

UC San Diego

ARTS AND HUMANITIES

HISTORY

LITERATURE

MUSIC

PHILOSOPHY

THEATRE & DANCE

VISUAL ARTS

NEW FACULTY

2017-18



An Education for the Common Good

"All of the professors who join us
enhance UC San Diego's
signature strength:
a commitment to
cross-disciplinary investigation
and visible social impact."

Cristina Della Coletta
Dean, Division of Arts and Humanities



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LETTER FROM THE DEAN



Cristina Della Coletta
Dean, Division of Arts and Humanities

Dear Colleagues and Friends:

I am pleased to introduce you to the incoming faculty cohort in the Division of Arts and Humanities for the academic year 2017 – 2018. Appointed after a very rigorous and competitive selection process, our new colleagues reflect the foundational strengths of our division and share the professional commitment of our student-centered, research-focused and service-oriented public university.

It is indeed an exciting time at UC San Diego and the Division of Arts and Humanities. Under Chancellor Pradeep K. Khosla's leadership, the face of our campus is being transformed. In 2020, our humanities faculty will move into a new signature building as part of the North Torrey Pines Living and Learning Neighborhood, an innovative mixed-use community incorporating residential, academic and administrative space. Home to the departments of History, Literature and Philosophy, as well as the Analytical Writing Program and the recently launched Institute of Arts and Humanities, the future Division of Arts and Humanities building will include multiple seminar rooms and state-of-the-art film viewing facilities. In close proximity to the Division of Social Sciences building, our new spaces epitomize the interdisciplinary ethos of our institution.

Our new colleagues join a campus that is expanding both physically and intellectually, and the energy and momentum are palpable everywhere. Our faculty's continued excellence and our remarkable new hires have propelled the division

up in prestigious rankings, including U.S. News and World Report, which measure factors such as research, global and regional reputation, international collaborations, publications, and doctorate degrees awarded.

In an increasingly competitive landscape, the Division of Arts and Humanities also remains distinctive for its commitment to the undergraduate experience. Whether in the library or archive, the stage or studio, or the history colloquium or writing workshop, our students have direct access to faculty members and their research, and profit from a pedagogical vision based on learning by doing.

As we celebrate the talents of our new faculty, we are aware that the growth of these talents depends on the academic environment to which they now belong. Devoted to promoting the foundational, transferable and enduring values of the humanities and the arts in a comprehensive university, this environment thrives on the principles of equity, diversity and inclusion.

While they will find a home in their respective departments, our new faculty members will profit from the interdisciplinary frameworks of our vibrant institutes. The Institute of Arts and Humanities is especially committed to issues concerning social equity, diversity and inclusion across cultures and disciplines, and supports work in many interdisciplinary areas, including public arts and humanities as well as digital arts and humanities. Supported by existing talent and a cluster-hire initiative, the newly established Institute for Practical Ethics is well poised to become a leading voice on the ethics and social impact of cutting-edge science by leveraging the unique strengths of UC San Diego in the humanities, natural sciences and social sciences.

Please join me in welcoming the new faculty of 2017 – 2018, and best wishes for a productive and rewarding academic year.

Cristina Della Coletta
Dean, Division of Arts and Humanities



REUVEN BRANDT

Assistant Professor
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Reuven Brandt earned his Ph.D. in philosophy at the University of Western Ontario, Canada in 2015. He then took up a post-doctoral position at Lancaster University in the UK, examining ethical and legal questions pertaining to assisted reproduction. Dr. Brandt's research focuses on reproductive ethics, with a particular interest in the acquisition and distribution of rights and responsibility in complex reproductive arrangements. His current primary project is to develop a unified account of the ways different kinds of involvement in reproduction result in different obligations to offspring. He is also interested in ethical questions pertaining to the development and regulation of reproductive technologies. In addition to taking up a position in the philosophy department, Dr. Brandt will also be joining the Institute for Practical Ethics.

PhD, 2015, University of Western Ontario

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I am excited about working on questions in applied ethics at an institution that is at the forefront of both ethics and biotech research. It is hard to think if on an institution better suited to my particular research interests and career aims.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? I was drawn to philosophy by a deep desire to pose and attempt to answer questions about the concepts that underlie our understanding of the world, and examine how conceptual changes might help us improve our understanding of the world.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? I defend an approach to reproductive responsibility that, though somewhat controversial, will I believe help us develop a more consistent account of the obligations individuals have towards offspring they are involved in creating.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Find the question that keeps you up at night, and pursue that.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? I see my role as helping to bridge the gap between science and the humanities, both within the university, and within the wider community. Many individuals have misconceptions about what philosophers do, and whether their work is relevant to individuals outside of academia. I hope to help dispel some of these misconceptions, and demonstrate why philosophy has an important role to play, even at the forefront of scientific research.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. I once helped the Paris fire department rescue a family from an elevator at the Louvre.



BENJAMIN COWAN

Associate Professor
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PhD, 2010, UCLA

Benjamin Cowan earned his Ph.D. in history at the University of California, Los Angeles in 2010. Before coming to UC San Diego, he served as an assistant professor at Dalhousie University and at George Mason University. He has been awarded grants from the Social Sciences and Humanities Research Council, the Mellon Foundation and the American Philosophical Society, as well as a Kluge Fellowship from the John W. Kluge Center at the Library of Congress. "*Securing Sex*," Dr. Cowan's monograph, won the Brazil Section Book Award from the Latin American Studies Association (2017), and the Alfred B. Thomas Book Award (2017), while his research on counterinsurgency won the Sturgis Leavitt Award (2015) from the Southeastern Conference of Latin American Studies. Dr. Cowan's interest in right-wing radicalism, morality, sexuality and 20th-century imperialism has led him to research focused on Cold War Brazil, with a specialization in the cultural and gender history of the post-1964 era. Currently, he is writing a monograph on the rise of the religious right in Brazil and transnationally. Based on high student-satisfaction ratings, he has thrice been recognized for excellent teaching. At UC San Diego, he will offer undergraduate and graduate courses in Latin American history, the history of gender and sexuality, right-wing studies, and the histories of religion, authoritarianism, imperialism and the Cold War, particularly in Brazil and the Southern Cone.

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? The thing that most excites me about coming to UC San Diego is the people - really excellent, excited and exciting staff, faculty and students who, as I meet them in person, keep turning out to be lovely people and fabulous potential collaborators. The big draw for me is the energy of the place, something I can only attribute to all the folks working and studying there.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? I chose the field of history because it was the best place to hear and tell stories, and because those stories have such importance for the way we live our lives and treat each other. I chose the history of the Americas, and especially of Brazil and the United States, in part because those places allowed me to tell those stories to the best of my abilities.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? I am not sure I know how to answer that, but I will list three things I value in my work thus far. First, I am publishing an article on the reasons English-speakers use the word "machismo" in the way that we do. And why those reasons tell us a lot about the world we've created in terms of what race means and what it means to be a man. Second, I recently did an interview with the *Folha de São Paulo*, in which I revealed my evidence that the Brazilian dictatorship paid to push the Vatican in a conservative direction in the 1960s. I'm happy to have been a part of getting that important story out into the public domain. And third, I have been really proud to work with graduate students in the aftermath of publishing my book; it's nice to have written a book, of course, but even nicer to be able to use that research and see other people using it in a collaborative setting.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? I would encourage all students to major in the humanities, and to draw deeply on the opportunities that presents. I mean that both in terms of the unique chance a four-year undergraduate institution offers students to plumb their various (and often undiscovered) interests, and the fantastic life and professional skills humanities majors tend to develop. As an undergraduate advisor, I've often told students that the humanities will open the world to them, and been pleased to watch that happen - as it happened for me, myself, many years ago.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? Well, I have only just arrived in San Diego, so I am sure I cannot presume to have any role as of yet. Once I have gotten a chance to do some listening, I would like to engage in the kind of activism my scholarship seeks to enable, helping in the struggles for social justice, gender and sexual liberation, and equity with regard to race and national origin.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV.
I love the outdoors and spend as much time as I can in the wilderness.



LILY HOANG

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Lily Hoang received her MFA in prose from the University of Notre Dame in 2006. She was an associate professor at New Mexico State University prior to her appointment at UC San Diego. Hoang has gained international recognition in prose and will enhance the Department of Literature's national standing in the area of creative writing. Her primary emphasis is on avant-garde, cross-genre writing and fairy tales. She is the author of five books (three novels, a collection of short stories and a collection of essays) and co-editor of two anthologies. She also serves as editor for Jaded Ibis Press and executive editor of HTML Giant. She has received a PEN Open Books award and, in 2017, was a Mellon Scholar in Residence at Rhodes University in South Africa. A highly rated instructor, Hoang will teach undergraduate and graduate courses in creative writing.

MFA, 2006, University of Notre Dame

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I'm thrilled to be joining an MFA program that does not prioritize genre. This is extraordinarily forward-thinking. This program is the courageous avant-garde, one willing to sacrifice one's being for the sake of pushing art forward.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? This is a sad but unfortunately true story: at university, my roommate was a beautiful poet who all the boys loved. I thought becoming a poet would invite love to my door, but sadly, I was a terrible poet and no boys arrived. Shortly after admitting my defeat as a poet, I found conceptual prose, and there, I arrived home. For the record, the boys never came, no matter the genre.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? Whereas I have received awards for my books, my greatest academic accomplishment was being a Mellon Scholar in Residence at Rhodes University in South Africa. I spent three months there, teaching and learning (mostly) and immersing myself in the beautiful and fraught history of South Africa and the art that emerges from oppression

WHAT ADVICE DO YOU HAVE FOR STUDENTS? There is nothing more fulfilling in life than loving what you do. Always strive for passion.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? I am eager to join a community, both academic and non, of thriving art and literature. I hope to enter the conversation and help make San Diego the locus of American innovative creativity.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV.
I exist within a fairy tale: where magic surrounds me and causality exists without logic.



NICOLE MILLER

Assistant Professor
Department of Visual Arts
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MFA, 2009, University of Southern California

Nicole Miller was born in 1982 in Tucson, Arizona, moving to Los Angeles in 2001 to attend the California Institute of the Arts, and then continuing with a graduate degree from USC Roski School of the Arts. Central to Miller's approach are notions of subjectivity and self-representation, especially in relation to the African American male body. Through acts of re-editing or mapping, Miller locates in her subjects "a potential solace, perhaps to reach an understanding, hence, agency."

The artist considers that it is "the passage of time that allows for a new edit or understanding of the potential of an image," thus the importance of appropriation and storytelling in her work. In Miller's hands, film transforms into a powerful storytelling tool wielded for the possible reconstitution of lost histories and identities.

Miller has had solo exhibitions at Ballroom Marfa, Centre D'art Contemporain Geneva, The Highline NYC and Kunst Werke in Berlin. She has also shown at LAXART in Los Angeles and was featured in major museum exhibitions such as The Hammer Museum's "Made in LA," "Fore" at The Studio Museum in Harlem, the "Dallas Biennale" at The Dallas Contemporary and the recent reopening exhibition of SFMOMA. Her work is included in many museum collections including those of LACMA, The Hammer Museum and SFMOMA.

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I'm looking forward to meeting students and being around young thinkers. It will be a privilege to potentially see students through their whole collegiate experience.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? My father was my first art teacher in high school, this original familial foundation mixed with my arts education lead me to realize I communicate most clearly through images.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? I was commissioned to make a film by LA County in a disadvantaged neighborhood in South Los Angeles. The work I did with youth in the neighborhood left me maybe less significantly proud, but more markedly humbled by their generosity.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Your community and peers are what drive you forward, always surround yourself with people you feel know more than you.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? As an artist, in particular a filmmaker, I am an observer, I am always waiting and watching for how a new place or situation reveals itself to me.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. I was once an extra in a Prince music video.



NATALIE ROBICHAUX

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Natalie Griffith Robichaux received her BFA in theatre performance from the University of Evansville and her MFA in acting from the University of California San Diego. She has performed in New York, California and regional theaters across the country, including Lincoln Center Theatre, Baltimore Center Stage, Indiana Repertory, Shakespeare Santa Cruz and the La Jolla Playhouse. Her study at the Drama Therapy Institute of Los Angeles under Pam Dunne, and with MICHA (Michael Chekhov Association) in the psycho-physical approach to acting under master teachers Joanna Merlin, Fern Sloan, Ted Pugh and Ragnar Freidank, as well as Leonard Petit of the Michael Chekhov Acting Studio New York, has deeply influenced her work as an artist and instructor.

Robichaux's areas of study include acting, movement for the actor, development of the imagination through the body, and the creation and support of original solo and group theatre pieces. Recent examples are works for *Cultural Conversations for Global Health* and the *Every 28 Hours Project* at Pennsylvania State University, and her solo piece "*Bicycle Face*," which explores the pathologizing of the feminine. Most recently, she taught acting and movement for the actor in the MFA and BFA theater programs. Robichaux's experiences as an actor, dancer, artist, educator and mother fill her passion for championing the imagination and creative spirit in others. At UC San Diego, she will teach undergraduate courses in acting, public speaking and movement for actors, as well as advise and mentor students.

MFA, 1999, UC San Diego

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I am an alumnus of UC San Diego and I am excited to return with 18 years of experience to share and build on for the current students here.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? I chose my field of study because I am passionate that, whether a person is creating, performing or watching theater it has the unique power to instill empathy, which I believe to be the answer to all of our challenges as humans in the pursuit of happiness, and because it is a lifelong study that never ceases to engage my mind, body and spirit.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? I am most proud of my work with the Cultural Conversations Festival at Penn State University that created theater to engage the community in discussions around social justice issues

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Never cease in your pursuit of the truth, and to find ways in which to share it with those around you. You have the power to change the world.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? What an incredible place to support the arts in all areas and I look forward to doing just that, and contributing in every way I can as an observer, performer, educator and citizen.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. I love to paint, sew and make things with my hands.



RICHARD ROBICHAUX

Professor
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Richard Robichaux received his MFA from Rutgers University and BFA from Stephen F. Austin University. His recent credits include: "*Ocean's 8*" in theaters next summer, "*Last Flag Flying*" and "*Amanda & Jack Go Glamping*" both in theaters this fall. He recently worked on Richard Linklater's new film, "*Where'd You Go Bernadette?*" to be released next May. Other credits include: "*Boyhood*," which was nominated for six Academy Awards and won the Golden Globe for Best Picture; "*The Book of Love*," with Jason Sudeikis and Jessica Biel, and all original music by Justin Timberlake; and "*Bernie*," opposite Shirley MaLaine and Jack Black, as well as extensive television credits. His theatre credits include the Shakespeare Theatre in Washington, Yale Repertory Theatre, Mark Taper Forum, Syracuse Stage, and great theaters in New York, California and everywhere in between.

Robichaux has worked with many of the top programs in the country, and is a nationally recognized leader in actor training. He has conducted masterclasses for students and teachers at dozens of conferences and universities. He is an outspoken advocate for theater education, and is proud to have delivered the keynote address at several events, including the Southeastern Theater Conference, Texas Thespian Festival, Florida Association of Theatre Educators, Heartland Film Festival, Colorado Thespian Festival and the Educational Theater Association's National Teacher Conference. Most recently, Robichaux was the head of acting at Pennsylvania State University prior to his arrival at UC San Diego. He will teach acting process to the MFA actors, as well as a course on professional practice and on-camera acting.

MFA, 1999, Rutgers University

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I am excited to come to UC San Diego to work with top faculty and students in one of the most beautiful places on earth.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? Like many artists, I believe I had little choice. I think my field of study chose me.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? One of my top research accomplishments is working at such a high level with awarding-winning actors and directors across mediums.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? I advise students choosing to major in the arts and humanities to prepare to put in time. Time and effort deposited is never a risky investment.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? San Diego is a wonderful theater town just a couple of hours from the entertainment capital of the world. I look forward to basing my career and arts advocacy here for years to come.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. Something you won't find on my CV is my deep love of music. I have recently taken up piano and it brings me pure joy. I'm a little old to start, but I keep practicing!



PAOLO SANTORIO

Associate Professor
Department of Philosophy

PhD, 2011, MIT

Paolo Santorio received his MA (Laurea) from the University of Bologna in 2005 and his Ph.D. (in philosophy, with a minor in linguistics) from the Massachusetts Institute of Technology in 2011. Prior to coming to UC San Diego, he was a post-doctoral fellow at the Australian National University (from 2011 to 2013) and a Lecturer at the University of Leeds (from 2012 to 2017).

His research focuses on philosophy of language and philosophy of mind. He has worked both on formal issues in the semantics of variables, modals and conditionals, and on philosophical questions raised by natural language. Two themes that have taken a central role in his recent work are the link between counterfactual language ("*if ... would ...*" statements) and causal thinking, and the possibility of giving a so-called "expressivist" theory of modal and conditional language—i.e., a theory on which modal and conditional statements don't depict facts and are not true or false.

His work has appeared in a number of journals in philosophy and linguistics, including *Philosophical Review*, *Mind*, the *Journal of Philosophy*, *Philosophers' Imprint*, and *Semantics and Pragmatics*. While in the UK, his research was supported by a Marie Curie grant ("*The Probabilistic Construal of Modality*"), for which he was primary investigator.

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I am very excited to be part of a top research university that is also a large public school with a central educational mission. UC San Diego has an important tradition of work on the mind and on language. This tradition is somewhat different from the theoretical framework I was trained in, so I'm particularly excited to interact with and learn from people who think about the same broad topics in different ways.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? I was struck by how something as familiar as language could be so difficult to understand from a theoretical point of view. I was also drawn to the argumentative detail and the precision of philosophy and formal linguistics. I really enjoyed discovering clear and well-motivated answers to difficult questions.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? I believe my best work is some of my recent work on counterfactual conditionals. This work investigates links between counterfactual statements in natural language (i.e. statements like "If there was a rainstorm, the temperature would drop") and causal thinking; it suggests a connection between counterfactual language and language about the future (i.e. "There will be a rainstorm"), and it tries to devise the exact logic associated to counterfactual suppositions. I hope that these will be contributions of lasting influence in the literature. I also hope that they will be a springboard for a book on counterfactual thought and talk.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Always be curious and always ask yourself how disciplines outside the humanities can help answer the questions you encounter. Talk to as many people as possible, within as well as outside your course of study. Write a lot, because it will help you think clearly.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? I am eager to find out. The metropolitan area of San Diego is large and diverse, and I look forward to finding ways of engaging with people who are not directly related to the university.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. In my spare time, I like to cook vegetarian and vegan food.



VANESSA STALLING

Assistant Professor
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Vanessa Stalling received her MFA from Illinois State University. She is a professional theater director. Upcoming workshops and productions include a new play by Isaac Gomez, *"PerKup Elkhorn"*, at Northlight Theatre, and Sarah DeLappe's *"The Wolves,"* at The Goodman Theatre. Her most recent productions include Lauren Yee's *"Hookman,"* for Steep Theatre, and *"United Flight 232,"* for The House Theatre. Stalling adapted *"United Flight 232"* from Laurence Gonzales' *"Flight 232: A Story of Disaster and Survival."* The production received six Jeff Award nominations, winning for Best Production Midsize and for Best Ensemble.

For 10 years, Stalling was a primary artist at Redmoon Theatre, an internationally recognized maker of large-scale outdoor spectacles. While at Redmoon, she developed all original works of theater as an actor, director and ultimately as associate artistic director. Memorable experiences at Redmoon include directing Mickie Maher's *"The Cabinet,"* which toured Brazil as part of the FILO Festival, and directing ephemeral performances for President Obama's initial Halloween Celebration at the White House.

Professor Stalling has held teaching positions at Roosevelt University, Columbia College and the University of Chicago. She is a company member of The House Theatre of Chicago, was The Goodman Theatre's 2016 Michael Maggio Directing Fellow and has received two 3Arts Award nominations. At UC San Diego, she will advise and instruct graduate directing students, teach undergraduate directing courses and direct productions.

MFA, 2014, Illinois State University

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I'm excited to be a part of UC San Diego for its exceptional faculty, diverse areas of study, and the gorgeous campus. Students in the Department of Theatre and Dance have access to faculty who are working professionals actively engaged in the contemporary landscape of theater and dance. The interdisciplinary nature of the department provides students a platform to build sophisticated perspectives, connect with a wide variety of artists and ideas, and have rich opportunities for practice. Because of this, I'm honored to be a part of an institution positioning students for success in highly competitive fields.

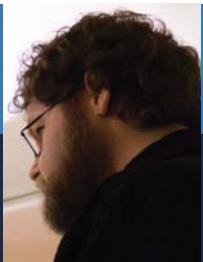
WHY DID YOU CHOOSE YOUR FIELD OF STUDY? I'm intrinsically drawn to storytelling and how the telling of stories leads to a better society.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? My top research accomplishment is the creation of *"United Flight 232."* I adapted the script from Laurence Gonzales' *"Flight 232"* through a series of workshops at The University of Chicago, and directed the production for The House Theatre in Chicago. The production was nominated for six Equity Jeff Awards, including Best Adaptation and Best Direction. It won for Best Production Midsize and Best Ensemble. *"Flight 232"* was also listed as one of the top 10 productions of 2016 by The Chicago Tribune. I'm excited that *"United Flight 232"* will be re-mounted in September 2017 by The House Theatre.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Success comes from luck, tenacity and talent. Develop these areas by balancing rigor and play. Trust your gut, make choices and keep yourself open to the unknown. Great opportunities come from discoveries made through failures, and by taking paths without clear destinations.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? I believe the art form of theater is necessary for a better society, so choices I make as a director must relate to the needs of the expected audience. I see my role relative to the greater San Diego community similarly. I'll ask myself what my community needs and find ways to be of service. I anticipate becoming more knowledgeable about the city's government and actively engaging in community groups.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. A fun fact about me not listed on my CV is this: my great, great cousin was the famous Looney Tunes composer, Carl W. Stalling. It's thrilling to watch old Looney Tune cartoons and seeing his name at the bottom of the credits. I can only hope that I've inherited some of his sense of humor, rhythm and creativity.



WILFRIDO TERRAZAS

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Wilfrido Terrazas (Camargo, 1974) is a Mexican flutist active since the early 1990s, whose career spans performance, commissioning, collaboration, improvisation, composition and pedagogy. His recent work has been focused on finding points of convergence between notated and improvised music, and in exploring innovative approaches to collaboration and collective creation. He is a founding member of the Mexico City-based improvisation collective *Generación Espontánea* since 2006.

As an interpreter, Terrazas has performed over 300 world premieres, and has been a member of Liminar ensemble since 2012. As a composer, his main interest is the exploration of dialogues between composition, improvisation and performance. As such, he has written over 40 works for diverse instrumental forces. Other current projects include *Filera*, *Escudo (Torre)*, and the *Wilfrido Terrazas Sea Quintet*. Since 2014, Wilfrido has been co-curator of *La Semana de Improvisación La Covacha*, a week-long festival dedicated to improvised music in Ensenada.

Terrazas has been a committed educator since his adolescence. Prior to his appointment at UC San Diego, he taught at the Conservatorio de las Rosas in Morelia and at the Escuela Superior de Música in Mexico City. He is also in demand as a coach and workshop leader throughout Mexico. Terrazas has given concerts and participated in projects in Argentina, Austria, Belgium, France, Germany, Greece, Italy, The Netherlands, Portugal, Spain, Sweden, United Kingdom, United States, Venezuela and over 40 cities in his native country. He has obtained support from the National Fund for the Arts and Culture of Mexico (FONCA) and several other Mexican institutions, has been an artist in residence at Omi International Arts Center, Atlantic Center for the Arts and Ionian Center for the Arts and Culture; and participated in the recording of more than 30 albums, three as a soloist: "*Open Cages*" (Umor, 2007), "*Bóreas*" (Shival/CONARTE 2010) and "*Bug/ge/d*" (Mandorla, 2010).

BA, 2000, Conservatorio de las Rosas

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? I have admired UC San Diego's music department from the distance since I was a teenager. I am very excited and honored to join such an important and renowned institution, which has devoted itself to cutting-edge music making for decades. Perhaps what excites me the most is the openness and the sheer will of change one can breathe in the department.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? It's a long story. Music fascinated me from the beginning, and that fascination has only grown stronger. After 30+ years, I still feel the rabbit hole is deep and mysterious.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? Strictly speaking, I guess a chapter that I wrote for the book "Performing Xenakis" (Pendragon Press, 2010). However, my flute playing in many ways resembles research. I am interested in ever expanding my breathing capabilities through circular breathing and different techniques of air distribution, which stem from understanding variables such as room acoustics, altitude, climate, training and stamina. My work on breathing has allowed me to build a wider flute sound world, which seeks to place itself in the center of dialectical oppositions such as stable/unstable, focused/unfocused, pure tone/multiphonic, planned/unplanned, non-exact repetition/repetition-evolution, etc.; and explores many non-standard extended techniques, non-standard finger motion, glissandi and microtonality, diverse preparations, and amplification. Additionally, my work as a composer is also a form of research. Recently, I have written performer-oriented scores that explore different ways of dialogue between composition, improvisation and performance.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Go for it. Listen. Breathe. Be patient. Practice/study your ass off.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? I grew up by the U.S.-Mexican border. In many ways, I am a result of that. I hope I can use my experience in helping to better connect San Diego with Mexico and Mexican Culture.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV. I grew up in Ensenada and started reading at age 4. I love books, libraries and bookstores. I also love baseball, food, wine and all things Greek.



PINAR YOLDAS

Assistant Professor
Department of Visual Arts

PhD, 2016, Duke University

Pinar Yoldas is an intradisciplinary designer/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.

She holds a Ph.D. from Duke University, where she was affiliated with Duke Institute of Brain Sciences and Media Arts and Sciences. She holds a Bachelors of Architecture from Middle East Technical University, a Master of Arts from Bilgi University, a Master of Science from Istanbul Technical University and a MFA from UCLA where she worked at the Art|Sci Center and the UCLA Game Lab. Her book "An Ecosystem of Excess" was published by ArgoBooks in 2014. Dr. Yoldas is a 2015 John Simon Guggenheim Fellow in the Fine Arts and a 2016 FEAT Future Emerging Arts and Technologies Award recipient.

WHAT EXCITES YOU MOST ABOUT COMING TO UC SAN DIEGO? UC San Diego is one of the top 10 public schools in the country, my department visual arts is one of the highest ranking as well top three for media arts. Moreover the department since its foundation has embraced a breathtaking range of disciplines tapping into UC San Diego's rich resources in science and engineering. Former colleagues such as Allan Kaprow, David and Eleanor Antin, Helen and Newton Harrison, and Harold Cohen are all in favor of interdisciplinary creativity. As an architect, maker and theorist, the opportunity to be an educator in a uniquely interdisciplinary art department contributes greatly to my enthusiasm. Add to this all the groundbreaking research that is happening under the Pacific sun, I am very excited to be joining this intellectual hub.

WHY DID YOU CHOOSE YOUR FIELD OF STUDY? I have always chosen to study multiple fields most often in tandem. As the daughter of an architect and a physicist I had been exposed to art and science from an early age, and I have always been knowledge driven. Even when I became conscious of the fact that I am artistically gifted, I did not want to give up on my scientific curiosity, hence I always chose programs and departments which would allow me to pursue diverse fields of study. At UC San Diego as a professor of robotics in art equipped with an eclectic techno-scientific background, and as a practicing architect, I hope to encourage this bilateral thinking or rather all-inclusive creativity.

WHAT IS YOUR TOP RESEARCH ACCOMPLISHMENT? One of my top research accomplishments is a project titled "Distilling the Sky." For this piece I have received the John Simon Guggenheim fellowship in the fine arts. An ongoing project which I hope to develop further at UC San Diego, "Distilling the Sky" is an architectural entity that functions as an air purifier and a monument simultaneously. "The Kitty AI: Artificial Intelligence for Governance" is another project that I consider a top research accomplishment. During my Ph.D. at Duke University, my focus was on affective neuroscience and affective computing. The "Kitty AI" embodies five years of research on those fields, which turned into an international success. "An Ecosystem of Excess," which I exhibited at Gallery @ Calit2 last fall, is another research accomplishment. I conducted interdisciplinary research on plastic pollution in the Pacific Ocean whose outcome was a fictitious ecosystem whose inhabitants could live off of plastic. The piece has turned into a traveling exhibition and my book "An Ecosystem of Excess" has been published by ArgoBooks in 2014.

WHAT ADVICE DO YOU HAVE FOR STUDENTS? Artistic creativity like any other type of creativity has a lot to do with the associative cortex, therefore openness to other disciplines and accumulation of a diverse set of experiences is fundamental for a successful art education. My other remark for students to choose art as their major is to realize how crucial their discipline is for everyone else around them. Art, although might seem very subjective and esoteric at times, is one of the key elements that make us human.

HOW DO YOU VIEW YOUR ROLE RELATIVE TO THE GREATER SAN DIEGO COMMUNITY? I have been following cultural movements such as anti-plastic movement that originated here at San Diego. I am looking forward to integrating my practice more and to become a part of the community.

TELL US SOMETHING ABOUT YOURSELF THAT IS NOT LISTED ON YOUR CV.
I am in a long distance relationship with my cat. We Skype regularly.

Besides finding a home in their respective departments, our new faculty will be welcome to engage with our new institutes' many initiatives.



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