

Provoking Change

A Visual Arts Alumni Exhibition
October 12 – December 9, 2017
University Art Gallery
Mandeville Art Center
UC San Diego

Provoking Change



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David Avalos

Doris Bittar

Becky Cohen

Joyce Cutler-Shaw

Brian Dick

Kip Fulbeck

Heidi Hardin

Robert Kushner

Hung Liu

Fred Lonidier

Jean Lowe

Kim MacConnel

Susan Mogul

Allan Sekula

Elizabeth Sisco/Louis Hock/David Avalos

Deborah Small/David Avalos

Exploring a segment of the unique early history of the Visual Arts Department, *Provoking Change* celebrates an extraordinary roster of artists who came to study in San Diego in the early 1970s through the 1990s. Diverse in their approaches, these artists shared a desire to foster change by challenging the narrowly defined avant-garde canon as manifested in the formalism of the 1960s. In contrast to the influential American critic Clement Greenberg, who considered political art renegade and aesthetically inferior to the avant-garde, UC San Diego artists made art that introduced multi-cultural voices, pointed out women's underrepresentation in the arts, and revealed the pressing histories of immigration, class, and racism. By broadening art-making practices through daring experimentation and engagement with the highly-contested political and social subjects of the day, these artists helped transform and expand contemporary art.

Works on view in *Provoking Change* include painting, sculpture, photography, photomontage, film and video, and text-and-image installations. Standing at the forefront of the Pattern and Decoration Movement, the work of Kim MacConnel

and Robert Kushner challenged the conventional idea of painting as a two-dimensional work on canvas. Executed as a kind of cloth hanging, both MacConnel's *Turkish Delight* and Kushner's *Big Blue Chador* question the long-standing pejorative dismissal of decoration.

Hung Liu's *Five Star Red Flag* and *German Shepherd*, on the other hand, are a significant contribution to the revival of traditions of avant-garde painting in China. After arriving to UCSD, Liu mastered layered brushstrokes and drippy appearance of paint in her work that serve as a visual metaphor for the loss of historical memory. Alternatively, Jean Lowe opened the door to a social critique aesthetic within the realm of canvas, thus further transforming the idea of modernist painting. Lowe's *Food For a Nation*, a monumental canvas reminiscent of a baroque painting, features not a romanticized or heroic scene but rather a grim contemporary landscape depicting the environmental impact of industrial agro-business. This painting, put side by side with other work produced by Visual Arts alumni in the 1990s, invites viewers to rethink their place in our consumer society. Lastly, Heidi Hardin's

portraits visualize the theme of identity, a subject that runs across many works of Visual Arts alumni. In Hardin's paintings, colorfully transcribed snapshots from family albums offer an evocative meditation on the different ethnicities that comprise families in America.

The exhibition's impressive array of paintings is complemented by groundbreaking works in photography. Included are photo-text installations by Allan Sekula and Fred Lonidier, who not only influenced a generation of new documentary photographers but also offered a model for post-documentary, conceptual, and leftist political photography. Sekula's *School Is A Factory* serves as a critical exploration of the limited career paths opened up by so-called "higher education" in the community colleges of Orange County. In turn, Lonidier's *The Wedding of Lin Baron and Pauline Oliveros* experiments with serial images and text, a kind of "silent film" approach, to document its socially-critical content, an early gay marriage ceremony.

Multimedia work by two collectives - David Avalos, Louis Hock, and Elizabeth Sisco, as well as David Avalos with Deborah Small - addresses complex issues

of immigrant labor, border politics, and multiculturalism in California, while also transgressing established conventions of public art. *Art Rebate/Arte Reembolso* by Sisco, Hock, and Avalos takes the form of a video and text documentation of the project. The work was conceived as a series of symbolic social and economic transactions between three artists and hundreds of Mexican and Central American unauthorized immigrant-laborers here in San Diego during three months of the collaborative enterprise. The trio orchestrated an unprecedented media campaign to promote debate about the relationship between citizens and undocumented workers in San Diego County's underground economy. In contrast, *mis*ce*ge*NATION*, an installation by Small and Avalos, combines *casta* images with a humorous experimental video-essay. The results critically reconsider California as a long-time home to Native Americans, Spaniards, Chinese, African-Americans, and Anglos, while also challenging conventional wisdom about the mixing of the races.

The pioneering interdisciplinary work of Visual Arts alumni, frequently combining collage, photog-

raphy, video, writing, installation, performance, and activism, is represented by pieces from Susan Mogul and Doris Bittar. An active member of the Feminist Studio Workshop, a radical feminist art program led by Judy Chicago in Los Angeles, Mogul explores topics of female identity and sexuality. *Waiting at the Soda Fountain*, combining performance video with her photcollages, is a feminist parody about getting discovered in Hollywood and was originally part of an installation and performance at the Columbia Coffee Shop in Hollywood. Doris Bittar, on the other hand, uses the media of collage and mapping to respond to the world's anxieties and obsession with terrorism since 9-11. Her *Secured States* maps, created by cutting and pasting security envelope patterns collected from paychecks, bills and official documents, humorously reconcile border discrepancies arising from political or geographic issues and apply the correct security envelope patterns to make states and countries "safe" once again. Bittar's work frequently examines decorative motifs and how they intersect with historical and geopolitical legacies, while also addressing themes of place, identity, and spirituality.

The work of many Visual Arts alumni aligns well with the spirit of Allan Kaprow's investigation of art disappearing into life. The artworks on display can delight the senses, evoke emotions, arouse curiosity, and provoke debate about the nature and boundaries of art and art media. For example, Brian Dick's canvas-covered foam tires, from his larger installation *No Rules Except... Yard*, not only pay homage to the legacy of Kaprow but also significantly contribute to the making of a new kind of improvisational sculpture, often presented as a performative strategy that activates the work. In all, the exhibition spotlights those artists who have succeeded memorably in giving substance to their creative visions and whose work often transgressed the conventional media boundaries to connect object making with play, performance, and activism. The exhibition will be accompanied by film screenings and lecture-conversations with visiting alumni and will highlight the depth and breadth of the socially engaged and politically conscious art of the Visual Arts alumni at UC San Diego.

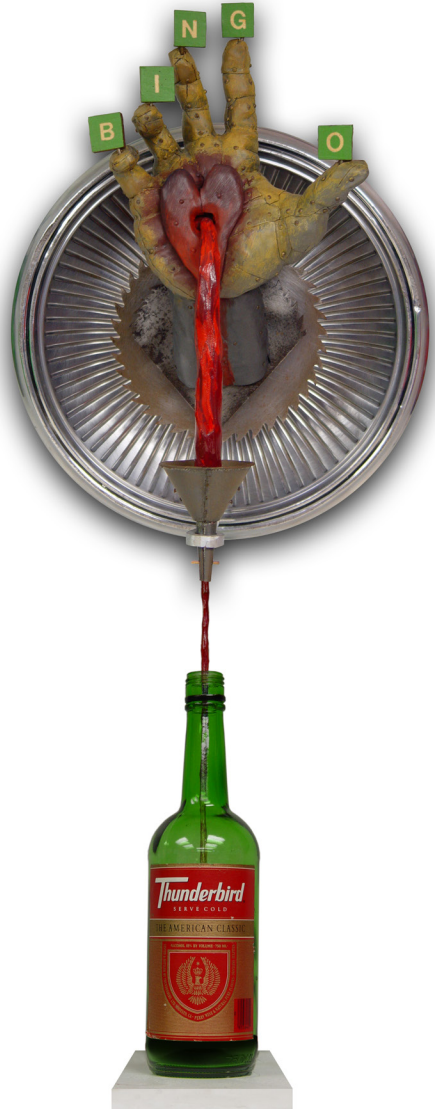
—Tatiana Sizonenko, Ph.D., Art History, Theory and Criticism, 2013

David Avalos on the 2015 canonization of Junípero Serra:

In September 2015, Pope Francis made a saint of Franciscan Friar Junípero Serra, who founded Mission San Diego de Alcalá in 1769, thus initiating a brutal Mission system on behalf of the Roman Catholic Church. According to Francis (possibly channeling Mel Brooks), Serra “ushered in a new springtime of evangelization” by his work for the Church. “Such zeal excites us,” the Pope raved.

In the late 1980s, when the Church first ‘Beatified’ Serra in preparation for making him a saint, California Indian protests successfully stopped the effort. In support of their outrage, historian William E. Weeks wrote:

To proclaim “St. Serra” is to proclaim forever the “savage” nature of the native peoples of California.... [Only then] will Western civilization confront the reality of genocide.... To candidly confront the reality of European subjugation of Native Americans is a necessary condition for the alleviation of present-day injustices and the shared creation of a common future.



Hubcap Milagro—Junípero Serra's Next Miracle: Turning Blood into Thunderbird Wine, 1989

Mixed Media: chrome hubcap, Thunderbird wine bottle, sheet lead, escutcheon pins, acrylic paint, circular saw blade and fragment, tin funnel, carved wood, wire, hardware

32 x 15 x 6 inches

Collection of Doug Simay

The Church often demands a miraculous intervention from a person being considered for sainthood. This might occur, for example, when a devout Catholic with an incurable disease prays to the 'Beatified' and makes an otherwise inexplicable recovery. In 1989, David Avalos' *Hubcap Milagro* proposed that this required miracle would be the transubstantiation of blood into wine, referencing the high rates of American Indian alcoholism, an historical legacy of Christian colonization of this hemisphere.

In 2015 Pope Francis declared Serra a Saint without a miracle, hubcap or otherwise. In response to the Pope's exuberance, Steven Newcomb (Shawnee, Lenape) wrote in *Indian Country Today* that, "the Roman Catholic Church, during the reign of Pope Francis, is attempting to create a celebratory atmosphere around its centuries of destructive 'evangelization,' which is simply a benign sounding word for religious colonialism as part of a universal (catholic) empire of domination."

Figures some saints don't have to show you any stinking miracles.

David Avalos' voice was first heard on September 12, 1947. His Mexican immigrant parents, Santos and María Avalos, raised him and five siblings in the Mexican-American neighborhood of National City. His parents' intelligence, discipline, and wisdom endowed him with the skills to succeed as an educator and artist. First, though, Avalos flunked out of college, joined the Army, and lived in a cave in Matala, Crete. Eventually, at San Diego's Centro Cultural de la Raza, he worked collaboratively with a bi-national cohort of Chicana/o artists and other multiracial allies. He has devoted himself to socially and politically engaged art of the border region, informed by his involvement with the Committee on Chicano Rights. Avalos earned an MFA at UCSD that led to a position at CSU San Marcos. As a Professor in the School of Arts, he continues to discover the art-making process with his students and colleagues.

Doris Bittar on The Secured States series:

“My work holds a humorous conceit that states and countries become safe when papered with security envelope patterns collected from paychecks, bills, and official documents. I have been saving such envelopes for years. I began by drawing designs and still lifes on them in *Secured Stills*. I made American flags out of them in *Secured Flags*. I create maps to address the world’s obsessions with terrorism and its post-9/11 anxieties. The Secured States maps begin with using Google Earth, where I navigate to find a perch or point of view of the region that interests me. It’s a long process before something’s glued onto paper. I look at other maps, too, to further

reconcile border discrepancies due to political or geographic issues. To be certain that the patterns chosen are the “correct” ones for each country, I research heritage, history, and geopolitical contexts. My process mixes sense with nonsense, history with myth, to design puzzle-like templates for each country. I do not repeat the patterns as I handcut them. These maps address an international anxiety -- and not solely a Western one. *Secured States: Allemagne-Turko* allows interpretations about the contemporary and historical relationships between Germany and Turkey, along with their legacies. *Secured States: The Arab World* shows that Arab nations desire security too. The West, ironically, ignores the Arab world’s sense of insecurity now that



Secured States: Allemagne-Turkia, security envelope patterns, 40"x 60", Doris Bittar 2011

Secured States: Allemangne - Turko, 2011

Security envelope patterns on tar paper
40 x 60 inches

Courtesy of the Artist

Secured States: The Arab World, 2010

Security envelope patterns & printed
tracing paper on tar paper
40 x 60 inches

it is a veritable warzone of size-able magnitude. The Arab World's landscape is nearly half torn up by regional factionalism, imperialist projects, and proxy wars, yet the West, with several hands on the Middle East and hardly any wars on its own lands, fears insecurity above all else. Perhaps these maps could draw a line that links Western safety to the safety of the peoples of the Middle East."

Doris Bittar is an interdisciplinary artist, writer and activist. She received her MFA from UCSD in 1993. Intentionally or not, Bittar's artistic and activist projects negotiate diplomacy with advocacy. Bittar's work includes painting, collage, installation, digital photography, and video. She also collaborates with musicians

and poets. Bittar exhibits internationally, is a recipient of national and international awards, and has over 40 publications on art and politics. She is a core member of Gulf Labor, Public Address, and the American Arab Anti-Discrimination Committee for San Diego. Her current endeavors overlap activism with art to explore the lives of refugees and their migrations. She created and coordinates Teach and Learn Literacy – TaLL, an English-as-a-Second-Language program for Syrian refugees in San Diego. Her parallel project, Migrant Mountains, visualizes data on refugees and migration into statistical realms that mirror the landscapes migrants traverse.



The Arab World, 100 cm x 140 cm, collage of security envelope patterns on tar paper, Doris Bittar 2010

People in all cultures understand the practice of naming and the need to name. *The Namewall* was conceived and designed in 1974 to transform the depersonalized passenger tunnel of the International Terminal at the Los Angeles International Airport into an aesthetic and personal experience for the hundreds and thousands of international travelers—for many, a first entry at the United States.

The Namewall was composed out of approximately 12,500 individual laminated paper tiles (each 8.5 x 4 ¼ inches), affixed directly over the existing, vertically-placed white ceramic wall tiles of the 263-foot long passenger tunnel wall, which was

itself eight to nine feet high. The paper tiles were imprinted with 2,000 repeated first names, equally representing women and men, reflecting popular names, and highlighting the diverse and international origins of America's population.

The artist investigated several different ways to represent the names, which were placed in random arrays, as unpredictable as groups of airline passengers. A first name is a sign imbued with meaning, experienced as a person rather than as a word or set of graphic symbols, so there was immediate personal response to the wall as people looked for their own names and also those of lovers, relatives, enemies, and friends. It



The Namewall, 1974

Installation for the Los Angeles International Airport, Terminal 2

Courtesy of the Artist

had taken more than ten months to achieve the permissions for this artist-generated work, which was financed in part with individual and corporate contributions of materials and labor, including Japan Airlines, which underwrote and hosted the opening reception in their Sakura Lounge.

This was the first time an individual artist had been granted permission to exhibit a site-specific installation for the Los Angeles International Airport, years before public art programs were initiated in American cities. It was extended for one month by popular interest and the request of the Board of Airport Commissioners.

Joyce Cutler-Shaw is an artist of intermedia, including drawings,

installations, public commissions and artists books. Drawing is her primary language, from two-dimensional pen-and-ink works on paper, to their sculptural translations. She has exhibited internationally since 1972. Her works are presented in both museum and library special collections including New York's Museum of Modern art, the 42nd Street Library, the Albertina Museum in Austria, the Teylers Museum in the Netherlands, the Wellcome Institute in London, the National Museum of Women in the Arts in Washington, D.C., and, in California, at the Getty Museum Library, the University of California San Diego Geisel Library, and the Athenaeum Music and Arts Library in La Jolla.



No Rules Except...Yard is a reinvention of Allan Kaprow's, *Yard*, first shown in the courtyard of Martha Jackson's New York Gallery in 1961, and Allan and Bram Kaprow's 2000 pillow environment, *No Rules Except...* made for LACMA Lab. *No Rules Except... Yard* was commissioned in 2008 by the New Children's Museum, San Diego for the exhibition, *Child's Play*. The room-sized space consisted of a floor and walls covered with mattresses, and 165 canvas-covered-foam-tires. Additionally, the room included punching bags, mirrors, a Bram Kaprow designed sound element, and a Simon Forti inspired climbing wall-mattress. The five standard-sized "tire-pillows" culled from that 2008 *Child's Play* exhibition, are made of silk-screened canvas covered batting and foam. They can be dumped over, played with, and sat upon. Please re-stack.

Brian Dick on No Rules Except... Yard:

"I don't know what Allan Kaprow thought about tires when he first made his environment *Yard*, as part of his ongoing investigation of art disappearing into life. I tend to think he thought of them as repetitive, readily available shapes that might, taken together, make you feel like you were in a three-dimensional Pollack painting, a physical manifestation of just how dirty, difficult, and revelatory it would have been to navigate abstract-expressionism in mid-century America. He did tell me once that used tires were a lot easier to get, then get rid of. In any case, a tire is, for all its smell, smudginess and grease, a perfect shape. When I was first approached by the museum I was given the option to reinvent either *Yard*, or *No Rules Except...* Before I had decided, during the conceptualization process, it occurred to me that I might avoid the pit falls of reinvention and simply combine both environments. The result was *No Rules Except...Yard*. The tire-pillows themselves, literally and poetically, collapse the two works together."

No Rules Except...Yard, 2008

Silk-screen, canvas, foam

Installation View, The New Children's Museum
San Diego.

Courtesy of the Artist

Brian Dick: "In graduate school my research focused on the notion of play and empty-headedness as a performance strategy. I broadly defined my work as playful improvisational sculptures and time-based activities that extend into social space. All are purposefully temporary and not meant to last over time.

I received my MFA from U.C. San Diego in 1995 and my BA from UCLA. In 2008 I co-founded the Nationwide Museum Mascot Project, in which artists engage in site-specific improvisational object making and

performance. In 2012, we "mascot-ed" fifteen museums for our first Summer Tour. In 2014 we went on the road again with our LA-LA Tour: Los Angeles to Latin America. In 2013, I was the Robert Caplan Artist-in-Residence at the Museum of Contemporary Art, San Diego.

At present I maintain a studio on the campus of Penn State and am the Penn State Zoller Gallery Exhibitions Coordinator."



Families in Paradise (subtitled *The Four Jews*) is the second of seven installations in Hardin's project *Human Family Tree/A Walk Through Paradise...* Fifteen years in the making, Hardin's grand work comprises 78 portraits of families of different ethnicity, and from differing religious traditions, who have traveled to America to make their home. Each installation of Hardin's extended project focuses on a single religion and is presented as an evocative multimedia meditation on the experiences we share, regardless of faith, culture, or ethnicity. Her portraits have typically been displayed along with touching objects, environmental displays, and original soundscapes by Los Angeles composer Jonathan Sacks.

The two paintings on display are from *Families in Paradise (The Four Jews)*. Here portraits of Jonathan Sack and his siblings Reva and Lee offer an unexpected window into the shared human experiences that bridge the personal and the univer-

sal. Snapshots from family photo albums are transcribed into paintings and mounted on fabric-covered hardwood panels that allude to the mythical Tree of Life. In her installations, Hardin invites the viewer to follow a labyrinth of footpaths and columns, thus creating a "walk through paradise" among the paintings. Exploring ideas about cultural self-definition, the universality and pervasiveness of the American dream, and new directions imagined for the human family and their faiths, her work calls to overcome differences and restore a paradise on earth while also healing broken heartstrings.



Reva in a Rage (1967), 2004

oil on panel, mounted on fabric-covered
tempered hardwood panel
panel: 20 x 1 in., frame: 48 x 24 inches

*Jonathan and Lee in the Garden on Rosh
Hashanah (1958), 2004*

oil on panel, mounted on fabric-covered
tempered hardwood panel

panel: 20 x 16 in., frame: 48 x 24 inches

From *Families in Paradise (The Four Jews)*.

Courtesy of the Artist

Originally from Oklahoma City, Heidi Hardin received her MFA in Painting from UCSD in 1979. For thirty years she has exhibited nationally and has taught at all levels. Her artwork was represented by Newspace in Los Angeles from the early 1980s until 2006, when the gallery closed and its archives became a part of the Smithsonian.

For decades, Heidi taught children about the Hunters Point Shipyard (HPS) cleanup and reuse, through her innovative art and science curriculum, The Children's Mural Program (CMP). In 2010, she and CMP students created a HPS public commission, STREAM of CONSCIOUSNESS, a handmade ceramic-tile mural.

Hardin's artworks are held in trust in the objectives of Think Round, Inc., a 501(c)(3) nonprofit she formed in 2004. Currently, Hardin's attention is on her "birth vision," The Human Family Tree/A Walk Through Paradise..., and the creation of the Center for the Human Family.



Bob Kushner writes:

“In the spring of 1974 I had the amazing opportunity to travel to Turkey, Iran and Afghanistan with my UCSD professor and mentor Amy Goldin. Our time was spent looking at historical architectural monuments as well as contemporary culture. Amy had been reading Edward Said’s ground-breaking book *Orientalism* and keenly identified the many cultural discrepancies, assumptions, and misunderstandings of the West for the East. It was my first travel abroad and it opened my eyes in many ways.

On returning, I wanted to integrate these experiences with my studio and performance practice. I undertook a series of variations (pretty loose ones) on the chador, the veil worn in public by Iranian women. I was fascinated at how this flat, roughly half-circle shape of thin fabric could gain form and volume when draped over the body. By allowing the chadors to become much larger than they would have been in Iran, I could introduce an element of aerodynamics, watching the expanses of fabric fill and balloon with air.

Following the various givens of my performance work at that time, I

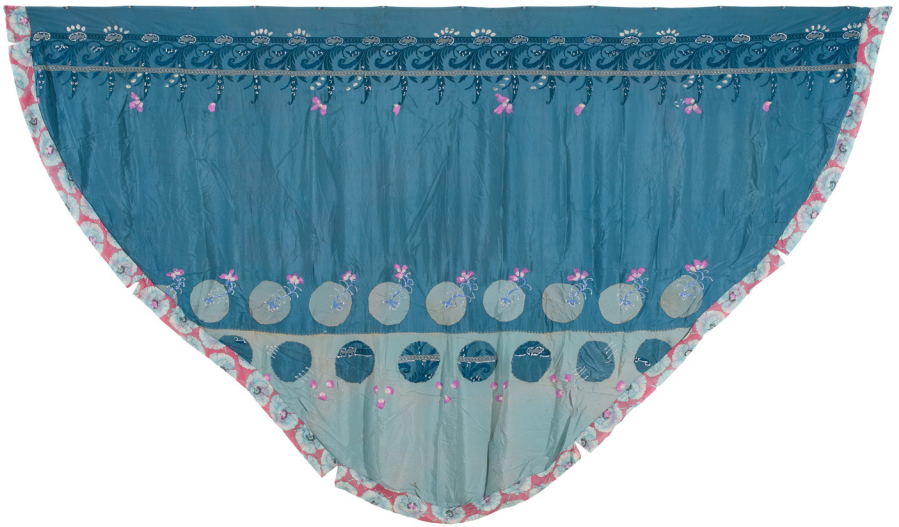
presented these and other Orientalist fantasias as a fashion show, hence the title *The Persian Line*--not a more modernist Iranian Line, rather the antiquated vision of Persia, of the East. Consistent with my other performances, I presented these costumes on nude bodies. I did not want to provoke religious conventions; rather I was sincerely interested in how one could be mostly covered and at the same time still be seductive.”

Robert Kushner’s performance *Persian Line II* took place on March 14, 1976, in the Holly Solomon Gallery, an art space in New York City that was known then for nurturing the Pattern and Decoration movement, whose practitioners, among them Kim MacConnel and Robert Kushner, used motifs from exotic cultures to produce ornate, wildly patterned paintings and assemblages, as well as creating performances, as a way of challenging the austerities of Minimalism. For this particular performance, Robert Kushner presented as a fashion show his variations of the chador (the veil worn by Iranian women in public). In his words, “the title *The Persian Line* suggests not a more modernist Iranian Line but rather the antiquated vision of

Big Blue Chador, 1974

Acrylic, acrylic extrusion, and embroidery
on silk crepe de chine with polyester
border

7 x 10 feet



Bob **Kushner**

(cont.)

Persia.” Consistent with his other performances, Kushner presented these costumes over naked bodies, not to provoke religious sentiments or undermine conventions but to explore how one could be covered yet at the same time seductive.

Since participating in the early years of the Pattern and Decoration Movement in the 1970s, Robert Kushner has continued to address controversial issues involving decoration. Kushner draws from a unique range of influences, including Islamic and European textiles, Henri Matisse, Georgia O’Keeffe, Charles Demuth, Pierre Bonnard, Tawaraya Sotatsu, Ito Jakuchu, Qi Baishi, and Wu Changshuo. Kushner’s work combines organic representational elements with abstracted geometric forms in a way that is both decorative and modernist. He has said, “I never get tired of pursuing new ideas in the realm of ornamentation. Decoration, an abjectly pejorative dismissal for many, is a very big, somewhat defiant declaration for me. ... The eye can wander, the mind think unencumbered through visual realms that are

expansively and emotionally rich. Decoration has always had its own agenda, the sincere and unabashed offering of pleasure and solace.”

Kushner’s work has been exhibited extensively in the United States, Europe, and Japan, and has been included in the Whitney Biennial three times and at the Biennale in Venice twice. Kushner was the subject of solo exhibitions at both the Whitney Museum of American Art and the Brooklyn Museum. A mid-career retrospective of his work was organized by the Philadelphia Institute of Contemporary Art.

Kushner’s works are included in many prominent public collections including the Museum of Modern Art, NY; the Metropolitan Museum of Art, NY; the Whitney Museum of American Art, NY; the National Gallery of Art, DC; the Corcoran Gallery of Art, DC; Tate Gallery, London; San Francisco Museum of Modern Art; the Contemporary Museum, Honolulu; the Denver Art Museum; Galleria degli Uffizi, Florence; J. Paul Getty Trust, Los Angeles; Museum Ludwig,

Persian Line II

Performed at the Holly Solomon Gallery,
New York City, on March 14, 1976

Performance video, 51 min

Courtesy of Archives of American Art



One of the first Chinese artists to establish a career in the West, Hung Liu is well-regarded internationally for her unique artistic style. Her paintings often feature layered brushstrokes combined with washes of linseed oil, a process that gave her imagery a drippy, indistinct appearance, a method that has been interpreted as challenging the rigid academicism of Chinese Socialist Realism. Much of the meaning of Liu's painting emerges from the way her wash and drip technique dissolves the figurative images, thus subjecting them to the more reflective process of painting.

Five Star Red Flag reflects on the events at Tiananmen Square in June 1989, as seen from Liu's perspective in the United States. Featuring a graphic drawing, based on a traditional Chinese acupuncture chart in which the body is a map of illness, the painting comments on the post-Tiananmen Square condition of Chinese society, which is alluded to by the red X at the throat of the medicine man. The side panel of the red flag also points out major discrepancies in party direction. Based on the national flag of the People's Republic of China (Red China), the side painting shows that two stars

gone missing. In the original red flag, the single large star symbolizes the Communist Party's leadership and the smaller four represent the people who, under its guidance, surround it. In tandem, the painting *The German Shepherd* depicts an Alsatian or German Shepherd dog alongside Japanese soldiers during the 1937 Japanese occupation of China, thus further reflecting on tortured times in 20th century China.

Hung Liu was born in Changchun, China in 1948, growing up under the Maoist regime. Initially trained in the style of Socialist Realism, Liu studied mural painting as a graduate student at the Central Academy of Fine Art in Beijing, before immigrating to the US in 1984 to attend the University of California, San Diego, where she studied under Allan Kaprow, American originator of Happenings.

Known for paintings based on historical Chinese photographs, Hung Liu's subjects over the years have been prostitutes, refugees, street performers, soldiers, laborers, and prisoners, among others. As a painter, Liu challenges the documentary authority of historical Chinese photographs by subjecting them to the more reflective process of painting.

Five Star Red Flag, 1995

30.25 x 30.125 inches

oil on canvas

Courtesy of Hung Liu and Jeff Kelly



Hung Liu
(cont.)

Much of the meaning of Liu's painting comes from the way the washes and drips dissolve the documentary images, suggesting the passage of memory into history, while working to uncover the cultural and personal narratives fixed – but often concealed – in the photographic instant. Washing her subjects in veils of dripping linseed oil, she both “preserves and destroys the image.” Liu has invented a kind of weeping realism that surrenders to the erosion of memory and the passage of time, while also bringing faded photographic images vividly to life through the tactile process of painting. In effect, by turning old photographs into new paintings, Liu summons the ghosts of history to the present.

Recently, Liu has shifted her focus from Chinese to American subjects. By training her attention on the displaced individuals and wandering families of the American Dustbowl, Liu finds a landscape of overarching struggle and underlying humanity that is familiar terrain for her, having been raised in China during an era (Mao's) of epic revolution, tumult, and displacement. The Bindlestiffs and 1930s Oakies wandering like ghosts through Liu's new paintings

are American peasants on their way to the promised land of California. These paintings depart from her better-known fluid style in which drips and washes of linseed oil dissolve the photo-based images the way time erodes memory. Instead, she develops a kind of topographic realism in which the paint congeals around a webbing of colored lines, together enmeshed in a rich surface that belies the poverty of her subjects. Factually woven to Dorothea Lange's celebrated Depression-era photographs, Liu's new paintings release the energy of color like rays of hope from beneath the grey tones of history.

*A two-time recipient of a National Endowment for the Arts Fellowship in painting, Liu also received a Lifetime Achievement Award in Printmaking from the Southern Graphics Council International in 2011. A retrospective of Liu's work, *Summoning Ghosts: The Art and Life of Hung Liu*, was recently organized by the Oakland Museum of California and is scheduled to tour nationally through 2015. In a review of that show, the *Wall Street Journal* called Liu “the greatest Chinese painter in the US.” Liu's works have been exhibited extensively and collected*

German Shepherd, 1998

36 x 24 inches

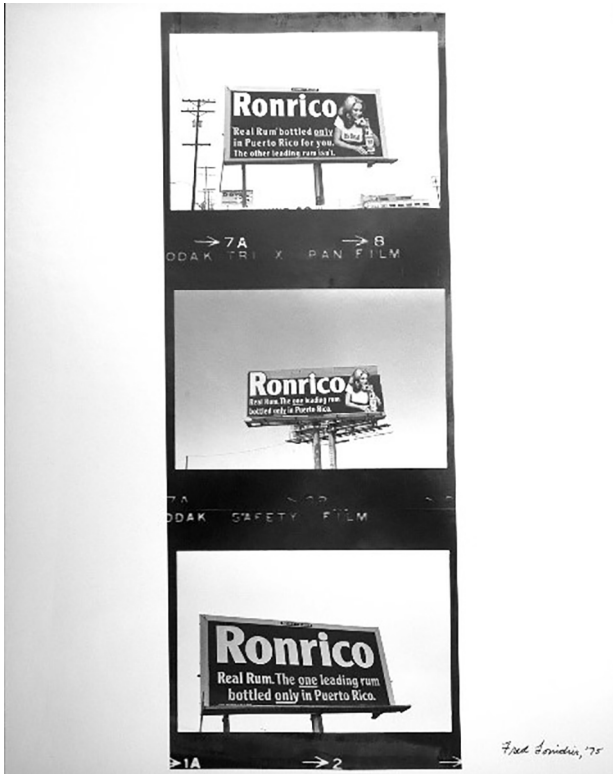
oil on canvas

Courtesy of Hung Liu and Jeff Kelly

by the San Francisco Museum of Modern Art, the Whitney Museum of American Art, New York, the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; the Asian Art Museum of

San Francisco; and the Los Angeles County Museum (LACMA), among others. Liu currently lives in Oakland, California. She is Professor Emerita at Mills College, where she has taught since 1990.





This series of vintage photographs by Fred Lonidier captures the spirit of teaching and learning in the mid-1970s, when the department harbored a singular group of influential instructors and students including Martha Rosler, Phel Steinmetz, Allan Sekula, and Lonidier himself. Exploring the twin dialectics of “art” and “life” that were then at the heart of a rigorous cultural critique, his series demonstrates a new approach

to photography that introduced language-based works and undermined the fixation on technique. Through photomontage, the series investigates the operation of the photographic image as a semiotic system while reinventing the medium as a form of both art and critical writing. Lonidier’s work was central to the formation of a genre of Conceptual Art that later became known as the San Diego School.

Fred Lonidier
(cont.)



Fred Lonidier recalls:

“When my first marriage ended in San Francisco, my older sister, Lynn Lonidier, and Pauline Oliveros invited me to move to their house in Leucadia, at least, while I waited out my trial for draft refusal. That would have been the winter of 1969. They had been a couple for around three years starting when Pauline was at Mills College. By the winter of 1970, their relationship had reached a turning point with Pauline becoming involved with Lin Baron, a cello MA student. Meanwhile, I had been accepted as a MFA student to begin the following fall. Around that time, the Antin’s had introduced me to Phil Steinmetz (later, Phel) and I hung out with him most of that summer.

But sometime in late June, Lynn let me know that she was planning an all-day “wedding” event for Pauline and Lin and I agreed to photograph it. Hanging around the art department, I was beginning to get on board with the Conceptual Art movement. My own interest in documentary, with a background in the social sciences, seemed a good fit with its uses of serial images, text, and openness to socially critical content. It was some time before I printed and mounted the work in this show, I decided to go for a kind of “silent film” approach, which would allow me to represent the entire day with a lot of small prints mounted in order on black board.”

The Wedding of Lin Baron and Pauline Oliveros, 1970

Vintage photographs mounted on black boards of various lengths to appear like a film strip

Courtesy of the Special Collections and Archives, UC San Diego Libraries



Professor Emeritus Fred Lonidier studied at Yuba College and San Francisco State (graduate work in sociology and photography) before becoming a member of the MFA program at UC San Diego, where he joined the faculty in 1972. Lonidier's work deals with the sociological possibilities of photography applied to social change and has been exhibited at the Houston Center for Photography, the Oakland Museum, the San Francisco Art Institute, the Friends of Photography in Carmel, the Long Beach Museum, the Los Angeles Institute for Contemporary Art, the Focus Gallery, the Kitchen, the New Museum of Contemporary Art in New

York City, the Whitney in New York, and many other venues. Since the early 1970s, Lonidier has challenged the conventions of the photographic image, merging conceptual photography and leftist political activism. His choice to show his work in such nontraditional venues as union halls and shopping malls exemplifies his efforts to address an audience beyond the gallery and museum visitors. San Quintin photo-text panels chronicle the artist's longstanding project exploring border issues and labor rights in maquiladoras, assembly plants that operate in the free trade zone of Tijuana, Mexico.

Food for a Nation is part of Jean Lowe's large installation from 1992 entitled *Accomplishments of Man*. Styled as a sort of baroque *salon*, with carpets and furnishings crafted from *papier-mâché*, its many large-scale paintings featured not romanticized or heroic scenes but rather contemporary landscapes depicting massive environmental incursion, such as a clear-cut forest, a dam, industrial agriculture and a housing development. Each painting was elaborately framed. These frames, and more broadly the decorative framework of the original installation itself, were meant to create a

conversation about human activity in a distinctly human space. The enormous feedlot, stretching as far as the eye can see, depicted in *Food for a Nation*, is part of that social critique, looking at how man changes nature to meet human needs and desires.

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



Food for a Nation, 1992

103 x 94 inches

Oil on un-stretched canvas

Courtesy of the Artist

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.





Kim MacConnel has been particularly recognized as one of the founders of the so-called Pattern and Decoration art movement. Embracing the language of “dots, dashes, and zigzags,” he has created works that draw inspiration from wide-ranging multicultural resources including textiles of numerous world regions, souvenir postcards, and found graphic images. The pieces on display, *Turkish Delight* and *Turquoise Settee*, represent the kind of work he first showed in the exhibition “Collection Applied Design” at the La Jolla Museum in 1976. The exhibition consisted of various kinds

of cloth hangings on the walls and various kinds of furniture pieces throughout the room.

In his words: “When I was asked to possibly do something in the space (then a painting studio classroom that the museum wanted to convert for exhibition use), I thought of trying to create a ‘salon’ in which patrons could sit and contemplate the paintings while sitting on furniture that was also painted, thus making visitors part of the ‘play.’ It worked fine at the opening, with lots of people sitting around talking and having a good time relaxing with, and on, the art. Some days later one

Turkish Delight, 1974

Acrylic on found fabric, sewn

51 x 73 ½ inches

Turquoise Settee, 1979 (but stands in for a 1975 version of the same plastic settee)

Acrylic on Naugahyde

28 x 72 x 29 inches

of the guards mentioned that he had to break up a heated pushing match between two visitors; one who was sitting on, perhaps, the settee that looks very much like this 1979 remake of the 1975 turquoise Naugahyde settee. A patron who entered the room and saw this person sitting 'on the art' was incensed, and a confrontation began between the two. A different reaction from the crowd at the 'salon,' but equally informative, if not more so, of the real social boundaries around the age-old question, 'What is art?'"

Kim MacConnel received his BA from UCSD in 1969 and MFA in 1972. He has taught in the Visual Arts Department at UCSD in various capacities between 1976 and 1980 and permanently since 1987. His work has been exhibited in the Whitney Museum of American Art Biennial Exhibition's in 1975, 1977, 1979, 1981, and 1985; the Museum of Modern Art's An International Survey of Recent Painting and Sculpture, 1984; and the Venice Biennale, 1984; and he is represented in the Morton G. Neumann Family Collection at the National Gallery of Art. Notable exhibitions of his work

include: Decoc Terrae Africano, at the Aspen Museum of Art, 1990; Hotel Beauregard, at the Holly Solomon Gallery, New York, 1991; Bull Story at the Museum of Contemporary Art San Diego, 1993; Stairway of the Ancients, a part of INSITE'94, in Tijuana, Mexico; Age of Plastic, at Thomas Solomon's Garage, Los Angeles and Holly Solomon Gallery, New York, 1994; Fifty Views of Fuji, Holly Solomon Gallery, New York, 1997; Zoo Story, University Art Gallery, UCSD, 1999; The Millennium Show, Whitney Museum of American Art, New York, 1999; Arabia Felix and New China, Photo Constructions from Yemen and China, Rosamund Felsen Gallery, Santa Monica, 2002; and, most recently, Parrot Talk, A Retrospective of works by Kim MacConnel, at the Santa Monica Museum of Art, Santa Monica. MacConnel has also been included in Painting and Sculpture since 1940, An American Renaissance, Sam Hunter; The History of Modern Art, 3rd edition, Harvard Arnason; The Power of Feminist Art, Norma Broude and Mary Garrard, Harry Abrams, 1995; as well as Irving Sandler's 1996 Art of the Postmodern Era.



Waiting at the Soda Fountain is a feminist parody responding to the cliché of the aspiring actress who gets discovered waiting tables in Hollywood. This installation and performance at Columbia Coffee Shop in Hollywood was a culmination of the *Hollywood Moguls* series. Select *Hollywood Moguls* hung on the walls, while themed placemats were designed and utilized at the coffee shop for the duration of the exhibition.

In the closing performance, women were given video screen tests at the counter or in a restaurant booth.

Hollywood Moguls is a series of photo collages (1976-1979) punning on the artist's own last name and about, literally, breaking into and/or breaking open Hollywood: the famous Hollywood sign, the Capitol Records building, the historic Pantages Theater, and others.

Waiting at the Soda Fountain, 1980

Poster

36 x 24 inches

Waiting at the Soda Fountain, 1979

Placemat

12 x 15 inches

Waiting at Columbia, 1979

Poster

24 x 17 inches

Hollywood Moguls series

Moses Mogul Parts the Hollywood Hills,
1977

Photomontage

8 ½ x 7 ½ in., framed 14 x 11 inches

Wandering Moguls Invade The Promised Land,
1979

Photomontage

10 x 8 in., framed 14 x 11 inches

Courtesy of the Artist



Susan **Mogul**

(cont.)

“Waiting at Columbia for Hollywood Moguls I drank 929 chocolate malteds. Still undiscovered, I drank my last chocolate malted the day before I turned thirty.”

Chocolate Shake Performance was the closing event of Susan Mogul’s *Waiting at Columbia*, an installation of photo collages, custom placemats, and life-size photo cutouts that satirized Hollywood mythologies, particularly the daydream of being discovered in a Hollywood drugstore. The four-week installation at the Columbia Coffee Shop in Hollywood

became the “on-location” set for the *Chocolate Shake Performance*. Columbia Coffee Shop, formerly Columbia Drugs, was located of the old Columbia Studios in the area known as Gower Gulch since 1928. The artist, playing a stereotyped Hollywood director, gave 13 women screen tests at the soda fountain. Portraying women of the past five decades who had waited to be discovered, the costumed “actresses” were mostly active leaders and artists at the Woman’s Building in Los Angeles.



Waiting at the Soda Fountain, 1980

Video

Courtesy of the Artist

The participants in this performance were:

Women Waiting:

Nancy Angelo

Cheri Gaulike

Chutney Gunderson

Mary Linn Hughes

Debbie Kaplan

Jennifer Kotter

Ewa

Wendy Markowitz

Sue Mayberry

Micki McGee

Arlene Raven

Cheryl Swannack

Waitresses:

Jerri Allyn, Leslie Belt

Camera Woman:

Sue Amon

Woman in Red Boa:

Wendy Birnbaum

Script Girl:

Barbara Margolies

Sound:

Leslie Labowitz

Director:

Susan Mogul



Susan **Mogul**

(cont.)

Having been involved with video since the early 1970s, Susan Mogul is a pioneer of the medium. Initially producing an important series of humorous and staunchly feminist performance videos, her practice quickly expanded to more complicated and experimental forms of narrative, including feature-length work. Mogul's video/film retrospective was presented in 2009 at Visions du Reel International Film Festival in Switzerland. That same year, Jancar Gallery in Los Angeles presented a solo show of her photographs and photo collages. In 2011 she was the keynote speaker at the National Documentary Film Conference at Zurich University of the Arts in Switzerland.

Born in New York City and a resident of Los Angeles since 1973, Mogul has had her work exhibited at film festivals, museums, and galleries, nationally and internationally. Museum exhibitions include the Getty Museum; MOCA, Los Angeles; Centre Pompidou, Paris; and the Louisiana Museum of Modern Art, Humlebæk,

Denmark. Mogul has been a recipient of numerous grants and commissions including a Guggenheim Fellowship, a National Endowment for the Arts Fellowship, a Getty Trust Fellowship, an ITVS commission, a Tree of Life grant, and a Center for Cultural Innovation innovative project grant.

Women of Vision: Histories in Feminist Film and Video devotes a chapter to Mogul's work and career, while the UCLA Oral History Program printed the volume, "Susan Mogul: An Oral History." In her words: "No matter how hard I fight the impulse, I am compelled to make art from my life. In 1973 I moved to Los Angeles, 3,000 miles from home, to be part of the feminist art movement. Ever since, my work has confronted traditional female roles through any means necessary – video art, performance, photography, agitprop, memoir, and personal documentaries. I mix and blur genres – autobiography, documentary and ethnography – to create dramatic and poetic narratives out the everyday."

This photo text panel accompanied the closing portion of Allan Sekula's 1974 photo-graphic and text installation *This Ain't China*. Materials, including many work prints relating to this Godard-influenced saga of his work with some close buddies (including Gregg Arreguin) in a Del Mar pizza restaurant that they tried unsuccessfully to organize, have been reprinted in both major catalogs of Sekula works.

In an interview by Benjamin Buchloh published in the Generali's Sekula catalog, *Performance under*

Working Conditions (2003), Sekula explains: ". . . the joke was that a 'genuine' documentary would require access to the plenitude of the world of capitalist property. Without access to capitalist 'reality,' one was just left with 'poor theater,' to borrow Jerzy Grotowski's term. This is what I came to think of as 'performance under working conditions.' In a strange way this is the opposite of the Godard-Gorin position in the post-1968 Dziga Vertov Group films, which rejects cinematic fiction as bourgeois."

beware!

a political defeat has been converted

into an artwork

Beware! 1974

Photo text panel

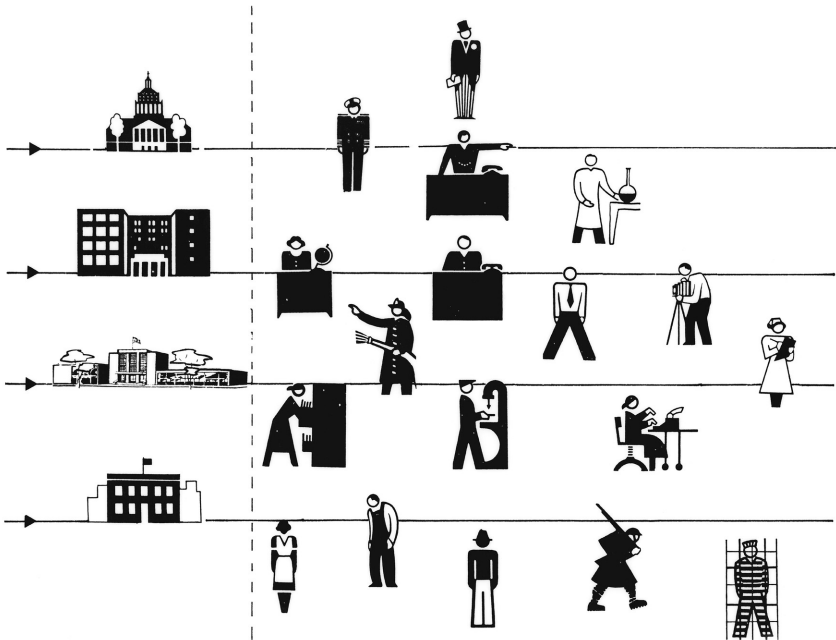
School Is A Factory, 1978-1980

Photo-graphics and text panel

Courtesy of Sally Stein and Allan Sekula Trust

The text panel and photo-graphics from the 1978-1980 work *School Is A Factory* present Sekula's critical exploration of the limited career paths opened up by so-called "higher education" in the community colleges of Orange County, CA, where he briefly taught. The work responds to Lewis Baltz's *The New Industrial Parks*, a powerful and critical photographic approach to industrial zones in the

urban landscape that developed in the 1970s near Irvine and made that same county photographically famous for its aesthetic of sanitized vacancy. Sekula later observed that Baltz created the "neutron bomb school of photography" in his critical exploration of the relationships between architecture, landscape, and photographic technique.



Allan Sekula

(cont.)

This printer's proof containing a selection of images from Sekula's early 1970s photo pieces, including *This Ain't China* (1974) and *School is a Factory* (1978-1980), was made

for the catalogue of Generali Foundation (Vienna) retrospective, Allan Sekula, *Performance Under Working Conditions* (2003).



Housing for People, Not for Profit, 1979

Long Beach housing poster

"PEOPLE WHO CAN'T AFFORD TO LIVE HERE SHOULD MOVE SOMEPLACE ELSE."

— a present member of the Long Beach City Council, 1979



— Family seen here about 1960 at a party serving 125,000 of 400,000 a year.

— (General Baker's chief idea for his dream of almost 400 within the next year and living under housing, if the right, I got that year, the economy, the church and the other and other like who was possible because Long Beach will stay because long after the 1960's, when the shipping built in history a reality.

— (Doris Haines, American Monthly, Independence Press, February, Dec. 11, 1979)

There's a war going on in Long Beach. This war amounts to one big version after for the elderly, the disabled, for people on fixed incomes for retirement. For single people and multi child working people of all races. Long Beach's Mayor, Phil Goff, for aiding the city of individuals and families that don't have a lot of money to spend. Instead, higher income resources are being directed to create in a new landscape of new-age shopping malls, condominiums, rampant crime and pollution. This new landscape is evidence of a city economy geared to profit rather than human needs.

Local politicians and business interests would like to turn their so-called "International City" into what could be more accurately described as a "Multinational City," a city dominated by multinational corporations. Big-time investors, listed here from by aggressive speculation like the Grand Prix and Queen Mary, are being promised a free reign for profiteering in the housing and real estate markets. Here, under the palm trees and redwax along the beach is no.

The key to the new "reinvited" Long Beach is an orchestrated housing crisis, coupled with the reduction of necessary social services. Escalating rents and deteriorating conditions are supposed to make people desperate. While rents go up astronomically, available housing increases as rental units are built and their respective condominiums. At the same time, public funds intended for low and moderate income housing somehow end up going for a shopping mall that will pay low wages, destroy local small businesses, and be erected above the heads of some local residents. The message from city hall is clear: "If you can't pay, get out of town."

Long Beach Housing Action Association is fighting back against the powerful interests that control this city, pushing for rent control, for a limit on condominium construction, for tenant's rights, for citizens' control of public redevelopment funds. LBHAA is working against those policies that benefit the privileged few, and for a democratic and just approach to housing problems.

Suggests you're fed up, angered by the arrogance of the people who rule Long Beach, worried about your future here, and the future of people close to you. Join the fight back. Join with LBHAA.

LONG BEACH HOUSING ACTION ASSOCIATION, 2625 E. 3rd St. Room 24, Long Beach, Ca. 90814 Phone: 438-4110

HOUSING FOR PEOPLE, NOT FOR PROFIT

Allan Sekula

(cont.)

**IF THE
RICH WIN
THE LIVING
WILL ENVY
THE DEAD**

This printer's proof containing a selection of images from Sekula's early 1970s photo pieces, including *This Ain't China* (1974) and *School is a Factory* (1978-1980), was made for the catalogue of Generali Foundation (Vienna) retrospective, *Allan Sekula, Performance Under Working Conditions* (2003).

Allan Sekula (1951–2013) was an American photographer, writer, filmmaker, theorist, and critic. His work frequently focused on large economic systems, what he described as “the imaginary and material geographies of the advanced capitalist world.” Sekula was born in 1951 in Erie, Pennsylvania, of Polish and English descent. His family moved to San Pedro, California in the early 1960s. He graduated with his MFA from the University of California, San Diego in 1974, having obtained his BA in biology from the same institution. He began making art in the early 1970s, staging performances, building installations, and producing photo series. Informed by Marxist thought, documentary photography, and conceptual art, Sekula practiced what he called “critical realism,” his works making perceptive contributions to

*issues of social reality and globalization. Sekula's principal medium was photography, which he employed to create exhibitions, books and films. His secondary medium was the written word, Sekula employing essays and other critical texts in concert with images to create a multi-level critique of contemporary late capitalism. He was a film/video-maker, frequently collaborating with film theorist Noël Burch on projects such as *The Reagan Tapes* (1984) and *The Forgotten Space* (2010). With his work *Aereospace Folktales* (1973), Sekula began mixing his photographic series with long texts, a form for which he would become particularly well-known. For example, *Fish Story* (1995) explores the maritime world and forms the basis for much of *The Forgotten Space*. Sekula received fellowships and grants from the Guggenheim Foundation, the National Endowment for the Arts, the Getty Research Institute, Deutsche Akademischer Austauschdienst (DAAD), and Atelier Calder, and was named a 2007 USA Broad Fellow. From 1985 until his death in 2013, he taught at California Institute of the Arts.*

Art Rebate/Arte Reembolso was conceived as a series of symbolic social and economic transactions between three artists and hundreds of Mexican and Central American unauthorized immigrant laborers. The artists were awarded a \$5000 public art commission (made possible in part by a National Endowment for the Arts grant, hence federal tax dollars). After cashing their check, they signed hundreds of \$10 bills and distributed them as rebates/*reembolsos* to a segment of the tax-paying population subjected to taxation without representation. Integral to the project was mass media's witnessing tax returns of cash signed by artists swapped for receipts signed by undocumented taxpayers. During three months of street performances, the trio orchestrated a media campaign promoting debate about the relationship between citizens and undocumented workers in San Diego County's underground economy.

Grant H. Kester wrote: "[The artists] collaborated with researchers, social service providers, and

advocates for immigrant's rights in developing the project, and involved them in the process of explaining the 'performance' to each of the workers who received a ten-dollar bill. Their goal in the project was, as Sisco has noted, to 'redefine community to include those who have been left out.'"

Art Rebate/Arte Reembolso was commissioned for the Centro Cultural de la Raza/MCA San Diego's exhibition *La Frontera/The Border, Art about the Mexico/United States Border Experience*. It was denounced on the floor of Congress and in a *New York Times* editorial that characterized the artists as "loonies." Critics like Michael Brenson instead praised the work for seeming "so logical and yet so unexpected that it suggests the kind of artistic imagination that can shed light on anything it touches." Brenson concluded that *Art Rebate/Arte Reembolso* "creates an esthetic space in the mind ... where artists, politicians, north and south, United States and Mexico, the media and the art, run together."

Art Rebate/Arte Reembolso

Public Art Events and Media Campaign

San Diego County

July to September 1993/2010

Courtesy of the Artists



Rebate Video:

14 min. DVD video loop with Spanish subtitles

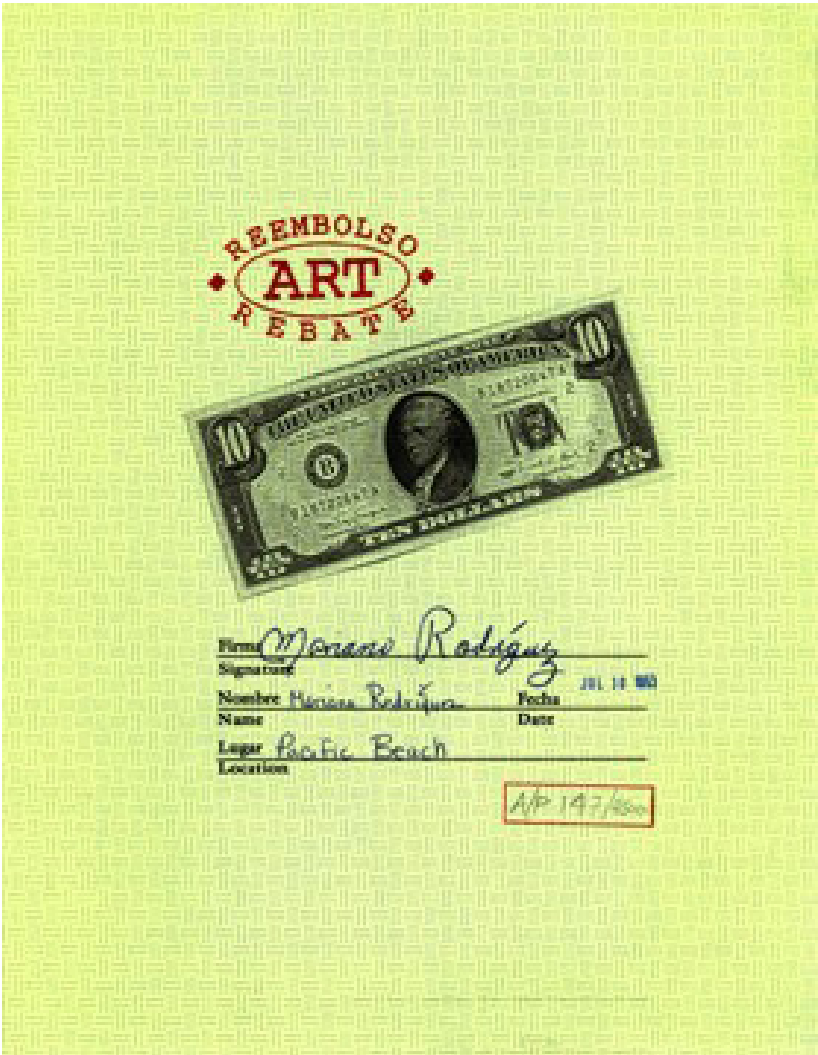
U.S. and Mexican television coverage

(Ruben Olague of CNN Spanish Language International interviews Arte-Reembolso participants on El Camino Real in San Diego in September 1993.)



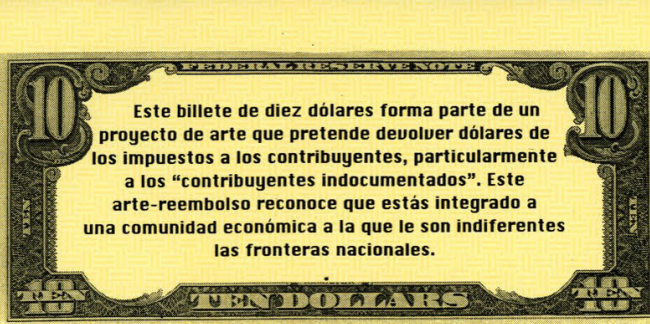
\$10 rebate bill signed by Elizabeth Sisco,
Louis Hock, David Avalos

Elizabeth Sisco, Louis Hock, David Avalos
(cont.)



Arte Reembolso/Art Rebate receipt signed by Mariano Rodriguez on July 30, 1993 in Pacific Beach (San Diego), California.

Spanish language flyer included in each Rebate envelope along with the signed \$10 bill.



- El crecimiento económico de California y el suroeste de Estados Unidos jamás podría haberse dado sin la mano de obra de los trabajadores indocumentados.
 - Históricamente, el gobierno, los empresarios, y la sociedad de Estados Unidos han estado dispuestos a hacerse de la vista gorda mientras disfrutan de las ganancias que les proporciona la mano de obra indocumentada.
 - Las importantísimas contribuciones económicas de los indocumentados no sólo pasan desapercibidas, o se dice que no existen, sino que además estos trabajadores también pagan impuestos
- REEMBOLSO
ART
REBATE**
- federales, seguro social, impuestos estatales, cuotas del DMV, impuestos sobre ventas, y más.
 - Los trabajadores indocumentados son contribuyentes indocumentados.
 - Tú pagas impuestos cuando comes en la taquería de 'berto, cuando compras calcetines en K-Mart, cuando compras papel del baño, jabón o navajas de rasurar en Lucky, o cuando llenas el tanque en Thrifty Gas.
 - No importa tu estado migratorio: si haces compras, pagas impuestos y eres contribuyente. Punto.

"Arte-Reembolso" es un proyecto por Elizabeth Sisco, Louis Hock y David Avalos. Forma parte de la exhibición "La Frontera/The Border", patrocinada por el Centro Cultural de la Raza y el Museo de Arte Contemporáneo de San Diego, y apoyada en parte por el Patrimonio Nacional para las Artes (National Endowment for the Arts), una agencia federal, y una donación de la Fundación Rockefeller.

Trabajadores
Contribuyentes **Indocumentados**

What began with Helen Hunt Jackson's devastating critique of 19th century U.S. Indian policies has evolved into the Ramona Outdoor Pageant, an annual Southern California reenactment of Jackson's novel, *Ramona*. Full of intrigue, romance, and a cast of multicultural characters, the Pageant's melodrama reflects on 19th century California's mix of Indian, Spanish, Mexican, African, and Anglo inhabitants. Both the novel and tourist-pleasing Pageant script the emergence of California as a *tragedy* of racial mixing. The tale's principal characters — the star-crossed lovers Alessandro, the "full-blooded" son of a Luiseño Indian "chief," and Ramona, the "half-breed" foster child of a Spanish landgrant

aristocrat — are doomed by the racial violence of a California giving birth to itself.

One hundred years after Jackson's novel, miscegenation is still without a home in a cultural landscape where racial mixing is all around us. The last anti-miscegenation laws were declared unconstitutional by the U.S. Supreme Court in 1967. The current *mis•ce•ge•NATION* at UCSD represents a fragment of a 1991 installation that uses the Ramona Myth as a point of departure to examine attitudes about 'race mixing.' The artists reinterpret 18th century paintings, 19th century novels, and 20th century films, all object lessons in the supposed deterioration, degradation, and ultimate tragedy

mis•ce•ge•NATION, 1991-2017

Installation with video, *casta* images, photographs, and book (dimensions various)

Courtesy of the Artists

for the participants and children of miscegenation.

The video, *Ramona: Birth of a mis•ce•ge•NATION*, parodies films that represent the “tragedy” of racial mixing. Elvis Presley, a Kiowa “half-breed,” has a racial identity crisis at the climax of *Flaming Star*. Uncas and Cora, race-crossed lovers, leap to their deaths in *The Last of the Mohicans*. Death is the inevitable outcome in a world where, in spite of the harmonizing of Tony and Maria in *West Side Story*, there is no “place for us.”

A wall work, *mes•ti•zo•NATION*, examines 18th century Spanish *Castas* paintings, a genre that represents mixed ancestry according to a rigorous, visual taxo-

nomic system of racial hierarchy and social stigma. Despite a facade of “objective” observation, these *Castas* reflect value judgments as to which racial mixtures “ennoble” and which mixtures “degrade” European blood. Nevertheless, the *Castas* paintings depict the children of racial mixing — a reality more often denied than accepted within the United States. A quarter of a century ago the *mes•ti•zo•NATION* installation also used enlarged photos of the *primos/cousins* of David Avalos and Veronica Enrique’s children. The images express the reality of this extended family’s mixed ancestry and reject the U.S. cultural framework of racial purity and white supremacy.

David **Avalos** and Deborah **Small**

(cont.)

History of *mis•ce•ge•NATION*

David Avalos and Deborah Small produced and developed *mis•ce•ge•NATION* as an installation, employing sculpture, video, and photography. *mis•ce•ge•NATION* has been installed in the United States from coast to coast, including the 1993 Phoenix Triennial, and across borders into Mexico as part of the Centro Cultural de la Raza and the Museum of Contemporary Art's traveling exhibition, *La Frontera/ The Border*. The installation also has been exhibited overseas at the Third International Istanbul Biennial and in England as part of the traveling exhibition, *Sin Frontera*, organized by Cornerhouse, Greater Manchester Arts Centre Limited.

The 17-minute video, *Ramona: Birth of a mis•ce•ge•NATION*, co-produced by Avalos, Small, William Franco and Miki Seifert, accompanied the installation. Between 1991 and 1993 the video was screened separately at venues including the Flaherty Conference, the Institute of Contemporary Art Cinematique, (London), American

Studies Association Annual Meeting, L.A. Freewaves 3rd Celebration of Independent Video, and Society for Photographic Education, Western Regional Conference.

An edited version of the Avalos and Small video script was presented as a reading at The 42nd International Design Conference in Aspen (1992), and in publications including *Art Papers*, (16.1, 1992), and *Discourse, Theoretical Studies in Media and Culture* (18.1 & 2 1995-96).

Avalos and Small agree that the Provoking Change's opening, attended by many of the cousins/primos whose portraits have graced the installation since 1991, is the most heartwarming and exciting event in the installation's life. In their words: "Our deep thanks to curator Tatiana Sizonenko, Ph.D. for providing the opportunity."

Avalos and Small have collaborated with each other exclusively only once on *mis•ce•ge•NATION*. Numerous times the two of them have joined with others including James Luna, William Weeks, Elizabeth Sisco, Louis Hock, Scott Kessler, and Carla Kirkwood.

David Avalos and Deborah Small

Ramona: Birth of a mis•ce•ge•NATION

1993, A Book in Progress

Courtesy of the Artists

Lina Kern, M.S.

Primas/Primos/Cousins Update

2017, Polaroids

Courtesy of the Artists

David Avalos and Deborah Small

mes•ti•zo•NATION

1993, Wall installation of *casta* images

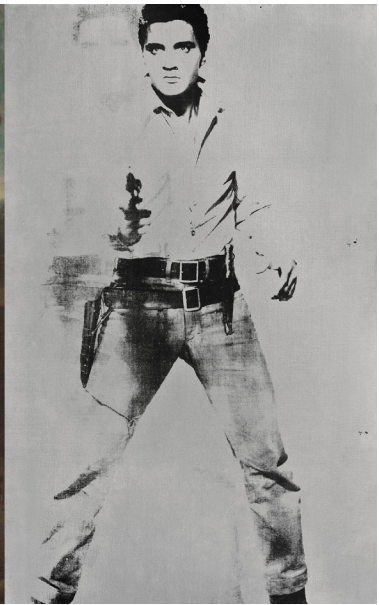
Courtesy of the Artists

David Avalos, Deborah Small, William Franco, and Miki Seifert, Ph.D.

Ramona: Birth of a mis•ce•ge•NATION

1991, 19:40 minute video

Courtesy of the Artists



Friday, October 20, 2017
***Race, Sex, and Tattooing: Navigating Identity* with Kip Fulbeck**
Performative lecture and film screening

Artist, filmmaker, spoken-word performer, and UC San Diego alumnus Kip Fulbeck traveled the U.S. photographing individuals and asking them to handwrite their response to the question, “What are you?” His multimedia performance weaves together these collected stories and images to explore sexuality, multiracial

identity, and contemporary tattooing. Fulbeck has been featured in the *New York Times* and on CNN, MTV, the *TODAY Show*, *Voice of America*, and National Public Radio. He is the author several books including *Part Asian*, *100% Hapa* and *Mixed: Portraits of Multiracial Kids*. His latest exhibition, *Perseverance: Japanese Tattoo Tradition in a Modern World*, recently showed at the Canterbury Museum in New Zealand. Fulbeck is a professor of Art at UCSB, where he is the recipient of the Distinguished Teaching Award.



Tuesday, November 7, 2017
Pomp and Circumstance, Art and Life with Susan Mogul
Performative lecture

From 1973 to 1975, Susan Mogul was an active member of the Feminist Studio Workshop at the Woman's Building in Los Angeles. Two years later, she became a student in the Visual Arts department at UC

San Diego in order to get her Master of Fine Arts degree. How did Mogul negotiate her radical feminist alternative education, with a university art department comprised almost exclusively of male art professors? Mogul reflected on this question and interjected anecdotes about mentors Judy Chicago and David Antin, all the while placing her body of work at the intersection of art and life.



Tuesday, November 14, 2017
She Is Fierce: The Art of Joyce
Cutler-Shaw with Becky Cohen
Film screening

She Is Fierce: The Art of Joyce Cutler-Shaw, written and directed by Becky Cohen, is a 2016 documentary on Cutler-Shaw's intense body of work, featuring an in-depth interview with the artist and commentary from Erika Torri, Lynda Claassen, Gail Goldman, and UC San Diego Professor Mark Whitehead. A graduate of the UC San Diego Visual Arts Department, Cutler-Shaw's long career has taken many forms: ice works, artists' books, reflective light sculpture, drawing, museum installations, and large public commissions. Her subjects are human identity and the natural world; her themes are evolution and survival - "from reptile into bird, from mam-

mal to human, and from human, perhaps, to humane." Cutler-Shaw uses drawing "as a way of knowing, as a mode of inquiry, as a visual language." Her most striking body of work, *The Anatomy Lesson*, devoted to the process of dying, has developed into *The Brain Project*, where the artist marks the progress of her own physical decline due to corticobasal syndrome. Her works are collected in museums and libraries worldwide, and her archive is now at the UC San Diego Special Collections Library. Cutler-Shaw was the first Artist-in-Residence at the UC San Diego School of Medicine.

Becky Cohen, also a graduate of the UC San Diego Visual Arts Department, introduced *She Is Fierce* before the screening and answered questions at the end of the event.

Photo of Joyce Cutler-Shaw, 2017

Courtesy of Becky Cohen



Provoking Change

A Visual Arts Alumni Exhibition

October 12 – December 9, 2017

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

Provoking Change is curated by
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