



UC San Diego

LAVA

Dear Colleagues, Students and Friends,

I am delighted to introduce "Lava," a visual arts exhibit supported by the Office of the Executive Vice Chancellor and Dean of the Division of Arts & Humanities. This unique collection features an eclectic array of pieces from UC San Diego students, alumni, current faculty and faculty in memoriam from the Department of Visual Arts.



The Department of Visual Arts is among the top-ranked programs in the country and is known for its inventive presentation of groundbreaking artists. I am pleased to continue the department's and UC San Diego's legacy of nontradition, exploring new ways to see the world through innovative partnerships. Using administrative offices as nontraditional gallery space breaks down barriers to art appreciation by integrating it into our daily routines. Each piece was carefully selected to reflect unique elements of everyday objects embedded within the office and to showcase the variety of artistic media. Students, faculty, staff, and community guests who visit the space are encouraged to contemplate the collection and reflect on how art can play a foundational role in their lives in unexpected ways. I'm pleased to report that we have been having some very lively conversations about these pieces ever since they were installed.

I would like to extend a special thanks to Farshid Bazmandegan, an alumnus and current staff member of the Division of Arts and Humanities, for curating the exhibit and to the artists for their creative contributions.

Inspiration and collaboration across disciplines is what makes UC San Diego truly excellent. By engaging a diverse collection of minds and one-of-a-kind assets, we are transforming our campus and the student experience. I have enjoyed hosting the pieces and engaging in a novel relationship with art. I hope you join me in celebrating this experimental exhibit and support the vibrant art that is open for all to enjoy.

Best regards,  
Elizabeth H. Simmons  
Executive Vice Chancellor, Academic Affairs  
University of California, San Diego

Jessica Frelund  
Angie Jennings  
Lisa Korpos  
Aitor Lajarin  
Jean Lowe  
Kim MacConnel  
Rubén Ortiz-Torres  
Omar Pimienta  
Italo Scanga  
Ernest R. Silva

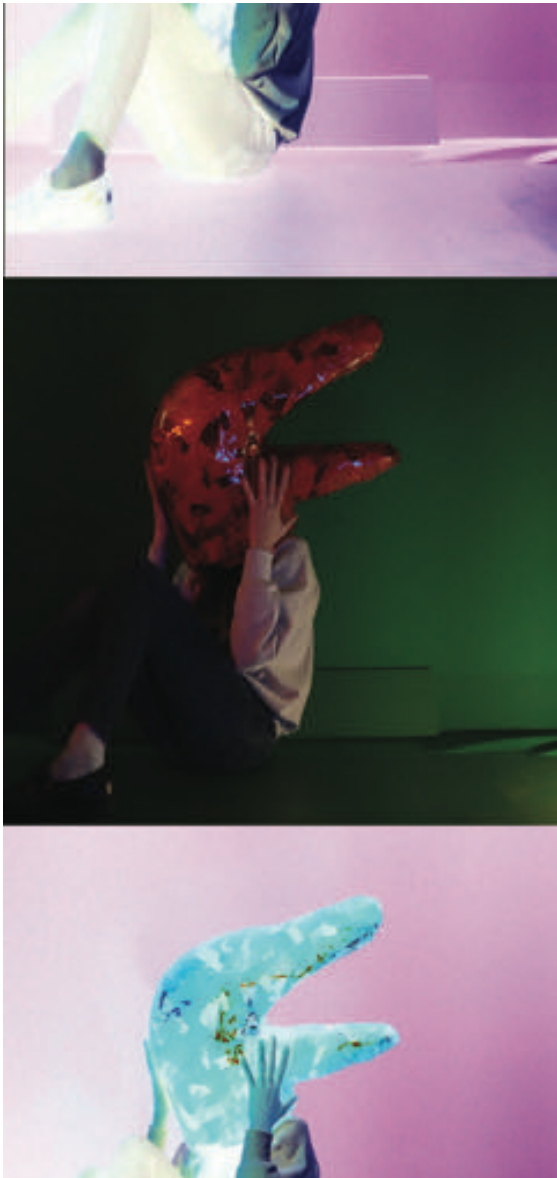
# Jessica Frelund

Jessica Frelund was born Albuquerque, New Mexico in 1982. In 2005, she received a Bachelor of Fine Arts degree from the University of Wisconsin-Madison, Frelund then moved to San Diego in 2006, Bloomington, Indiana in 2013, and back to San Diego in 2015 to pursue a Master of Fine Arts degree at the University of California, San Diego.

Frelund has shown work in galleries, non-traditional public forums and alternative spaces, through interventions, lectures, and partnerships at SOMA, in Mexico City, Fort Houston in Nashville, TN, Overture Center in Madison, WI, The Grunwald Gallery in Bloomington, IN, The Elizabeth Foundation for the Arts, New York, Random Access Gallery, at Syracuse University, and in San Diego at the San Diego Art Institute and A SHIP IN THE WOODS. Frelund has been awarded residencies at SOMA, Vermont Studio Center, FLOAT, and the IdeaXFactory.

I am what you think I am. I am also the exact opposite. Connect the ends of this spectrum to form a continuum. Use as a phaser.

Please do not let this object sit in any one place too long. Work it, think it over, ignore and find again. Place, dislodge, reframe. Let it get in the way. Take it out of someone's way. Hide it, curse at it, wear it out, scream into it, leave it outside in the rain, trip over it, crack it. But please do not let this object sit in any one place too long.



*How well do you know your machines, Richard?, 2018*

Galvanized steel wire, Cinema Papers magazine, 1982, '80  
and '77, wood glue, watercolor, Epoxy resin.

## Angie Jennings

Angie Jennings is an artist who investigates hierarchical systems of circumstance, often employing strategies of subversion. Identity, isolation and the absurd are notions heavily imbued within her work. Jennings has attended La Pocha Nostra Summer School, The Abramovic Method Workshop, and is a former student of Performance Art 101 with Kembra Pfahler. Recent performances, and exhibitions include: Museum of Contemporary Art Tucson, AZ (2017) Museum of Contemporary Art San Diego, CA (2017), San Diego Art Institute, CA (2017) NADA Fair, NY (2016) Galerie Christine Myer, DE (2016) LAST Projects, CA (2016) OCHI PROJECTS, CA (2016) Highways Performance Space, CA (2015) The Mingei International Museum, CA (2015) Perform Chinatown, CA (2015), New Media Caucus/CAA Conference, NY (2015). Jennings received her MFA from the University of California San Diego, a BS in Art Education from South Dakota State University along with a Post Baccalaureate Certificate in Studio Art from Brandeis University. Jennings' forthcoming solo show opens in March at Abode Gallery, Los Angeles. Jennings currently lives and works in San Diego, CA.

The small works on paper included here are from a larger series of investigations entitled *Line. Fill in the Shapes*. In this series Jennings attempts to create an art-making process that is more democratic by creating a process in which she thought most people could do, that of drawing an interweaving line and filling in the shapes. Jennings was also thinking about the circumstance of the dunce and inferiority complexes due to her educational experiences as a child, and her most recent introduction to art-speak while attending a one-year studio intensive program. Furthermore, Jennings was also interested in figuring out why many of the non-objective works she was seeing in NYC seemed soulless. The works presented here are some of her first explorations into painterly abstraction and otherness, something Jennings continues to investigate today.



*In a Puddle*, 2012. tempera, acrylic, color pencil, crayon, and oil pastel on manila paper. 18"x12"  
*Sit and Smile*, 2012. tempera, acrylic, color pencil, crayon, and oil pastel on manila paper. 18"x12"  
*Scale*, 2012. tempera, acrylic, color pencil, crayon, and oil pastel on manila paper. 18"x12"

# Lisa Korpos

Lisa Korpos conducts experimental creative research residing between the disciplines of visual art, critical animal studies, and cognitive science. She seeks to develop transpecies art interventions -- experiences and objects that teeter between the nonhuman-animal world and our own. An interdisciplinary array of experiential and material forms are brought together within her practice to explore themes of nonhuman subjectivity, corporeality, and the construct of Otherness. Her projects are often collaborative, featuring nonhuman participants, or alternately, undertaken alongside scientists in laboratory contexts. Korpos is a second-year MFA Candidate in the Department of Visual Arts and has exhibited throughout Southern California.

"[W]e must blow, in fancy, a bubble around each creature... The bubble represents each animal's environment and contains all the features accessible to the subject. When we ourselves step into one of these bubbles, the familiar is transformed... A new world comes into being. Through the bubble we see the world of the burrowing worm, of the butterfly, or of the field mouse; the world as it appears to the animals themselves, not as it appears to us. This we may call the phenomenal world or the self-world of the animal." -- Jakob Von Uexküll

The bubbles that make up the Honey Bee Necropolis were fabricated as material elegies to the dead or dying honeybees found in droves by the Scripps Institute for Oceanography. Captured within these bubbles was their immediate environment—the site and context of their passing, rather than just their bodies. The spheres are objects meant to engender momentary engagements with specters—the specters of critters whose lives were temporally and spatially bound up with our own. Epoxy resin and sand enshrine honey bee cadavers, freezing their bodies in time just as amber trapped their predecessors in eons past. Amber allowed the corporeal remains of insects to transcend all of the geological epochs to come afterward—like Triassic time capsules. The use of a plasticine, epoxy “amber” in a similar process felt appropriate in the contemporary context of the Anthropocene. I thought I could pay these droves of dying bees an homage through this meticulous process of collecting, entombing, and enshrining their corporeal remains, in capturing the material conditions at the moment of their deaths. It is an act of bearing witness, an act of learning to how to see and mourn an otherwise-unnoticed loss.



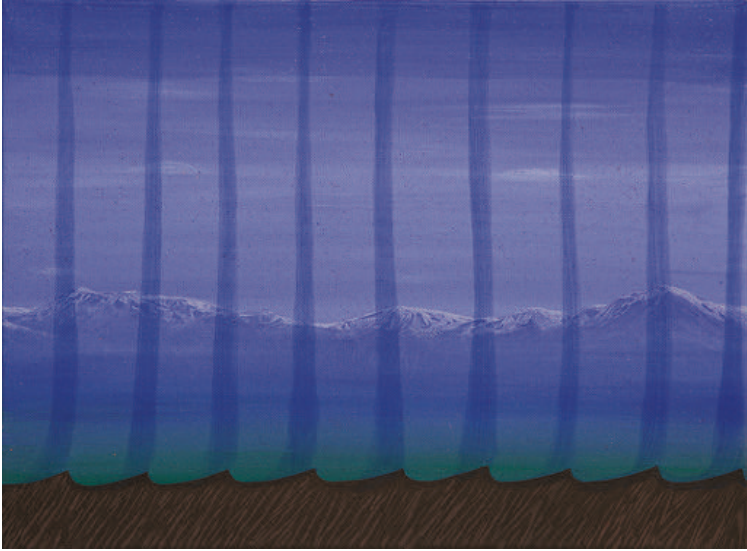


*Honey Bee Necropolis, 2017*  
honey bees, sand, clay, epoxy resin, glitter

## **Aitor Lajarin**

Aitor Lajarin was born in Vitoria-Gasteiz Basque Country, Spain, in 1977. He holds a BFA from the University of Basque Country and an MFA from the University of California in San Diego. His work has been shown in public institutions and commercial galleries in Europe, Asia, North and South America. He currently lives and works in Los Angeles California where he combines his art practice with his activity as co-director of the artist run project space DXIX projects.

Aitor Lajarin's current art practice has two dimensions that compliment each other. His studio work in painting and other disciplines and his collaborative curatorial and organizational projects. Through his paintings, videos and objects Lajarin confronts the viewers with intriguing events and situations that invite them to explore territories of thinking and emotion in relation to a wide range of psycho-social aspects of average contemporary life conditions in our western society's most immediate surroundings. His work invites viewers to dive into vignettes and settings of existential suspense that formalize homespun philosophical ruminations around issues like doubt, oddness, relativity, paradox, perplexity and uncertainty. Lajarin's practice is an effort to find productive spaces of aesthetic fulfillment and critical engagement in times of cultural anxiety. This search is circumscribed by different modes of critique of western modernity and the globalized neoliberal management of both subjectivities and of everyday life.



*Cortina (curtain)*, 2017  
Flashe on canvas, 12" x 16"

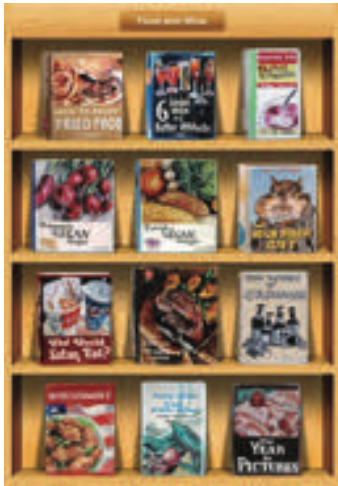


*Airplane*, 2017  
Flashe on canvas, 9" x 12"

## Jean Lowe

Jean Lowe received her MFA from UCSD in 1988 and taught there from 1992 to 2008. Her paintings, sculpture and elaborately handmade installations address social issues with humor and painterly verve. She exhibits nationally and has been reviewed in various publications including Artforum, Art in America, and The New York Times.

Her sculptural book pieces range from 'libraries' of a few hundred books, to smaller themed selections. Generally, the books use humor as a means for social commentary. Consistent themes to date have revolved around our navel gazing as a species, society and as individuals, our preoccupation with sex and power, and our place in relation to the natural world. Individually the books are, content-wise, light handed. Funny and painterly, they pick up speed conceptually by virtue of their relationship to one another and the group as a whole. The inkjet on poly metal prints presented here, *Lifestyle* and *Food and Wine* are mashups of photography and digitally generated imagery.



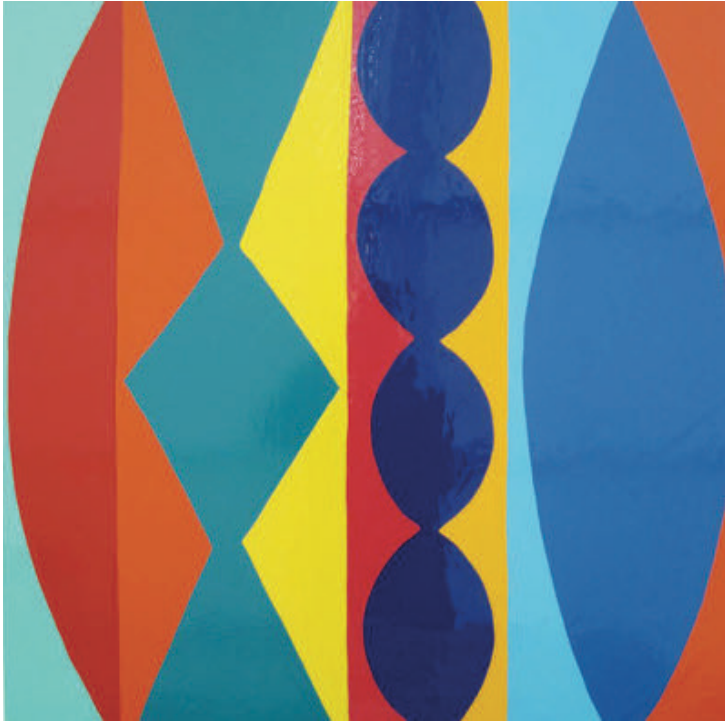
*Lifestyle and Food and Wine, 2013*  
A unique inkjet on poly metal print  
54" x 37 ½" each

# Kim MacConnel

Kim MacConnel received his BA from UCSD in 1969 and MFA in 1972. He has taught in the Visual Arts Department in various capacities between 1975 and 1980, and as Professor since 1987 (retiring in 2009). He served as Chair of the Department from 1992 through 1996. He was represented by the Holly Solomon Gallery in New York from 1975-2002, and is one of the founders of the so-called Pattern and Decoration movement. He is currently represented by Saloman Contemporary, New York; Rosamund Felsen Gallery, Los Angeles; and Quint Gallery, San Diego. His work has been exhibited in the Whitney Museum of American Art Biennial Exhibition's in 1975, 1977, 1979, 1981, and 1985; The Museum of Modern Art's An International Survey of Recent Painting and Sculpture, 1984; The Venice Biennale, 1984. The Santa Monica Museum of Art hosted "Parrot Talk" (a retrospective) in 2003. The Museum of Contemporary Art, San Diego hosted "Collection Applied Design" (a retrospective), in 2010. His current body of work, is called *ABARACADABARA*. Two large murals related to this body of work were commissioned for the new Federal Court House in San Diego in 2013.

Besides reviews in The New York Times, Los Angeles Times, Art in America, Art News, Artforum, Flash Art, and others MacConnel has also been included in "Painting and Sculpture since 1940, An American Renaissance," Sam Hunter; "The History of Modern Art, 3rd edition," Harvard Arnason; "The Power of Feminist Art," Norma Broude and Mary Garrard, Harry Abrams, 1995, as well as; Irving Sandler,s "Art of the Postmodern Era," 1996.

The *ABARACADABARA* body of work began in 2010, when he retired, as an idea about working "intuitively" with a limited selection of enamel paint colors and an equally limited range of abstract shapes, like an ellipse, a diamond, hourglass, Brancusi "ladder" and a few other forms. Since the sign painter's enamel is wet for at least 24 hours, painting a form, or its bracketed forms, has to wait. This presents an opportunity to place a different color in a shape that might seem to call for symmetry. This also complicates the difficulty of completing a coherent composition across the whole work. There are no re-dos. No taping. No sketches. No database comparisons. "Just step up to the panel with a brush and a color and go." The end result seems much like pulling a rabbit out of a hat. A magic act. The high wire part is in the conceptual underpinning, essentially, that if a painting of whatever size repeats then that is the end of the project. There are now close to 200 Rabbits, Doves, Hamsters, Gerbils, with no end in sight.



*20 Dove*, 2012  
Enamel on wood panel  
36" x 36" each

## Rubén Ortiz-Torres

Rubén 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. 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 first attended the Academy of San Carlos in Mexico City, and later was a student at Calarts, one of the newer and more experimental schools. He is part of the permanent Faculty of the University of California in San Diego. 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 Sofía in Madrid Spain among others.

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.





*Madreperla*, 2017  
Urethane, candy flake, and chromaluscant paint on aluminum  
48" x 48"

## Omar Pimienta

Omar Pimienta is an interdisciplinary artist and writer who lives and works in the San Diego / Tijuana border region. His artistic practice examines questions of identity, migration, citizenship, emergency poetics, landscape and memory. He is currently a Ph.D candidate in Literature at the University of California, San Diego and he received his MFA in Visual Arts from the same institution. His work has been shown in museums and cultural centers of the U.S. Mexico, Argentina, Chile, Colombia, Denmark, Germany, Marocco and Spain. He has published four books of poetry: *Primera Persona Ella* (2004), *La Libertad: Ciudad de paso* (2006), *Escribo desde Aquí* (2010) was awarded the Emilio Prado 10th International Publication prize from the Centro Cultural Generación del 27 Malaga Spain in 2009 and his most recent book, *Álbum de las rejas*, soon to be published by Cardboard House Press with translations by Jose Antonio Villarán under the Title *the album of fences*.

Pimienta was born in Tijuana to a deportee "Bracer" father that worked the fields and industries of California, and a mother that gained her green card by becoming an indispensable housekeeper. Since a child, he has negotiated the San Diego-Tijuana border region, caught in/between perpetually shifting social codes and histories, and this has been a constant impetus for his interdisciplinary practice, one that includes visuals, sculpture, writing, performance, and public art installation. As a bi-national citizen and transcultural artist, he attempt to move seamlessly between multiple views of how liminal geography and social landscapes should look and feel. He is interested in how distinct personal and collective memories should be conveyed, and in the verbal and visual language used in the creation of identity and citizenship. Pimienta's work seeks to explore both self and community awareness while stressing the socio-political negotiations done between art and politics.

For the past ten years Pimienta has been working on *Welcome to Colonia Libertad*, a social-sculpture piece intended to generate a critical repositioning towards ideas of citizenship and migration. The piece draws from a 1882 sketch by Frédéric Auguste Bartholdi in which a pre-Columbian pedestal supports his *Statue of Liberty*. Bartholdi merged his Democratic symbol to Native American architecture. This sketch stages two cultures that conjoin, Pimienta believes this junction can be geographically situated on the border between the United States and México, in Colonia Libertad. This neighborhood, the one in which he grew up, is Tijuana's oldest and one of the few urban settlements in the world with militarized surveillance and walls. It has historically been a place of illegal entry into the U.S. and is perceived, as home to drugs and people smugglers. *Welcome to Colonia Libertad* conceptualizes this space as the geographical anchor that marks the state of exception of all "citizens" migrating. The most recent phase of WTCL, Consulado Movil/Mobile Consulate grants Ciudadanía Libre/Free Citizenship to anyone willing to participate in the project.



*Lady Libertad*, 2007  
plaster  
19"x19"x29"

## Italo Scanga

Italo Scanga was a world-renowned artist and professor in the Visual Arts Department. Scanga, a native of Calabria, Italy, was celebrated throughout the art world for his ebullient constructions and his fluency across the spectrum of art media. Scanga received his BA and MFA in sculpture at Michigan State University. He taught at the University of Wisconsin, Rhode Island School of Design, Penn State, and the Tyler School of Art before a stint as a visiting professor at UC San Diego in 1976-77 led to a permanent Visual Arts faculty post in 1978.

His creations in sculpture, painting, printmaking, glass and ceramics are in numerous museum collections, including The Art Institute of Chicago, the Metropolitan Museum of Art in New York, and the Los Angeles County Museum of Art. His major solo exhibitions have appeared in museums and galleries around the world, including the Museum of Fine Art in Boston and the Museo Rufino Tamayo in Mexico City. Scanga passed away on July 27, 2001 in his Pacific Beach studio at the age of 69.

Scanga was an avid collector and often repurposed found objects into his art. For him, every object had some sort of existing relationship to an art historical precedent, and occupied space as object, symbol, and metaphor. Scanga's materials included natural objects like branches and seashells, as well as kitsch figurines, castoff musical instruments and decorative trinkets salvaged from flea markets and thrift shops. He combined these ingredients into free-standing assemblages, which he then painted. Scanga sustained an extraordinary level of achievement as an artist who exhibited widely, as a teacher and mentor, and as a community visionary. His former students include such artists as Bruce Naumann, Dan Faham, and Iza Lou.



*Untitled, 1983*  
Wood  
82" x 7" x 5

## Ernest R. Silva

Ernest R. Silva joined UC San Diego as a faculty member in 1979 and retired in July of 2013. Prior to becoming a professor, Silva studied at the University of Rhode Island where he received a BFA and obtained an MFA from the Tyler School of Art of Temple University in 1974. Within the Visual Arts Department, he taught painting, drawing, sculpture, Introduction to Art-Making and graduate classes. A professor emeritus of visual arts at UC San Diego, Silva passed away February 24, 2014 at the age of 65.

Silva's work was concerned with the use of vernacular references to construct a visual language. Through that frame, Silva would find himself portraying images from nature, particularly the ocean, which was ever present in his hometown of Rhode Island.

"If you look at literature, and you look at painting, there's always an element of multiple associations and of ambiguity," Silva said. "And that sense of multiple associations and ambiguity just reminded me of the surface of the ocean. It's always the ocean, but it's never the same."

- Ernest R. Silva

During his lifetime, Silva has been included in over 45 one-person exhibitions that include New York, Chicago, Los Angeles, San Diego and Europe, as well as numerous group shows. Reviews of his work have appeared in Arts Magazine, Art News, the Los Angeles Times, the San Diego Union-Tribune, Artweek, The Publication, the Providence Journal, Images and Issues, La Stampa, Il Centro and Art in America. He received a NEA Fellowship in Painting in 1989 90 and an Excellence in the Arts Award from the University of Rhode Island in 2001. At the New Children's Museum in downtown San Diego, Silva's "Rain House" has achieved iconic status.



*Ernest Ships, 1990*  
Oil on canvas  
25" x 31"

## Farshid Bazmandegan

Farshid Bazmandegan is an Iranian American visual artist working between experimental media and sculpture. 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, and the FHG. He received his bachelor's degree in Visual Arts from UC San Diego in June of 2017. He was the founder of Triton Art, an art organization which he has worked to organize over 50 workshops and social events in the past 3 years for UC San Diego's art community. He has curated several shows at the Triton Art Gallery in support of undergraduate students and was the co-director of the Undergraduate Art Show at the UAG in 2016. 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*. He is currently employed by the Dean Office of the Division of Arts and Humanities at UC San Diego as an Artist and Promotions Specialist.

*Lava* is part of a series of exhibitions using the academic administration space as a place for showing art and engaging with audiences outside of a traditional gallery context. The two previous exhibitions — *Mint* and *Chroma* — were held at the Office of the Graduate Division and Office of the Division of Arts and Humanities respectively, with support from Dean Kit Pogliano, Dean Cristina Della Coletta, and the artists who have contributed to these shows.



# Acknowledgements

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

EVC Elizabeth H. Simmons  
Carolyn Arntsen  
The Office of the Executive Vice Chancellor

Dean Cristina Della Coletta  
The Division of Arts and Humanities  
The Visual Arts Department

The artists for their participation

Curated by Farshid Bazmandegan '17

Graphic Design & Catalog by Emily Zheng '16

V I S U A L   A R T S



chroma

UC San Diego  
ARTS AND HUMANITIES

Featuring Work by UC San Diego's Artists:

Farshid Bazmandegan  
Brian Cross  
Sheena Ghanbari  
Atra Givarkes  
Mathieu Gregoire  
Audrey Hope  
Adriene Hughes  
Ted Linfesty  
Rubén Ortiz-Torres  
Joshua Saunders  
Carla Wilson

chroma

Supported by Dean Cristina Della Coletta  
and The Division of Arts and Humanities  
Curated by Farshid Bazmandegan

At The Office of the Dean of the Division of Arts and Humanities  
UC San Diego Literature Building, room 410

Featuring work by  
**Graduate Students, Alumni and Faculty**  
from the Visual Arts Department in UC San Diego

Lucas Coffin  
Corey Dunlop  
Sarah Formworth  
Tanner Gilliland-Swetland  
Cole Goodwin  
Seul Hernández-Verges  
Audrey Hope  
Victoria Jungerich  
Yasmine Kesem  
Cesey Polacheck  
Amy Reid  
Andrew Storm  
Michael Triglie



# MINT

Supported by Dean Kit Pegliano  
and the Graduate Division  
Curated by Farshid Bazmandegan

At the office of the Dean of the Graduate Division  
UC San Diego, Student Services Center (SSC), 4th floor

**UC San Diego**  
Graduate Division

