

# UC San Diego

## Visual Arts @ 50

### **Title**

The Agency of Art: A Visual Arts Emeritus Faculty, and Alumni Exhibition

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# The Agency of Art

April 12 – May 12, 2018  
University Art Gallery  
Mandeville Art Center  
UC San Diego

The Agency of Art



## The Agency of Art

Professors Emeriti *Helen Mayer and Newton Harrison*

Visual Arts Alumni:

*Sadie Barnette*

*Roman de Salvo*

*Rob Duarte*

*Katie Herzog*

*Nina Karavasiles*

*Jean Lowe*

*Virginia Maksymowicz*

*Heather Gwen Martin*

*Roy McMakin*

*Jessie Mockrin*

*Owen Mundy*

*Tim Nohe*

*Sheryl Oring*

*Tim Schwartz*

*Igor Vamos*

*Nina Waisman*

*Ruth Wallen*

*Allison Wiese*

## Introduction

In Spring 2018, *Visual Arts @ 50*, the two-year series of exhibitions marking the fiftieth anniversary of the founding of the Visual Arts Department, turns its focus from the past to the future. *The Agency of Art* highlights the role of Visual Arts alumni from the past several decades who are shaping the way art engages with social practice, the environment, science, and technology. British social anthropologist Alfred Gell held that “visual art objects are not a part of language ... nor do they constitute an alternative language” and thus should not be treated simply as illustrations or visual texts. Instead he argued that they are tangible indices of social interactions that act as social agents. To conclude the anniversary series of exhibitions, *The Agency of the Art* spotlights how the Visual Arts Department has always been committed to using art as a social agent to reshape the world in which we live.

The idea that art can change the world for the better – and not just by enriching the life and spirit of those for love it but by proposing new solutions for problems uncovered by science, engineering, and social critique – was/is a major theme of the work of Visual Arts faculty Helen Mayer Harrison (b. 1927-2018) and Newton Harrison

(b. 1932). Their award-winning collaboration began at UC San Diego in 1969-70, when Newton Harrison was an assistant professor and founding member of the Visual Arts Department and Helen Mayer Harrison was the Director of Educational Programs at UC Extension. It was then, and here, that they made the historic decision to form an artistic partnership, which included sharing a professorial appointment and adopting the principle that they would do no work that did not benefit ecosystems. To this end, they began to collaborate not just with each other but also with UC faculty experts in a wide range of disciplines: biology, ecology, engineering, history, architecture, urban planning, social activism, and art. The Harrisons’ commitment to collaboration, to bettering the world through art, and to engaging with science, social policy, and the environment is foundational for much art today, and it might also be considered a precursor to the emerging artistic fields of socially engaged practice, Environmental Art, and Speculative Design.

*The Agency of Art* places representative works by eighteen alumni in juxtaposition with five panels from a major work by the Harrisons, *Peninsula Europe*, which has

not previously been exhibited in San Diego. *Peninsula Europe* is an in-depth analysis of the fresh water system of Europe, which proposes transforming the highlands stretching from Portugal and Spain, over the Pyrenees, across the Central Massif, to the Carpathians and beyond into a vast forest which would serve as a buffer against drought and global warming. This visionary project from the 2000-17 will serve as an introduction to the work of the younger artists who graduated from our program in the last twenty five years or so, whose work in painting, sculpture, architecture, photography, performance, video, and new media proposes inventive ways to reframe and re-imagine the critical problems of the environment and society today and so to improve the world and our interactions with it and one another.

Taking the Harrisons’ work as a point of departure, *The Agency of Art* explores how recent leading alumni variously contributed to the growing field of Conceptual Art and Speculative Design. Defining visual art as complex objects, UC San Diego artists have broadened tremendously our understanding of traditional art practices while insisting that visual art can fascinate, compel, and entrap the spectator. Katie Herzog,

Jean Lowe, Heather Gwen Martin, and Jessie Mockrin have all challenged the expectations of painting in numerous ways. Their work employs the traditions of figurative and abstract painting to reflect on the politics of identity, power structures, and knowledge economies through clever appropriation, humor, subversion of historic styles, and a unique synthesis of fashion past and present.

In a series of what she calls “one-hour computers,” Herzog examines relations between the understanding of self, information authority, and hierarchies in which information is accessed and disseminated. Mockrin in turn explores the fluidity of gender and identity through clever appropriation, subversion of historic styles, and an unsettling synthesis of past and present fashion. Lowe is known for paintings and installations representing what she calls the “Conceptual-Decorative tradition,” her work showcasing commentary on contemporary society in an expressive yet cerebral way. The colorful paintings on display deal obliquely with our current social and political moment, using a visual language of advertising and promotion that is both provoking and entertaining. Martin, on the other hand, defies

traditional rules of composition by experimenting with the vast swells of flowing space, dramatic scale shifts, and delicate geometric lines that dissolve into a biomorphic world of curves. Drawing on Pattern and Decoration for a visual style and as her stylistic precursor, Martin strategically transforms flat surfaces into changeable spaces through chromatic choreography that affects the way the viewer perceives form, color, and space.

Exploiting the paradigm that posits art objects as effective (and affective) social agents, the works of Sadie Barnette, Igor Vamos, and Ruth Wallen address root causes of epic-in-scale social and environmental issues. Their art collectively urges younger generations to work proactively towards solving emergent problems related to the issues of human rights, social justice, and the environmental impact of the Anthropocene Age. Sadie Barnette's work engages painting and speculative fiction to assert her personal history as political by presenting repressive documents from the actual FBI surveillance of her father, a member of the Black Panther Party in 1968, in a hybrid aesthetics of visual minimalism. Activist, educator, and communicator Igor Vamos is well-known for video work *The Yes Men Fix The World* and for his collaborative public art projects with the Center for Land Use Inter-

pretation that aim to raise awareness how corporations and governmental organizations often act in dehumanizing ways toward the public. On the other hand, Wallen employs photographic imagery, text, and web-based projects to address complex issues of climate change by appealing to the heart and the mind through potent metaphors and compelling narratives. Supported by extensive research, careful listening, and close observation of the local environment, Wallen's *Listen to the Trees* installation celebrates the beauty of California's forest landscapes and helps shape the values that inform community planning and development, while providing opportunities for dialogue.

Artists such as Rob Duarte, Nina Karavasiles, Virginia Maksymowicz, Roy McMakin, Roman de Salvo, and Allison Wiese have also employed design, installation, sculpture, and language to reveal and challenge social hierarchies, hidden political ideologies, and technological determinism. While Duarte remains a skeptic, pointing out that technology creates more problems than it solves, Nina Karavasiles' sculpture gardens and smart architectural design humorously prompt the viewer to consider current issues ranging from Southern California's rapidly proliferating condominium developments to the potential of solar energy and the importance

of honey-bees preservation. Wiese reminds us that language can both unite and divide; her large-scale signs and billboards skillfully challenge conventional norms and mundane wisdom. In their own ways, Maksymowicz, McMakin, and De Salvo wittingly combine the ordinary and the familiar in their works, with the anatomical and the architectural merging in an infusion of humor, surprise, intrigue, and visual poetry. Maksymowicz's work often utilizes the female figure to reveal burning social issues through narrative or metaphor. Her *History of Art* series, a feminine torso in multiple paper casts with icons of art history painted on each individual surface, is a humorous attempt at feminist appropriation of male-attributed images. McMakin and De Salvo each further exploit fundamental architectural and sculptural concepts (and conceits) to welcome tectonic interpretations and raise construction to an art form by melding the physical and the conceptual. Casting dining modules that mimic both laptop computers and TV dinners, De Salvo humorously explores the tensions that technological devices introduce in everyday social behavior. McMakin, on the other hand, engages the viewer by finding a new sculptural meaning in American vernacular furniture. By employing fine craftsmanship, lustrous finishes, old and new forms, quirky humor,

and surprising and subversive details, his furniture bridges the gap between art and design.

Others like Owen Mundy, Tim Nohe, Tim Schwartz, and Nina Waisman have furthered the concept of art made with technical expertise and imagination of a high order, art that explores the intrinsic mechanisms of visual cognition with subtle psychological insight. The collective focus of both designer and programmer Mundy and of the technologist Schwartz is on public space, information privacy, and big data, as explored through data visualization, internet art, interface design, game design, and physical computing. While Mundy mines internet data to create web-based art projects, custom software, and video, Schwartz often uses retired gadgets to turn playful data mashups into sculptures. Engaging wide-ranging electronic media, Nohe, by contrast, examines sustainability and place through intermedia works and sound scores for dance and video productions. Nohe's work with music scores is echoed in Waisman's interest in sound and performance, which involves research and construction of interactive sculptures through the use of physical computing and installation art. In a series of performances that involve instruments, human sensory perception, and physical movement, Waisman engaged the viewer through sound

installations, sculptures, videos, and collaborative performances. Fascinated by the critical roles that movement and sensation play in forming thought, she founded the Laboratory for Embodied Intelligences (LEI), a collective that mines research on non-human intelligences in order to produce experiences allowing humans to “try on” non-human perspectives. In all, work of these artists dramatically expands the arsenal of tools that has helped enlarge and reinvent the field of Speculative Design, initiated by Helen Mayer Harrison and Newton Harrison principally in the field of eco-art.

*The Agency of Art* also refers to art’s ability to act in particular ways when more than one course of action is possible. One ceases to be an agent when only a single path is practically available – when one can no longer make a difference, in other words. Acknowledging that art objects cannot be agents in themselves but act merely as extensions of their maker’s or their user’s agency, this exhibition further highlights the public aspect and activism of UC San Diego artists. Continuing the Harrisons’ pioneering public art projects, Sheryl Oring has been recognized for creating valuable arts-intervention initiatives with social impact. Oring employs the medium of a type-written postcard in her staged performance *I Wish to Say* in order

to sample public opinion about the state of affairs in this country, direct to the President’s office. The main interests of the artist lie in establishing deep relationships between people and ideas, in the value of free expression guaranteed under our Constitution, and in proposition, not in protest.

Featuring several emerging and mid-career grads alongside established peers, *The Agency of Art* showcases the unique history of UC San Diego as a destination for artists working with expanded media art practices, innovative new media, speculative design practices, and public policy. Previous exhibitions in the *Visual Arts @ 50* series have not explored in-depth the theme of New Technologies and Design; this latest show underscores the important role of the department in opening up such artistic strands regionally and nationally. The exhibition is accompanied by events highlighting the contributions of art to interdisciplinary research on equity, diversity and inclusion, as well as the environment and the promises and challenges of new technology.

—Tatiana Sizonenko, Ph.D., Art History, Theory and Criticism, 2013

Sadie Barnette

Sadie Barnette's work relishes in the abstraction of city space and the transcendence of the mundane to the imaginative. She creates visual compositions that engage a hybrid aesthetic of minimalism and density, using text, glitter, family Polaroids, subculture codes and found objects. Recent works engage as primary source material the 500-page FBI surveillance file kept on her father, Rodney Barnette, who founded the Compton, California, chapter of the Black Panther Party in 1968. In the artist's hands these repressive documents are reclaimed — splashed with pink spray paint and adorned with crystals — in an intergenerational assertion of the power of the personal as political. Barnette's work deals in the currency of the real, in earthly acts of celebration and resistance, but is also tethered to the other-worldly, a speculative fiction, a galactic escape. As the artist says, "This is abstraction in service of everyday magic and survival in America."

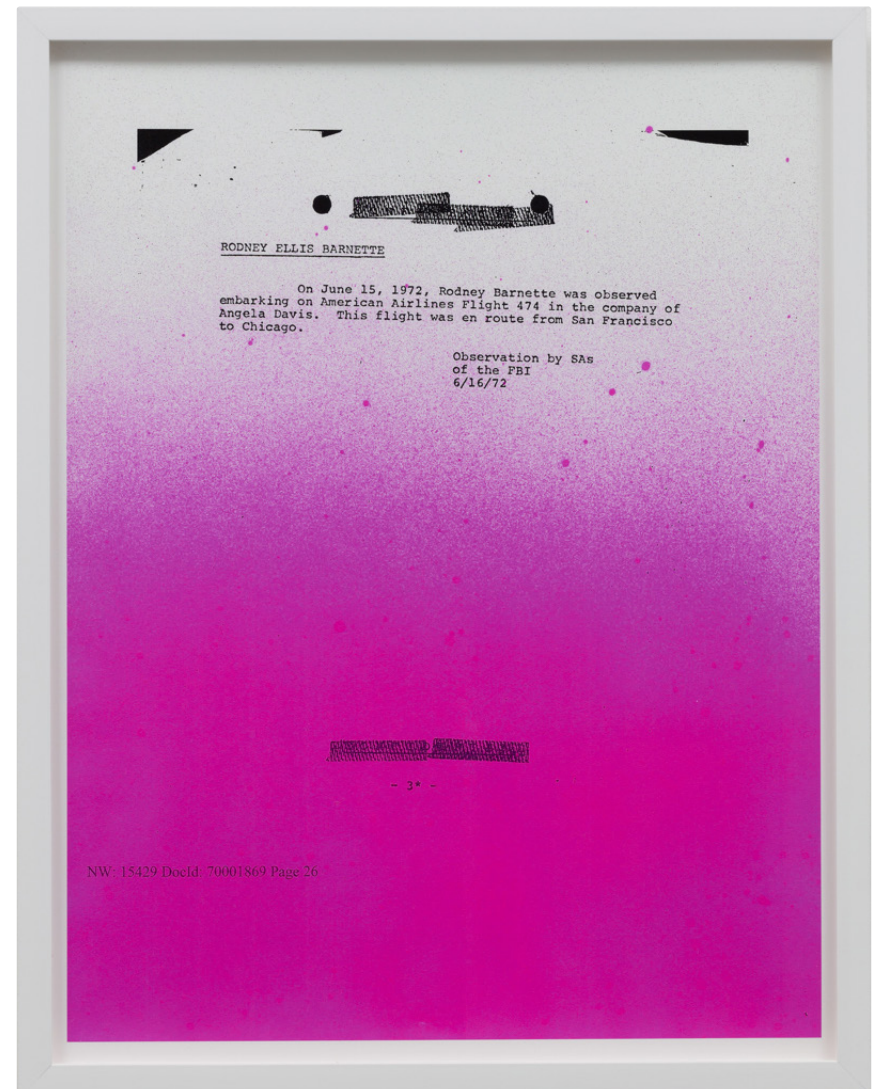
*Sadie Barnette is from Oakland, California. She earned a BFA from CalArts and an MFA from the University of California, San Diego. Her work has been exhibited throughout the United States and internationally at venues including The Studio Museum in Harlem (where she was Artist in Residence), the Oakland Museum of California, The Mistake Room and Charlie James Gallery in Los Angeles, and Goodman Gallery in Johannesburg, South Africa. She is the recipient of Art Matters and Artadia awards, was named one of the "Black Artists: 30 Contemporary Art Makers Under 40 You Should Know" by the Huffington Post, and has been featured in The New York Times, The Los Angeles Times, The Guardian UK, Artforum, Vogue, and Forbes, among other publications. Her work is in the permanent collections of museums such as The Pérez Art Museum in Miami, the California African American Museum, and The Studio Museum in Harlem. She is represented by Charlie James Gallery in Los Angeles and lives and works in Oakland, CA and Compton, CA.*

Observation, 2017

Archival pigment print

24 x 18 inches

Courtesy of the Artist and Charlie James Gallery, Los Angeles





Before FaceTime was an Apple product, “face time” was a somewhat ironic term used for actual face-to-face interactions in a world in which technologically mediated communications were increasingly the norm. *Face Time*, the art work, was an exploration of the tensions that technological devices introduce in everyday social behavior. The *Face Time* dining modules that mimic both laptop computers and TV dinners were produced for the 2000 Whitney Biennial and put to use in the Whitney Museum’s restaurant. Diners could order the *Face Time* special to have the experience of eating from these plates that insert a solipsistic ingredient into the sociability of a meal with friends.

*Roman de Salvo is a sculptor and public artist whose work infuses the everyday with intrigue and surprise. His art is characterized by an inventive use of ordinary materials and objects, often involving energetic phenomena such as wind, water, fire, electricity, and audience participation.*

*Since 2005, de Salvo has been making large-scale public sculptures that utilize the organic forms of trees. These projects include Seven for Seven Trees, a public playground in San Jose, and The Riparium, an expansive gateway structure for Ruocco Park in downtown San Diego.*

*Born in San Francisco in 1965 and raised in Reno, Nevada, de Salvo received the B.F.A. in Sculpture in 1990 from the California College of Arts & Crafts in Oakland and the M.F.A. in Visual Arts in 1995 from the University of California, San Diego. He resides in San Diego.*

*Face Time*, 2000

Duratrans photograph, light box, polyethylene, mirror

8.5 x 11.5 x 13 inches

Photo credit: Roy Porello

Courtesy of the Artist



Rob Duarte

Rob Duarte's work brings to the surface the political embedded in all technology by exploiting the medium of electromechanical sculptures that respond to the dark history of convict leasing in the turpentine industry. Over the course of the past six years, he has been immersed in research into the history of turpentine production in North Florida. Duarte's work reveals that this seemingly innocuous and apolitical material is, in fact, bound up with the history of debt peonage and convict leasing – essentially slavery, by another name. By poring over convict punishment records, bids for the leasing of convicts, and state physicians reports on the condition of workers at the turpentine camps during the early 1900's, he has focused on translating this intense, dark, and little-known history into visual art. A large-scale installation at the Orlando Museum of Art that comprised a series of wooden structures were inspired by the shacks inhabited by turpentine camp workers. He also reconfigured and reassembled those objects at a triennial exhibition currently being shown at Florida Atlantic University. In that installation, the structures appear windswept and piled up, with a moving search light slowly scanning through the pile, as if in

pursuit for survivors in the wreckage; or for an escaped convict in the Southern Pine woods. The drawing exhibited here is of that sculptural installation, with the spotlight and shadows serving as a kind of analogue to the light and shadows in the iteration currently being shown in South Florida.

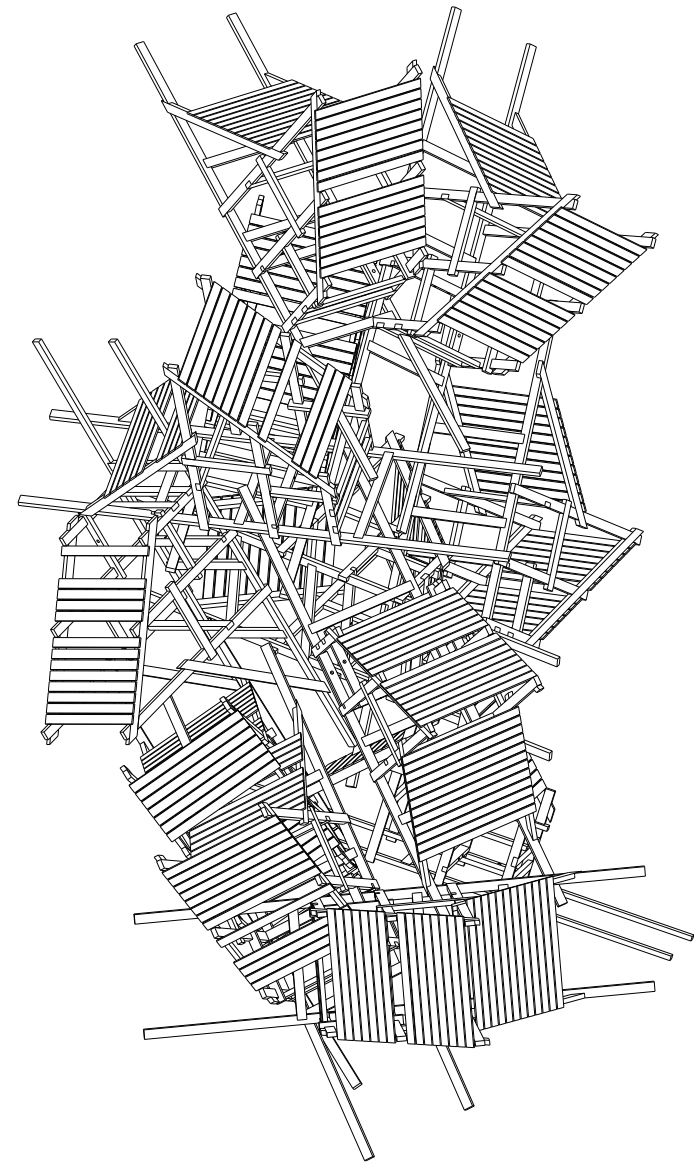
*Rob Duarte earned an MFA in Visual Arts from the University of California San Diego, a BFA in Sculpture from the Massachusetts College of Art & Design, and BS in Business Information Systems with a minor in Computer & Information Science from the University of Massachusetts. Rob currently works as an Assistant Professor in the Department of Art at The Florida State University. In 2015, Rob was selected to participate in the Florida Art Prize in Contemporary Art, an annual invitational exhibition in which ten artists are chosen to represent the state of contemporary art in Florida. In 2012, he was nominated for the San Diego Art Prize and participated in the corresponding New Contemporaries V exhibition. His work has also been exhibited in venues as diverse as the Prospectives.09 International Digital Art Festival at the University of Nevada Reno, the New Children's Museum in San Diego, and EFA Project Space in New York.*

*A Thunder Cloud Came Over (Drawing), 2018*

Laser engraved drawing on clear acrylic, w/light and fabricated metal shelf

35 x 23.5 x 5 inches

Courtesy of the Artist



The best current scientific information suggests that about 25–30 percent of the productive lands in the Peninsula of Europe will suffer drastically reduced productivity as a consequence of climate-associated drought. With an increase in population and a drastic decrease in productive lands we are looking at the potential for major civil breakdown. Over more than a thousand years, farming practice on the Peninsula has basically terraformed this land – flattening it, tipping it for drainage and removing wetlands. *Peninsula Europe IV* suggests that

mediating this crisis will require re-terraforming one million square kilometers to create water-holding landscapes that will turn into a series of oasis-like food production sites centered around biodiverse wetlands. Around each oasis a new form of circular farming will need to be invented, that accounts for greater availability of water towards the center and far less at the perimeter. *Peninsula Europe IV* addresses the question of how to confront and mediate this one million square kilometer drought, moving from Portugal to Mid-Europe. *Peninsula*



*Europe IV* was initially supported by the EU Cultural Fund and the German Environmental Ministry as well as four museums in three countries.

Among the leading pioneers of the eco-art movement, the collaborative team of Newton and Helen Mayer Harrison (often referred to simply as “the Harrisons”) have worked for almost forty years with biologists, ecologists, architects, urban planners and other artists to initiate collabo-

*Peninsula Europe IV*, from the *Force Majeure Works*, 2002-2017

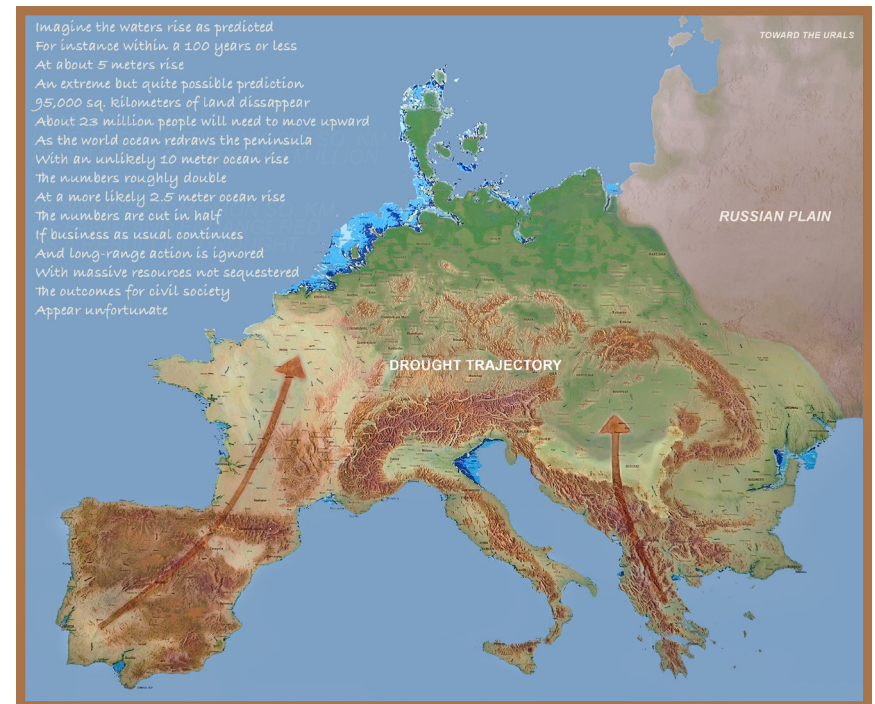
Canvas printing and handwriting

7 feet x 7 feet

Courtesy of Helen and Newton Harrison

orative dialogues to uncover ideas and solutions which support biodiversity and community development.

The Harrison’s concept of art embraces a breathtaking range of disciplines. They are historians, diplomats, ecologists, investigators, emissaries and art activists. Their work involves proposing solutions and involves not only public discussion, but extensive mapping and documentation of these proposals in an art context.



Katie Herzog

*One Hour Computers*, 2018

Oil on linen

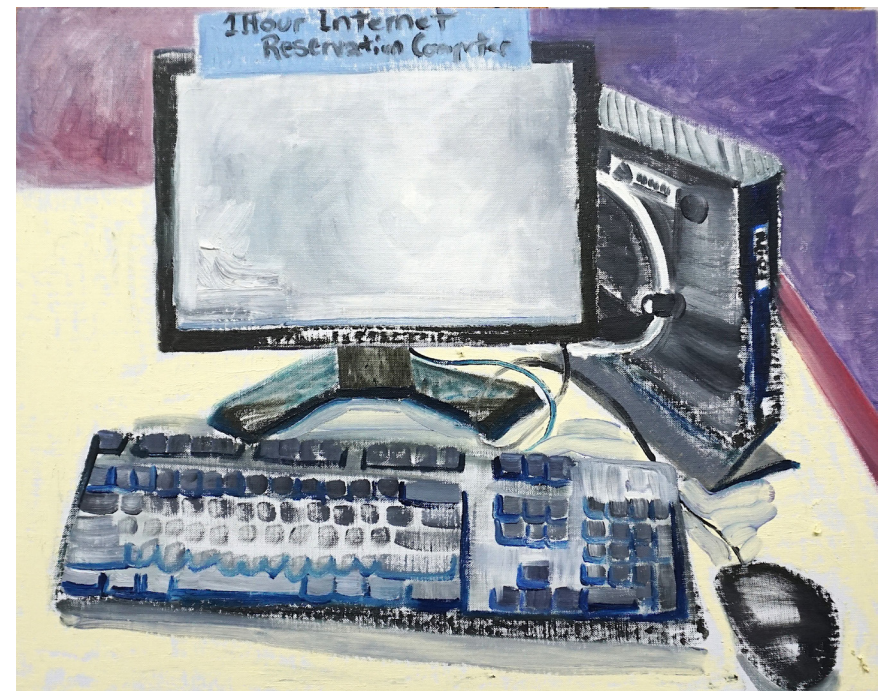
16 x 20 inches

Courtesy of the Artist and Klowden Mann Gallery

“As the official artist in residence at the Cypress Park Branch Library in 2017/2018, I am making a series of timed oil paintings depicting the library’s one-hour-reservation computers. I sit down at a computer, reserve it for one hour, paint the hardware, and when the hour is up the painting is done.”

Katie Herzog studied Library and Information Science after receiving her MFA at UC San Diego and went on to work at a range of rural and urban public and academic libraries, while simultaneously making paintings about libraries, archives, and economies of knowledge. In 2017 she made a 90ft long, 10ft tall wax rubbing of the building facade of The Internet Archive ([archive.org](http://archive.org)) in San Francisco for a solo exhibition titled “Rubbing the Internet Archive” at Klowden Mann in Culver City, CA. She currently serves as a teaching

artist in residence at the Los Angeles Public Library’s Cypress Park Branch through a Fellowship from ProjectArt. Her work is in the collections of numerous public institutions including The Los Angeles County Museum of Art, The Thomas J. Dodd Research Center at the University of Connecticut, and the Tom of Finland Foundation. She has participated in a variety of artist residencies including Program Initiative for Art and Architecture Collaboration in Germany, Bblackboxx in Switzerland, The Banff Centre in Canada, and Skowhegan and Ox-Bow in the U.S. Her work has been written about in Artforum, The New York Times, The Los Angeles Times, Wall Street International, Art and Cake, The Huffington Post, The Advocate, and Transgender Studies Quarterly, among others. She is represented by Klowden Mann in Culver City, California.



Heather Gwen **Martin**

Heather Gwen Martin employs an intuitive approach to painting, allowing compositional elements to develop and evolve from the transference of energy directly onto the canvas. Through this visceral exploration, the artist creates a sense of dimensionality, where biomorphic forms and sinuous lines appear suspended in time and space. Loose yet highly controlled, her paintings convey a sense of movement that reverberates from varied shapes, and is intensified by a refined use of bold, undulating colors. The interplay between shape and color veers between the obvious (brilliant contrasting tones and resolute forms) and the attenuated (subtle shifts in hues and ephemeral calligraphic lines). However disparate, these contrasting approaches serve to in-

form one another. Prominent colors bring to focus subtle undertones that are almost imperceptible upon first glance, while supple traversing lines move the eye in and around suspended shapes.

When approaching her work, Martin begins with an initial intent that serves more as a point of departure, rather than a destination. Dissolving any sense of objectivity, the artist releases preconceptions to allow the compositions to materialize with immediacy, experimentation, and improvisation. In this state of mindfulness, with an awareness of both interior and exterior motives, Martin connects currents of consciousness to bring the imagery forth, their impulsivities made visible through her actions made on canvas.

*Cue*, 2017

oil on linen

77 x 82 1/2 in.

Courtesy of the L.A. Louver Gallery



Heather Gwen **Martin**  
(cont.)



*Breather*, 2017

oil on linen

20 x 21 1/2 in.

Courtesy of the L.A. Louver Gallery

*Born in 1977 in Saskatchewan, Canada, Heather Gwen Martin studied at the University of California, San Diego and The School of the Art Institute of Chicago. Her work has been seen in exhibitions as far afield as Italy, New York, Detroit and Houston, and museum exhibitions include the Museum of Contemporary Art San Diego, CA; Torrance Art Museum, CA; El Segundo Museum of Art, CA;*

*Pizzuti Collection, Columbus, OH; and The Frist Center for the Visual Arts, Nashville, TN. In 2016, commissioned by Murals of La Jolla, Martin completed her largest artwork to date: a 48 ft. high painting on a three-story building at 7724 Girard Avenue in downtown La Jolla, CA. Martin lives and works in Los Angeles and is represented by L.A. Louver.*

“This is the documentation of a collaboration of two past students working symbiotically within different structures. I believe these worlds wouldn’t have met so easily if not for the particular style of education at UCSD. Lisa simply would not have understood the concept and Nina would have to redesign something lesser for Mission Cove, a senior housing complex for Oceanside.

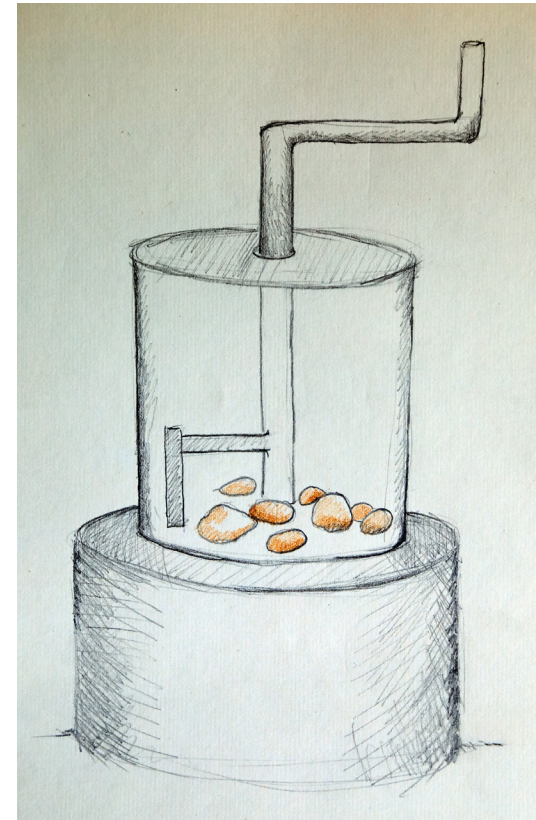
“*The Device for Sound Making* is included in this exhibit because I got excited about the connection, but also because the sound produced is of the earth. The viewer cranks the handle. I can’t help but think of grinding grains, but the physicality of the action is a strong connector with the viewer, now participant. They have chosen to give their body to this perhaps unknown activity. It is my hope that residents will go to the garden, not only for the organic garden gifts but also to do yoga, tai chi or meditate as well. This device can act as the start of a session. Replacing a traditional gong with the sound of rocks striking togeth-

er. A subtle sound, but one we are familiar with. One that exemplifies movement, both human and natural. Its these kind of connections with nature that I am after. For me, it’s about the visceral; the one-to-one approach. Plaques are great educators, I use them. I also want my viewers to become performers interacting with my pieces.

“There is another sculpture commissioned for the garden, which is a six-foot-tall metal form with a place for encouraged growth (I’m thinking beans) and a top fringe inspiration taken from the dance costumes for the local San Luis Rey tribe. The tribe would prefer we not acknowledge that some open parts of the land in this project were once important to them. All the colors used are from plant blossoms. A viewer may or may not know it. Hopefully they will be drawn to it like a bee. This is not my first environmentally motivated art: 70th Street Trolley in La Mesa, The Colfax Avenue Bridge in Studio City are two large, very diverse works.”

*Nina Karavasiles has had many building projects dealing with environmental issues ranging from affordable housing complexes, to her own home surroundings. With a 26-year career as a public artist, Karavasiles also cultivates other things in life. She was a founding member*

*of Public Address, wrote the book: “Alzheimer’s: Embracing the Humor,” developed meditation devices as well as facilitates an art retreat that helps artists get unstuck, all while encouraging support for animals and the planet called “Just Shift.”*



"I went up to a monster truck show in Victorville, in the high desert. I'd been working on a series of paintings that dealt obliquely with this current cultural and political moment, using the visual language of advertising and promotion. I thought monster trucks might be a salient way of describing the behavior in Washington. Coincidentally, *Girl Power* was competing that evening and I flipped my thinking about the metaphor from negative to positive, to describe a population re-energized to resist and challenge sexist norms."

Jean Lowe received her B.A. from UC Berkeley in 1983 and her M.F.A. from UC San Diego in 1988. From 1992 to 2008 she was a lecturer at Vis Arts. She has received numerous awards and grants including two WESTAF/NEA Regional Fellowships (sculpture), a Pollock-Krasner Foundation Grant, a California Art Council grant; the Alberta duPont Bonsal Foundation Purchase Award, CalArts/Alpert Ucross Residency Prize,

and The SD Art Prize cash grant presented by San Diego Visual Arts Network. Her artworks are in the collections of the Athenaeum Music & Arts Library, La Jolla, CA; California Center for the Arts Museum, Escondido, CA; Prudential Corporation; San Diego Children's Museum; San Diego Museum of Art; Museum of Contemporary Art, San Diego, La Jolla; Harrison Museum of Art, Utah State University, Logan; 21C Museum Hotel, Louisville, KY; and University of California, San Francisco. She has been exhibiting nationally in galleries since 1988, including Quint Gallery, San Diego; McKenzie Fine Art Inc., NY; Gracie Mansion, NY; and Holly Solomon, NY. Her works have also been seen in numerous museums such as the Museum of Contemporary Art, San Diego; Madison Center for the Arts Contemporary Arts Center, Cincinnati; Kohler Arts Center, Sheboygan, WI; List Visual Arts Center, MIT, Cambridge; Whitney Museum, NY; Contemporary Arts Museum, Houston; and McNay Art Museum, San Antonio.





The *History of Art* is a series of paper casts of a female torso with icons of art history painted onto their surfaces in a humorous attempt at feminist appropriation of male-attributed images. The work exists in a variety of forms, including photographic grids. *History of Art* has been reproduced on the cover of *The Female Body: Figures, Styles, Speculations* published by the University of Michigan Press (1991), *Heresies* magazine (1989) and *Openings: A Memoir from the Women's Art Movement, New York City 1970-1992* (2016). The version that appeared in *Heresies* was included in the exhibition, "Documenting a Feminist Past: Art World Critique," at the Museum of Modern Art (2007).

As Darcy Grimaldo Grigsby wrote in her article, "Dilemmas of

Visibility: Contemporary Women Artists' Representations of Female Bodies," the piece frames "a history of pictorial images from the caves of Lascaux to the classical vase painting of Euphronios to the paint splatters of Jackson Pollock to the graffiti art of Keith Haring. Rather than an imaginative reconstruction of 'her story,' as in Judy Chicago's *Dinner Party*," Grigsby goes on to say, these paper casts—made from my own body—are "inscribed by the hand of the male artist. Moreover, art painted on a woman's torso becomes fashion, the stuff in museum gift shops as well as department stores, the Op look and Mondrian T-shirt. Continually deferred, the female body cannot be seen except as it is inscribed by the history of art and style."



Virginia Maksymowicz  
(cont.)

*History of Art*, ongoing series begun 1983  
Handmade paper, acrylic paint  
Courtesy of the Artist



*Virginia Maksymowicz (born 1952, Brooklyn, NY) lives in Philadelphia, Pennsylvania. She received a B.A. in Fine Arts from Brooklyn College (CUNY) (1973) and an M.F.A. in Visual Arts from UC San Diego (1977). She has exhibited her work at the Franklin Furnace, Alternative Museum, the Elizabeth Foundation and Grey Gallery (NYC); the Mitchell Museum (Illinois); the Michener and Woodmere museums (Pennsylvania); and in various college, university and nonprofit galleries throughout the US*

*and abroad. Among her many grants and awards Maksymowicz received an NEA fellowship in sculpture in 1984. Her work has been reviewed in Sculpture Magazine, The New York Times, New York Newsday, The New Art Examiner and The Philadelphia Inquirer. She has been a visiting artist at the American Academy in Rome (2006, 2012, 2014) and a fellow at the Vermont Studio Center (2007). Maksymowicz is currently Professor of Art at Franklin & Marshall College in Lancaster, Pennsylvania.*

Roy McMakin

*A New Table with a Small Carved Table,*  
2008

Maple with oil enamel paint, found table  
21.5 x 15.75 x 20 inches

Courtesy of the Artist and Quint Gallery

*Roy McMakin is both an artist and accomplished designer. He runs his design company Domestic Furniture /Domestic Architecture out of Seattle. McMakin's furniture is often incorporated into his artwork. He combines form and function, furniture and visual art, to produce hybrid objects of clean, sensuous surface with humorous underpinnings. His work often plays with scale and language, inviting both visceral response and conceptual contemplation. In the text for Roy McMakin: A Door Meant as Adornment, Michael Darling writes;*

*"Poetic interconnections with the words 'adore,' 'adornment,' 'ornament,' and 'store' make them ripe for McMakin's gamesmanship and allow him to conflate disparate concepts and uncover surprising connections. For McMakin, furniture and domestic architecture have long offered a framework within which to enact these contextual corruptions, bringing poetic play home to where it naturally and comfortably encounters the body on a daily basis."*



*Love and Friendship* revisits the 1759 painting *La fidélité surveillante* by Jean-Baptiste Deshayes. *Love and Friendship* is one of a 2015-2016 series of paintings that depict fragments excised and reinterpreted from French Rococo paintings alongside images culled from contemporary men's high fashion pictorials. Fluidity, transgression, and pleasure mark both styles. Gender differences collapse in images created 250 years apart that proliferate with flowers, leaves, satiny fabrics and feminine bows. Both Rococo paintings and fashion editorials excel at creating immersive fantasies, and that feeling of displacement merits celebration and criticism.

In *Love and Friendship* the composition is focused on the relationship between dog and master. With the human face cropped out of the frame, the dog's facial expression is left to carry the weight of the painting. The limbs weaving in and out of the fabric punctuate the composition and mirror the fingers interlacing with the curling ribbon. The touch depicted and implied in the painting references the touch of brush to canvas used to create the work.

The truncation of the body is a source of both tension and humor and serves to obfuscate the gender of the figures. Never presented in their entirety, the figures are chopped into ambiguous limbs by the edges of the frame. This cropping leaves only a fragment of the narrative accessible and visually compresses the space. The body in *Love and Friendship* appears to be resting on a different plane than that of the dog, and the fabric that shifts from clothing to bed sheet to ribbon creates a tension in perception. Through cropping and compression, the immersive illusion of the original image is transformed into something discordant, and the fantasy breaks against its own constrained borders.

*Jesse Mockrin* (b. 1981 in Silver Spring, MD) received her M.F.A. from the University of California, San Diego in 2011, and her B.A. from Barnard College, New York, in 2003. *Mockrin* has had solo exhibitions at Night Gallery (Los Angeles), Nathalie Karg Gallery (New York) and Galerie Perrotin (Seoul, South Korea). In 2016 she had a major presentation at the Rubell Family Collection in

*Love and Friendship*, 2016

Oil on canvas

37 x 25 inches

Courtesy of Elisa Estrada and Night Gallery, Los Angeles

*Miami*, and her work is also in the collections of the Los Angeles County Museum of Art (LACMA) and the Hans-Joachim and Gisa Sander Foundation. *Mockrin's* work has been covered extensively, appearing in publications including Artforum, The

New Yorker, T Magazine, Modern Painters, and Art Agenda, among others. Portfolios of her work have been published in Document Journal, Vogue Korea, Revue Magazine and Ingénue Magazine. *Jesse Mockrin* lives and works in Los Angeles.



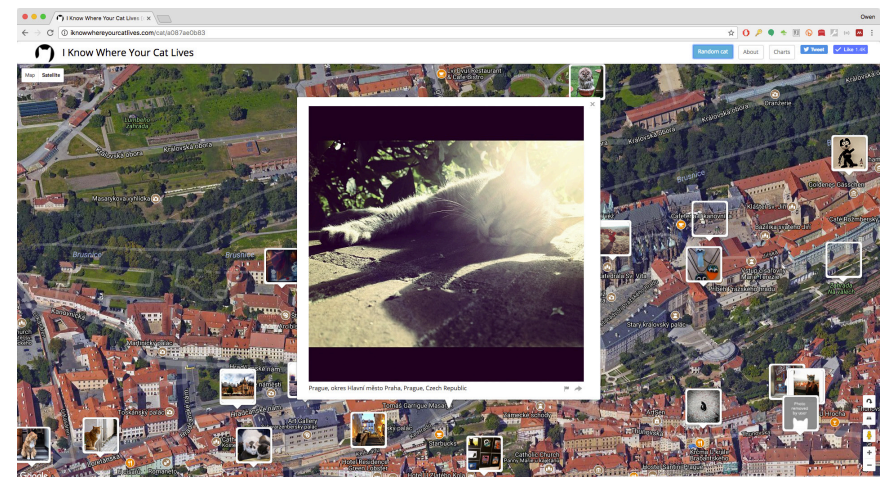
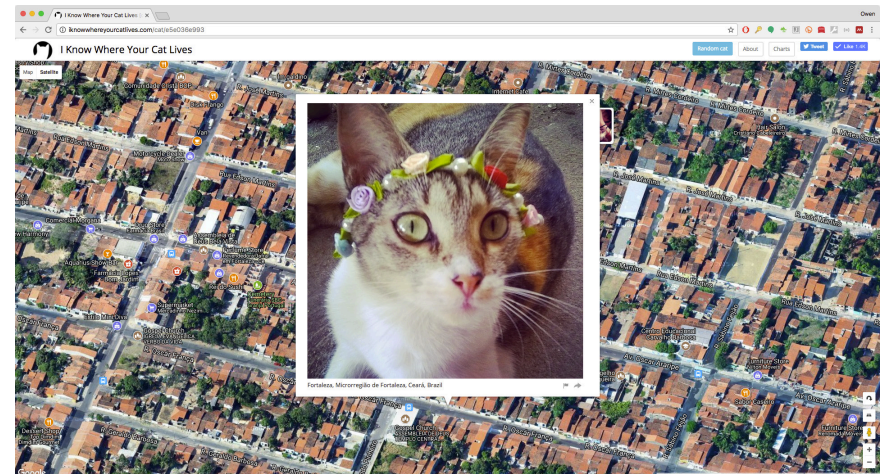
Web-based data visualization using one million public photos of cats

Team: Tim Schwartz, Nicole Kurish, Shana Berger, Alissa McShane

Courtesy of Owen Mundy

*I Know Where Your Cat Lives* (iknowwhereyourcatlives.com) is a data visualization experiment that locates a sample of one million public images of cats on a world map by the latitude and longitude coordinates embedded in their metadata. The cats were accessed via publicly available APIs provided by popular photo sharing websites. The photos were then run through various clustering algorithms using a supercomputer in order to represent the enormity of the data source. This project explores two uses of the internet: one that promotes sharing for the sociable and humorous appreciation of domesticated felines, and one in which the status quo of personal data usage is exploited by startups and international mega-corporations, who are riding the wave of decreased privacy for all. *I Know Where Your Cat Lives* does not visualize all of the cats on the net, only those public cats that have allowed me to track where their owners have been.

Owen Mundy is an artist, designer, and programmer. His research investigates public space, information security, and big data. Works include mobile and web-based apps like *Mirawarri* (2017), a photo app alternative featuring aboriginal artists from central Australia; visualizations like *illuminus.io* (2015–), a research-based risk analysis tool which appears in the Peabody-awarded web documentary *Do Not Track*; the online viral big data visualization, *I Know Where Your Cat Lives* (2014–), which maps seven million images tagged with #cat using the locations in the metadata users unknowingly uploaded to social media; and *Give Me My Data* (2010–16), a tool that helps users export their data back out of Facebook. Mundy's work has been reviewed in *The New York Times*, *The Atlantic*, *Time Magazine*, *NPR*, and *Wired Magazine* and exhibited in multiple museums and galleries in *New York*, *Berlin*, *Los Angeles*, *Rotterdam*, and *Mexico City*.



Tim Nohe

Analog video synthesis and found footage digitally composited with Rutt/Etra Video Synthesizer analog raster manipulation, and Paik/Abe Wobbulator transformations. Video produced while in residence at Signal Culture, Owego, NY. Screened at Vigil, Maryland Institute College of Art, Baltimore, April 30 and Worlds in Collusion at Artscape 2016. Exhibited at Kohl Gallery, Washington College, November 9 - December 15, 2017.

*Timothy Nohe is an artist and educator engaging traditional and electronic media in daily life and public places. He was the recipient of a 2006 Fulbright Senior Scholar Award from the Australian – American Fulbright Commission and an Australian – American Fulbright Commission Fulbright Alumni Initiative*

*Grant in 2011. Four Maryland State Arts Council awards have supported his work in the area of Media; New Genre and Installation/Sculpture and Music Composition, Non-Classical. In 2015 the Warnock Foundation recognized his interdisciplinary work in urban forests with a Social Innovator award. He is the Founding Director of the Center for Innovation, Research and Creativity in the Arts (CIRCA).*

*Nohe is an active member of a number of professional organizations, including: the Society of Electro-Acoustic Music in the United States (SEAMUS), the Electronic Music Foundation (EMF), and the College Art Association (CAA). He holds a degree in visual art from the University of California San Diego (M.F.A.), and in photography from the Maryland Institute College of Art (B.F.A.).*

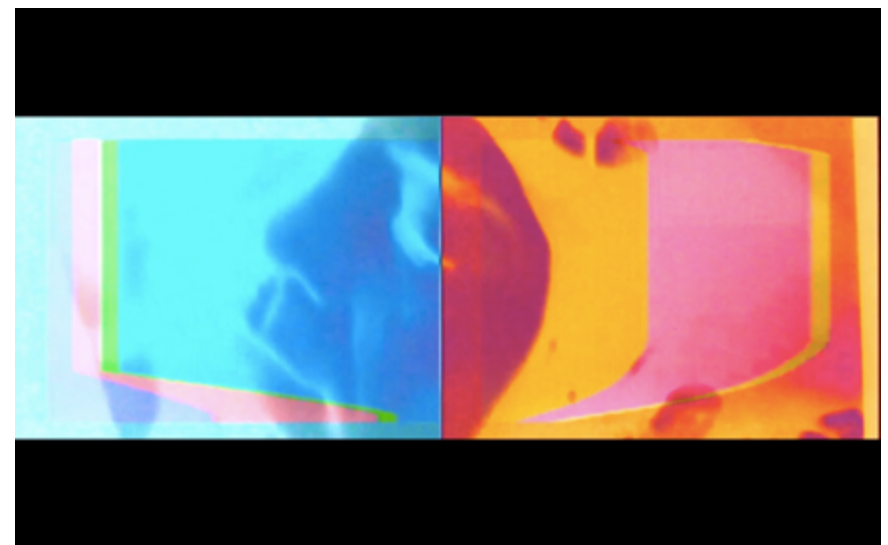
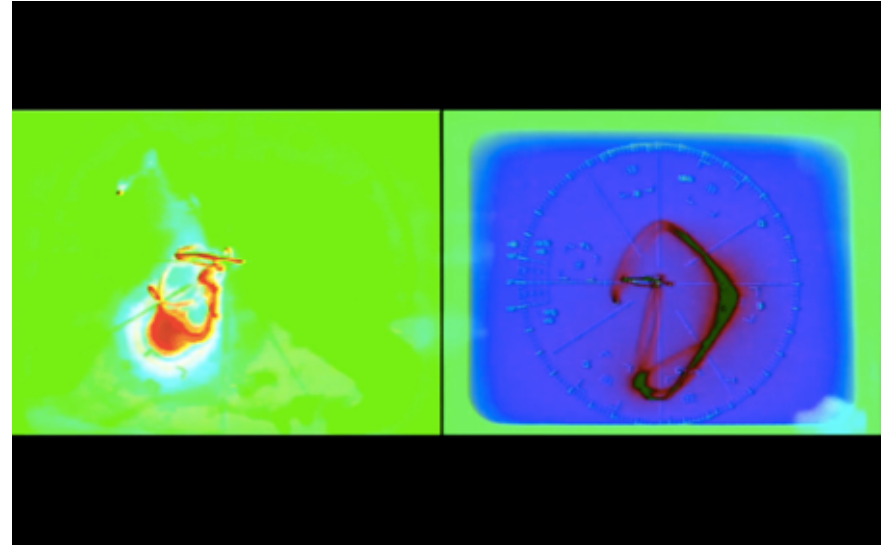
*CosmonautOp, 2016*

HD video with stereo sound, TRT: 20:04

Analog video synthesis digitally composited with Paik-Abe Wobbulator and Rutt-Etra raster synthesis footage.

Musical score for analog modular synthesizer, shortwave, ebow guitar, friction percussion by Timothy Nohe

Friction percussion performed by Shelly Purdy, all other instruments by Nohe



“Citizenship and issues of civic responsibility, on the local and global levels, are interests that I have been exploring in my work for the past decade. My ongoing public performance project *I Wish to Say*, which I began in 2004, offers an example of my creative methodology. For this work, I set up a public office – complete with a manual typewriter – and invite passersby to dictate postcards to the president. Participants take the original copy with them, stamped and addressed to the White House, and are invited to mail it themselves. A carbon copy remains in my archive.

“Photography and video play key roles in this work, as I document shows and use the resulting photos

and videos for exhibitions. Beyond that, I work with the material in book form, creating books out of materials gathered as part of the performance. Ultimately, the work is archived digitally on a website that serves as an ongoing compendium of public opinion:

<http://libresearch.uncg.edu/IWishToSay/>

“The impulse to create ‘*I Wish to Say*’ stemmed from questions about the role of free expression in society and the role of artists and writers in activating the public. In all of my work, I strive to create platforms for discussion and exchange, engaging a broad and diverse audience as participants. The poetic actions at the heart of each work are designed to

provide participants with a respite from urban life, and to create spaces where reflection and contemplation are possible. My work fits into a larger scholarly conversation about the role of art in contemporary society, as well as the role of media and technology in our daily lives.”

*Sheryl Oring has typed thousands of postcards to the President from locations across the U.S. since launching her I Wish to Say project in 2004. Her book, “Activating Democracy: The I Wish to Say Project,” was published by Intellect Books/University of Chicago Press in 2016. Her public art commissions include major works for airports in Tampa and San Diego*

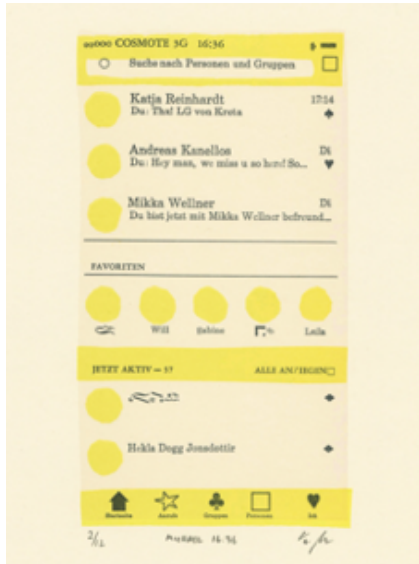
*and commissioned performances for the City of Pittsburgh; Bryant Park in New York; the Jewish Museum Berlin; and the Berlin Wall Memorial. Oring’s work has been shown in festivals such as Encuentro in São Paulo, Brazil, and the Art Prospect Festival in St. Petersburg, Russia. Her artist books are in collections including the Library of Congress, Tate Modern and the Bibliothèque nationale de Luxembourg. Oring, an Associate Professor of Art at the University of North Carolina at Greensboro, is currently planning a retrospective of her work for the Lois and David Stulberg Gallery at Ringling College in Sarasota. She received an MFA from UCSD in 2011.*



Tim Schwartz

*Data Transmissions* is a series of letterpress prints of cell-phone screenshots, collected through an open call on Facebook, that reflects on the value of data and its processing. Tim Schwartz translated a selection of the submitted screenshots into letterpress through an arduous process of hand-setting metal type, cutting linoleum blocks, and using a Vandercook mechanical press. He treated the personal data—vol-

untarily surrendered to the artist, although housed also in one or another corporate logs somewhere—with a process designed to similarly distribute information on a mass scale hundreds of years ago. Data is cheap today—we do not even always know that we are generating it and giving it away—but in another time, display and distribution of data was expensive.



*Data Transmissions*, 2016

Letterpress prints

15 x 11 inches

Courtesy of the Artist

This piece simply documents a moment. Hillary Clinton speaks to a nation and concedes victory to Donald Trump. At the same time Americans — or at least identities on social media — activate the digital moment around her.

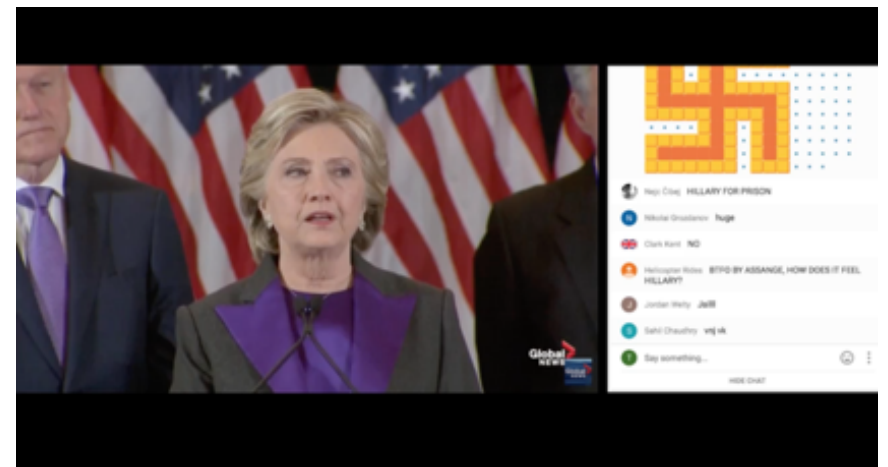
*Tim Schwartz (b. 1981 Boston, Massachusetts) is a Los Angeles-based artist, technologist, and activist who makes works of art focused on technology, information, privacy,*

*A Man and a Woman*, 2017

Video

Courtesy of the Artist

*and how our culture absorbs changes in these areas. He received a BA in Physics from Wesleyan University and an MFA in Visual Arts from the University of California, San Diego. In 2010, he developed technology to help reunite missing people affected by the earthquake in Haiti and now organizes a group focused on family reunification after disasters. Schwartz also co-organizes LA Cryptoparty with Taze and Noname.*





*The Yes Men Fix the World* is a 2009 English language documentary film about the culture jamming exploits of The Yes Men. The film premiered in New York City and Los Angeles on October 23, 2009 and in other U.S. cities beginning on October 30. Due to the movie being sued by United States Chamber of Commerce, a special edition of the movie is distributed through bittorrent through VODO and other prominent torrent sites like The Pirate Bay and EZTV.

Andy Bichlbaum and Mike Bonanno are notorious prankster activists who pose as captains of industry and use their faux authority to expose corporate criminals. In *The Yes Men Fix the World*, they focus on industry efforts to capitalize on manmade disasters, from Hurricane Katrina to the environmental disaster in Bhopal.

*Igor Vamos is a media artist and culture jammer. Vamos is also known as "Mike Bonanno," in his work with The Yes Men, the performance-activist duo that impersonates captains of industry and surprise unsuspecting business audiences with satirical, poignant actions that comment upon pressing social and environmental issues.*

*"After 10,000 years of a stable climate, the earth has entered a period of great instability," says Vamos. "Because of this, students today will likely face environmental and social problems at a scale and complexity that civilization has yet to witness. It is for this reason that my focus as an educator and a communicator has been to help prepare them to proactively work towards solving these emergent problems, both through applied multi-disciplinary projects that treat the symptoms, and by civic*

*engagement intended to address the root causes."*

*The Yes Men Fix The World was an official selection of the 2009 Sundance Film Festival and won the Panorama Audience Award at the 2009 Berlin International Film Festival. The movie, which chronicled the hijinks of the Yes Men, earned praise from national and international press and was hailed as "fiendishly amusing" by the Washington Post, while the New York Times said, "It takes*

*some nerve, not to mention diabolical intelligence... to pull off the elaborate pranks devised by the Yes Men."*

*Vamos is also well-known for his collaborative public art projects such as the Barbie Liberation Organization and the Center For Land Use Interpretation, a non-profit organization dedicated to the increase and dissemination of knowledge about the nature of human interaction with the Earth.*



Nina Waisman

### Bacterial Behaviors / Tunnel by The Laboratory for Embodied Intelligences

Narrative Framework: Nina Waisman

Choreography: Nina Waisman and Flora Wiegmann

Videography: Carole Kim and Meena Murugesan

Sound Composition (for video, not performance): Nina Waisman

### Performing Artist Collaborators

Miles Brenninkmeijer

Jonathan Bryant

Alfonso Cervera

Hyosun Choi

Hyoin Jun

Flora Wiegmann

### 2017 Scientist Collaborators

Penelope J. Boston, Director, NASA Astrobiology Institute (NAI)

Moh El-Naggar, USC Robert D. Beyer Early Career Chair in Natural Sciences

Christina Ford, MD, AMA, Integrative Psychiatry & Wellness

Fathi Karouia, Senior Research Scientist at NASA

Courtesy of the Artist

Nina Waisman founded and directs the Laboratory for Embodied Intelligences (LEI), a collective that mines research on non-human intelligences in order to produce experiences allowing humans to “try on” non-human perspectives. LEI believes this visceral perspective will allow researchers to gain knowledge unavailable through classic data analysis. Projects to date have been shaped by Waisman and founding-member/movement-expert Flora Wiegmann, in collaboration with context-determined teams of artists, scientists and enthusiasts of many stripes. LEI’s offerings range from site-specific performances to workshops, installations and video - experiences aiming to make physically palpable for viewers and participants ongoing discoveries about non-human behaviors.

LEI has begun this pursuit with a close study of microbial behaviors.

Why? We evolved from microbes, yet only recently did we learn that “all mobile unicellular organisms possess the fundamental characteristics of nervous systems” (Dr. Lori Marino). Perhaps fundamental cognitive capacities and “modes of reason” we think unique to humans belong in some form to microbes. We know they communicate - in fact, they are multi-lingual. They have survived and communicated with each other over 3.5 billion years. Surely there are a few things we can learn from cultures exponentially more long-lived and adapted than we are? Looking outward, astrobiologists agree that microbes are the most likely form of life we will encounter out in the cosmos. Can our terrestrial bacteria help us communicate with these extraterrestrials? Closer to home, humans have 100 times more microbial DNA in and on their bodies than human



DNA: much of this microbial culture is in direct dialogue with our so-called cerebral processes, individually and collectively.

What can we learn from the highly successful behaviors and communication methods our

microbial colleagues and ancestors employ, and how do human logics and languages compare to microbial behaviors? LEI is excited to explore potential dialogues with our genetic parents and partners.

Nina Waisman

(cont.)

*As a former dancer turned installation artist, choreographer and director, Nina Waisman is fascinated by the critical roles that movement and sensation play in forming thought. Her interactive sound installations, sculptures, videos and collaborative performances highlight the subliminal training and possible hacking of such embodied thinking. These works focus on related issues including surveillance, invisible labor, border control, machine-human feedback loops, nanotechnology. Venues include 18th Street Arts Center, Hammer Museum, MOLAA, LAXART; CECUT Tijuana; OCMA/California Biennial; Beall Center; FILE Sao Paolo, The Museum of Image and Sound, Sao Paolo, MOLAA, Zero1, ISEA, House of World Cultures, Berlin. Waisman's current series of collaborative artworks explore the role of embodiment in forming*

*non-human intelligences, including microbial and extraterrestrial intelligences. With support to date from 18th Street Arts, Lucas Artists' Residency, Hammer Museum, SETI Institute Artist in Residence program and others, this project has produced performances in urban space, public movement workshops for all ages, art-science think tanks and panels. Next up will be interactive installations, videos and performances at the Music Center in Los Angeles. Waisman is the founder and lead artist for the Laboratory for Embodied Intelligences, a multi-year project exploring embodied thinking and non-human intelligence, which she directs. With degrees from Harvard, Art Center College of Design and UCSD, she has taught at institutions including Cal Arts, SFAI, UCSD, Casa Vecina of Mexico City.*

Since 2010, over 130 million trees have died in California--ravaged by beetles, drought, fires and more. *Listen to the Trees*, created for the exhibition, *Weather on Steroids: The Art of Climate Change Science* curated by Tatiana Sizonenko, addresses the heartbreaking current and predicted future losses of trees in San Diego forests. The piece chronicles two areas in San Diego County that I have visited repeatedly, the Laguna Mountains and coastal Torrey Pines State Park.

"Photomontages evocative of my walks offer a series of glimpses, incomplete views at a variety of scales evocative of the enchanted vibrancy of life. Assembling them is an act of reverence and love. Tree stumps invite viewers to sit and contemplate the scene. One stump is fitted with an ipad touch screen that displays diagrams of tree rings of the Torrey pine and the Jeffrey pine. For the Torrey pines, tree rings are diagramed from 1950-2100 based on soil moisture data averaged

from available climate models. One tree represents climate projections based on a-high-emissions or "business as usual" scenario (RCP 8.5), another represents a-low-emissions or "enlightened government" scenario (RCP 4.5). For the Jeffrey pines the tree ring diagrams are based on historical data from 1900-2016 and projections from one model to 2100 under the high emissions "business as usual" scenario. Not only do the tree rings serve as a means to visualize actual or projected climate, but just as tree stumps are often labeled with historical events that occurred in the year corresponding to a given tree ring, pressing on selected rings reveals similar information, in the form of a short narrative and image about a local ecological event that has occurred or might occur in that year. Viewers are invited to respond to what they see by writing letters to the trees or offering suggestions for enlightened governmental actions." <http://www.ruthwallen.net/listentothetrees>



*Ruth Wallen is a multi-media artist and writer whose work is dedicated to encouraging dialogue about ecology and social justice. She creates web sites and outdoor installations and has participated in innumerable exhibitions. Solo exhibitions range from Franklin Furnace, CEPA, New Langton Arts, to many local venues. Web site hosts include the California Museum of Photography and the Exploratorium, where her work is currently on view. She was part of Weather Report: Art and Climate Change at the Boulder Museum of*

*Contemporary Art, curated by Lucy Lippard, and recently has been addressing climate change in collaboration with scientists at Scripps. Ruth writes critically about ecological art and race, gender and visual culture. She is on the faculty of the MFA in Interdisciplinary Arts Program at Goddard College, a lecturer at UCSD, and was a Fulbright Lecturer at the Autonomous University of Baja California, Tijuana. She studied with the Harrisons and graduated with an MFA from UCSD.*

"I am a sculptor. I create poetry out of common things, repurposing or repositioning common materials to make new meaning. I use firewood, fruit, signage or a whistled tune. I also use shards of common language – literal texts like slogans and symbolic language such as flags or football "fight" songs. I'm fascinated by the way we look at our surroundings through invisible cultural and political lenses. My work attempts to subvert inert objects and signs by remixing them. I'm often concerned particularly with American cultural myths: California as a paradise reducible to a commodity cornucopia, for instance; or the positioning of industry and work ethic as icons of American character.

Beyond the immediate symbolic culture, I draw on and attempt to alter, I'm more and more conscious-

ly aware of some of the essential questions of my work: can we have community? Can we have a shared language? Or is our communication so contingent that we're all actually alone? My projects often locate themselves outside the walls of traditional art venues, and confront broad publics with these questions."

*Bicker / Banter* and *Slap Slap Kiss* are two of an ongoing series of signs that announce film tropes from screwball comedies using a vintage neon palette. The signs employ a medium, form and scale typically used for barroom beer advertisements from the mid-twentieth century, testing the efficacy of dragging forward into the present common-sense cultural ideals we all breath as something more than plot devices.



Allison Wiese  
(cont.)

*Slap Slap Kiss*, 2017

30 x 20 x 2.5 inches

neon signage with flasher unit (2/6)

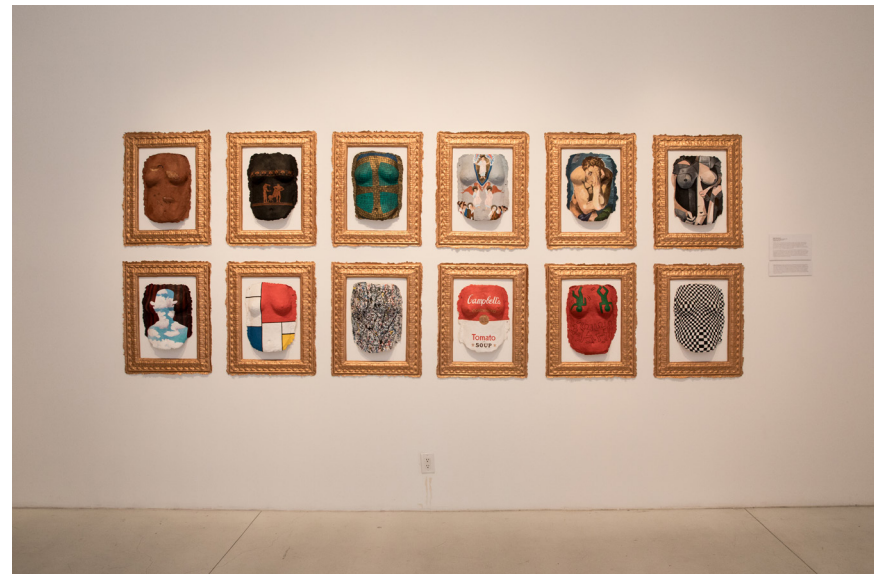
Courtesy of the Artist

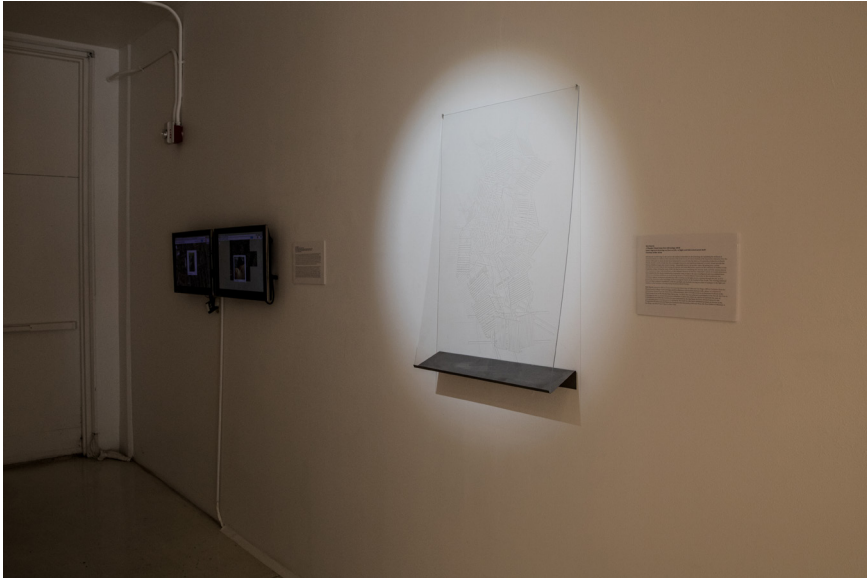


*Allison Wiese is an interdisciplinary artist who makes sculptures, installations, sound works, performances and architectural interventions. Her work has been exhibited throughout the United States, among other venues at Machine Project in L.A., the Museum of Contemporary Art, San Diego and Socrates Sculpture Park in New York. She was the recipient of a 2007 Louis Comfort Tiffany Award and has received grants from Art Matters, Creative Capital and the Cultural Arts Council*

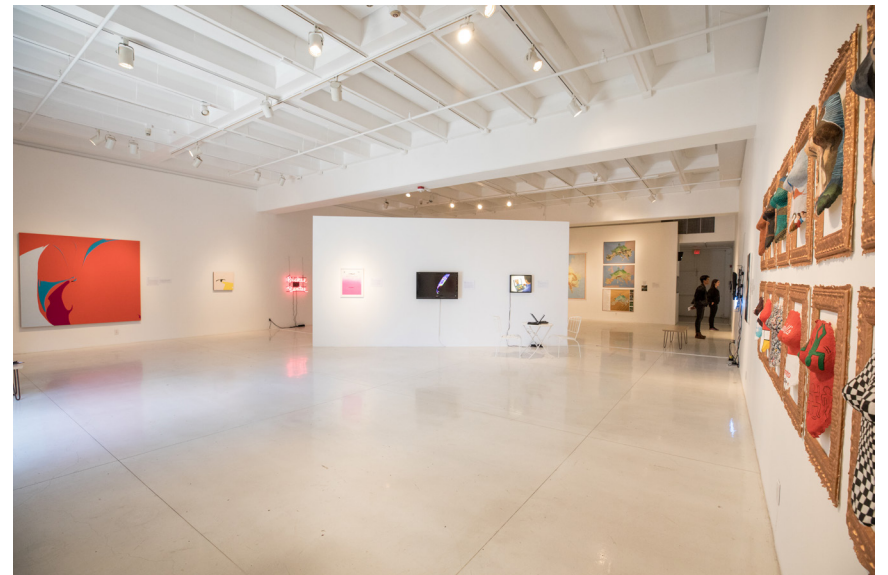
*of Houston. Wiese is a fellow of the MacDowell Colony, an alumna of the Skowhegan School of Painting and Sculpture and was a Core Fellow of the Museum of Fine Arts, Houston. She earned an MFA in Visual Arts from the University of California San Diego in 2000. Wiese learned to walk and talk in Brooklyn, Drive in Southern California and everything else important in Texas. Wiese currently lives in San Diego, where she teaches at the University of San Diego.*

Installation photographs by  
Farshid Bazmandegan









*The Agency of Art*

April 12 – May 17, 2018

University Art Gallery  
Mandeville Center  
216 Mandeville Lane/9500 Gilman Dr  
La Jolla, CA 92093-0327

*The Agency of Art* is curated by Tatiana Sizonenko, PhD, 2013

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