

VISUAL ARTS



chroma

Dear Colleagues, Students, and Friends:

It is my great pleasure to introduce “Chroma,” a celebration of the diversity of artistic practices in our UC San Diego community. I am grateful to Farshid Bazmandegan, a Visual Arts honors student, who is also a Student Inter-Arts Communication Assistant, for organizing the exhibition as one of the many events that honor our Department of Visual Arts’ upcoming 50th anniversary. One of the six academic departments in the Division of Arts and Humanities, the Department of Visual Arts is one of the nation’s top-ranked programs and has been an innovative force in the international art community for nearly half a century.



All of the artists featured in this exhibition are members of the UC San Diego Division of Arts and Humanities, and include faculty, administrators, alumni, and graduate and undergraduate students. The selection of work is meant to showcase the variety of media that artists have chosen to convey themes of color and vibrancy.

It is especially fitting that “Chroma” takes place in the Dean’s Offices. These are spaces conventionally devoted to administrative work geared to serving a community of over 2,000 undergraduates and graduate students, 180 faculty members, and over 21,000 alumni. At any time of day, these spaces host meetings among university administrators and faculty members, dean’s office hours with students, visits from representatives from other institutions from the U.S. and abroad, and from donors and friends of the Division of Arts and Humanities.

To use these spaces as a non-traditional gallery highlights the truth that art is not to be regarded as a mere addition to or a parenthesis in lives devoted to otherwise utilitarian tasks. Rather, art constitutes an enduring and foundational part of our campus life—one that our artists wish to share liberally, colorfully, and joyfully with all.

Sincerely,

A handwritten signature in black ink that reads "Cristina Della Coletta".

Cristina Della Coletta

Dean, Arts and Humanities

Chancellor’s Associates Professor of Italian Studies

Farshid Bazmandegan

Brian Cross

Sheena Ghanbari

Atra Givarkes

Mathieu Gregoire

Audrey Hope

Adriene Hughes

Tad Linfesty

Rubén Ortiz-Torres

Joshua Saunders

Carla Wilson

Farshid Bazmandegan

Farshid Bazmandegan is an undergraduate Visual Arts honors student working between experimental media and sculpture. His research and practice constructs philosophical metaphors to raise awareness of socio-political relations between people, their environment and the institutions that govern their daily lives. Bazmandegan has exhibited his work at the Museum of Contemporary Art San Diego, the University Art Gallery, the Adam D. Kamil Gallery, the ARTifact Gallery and the FHG. He is the founder of Triton Art, for which he has organized over 30 workshops and social events at UC San Diego's arts community. He has curated several shows at the Triton Art Gallery and was the co-director of the Undergraduate Art Show at the UAG in 2016. He has interned at the Stuart Collection and is currently interning at the UC San Diego Division of Arts and Humanities. Bazmandegan was nominated for the Princess Grace grant and awarded the Warren College Research scholarship, the Italo Scanga Memorial scholarship, Hajim Family Alumni Scholarship, and the Russell Foundation grant for his long-term project "Uprooted".

The Wish Tree is Bazmandegan's latest rendition in a series of installations as part of an unnamed long-term project. The Wish Tree represents Bazmandegan himself and his growth both within and outside of his practice as an artist within his community. The artist's head at the base of the sculpture was cast using plaster, meant to make this piece a literal self-portrait. The ribbons tied to the branches were created by visitors at the Museum of Contemporary Art's 75th Community Day, in response to the idea of protest as a means to work towards a wish for the future. Additional ribbons from the first version of this project on the west side of Mandeville Center are used to invoke the long history of ribbon tying in Middle-Eastern culture and themes of tenacity and rebirth. I would like to thank Professor Lisa Cartwright for sharing her philosophies and ideas on respect and hope which have influenced my own.



Wish Tree
Found branches, ribbons, plaster, dirt
70" x 36"

Brian Cross

B+ (AKA Brian Cross) came to Los Angeles from Ireland in 1990 as a student of conceptual art and a fan of hip-hop. While at CalArts he began photographing hip-hop culture. His work was collected and published in *It's Not About a Salary, Rap, Race and Resistance in Los Angeles*, Verso, 1993. It was nominated for the Rolling Stone music book of the year award, named in the *New Musical Express* as one of the five best music books of that year and listed by Harry Allen in *Vibe* magazine as one of the top ten hip-hop books of all time. Since 1993 Cross has tended to the photographic needs of the hip-hop community. His practice is informed by a belief that hip-hop does not just exist in the content of a work but in its form. He has executed more than one hundred album covers, several music videos and short form documentaries including the award winning, *Keepintime: Talking Drums and Whispering Vinyl*, 2001, the feature length *Brasilintime: Batucada com Discos*, 2006 and the concert series *Timeless* 2009 with Mulatu Astatke, Arthur Verocai and the music of J Dilla. He was the photo-editor at *Rappages* from 1993-1997 and at *Wax Poetics* from 2004-2010. He was Director of photography on the Oscar nominated documentary *Exit through the Gift Shop*. He is currently completing a new book of photographs entitled *Ghostnotes* to be published by University of Texas Press in 2017.

He has exhibited his photographs in Los Angeles, Tokyo, Sao Paulo, London, New York, Barcelona, Perth, Miami, Montreal and Dublin.

Cross is an Assistant Professor of Visual Arts at University of California San Diego.



Carnival Reveller Nazaré Da Matta, Pernambuco Brazil
Color Inkjet from Color Negative
44" x 36"

Sheena Ghanbari

Sheena Ghanbari is scholar, practitioner, and educator at the University of California, San Diego. The synergy between creativity and logic has been ever present in her life and reflected in her academic and professional pursuits. Sheena is currently the Program Promotion Manager at the Department of Visual Arts at UC San Diego where she manages the department's marketing and communication efforts and gets to work with dynamic and talented artists and art historians; she is also a lecturer in the Education Studies Department. She graduated with her Bachelors in Visual Arts (Studio) and Communications at UC San Diego and earned her Master's in Arts Management from the Heinz College of Public Policy at Carnegie Mellon University. While working at the Department of Visual Arts, Sheena completed her Doctorate in Educational Leadership from UC San Diego and has published parts of her dissertation, which explores leadership and learning in interdisciplinary university programs that integrate the arts with STEM. Her research interests include aesthetic integration in higher education, the STEM to STEAM movement, and access to the arts. She is actively involved in several committees and boards that strengthen arts and educational programming in the community.

TRIO is a play on color and texture across three canvases. The painting depicts a tree, with different colored backgrounds, layered with thick oil paints that extend across the canvases. This piece marks a departure from the structured and pragmatic analysis of art in my professional life and instead is a fluid interpretation of an essential element of nature.

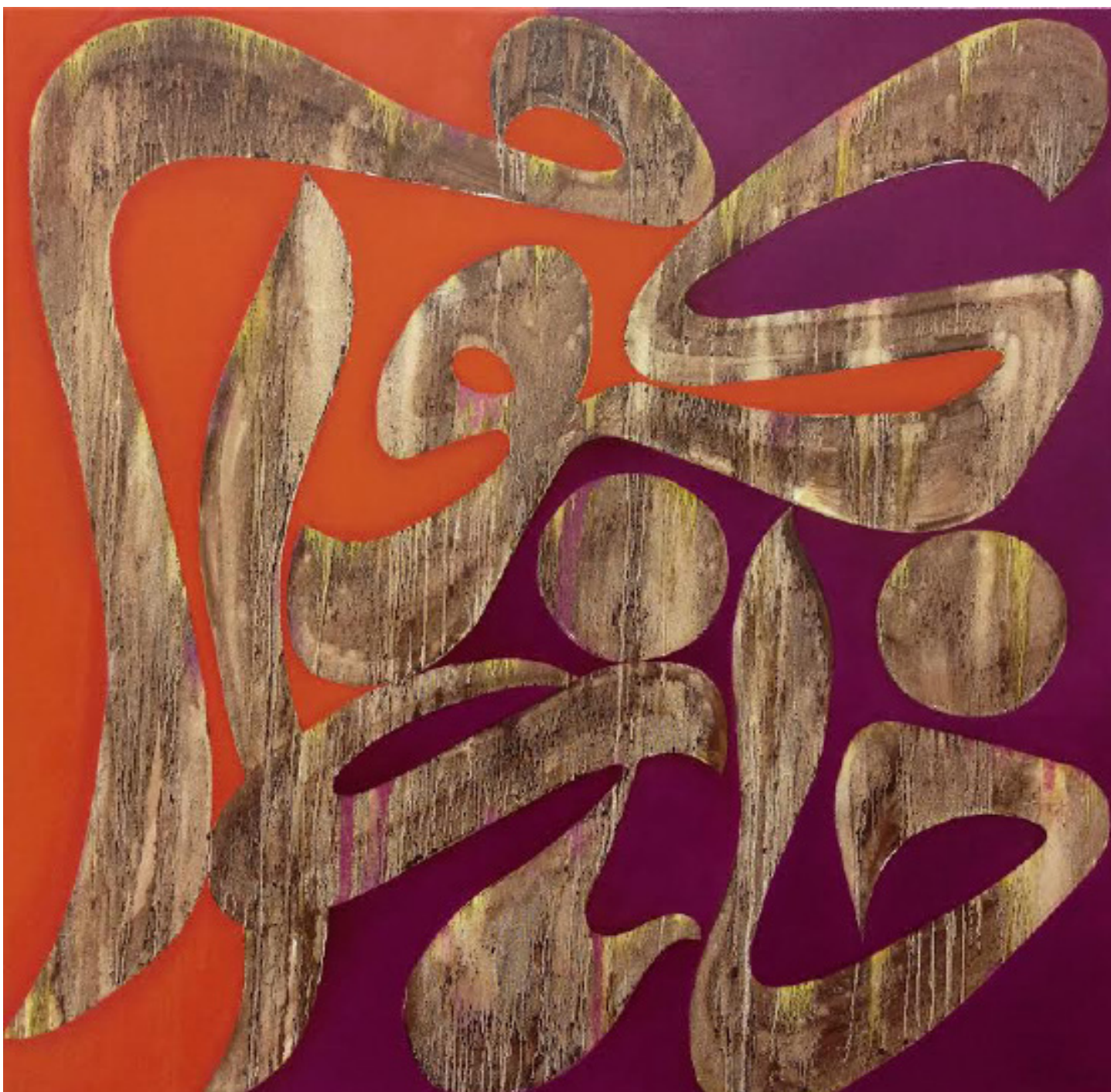


TRIO
Oil on Canvas
24" x 36;" 8" x 18;" and 18" x 18."

Atra Givarkes

Specializing in oil painting, Atra Givarkes deals with issues of personal memory and self identity. She draws inspiration from abstract expressionism as well as traditional Persian art practices such as calligraphy. Atra's calligraphic compositions convey a bittersweet nostalgia, reminding the viewer of the fragility of memories. She graduated from UC San Diego in the spring of 2016 with a degree in Visual Arts- Studio.

“Where Is My Home” is a visual representation of my inner turmoil to stay connected to my identity and memories of my family home. It is about two countries, two homes. A lifelong journey living and adapting to two very different cultures and lifestyles. Magenta refers to my home country Iran and to my childhood memories and teen years, while orange is a representation of my new identity in the United States. Brown represents the color of soil, and drips on the painting show the loss of memories and identity.



Where Is My Home
Oil paint on canvas
30" x 30"

Mathieu Gregoire

Mathieu Gregoire creates large-scale public art projects as well as more intimate temporary installations that integrate site with found and fabricated objects. His work has been represented and commissioned through Artpark, Lewiston, NY, the Mattress Factory in Pittsburgh, the Lannan Foundation and Kohn Turner Gallery in Los Angeles, the Oakland Museum of California and the Museum of Contemporary Art San Diego. He has developed master plans for sites such as the Point Loma Water Treatment Plant, bringing together artists and design professionals. Gregoire has received individual artist fellowships from the National Endowment for the Arts and the Louis Comfort Tiffany Foundation.

Gregoire has managed the commissioning and acquisition of permanent artworks at the University of California San Francisco's new Mission Bay campus, Stanford University Hospitals and the Stuart Collection at UCSD, among other institutions and clients. Gregoire has been professor at the Art Department of the University of Nevada Las Vegas, holds a continuing appointment as Lecturer in Visual Arts at the University of California San Diego, and has lectured at museums and universities on contemporary art.

The source of this column of images is a house by Irving Gill, now destroyed, its interior documented in an old black and white photograph. They are a memory of early childhood, knots, patterns, smells, color and light.



Carpet_3_2016
Digital Photographs
7 x 19" x 13;" 6" x 4"

Audrey Hope

Audrey Hope is a third year MFA student in Visual Arts at the University of California, San Diego. She received her BFA in 2008 from the School of the Museum of Fine Arts, Boston in association with Tufts University, and was awarded a 2014 Traveling Fellowship by the School. She attended the Skowhegan School of Painting and Sculpture in 2014. Other residencies include the Hambidge Center for Creative Arts and Sciences in Rabun Gap, Georgia, SOMA Summer in Mexico City, and the New York Studio Program. Her large scale projects are permanently installed in homes in Cambridge, MA, Allston, MA, Hamburg, Germany, and Brooklyn, NY. Her work has been exhibited at Helmuth Projects and SPF 15 in San Diego, the Manhattan Beach Art Center, x-pon art in Hamburg, Germany, kijidome in Boston, MA, Projekt722 and Harbor Gallery in Brooklyn, NY, and Goodnight Projects in San Francisco, CA. As an educator she has held positions at the New Museum, New York, Art School at the Educational Alliance, New York, and The Oxbow School in Napa, CA, and has given artist talks at Pace University, New York, and The City College of New York.

Her sculptures and installations consist of textural surfaces composed from fragmented found materials and store bought stuff, which alternate between being mesmerizing and grotesque, and aim to induce a sense of nausea and longing. In her work she employs a range of craft techniques for arranging accumulated bits into dense spaces, including rough hewn embroidery, rope making, and bricolage. She uses techniques of all-over ornamentation to create a visual experience of overload. Her interest in excess goes far beyond an aesthetic sensibility, as she sees superabundance as a method for describing lived experience as chaotic and overstimulated. These visual impulses are rooted in resistance to traditional artistic hierarchies of order and restraint.

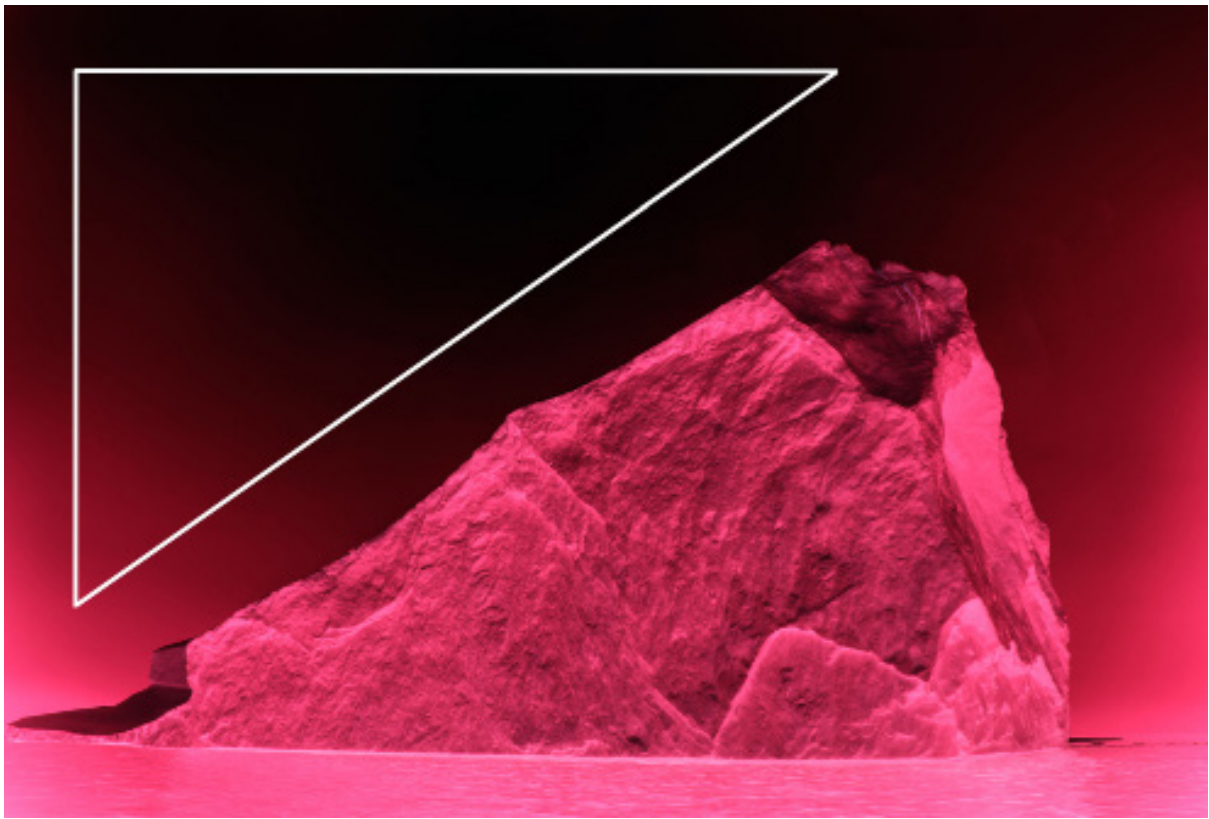
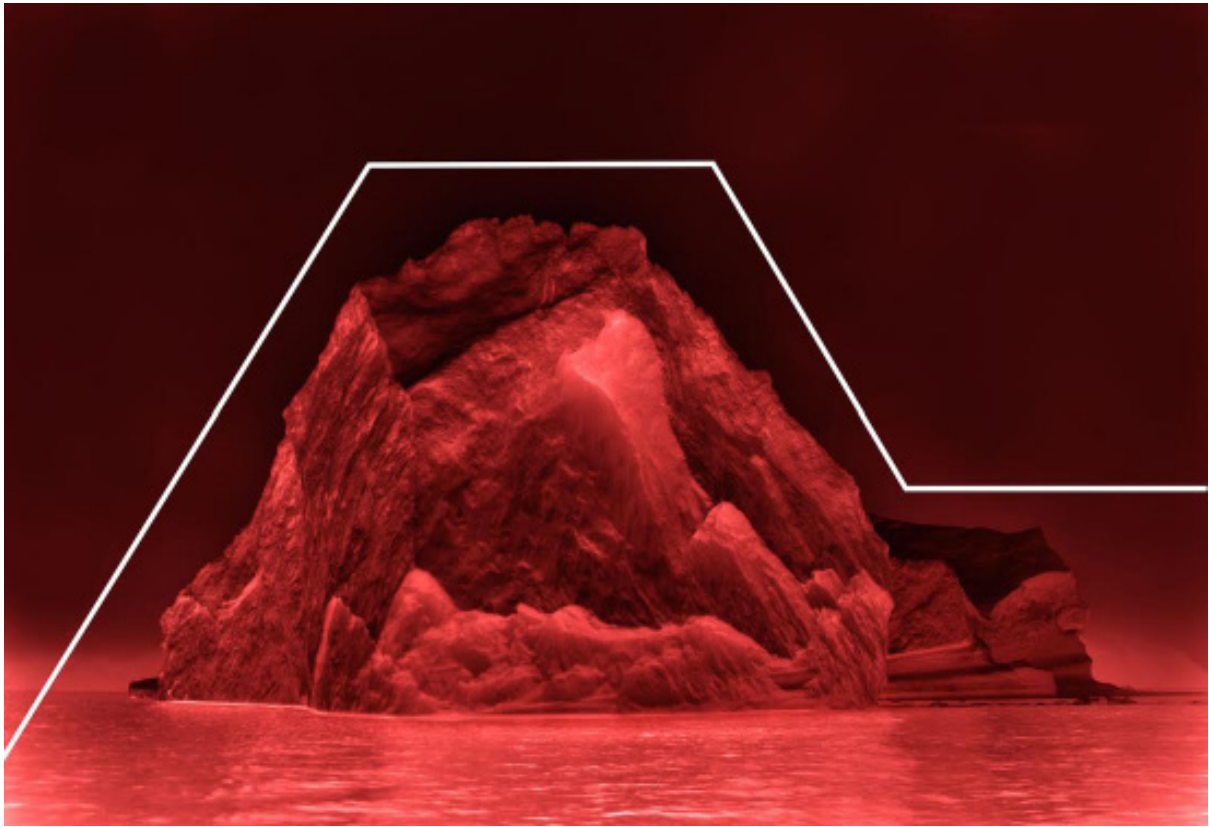


Rainbow Rag Rug
fabric, beads, plastic bags, wigs, leaves, Easter grass, feathers, tassels
60" x 60"

Adriene Hughes

Adriene Hughes is a media artist working in photography and video installation. She is interested in storytelling through abstract landscape narratives and the performative in both photography and moving based imagery. She holds an M.F.A. from Tufts University and School of The Museum of Fine Arts, Boston, and is currently an Educator and Managing Producer Director at The Media Teaching Labs, University of California, San Diego.

BjorneOer #1 and #2 are part of a larger work in progress entitled, The Resonance of Loss. The images are a spiritual expression of a disappearing Greenland mediated through the visual language of ice and abstract form. Icebergs are organized by principles of balance and structure. Their physical attributes devolve as they melt in salt waters; shifting and rotating, their centers of gravity become compromised by rising temperatures. This project is meant to draw attention to the debate about global warming, specifically in Greenland, where ice is melting at alarming rates. The icebergs found in BjorneOer are thousands of years old; all are fractured from three significant glaciers. You cannot help but feel the magnitude of the land and the ice which surrounds it. In these images, and the series as a whole, I reference 2-D design elements as an expression of wind, motion and the spiritual in nature. It is a personal expression of contemplation and loss. This project speaks to the essentially ephemeral, via the exploration of a visual language deeply rooted in the ongoing dialogue between science and politics.



BjorneOer #1
BjorneOer #2
12" x 18"

Tad Linfesty

Tad Linfesty is a sculptor working primarily with industrial materials and methods in a minimalist fashion to create his art. His work often involves geometric shapes and structural elements and his interest resides with changing the structural materials purpose to aesthetics and how they relate and react within the surrounding environment. He is an active artist and is currently working in higher education managing the production shops and facilities for the Visual Arts Department at the University of California, San Diego.

Cognitive reframing is a psychological technique that consists of identifying and then disputing irrational or maladaptive thoughts. Reframing is a way of viewing and experiencing events, ideas, concepts and emotions to find more positive alternatives. The framework in our minds shape how we see life, the world and how you project yourself or create who you are. These frames can provide us focus and context for our thoughts, attitudes and actions. When you change the frame or the frame is changed for you, it changes your perceptions and how you react to the circumstances. It forces you into a new perspective, outlook, growth or adaptation. Reframing is a site specific piece. I have taken the window frames, broken them, applied color, focused and reframed them, but left them open ended for your perception and interpretation.



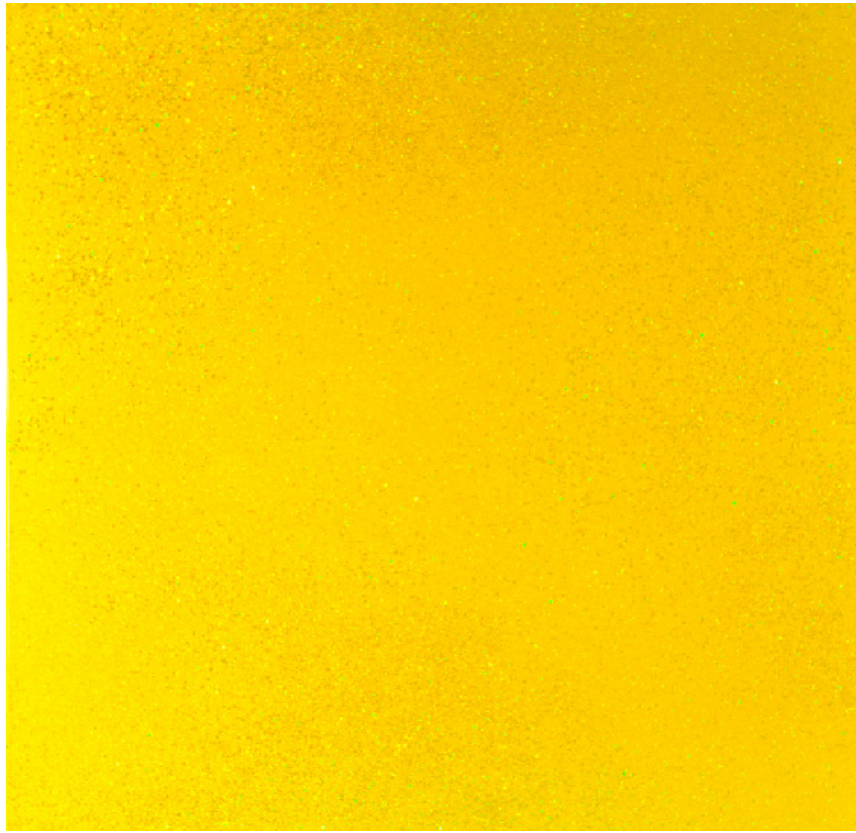
Reframing
Powder-coated wall, aluminum tube, stainless steel aircraft cable
3" x 80" x 108"

Rubén Ortiz-Torres

Ruben Ortiz-Torres was born in Mexico City in 1964. Educated within the utopian models of republican Spanish anarchism soon confronted the tragedies and cultural clashes of post colonial third world. Being the son of a couple of Latin American folk-lore musicians he soon identified more with the noises of urban punk music. After giving up the dream of playing baseball in the major leagues, and some architecture training (Harvard Graduate School of Design) he decided to study art. He went first to the oldest and one of the most academic art schools of the Americas (the Academy of San Carlos in Mexico City) and later to one of the newest and more experimental (Calarts in Valencia CA). After enduring Mexico City's earthquake and pollution he moved to Los Angeles with a Fullbright grant to survive riots, fires, floods, more earthquakes, and proposition 187. During all this he has been able to produce artwork in the form of paintings, photographs, objects, installations, videos, films, customized machines and even an opera. He is part of the permanent Faculty of the University of California in San Diego. He has participated in several international exhibitions and film festivals. His work is in the collections of The Museum of Modern Art in New York, The Metropolitan Museum of Art in New York, The Museum of Contemporary Art in Los Angeles, the Los Angeles County Museum of Art, Artpace in San Antonio, the California Museum of Photography in Riverside CA, the Centro Cultural de Arte Contemporaneo in Mexico City and the Museo Nacional Centro de Arte Reina Sofia in Madrid Spain among others.

After showing his work and teaching art around the world, he now realizes that his dad's music was in fact better than most rock'n roll.

Interested in the history and implications of color, Rubén Ortiz-Torres creates works that fuse low-rider painting techniques with elements of abstraction and postmodernism. Ortiz-Torres focuses on the history of politicization of color in his practice, referencing David Batchelor's *Chromophobia* as an influence in his perception of color as a seductive, rich layer of language. Ortiz-Torres's interest might stem from his birth in Mexico, a place in which rich, sensual colors are normative, as evidenced by the architecture of Luis Ramiro Barragán Morfín, another one of Ortiz-Torres's influences. The pieces in Chroma are part of a series also related to some customized shopping carts with air bags coated in urethane candy and flake.



Mini Fools
Electric Boogaloo
24" x 24"

Joshua Saunders

Born in 1981 in Salina, Kansas, Joshua Saunders spent his youth in Steamboat Springs, Colorado, before earning a BFA at the University of Texas, Austin in 2013. He currently is a third-year MFA candidate at the University of California, San Diego and has had solo exhibitions at CoLab, Austin in 2009 and 2014 and at Steve Turner Contemporary in 2016.

Saunders has worked with a variety of material in the past but is currently working with enamel and urethane on aluminum supports. He is interested in abstraction with an emphasis on color interaction and hard-edged compositional strategies. Saunders is focused on craftsmanship, employing a process in which an average of four coats of car paint are utilized to create a single, tantalizing, light-reflective color. Through a continued commitment to the process of creation, Saunders hopes to subdue the rational mind, allowing the unconscious brain to emerge. By channeling his subconscious through consistent labor, Saunders aims to create full, meaningful work that is elevated from the rational and explicable. In Red/Black #1, the artist utilizes an immaculately split red and black work as a foundation on which nylon webbing resides, an addition referring to the freedom of stroke of loose painting.

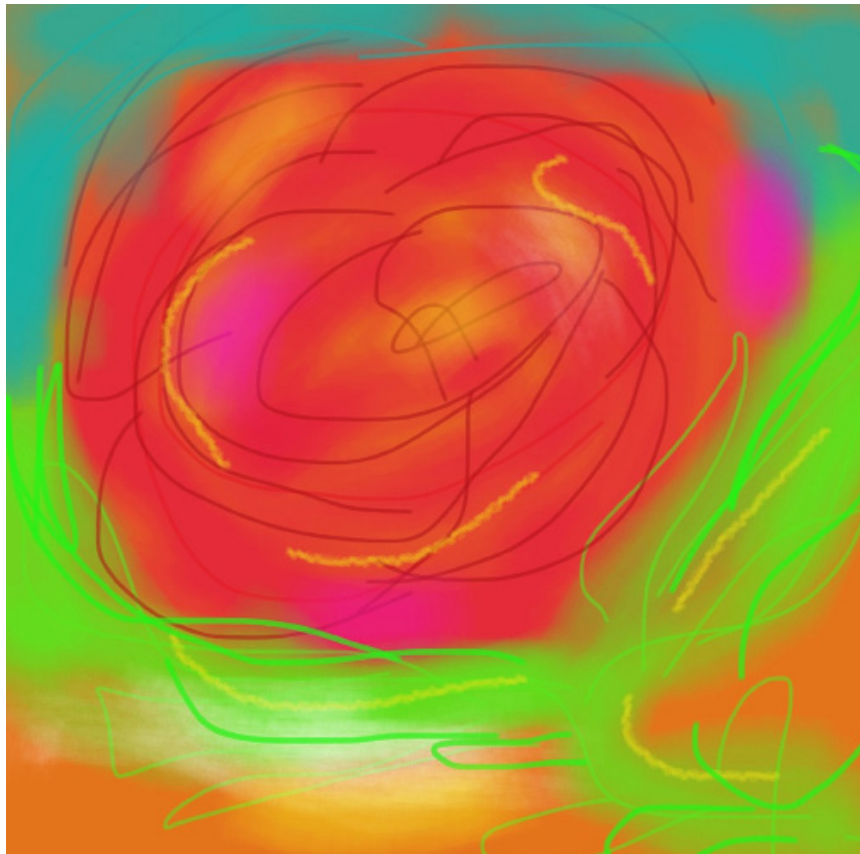
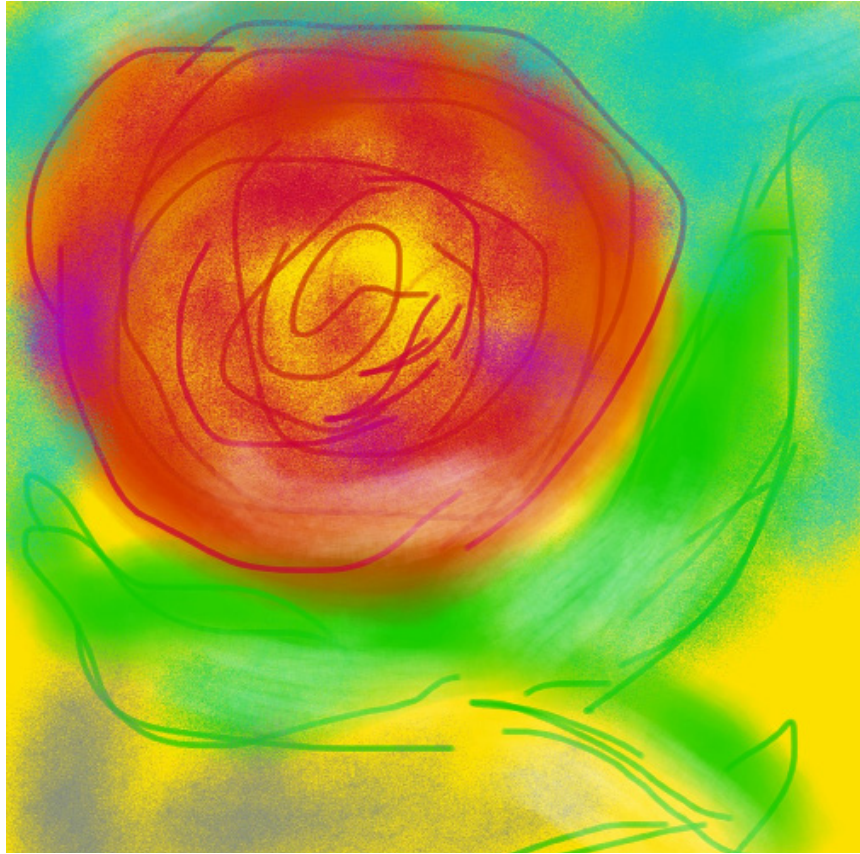


Red/Black #1
enamel, nylon, stainless steel, aluminum
40" x 60"

Carla Wilson

“Floricea” translates to “little flower,” “floweret,” or “tiny blossom” in Romanian. Petite Fleur and Petite Rose are part of a series of digital paintings I have been experimenting with since 2011. These are drawn on a small screen using an “app” on my cell phone, using only my finger (no stylus) which are then resized and printed on photo paper. I often let the designs emerge organically, experimenting with brush size, line weight, and color to express and convey a sense of playfulness and joy.

Carla M. Wilson has studied art, design, writing, languages, and media since her teenage years, and has been dabbling in the arts since childhood. She received an Associate of Arts in 1991, a Bachelor of Arts in Communications from UCSD in 1995, minoring in Lit/Writing and Visual Arts, and an M.F.A. in Creative Writing in 2013 from SDSU after completing M.A. coursework in art history from 2006 - 2009. Her art and writing has been published in print and online journals including Fiction International, Poetry International, and American Book Review (forthcoming). Her first book, Impossible Conversations: Imaginary Interviews with World Famous Artists, was published in 2015 by Black Scat Books. She is currently working on her second volume, a similar series of fictitious interviews and essays which will focus on photography and film. Her ongoing list of publications can be found online at: <https://carlamwilson.wordpress.com/publications/>



Petite Fleur; Petite Rose
Digital painting mounted on wood panel
6" x 6"

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