In Memory of Harold Cohen

On April 27, 2016, pioneering visual artist and Emeritus Professor Harold Cohen passed away. He was 87.

Before joining the Department of Visual Arts at UC San Diego in 1968, Cohen taught at London’s Camberwell School of Arts and Crafts and at the University of Nottingham. He also represented Great Britain at Documenta in Kassel, West Germany, in 1964 and at the Venice Biennale in 1966.

Originally trained and established as an abstract painter, Cohen shifted his practice toward computer programming and engineering in the 1960s. He was self-taught and exceptionally driven. According to the *New York Times*, he spent two years at Stanford University’s Artificial Intelligence Laboratory where he first designed AARON, one of the earliest programs for producing computer-generated art. He exhibited artworks produced by his programmed drawing machine at the Los Angeles County Museum of Art (LACMA) in the show *Three Behaviors for the Partitioning of Space* in 1972.

During his tenure at UC San Diego, he became the founding director of the Center for Research in Computing and the Arts (CRCA) and continued to develop AARON until his retirement in 1994. His innovative contributions and interdisciplinary approaches to art and technology continue to influence UC San Diego and beyond.

As part of the department’s 50th anniversary celebration, an exhibition in honor of Cohen’s lasting legacy will be presented in winter 2017 at the University Art Gallery.
A Letter from the Chair

Decades before ‘experiential’ became a buzz-word for innovative university pedagogy, the Visual Arts Department was committed to learning by doing. Our distinctive combination of faculty—artists and critics, theorists and scholars—and of graduate and undergraduate programs in both art practice and art history replicates in an institutional setting the activities that make the art world such an exciting, productive, and vital space within which to live, work, and think. This year, we redoubled our commitment to learning based on making, performing and presenting art, engaging in theory, writing criticism, and researching in art history by restructuring our undergraduate programs. Our new curriculum, approved in fall 2015 for the 2016-17 academic year, maintains the rich diversity of five distinct undergraduate majors, eight minors, and two graduate degrees, which together represent the expanded range of art in the contemporary world, even as it too them closer together. Students have greater choice and agency in choosing the courses that best fit their own particular expressive and scholarly ends. Majors in Studio, Media, Interdisciplinary Computing in Arts and Music (ICAM), Speculative Design, or Art History can now fulfill more of their graduation requirements with Visual Arts courses in the other curricular areas.

We have also strengthened the culture of collaboration for our students. In addition to paid internships at both the San Diego Museum of Art and the Mingei Museum, our students work together to curate exhibitions and present art at venues both on campus and off. This year’s Undergraduate Art Show in the University Art Gallery (UAG), which was re-opened for this purpose after a period of dormancy, was the most successful in our history with more than 700 visitors viewing, enjoying, and being challenged by the works by our graduating art majors. We are pleased that the University has reaffirmed its commitment to the arts, by agreeing to allow us to use the UAG for our Undergraduate Exhibition—curated by students for students—for at least the next two years. Undergraduate students also conceived, designed, produced work for, and installed A New Standard, a week-long exhibition at the Museum of Contemporary Art, La Jolla. Nor is this culture of collaboration confined to students in our department. In the winter, we celebrated the inauguration of the EnVision Maker’s Studio, a fabrication space for artists and engineers, with an exhibition of works produced jointly by students in the lower-division classes Structural Engineering 1 and Visual Arts 40.

The 2015-16 academic year was also marked by the outstanding achievements of our graduate students. We are one of the few departments in the United States to offer terminal graduate degrees in both art and art history. This year, eight art history students defended their doctoral dissertations—the most ever and a remarkable number for a program that admits just six students a year—and their cohort includes the first Ph.D. with a concentration in Art Practice (a program established in 2009). No less important, our faculty and alumni have played a leading role in shaping the art scene in the United States and abroad with exhibitions, screenings, performances, projects, books, critical writings, and scholarly publications in national and international venues. To celebrate our 50th anniversary, an all-star committee of faculty, emeriti, and alumni has put together a two-year long program of exhibitions and events, honoring the accomplishments of past and present faculty, alumni, and students—and pointing to the importance of our department for the future. Everyone is invited to attend, so please keep an eye out for the many events and exhibitions posted on the department and UAG websites.

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Professor and Chair
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Research

Arthur C. Clarke Center for Human Imagination

The Arthur C. Clarke Center for Human Imagination, under the direction of Visual Arts Professor Sheldon Brown, has created a collaborative interdisciplinary network to understand, engage, and enhance the capabilities of the imagination. The two primary efforts of the Clarke Center are to accelerate human imagination, drawing on emerging scientific knowledge of its neurological, cognitive and social components, and to study the production of speculative culture. The Center has been an active academic partner in launching the Speculative Design major, which centers on ways of bringing together emerging technology, cutting-edge science, and refined artistic intervention to solve the design problems of the future.

The Clarke Center has developed partnerships with several organizations and institutions beyond the University, including IBM, Google’s Machine Intelligence group, University of Liverpool, University of College London’s Bartlett School of Architecture, and Shanghai University. For the third consecutive year, the Center co-organized The Future is Here, a three-day festival at the Smithsonian in partnership with Smithsonian magazine. Among the speakers were William Shatner, Frans de Waal, sci-fi author and design theorist Bruce Sterling, Google Chief Internet Evangelist Vint Cerf, NASA Deputy Administrator Dava Newman, and Nicholas Negroponte, founder of MIT’s Media Lab.

The Clarke Center operates two dedicated research labs—the Imaginarium and the Experimental Game Lab—and also supported the creation of Assembly. A project lead by Brown, Assembly is a platform that enables computing systems to evolve and learn, providing emergent behavior out of the interactions between data and users in a visual environment that evokes the evolution of cells, organisms, and social structures.

In conjunction with research efforts, the Clarke Center presented several programs on campus. The Science Fiction Meets Architecture lectures, co-presented with University of College London’s Bartlett School of Architecture, featured designers Usman Haque and Marjan Colette and science fiction authors Kim Stanley Robinson and Vernor Vinge addressing the state of urban life in 2080, when rising sea levels, nanotechnology, and wearable computers are ubiquitous. One new program sponsored by the Center was Shaping Change, a conference organized by Shelley Screddy to celebrate the legacy of pioneering science-fiction author Octavia Butler, featuring scholars and artists including renowned writers Nisi Shawl and Ted Chiang. Butler was a graduate of the Clarion Science Fiction and Fantasy Writers’ Workshop, which has been held at UC San Diego since 2007 and is organized under the aegis of the Clarke Center.

Learn more about the Clarke Center:  www.imagination.ucsd.edu  
facebook.com/pages/The-Arthur-C-Clarke-Center-for-HumanImagination/396133473775164  
https://twitter.com/imagineUCSD  

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The Kino Club, an ongoing screening series led by Visual Arts graduate students, curated 16mm and digital films at EML. The group has the aim of welcoming the public and recognizing the talented experimental filmmakers and video artists. Akira Kurosawa’s Rashomon, Albert and David Maysles’s Grey Gardens, and Federico Fellini’s 8 ½ were among films screened in the series. M.F.A. candidate Dustin Brons presented But at least in the EML. His exhibition was comprised of print on a white ceramic mug and installed with a found desk and rock. M.F.A. candidate Jessica Buie also utilized EML to present digital renderings in her solo exhibition, Private Performance.

As a space for production and exhibition, the EML encourages exploration in different facets of media.

Catalyst Lab

Focused on art, science, technology, and media with an emphasis in feminist and critical visual theory, Catalyst Lab is directed by Visual Arts Professor Lisa Cartwright. Catalyst Lab presents the second issue of Catalyst: Feminism, Theory, and Technoscience, a peer-reviewed, open-source online journal designed to bridge new and more familiar sites of technoscience study and practice. This issue features original research, book reviews, and a special feature section on digital militarisms. Catalyst: Feminism, Theory, and Technoscience includes contributions by Lucy Suchman (Lancaster University), Emily Cohen Ibañez (UC Santa Barbara), M.F.A. candidate Dustin Brons presented But at least in the EML. His exhibition was comprised of print on a white ceramic mug and installed with a found desk and rock. M.F.A. candidate Jessica Buie also utilized EML to present digital renderings in her solo exhibition, Private Performance.

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Experimental Media Lab

Led by Visual Arts faculty members Amy Alexander, Brian Cross and the Experimental Media Lab (EML) housed media-based projects driven by graduate student interests. The Kino Club, an ongoing screening series led by Visual Arts graduate students, curated 16mm and digital films at EML. The group has the aim of welcoming the public and recognizing the talented experimental filmmakers and video artists. Akira Kurosawa’s Rashomon, Albert and David Maysles’s Grey Gardens, and Federico Fellini’s 8 ½ were among films screened in the series. M.F.A. candidate Dustin Brons presented But at least in the EML. His exhibition was comprised of print on a white ceramic mug and installed with a found desk and rock. M.F.A. candidate Jessica Buie also utilized EML to present digital renderings in her solo exhibition, Private Performance.

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UC San Diego Cross-Border Initiative

The UC San Diego Cross-Border Initiative promotes interdisciplinary poverty research and practice in the San Diego-Tijuana region, with an emphasis on equitable urban development. This year the initiative has further advanced The UCSD Community Stations and the Blum Summer Field Internship, becoming a site of intensive research, training and service focused on diversity and social equity in the San Diego-Tijuana region, involving dozens of faculty, staff and students from all ends of the campus, as well as regional community partners.

The centerpiece of the Cross-Border Initiative is the UCSD Community Stations: physical, field-based research hubs located in underserved communities throughout the San Diego-Tijuana region, where these activities take place. Demonstrating that universities and communities can be meaningful partners in the fight against poverty, in 2015-16 this project was recognized as the first of its kind in public higher education in the United States. After receiving an inaugural Frontiers of Innovation Grant, for exemplifying the campus’s commitment to Understanding Cultures and Address Disparities in Society, in 2016 it received a UC San Diego AAV/EO Diversity Award; and Co-Director Teddy Cruz received a Chancellor’s Associates Faculty Excellence Award for Community Service, for his efforts developing these projects. The UCSD Community Stations received a 2016 UCSD EO/AA Diversity Award for their work tackling economic and environmental disparities in diverse, underserved communities through the San Diego-Tijuana region.

The Blum Summer Field Internship circulates UC San Diego students through these field stations in structured interdisciplinary research internship programs. This year, the program grew to 26 interns from 16 last year. Undergraduate students from 10 majors and minors across the campus receive $3,000 stipends to participate in immersive, supervised field research in the UCSD Community Stations. Also in 2016, with support from University of California Office of the President and the Vice Chancellor of Equity Diversity and Inclusion, Becky Pettit, the internship was open to students from Blum Centers across the UC system.

The Initiative is co-directed by Professors Teddy Cruz (Visual Arts) and Fonna Forman (Political Science), and is directly affiliated with the Center on Global Justice, an organized research unit (ORU) that facilitates interdisciplinary projects on poverty alleviation across the world, with an emphasis on participatory action at community scale.
Early in the spring, the DCP presented its second residency by Art Practice Ph.D. student Javier Fresnedo titled SUSS AGES, organized with Elizabeth D. Miller, Ph.D. candidate in Art History, Theory, and Criticism. SUSS AGES consisted of two elements—a work-specific sculptural installation by Fresnedo and SUSS AGES Sessions. Through the use of found-sculptures, pictograms and 3-D printed topographical artifacts, Fresnedo’s installation reflected modes of accessing digital images and their infrastructural condition.

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Production

Dynamic Exhibitions Featured in the Adam D. Kamil Gallery

Located in the basement level of Mandeville Center, the Adam D. Kamil Gallery had a dynamic year of exhibitions showcasing our vibrant undergraduate community. The gallery, named in memory of former undergraduate media student Adam Douglas Kamil, is a space dedicated to exhibitions, projects, and programming for Visual Arts undergraduate students.

While many graduating seniors present solo exhibitions or group shows connected to a studio class, some also use the gallery for collaborative projects. One standout was A Fox’s Craft, a performance installation by Gianna Zamora and Yuka Murakami, which drew attention to the 2015 demolition of the UCSD Crafts Center, established in 1972 on campus as a space for art classes such as pottery, glassblowing and other craft-oriented practices. The artist-organizers wanted to highlight “the paradox of movement” and erasure in institutional settings by exhibiting visual and audio pieces from three significant moments in the Crafts Center’s history—examples of associated materials from its heyday, its demolition, as well as its lasting immaterial presence.

Another highlight was On Desert Time, a series of artworks by Charity Algarme. The timely exhibition focused on issues of water in Southern California including drought, romance, consumer culture, and environmental concerns in a sculptural installation with some drawn and painted elements. On Desert Time was funded with support from the Department of Visual Arts Russell Travel Grant.

2015-2016 Kamil Gallery Schedule

FALL
UPROOTED: A Solo Exhibition by Farshid Bazmendegan

WINTER
A Fox’s Craft, by Gianna Zamora and Yuka Murakami
Disoriented: A Solo Exhibition by Arpie Shekoyan
Untitled: New Works by Farshid Bazmendegan and Joshua Coates
AL KHAM: A Solo Exhibition by Farah Jad
Find Your Footing by Neda Kerendian
On Desert Time by Charity Algarme

SPRING
Between Line: Alice Musher
ICAM Senior Thesis Projects exhibition
Where is My Home? by Atra Givarkes
Sin Rappo by Mayra Lopez
Traveling in Circles by Gabrielle Kittle-Cervine and Jake Cudener
Deconstruction of the Forest Spirit by Safia Ibrahim

Production
INTERVIEW: Babette Mangolte

Babette Mangolte joined UC San Diego’s Visual Arts faculty in 1988. Born and raised in France, she was one of the first women admitted to L’Ecole Nationale de la Photographie et de la Cinématographie. Mangolte graduated in 1966 and broke into film as an editor and assistant cameraman. For the next 19 years, Mangolte worked on over 40 feature films of her own. In our interview, Mangolte reflected on her career, the evolution of UC San Diego’s Department of Visual Arts, the changes brought to photography and filmmaking by technology, the value to emerging visual artists of learning to work with film and how Southern California has influenced her work.

Why is an arts degree a viable choice, even for a student who may not plan for a career in the arts?

Targeting a career path before learning to think is a foolish idea. A major in the arts and humanities prepares you for everything from scientific research to medical school, law school, entrepreneurial enterprises, as well as becoming an artist or museum curator. I am an example. I majored in mathematics and moved to film, while my best friend from film school became a physicist and worked at the lab, which won the Nobel Prize for France in the early 2000s. We are still best friends and while I am very ignorant in physics, we share a fondness for innovation and artistry and we have many things in common. Remember that Albert Einstein was a skilled violinist. Scientific research skills are fueled by an obsession with solving problems. The desire to be creative in research is made easier by contact with the humanities. Creativity goes hand in hand with multiple interests. And you could say that the same definition applies to an artist obsessed with certain problems and is not so different from a scientist wanting to discover what rules the universe. The desire is the same for both and it is to share what you discover with an unknown public. The desire to share is what being an artist is about and it is the same for a scientist.

How would you describe the Visual Arts Department’s mission today versus when you arrived?

I write about technological shifts in audiovisual practices that have changed so much since the 1990s. Now in 2016, it is more feasible for a woman to be her own boss so to speak, and this will permit women to achieve recognition faster than ten years ago.

Who are your mentors?

Several of my role models in both my life and career were women. My mother was a feminist in the 1920s as a young single woman and she married later in the mid-1930s. My father approved of women working and being independent. When I decided to go to film school to become a cameraperson, I had no doubt that I could do it in spite of all the warnings against it. I was informed first by watching films in cinematheques, where I saw silent films in the early 1960s. The silent era had many female directors, scriptwriters and producers, and the first stars were women. When talkies began in the early 1930s, budgets multiplied by three to five times just as the Depression began. Women were considered the prime stars and products and tailored what they did to a specific audience: the Depression women. When I decided to go to film school to become a cameraperson, I had no doubt that I could do it in spite of all the warnings against it. I was informed first by watching films in cinematheques, where I saw silent films in the early 1960s. The silent era had many female directors, scriptwriters and producers, and the first stars were women. When talkies began in the early 1930s, budgets multiplied by three to five times just as the Depression began. Women were considered the prime stars and products and tailored what they did to a specific audience. Hitchcock speaks at length in his book written with Francois Truffaut about how important women were in his films’ success. Hitchcock’s main advisor about a woman’s response to his films was his wife. That changed during the 1970s when men became the target audience as well as the primary stars. The shift began with special effects films with bigger marketing budgets, which led to blockbuster openings in multiple theaters. The first film to be released on 4500 screens the same weekend in the US and in Europe was Spielberg’s Jaws and it was a huge commercial success. The blockbuster transformed the movie industry into a marketing/producing machine that packaged stars and products and tailored what they did to a specific audience children, mostly male, as well as adults, also mostly male. I think the disparity between men and women is much worse now than in the 1980s in the kind of movies produced and in the people working on them. But there is hope as blockbusters do not generate as much money and independent productions are making a comeback. The advent of Kickstarter means that we can hope for more homegrown independent productions.

Who are some of your former UC San Diego students who have gone on to have a significant impact?

Linda Tadic, my first graduate advisee, graduated in the early 1990s and beat the lack of film and digital preservation. Laura Ni graduated around 2000 and has shot award-winning documentaries. Jennifer Reeves is an experimental filmmaker in New York whose films have been shown at the Berlin Film Festival as well as shown in Rotterdam, Toronto and New York pioneering film screening with live music. Many alumni of the Visual Arts Department are on faculty at important universities. Recently, someone approached me on a bus in France who remembered me fondly from his undergraduate days in the mid-1980s. He said that studying with me and with Jean-Pierre Gorin at UC San Diego changed his life. He is now a professor in sound design at Paris 73 University and we had coffee this summer in Paris.

How has the demise of traditional art media and critics and the rise of online publications and bloggers have changed in the ways in which the public learns about arts and artists?

I do not think it is an issue. There are still established peer review magazines available on the web in most areas of research and I feel that research is what permits you to internalize changes easily in your professional activities. Therefore, it permits you to cope with a future driven by new technologies. I do not think the profession of a critic is disappearing over the summer, once it is a retrospective into the beginning. So, new critics often begin by pasting their work online for free and then build their career from there. Persistence is what leads to success in art as in all fields. I am very proud of being an artist and very useful for your own practice. I believe that artists should do both productions as well as critical writing and designing their own websites.

What are your present projects?

In August, my films were screened at the Lusas Estatos Generaux du Film Documentaire. I made new prints and wrote for the exhibit. I am in two shows this fall that open in September: The Uses of Photography: Art, Politics, and the Reinvention of a Medium at the Museum of Contemporary Art San Diego, and Lucinda Childs: Nothing Personal 1962-1989, curated by Lou Foster, at the Centre National de la Danse in Pantin near Paris, to which I contributed one film and a great number of images. I worked on two other shows that are in preparation over the summer, one is a retrospective including many films and installations and new works, which opens in December 2016 at Kunsthalle in Vienna, Austria, curated by Luca Lo Pinto. The other show, curated by Marcela Lustica from the Centre Georges Pompidou, will open in April 2017 in Nimes, France. It will focus on minimal art and new movement and I will contribute photos from my archives. The solo show in Vienna will require new works as well as new text. In the summer, I am showing many of my films, shot in 16mm from 1973 through 2000 and since then on video, now mastered in high definition video. I am also doing new works for the show that explore duration, contemplation and movement by the still image as well as giving several talks in the year ahead both in the U.S. and in Europe.

Interview by Dirk Suut, Arts Communications Manager UC San Diego Arts and Humanities

Does UC San Diego’s location effect academic directions, curriculum, the art produced here?

The context and the proximity of the border are very important. They foster cultural exchanges, which are key to a global impact. It is essential that the University and the Visual Arts Department be engaged locally. For example, we promote lectures and discussions about social justice and sustainability along the San Diego/Tijuana border and this benefits all of us: students, faculty and members of the border community.

Has the location/context affected your own work?

From my contact with Southern California I have learned how to read the erosion of the land, the chaparral (native plants) that are bulldozed away by contractors who build condominiums with total disregard for environmental sustainability. In the age of global warming, Visual Arts faculty have always been involved with ecological sustenance. I was an avid reader of John Muir from the time I came to New York City in the 1970s. I came to UC San Diego because I wanted to make a film about the West, and being in California was the best way to shoot my landscapes.

Do you still work with actual film?

I do and once a year I teach a film course using only 16mm film. I think it is very important to understand the material world, not just what you see on your computer screen. Dealing with materials is needed for life fulfillment. And the digital imagination that has not been nurtured by observing the world around us can lead to films that seem more remote and formulaic than films that are actually shot about the real world. It is not just a matter of film emulsion versus digital cameras. But once you have acquired a physical, film-based knowledge of objects and materiality, you have acquired observational and analytical skills that you never lose and digital cameras are more sophisticated now than even three years ago and cheaper.

As a filmmaker who began her career in the 1960s, do you feel there has been progress in opportunities for women in film?

Yes. Women now have a better chance to find their way in what had been largely a man’s world. But the disparity of access to work between men and women is still enormous, in commercial film more than experimental and art film. But increasingly you can be self-employed and manage your own career as an independent producer-director, which is what I have done since the 1970s. I have friends in the commercial film industry, but I produce experimental multi-disciplinary installations as both a filmmaker and photographer. I write about technological shifts in audiovisual practices that have changed so much since the 1990s. Now in 2016, it is more feasible for a woman to be her own boss so to speak, and this will permit women to achieve recognition faster than ten years ago.
Triton Art Creates Bridges for Students

Now in its second academic year, Triton Art continues to expand and support the experience of Visual Arts students and bridge arts opportunities to undergraduate students of all majors. Undergraduate Media Honors student Farshid Bazmandegan founded the organization with five of his colleagues in winter of 2015 with the aim of creating a space of UC San Diego artists to develop their practice. Over the past year Triton Art has organized over 35 workshops, talks, and exhibitions at UC San Diego and collaborated with several campus entities in the process.

Triton Art presented exhibitions in the newly founded Triton Art Gallery in the Visual Arts Facility. The first exhibition in the gallery was The Village, a solo photography exhibition by Visual Arts Media student Daniella Robbins that explored the architecture and spaces in Carlsbad, California. In addition to presenting exhibitions throughout the year Triton Art participated in several collaborative events. In the fall, Triton Art partnered with KSJD student radio and Triton Television to produce Artumnefest, an art festival featuring student artists. Triton Art strives to connect graduate and undergraduate students through events like Let’s Collaborate, a conversation across B.A., M.F.A., and Ph.D. Visual Arts students to encourage engagement across the different academic practices within the department. One program that exemplifies this type of crossover was a ceramics workshop for undergraduate students led by M.F.A. candidate Amy Reid. Triton Art also partnered with the Academic Internship Program on campus to showcase internship opportunities for Visual Arts majors and connect with representatives with local cultural organizations.

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Graduate Students Launch a Contemporary Art Fair in the Mall

Horton Plaza Mall, described as “a multi-layer maze of walkways, stair steps, terraces, bridges, arches, pillars, beams, and cupolas” by author Ray Bradbury, was the unexpected home to DATE NIGHT, a contemporary art fair. DATE NIGHT spanned two days and was conceptualized by M.F.A. candidates Trevor Amery, Kim Schreiber, Morgan Mandalay, Seth Ferris, Jessica Frelund, Javier Fresnedo, Dustin Brooks and Audrey Hope at San Diego Art Institute’s (SDAI) project space storefront in December 2015.

DATE NIGHT featured booths by Carla, Friend’s Collective, Helmut Project, Poderes Unidos, A Ship in the Woods, Space 4 Art, SPF 15, TARP Reform, UAG, and Untitled Space, in addition to the performances, screenings and poetry readings that took place throughout the event. “There was palpable energy during the installation process,” said M.F.A. candidate Morgan Mandalay as he described the lead into DATE NIGHT.

SDAI Executive Director Ginger Porcella granted use of the venue to UC San Diego graduate students and was ultimately pleased with the outcome. “I thought this was a great event that brought different independent art spaces and artists together in a collegial and fun way.”

Ph.D. Candidate Curates Sweet Gongs Vibrating

Art History, Theory, and Criticism Ph.D. Candidate Amanda Cachia splashed the cover of the San Diego CityBeat and was featured in the San Diego Union-Tribune for her standout curatorial efforts. Cachia was awarded the curator-in-residence position at the San Diego Art Institute (SDAI) and in March 2016, she presented Sweet Gongs Vibrating, a multimedia and multisensory exhibition that subtly shines a light on disability, an area of scholarship where Cachia is passionate.

Sweet Gongs Vibrating includes the work of 20 local, national, and international artists and highlights the sensorial qualities of objects. Participating artists included M.F.A. alumnu, Stefan Byrd, Kate Clark, and Brian Goldzenleutcher. Byrd collaborated with Associate Professor Amy Alexander to showcase a performance of Operatic Soprano Andrea Greene in DIVA:ReDux; they manipulated the recorded audio with custom software that alters the colors of the projected image with the pitch of the singer. Clark exhibited Orgon Sensing, an ink and graphite drawing that integrates the lines of the Richter Scale in an attempt to translate the sounds of an organ into visuals. Goldzenleutcher collaborated with Anna van Suchtelen to create Lets cell it grass, which was comprised of 1000 scented cards and accompanied by a poem. He also presented Odophonics, an olfacto-sound performance by employing multiple modes of sensory perception, not just the visual, artists break confines to expand.

Exhibitions are typically a visual experience, but in Sweet Gongs Vibrating the emphasis shifted from sight to touch, sound, and smell to present an alternate narrative. By employing multiple modes of sensory perception, artists break confines to expand creative and conceptual boundaries. Sweet Gongs Vibrating aligns with Cachia’s scholarship and creates an accessible model for curating that considers the experience of diverse bodies.

Cachia has curated approximately 40 exhibitions and her dissertation focuses on “contemporary art and the choreopolitics of space as informed by the disabled body.”
Public Programs

Public Programs

The Look of Silence Screening with Joshua Oppenheimer

The Visual Arts Department teamed with the gallery@calit2 in February to screen the documentary The Look of Silence directed by Joshua Oppenheimer, followed by a question and answer session with Oppenheimer led by Alena Williams of the Visual Arts faculty. Oppenheimer is the director of the Centre for Documentary and Experimental Film at the University of Westminster in London. His film, executive produced by prominent filmmakers Werner Herzog and Errol Morris, was nominated for an Academy Award for Best Documentary Feature in 2014.

The film revisits the genocide in Indonesia’s Aceh Province in the late 1960s where more than a million, including writers, intellectuals, and union members, were labeled by the Suharto regime as communists and executed. It follows Adi Rukun, an Indonesian ophthalmologist whose brother was killed by a paramilitary organization, as he tracks down and interviews (sometimes under the guise of performing eye exams) individuals complicit in the genocide, many of whom feel no regret.

In Rukun’s exposition of the impact on his life, along with the lives of his parents and the people of his village, where residents today live side-by-side with the murderers, Oppenheimer found the backbone for a moving story.

The event was supported by the department, gallery@calit2, Division of Arts and Humanities, the Film Studies minor at Thurgood Marshall College and the UC San Diego Library.

Speculative Design Symposium Commemorates the New Major

Speculative Design, a new undergraduate major in UC San Diego’s Department of Visual Arts, was launched with The Past and Future of Speculative Design, a symposium organized by Visual Arts Professor and founder of the major, Benjamin Bratton. The event featured a keynote address by Fiona Raby, a seminal figure of speculative design.

Additional presenters at the symposium included Sheldon Brown (Visual Arts Professor and Director of the Arthur C. Clarke Center for Human Imagination), Scott Klemmer (Associate Professor of Cognitive Science and co-founder of the Design Lab), and Lilly Irani (Assistant Professor of Communication and Science Studies). Visual Arts Professor Teddy Cruz moderated a panel discussion titled “Diagramming the Opportunities: Speculative Design in VisArts nd UC San Diego.”

Speculative Design emphasizes how abstraction and ambivalence can lead to a variety of models for the future. As Bratton explains, “For commodities and equities futures, automated A/B testing, enterprise reinsurance or weather forecasting, speculation is not supplemental to how we design and manage complex systems, it is essential to how we deal with change.”

When the Speculative Design major was created, there was concern to ensure that it would be intellectual and not just commercial. It allows for collaboration with other programs not normally considered part of an Arts curriculum, from nanoengineering and urban studies, to science-fiction literature and cognitive science. Bratton stated that Speculative Design, “will prepare students for careers in the art and design worlds, graduate level studies and an entrepreneurial path.” Ultimately, it was seen as a perfect fit for a Visual Arts Department known for experimentation.
Undergraduate Studio Honors Students Host Open Studios

Each year the Visual Arts faculty nominates the top dozen undergraduate studio art majors to join the Studio Honors Program. The Honors Program in Studio Art provides high performing students focused technical and critical attention in the development of their respective studio practices and methods of exhibiting and presenting their work.

In the winter quarter, the Honors Open Studios event at the Mandeville Center on campus to showcased work by the students in a variety of styles, media, and themes. The artists this year included: Jenna McCloskey, Alice Musher, Brooke Kesinger, Humming Sang, Gianna Zamora, Arpeh Shekoyan, Connor Phillips, Neda Kerendian, Atra Givarkes, Lauren Mastro, Joshua Coates, Mandeville Center on campus to showcased work by the students included: Jenna McCloskey, Alice Musher, Brooke Kesinger, Humming Sang, Gianna Zamora, Arpeh Shekoyan, Connor Phillips, Neda Kerendian, Atra Givarkes, Lauren Mastro, Joshua Coates, Mayra Lopez, and David Shere.

The ambitious and diverse group of artists work across disciplines ranging from digital illustration, painting, photography, collage, sculpture, performance, and calligraphy with an equally diverse set of conceptual and thematic examinations such as human figurative, Orientalism in art history, gender representations, violence, mortality, and nationalism and more. The warm reception celebrated their progress and encouraged open dialogue with the department as well as the community and support while highlighting our diverse practices,”

“Beyond her lecture, Weems was greeted back to campus with an overwhelming response from the students, some of whom had never heard of her work before. The excitement was palpable as everyone prepared their pieces for the exhibition and compared to previous years, this year’s group exhibition was a unique partnership with MCASD and provided the graduating artists with an opportunity to exhibit their work in a variety of gallery settings including the museum… everyone prepared their pieces for the exhibition and compared to previous years, this year’s group exhibition was a unique partnership with MCASD and provided the graduating artists with an opportunity to exhibit their work in a variety of gallery settings including the Museum of Contemporary Art, San Diego (MCASD) downtown galleries. Curated by Visual Arts undergraduate alumna Selene Preciado, the diverse group of artists included Lyndsay Bloom, Tanya Braddock, Lucas Coffin, Jenna Cummiskey, Shana Demoss, Angie Jennings, Kara Joslyn, Collective Magic (Tae Hwang and MR Barnadas), Erika Ostrander, and Kyle J Thompson. The show featured an impressive expansion of mediums and themes including sculpture, painting, video, film, photography, digital media, and performance addressing such diverse interests as migration, communication, material transformation, among many others.

The Department of Visual Arts produces the annual M.F.A. group exhibition DOSSIER THALAMUS each year. The group exhibition and compared to previous years, DOSSIER THALAMUS was a unique partnership with MCASD and provided the graduating artists and alumna curator the opportunity to not only work in the exquisite gallery setting but also to reach a broader audience in the center of San Diego. The exhibition also was a poetic narrative that captivated a large audience of campus and community members in fall, 2016. A powerful storyteller, Weems shared the motivations behind her projects and cited her commitment to social justice as a common thread throughout her art practice. Her work examines family relationships, gender roles, the history of racism, sexism, class, and different political situations. Throughout her presentation Weems would speak directly to students, inspiring them to make the most of these years and to always stay curious. “This institution exists because of you and for you,” emphasized Weems.

Beyond her lecture, Weems was greeted back to campus with an alumni reception and engaged students and faculty smaller workshops during her visit.

With the upcoming Visual Arts 50th anniversary milestone, the timing was ideal to bring back Weems and celebrate her success. Her visit was a part of the Inclusive Excellence Speaker Series sponsored by the Office of Equity, Diversity, and Inclusion with support from Visual Arts and UCSD Alumni.

Annual Symposium and Open Studios Draws Crowds

The annual Ph.D. symposium and graduate student Open Studios have become Visual Arts landmark events and an opportunity for graduate students to come together and showcase their research and practice to prospective students and community members.

The events launched with Local Revolutions: The Ninth–Annual Ph.D. Symposium, organized by Ph.D. students Nori Brynjolfsson and Paloma Checa-Gisermo. They wanted to focus this year’s speakers around the theme of art and social change. Lucy R. Lippard, a renowned writer and activist, presented the keynote address to a packed house. Lippard and the conference speakers presented multiple perspectives about the role of art in local processes and community activism.

As the day progressed graduate student artists opened their studios and welcomed the public into their creative process. The event included almost 40 open studios, five collective exhibitions, and a curated screening of graduate student films. Led by M.F.A. candidate Erika Ostrander, Open Studios is the one time visitors can get a full glimpse of the work produced by graduate students.

“We really work as a group to make an event that exemplifies community and support while highlighting our diverse practices,” explained Ostrander.

Graduate student Open Studios 2016 also continued the partnership between KPBS and the UC San Diego Division of Arts and Humanities. Over 100 KPBS members toured the studios and exhibitions at the second annual KPBS Open Studios Tour. Guided by Visual Arts Associate Professor Ricardo Dominguez, members previewed the exhibitions and studios, while learning about the several dimensions of Visual Arts at UC San Diego.

Esteemed Alumna Carrie Mae Weems Welcomed Back

Visual Arts M.F.A. alumna Carrie Mae Weems said at her much anticipated return to campus, “you don’t need permission to act.” This mantra has served her well as Weems has received several notable accomplishments ranging from a MacArthur “genius” Fellowship, to her solo retrospective at the Solomon R. Guggenheim Museum, to her most recent honor of winning the 2016 National Artist Award presented by the Anderson Ranch Arts Center. Weems is represented in public and private collections around the world and has been represented by Jack Shainman Gallery since 2008.

Weems’ lecture, “Color: Real and Imagined” was a poetic narrative that captivated a large audience of campus and community members in fall, 2016. A powerful storyteller, Weems shared the motivations behind her projects and cited her commitment to social justice as a common thread throughout her art practice. Her work examines family relationships, gender roles, the history of racism, sexism, class, and different political situations. Throughout her presentation Weems would speak directly to students, inspiring them to make the most of these years and to always stay curious. “This institution exists because of you and for you,” emphasized Weems.

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Graduating Artists Present DOSSIER THALAMUS at MCASD

In the spring, the graduating M.F.A. group exhibition DOSSIER THALAMUS was held at the Museum of Contemporary Art, San Diego (MCASD) downtown galleries. Curated by Visual Arts undergraduate alumna Selene Preciado, the diverse group of artists included Lyndsay Bloom, Tanya Braddock, Lucas Coffin, Jenna Cummiskey, Shana Demoss, Angie Jennings, Kara Joslyn, Collective Magic (Tae Hwang and MR Barnadas), Erika Ostrander, and Kyle J Thompson. The show featured an impressive expansion of mediums and themes including sculpture, painting, video, film, photography, digital media, and performance addressing such diverse interests as migration, communication, material transformation, among many others.

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Meeting at Square One Reactivates University Art Gallery

Square one reflects a jumping off point for undergraduate artists participating in the annual undergraduate art show. An exhibition co-organized by Audrey Maier notes, “Meeting at Square One is a space for conversation about where we are now and where we will go in the future.”

Supervised by Visual Arts Assistant Professor Monique van Genderen, undergraduate Art History student Audrey Maier and undergraduate Media student Farshid Bazmandegan co-organized Meeting at Square One, at the University Art Gallery. The exhibition featured a diverse array of artwork presented by 25 undergraduate artists. Professor and Chair Jack Greenstein noted that the exhibition reflected the synergy between art history and art making that is reflective of the department.

Meeting at Square One was visited by more than 700 people over the course of the week. Bazmandegan and Maier programmed events ranging from an artist and alumni panel to individual talks and workshops with Stuart Collection Director, Mary Beebe and Media Lab Director, Adriene Hughes to support student interests and draw different audiences to the exhibition.

Founded in 1966, the University Art Gallery has served as an important venue for this exhibition. “For us, the opportunity to activate this historical gallery…was very meaningful,” said Bazmandegan. “The show celebrates the excellent work of the students and continues the spirit of the Department of Visual Arts.”

The Medellin Diagram Exhibits Civic Transformation

In winter 2016, The Medellin Diagram was exhibited at the Visual Arts Gallery, SMC. Ph.D. Art Practice concentration student Stephanie Sherman curated The Medellin Diagram, an urban pedagogical research project developed by Visual Arts Professor Teddy Cruz and Political Science Professor Fonna Forman, in collaboration with architect/urbanist Alejandro Echeverri and graphic designer Matthias Goerlich.

The Medellin Diagram presents a new model of knowledge exchange by translating and visualizing the complexity of the socio-economic and political top-down and bottom-up procedures that made possible the transformation of the City of Medellin, Colombia, from the most violent city in the world in the mid 90’s to the most exemplary model of urbanization of social justice today.

As part of the exhibition programming, Cruz, Forman, and Sherman hosted a lively discussion about recent transformations in the city of Medellin and the impact and vision of the project. This exhibition was possible with support from the Department of Visual Arts, the UC San Diego Center on Global Justice, and the UC San Diego Committee on Research.

Cutting Edge Visual Arts Speakers Visit UC San Diego

The UC San Diego Department of Visual Arts has a long history of welcoming exceptional artists and historians to share their practice through past speaker series like the Visual Arts Lectures (VALS), Public Culture in the Visual Sphere Lecture Series, and the Civic Imagination Series, amongst many others. This past year the Department of Visual Arts hosted the Visiting Speaking Series.

“The lineup reflects what is unique about Visual Arts at UC San Diego. We bring together artists, media makers, critics, theorists, and scholars in ways that push form and dialogue about art in new directions,” states Visual Arts Professor Lisa Cartwright, the faculty lead on planning the Visiting Speaker Series.

Cartwright continues to share some event highlights, including Judith Barry, a globally esteemed artist whose work bridges performance, film, architecture, video and sculpture; Lucy R. Lippard, an internationally renowned art critic and activist known for her work on conceptual art, feminism, and labor; TJ Demos, art and social justice scholar with an award-winning book on the migrant image during global conflict; Shawn Michelle Smith a hybrid artist-theorists, known for her work on race and public feeling. “With each of these speakers, you can expect to find ideas and conversations that provoke new directions, whether the speaker is a luminary or a new voice in the field.”

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The process for selecting a speaker entails writing a proposal for an event that is then reviewed by the department’s events committee. M.F.A. candidate Michael Ano brought a graduate student voice to the events committee and noted the importance of equity in planning events to create “a cohesive and representative visiting speaker series that corresponds to the department’s undergraduates, graduates, and faculty.”

Ano explains how visiting speakers contributed to his development as an artist. “It was a way for us to meet and hear cultural thinkers and producers from outside of the University. Supplementing and complementing UC San Diego’s seminars and faculty, the series created a para-faculty that can offer new and alternative views.”

These talks provided a rare opportunity to meet an international array of celebrated creative thinkers, and in an effort to engage the greater local and artist communities.
In the winter and spring quarters, Visual Arts Professor Babette Mangolte and Assistant Professor Alena J. Williams organized a film series in tribute to the prolific life and career of filmmaker Chantal Akerman (b. 1950 in Brussels, Belgium), who passed away in October of 2015. The Chantal Akerman NOW screenings were held in the Visual Arts Presentation Lab in the Structural and Materials Engineering building. Nearly two-dozen short and feature-length films were shown in an open program format, allowing students and other members of the UC San Diego community to engage with the late filmmaker’s rich and expansive career. Selections included Saute Ma Ville (1968), La Chambre (1972), Je tu il elle (1974), Lo Captive (2004) as well as films by Akerman’s influences and contemporaries such as Jean-Luc Godard’s Pierrot le Fou (1965), Marguerite Duras’ India Song (1975) and others. Professors Mangolte and Williams provided context for their selections by introducing each screening.

Akerman, a director, artist and professor of film at City College of New York, began working in the 1970s and quickly became known in structural filmmaking for her innovative use of long takes. Professor Mangolte was a longtime collaborator and friend of Akerman and worked on many films as director of photography including Akerman’s critically acclaimed feminist film, Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles (1975) and many others. In a public tribute to Akerman published in the January 2016 issue of ARTFORUM, Mangolte wrote, “…the contract between audience and screen is based on a certain predictability in storytelling, which Akerman eviscerated by keeping both the situation and the character at a distance and showing both in long takes, which grants her protagonists transformative experiences that are not in the original premise…”

**Object Type Celebrates the History and Future of the Department**

Named after a concept developed by Swiss-French architect Le Corbusier, Object Type is the first exhibition in a series of events to celebrate the department’s upcoming 50th anniversary. Ten graduate student artists took inspiration from distinguished former Visual Arts faculty and remapped their historic works in the Object Type exhibition featured in the Visual Arts Gallery. SME in spring 2018, Object Type marks the start of VISUAL ARTS@50: ART INTO LIFE a two-year series of anniversary programs designed to blur the line between art and life.

Object Type was curated by Assistant Professor Monique van Genderen and Professor Emeritus Kim MacConnell, both curators who are also Visual Arts alumni. Van Genderen said “this exhibition asks the student to research the faculty whose work they choose to emulate and to in fact unravel the research of that artist whom at the time made a cultural impact both nationally and internationally and this draws the line of similarity in discourse to the current generation of artists.”

Seminal emeriti professors ranging from Allan Kaprow to Eleanor Antin were among the featured artists in Object Type. MacConnell explains that Object Type pulls the past forward, but at the same time the present is pulled into the past.

**Interdisciplinary Programs**

**Featured in Feeling Photography**

On April 15, 2016, the Department of Visual Arts hosted a jam-packed schedule of interdisciplinary programs exploring photography from a variety of critical positions. Led by Visual Arts Professor Lisa Cartwright, the day began with Feeling Photography: A Workshop on Affect and Transmedial, organized by Cartwright with Elizabeth Wolfson of Brown University. The workshop featured talks on photography and culture by scholars and artists including Elspeth Brown (University of Toronto), Shawn Michelle Smith (School of the Art Institute of Chicago), Ken Gonzales-Day (Scrpps College), Kamala Visveswaran (UC San Diego), and David Serlin (UC San Diego).

Later in the day, a panel discussion focused on the artist Connie Samaras, immediately followed by a reception for two exhibitions of Samaras’ work on campus—Connie Samaras: Speculative Landscapes - works from the series V.A.I.S. and After the American Century at the gallery@calt2 and Edge of Twilight at the Visual Arts Gallery, SME. The open panel was held nearby at Atkinson Hall Auditorium and featured readings, presentations, and discussion with Samaras, Lisa Bloom (Stanford), Ken Gonzales-Day, and Anna Jay Springer (UC San Diego).

The day’s events showcased the ways in which visual culture and aesthetic forms operate in different fields of research and scholarship, revealing a vibrant relationship rather than division. The Department of Visual Arts and gallery@calt2 sponsored the events with support by the UC Humanities Research Institute.

**Judith Barry Delivers Annual Russell Lecture**

Last November, artist and writer Judith Barry delivered the Russell Lecture, presented by UC San Diego’s Department of Visual Arts and the Museum of Contemporary Art San Diego.

Barry’s talk was concurrent with her MCASD exhibit Voice Off, a video installation exploring the question of what the voice is in terms of possession and loss. The installation presented the viewer with two metaphorical images that unfolded simultaneously on a double-sided screen that divided the gallery into two identical rooms. Barry’s Russel talk examined how the notion of the voice might be understood through a number of her works and more generally across a variety of cultural situations. Barry sees the voice as a bearer of truths, a force for advocacy and activism, for the melding of solidarity and the construction of collectivity. She said that it is not only a question of who has the right to speak, but of who has the right to be heard.

Voice Off also raised questions of feminism, gender, and social constructs; of identity politics in relation to a more generalized notion of the ‘political’ and the question of what is political; the split between ‘high art’ and ‘popular culture’ through J.L. Baudrillard and our insatiable hunger for images; alongside Bram Stoker’s Dracula. San Diego has played a part in Barry’s career dating from when she visited as a student at UC Berkeley and the San Francisco Art Institute, and later as an artist participating in projects such as the InSite international art exhibition on both sides of the border, and where her installations posed questions about those cultural and political differences. As part of the Russell Lecture, Barry also visited UC San Diego and led a discussion among students of Anya Gallaccio and Kyong Park of the Visual Arts faculty.
Alumna Honored with Oscar Nomination

As a Visual Arts undergraduate media student, Duy Nguyen received accolades from faculty for her exceptional contributions in film, including a 2012 Adam D. Kamil Media Prize Finalist Award. Only a couple years after her graduation in 2013, Nguyen was honored with one of the highest levels of achievement for an aspiring filmmaker. She received an oscars nomination for Chau Beyond the Lines. Nguyen was the Associate Producer on the film that was nominated for Best Documentary (Short Subject).

Chau Beyond the Lines follows a teenager who lives in a Ho Chi Minh care center for children born with birth defects due to dioxin, a chemical substance found in Agent Orange. The documentary shows Chau’s pursuit of becoming a professional artist despite severe disabilities that force him to paint using only his mouth. Chau’s story is one of the enduring human spirit in spite of adversity.

To learn more about the film please visit www.beyondbelieffilm.com

The Art Practice Concentration Welcomes its First Graduate

The Department of Visual Arts congratulates Katrin Pesch, Ph.D. She is the first graduate of the Ph.D. program in Art History, Theory, and Criticism with a Concentration in Art Practice at UC San Diego. After successfully defending her dissertation in the spring quarter, she held a public screening of her essay film Finding Things I Don’t Want To Find (2015) in the Visual Arts Presentation Lab in the SME building on campus. The film constitutes the practice component of her dissertation and was accompanied by a reading from the text component of her doctoral work. The experimental ethnographic film traces material and immaterial encounters in and around the Bancroft Ranch Museum, a modest and obscure historical landmark, located in eastern San Diego County.

“I became very intrigued by the objects there, not only artifacts and museum objects, but also rammage and junk, along with peculiar collectors’ items,” stated Pesch. Finding Things I Don’t Want To Find takes its cue from the museum’s unorthodox archive where the historical and the personal gather in relics as much as in refuse. By following the daily routines of the site’s caretaker, the film unravels how eccentric practices and unruly objects destabilize the museum’s official narrative.

M.F.A. alumna Yvonne Venegas has been making her mark in the art world since she graduated in 2009. She is a 2016 recipient of the John Simon Guggenheim Fellowship. Selected as part of an elite group of artists, scholars, and scientist from nearly 3,000 applicants, Venegas was awarded the fellowship for her “exceptional creative ability in the arts.” The fellowship will support her ongoing project People of Possibility, a series of photographs in San Pedro Garza García, the municipality of Mexico that is considered to have the highest income per capita of the country.

As the daughter of a wedding photographer, Venegas was attracted to photography at a young age. Her practice integrates portraiture with issues of social class and representation. Her images illustrate problematic ideals of perfection within Mexican upper middle class. Venegas has exhibited her work extensively and has published three monographs through the editorial house, RM: Mario Elviro de Honk (2010), Inedito (2012), and Gestus (2015).

Sixth Annual Kamil Awards Celebrates Undergraduate Achievement in Film

Congratulations to the 2016 Adam D. Kamil Media Award winners. The Grand Prize of $2000 was awarded to Alice Hohe for her film Children of the Millennium and two finalist awards of $1000 went to Alexander Uhlar, Yvonne Ha, and Yuka Murakami for Prince of Puppets and Jia Chen and Clara Park, for EDEN.

Hohe had experimented with animation in the past, but this project was her first fully animated film. “My process began with preparing a storyboard to plan out the sequences and composition of each shot. Afterwards, I used Photoshop to paint the different backgrounds needed for each scene” Her final product is a polished animated film with striking imagery.

Professor Cruz specializes in public culture and urbanism and was singled out for exemplary community service. His work often centers around social inclusion and his projects promote collaboration between UC San Diego and marginalized border communities with the goal of promoting these neighborhoods as centers of new research. Many of Cruz’s projects are aimed at rethinking the role of a public university in advancing new forms of social and political activity.

Professor Gallaccio, a world renowned artist who began her career in London, was honored for excellence in the visual and performing arts. Gallaccio often utilizes organic materials such as roses, chocolate, and ice that deteriorate during the course of a show, exploring themes such as the passage of time and various natural processes.

Teddy Cruz and Anya Gallaccio Win Faculty Excellence Awards

Teddy Cruz and Anya Gallaccio of the Visual Arts faculty earned Chancellor’s Associates’ Faculty Excellence Awards. They were recognized by UC San Diego Chancellor Pradeep Khosla at an event in April 2016. Including Distinguished Professor of Philosophy David Brink, the Division of Arts and Humanities received half of the UC San Diego faculty excellence awards in 2016.

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EnVision Maker Space Connects Visual Arts and Engineering

The EnVision Arts and Engineering Maker Studio, a new 3,000-square-foot studio in the Structural and Engineering Building, hosted a formal dedication on March 11, 2016 to celebrate its launch. UC San Diego Chancellor Pradeep K. Khosla, Arts and Humanities Dean Cristina Dell’Coletta, and Engineering Dean Albert P. Pisano welcomed visitors who viewed the space in action. Groups of Visual Arts and Engineering students showcased collaborative projects they had created using the EnVision maker studio and Chancellor Khosla noted in his keynote that, “UC San Diego is one of the few places where this kind of integration between Visual Arts and Engineering cannot only happen, but can be sustained and expanded.”

The new facility boasts design, fabrication, and prototyping tools including 3-D printers, soldering stations, a vacuum thermo former, a laser cutter, a vacuum thermo former, and a printed circuit board mill among other machines. Beyond providing access to creative and technical tools, the EnVision Arts and Engineering Maker Studio also doubles as a classroom space. Visual Arts and Engineering Professors held courses in the facility during the past winter and spring quarter. In spring 2016, Visual Arts 40, taught by Associate Teaching Professor Brett Stalbaum and Structural Engineering 1, taught by Associate Teaching Professor Lelli Van Dan Emden, presented a collaborative final project and a final exhibition that emphasized both the aesthetic and technical components of the final structures.
Beautiful Minds by Anya Gallaccio

Anya Gallaccio’s solo show last Fall at the Museum of Contemporary Art San Diego was centered around a custom 3D printer built for the exhibit. Guided by computer software, it created a likeness of Devil’s Tower, the Wyoming monolith replicated in mashed potatoes by Richard Dreyfuss in Close Encounters of the Third Kind. Gallaccio’s printer consisted of a clay-extruding pump suspended from cables within a steel frame and guided by 3D modeling software. Each day the pump added new layers of clay. During the course of the installation, visitors watched a mountain emerge.

Gallaccio is interested in bringing together low and high technology, exploring various types of collaboration, and responding to natural elements that decay over time. UC San Diego Visual Arts students such as Joshua Miller and Kyle J. Thompson from the M.F.A. program, as well as a number of undergraduates, were part of the project team. At UC San Diego, which is well known for engineering and science, Gallaccio utilized technology as an integral part of her creative process. As such, her installation was one example of interdisciplinary collaboration that begins to dissolve traditional divisions between disciplines.

Alumna Reveals Lesser Known Stories of Balboa Park

Artist, educator, and 2015 M.F.A. alumna Kate Clark’s expansive project Parkeology took place throughout San Diego from February to June 2016, in collaboration with Balboa Park and the San Diego Art Institute. The project also received the largest grant during the California Art Council’s 2015 funding cycle. The five focal events of Parkeology explained distinct areas of San Diego’s hidden histories, mined from the overlooked, forgotten, and fantastical aspects of Balboa—Untracked: Beneath the Scenes at the Miniature Model Railroad Museum; Facing Artifacts: Casting and Collecting Profiles of San Diegans at the Museum of Man; Queen’s Circle: Cruising Oral Histories at Marion Point; The Naked Truth: The Rise and Fall of America’s Only Public Nudist Colony in Four Acts at Zoro Gardens; Organ for the Senses: Feeling, Seeing & Sounding the Spreckels Pipe Organ.

Clark facilitated each event with a network of specialists, collaborators, and volunteers and also developed Chennai Parkeology, a web-based TV series hosted by marionettes Park Ranger Kim Ducie and Art Ranger Kate Clark, allowing a varied but related experience to a wider audience.

According to the artist, the intention behind Parkeology is “[to] partner with museums, archivists, artists, and locals to host concerts, plays, oral histories, tours, and performances. Each Parkeology event invites participants to join these temporary events to illuminate the unseen, the unheard, and the untouched of Balboa Park. Participants become scouts that snoop, wander, and speculate on park pasts and presences.”

Art History Professor Sheldon Nodelman Retires

Professor Sheldon Nodelman retires from the Department of Visual Arts, marking an end to his invaluable tenure as Professor of Art History. He received his Ph.D. in the History of Art from Yale University. Before joining the department, he taught at Bryn Mawr College, Princeton, and Yale Universities.

Of his longtime colleague and friend, Professor Jack Greenstein, Chair of Department of Visual Arts stated, “Sheldon Nodelman is one of the rare art historians insightful and informed about modern and contemporary art as about his period of specialization, ancient Rome. For forty years and more, he brought to our department a probing intellect and passionate commitment to understanding Western art in its various manifestations from pre-history to the present, which he generously shared with his students and colleagues both in class and out.”

His expansive fields of interest include the art of classical antiquity, especially Roman Imperial Art, twelfth century avant-garde art, and the problems of art-historical theory and method as well as a deep appreciation for classical music.

Professor Nodelman has also taught a wide array of courses including a highly popular survey course on early Surrealist painting and film with Professor Norman Bryson. His most recent published work is a major book on the American painter Mark Rothko: The Rothko Chapel Paintings (1997) by the University of Texas Press, 1997. He is also the author of a previous book on Rothko as well as many articles on twentieth century art and on Roman art, particularly on Roman portrait sculpture, on which he is a recognized authority. His next book is on the work of artist Marcel Duchamp.

Faculty Additions

Nicole Miller

Media artist Nicole Miller will be joining the Visual Arts faculty in 2017. Miller was awarded the 2016 Roma Prize and is currently at the American Academy in Rome for this fellowship. She has also been a recipient of the William H. Johnson Prize (2015), the Rama Hort Mann Foundation Grant (2013), and the Louis Comfort Tiffany Biennial Award (2012), among others.

She works primarily in video; her practice explores self-representation and examines preconceptions of identity and reality. Miller offers a “sublime subjectivity” exhibited by her subjects which decide how to express themselves in front of her camera. She uses media as a tool to recover lost histories and identities, particularly of African American culture.

Miller received her B.F.A. from Cal Arts, and her M.F.A. from USC, Roldi/School of the Arts.

Jordan Rose

Art historian Jordan Rose joins the department this fall as an Assistant Professor, teaching undergraduate and graduate courses on European art in the 19th and early 20th centuries.

Rose has two books in progress, The Spell of the Barrocade, an upcoming book that investigates the nexus of art and politics in 19th Century France, and a book-length study of anarchic art journal Liberté. Additionally, he is publishing a series of essays that orient caricatures of Honoré Daumier around the figure of money.

Rose graduated with his Ph.D. from the University of California, Berkeley and taught at the University of Vermont and UC Berkeley prior to joining UC San Diego.

William Tronzo

Art Historian William Tronzo’s research explores the art and architecture of the Mediterranean world from Late Antiquity through the early Renaissance. Tronzo has been awarded several fellowships and grants including the David R. Coffin award from the Foundation for Landscape Studies for his most recent book, Petrarch’s two gardens: landscape and the image of movement (2013), comprised of four essays that finds modern traces of gardens from the Middle Ages and Renaissance. His current research also focuses on the problems of intermediarity, collecting, and display.

Tronzo has held research appointments at the American Academy in Rome, Dumbarton Oaks Center for Byzantine Studies, the Institute for Advanced Study in Princeton, CASEVA at the National Gallery of Art in Washington, the Bibliotheca Hertziana, the École des hautes études en sciences sociales, the Huntington, the Clark Art Institute and the Stanford Humanities Center. He holds a Ph.D. from Harvard University and was a lecturer for the department before accepting his position as Teaching Professor of Art History, Theory, and Criticism.