunity was transformative for many contributors.

As part of Professor Amy Adler’s VIS 110N Studio Honors Course, Undergraduate Honors Open Studios reflects a culmination of the ambitious artwork from this select group. Participating artist Elizabeth Stringer led the planning efforts of this event.

Participants of the workshop committed three full days to working with Abramovic, ultimately contributing to the artist’s creation of a sound art installation made in collaboration with Robinson for the 2015 Venice Biennale.

The opportunity was transformative for many contributors. As participant Amy Capps noted, “By sharing her methodology, Marina Abramovic nurtured an exploration and awareness of our surroundings and our impulses, imparting a tender exchange of energy and honest interaction. Experimenting with the beautiful text by Kim Stanley Robinson produced a truly spatial and emotional effect.”

UNDERGRADUATE HONORS OPEN STUDIOS

Each year approximately a dozen undergraduate studio majors are selected by Visual Arts faculty to join the Honors Program. As part of Professor Amy Adler’s VIS 110N Studio Honors Course, Undergraduate Honors Open Studios reflects a culmination of the ambitious artwork from this select group. Participating artist Elizabeth Stringer led the planning efforts of this event.

This past year, participating undergraduate students explored a variety of concepts and mediums. Materiality was a focus for Charity Algarme, Victoria Iungerich, and Nicole Gonzalez. Algarme’s creates assemblage sculptures that are reflective of a desolate environment; as she states, she is most interested in “space as it relates to time and its vastness.” Iungerich also has a sculptural practice and embraces natural fibers in her work; she emphasizes that the “imperfections” of fibers are particularly interesting and reflective of everything else in our lives. Finally, Gonzalez manipulates her fabrics and material to create garments that convey her personal experiences with auditory processing; both functional and dysfunctional, her garments embody the challenges of these interactions.

HYSTERICAL BODIES

Now in its eighth year the, the Ph.D. symposium has become a trademark of young scholarship in the visual arts at UC San Diego. Co-organized by Ph.D. students Amanda Cachia and Vanessa Bateman, the 2015 symposium was titled Hysterical Bodies: Disabling Normative Behavior in Contemporary Art.

Cachia explains how the theme reflects her current research, which focuses on the intersections of contemporary art and disability studies. “A big part of what disability studies attempts to do is break down common definitions and understandings of what ‘normatively’ means and I realized that much of contemporary art and artists also challenge the status quo much of the time. I was excited by the idea of the ‘hysterical’ because this is a figure or a trope that historically has had associations with the disabled form, and one of the projects of disability studies is, once again, to challenge our misconceptions of ‘hysterical’ and to consider the valuable contributions an ostensibly ‘hysteric’ can make within mainstream society.” Bateman added, “The standout moment for me was watching the panelists present their papers and seeing how our theme of ‘Hysterical Bodies’ could be interpreted in so many different ways.”

Amelia Jones, Robert A. Day Professor of Art and Design and Vice Dean of Critical Studies at USC in Los Angeles, held the keynote lecture launching the symposium. Setting the tone for the subsequent symposium sessions, Jones focused on the performative work of international acclaimed artist Nao Bustamante.

NO LONGER EXTANT

Artistic production and structural demolition are at the forefront of No Longer Extant. Cayetano Ferrer and Adela Goldbard, an exhibition curated by Ph.D. student Melinda Guillen in the Visual Arts Gallery, SME. No Longer Extant is presented by the Discursive and Curatorial Productions initiative at UC San Diego.

Called a “dramatic installation piece,” by La Jolla Light reporter Will Bowen, No Longer Extant transforms the white gallery walls into a dark space for examining destruction. The exhibition includes Casino Model 3 (2010) by Ferrer and LOBO (2013) in addition to Architectural Prototype for an Upcoming Disaster (2015), a new sculptural work by Goldbard.

Ferrer’s installation projects a chronological narrative of the demolition of the Frontier Hotel & Casino onto a cubic structure with a surprising continuation of the projection on the interior of the form.
Public Programs

**MFA 2015** Associate Professor Amy Alexander interacting with Angela Washko’s BANGED project.

**STATE PARK** exhibition opening including sculptural works by Janelle Iglesias and Heather Hart.

**Open Studios** welcomes the public and KPBS listeners to the Visual Arts Facility; visitors explored SNAX by Stephanie Sherman.

**Open Studios** group exhibition, #inthedesertwithanya, showcases graduate student artwork from Professor Anya Gallaccio’s seminar. The featured works were created in response to sites in the Mojave Desert.

**Open Studios** showcase of graduate student zines.
The deaf experience is markedly different from that of total silence, and Cachia extended this concept into the exhibition. As a result, LOUD silence introduced new ways of thinking about sound and silence as a visceral experience that can both be seen and felt.

**LOUD silence**

In a play on words, LOUD silence deconstructs the myths of deaf culture. The winter exhibition at the gallery@calit2 features work by Shary Boyle, Christine Sun Kim, Darrin Martin, and Alison O’Daniel—four artists with differing relationships to deafness and hearing. The exhibition was curated by Art History, Theory, and Criticism Ph.D. student Amanda Cachia.

As part of the exhibition programming, Alison O’Daniel presented a series of excerpts from her upcoming feature length film, *The Tuba Thieves*. O’Daniel’s emphasis on sound and hearing was made apparent by her creative process. She began with a newly composed score and then wrote the film in order to complement the score. O’Daniel presented a portion of her film in the LOUD silence exhibition, the piece was entitled “hearing,” and is a recreation of American composer John Cage’s seminal “silent” music composition 4 33.

Dean of Social Sciences Carol A. Padden and Communications Professor Tom Humphries explain in their book, *Deaf in America: A Cultural, Social, Communication, and Policy Perspective*, that the deaf experience is markedly different from that of total silence, and Cachia extended this concept into the exhibition. As a result, LOUD silence introduced new ways of thinking about sound and silence as a visceral experience that can both be seen and felt.

**STATE PARK**

“For the past 100+ years State Parks have unlocked a kind of egalitarian sublime, and enabled understanding in the out-of-doors. But, it is necessary to unpack State Parks as sites rich with conflict and complexities—where landscape, myth, identity, class, exclusivity, exploitation, wilderness, tragedy, erasure, memory, leisure, spirit, holism, play, and adventure exert their individual and collective forces.” This is how MFA alumnus and curator Mike Calway-Fagen characterizes the delicate juxtaposition of domestication and wilderness of U.S. state parks in his curatorial statement for *STATE PARK*, an exhibition held at the University Art Gallery in spring 2015.

Immediately visible upon entering to the exhibition was participating artist Jeremiah Hulsebos-Spofford’s *Continuous Monument on a nude beach*, an installation that populated the entrance in lieu of the Gallery’s standard welcome banners. Imbued with a translucent quality, the structure appeared to blend into the Gallery facade. Heather Hart’s installation *Oracle of La Jolla: The Coyote and the Jewel* was a central sculptural installation that acted as a site for programming and storytelling within the STATE PARK exhibition. Stepping away from the main open gallery space, one of the hidden treasures of State Park was *The Predicament of Always (As We Are)*, a 2-channel HD video by Richard T. Walker, in which natural environments are contrasted with electronic instruments and sounds.

**ARTISTIC RESEARCH**

The University Art Gallery was bustling with excitement during the first faculty exhibition in the space in almost a decade. *Artistic Research: Visual Arts Faculty Exhibition 2015* featured works by Amy Adler, Amy Alexander, Benjamin Bratton, Sheldon Brown, Lisa Carlsbrief, Jordan Crandall, Brian Cross, Teddy Cruz, Ricardo Dominguez, Amy Gallo, Grand Kester, Babette Mangolte, Ruben Ortiz-Torres, Kyung Park, Kyuui Shen, Brett Stalbaum, and Michael Trigilio.

Founded in 1966, the University Art Gallery has a rich history of intersecting exhibitions with faculty research. *Artistic Research* celebrated the legacy of the Gallery and Department of Visual Arts while providing a glimpse into the current practice of UC San Diego artists which ranges from 16mm film to border artistic research. The exhibition was coupled with the release of a chronological catalogue that archives the past exhibitions at the University Art Gallery and includes artwork from all of the participating artists. *Artistic Research: Visual Arts was edited by Professor Jordan Crandall who prefaces that “the Gallery has helped synthesize aspects of diverse practices into novel forms of assembly, presentation, and engagement.”*

**ROUND but SQUARE**

Undergraduate artists and art historians blended their talents to produce *ROUND but SQUARE: Undergraduate Exhibition 2015* in the University Art Gallery. Headed up by visual arts students Audrey Maeer and Elizabeth Stringer, *ROUND but SQUARE* featured undergraduate artists studying media, studio, and interdisciplinary computing and the arts and was juried by undergraduate art historians.

The unifying question that sparked the title of the exhibition was “What is round...but also square?” Beyond the answer to this question, which could be a square knot or cigarette, artists were being asked to show who they are through their artwork. *ROUND but SQUARE* brings together over 20 upperclassman artists highlighting the diverse practices of making at UC San Diego.

Every evening of the exhibition was programmed to reflect the ambitions of the participating artists. *ROUND but SQUARE* programming ranged from a panel discussion presenting alternatives to graduate school to outdoor screenings by emerging UC San Diego filmmakers.
TIM SCHWARTZ BOOKENDS

Artist and UC San Diego Visual Arts alumnus Tim Schwartz’s Bookends exhibit at the Visual Arts Gallery explored the changed functions of libraries and the implications of moving from paper books to digital books. Organized by the Discursive and Curatorial Productions Initiative, the show, which ran from December 4, 2014 to January 23, 2015, included two pieces by Schwartz: eScape 50 and Playing the Library.

“eScape 50 presented a digital mountain landscape across 50 ePaper screens made for the Amazon Kindle,” Schwartz said. “Unlike LCD screens found in our laptops and smartphones, the ePaper screens are the first screens in history that do not require power to show an image.”

“Playing the Library is an attempt to document how people browse the library and how computer systems like Google Books convert books into digital text. A book scanner was built and over 30 libraries were visited with participants browsing the library for upwards of three hours. Every page they browsed was scanned and a new book was created from their browsing patterns. This piece explores the serendipity and other pieces of physical browsing that have been lost as we’ve moved towards having all of the world at our digital fingertips.”

Schwartz said he was struck by “the fact that our culture has yet to come to terms with the slow death of the library, people are still actively arguing about it and mourning it at the same time; I think we are in the midst of the transition to libraries becoming Wi-Fi Cafeterias. If you go into any major library you will see people sitting at their laptops. Only a fraction of these people have books open next to them. Only a fraction of these people have books open next to them.”

OPEN STUDIOS

In March 2015, nearly 100 listeners of San Diego public radio station KPBS attended the Department of Visual Arts’ Open Studios tour of our artists’ working spaces. Their visit was part of an ongoing arts partnership between UC San Diego’s Division of Arts & Humanities and the radio station that brings public radio listeners to campus for exhibitions, concerts and plays. Whether it’s a look inside an artist’s studio, a backstage tour, or a conversation with a musician, each visit includes a behind-the-scenes look at the process of making art at UC San Diego.

At Open Studios, the KPBS contingent was greeted by Ricardo Dominguez of the visual arts faculty and KPBS Director of Programming John Decker. Dominguez provided an overview of the department’s mission, degree programs, and the broad variety of art produced here. He also noted that, in the age of the digital culture, people are no longer leafing through library stacks, but are more likely to use Google Books to search for information. The on-campus workshop enabled Dean to connect with interested MFA and Ph.D. students in an interactive environment and discuss literary works informing her recent research. A conversation ensued, discursively framing Dean’s Celluloid for Art’s Sake.”

Russell Lecture: Tacita Dean

“My relationship to film begins at that moment of shooting, and ends in the moment of projection. Along the way, there are several stages of magical transformation that imbue the work with varying layers of intensity. This is why the film image is different from the digital image: it is not only emulsion versus pixels, or light versus electronics, but something deeper—something to do with poetry,” wrote Tacita Dean in her op-ed for the Guardian entitled “Save Celluloid for Art’s Sake.”

A critically acclaimed British artist trained in several mediums, Dean has become a leading international champion for the continued preservation and accessibility of analogue film formats, like 16mm and 35mm film, which has also been a hallmark of UC San Diego’s film curriculum. Fittingly, the Department of Visual Arts and the Museum of Contemporary Art San Diego (MCASD) hosted Dean as the 2014 Russell Lecturer.

Her visit to La Jolla included a large public lecture and screening of her 16mm film KDOK (2006) at MCASD on Prospect Street, as well as a workshop on campus with Visual Arts graduate students led by Professors Anya Gallaccio and Alena Williams. At MCASD, Tacita Dean shared the narrative of her artistic journey in a public talk. In true analogue fashion, she projected a powerful series of 35mm slides depicting her drawings, film stills, and installations. The on-campus workshop enabled Dean to connect with interested MFA and Ph.D. students in an interactive environment and discuss literary works informing her recent research. A conversation ensued, discursively framing Dean’s Celluloid for Art’s Sake.”
For poetical and practical reasons, the beach is the exhibition venue for MFA candidate Morgan Mandalay’s ongoing project, SPF15. Mandalay takes a white tent to a different San Diego Beach for each event, where he attempts to bypass some of the divides and constraints of art spaces by collaborating with artists on site specific exhibitions in a community space. “There is no contribution to a system of neighborhood gentrification when you invite friends and colleagues and would-be sunbathers and surfers to come inside a canopy on the beach away from the sun and look at stuff and talk about it and ask each other questions.” Over the past year Mandalay has presented five installments of SPF15, with each exhibition bringing different artists and communities together.

SPF15 acts as a continuation of Mandalay’s previous series, Sunday Project, an exhibition space that ran out of his living room in Chicago. When Mandalay accepted his admission to the visual arts MFA program he conceptualized SPF15 as a way to continue this project in a different landscape.

“To a certain degree when I invite artists to do a show at SPF15 I am asking them to collaborate with me on a new piece.” Mandalay sees this project as an extension of his own art practice and as a way to better engage with art and people of San Diego.

EXTENSIONS: Art & Humor
MFA candidate Michael Ano and MCASD Education Director Cris Scorza ignited EXTENSIONS as a collaboration between the two institutions. As Ano describes, “the loose idea was to create a program that could promote both the department and Museum’s ideas but rely on each other’s strengths. The long term goal is to develop a wider range of curriculum related to Museum exhibitions.”

EXTENSIONS: Art & Humor tied in with the Laugh-In: Art, Comedy, Performance exhibition at MCASD. The program included presentations by MFA candidate Joshua Sanders, MFA alumna Angela Washko, and faculty member Michael Trigilio. The artists shared the unique ways in which humor is integrated into their respective art practices.
After a Wikimedia survey found that less than 13% of Wikipedia contributors are female the Art + Feminism campaign began to mobilize international communities to improve the coverage of women and the arts on Wikipedia. Recent MFA alumna and feminist artist Angela Washko was contacted by one of the Art + Feminism Wikipedia Edit-A-Thon organizers in New York to host a satellite event at UC San Diego coinciding with International Women’s Day. “I immediately thought that there are many artists and faculty in the Visual Arts Department who would be interested in participating and that it would be potentially an opportunity to collaborate with groups like FemTechNet and the UC San Diego Library.”

Constituents from the department and community gathered at Geisel Library to create and improve Wikipedia pages related to Art and Feminism. Throughout the duration of the afternoon the group published 20 Wikipedia pages and participated in a global effort that visibly enhanced the accomplishments of women in the arts. Washko explains, “This international project has brought a great deal of visibility to the lack of women’s histories present in Wikipedia and the inherent bias that presents through the events themselves and the hundreds of press articles they have generated in major news outlets. Wikipedia itself has made efforts to address the issues around women in the arts’ presence in the web encyclopedia by starting Wikipedia:WikiProject Women Artists, an initiative designed to add and improve articles on women artists.”

UC SAN DIEGO ART+FEMINISM WIKIPEDIA EDIT-A-THON

After a Wikimedia survey found that less than 13% of Wikipedia contributors are female the Art + Feminism campaign began to mobilize international communities to improve the coverage of women and the arts on Wikipedia. Recent MFA alumna and feminist artist Angela Washko was contacted by one of the Art + Feminism Wikipedia Edit-A-Thon organizers in New York to host a satellite event at UC San Diego coinciding with International Women’s Day. “I immediately thought that there are many artists and faculty in the Visual Arts Department who would be interested in participating and that it would be potentially an opportunity to collaborate with groups like FemTechNet and the UC San Diego Library.”

Constituents from the department and community gathered at Geisel Library to create and improve Wikipedia pages related to Art and Feminism. Throughout the duration of the afternoon the group published 20 Wikipedia pages and participated in a global effort that visibly enhanced the accomplishments of women in the arts. Washko explains, “This international project has brought a great deal of visibility to the lack of women’s histories present in Wikipedia and the inherent bias that presents through the events themselves and the hundreds of press articles they have generated in major news outlets. Wikipedia itself has made efforts to address the issues around women in the arts’ presence in the web encyclopedia by starting Wikipedia:WikiProject Women Artists, an initiative designed to add and improve articles on women artists.”

OCCUPY THIRDSPACE

Curator Sara Solaimani’s Occupy Thirdspace was on view at Space 4 Art in East Village San Diego from September 27 to October 25, 2014. The exhibition brought together emerging artists from Southern California and the border including visual arts alumni Alida Cervantes, Kate Clark, and Emily Sevier, with artists from Baja California such as Marcos Ramírez Erre, Julio Orozco, Jamex and Einar de la Torre, and the border collective Cog*nate Collective, which includes alumnus Misael Diaz.

“I think the young artists learned a different model of exhibition-making and collaboration,” said Solaimani, a fourth year Ph.D. student in Art History, Theory, and Criticism at UC San Diego. “The artists from Tijuana modeled a sort of groundedness, humility and cooperation that is very different from the stereotypical ‘famous artist’ disposition of elitism, often emphasized in the Western contemporary art world.”

Solaimani said that binational exhibitions such as Occupy Thirdspace can shed new light on the relationship between San Diego and Tijuana. “Marcos Ramírez Erre once said that ‘Art is the most sublime manifestation of the human spirit.’ This spirit is what is often lost in binational systems of political and economic interdependence, which recursively benefit the hegemon at the expense of the colonized. I agree with my dear advisor Mariana Botey, though, that art exists as a parallel form of discourse alongside the spheres of education and populist political action.”

Constituents from the department and community gathered at Geisel Library to create and improve Wikipedia pages related to Art and Feminism. Throughout the duration of the afternoon the group published 20 Wikipedia pages and participated in a global effort that visibly enhanced the accomplishments of women in the arts.
INTERVIEW: AMY ADLER

Amy Adler was born and raised in New York City. She graduated from Cooper Union and received an MFA in Visual Art from UCLA and an MFA in Cinematic Arts from USC. She has had solo shows at the Museum of Contemporary Art Los Angeles, the Museum of Contemporary Art San Diego, and The Aspen Art Museum as well as galleries worldwide. Adler's work is in permanent collections at The Broad Foundation, Los Angeles; The UCLA Hammer Museum, Los Angeles; and The Museum of Contemporary Art Los Angeles. Her fall 2014 solo show Location at ACME Gallery in Los Angeles featured five large oil-pastel-on-canvas drawings of playgrounds. “I like a good film director, Adler has chosen subjects that can tell stories on their own, without actors or a script,” wrote Michael Duncan in Art in America.

Adler’s 2013 documentary film Mein Schloss explores a tale Adler had been told as a girl that she would one day inherit a medieval German castle. Mein Schloss was shown internationally at festivals including Outfest Los Angeles, The Ethnograﬁilm Festival in Paris, France, and the Portland International Film Festival. She is currently in post-production on a new short ﬁction ﬁlm entitled Tear Jerker. Adler joined the Visual Arts faculty at UC San Diego in 2004 and is the founder of the department’s Experimental Drawing Studio. Adler teaches courses ranging from upper division drawing to an honors studio, advanced projects, media sketchbook, and graduate art practice.

What is the value of an arts education?

We’re teaching people to think creatively, to problem solve, to have conﬁdence in a unique point of view, and to take things from idea to completion. That’s one of the distinctions between an artist and a non-artist. Everyone has ideas but an artist feels compelled to make something, to execute her ideas in a physical way. Having that training to follow through on creative ideas with a tangible result—I can only imagine that would be enormously valuable in any profession. I write a lot of letters of recommendation for students who are going to law school or medical school or architecture school, or applying for jobs in education or administration or other areas. They come to me for their letters because I think that they think it singles them out to have a visual arts degree. It sets them apart.

What are the rewards of teaching?

Inspiring people is very rewarding. Another thing is the opportunity for constant learning. I learn new things all the time and I ﬁnd that really satisfying. Also, I think it’s really valuable to have the support of a major research university. I received an Academic Senate Research Grant for Tear Jerker and I just ﬁnished a sabbatical during which I worked on the ﬁlm. I utilized equipment from UC San Diego’s Media Center and I also had four media students who volunteered to help me who were incredible.

How has the deﬁnition of drawing evolved since the days when it mostly referred to working with paper, pen, pencil, charcoal?

Drawing is a complex word. I had a traditional education, became an artist with a drawing practice and recently began making ﬁlms. We are getting students who are more accustomed to working on a laptop than in a sketchbook. While the process of ﬁlmmaking is not drawing in the same sense, as a ﬁlmmaker I do rely on my 25 years of experience in drawing. I feel conﬁdent saying that drawing is valuable for any student no matter what their major and I highly encourage undergrads to take our 105-Drawing series, regardless of their own conﬁdence level. I have also taught our upper division 202-Art Practice workshop/semiar with an emphasis on drawing and I look forward to teaching it again soon. I don’t want to compare traditional modes of drawing with newer forms. They have very different properties. I am fascinated with the translation of something that I see and represent through the drawing process. I am very curious how drawing something, subjecting it to the process, changes it, puts it in a completely different perspective. One of the things we’ve done in the Visual Arts Department is create the Experimental Drawing Studio. I ran a lecture series called “Art I Am Drawing” that explored what drawing is in various disciplines, not just visual arts, but engineering and psychology and literature, for example. What I discovered is that the word drawing is so vast that this tactile experience associated with physical drawing is just one fragment of what the word means.

Is something lost if students don’t have the experience of drawing by holding a pen or pencil and putting it to paper?

For a lot of students, digital media are as much of a tactile experience as old school drawing. It’s just a different set of tools. A lot of students want that tactile experience and I actually love teaching traditional drawing. I think that it can be taught and the discovery process is beautiful. Students will say ‘I can’t draw’ and I love challenging them through making something very meaningful in a short time. Drawing ‘well’ can mean a lot of things and it deﬁnitely doesn’t mean having all of the skills in your pocket. A really earned attempt to make something to the best of one’s ability, sometimes that gesture is transparent and really beautiful. As a teacher you live for those moments.

Not only do today’s kids grow up immersed in digital media, but there are all sorts of new creative outlets. Exhibit A: the rise of Comic-Con. Some young artists are into CGI, video gaming, digital animation. How has this changed the conception of a university arts education and what it means to be a visual artist?

There has been a shift in recent years, especially with younger artists’ being influenced by illustration or a sort of parallel but different art world. There is a world of galleries such as Thumbprint, Low and Subtext in San Diego that deal with work that is very closely aligned to what we understand as ‘illustration.’ One of my challenges in addressing the needs of those students is not to make a value judgment but to tell them, ‘that is not my area of expertise, let me help you ﬁnd the resources you need.’ Last year I created an illustration class for upper division visual arts students and brought in visual arts alumna and emerging artist Brianna Rigg to teach it. I think we need to do more of that kind of thing, have specialty classes that meet the needs of students and help them to make the work that they want to make.

Flash mobs, graffiti, and street art have gained legitimacy. How do you address or incorporate some of the non-traditional forms of artistic expression within a visual arts education?

There is a lot of crossover with the recognition of artists such as Mark Ryden, Shepard Fairey, and Banko—those kinds of characters have created this connection between ‘street’ and ‘low brow’ and ‘ﬁne art.’ Historically, many important artists have been inﬂuenced by comics and illustration and cartoons. The essential thing to me is that regardless of what direction my students pursue, their work will be intelligent and well made. They are getting a rigorous education from my colleagues and I, so even if they decide to make drawings of dragons for the rest of their lives they will be bringing something new to the discussion.

Tell us about your new ﬁlm

Tear Jerker is a short ﬁlm about a transgendered man who is dealing with the side effects of taking testosterone. It is my ﬁrst ﬁction ﬁlm, but my relationship to personal narrative and ﬁguration go way back in my work. A lot of my drawings are based on my own personal photographs and also refer to ﬁlm in some way, so making ﬁlm is a logical extension of my practice. The subject matter of Tear Jerker is meaningful to me, I have a long commitment to LGBTQ issues, personally and on campus. I have chaired the Chancellor’s Advisory Committee on Gender Identity and Sexual Orientation Issues twice in the past ten years. It’s a committee of faculty, staff, and students that monitors issues from healthcare to housing to other areas of concern to the transgender LGBTQ community. UC San Diego has always been a very inclusive environment. Students are very accepting of one another and the institution makes a concerted effort to be inclusive and supportive and that has affected me directly in my own experience on campus as a gay woman and also in my own research. Tear Jerker is a very personal story written and performed by my co-producer Sam Joans about his experiences as a trans man living in Los Angeles and dealing with some tough personal issues. It was challenging and very interesting for me to direct a story that I did not write, since so much of my previous work has been about my own personal experience. To step back and have that kind of objectivity was a very satisfying experience.

Interview by Dirk Sutor, Arts Communications Manager, Division of Arts & Humanities
Filmmaker and visual arts MFA student Erick Msumanje’s *My Mother’s Songs* won Best Film at the 2015 Filmatic Festival at UC San Diego. Msumanje’s film explores abuse and abandonment of a child, the death of a mother, and a violent uncaring father. He said the film combines fiction and non-fiction. “These themes are connected to my research of trauma associated with the violence and impact of colonialism on the African continent. The film was shot in urban and rural Tanzania and Haiti at night, for the aesthetic and storytelling quality.”

In one scene, a boy sits in shadow against a stark background, his eyes glimmering in the dark. “When I was a baby / I used to get really sick / My father said / When that thing dies / Throw it in the woods / It’s cursed.” For his first-year MFA project, Msumanje made *My Father’s Songs*, a counterpart to *My Mother’s Songs*. He said that the Filmatic award has given a boost to his career as an emerging filmmaker.

**KAMIL AWARDS FIVE YEAR ANNIVERSARY**

Since its establishment in 2010, this year marks the five year anniversary of the Adam D. Kamil Media Awards. The awards have become the hallmark media prize in the Department of Visual Arts and this year was no exception. Drs. Ivan and Elaine Kamil established this opportunity as a tribute to their son Adam and his belief in the power of media to connect people. George Fu and Emily Zheng took the $2000 top prize for their collaboration on *Growing Up Red*. The film dances between opera performance and stories from Fu’s grandmother, who grew up during the Cultural Revolution in China under the leadership of Mao Ze Dong. Finalist awards were also given to Dorothy Lee for *Body Archive* and to René Vargas for *El Cricket or The Art of Self Destruction*.

For the 2015 Kamil Media Awards winners were selected by a committee comprised of both faculty and alumni judges. Assistant Professor Brian Cross and Professor John C. Welchman were joined by distinguished alumni Trevor Albert and Anthony Armenise.

**ERICK MSUMANJE WINS BEST FILM AT FILMATIC**

Filmmaker and visual arts MFA student Erick Msumanje’s *My Mother’s Songs* won Best Film at the 2015 Filmatic Festival at UC San Diego. Msumanje’s film explores abuse and abandonment of a child, the death of a mother, and a violent uncaring father. He said the film combines fiction and non-fiction. “These themes are connected to my research of trauma associated with the violence and impact of colonialism on the African continent. The film was shot in urban and rural Tanzania and Haiti at night, for the aesthetic and storytelling quality.”

In one scene, a boy sits in shadow against a stark background, his eyes glimmering in the dark. “When I was a baby / I used to get really sick / My father said / When that thing dies / Throw it in the woods / It’s cursed.” For his first-year MFA project, Msumanje made *My Father’s Songs*, a counterpart to *My Mother’s Songs*. He said that the Filmatic award has given a boost to his career as an emerging filmmaker.

**NEW SPECULATIVE DESIGN MAJOR**

The Department of Visual Arts is proud to announce that a new Speculative Design undergraduate major has been approved by UC San Diego. Spearheaded by Associate Professor Benjamin Bratton, the Speculative Design major will combine art, science, and technology while focusing on aesthetic, entrepreneurial, and activist intervention.

Unlike a typical design program, Speculative Design confronts the ambiguity of the future. Bratton states, “Today’s designers need to be able to do more than solve known problems; they must be comfortable working with uncertain opportunities and capable of inventing the unexpected by giving form to the ingenious.”

Bringing together laboratory and field research in a creative studio setting, Speculative Design will offer a unique pathway for undergraduate students interested in Public Culture and Urban Ecology, Design Computing, Design Research, and Media Design.
PORTFOLIO PROCESS

Applicants to undergraduate visual arts majors may now submit samples of their work as part of the admissions process. To increase the enrollment of diverse and skilled undergraduate arts and humanities majors, UC San Diego's Division of Arts and Humanities has established a three-year pilot program called the Portfolio Process, which encourages applicants to submit portfolios of their work alongside traditional application materials such as grades and test scores.

In visual arts, freshman applicants may submit portfolios for admission to majors in media, studio, and interdisciplinary computing and the arts (ICAM). The portfolios — reviewed by faculty — offer a chance to showcase their artistic abilities, enhancing their applications and strengthening the overall application.

Materials submitted in a portfolio include images and video as well as a short statement that describes the applicant’s art practice and how a visual arts major will help cultivate this practice. The portfolio process has already contributed to an over 30 percent growth of accepted undergraduate visual arts students and has a promising future for expanding the Department of Visual Arts and Division of Arts and Humanities alike.

NEW UNDERGRADUATE ORGANIZATION: TRITON ART

When Undergraduate Visual Arts Media major Farshid Bazmandegan founded Triton Art he was looking to create a space UC San Diego artists to develop their practice. Bazmandegan collaborated with five undergraduate students, Brad Stevenson, Dima Mikheev, Atta Givarke, and Ting Su in winter of 2015 to establish a student organization dedicated to engaging and educating undergraduate artists.

In the spring, Triton Art hosted workshops and talks that reflected the interests of students and artist on campus while also having a greater presence at campus events like Triton Day.

Bazmandegan explains, “We want to be the bridge between UC San Diego students, the Visual Arts Department, and the greater artistic community by facilitating activities, creating opportunities for students to display their artwork, and holding social events for students to have the ability to meet others with like-minded artistic passions.”

Triton Art continues to meet monthly and is now programming a gallery space in the Visual Arts Facility. If you are interested in learning more about this organization or are interested in participating please see the below contact information:

Facebook.com/ucsdtritonart
ucsdtritonart@gmail.com
www.tritonart.org

THE DEPARTMENT WELCOMES NEW FACULTY MEMBERS

ERICA CHO

A visual artist working in experimental film, Assistant Professor Erica Cho’s work shapes an important part of the Asian American and LGBT experimental film canon. She specializes in short-form narrative and LGBT and Asian American Media Art.

Subjects of Cho’s work include the intersection of settler-colonialism and climate change. Her stop-motion animation, Our Cosmos Our Chaos, toured North America and the Pacific from 2005-2011 as part of Still Present Past, a multi-disciplinary exhibition on the legacy of the Korean War. Cho’s short film, The Heart’s Mouth premiered at the San Jose Museum of Art’s 2013 exhibition, This/That: New Stories From the Edge of Asia. She is currently writing a feature-length narrative screenplay based on the wave of Korean nurse migration to the United States in the 1970s.

Cho received her MFA in Studio Art from the University of California, Irvine and her BFA in Art from Pennsylvania State University. She is a film curator at the Los Angeles Asian Pacific Film Festival and prior to joining the Media faculty in the Department of Visual Arts, she was a visiting Assistant Professor of Film and Media Studies at Swarthmore College. Cho has received grants from Leeway, Creative Capital, California Community Foundation, and was honored as one of OUT Magazine’s OUT100 for remarkable contributions to LGBTQ culture.

MONIQUE VAN GENDEREN

Undergraduate alumni Monique Van Genderen joins the Department of Visual Arts as an Assistant Professor in Studio Arts. Van Genderen explains why she chose to study visual arts as an undergraduate student. “I viewed the subject of Art as a place where I could learn about multiple cultures and use Art as the tool to unravel questions big topics such as history, ethics, politics, and philosophy. To become an artist is a difficult choice, it encompasses more than just art-making. One has to have a sense of place in the continuum of Art History and that is something that takes a long time to develop, generally a lifetime.” She also earned her MFA at the California Institute of the Arts.

Van Genderen specializes in abstract painting and her work explores issues of scale and the balance of power between the masculine and feminine while utilizing new techniques and experimental materials. She has exhibited extensively, highlights include installations at the Hammer Museum, Weimer Center for the Arts, and Le Consortium. For the past 15 years she has guest lectured at several Los Angeles based institutions, including the University of California, Los Angeles, Art Center College of Design, Otis College of Art and Design, and Claremont Graduate School.

WONG FU PRODUCTIONS

Since they met at UC San Diego in 2004, visual arts alumni Wesley Chan, Ted Fu, and Philip Wang (all class of ’06) have built an international following as partners in Wong Fu Productions. Their YouTube channel has more than 2.5 million subscribers and 334 million views (as of August 2015). They direct music videos, market their own fashions (Nice Guys), and created a line of plush toys (Awkward Animal).

In honor of their impact, Wong Fu’s founders received an Emerging Leaders Award in June 2015 from UC San Diego Alumni.

As YouTube and other online outlets replace traditional content providers such as cable, Wong Fu is figuring out how to monetize its large YouTube audience. Their mini-series have been produced in association with AT&T (“Away We Happened”) and Subaru (“Company Car”). Meanwhile, their film Everything Before Us was funded with $358,308 from an Indiegogo campaign, and it earned mentions in Entertainment Weekly and Hollywood Deadline.

One strength of Wong Fu’s work is that while the partners are Asian-American, their videos and films depict universal situations, as evidenced by interest from far corners of the world. They are particularly strong in Singapore, for instance, where a journalist interviewed them in the back seat of a car during a ride through the city.
Front Cover
• Photo Courtesy of Grant Kester

Back Cover
• Collective Magpie in collaboration with Kyong Park, Teddy Cruz, Mariana Wardwell, and Rafael Núñez;
  Contract: Review

Inside Cover
• Tim Schwartz,
  eScape 50

Letter from the Chair (top to bottom)
• Photo by Farshid Bazmandegan, 2015
• Photo by Monica Nouwens, 2013

Page 4
• Center for Land Use Interpretation exhibit, United Divide: CLUI Looks at the USA/Canada Border, Winter 2015. The international boundary passes through towns, like Derby Line, Vermont (pictured above), where it grazes structures including this garage, and goes through several buildings directly. CLUI photo

Page 6
• CIVIC IMAGINATION SERIES, Antanus Mockus Presentation, photo by Farshid Bazmandegan, 2015

Page 7
• ESPS Tim Ingold graduate student exhibition

Pages 8 – 9 (clockwise from top left)
• Photo by Farshid Bazmandegan, 2015
• Katie Grinnan, body casting demonstration
• Photo by Tanya Brodsky, 2014
• Gareth Walsh Projection Mapping Workshop, Photo by Stefani Byrd, 2015
• Angie Jennings, Performances on Practical Surfaces, February 2015

Page 10
• Heidi Kayser, Drawing Explorations, April 2015
• Arthur C. Clarke Center for Human Imagination, Marina Abramović workshop, 2015

Page 12
• Photo by Farshid Bazmandegan, 2015

Page 14 (left to right)
• Arthur C. Clarke Center for Human Imagination, Marina Abramović workshop, 2015
• Arthur C. Clarke Center for Human Imagination, Marina Abramović workshop, 2015
• Photo by Charity Vincent, 2015
• Photo by Charity Vincent, 2015

Page 15 (left to right)
• Lobo (2013), digital print, photo by Adela Goldbard
• Casino Model 3, (exterior) photo by Cayetano Ferrer

Pages 16-17 (clockwise from top left)
• Photo by Farshid Bazmandegan, 2015
• Photo by Alex Matthews, 2015
• Photo by Alex Matthews, 2015
• Photo by Farshid Bazmandegan, 2015
• Photo by Farshid Bazmandegan, 2015

Page 18
• Photo by Keita Funakawa, Qualcomm Institute

Page 19 (left to right)
• Photo by Farshid Bazmandegan, 2015
• Photo by Farshid Bazmandegan, 2015
• Photo by Farshid Bazmandegan, 2015

Page 20
• Tim Schwartz, Bookends

Page 21

Page 22
• Photo by Morgan Mandalay, 2015

Page 24
• UC San Diego Art & Feminism 2015

Page 25 (counter clockwise from top left)
• Photo by Morgan Mandalay, 2015
• Photo by Morgan Mandalay, 2015
• Photo by Morgan Mandalay, 2015
• Photo by Omar Pimienta, 2014
• Photo by Omar Pimienta, 2014

Page 27
• Amy Adler, Location, ACME Gallery, photo by Virginia Broersma

Page 28
• Photo by Monica Nouwens, 2013

Page 29 (left to right)
• Image courtesy of Elena Manferdini
• Erick Msumanje, “My Mother’s Songs,” film still
• Photo by Emily Corkery, 2015

Page 30
• Wesley Chan, Ted Fu and Philip Wang, Wong Fu Productions

Page 31
• Photo by Chi-ming Yang
• Photo by Gaea Woods

UC SAN DIEGO DEPARTMENT OF VISUAL ARTS

Visual Arts Department
University of California, San Diego
9500 Gilman Drive
La Jolla, CA 92093-0327
visarts.ucsd.edu
facebook.com/UCSDVisArts
twitter.com/UcsdVis
(858) 534-2860