

Dear Colleagues, Students, and Friends:

I am pleased to introduce “Mint,” an exhibit that celebrates the diverse artistic talents of UC San Diego graduate students, alumni, and faculty and our vibrant campus community. The exhibit has been curated by Farshid Bazmandegan, a UC San Diego alumnus who received his B.A. in Visual Arts in 2017, and who remains on campus as an Artist and Promotions Specialist at the Division of Arts and Humanities. The artistic works were chosen to illustrate the diversity of art practice happening in UC San Diego and to engage the space in a newfound relationship with art.



It is fitting that “Mint” is hosted in the Graduate Division Offices, where a talented team of staff support our graduate students throughout their educational journey, assist our faculty in their innovative educational efforts, and work with staff and administrators across campus to create a space where pioneering creative efforts flourish and freely intermingle. An administrative office is a non-traditional space for an exhibit, as is fitting for a university that, by being unbounded by tradition, is free to define the new disciplines and artistic forms that are so well displayed in this exhibit.

This exhibit, which seeks to integrate art into our daily lives and routines, invites the staff, students and faculty who visit and work in this space to pause, reflect, ponder and discuss the surprising, enigmatic, and colorful art that now graces these halls. It also reminds us that creativity, passion, playfulness and critical analysis provide the foundation for pioneering advances in all realms of life.

I owe many thanks to Farshid Bazmandegan, for organizing this exhibit, to the Dean of Arts and Humanities Cristina Della Coletta, for introducing me to Farshid, to the Graduate Division staff, for welcoming the art into our working space, and to the artists, for bravely participating in this non-traditional exhibit.

Sincerely,

Kit Pogliano, PhD  
Dean of the Graduate Division  
Professor of Molecular Biology

Lucas Coffin  
Corey Dunlap  
Sarah Farnsworth  
Tanner Gilliland-Swetland  
Cole Goodwin  
Saúl Hernández-Vargas  
Audrey Hope  
Victoria Iungerich  
Yasmine Kasem  
Casey Polacheck  
Amy Reid  
Andrew Sturm  
Michael Trigilio

## **Lucas Coffin**

Lucas Coffin is a multi-media artist from the St. Louis Missouri Metropolitan area. He received his Masters in Visual Arts from the University of California San Diego and Bachelors in Fine Arts from Southern Illinois University, Edwardsville. He has shown his work nationally and he is currently employed by the Visual Art Department at UCSD as the Instructional Media Specialist. There he aids students and faculty through production and post-production audiovisual technologies in gallery exhibitions, classrooms, and individual art practices.

*Eraser* is a map key for the bodies. What's your favorite flavor? Mint, Peppermint, Spearmint, Cherry, bubble gum, watermelon, grape, blood orange, band aids, graphite, etc. Why leave this part of yourself behind? Are you afraid or embarrassed to walk to the front of the room and throw it away properly? Was it easier to leave it here because you weren't supposed to have it in the first place... is this a retaliation to your institution? Your high school math teacher really ticked you off, changed you forever.... How many times have you done this? They can't see it, but they know it is there. Subconsciously you somehow are elevated to a higher status encased onto the lower side of faux wood potentially until the end of time. Was this a way for you to make your mark? Is one kids spit another kids art?



*Eraser*  
2014  
Found object and 3D print  
24" x 18"

## Corey Dunlap

Corey Dunlap (b. 1990) received his BFA from the School of the Museum of Fine Arts in 2013 and is currently an MFA candidate at the University of California, San Diego. Recent solo exhibitions of his work have taken place at How's Howard?, Boston (2016), In The Pines Gallery, Jackson, WY (2015) and Howard Art Project, Boston (2014). He has participated in shows at the San Diego Art Institute, The Chazen Museum of Art, Embassy Gallery, and The New Art Center. Corey is a recipient of the 2016 SMFA Traveling Fellowship, which allowed him to travel to Reykjavik, Iceland to conduct research and attend the SIM International Artist Residency.

His work oscillates between the physical and the virtual, the actual and the imagined, linked by a preoccupation with how we represent and recognize the body. His practice incorporates sculptural and photographic techniques in the construction of digitally modeled objects and spaces. These arrangements are lit and manipulated as if real, incorporating a lexicon of bodily and geometric forms. The resulting images depict moments of encounter between objects, often using misrecognition of form as a means of seduction. He is interested in providing the viewer with an construction that never existed in a physical sense, but which nonetheless elicits a genuine response. It is his hope that these images serve as an opportunity for the viewer to ponder new ways in which the body can be interpreted in relation to the external world.



*In Pink Condition*

2016

Inkjet print in custom frame

48" x 48"

## Sarah Farnsworth

Sarah Farnsworth is an artist currently living and working in San Diego, California. Sarah received her BFA from San Francisco State University in 2013. Her work explores photography in relation to intimacy, both as a document and as a physical process.

*Headlights* considers the vehicle a method of investigation, its lights seeking figures on the side of the road. At the mouth of Death Valley, Joshua trees line the highway, with the largest of them delineating intersections and turnouts. During the day, these trees serve as an elevation gauge, a topic of conversation, a memorable silhouette. Yet at night, these trees are the only visible landmarks. The car moves through blackness for miles, until finally the headlights catch glimpse of an eerie sign of life. As the car approaches, what was before a passing detail is suddenly brought into strange relief. While the roadtrip assumes a landscape in motion, it takes on an altogether different character in stillness. And for the duration of the encounter on the side of the road, it is uncertain who is confronting whom.

Within *Headlights*, a condensation occurs between car and camera. The car is only inferred, as is the confrontation, through the outward projection of light. As the photographic process is what creates object out of landscape, it is only while the shutter is open that the encounter is sustained. Therefore the image itself contains the totality of the relationship, becoming an object of its own.





*Headlights*  
2016  
Silver gelatin prints  
20"x24"

## **Tanner Gilliland-Swetland**

Tanner Gilliland-Swetland is an MFA candidate in the Visual Arts Department with a practice that emphasizes sculpture and object making in relation to cultural and historical narratives of human interaction. He also holds both a BA in Political Science and an MA in sculpture from California State University, Northridge.

Where does one find objects, is it within a space, a point in time, or in the act of making? Gilliland-Swetland's work addresses historical narratives through the lens of the object, the thing that is crafted and constructed. He is interested in how objects can elucidate the interconnectivity of the human experience, how familiarity of form, material, and technique can draw from the very human act of tool making. This piece is shaped by hand from quartersawn white oak and embellished with a crude sand cast bronze facsimile of his hand. The work is imperfect, like its maker, but in this it is honest, it is curious, by being handmade and by being activated it takes on a presence within a space. The wood takes on the scars from his mistakes, the product of a negotiation and a battle between the materials and himself, where control is gained, lost, and given. This work is clearly referential to tools, furniture, and objects that are meant to be handled and interacted with while floating in an existence between art object and crafted utilitarian good; pushing and pulling between the literal and the abstract.



*Untitled*  
2017  
Bronze and white oak  
12" x 22.5" x 28"

## Cole Goodwin

Cole Goodwin situates his practice between painting and sculpture, often leaning on both to create highly edited compositions that explore space, perception, material, and boredom. Originally from the Pacific Northwest, he obtained a BFA in printmaking from the University of Oregon in 2014. He now lives and works in Southern California.

*Sky/Fence* explores the creation, compression, and absence of space. The digital print is infinitely flat, however the connection to the sky implies infinite space. The fence, being set about three inches in front of the photograph, compresses and complicates that infinite space both by establishing the external boundary of the piece, but also by contrasting its own literality against the pictorial elements behind it. Both the frame and the fence cast a shadow on the sky adding another wrinkle to the spatial relationships at play. The conversations of space and material are intertwined. Each element informs the other in a sort of reciprocal generation and spillage.



*Sky/Fence*

2017

Paint, steel, inkjet print of a photograph, and wood

36 1/2" x 31 1/2" x 5 1/2"

## **Saúl Hernández-Vargas**

Saúl Hernández-Vargas is a writer, book editor and visual artist from Oaxaca city, Mexico. He is a graduate from the Visual Arts Department MFA program at UCSD. His thesis project was an exploration on the category of refusal as conceptual methodology. He is also working on his first essays collection: Piedra-Lumbre.

He is interested in art as a relational and collective practice—as a strategy of mutual care. Although the concept of community has been fundamental for his work, in recent years such a concept has been tremendously transformed both theoretically and materially in his country of birth, Mexico. So many changes have taken place between June 14, 2006, the date in which state police first charged against protesters combating liberal educational reforms in Oaxaca, and Mexico’s horrifying historicity—one epitomized by the extreme violence associated to the so called war against drugs. If the first event forced him to understand the city as a project created, or programmed, collectively; the second one has compelled him to think deeply of the ethical, aesthetic, and political challenges that surround his artistic production. His point of departure is thus this present context surrounded by corpses, and characterized by precariousness, constant pillaging and exploitation of our common natural resources. He is not interested in a political art dominated by representation. What concerns him, as Jean Luc Godard would argue, is a politically-generated art, that is to say, a form of art not subsumed to, but alert to the social and cultural context in which it is produced, distributed and consumed. This piece belongs to a body of work about the construction and monumentalization of the (Mexican) “history”.



*Benito Juarez's Planter 1*

2016

Fiberglass, resin, plant, garden's decoration

32" x 10" x 40"

## Audrey Hope

Audrey Hope is a third year MFA candidate in UCSD's Visual Arts Department, as well as a 2017 Frontiers of Innovation Scholar. She received her BFA 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. In 2014 she attended the Skowhegan School of Painting and Sculpture. Recent and upcoming exhibitions include the Museum of Contemporary Art San Diego, OSLO10 (Basel), kijidome (Boston), xpon-art (Hamburg), SOMA (Mexico City), CASA (Oaxaca), Fringe Projects (Miami), the Manhattan Beach Art Center, Santa Ana College, Woodbury University School of Architecture (San Diego), CSU Long Beach, Goodnight Projects (San Francisco), Helmuth Projects (San Diego), Harbor Gallery (Brooklyn) and Projekt722 (Brooklyn). As an educator she has held positions at the New Museum, Educational Alliance Art School, and the Oxbow School in Napa.

The world is full of toxic plastic. There is violence in the cuteness that is pushed onto women, and Hope feels crushed and nauseated by the ugly glut of stuff.

She works with the feminine ooze that seeps out around the edges of our saturated and misogynistic society. She uses excessive ornamentation to create a visual experience of overload. Her material practices begin intuitively, as a response to desire and anxiety. These visual impulses are rooted in resistance to traditional artistic hierarchies of order and restraint, and respond to the surfeit of material goods with their own kind of cruelty.

In addition to glut, her work is also a response to scarcity and hunger. Raised without much, she is always afraid that there won't be enough---enough of the sweet treasure that she rescues from the ground, enough gorgeous copper leaf. In her artworks she squirrels stuff away, stores it up, and tries to give the viewer as much as she needs. Even as they refract and amplify the contradictions of consumer culture, the accumulations in her artwork are meant to be generous and friendly.





*Diary Entry, week twelve*

2016

Found materials and acrylic on panel

46" x 96"

## **Victoria Jungerich**

Victoria Jungerich is an artist with a diverse cultural history. Born in former Soviet Union, raised in the aftermath of its collapse, she now lives and works in San Diego, California. Her practice, while encompassing several forms of media, mainly focuses on sculptural works involving textiles, lumber, wire, and other materials associated with female craft to create an abstract aesthetic. She received her bachelor's degree in Studio Practice from UC San Diego in 2015. Since then, her work has been exhibited in San Diego, Los Angeles, London, and Edmonton, Canada.

Her work uses materials that tie strongly to her former life in Ukraine. These materials are familiar to her touch and indivisible from the domestic work she grew up with. Coming from a background where manual work was a greater part of her life – never ending, repetitive, almost a ritual – she now finds herself in a Western society where the handmade has become a luxury. She works with her hands as a symbolic gesture of joining the two worlds of past and present, East and West.

By introducing unrefined handcrafted sculptural elements to a traditional painting surface her practice breaks the already feeble boundary between mediums. She employs the skills and materials that are traditionally associated with craft and explore the divide between the masculine and feminine labor domains. Intentionally deskilling the labor with crude hand stitching and abstraction, her process forces the investigation of the gendered materiality of an object.



*Futile Recollections*  
2015  
Stitched linen  
36"x72"

## Yasmine Kasem

Yasmine Kasem was born in Indiana and completed her BFA at Herron School of Art and Design at IUPUI in Indianapolis, in May of 2015. Her work centers on the perception of women in the Middle East and the west, the issues they share and their relationships to one another. Her work confronts misconceptions about Muslim and Middle Eastern women. Recent works are exploring the identity politics and cultural protocols of being first generation American amid conflicting cultures. While navigating the limbo between her Egyptian heritage and American upbringing through textiles and sculpture.

*Untitled 1* is a short series of portraits produced through casting cement into fabrics, combining the hard and soft in variable presentations. The portraits are impressions of the faces of her matriarchal family members in Egypt within her memories and photographs. The faces rest on the wall, existing to gaze out with or without the possibility of confrontation. Her use of fabric connects her to the tactile memory of her Egyptian family, and the flowing garments of the Hijab and the Abaya they wear in compliance with traditional dress and Islamic identity. Yet the stiffness of the cement presets the qualities of stone: stoic, versatile, and ever present.



*Untitled 1*  
2017  
Cement, fabric  
1'x1' - 1'x3'

## **Casey Polacheck**

Casey Polacheck is an artist attempting several disciplines. He reflects on the narrative inventions and challenges of representational work in the visual and literary arts. Through such tools and after curious lineages of looking and learning, he often turns towards the life sciences, pursuing shifting modes and definitions of storytelling and perception beyond human subjectivity. Those narratives compounded between shifts in human culture and the parsing of natural histories are reread in effort towards renewed wonder, appreciation and layered connectivity. He was born in Austin, Texas, where he attended University of Texas at Austin, studying Studio Art and English. He is currently an MFA candidate in the Visual Arts Department at University of California San Diego.

*The Collected Works of Crows* is part of a series of painted images focused on relating the complex cognitive abilities of corvids to a human audience. The series also highlights where such behaviors of crows meet human definitions of creativity and curiosity, in either natural, urban or test settings. It aims to suggest what could be considered an intellectually generative experience for the birds, perhaps even an art experience. The series is also a twisting of traditional methods of presenting nature. Traditionally a site for presenting statements of human intellectual superiority and mastery, a precursor to the natural history museum and diorama, the cabinet of curiosities depicted here loses some of that exclusivity. This piece offers or implies several examples of mental representations, objects of ingenuity and collaboration shared between species, the kinds of productive moments found within increased research and respectful attention towards corvids, other nonhumans, and their stories.



*The Collected Works of Crows*  
2017  
Inkjet print of digital painting  
36" x 48"

## Amy Reid

Amy Reid is a filmmaker and artist based out of San Diego. She received her BFA from The Cooper Union (2009) and is currently a Master in Fine Arts candidate at the University California, San Diego. Solo exhibitions include The Newhouse Center for Contemporary Art in New York; The Queens Council on the Arts, and The Experimental Media Lab at UCSD, La Jolla CA. She has participated in selected screenings at the Rockbund Art Museum in Shanghai, China; the Copenhagen Documentary Film Festival and the Norwood Art Club in New York. Amy has also organized a number of film programs including Las Chicas Presents, a seasonal film series in New York in its fifth year, presenting works of new and emerging filmmakers and media artists. In addition to this series she has organized and created a screening series called Kino Club, bringing in contemporary filmmakers working on film. She has attended the Snug Harbor Artist in Residency Program in New York; Seniors Partnering with Artists Citywide in Queens; and Hunter College's Artist in Residence in New York. Amy is currently working on a feature-length documentary about the lives of female long haul truck drivers.

Her current body of work has taken on the form of an experimental feature length documentary about female truck drivers in the U.S. The combined digital and 16mm film deals with subjects of identity, time, and labor and how the medium of the moving image can capture, mediate, and expand on these subjects. Specially in the world of trucking, the truck body is a machine that is integral to the livelihood of the drivers. Truckers understand the nuances of their engine; its sounds, smells, and movements.

In the photo of Berenice Abbott, she plays with light, darkness, and abstraction using a glass prism as the activator for these elements. Her investigation in this photo along with this series she completed at MIT in years between 1958-61, deals with the limitations and possibilities of the camera. Reid sees this photo representing Abbott's own position as a photographer, trying to understand the mechanics of her own tool. Abbott's socially engaged photos share this position as well, but "Light through Prism" reduces the relationship into a crystalline form.

For Reid, this is a position she also takes as filmmaker. Her documentary based work tries to understand the relationship of the camera with that of her subjects. What are the limitations and possibilities of the camera to capture the seen and unseen? In her response to "Light through Prism" she attempted to share Abbott's method, reducing the elements of her subject to its most minimal state while working through her own process as a filmmaker. Her print entitled "Truck Light Study" looks at the mechanics not only of the camera and the filmmaking process, but also of the truck body.





*Truck Light Studies (in response to Bernice Abbott's "Light Through Prism")*

2017

Silver gelatin print

16"x20"

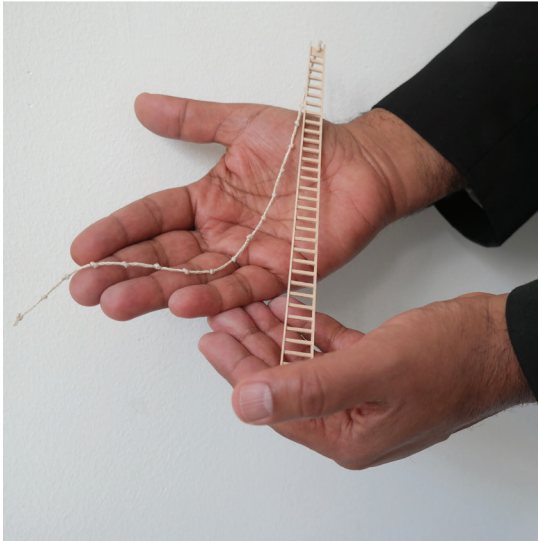
## Andrew Sturm

Andy grew up in a small farm town in the Midwest. He studied architecture in Detroit and was exposed there to unique architectural practices built on the idea that design is often the most profound when it is informed by the expertise and priorities of those most affected by the solutions. Since leaving Detroit he has lived and worked as an architect, artist, educator and instigator with communities, non-profits and clients all over the U.S. and abroad.

Now in his second year of UCSD's MFA program in Visual Arts, Andy is building an art practice focused on working in the margins; both physical and conceptual. He seeks to engage and work co-productively with communities, other artists, professionals and institutions to better understand, disrupt and alter crucial social, environmental and economic issues within the public realm.

*31 Foot Ladders* imagines a future where Trump's 30 foot tall wall along the US / Mexico border is almost complete. Roberto Rodriguez, a San Diego-based entrepreneur, sees an opportunity inspired by Trump himself.

How can fiction create opportunities to question what we think we know and even our own agency? What can we learn from placing ourselves inside the counterfactual?



*31 Foot Ladders*  
2017

Homasote, bass wood, hemp, chipboard, styrene, paint  
8" x 6" x 9.5"

*31 Foot Ladders*  
2017

Still from video

## Michael Trigilio

Michael Trigilio is a multimedia artist living in San Diego whose work is inspired by material that balances sarcasm and prayer, giving rise to works that examine religion, humor, narcissism, and science-fiction. His works in film, sound, performance, and tactical-media have been exhibited at the MCASD, LACMA, the Contemporary Museum in Baltimore, the Whitney Biennial, MOCA, Anthology Film Archives in New York, and Southern Exposure in San Francisco among many others venues.

Between 2013-15 Michael directed the expansive SESMI & Tell Them Everything / Remember Us (T2ERU) projects, a series of science-fiction experiments which play with the wisdom, folly, and neurotic obsession found in the discourse of interstellar memory. Remember Everything: Vista (2017) is inspired by some of the material made during this process.

In 2013 Michael received the UC San Diego Distinguished Teaching Award for his work in the Department of Visual Arts where he teaches students in contemporary media art and sound.

About Remember Everything: Vista

From the vantage point over the commons, remember what it is to look, to listen, and to locate the people we see. Make a memory.



*Remember Everything: Vista*  
2017  
Sound installation

## **Farshid Bazmandegan**

Farshid Bazmandegan is an Iranian American visual artist 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. 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.

*Mint* 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 previous exhibition *Chroma*, was held at the Dean Office of Arts and Humanities with the support of Dean Cristina Della Coletta and the UC San Diego Visual Arts community.

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