

# INDIGO





Dear Colleagues, Students, and Friends,

It is a privilege to introduce *Indigo*, an interdisciplinary arts exhibit supported by the Jacobs School of Engineering and the Division of Arts and Humanities. The show is part of a series of exhibitions using the academic administration space as a place for showing conceptual art and engaging with audiences outside of a traditional gallery context. Featuring pieces that were created by students, faculty, and alumni from both engineering and artistic fields of study we hope to showcase the innovative spirit of our campus community.



The inspiration for *Indigo* was the deep and rich reflection of the sky manifested by the windows of our engineering buildings. The most evident example is Jacobs Hall, which is further highlighted by Do Ho Suh's *Fallen Star* on the top. This inspiration and location seems very fitting as our nearly 250 faculty members and 400 staff employees work arduously across disciplines to tackle the toughest challenges that no lab, department, or company can handle alone. We know that in order to develop students who are capable of solving problems, leading, and innovating in a diverse and interconnected world we must continuously challenge traditional boundaries and drive innovation to whole new levels. The Division of Arts and Humanities shares a similar vision, and uses art practice in particular to promote the foundational, transferable, and enduring values of the Humanities and Arts in an increasingly technologized and global society. Bringing art into an engineering workspace will inevitably generate new ideas and perspectives, and is an excellent example of how UC San Diego is working towards transforming the student experience, our campus and ultimately humanity itself. We truly believe that the sky's the limit.

I would like to offer my thanks and appreciation to Farshid Bazmandegan, an alumnus and current staff member of the Division of Arts and Humanities, for curating the exhibit, to the Dean of Arts and Humanities Cristina Della Coletta for her support, and to the artists for their creative contributions. We are excited for the opportunity to enhance our environment with vibrant art and are looking forward to how it will enrich our daily interactions that transpire within.

Best regards,  
Albert ("Al") P. Pisano  
Professor and Dean  
Jacobs School of Engineering  
University of California, San Diego

**Katherine Agard**

**Ana Andrade**

**Harold Cohen**

**John Dombroski**

**Grace Grothaus**

**Kevin Kaufmann**

**Abe King**

**Lei Liang**

**Eddy Miramontes**

**Maya Grace Misra**

**Carolina Montejo**

**János Négyesy**

**Jon Paden**

**Gabi Schaffzin**

**Rancho Shampoo**

**Brad Stevenson**

**Elizabeth Stringer**

**Shahrokh Yadegari**

**Pinar Yoldas**

## **The UCSD Community Stations**

Teddy Cruz + Fonna Forman

## **Turin 1911: The World's Fair in Italy**

Cristina Della Coletta (the Division of Arts and Humanities)

Filiberto Chiabrando (Politecnico di Torino)

Falko Kuester and Dominique Rissolo (Cultural Heritage Engineering Initiative)

## **The Stuart Collection**

Bruce Nauman and Do Ho Suh

## **The University Art Gallery Collection**

Daniel Buren and Torrie Groening

## **In Her Eyes**

Zhouqun Xu, Hanhui Lou, and Yanxi Wang

## Katherine Agard

Katherine M. Agard was born in 1990 in the Republic of Trinidad & Tobago. She received an MFA in Writing from the University of California, San Diego in Fall 2018. She also holds an B.A. in Visual & Environmental Studies with Social Anthropology from Harvard College. Her writing has been most recently published in *Pree, Yes Femmes*, and *the Black Warrior Review*. Her visual art can be seen wherever she exists at the time, and also in flux at [kmaa.info](http://kmaa.info)

In philosophy, *poiesis* (from Ancient Greek) is “the activity in which a person brings something into being that did not exist before.” *Poiesis* is etymologically derived from the ancient Greek term *poiein*, which means “to make”. Katherine considers herself a poet, and moves between forms, disciplines and materials in order to make tangible the ephemera of a process.

Her painting, *La Mulata* (2017), is the remnants of a performance of self-making. This piece was part of a larger network of others, all remnants of a process of self-healing. This process was ‘successful’, although the terms of that success must be discussed at another time. *La Mulata* was once a self-portrait, at another a stage, at another a mask, a twin, a bridge. You are encouraged to touch.



*La Mulata*, 2017  
Oils and Spices on Linen

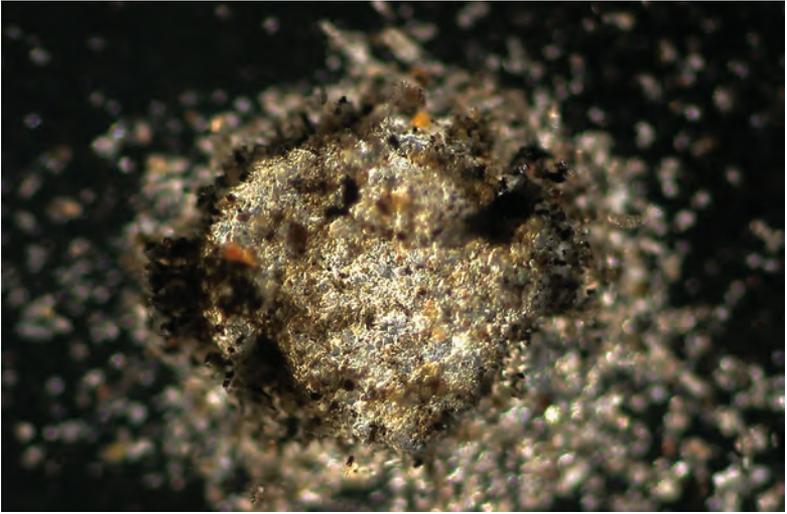
# Ana Andrade

Ana Andrade studied Communication at the University of Tijuana. She was part of the Young Creators program 2011-2012 and 2016-2017 of the National Funds for Culture and Arts in Mexico (FONCA/CONACULTA). She's a 1st year Visual Arts MFA candidate at University of California San Diego, and her practice is in photography and video.

Her work is about life on planet Earth, which she represents with the human culture, and by the natural world that surround us. Her main practice has been about conducting interactions in different social environments, and through an exploration of invisible particles.

Always emphasizing the idea that according to the cultural identities our vital needs change, but we will always be the same species that inhabits this planet.

After 8 years of approaching other human beings, Ana got curious about the invisible environment. She started to wonder - *how does it look? Are there any other living organism in the surroundings?* She wanted to get closer to the minimum part of her depth perception, so she added a new method to her practice: photomicrography. Ana started by placing a microscope slide on her car wiper and making journeys, keeping whatever remained on the slide. Then she developed the slide under high levels of magnification, finding compositions that represented the air. Henceforth, she began to document every activity of her daily life, by collecting elements that are almost invisible.



*Untitled, 2017*  
Digital Photomicrography

# Harold Cohen

Harold Cohen was born in the UK in 1928, and studied painting at the Slade School of Fine Arts in London, where he taught for several years before joining the UCSD Visual Arts Department in 1968. His work as a painter has been exhibited widely both in galleries and in major museums. During the 1960s, he represented Great Britain in the Venice Biennale, Documenta 3, the Paris Biennale, the Carnegie International, and many other prestigious international shows. He also exhibited regularly at the Robert Fraser Gallery in London and the Alan Stone Gallery in New York.

After moving to San Diego, Cohen became interested in computer programming, in particular the field of artificial intelligence. On the basis of his early research he was invited, in 1971, to spend two years at the Artificial Intelligence Laboratory of Stanford University as a Guest Scholar. Harold Cohen died at age 87 on April 27 2016.

A large focus of Harold's work was a machine-based simulation of the cognitive processes underlying the human act of drawing. The resulting and ongoing program, AARON, now has "freehand" drawings on display in museums and science centers in the US, Europe and Japan: the Los Angeles County Museum, Documenta-6, The San Francisco Museum of Modern Art, the Stedelijk Museum in Amsterdam, the Brooklyn Museum, the Tate Gallery in London and the IBM Gallery in New York among others. His work has also been shown at the Ontario Science Center, Pittsburgh's Buhl Center, the Science Museum in Boston and the California Museum of Science and Technology.

There is also a permanent exhibit of Harold's work in the Computer Museum in Boston, and he represented the US in the Japan World Fair in Tsukuba in 1985. Away from painting in the early '70's, Cohen marked his return with a 100-foot painting for the San Francisco Museum show in 1979. Since then he has executed a number of murals from AARON's drawings: one for the Capitol Children's Museum in Washington, DC, three for the Digital Equipment Corporation, a mosaic mural for the Computer Science Department at Stanford, and one each for the Buhl Science Center and the Ontario Science Center.



*Untitled, 1982*  
Machine drawn/ hand colored  
India Ink dye on paper  
Courtesy of the Chancellor's Office

# John Dombroski

John Dombroski works with sound, light, and found objects to make site-specific performances, videos, and installations. Using micro-phones and lenses, Dombroski creates physical systems that connect and activate architecture and found objects, questioning the ways in which our audiovisual, neurological, and cognitive systems produce sensory experience. By reorienting sonic and visual perspectives, Dombroski highlights the social and material histories embedded in place. Currently pursuing his MFA at University of California San Diego, he received his BFA from Virginia Commonwealth University and is an alumnus of Skowhegan School of Painting and Sculpture and Ox-Bow School of the Arts.

*Untitled (Light Moments)* is a photographic series documenting sunlight over the course of a day in the vacant architecture of a derelict motel in Desert Hot Springs, California. Each site-specific photograph portrays an image-of-an-image of sunlight through a hand-made camera obscura, composed of precisely arranged lenses focused on both near and far space.

Installed alongside selections from the series is *On Looking (Seventh Floor, Jacobs School of Engineering)*, a lens affixed to the office architecture and positioned to create a small camera obscura or light-image of the Northeastern view from the office window. Geographically oriented to face the location where *Untitled (Light Moments)* was created, *On Looking (Seventh Floor, Jacobs School of Engineering)* projects light from the view outside onto the office wall inside.

For the exhibition opening, Dombroski is also performing a site-specific sound work on the office's Southwestern terrace. Situated on the platform leading to Do Ho Suh's permanent installation *Fallen Star*, Dombroski's performance engages a reflexive and exploratory mode of listening focused on the invisible yet undeniably present atmospheres which connect us and affect the ways in which we understand and occupy intimate spaces. The work is composed of field recordings from significant personal/home spaces in Dombroski's past, genderbent voice modulation, and live radio processed through analog synthesizers.



*Untitled (Light Moments) Sandpiper Inn, 12/25/2017, 3:59PM*  
Inkjet Print, 2018

## Grace Grothaus

Grace Grothaus is a multidisciplinary artist focused on creating moments of reflection about human agency and balance with the built and natural environment. Her artworks take the form of indoor and outdoor installations, often interactive or responsive in nature.

Grothaus earned a BFA as a double major in Interdisciplinary Arts and Art History at the Kansas City Art Institute. She recently delivered a talk and exhibited at the International Symposium of Electronic Art in South Africa this year. Previously her artworks were among those representing the United States in the 2012 World Creativity Biennale and has been exhibited and/or collected nationwide and abroad on five continents. She was a National Foundation for Advancement in the Arts Merit Award winner and has received an Art365 Fellowship. Her art has been featured on the cover of Art Focus magazine and This Land Press. She is currently pursuing an MFA from UCSD and resides in California with her dog and many plants.

"This painting, *Abeyance*, is from the series *Sunlit*, in which I imagine a (not-too-distant) future in which all that is left of green space in the daily life of an urban citizen of the world, comes not from a view out of their window, but in the form of a poor substitution: backlit screens displaying pale digital/analog echoes of what was once commonplace."

"We are hard-wired to respond to sunlight filtered through tree leaves, a view that researchers have proven reduces cortisol levels and lowers our heart rates. Yet the drum beat for growth and progress that our capitalistic system's quarterly reports demand of us drive us to devour more and more of these very resources that we need the most, in disregard for our long-term well being."

"I am focused on the apocalyptic now, the Anthropocene, a time of grave imbalance. I alternate between solastalgia and a hopeful stance that we might recognize our common humanity, pulling together to achieve balance with our natural world. I mourn for what is already lost, seemingly irrevocably, and even more importantly for what is about to be lost."



*Abeyance*, 2016  
Acrylic, on Acrylic and Mylar Panel,  
Formed Polyester, LED Lighting

## **Kevin Kaufmann**

Kevin Kaufmann received his B.S. from the University of California, San Diego in 2015, his M.S. at the University of California, San Diego in 2017, and is currently pursuing his Ph.D. in the NanoEngineering Department.

Kaufmann uses artwork to share his research interest in 3D metal printing, alloy design, and machine learning. These prints elucidate the microstructure of 3D printed materials utilizing different laser powers and additives in the material. The colors depicted in each picture is determined by three-dimensional crystallographic orientation of the microstructure.



*Dimensions of Color, 2018*  
Digital Print

# Abe King

New media artist, Abe King, works with experimental music, video, robotics, and software. His projects explore the intersections between the real and the representation, diversifying in vocal performances, cinematic strategies, public engagement, and schematic installations.

His work has been shown at various international festivals including the Toronto Electro-Acoustic Symposium, Matera Intermedia Festival, and the New York City Electro-Acoustic Music Festival, as well as local galleries such as the Los Angeles Center for Digital Art and the La Jolla Historical Society. He graduated with his BA at the University of Washington and is currently enrolled at the University of California San Diego pursuing his MFA degree in Visual Art.

*Box with the Vision of its Own Making* is made with mirrors and a tv monitor as its interior walls. Outside there is a camera to record the environment, then feeds the video into the monitor. Inside there is another camera on a pan-tilt motor to record the reflections of what it "sees". The feed from the camera inside the box gets projected onto the exterior of the box. There is a facial recognition sensor also outside the box, and once triggered, the live feed turns into a pre-recorded video of the box being constructed.

"We are becoming evermore faithful towards the vision of machines to represent ourselves and the world around us. A camera will play back precisely what it captures and does not depend on any other system of representation to communicate what it sees. It is a direct transfer of information."

"What I see, I alone see. If I want to share my vision I must reflect, then reproduce through various forms of representation. It is this process which I aim to convey into this project: from vision, to reflection, to representation. But once a viewers presence is sensed, reflection becomes recollection. It changes from a real time processing vision machine to portraying the process of its creation."

<https://abekingvideo.com/>



*Box with the Vision of its Own Making, 2014*  
Multimedia Installation

# Lei Liang

Chinese-born American composer Lei Liang (b.1972) is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission and a Creative Capital Award. His concerto for saxophone and orchestra "Xiaoxiang" was named a finalist for the Pulitzer Prize in Music in 2015. Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the *CONTACT!* new music series. Other commissions and performances come from the National Endowment for the Arts, the Fromm Music Foundation, Meet the Composer, Chamber Music America, MAP Fund, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, the Scharoun Ensemble of the Berlin Philharmonic, the Arditti Quartet, the Shanghai Quartet, the San Francisco Contemporary Music Players, the New York New Music Ensemble, and pipa virtuoso Wu Man. Lei Liang's seven portrait discs are released on Naxos, New World, Mode, BMOP/sound, Encounter, and Bridge Records. As a scholar and conservationist of cultural traditions, he edited and co-edited four books and editions, and published more than twenty articles.

From 2013-2016, Lei Liang served as Composer-in-Residence at the California Institute for Telecommunications and Information Technology where his multimedia works preserve and reimagine cultural heritage through combining scientific research and advanced technology. He returned to the Institute as its first Research Artist-in-Residence in 2018. Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin and Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang is Professor of Music at the University of California, San Diego where he served as chair of the composition area and as Acting Chair of the Music Department. His catalogue of more than seventy works is published exclusively by Schott Music Corporation (New York). [www.lei-liang.com](http://www.lei-liang.com)

"The intersection between science, technology, engineering, art and music (STEAM) can provide a unique basis for human knowledge development and imagination, while holding great promise for enriching human life and society at large. Our highly collaborative project and data-driven approach seek to conserve and explore historic art, in the form of one-of-a-kind ink landscape paintings, through creative processes in musical composition and data visualization, drawing from rich multi-spectral records describing these artifacts. The project features high-resolution scans of landscape paintings by 20th-century Chinese artist Huang Binhong (1865-1955) captured in visible light, and at ultraviolet, infrared and other wavelengths of the electromagnetic spectrum. During the scanning process, each original painting (36x42 cm) was split into 1820 images. An individual scanned image captures 24x18mm area of the painting, with each pixel covers 6 microns. The images are reconstructed for high-resolution projection, revealing to the viewers details of the work that have never been seen before. Electro-acoustic music was composed by Lei Liang to accompany and annotate the digitized landscapes. Through audio software development, the magical world hidden within the paintings' brushstroke is rendered sonically in an immersive space. The multidisciplinary experience is constructed through the organic transformations and integration of science, technology, cultural heritage preservation, art and music."



*Hearing Landscapes: The Intersection between  
Science, Technology, Engineering, Art and Music  
Multimedia Installation, 2015*

## **Eddy Miramontes**

Jesus Eddy Miramontes is a third year MFA candidate in UCSD's Visual Arts Department. He received his BFA from the School of the Museum of Fine Arts, Boston in association with Tufts University. He is an artist who was born and raised in San Diego, California. His practice, while encompassing several forms of media, mainly focuses on print media.

"The works in the exhibition, entitled *Alternative Facts*, are a screen-printed series inspired by the process in which Donald Trump tells lies. Remember this about comfortability within its distortion: from the vantage point outside of a traditional commons, we can think of what it is we're looking at, what are we listening to, and the locate in which people find themselves making memories of truths and falsehoods. *Alternative Facts* is about the nuances of that engine: how that public conversation has become the excess of this particular moment, and how that spillage found its way into my work."

"My current practice is split between a very personal project and trolling Donald Trump with Hate-art."



*Alternative Facts*, 2017  
Screenprint

# Maya Grace Misra

Maya Grace Misra is an artist and researcher working in vexillology, the study of flags, which she expands to include visual symbols of national history, identity, and belonging. She reworks iconography from postage stamps, cookbooks, and flags through a variety of media including photography, sculpture, and miniature painting.

Referencing both national symbols and institutional critique, Misra draws on her own experience as a white-passing South Asian-American woman to situate these images and artifacts within larger frameworks of culture and history. Formerly based in New York City, Misra is currently pursuing an MFA in visual arts at the University of California, San Diego. Project Statement In the *Forever* series of miniature painted postage stamps, Misra employs national symbols while challenging the way in which stamps serve to legitimize dominant perspectives of cultural events, movements, and historical figures.

Critic and scholar Marita Sturken argues that in reinforcing historical narratives through images, "cultures can... participate in a "strategic" forgetting of painful events that may be too dangerous to keep in active memory"- a reminder that for everything written and recorded as historical fact, another perspective must necessarily be erased in order to maintain existing power structures.

The United States Postal Service, as a government institution, upholds this strategic forgetting through the select imagery that it chooses to personify the nation, which is further preserved by citizens through circulation in the form of communication. Such icons, including painted depictions of the War of 1812 and lush landscapes celebrating Nevada statehood, serve only to exclude the marginalized historical perspectives of people of color and other minority groups for whom these events have issued devastating effects.

*Forever* thus reconsiders what we celebrate through national iconography, emphasizing movements and figures that opposed unjust laws in service of greater democracy, and highlighting gruesome mistakes that the government would rather forget. With this project, Misra seeks to foster more inclusive national imagery, while confronting the systemic problems that persist today, despite laws and progressive attitudes that have supposedly eliminated these issues.



*Tule Lake, 2016*  
Gouache on Paper

## Carolina Montejo

Carolina is a Colombian artist and writer based in Southern California. She is currently a candidate for a Visual Arts MFA at UC San Diego and has been a practicing artist for the past 10 years. After receiving a Bachelors Degree in Communications from Javeriana University in Bogotá, Carolina shifted towards the art world primarily through photography.

Her early conceptual approach to the medium was based on symbolism and consciousness, as well as their relation to digital culture and traditional storytelling. Later on, Montejo started incorporating poetry and experimental text to her still images, and in 2014 her work expanded to video, prose and poetry, as well as installation, among others.

Montejo's most recent body of completed work, *Mission Ceres*, proposes a narrative that intermittently travels between fiction and reality by addressing scientific, philosophic and aesthetic views of landscape, humanity, and technology; thus glancing at earth's state of survival, as well as the history and destiny of mankind within the universe.

Her current project, *Leffas*, explores film as a meeting point for audio-visual and literary disciplines as it continues to draw connections, reflections and interpretations on science, philosophy, language, cognition and imagination.

Her work has been exhibited in Colombia, Argentina, Finland, France, Indonesia and the United States. A complete list of past and upcoming exhibitions and lectures can be found at: [www.carolinamontejo.com](http://www.carolinamontejo.com)



*Mission Ceres, 2018*

Multimedia Installation including poetry, short story, video, audio, photo-composite, 3d printing and artist books.

## **János Négyesy**

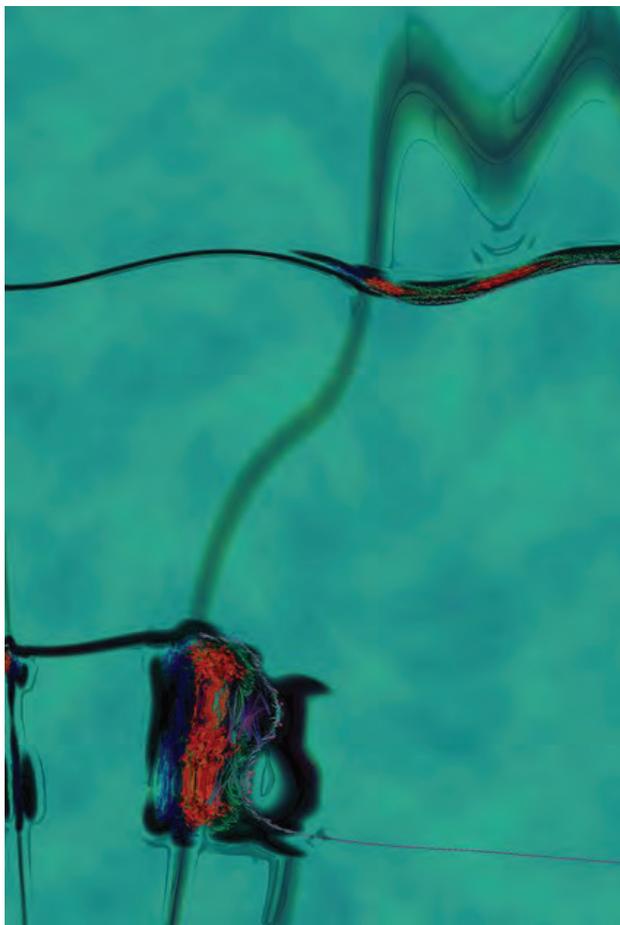
János Négyesy was born in Budapest, Hungary on September 13, 1938 and died on December 20, 2013. He studied at the Franz Liszt Academy of Music and later at Detmold in Germany. He left Hungary in 1965 and from 1970-74 was concertmaster of the Berlin Radio Orchestra. He lived and worked in Paris, Vienna and New York before joining the UCSD faculty in 1979.

Long an advocate of new music, Professor Négyesy has appeared at major festivals throughout the world and premiered hundreds of new works written specially for him. He has also given master classes worldwide. In addition to performing, recording and teaching he has written a definitive study of contemporary violin techniques.

An innovative musician, most recently with computer-processed music that he performs on an electric violin, Negyesy had an impressive following on campus and in the community. There's always a full house for the quarterly "Soirees for Music Lovers" that he has presented since 1987, featuring classical music played by "Negyesy & Friends."

And then there's his art, the silent counterpoint to his music. He's been painting on a computer for the last 20 years. Each piece features bold, fluid strokes of color, with no pointless extras, so his playful personality comes shining through. And each is created in one sitting — he doesn't get up until it's done.

Negyesy's show at the new Suture Gallery in East Village is the first public, off-campus exhibition of his work. See it, enjoy it, and before going, check out his "unofficial" Web site, an artwork in itself, that includes some of his short, quirky poems — just another creative outlet for this modern-day Renaissance man.



*Opus 158, 2003*  
Digital Painting  
Courtesy of Päivikki Nykter

## Jon Paden

Jon Paden is currently completing his MFA at the University of California San Diego, Jon received his BFA from the Art Academy of Cincinnati. His artwork often merges new media technologies together with traditional media to investigate contextual relationships in time.

Jon has worked, created and taught nationally and Internationally, at the Pilchuck Glass School (WA, USA), University of Washington, Seattle (WA, USA), Art Academy of Cincinnati (Cincinnati, USA), Dream Community (Tapei, Taiwan), to name a few.

*Dadum* investigates new ways of recreating memories using digital tools. Exploring re-creations of those lost, object reminiscences, and how these structures translate into digital becomings. The series *Dadum* memorializes the artists deceased father and makes an attempt to bring Paden's memory of him into a shareable somatic gesture.

The works look toward conversations on data, particularly as we grow ever-tethered to our digital self. Exploring how the the next-gen interface with this digital self is becoming immersive. Paden's research here at UCSD has focused on ways data is handled and the role immersion will play in our growing social digital self. In *Dadum*, Paden showcases many of these strategies, highlighting the growth of common place tools that utilize 3d digital and spatial construction of data bodies. Paden is putting on display the aesthetic and material output of these new translational mediums.



*Dadum: Looking More Like my Father, 2018*  
Digital Media, Print

## **Gabi Schaffzin**

Gabi Schaffzin is an artist, educator, and researcher based in Southern California. He is currently a PhD candidate in Art History, Theory, and Criticism, Art Practice Concentration at University of California, San Diego. He holds a BS in Business Administration from Babson College in Wellesley, a degree he readily admits provides a curious pairing with his MFA from the Massachusetts College of Art & Design's Dynamic Media Institute.

His work has been on display in galleries, public spaces, and events in San Diego, Boston, Philadelphia, East Lansing, and Utrecht, in the Netherlands. He has had the privilege of speaking at conferences around the country, as well as internationally, appearing on panels at the American Studies Association, Relating Systems Thinking & Design, SXSW, Theorizing the Web, and the Society of Literature, Science, and the Arts, among others.

His dissertation project combines design history, disability studies, and a history of computing to trace the history of designed pain scales in the United States throughout the 20th century. He is a 2018–19 recipient of the Andrew V. and Florence W. White Dissertation Scholarship from the UC Humanities Research Institute. When he's not writing (which is too often), he's probably yelling at the TV as he watches the latest Philadelphia sports meltdown, hiking with his dog, traveling with his wife, or swimming(slowly).



*Find Your Fit, 2018*  
Multimedia Installation

## **Rancho Shampoo**

Guillermo Estrada a.k.a. Rancho Shampoo has a degree in History. Within the visual arts, his work is developed between the performative, music and film; he is known Behind the Cosmos as Rancho Shampoo. Memo is co-founder of the festival "Doña Pancha Fest" and Director of the audiovisual project *La Catedral del Underground*.

"My work is about finding spiritual well being through people who have being important in my life and who are no longer with me. Memo Navajas, a.k.a. Rancho Shampoo, is the right channel that has come to help me find the way, fiction and life."



*Alien - Dígena Symbol, 2018*  
Duct Tape and Aluminum on Plywood

## **Brad Stevenson**

Brad Stevenson is a 'generative artist', utilizing a unique blend of artistic disciplines, musical instincts, randomness and explorative computer science practices to craft fleeting and crystalline snapshots of strangely human algorithms to produce landscapes of the digital subconscious.

Brad received his B.A. degree in Interdisciplinary Computing & the Arts Major in Music (ICAM) from UC San Diego in 2017. In this program, he has acquired an extremely versatile skill set, ranging from designing and prototyping musical instruments to intensive critique and execution of ambitious integrations of art and technology. Brad has since had a solo exhibition show 'RGB' at UCSD's TritonArt Gallery (2017-2018), as well as currently featured work in the Los Angeles Center for Digital Art (2018), utilizing micro-controllers and real-time image processing.

Being born and raised in a world of digital communication and interaction, Brad, through his art, seeks to find and share fragments of understanding regarding the species this environment has gestated. The work produced from Brad's processes discuss the integration of computers into the human psyche, and how the rule-based nature of these processes can shed light onto primal human behaviors/concepts such as organization, pattern recognition, sexuality, color, beauty and scale.



*RGB, 2017*  
Digital Print

# Elizabeth Stringer

Elizabeth Stringer is an artist residing in San Diego, CA. With an educational background as a double major in Human Biology and Art Studio Practice from the University of Southern California San Diego, she has found herself within a world of growing rationalism in contemporary science and society. Focusing on the concept of drawing, by allowing this mode of thinking to be the guide of passion, Stringer investigates the poetic microcosm, the creation of a private world of self, which is able to incorporate and convey the many facets of the world within a singular moment, which is more contained explicitly within the informative lens of biochemistry.

Expanding the application of drawing to encompass that of ceramic hand-building or the microbiological connection to fragrance becomes a multi-tiered hierarchy of an essence that is emitting. Based on the emotional or rational experience we are having with that essence, ultimately dictating our linear perception of that time and eventually memory.

Within *Ledoux's French Pastoral*, five periphery chambers lead to a central passage that becomes the top applicator for the viewer to smell the design. The smell contained within the periphery chambers will be that of flowers found in the French countryside. This object is a humorous take on the 18 and 19th centuries - a different form of sensorial experience snapshot-ing the idyllic French countryside that has been so popular to reproduce throughout the ages via fragrance and painting.

However, this design is also inspired architecturally by the designs of Ledoux's imaginary City of Chaux and conceptually becomes an object poem –theorizing what he dreamed of being aromatically surrounded by in his utopian urban fantasy. The beauty of his pre-modern designs- futuristic yet straightforward- focus on the movement of air, something which is critical within volatile molecular movement. Unfortunately, his plans for the City of Chaux were never realized after his imprisonment during the French Revolution. Hopefully, the viewer will also retrieve the memory or associations that they have with these smells while viewing the piece.



*Ledoux's French Pastoral, 2017*  
Ceramic, Scented Oil, Cork

# Shahrokh Yadegari

Shahrokh Yadegari, composer, sound designer, and producer, has collaborated with such artists as Peter Sellars, Robert Woodruff, Ann Hamilton, Christine Brewer, Gabor Tompa, Maya Beiser, Steven Schick, Lucie Tiberghien, Shahrokh Moshkin Ghalam, Hossein Omoumi, and Siamak Shajarian. He has performed and his productions, compositions, and designs have been presented internationally in such venues as the Carnegie Hall, Royce Hall, Festival of Arts and Ideas, OFF-D'Avignon Festival, International Theatre Festival in Cluj Romania, Ravinia Festival, Ruhr-Triennale, Vienna Festival, Holland Festival, Tirgan Festival, Forum Barcelona, Japan America Theatre, The Pulitzer Foundation for the Arts, the International Computer Music Conference (ICMC), the Institut fur Neue Musik und Musikerziehung (Darmstadt), Judah L. Magnes Museum in Berkeley, and Contemporary Museum of Art, San Diego.

Yadegari holds a BS in Electrical Engineering from Purdue University, a Master's in Media Arts and Sciences from MIT's Media Lab, and a Ph.D. in music from University of California, San Diego. He worked as a unix kernel programmer at such companies as Interactive Systems Corporation, Sun Microsystems, and ICL Inc. Yadegari is currently on the faculty of the department of Music at UC San Diego, and the director of the Sonic Arts Research and Development group and the Initiative for Digital Exploration of Arts and Sciences (IDEAS) at the Qualcomm Institute.

*"Inevitable(2013)* is about contact, the crisis of contact, and what happens at the moment of the contact. Sound is an extension of the body and it is a medium that not only touches the body but it is able to go deep into our soul when we perceive it to be music. Sound can stop time and render the space timeless/imitless allowing the audience to project their own impressions. The goal is to have the medium and the content, the product and the process, and the work and the people eventually become one in the space. The human voice is designed as a "stylus". This piece was composed and recorded live for the installation Stylus by Ann Hamilton at the Pulitzer Foundation for the Arts in St. Louis. with Elizabeth Zharoff on Vocals and the author on "Lila", which is a computer music instrument developed by the author."

*Inevitable*, 2013  
Sound Installation

## Pinar Yoldas

Pinar Yoldas is an intradisciplinary architect/artist/researcher. Her work develops within biological sciences and digital technologies through architectural installations, kinetic sculpture, sound, video and drawing with a focus on post-humanism, eco-nihilism, anthropocene and feminist technoscience.

Her solo shows include "The Warm, the Cool and the Cat" at Roda Sten Konsthall (2016), Polyteknikum Museum Moscow (2015), and "An Ecosystem of Excess" at Ernst Schering Project Space. Her group shows include "ThingWorld", NAMOC National Art Museum of Beijing (2014); "Transmediale Festival", Berlin (2014), "ExoEvolution" at ZKM (2015), 14th Istanbul Biennial (2015), and Taiwan National Museum of Fine Arts(2016). She holds a Ph.D. from Duke University, where she was affiliated with Duke Institute of Brain Sciences, and Media Arts and Sciences.

"The *Genetically Modified God* series builds a narrative universe, a creative speculation on the aftermath of gene editing technologies like CRISPR when they are actively used on human genome"

"The prints depict some of the 9 characters from this universe, 9 for each month of human gestation. The characters are named after ancient Aegean mythology and they all represent a collective desire such as longevity, beauty, wealth and so on. I sought a new visual language to represent these humans, one that is bio-critical, techno-feminist and disruptive compared to what we find in mainstream superhero stories. I did not want to create a new Thor or Wonder Woman. I did not want them to be muscular, combative, or freakishly superior. In this series I show them in significant moments in their journey, in their sanctuaries, in their god form."



*Mothergod*, 2018  
White Metal Print

# The UCSD Community Stations

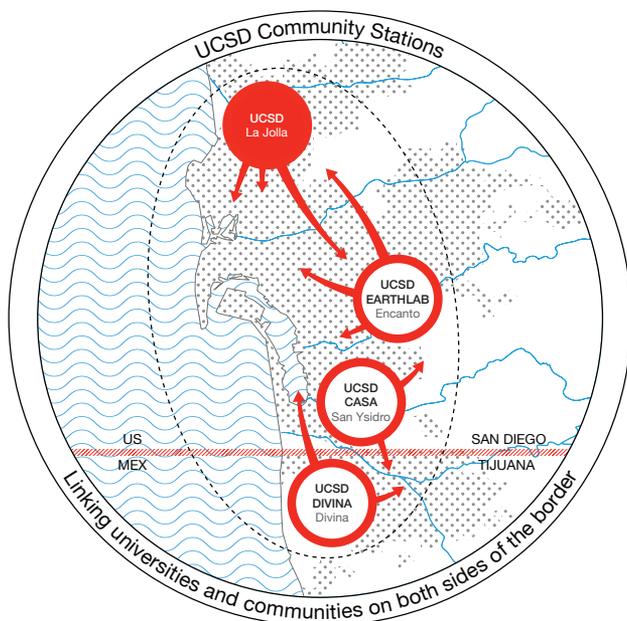
Teddy Cruz + Fonna Forman

Teddy Cruz (MDes Harvard) is a Professor of Public Culture and Urbanization in the Department of Visual Arts, and Director of Urban Research in the UCSD Center on Global Justice. He is known internationally for his urban research of the Tijuana/San Diego border, advancing immigrant neighborhoods as sites of cultural production from which to rethink urban policy, affordable housing, and public space. Recipient of the Rome Prize in Architecture, his honors include the Ford Foundation Visionaries Award, the Architecture Award from the US Academy of Arts and Letters, and the Vilcek Prize in Architecture.

Fonna Forman (PhD Chicago) is Associate Professor of Political Science and Founding Director of the UCSD Center on Global Justice. Her work engages the intersection of ethics, public culture, urban policy and the city. She is best known for her revisionist research on eighteenth-century economist Adam Smith, recuperating the social, spatial and public dimensions of his thought. Forman serves as Vice-Chair of the University of California Bending the Curve report on climate change; and on the Global Citizenship Commission (advising UN policy on human rights).

Linking the fields of architecture and urbanism, political theory and urban policy, visual arts and public culture, Cruz + Forman lead variety of urban projects in the San Diego-Tijuana border region and beyond. From 2012-13 they served as special advisors for the City of San Diego and led the development of its Civic Innovation Lab. Their work has been exhibited widely in prestigious cultural venues across the world, including the Museum of Modern Art; the Yerba Buena Center for the Arts; the Cooper Hewitt National Design Museum; and the Das Haus der Kulturen der Welt. They represented the U.S. in the 2018 Venice Architecture Biennale.

Together they lead the UCSD Community Stations, a model of community-university partnership that links the specialized knowledge of UC San Diego with the local knowledge of communities. Working with a coalition of social and environmental non-profits across the San Diego-Tijuana region, the Stations advance a unique approach to equitable urban development and participatory climate action in disadvantaged neighborhoods. They demonstrate that universities and communities can be meaningful partners, each with knowledge and resources to contribute in the search for solutions to deep social, environmental and economic disparities in our society. The UCSD Community Stations are a network of field hubs located in immigrant neighborhoods on both sides of the border, where research and teaching are conducted collaboratively with community partners.



*The UCSD Community Stations  
Multimedia Installation*

The UCSD Community Stations localize the global, asserting that poverty is here, not only far away. They enable an immediacy not typically available to students in conventional academic programs in the US, who travel thousands of miles from campus to witness global poverty, and reconnect with the classroom only afterwards. UCSD students can be doing fieldwork in the morning in Tijuana, in some of the poorest slums in Latin America, and back that same afternoon on campus in San Diego.

# **Turin 1911: The World's Fair in Italy**

Cristina Della Colleta (UC San Diego Division of Arts & Humanities)

Falko Kuester & Dominique Rissolo (Cultural Heritage Engineering Institute)

Filiberto Chiabrando (Politecnico di Torino)

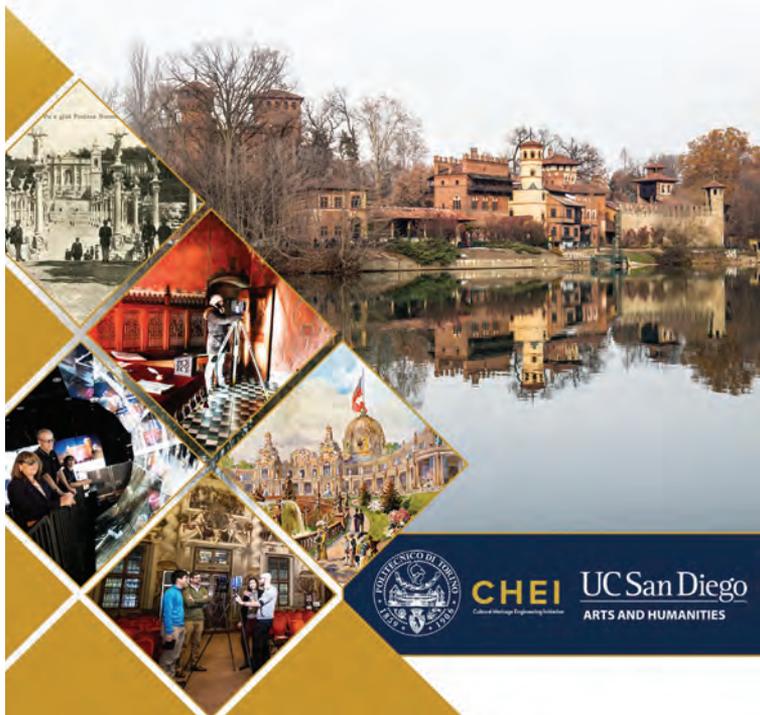
Cristina Della Coletta is the Dean of the Division of Arts and Humanities at UC San Diego. She also holds the Chancellor's Associates Chair in Italian Studies. She is the author of the books *When Stories Travel: Cross-Cultural Encounters Between Fiction and Film* (Johns Hopkins UP 2012); *World's Fairs Italian-Style: The Great Expositions in Turin and Their Narratives* (Toronto UP, 2006); and *Plotting the Past: Metamorphoses of Historical Narrative in Modern Italian Fiction* (Purdue UP, 1996).

Cristina is completing a digital project entitled "Turin 1911: The World's Fair in Italy", which she began under the aegis of a fellowship at the Institute of Advanced Technology in the Humanities (IATH) at the University of Virginia, and continued once she joined UC San Diego in 2014. Turin 1911 is the first digital project devoted to the only universal exposition ever held in Italy. Though World's fairs were among the West's largest mass-attended events, they were also ephemeral occurrences designed to exhibit, rather than preserve, the changing world of modernity. Turin 1911 was no exception. Once the exposition was dismantled, its artifacts were scattered among institutional archives and private collectors, thus failing to be studied in a systematic manner.

Turin 1911 collects a wide array of exposition artifacts and organizes them in an analytical database in order to investigate the Fair's technologies of representation. The goal of this project is twofold: a) to preserve an endangered cultural patrimony and b) to promote understanding of the ways in which this fair (and World's Fairs in general) conveyed specific cultural and ideological messages.

The project has evolved to include a partnership among the UC San Diego Division of Arts & Humanities, the Cultural Heritage Engineering Initiative (CHEI) at the UC San Diego Jacobs School of Engineering (JSOE), and the Politecnico di Torino, Italy (POLITO).

With team leaders Falko Kuester and Dominique Rissolo (CHEI) and Filiberto Chiabrando (POLITO), Cristina is working to digitally map an entire portion of the fairgrounds. The team has collected field data by using terrestrial laser scanners, structure-from-motion photogrammetry and stereo spherical giga-pixel imaging. These digital data will be used by students and researchers on campus to explore the site's buildings and artifacts, ultimately recreating an interactive, virtual-reality experience of a world that would be otherwise forever lost.



## *Turin 1911: The World's Fair in Italy* Multimedia Installation

### About CHEI

The Cultural Heritage Engineering Initiative at UC San Diego brings the power of student-driven engineering to the study and preservation of monuments, historic structures, archaeological sites, art and other artifacts. CHEI has created a comprehensive methodology and toolbox – integrating instruments for data collection, processing, analysis, visualization, and dissemination, with expertise in field deployment, training, and outreach.

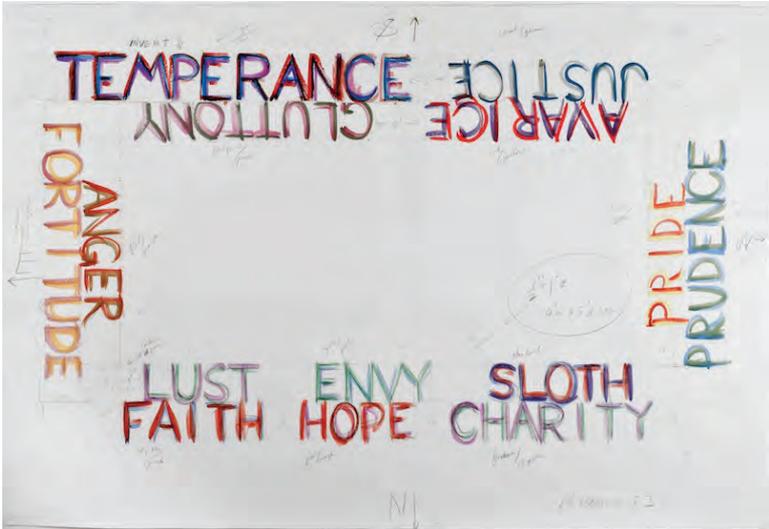
## **Bruce Nauman**

Bruce Nauman was born in 1941 in Fort Wayne, Indiana. He studied art, mathematics, and physics at the University of Wisconsin at Madison from 1960 to 1964, then went on to study under William T. Wiley and Robert Arneson at the University of California at Davis, graduating with an MFA in 1966. Since then, Nauman has created an open-ended body of work that includes sculptures, films, holograms, interactive environments, neon wall reliefs, photographs, prints, sculptures, videotapes, and performance. He lives and works in Northern New Mexico.

In all of these different media Nauman has consistently explored his fascination with double meanings and paradox: the appearance of the fantastic within the ordinary, and the capacity of an object to stand in for an idea. His conceptual work stresses meaning over aesthetics; it often uses irony and wordplay to raise issues about existence and alienation, and increasingly it provokes the viewer's participation and dismay. Throughout his career, Nauman has also developed an interest in word puns and multiple associations, rendered most dramatically through his innovative use of flashing neon.

Nauman's Vices and Virtues for the Stuart Collection consists of seven pairs of words superimposed in blinking neon, which run like a frieze around the top of the Charles Lee Powell Structural Systems Laboratory. Seven vices alternate with seven virtues: FAITH/LUST, HOPE/ENVY, CHARITY/SLOTH, PRUDENCE/Pride, JUSTICE/AVARICE, TEMPERANCE/GLUTTONY, and FORTITUDE/ANGER.

Nauman has been the recipient of many awards, including the Wolf Foundation Prize in Israel, the Wexner Prize from Ohio State University, Leone d'Oro (The Golden Lion) at the 48th and 53rd Venice Biennales, Italy and the Praemium Imperiale Prize for Visual Arts, Japan. In 2009 Nauman represented the United States at the Venice Biennale. The pavilion - featuring an exhibition copy of Vices and Virtues flashing across its entire facade - won the Golden Lion for Best National Participation.



*Vices and Virtues*, 1988  
Copy of the Proposal Drawing  
Courtesy of the Stuart Collection

#### About the Stuart Collection:

The Stuart Collection at the University of California San Diego seeks to enrich the cultural, intellectual, and scholarly life of the UCSD campus and of the San Diego community by building and maintaining a unique collection of site-specific works by leading artists of our time. It has been inventive in both its curatorial point of view and its working processes. The collection results from an innovative partnership between the university and the Stuart Collection. Under an agreement forged in 1982 (and renewed in 2003), the entire campus may be considered as sites for commissioned sculpture. It is further distinguished from a traditional sculpture garden by integration of some of the projects with university buildings. With financial support from the Stuart Foundation, the Friends of the Stuart Collection, the National Endowment for the Arts, and many other organizations, foundations and individuals, the collection has initiated and completed an impressive range of projects. The selection of artists for commissions is based on the advice of the Stuart Collection Advisory Board, which is composed of art professionals of international stature. Artists are invited to conceive and develop proposals with the assistance of the Stuart Collection staff.

# Do Ho Suh

Do Ho Suh was born in South Korea in 1962. After earning his BFA and MFA in Oriental Painting from Seoul National University, and fulfilling his mandatory term of service in the South Korean military, Suh relocated to the United States to continue his studies.

He earned an additional BFA in painting from the Rhode Island School of Design, and an MFA in sculpture from Yale University. Now, Suh's works are in museum collections around the world, including the Museum of Modern Art; the Whitney Museum of American Art; and the Solomon R. Guggenheim Museum. Suh lives and works in New York, London and Seoul.

Best known for his intricate sculptures that defy conventional notions of scale, Suh draws attention to the ways viewers occupy and inhabit public space. His work explores the notions of home, cultural displacement, one's perception of space and how one builds a memory of it. What is home, after all? A place? An idea? A sentiment? A memory?

These explorations grew out of Suh's experience when he arrived in the U.S. - his own feelings of displacement (as if he had been "dropped from the sky") led him to measure the spaces around him in order to establish relationships with his new surroundings. He had to adjust - physically and mentally.

These ideas become evident, even poignant, in the experience of *Fallen Star*, Suh's work for the Stuart Collection. A small cottage has been picked up, as if by some mysterious force, and "landed" atop Jacobs Hall, where it sits crookedly on one corner, cantilevered out over the ground seven stories below. A lush roof garden of vines, flowers and vegetables, frequented by birds and bees, is a small gathering place with panoramic views of the campus and beyond.

Upon entering the house it becomes apparent that the floor and the house itself are at different angles, causing a sense of dislocation - some would say vertigo. One must adjust both physically and mentally in order to accommodate a whole new view of the world. The surroundings are familiar but the feeling is not.



*Fallen Star, 2012*  
Sculpture and Drawings  
Courtesy of the Stuart Collection

# Daniel Buren

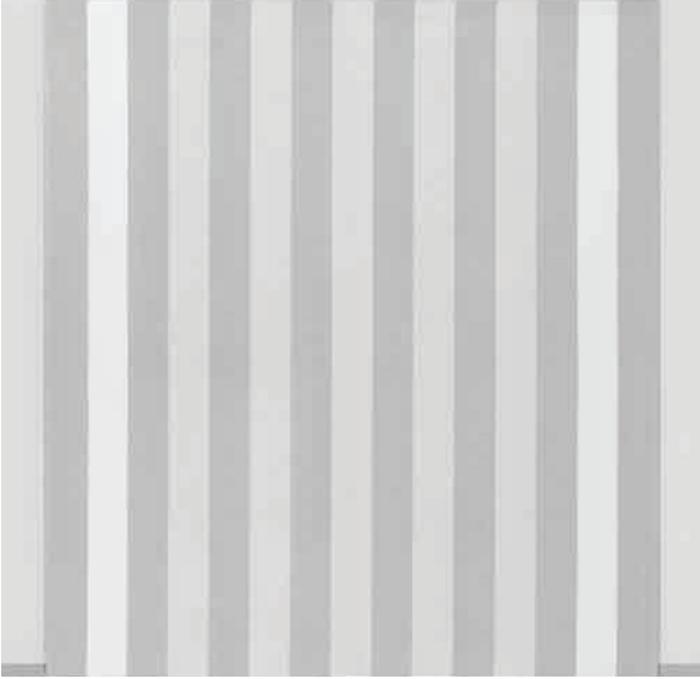
Daniel Buren was born in Boulogne-Billancourt (Paris), France in 1938. Buren has exhibited in the Venice Biennale, Italy more than ten times and was awarded the Golden Lion for his French Pavilion in 1986. That same year, he produced his first and most controversial public commission, *The Two Plateaux*, for the main courtyard of the Palais-Royal in Paris, France. In 2007, he received the Praemium Imperiale for Painting from Japan.

Most recently, he was selected for the site specific Monumenta 2012 commission at the Grand Palais in Paris, France. Buren's 1994 installation *The Arches*, permanent work in situ, is on view at the Southampton City Art Gallery, and in May 2017, he launched another permanent installation in the UK – *Diamonds and Circles*, works in situ – at Tottenham Court Road station in London, commissioned by Art on the Underground.

Daniel Buren has punctuated the past 50 years of art with unforgettable interventions, controversial critical texts, thought-provoking public art projects and engaging collaborations with artists from different generations. Throughout his career Buren has created artworks that complicate the relationship between art and the structures that frame it.

In the early 1960s, he developed a radical form of Conceptual Art, a "degree zero of painting" as he called it, which played simultaneously on an economy of means and the relationship between the support and the medium. In 1965 he began using his 8.7cm-wide vertical stripes as the starting point for research into what painting is, how it is presented, and more broadly, the physical and social environment in which an artist works.

All of Buren's interventions are created *in situ*, borrowing and colouring the spaces in which they are presented. They are critical tools addressing questions of how we look and perceive, and the way space can be used, appropriated, and revealed in its social and physical nature. In his work life finds its way into art, while autonomous art is able to reconnect with life.



*Untitled*  
Paintings  
Courtesy of the University Art Gallery

## **Torrie Groening**

Drawn from the MacLaren's Permanent Collection, *Studio Tests of the Senses (1999)* is a series of six still-life screen prints by Vancouver artist Torrie Groening that critically examine contemporary material culture. Employing the five senses as a framework, Groening carefully stages thrift store curiosities and peripheral objects from her studio into eccentric table scenes that recall historical still life paintings. Groening's expert ability as both draughtswoman and printmaker is evident in this series.

Torrie Groening works in photography, drawing, painting and printmaking, with a continued interest in the subjective potential of still life. She studied printmaking at Emily Carr College of Art + Design and is an alumna of The Banff Centre Visual Arts department.

She has exhibited extensively in Canada and internationally, and her work is collected by significant public institutions including Alberta College of Art & Design, Calgary; Carlton University Art Gallery, Ottawa; Burnaby Art Gallery, Burnaby; Canada Council Art Bank, Ottawa; Vancouver Art Gallery, Vancouver; Georgetown University, Washington, DC; and Palm Springs Museum, Palm Springs, CA. Groening has held teaching positions at University of Victoria, Emily Carr University, Vancouver, Open Studio, Toronto, University of Guelph, Ontario and the MacLaren Art Centre, Barrie, Ontario.



*Studio Tests of the Senses*, 1998  
Serigraph on Paper  
Courtesy of the University Art Gallery

# In Her Eyes

Zhouqun Xu, Hanhui Lou, Yanxi Wang

Hanhui Lou studies Cognitive Science, Interaction Design and Interdisciplinary Computing Arts at UC San Diego. She attempts to take people in extraordinary experiences through her artwork and push the limits of modern art.

Yanxi Wang majors in Speculative Design in UC San Diego. She is interested in creating stunning art design projects using advanced technologies that can inspire people to look at life from a brand-new perspective.

Zhouqun Robin Xu an Artist and Program Developer majoring in Speculative Design at UC San Diego. He love everything that has to do with interactive design and development with a true devotion for combining visual art and computer science.

"Our Final Project, *In Her Eyes*, was inspired by Rene Magritte's *The False Mirror*, which questions the limitations of our perception. Do humans construct their world, or are we the ones created in the eyes of others? We are seeing and being seen simultaneously. By going inside the "her" eyes, essentially we are trying to understand their existence in the world and how art influences the way we see the world. The player go inside her mind and inner world, and experience her experiencing the art piece in front of her. We chose a European portrait gallery as our first setting because the reading Virtual Art talked about how European art has greatly influenced the development of VR. We used uncanny objects (such as faces and masks) and desolate cityscapes as resemblance of all the external appearances such as emotions and her living environment, the city. The journey ends with the player experiencing the enlightenment of the viewer and how her innermost world interacts and changes because art. Art creates profound meaning and inspiration in our sense of existence in the world, and so could VR, when it has its stand in the arts one day."



*In Her Eyes*, 2018  
Virtual Reality Experience

## **Farshid Bazmandegan**

Farshid Bazmandegan is an Iranian American visual artist and cultural producer working between experimental media, sculpture and social engagement in art. His practice constructs philosophical metaphors to raise awareness of socio-political relations between people, their environment and the institutions that govern their daily lives. His focus is on creating site-specific projects that are intricately tied to the history and memory of the environments they are built in. He has exhibited his work at the Museum of Contemporary Art San Diego, the University Art Gallery, the Adam D. Kamil Gallery, The Front Art Gallery and the FHG. He is an alumnus from the Visual Arts department at UC San Diego where he founded Triton Arts, an art organization which he has worked to organize over 50 workshops, exhibitions and social events in the past 3 years for UC San Diego's art community. Bazmandegan was nominated for the Princess Grace grant and awarded the Warren College Research scholarship, the Italo Scanga Memorial scholarship, the Hajim Family scholarship, and the Russell Foundation grant for his long-term project *Uprooted*. He is currently employed by the Dean Office of the Division of Arts and Humanities at UC San Diego as an Arts and Community Engagement Manager.

*Indigo* is part of a series of exhibitions using the academic administration space as a place for showing conceptual art and engaging with audiences outside of a traditional gallery setting. The three previous exhibitions — *Chroma*, *Mint* and *Lava* — were held at the dean's office of the Division of Arts and Humanities, the office of the Graduate Division, and the office of the Executive Vice Chancellor, respectively, with support from Dean Cristina Della Coletta, Dean Kit Pogliano, and Executive Vice Chancellor Elizabeth H. Simmons.

# **Acknowledgments**

We would like to thank the following individuals for their support and participation:

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## **The artists and collaborators for their participation**

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The Stuart Collection  
Mary L. Beebe  
Jane Zwerneman  
Mathieu Gregoire

The Chancellor's Office

Curated by Farshid Bazmandegan

We would also like to thank all of the employees within the Jacobs School Dean's Office for sharing their space in the spirit of collaboration. A particular thanks is also extended to those members who were directly involved in planning and executing the logistics needed for such a successful event.

Catalog assisted by Sam Sprague

UC San Diego