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Visual Arts @ 50

Title

Extensions of Photography: A Visual Arts Faculty, Emeritus Faculty, and Alumni Exhibition

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Extensions of Photography

**A Visual Arts Faculty,
Emeritus Faculty,
and Alumni Exhibition**

October 7 – December 9, 2016

University Art Gallery

Mandeville Center

UC San Diego

Extensions of Photography



Extensions of Photography

Amy Adler

Eleanor Antin

Kaucyila Brooke

Becky Cohen

Brian Cross

Moyra Davey

John Craig Freeman

Kip Fulbeck

Anya Gallaccio

Katie Grinnan

Nina Katchadourian

Fred Lonidier

Jean Lowe

Kim MacConnel

Babette Mangolte

Rubén Ortiz-Torres

Patricia Patterson

Martha Rosler

Elizabeth Sisco

Deborah Small

Phel Steinmetz

Blaise Tobia

Ruth Wallen

Introduction

In his seminal essay of 1961, “Photographic Message,” Roland Barthes discusses the photographic image operating like a semiotic system, as a particularly paradoxical sort of sign, because it possesses simultaneously an “objective” and “invested” nature, both natural and cultural. Barthes postulates that the two fundamental semiotic operations—denotation and connotation—are inseparable within the content of the pictures and constitute their appeal. He writes:

The photographic paradox can be seen as the coexistence of two messages, the one without a code (the photographic analogue), and the other with a code (the ‘art,’ or the treatment, or the ‘writing,’ or the rhetoric, of the photograph); structurally, the paradox is clearly not the collusion of a denoted message and a connoted, it is that here the connoted message (or coded) message develops on the basis of a message without a code.... Connotation, the imposition of second meaning on the photographic message proper, is realized at the different levels of the production of the photograph (choice, techni-

cal treatment, framing, etc) and represents a coding of the photographic analogue.... The code of connotation was in all likelihood neither ‘natural’ nor ‘artificial’ but historical, or if it to be preferred ‘cultural.’

Barthes thus skewers the genre of photography that, because of its presumed “naturalness” or “neutrality,” viewers were predisposed to take for granted. He proposes that everyday images are complex signs rather than seemingly innocent and transparent forms. Hence he underscores photography’s inherent tendency to present itself as a “perfect analogue” without a style, while veiling its invented and highly structured meanings hidden behind those that arise almost accidentally. Barthes’s assertion about the play between the denoted or literal and connoted or symbolic/representational elements of the picture serves to delineate the ways in which all photographic images, whether aesthetic/fine art objects or merely chance snapshots, share intrinsic properties that a skilled practitioner can exploit in order to produce expressive work.

Barthes’s theoretical writings opened up a new way of thinking about pictures and helped artists who, beginning in the 1960s, were already experimenting with the photographic medium to justify and expand their practice. Dissatisfied with the pervasive commercialism of fine arts photography, those artists were not interested in the aesthetic dimension of the photographic image so much as its role in culture and politics. They examined how photographs could be used to convey messages, how such messages were related to consumerism, and how photography was employed to exert political control. Moreover, considering the paradoxical complexity of the photographic image, they further questioned the nature of its use in relation to the images that populate our world.

Barthes’ writing about photography aimed both to unmask its “objectivity” and to account for how a particular view of the world becomes naturalized. Thus it furnishes a convenient and constructive framework for this exhibition, which itself sets out to provide an understanding of the practice and concept of photography as it developed in the Department of Visual Arts at UC San Diego over the past 50 years. Since its inception in 1967 by Paul Brach, and under the leadership of David Antin, the department has fostered ever-expanding photographic practices including video, performance, and revisionist documentary approaches and, in the Master of

Fine Arts degree in photography, has fully institutionalized a wide array of conceptual strategies and forms. Starting in the early 1970s with the hiring of Phel Steinmetz and Fred Lonidier, who spearheaded the photography program, artists and graduate students affiliated with UC San Diego have made a commitment to non-formalist photography, and their artistic practice has contributed to the expanded notion of what a work of art can be.

Over the years, a number of prolific artists who practiced photography, video, and experimental film joined the department, for a fixed period of time or for the duration of their academic careers, including Eleanor Antin, Jean-Pierre Gorin, Helen Mayer Harrison and Newton Harrison, Louis Hock, Allan Kaprow, Barbara Kruger, Kim MacConnel, and Babette Mangolte. Some extremely talented graduates subsequently taught in the department as well, such as Becky Cohen, Jean Lowe, Martha Rosler, Allan Sekula, Elizabeth Sisco, Deborah Small, and Ruth Wallen. The department has always embraced interdisciplinary approaches to making art and, accordingly, Professor Emeritus Patricia Patterson and former visiting lecturer Katie Grinnan have extended the practice of photography to painting and sculpture, either by exploiting photography as a practical tool in a sketchbook process that transforms photography into painting, or by integrating photographic images and photograms as structural elements

in photo-sculptures and installations. The work of current faculty, including Amy Adler, Brian Cross, Anya Gallaccio, and Rubén Ortiz-Torres, further reflects the emergence of new areas of photographic practice ranging from drawing to hip hop.

Since the mid-1960s, UC San Diego-affiliated artists, drawn to photography's inherent political and social dimensions, have significantly broadened the notion of the photographic image by fashioning new forms and formats, such as text-and-image installations, photomontages, photo-novellas, and film and video productions that exploit photography's fundamental capacity to, within frames, multiply and capture time and movement. The conceptual practice of these artists has consistently extended the photographic medium to a broader cultural application, incorporating images from daily life to force the viewer to reconsider the social and political significance behind the ever-present barrage of mundane images.

Extensions of Photography, therefore, seeks to highlight the artistic practices of former and current UC San Diego-affiliated artists and alumni who have engaged with the photographic image as a paradoxical sort of sign, who have contributed significantly to the cultural life of San Diego and the United States while helping redefine the medium itself. The exhibition spotlights how these artists have employed photography in complex and layered ways not only to break down the boundar-

ies between creative categories but also to blur the line between art and life. Promoting new and post-studio practices for art, their work has both introduced themes of everyday life and revealed the pressing histories of gender, class, and political resistance. The range of works also reflects how analog photography has rapidly given way to its digital successor: carefully produced prints are juxtaposed with works responding to a culture increasingly dominated by virtual reality and screens with a rapidly shifting content.

Extensions of Photography also celebrates the work of recent alumni who went on establishing distinguished artistic careers outside of the department. Work of Moyra Davey, John Craig Freeman, Kip Fulbeck, Nina Katchadorian, and Blaise Tobia represents new developments in photography over the past decade. They explore the processes, supports, and techniques of photography; rematerialize the medium through meticulous printing and digital technologies; and reassert how photographic images circulate. Their recent works further investigate the rules of photography and the nature of photographic representation and reproduction, by taking the notion of the photographic object beyond what it meant for Barthes. Reconceptualization of photographic practice by current faculty and alumni carry on the legacy of early experiments with photography within the Department of Visual Arts and remain central to its identity.

Extensions of Photography inaugurates VISUAL ARTS @ 50: ART INTO LIFE, a series of exhibitions and events celebrating the 50th anniversary of the Department of Visual Arts in 2017. Developed by a select committee of faculty, emeriti, and alumni, the anniversary programming will survey the impact and achievements of the department and help shape a narrative for the future of visual arts at UC San Diego.

The show complements *The Uses of Photography: Art, Politics, and the Reinvention of a Medium, 1968-1985*, a major Southern California exhibition running concurrently at the Museum of Contemporary Art, San Diego from September 24 to January 2. It extends the theme of the MCASD show and primarily covers the period from 1985 up to the present day.

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

Amy Adler

In the series *Architect*, Amy Adler casts an unknown actor to play the role of an architect designing a presumed structure, which is off-screen. The series includes four unique silver gelatin prints, single editions made from drawings that were destroyed after being photographed. In documenting a drawing and then destroying it, and likewise making a photograph that has no edition, Adler explores the tension created by altering the presumptions of each medium.

Amy Adler is Professor of Visual Art at UC San Diego, where she has been teaching since 2004. Born and

raised in New York City, she graduated from Cooper Union in 1989 and received an MFA in Visual Art from UCLA and an MFA in Cinematic Arts from USC. Adler's primary medium is drawing; her work is figurative, the subject matter coming from appropriated photographs and film stills as well as images she constructs herself. Her work frequently explores how actual and fictional experience both influence identity; it also questions how the stories we grow up watching on screen affect our own choices, which in turn affect the stories we see on screen.

Architect, 1999

Silver gelatin print, unique single edition

30 x 40 inches

Courtesy of Mr. Marcia and Barry Maiten, Los Angeles, CA



Eleanor Antin



Who Are We, Where Are We Going from Roman Allegories, 2004

Chromogenic print

48 1/2 x 61 1/2 inches

Courtesy of the artist and Ronald Feldman Fine Arts, New York



The Tree from The Last Days of Pompeii, 2001

Chromogenic print

46 5/8 x 58 5/8 x inches

Courtesy of the artist and Ronald Feldman Fine Arts, New York

Since the early 2000s Eleanor Antin has been making large-scale photographic tableaux that use classical references and art history to reflect on current issues such as warfare and environmental destruction. These bodies of work, like the ones that preceded them, are often marked by wit and humor, even as they engage serious, even dark, subject matter. Working with staged photography rooted in academic painting and film, Antin embraced conceptual photo-based representation and engaged in postmodern appropriation. Revealing a wide array of sources from sculpture to painting in the Western tradition, Antin freely borrows and translates both singular poses and complex figurative compositions into photographic tableaux. *Reimagining The Last Day of Pompeii*, *Roman Allegories*, and *Helen's Odyssey*, Antin explores women's agency and accomplishments in Western historical contexts through characters both real and fictitious, while also commenting on the mutual interdependence of pho-

tography and painting. Exploiting the pseudo-authenticity and pseudo-historicity of photography, Antin also fashions simulacra that evoke non-existent historical references.

Professor Emeritus Eleanor Antin works in photography, video, film, installation, performance, drawing, and writing. Initially developing her practice amid New York's artistic and literary avant-garde, Antin moved to San Diego in 1969 with her husband David Antin. She was a key figure within the vibrant community of leftist artists and writers affiliated with UC San Diego, where she taught from 1975 until 2002. Beginning in 1972, Antin has used fictional characters, autobiography, and narrative to invent histories and explore what she calls "the slippery nature of the self." In these theatrical dramatizations of identity, she has brought together traditional acting, performance art, photography, narrative, film-making, sculpture, assemblage, invented histories and artifacts, and institutional critique.



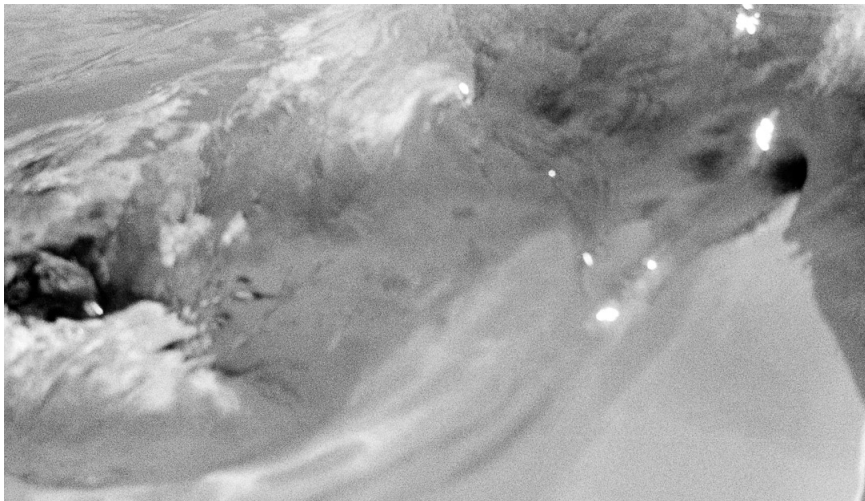
Kaucyila Brooke was a lecturer at Vis Arts, UC San Diego, from 1988-1991, and is currently faculty at CALARTS. Brooke became known for her use of the photonovella or photomontage and text as a means for creating complex layered narratives that engage in theoretical discourse surrounding women and their representation. Brooke appropriates and subverts popular culture while also questioning classical narratives, especially those that distort the representation of female desire.

*In *Making the Most of Your Backyard*, an unseen narrator fixes her attention on the perfect object of her desire and sifts through the ethics of courtly love and psychoanalytic theory. Given that there is no comparable marking for the literature of lesbian romance in Western Europe, the photonovella starts with one of the first romance narratives in Western literature, “The Romance of the Rose” by the 12th-century poet, Guillaume de Lorris. Brooke’s series tries to reconcile the difference between the garden/beauty in its ideal form and in its (her) less than perfect manifestation.*



Becky Cohen

In *Swimmers*, Becky Cohen exploits the capacity of photography for serial observation and raises issues about the different relationships which can exist between the artist and the person before him. These wonderfully tender and loving studies of the male nude (her husband Harold Cohen) call for a new kind of symmetry between men and women in Western society. While the series refers to the long tradition of the male nude in Western art, *Swimmers* largely exists outside of modernist conventions. Cohen strives to correct the lopsided relationship between men and women by overcoming society's resistance to a woman examining a man through a lens.



Becky Cohen is a M.F.A. Alumna and was a Visiting Professor at Vis Arts in 1983-84. She is best known for her landscapes of the gardens designed by André Le Nôtre during the seventeenth century in and near Paris, for Robert Irwin's Central Garden at The J. Paul Getty Center in Los Angeles, and for her photographs of the unclothed human figure. An Alfred Eisenstaedt Awards 2000 winner, Cohen's photographs have been collected to major museums worldwide, including The Stedelijk Museum, Amsterdam; The Bibliotheque Nationale, Paris; The Los Angeles County Museum; The Museum of Contemporary Art, San Diego; The Museum of Photographic Arts, San Diego; and have been published widely including in LIFE, The New York Times, and Architectural Record.

Swimmers, 1978/2010

Fine Art Hahnemühle prints

Courtesy of the artist

Dudleya Pulverulenta

Photographed for Robert Irwin Getty Garden, text by Lawrence Weschler, 2002

Pigment print

Courtesy of the artist



Brian Cross

Brian Cross: “*Ghostnotes* are the unplayed sounds that exist between hits in a rhythm. They are outside of agency, you do not set out to play them. They exist and they are activated through your playing. However all the great drummers have ghostnotes. Whether it is Earl Palmer, Clyde Stubblefield, Bernard Purdie, Tony Allen or Questlove they are in many ways defined by their ghostnotes. This unplayed space, this extra figure in their music, its rhythmic stamp to me is a wonderful way to explore or begin to describe the moments that exist in music that words can only point at but barely do any justice to. *Ghostnotes* is an attempt to quantify this experience not just using faces, not just using music

performed, not simply by eulogizing spaces but with a broad brush trying to use all the colors available.”
Brian Cross is an Assistant Professor of Visual Arts at UC San Diego. He came to Los Angeles from Ireland in 1990 as a student of conceptual art and a fan of hip hop. While at CalArts he began photographing hip hop culture. His work was collected and published in It’s Not About a Salary: Rap, Race and Resistance in Los Angeles, Verso, 1993. It was nominated for the Rolling Stone music book of the year award, named in New Musical Express as one of the five best music books of that year, and listed by Harry Allen in Vibe magazine as one of the top ten hip hop books of all time. Since 1993 Cross



Ghostnotes: Music of the Unplayed, 1991-2015 (Not shown)
Book Maquette (Excerpt in Progress)
One sided color copy on paper
Courtesy of the artist

Dibiase’s Boom Box, Sketchbook Parking Lot, The Little Temple, East Hollywood, California, 2004
Nacho and his 78s, Guadalajara, Mexico, 2000

has tended to the photographic needs of the hip hop community. His practice is informed by a belief that hip hop does not just exist in the content of a work but in its conceptual framework. He has executed more than one hundred album covers, several music videos and short-form documentaries including the award-winning, Keepintime: Talking Drums and Whispering Vinyl, 2001, the feature length Brasilintime: Batucada com Discos, 2006 and the concert series Timeless

2009 with Mulatu Astatke, Arthur Verocai and the music of J. Dilla. He was the photo-editor at Rappages from 1993-1997 and at Wax Poetics from 2004-2010. He was a director of photography on the Oscar-nominated documentary Exit Through the Gift Shop. He is currently completing a new book of photographs entitled Ghostnotes to be published by University of Texas Press in 2017.



Moyra **Davey**

Since 2007, Davey has become known for a new type of photographic object, where photographic prints are folded to letter-size, taped at the edges, stamped, addressed, and put in the mail, accumulating on their surfaces the attendant marks of their travel through the postal system. Davey's work problematizes how photographic images circulate. Appropriating and reproducing fragments of epistolary writing, she explores the historical significance of photographs and the personal associations they can evoke.

Oozing Wall is another series of retrospective tableaux—compositions that might be thought of as talismanic, votives to persons past and present. The series began in 1991 after reading Jean Genet's *Funeral Rites*, which described the main character's

obsession with certain snapshots collected and organized as a montage on the back of the rules board posted in his prison cell. Davey's seemingly modest work reclaims a practice of photography grown out of contingency and accident. Her camera draws attention to the unseen and overlooked and reflects on possibilities of producing and consuming, on writing and reading, and on novelty and obsolescence.

Moyra Davey was born in Toronto in 1958. She earned a B.F.A. from Concordia University, Montreal, in 1982, and an M.F.A. from UC San Diego in 1988. In 1989, she attended the Independent Study Program at the Whitney Museum of American Art, New York. Davey's increasingly influential body of work comprises photographs, writings, and video.

Adieu, 2015

2 C-prints

12 x 18 inches

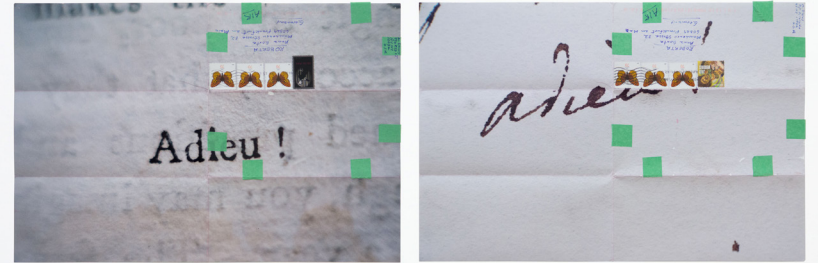
Courtesy of the artist and Murray Guy Gallery, New York

Oozing Wall (R.L. triptych), 2014

3 C-prints

24 x 20 inches

Courtesy of the artist and Murray Guy Gallery, New York



John Craig **Freeman**

Produced by artist John Craig Freeman, in partnership with the ZERO1 American Arts Incubator, the U.S. Department of State's Bureau of Educational and Cultural Affairs, the U.S. Consulate General, Wuhan and K11 Art Foundation China.

Virtual Wuhan is a series of six archival inkjet prints of screenshots from a virtual reality experience which was created in April of 2016 on location in the city of Wuhan, considered one of the fastest changing cities in China and perhaps the entire world.

John Craig Freeman is a public artist with over twenty-five years of experience using emergent technologies to produce large-scale public work at sites where the forces of globalization have impacted the lives of individuals in local communities. Freeman expands the notion of public by exploring how networked digital technology is transforming our sense of place.

Freeman is a founding member of the international artists collective Manifest. AR and has produced work and exhibited all around the world,



Virtual Wuhan: Dazhimen Railway Station, 2016

Archival inkjet print

11 x 14 inches

Courtesy of the artist

including London, Mexico City, Calgary, Havana, Kalinigrad, Warsaw, Zurich, Belfast, Venice, Istanbul, Copenhagen, Milano, Sydney, Singapore, Liverpool, Coimbra, Basel, Paris, and across the United States, as well as Hong Kong, Beijing, Xi'an, and Wuhan. In 2016 he traveled to Wuhan as part of the U.S. State Department's American Arts Incubator program administered by ZERO1. In 2015, he was the recipient of a commission from the Art + Technology program of the Los Angeles County Museum of Art. He has also had work

Virtual Wuhan: Old Wuhan Market, 2016

Archival inkjet print

11 x 14 inches

Courtesy of the artist

commissioned by Rhizome.org and Turbulence.org and was awarded one of the last Individual Artist Fellowships by the NEA in 1992.

Freeman received a Bachelor of Art degree from UC San Diego in 1986 and a Master of Fine Arts degree from the University of Colorado, Boulder in 1990. He is currently a Professor of New Media Art at Emerson College in Boston.



Shige Clients by Kip Fulbeck meticulously documents Japanese tattooing, an artistic practice revered in every country except in the country of its origin, where it still remains quasi-illegal. In Japan, there is a very old stigma harbored about ink as being barbaric and backward, or used to mark criminals. These old prejudices drove Fulbeck to photograph the tattooed subjects for his book and the resulting travelling exhibition *Perseverance: Japanese Tattoo Tradition in a Modern World*. *Shige Clients* captures nude and loinclothed male and female subjects bearing their body suits—slang for full-body tattoos—and keeping the Japanese tattoo tradition alive by showing the flora, fauna and folk figures needled onto their skin. Each traditional tattoo motif is rich with symbolism and historical meaning.

Kip Fulbeck (M.F.A. Alum, 1992) is a pioneering artist, spoken word performer, and filmmaker. He has been featured on CNN, MTV, PBS,

and the Today Show, and has performed and exhibited in over twenty countries and throughout the United States. He is the author of several books including Mixed: Portraits of Multiracial Kids; Permanence: Tattoo Portraits; and Part Asian, 100% Hapa, as well as directing a dozen short films including Banana Split and Lilo & Me. Fulbeck is Professor of Art at UC Santa Barbara, where he received the university's Distinguished Teaching Award and has been named an Outstanding Faculty Member five times. In recognition for his work promoting multiracial awareness, he was awarded the inaugural Loving Prize at the 2009 Mixed Roots Film & Literary Festival and also named a Cultural Pioneer at Harvard University. In 2014, he was named a Local Hero by Southern California's KCET Public Broadcasting Service and also received the Community Builder Award at Vancouver's Hapa-palooza Festival.



Anya Gallaccio

Silver Seeds is a collection of photographic images by Anya Gallaccio produced with an electro-scanning microscope at the Natural History Museum, London. Photographic studies of conifer seeds, their magnified interior and exterior surfaces, reveal details that are too small to see with the naked eye and produce unexpected and fantastic still-lives. *Silver Seeds* builds on Gallaccio's long-standing interest in natural materials and the beauty and complexity of life as it is found in natural processes. Gallaccio is known for her early projects employing natural materials, including a room painted with chocolate (1994), an enormous ice block that melted over the duration of the exhibition in the Wapping Pumping Station (1996), and her intricate lawn design at Compton Verney (2000). Gallaccio's work shifts paradoxically between minimal approaches to form and a highly intuitive process, often using the strategies of minimalism, the grid and modular units, yet overturning them through perishable organic materials such as fruit, trees, flowers, ice, and sugar. The elemental quality of these materials results in natural processes of transformation and decay, often with unpredictable results that are in dialogue with 1960s land artists, including Robert

Smithson and Walter de Maria, and their interest in entropy.

Professor Anya Gallaccio emerged in the late 1980s as part of the group of young British artists from Goldsmiths College in London. Since her first appearance in the historic 1988 Freeze exhibition, she has become internationally established, having exhibited at the Sculpture Centre, New York and Palazzo Delle Papesse, Sienna, and completed major commissions, including 'Motherlode' where she collaborated with vintner Zelma Long to make six zinfandel wines in Sonoma Valley. She has exhibited widely in the UK including Camden Art Centre, ICA, and the Serpentine in London; the Ikon Gallery in Birmingham; and Bluecoat in Liverpool. Gallaccio was nominated for the Turner Prize and received the prestigious Sculpture Commission for the Duveen Gallery at Tate Britain in 2003. In 2009 she prepared a major new work for 'Radical Nature' at the Barbican, London. Gallaccio's art is held in a variety of public collections including Tate, the Arts Council, the British Council Collection, South London Gallery, the Victoria and Albert Museum, Seattle Art Museum, Stedelijk Museum in Amsterdam, and the Museum of Contemporary Art in Sydney.

Silver Seed, 2005

silver gelatin prints on fiber based paper, oak frames

16 parts each 361 x 409 mm

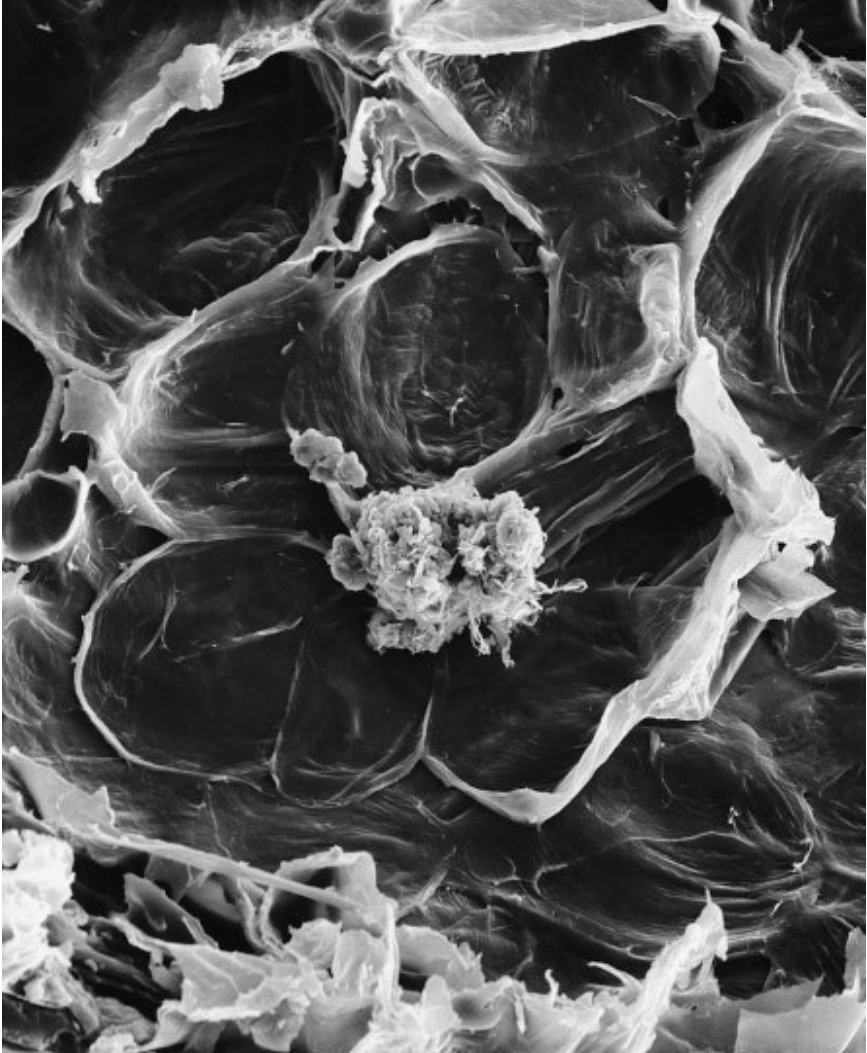
edition of 4 plus 1 artist's proof

Courtesy of the artist and Blum & Poe Gallery, Los Angeles, CA



Anya Gallaccio

(cont.)



Katie Grinnan

Katie Grinnan represents a new generation of artists who use photographs as material for sculpture and by doing so deconstruct the medium in order to reconfigure, renew, or recycle it. *Film* is an experimental sculpture largely made of photograms and inspired by the cracks in the sidewalk seen by the artist in front of her studio in Los Angeles. The theme emerged on her daily walks during the city's major upgrade of the neighborhood sidewalks. Grinnan photographed the cracks, printed the images in the darkroom, then cut the shape of the cracks out, and used them to make photograms, exposing them multiple times to create the sensation of motion and instability in the singular image. Through cutting, dismantling, repeating, and rearranging the fragmented images in her sculpture, Grinnan shapes the perception of space and time and exploits the inherent plasticity of cinematic and photographic images. This formal

strategy, first initiated in *Film* and expanded over time in her later work, extends the medium of photography to sculpture and establishes the connection between casting and photographic print.

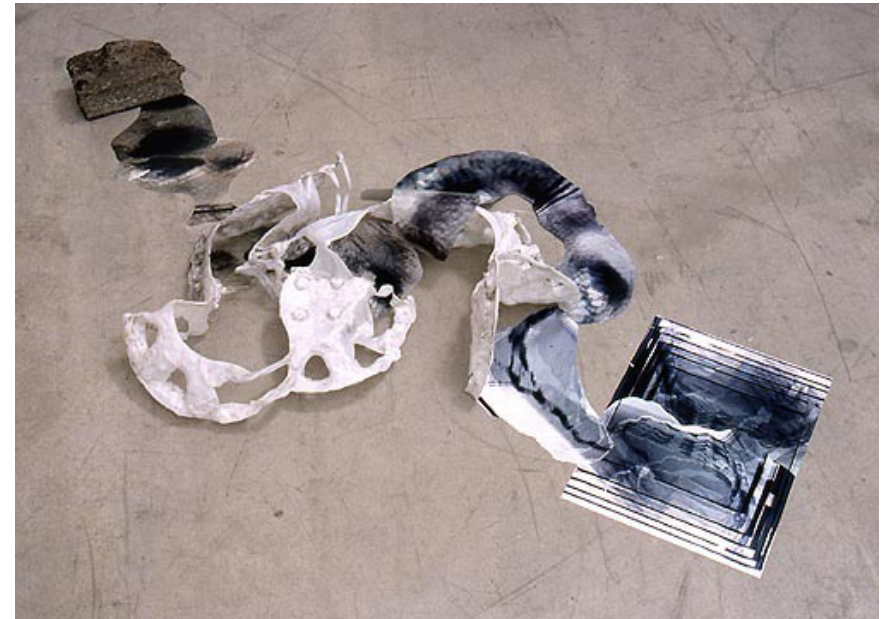
Katie Grinnan was a visiting artist and guest speaker at Vis Arts several times at the end of the 1990s. She received her M.F.A. from UCLA in 1999. She has had solo exhibitions at The Whitney Museum of American Art at Altria in New York, LAXART, and the Hammer Museum in Los Angeles. Grinnan has been included in many group exhibitions, including the 2004 Whitney Biennial at the Whitney Museum of American Art, Real World: The Dissolving Space of Experience at Modern Art Oxford, and The Artist Museum at MOCA. Public collections include MOCA, the Hammer Museum, and LACMA, while her awards include a Guggenheim fellowship and a Pollock-Krasner grant.

Film, 2002

Friendly plastic, photos, pavement fragment

9.5 x 78 x 24 inches

Courtesy of the artist and the Artist Pension Trust Institute



Nina **Katchadourian**

Seat Assignment by Nina Katchadourian consists of photographs, video, and sound works, all made in-flight using only a camera phone and improvising with materials close at hand, from pretzel crumbs to in-flight magazines. The project began spontaneously on a flight in March 2010 and as of March 2015 comprises a body of work generated over 157 flights. *Seat Assignment* tests both the limits and possibilities of mundane materials and of the photographic medium by giving life back to objects frequently overlooked or underestimated and by seeing what hadn't been seen before. The reconfiguration and reordering of things is born from an investment in thinking on one's feet, from optimism about the artistic potential that lurks within the commonplace, and from curiosity about the productive tension between freedom and constraint.

The *Sorted Books* project began in 1993, and it has taken place on many different sites over the years, ranging from private homes to specialized book collections. The process typically comprises sorting through a collection of books, pulling particular

titles, and resequencing the book spines into clusters so that the titles can give a new idea. The final results are shown either as photographs of the book clusters or as the actual stacks themselves, often shown on the shelves of the library they came from originally. Taken as a whole, the clusters are a cross-section of that library's holdings that reflect its particular focus, idiosyncrasies, and inconsistencies. They sometimes also function as a portrait of the particular book owner.

Nina Katchadourian (M.F.A. Alumna 1993) is an interdisciplinary artist whose work includes video, performance, sound, sculpture, photography, and public projects. Her video Accent Elimination was included in the Armenian pavilion at the 2015 Venice Biennale and won the Golden Lion for Best National Participation. Exhibitions have included shows at the Serpentine Gallery, Turner Contemporary, de Appel, Palais de Tokyo, Istanbul Museum of Modern Art, Turku Art Museum, Museum of Contemporary Art San Diego, ICA Philadelphia, Brooklyn Museum, Artists Space, Sculpture Center, and MoMA PS1. Her work is in public

Pretzel Landscape, From Seat Assignment, 2010

C-print

19 x 24 inches

Courtesy of the artist and Catharine Clark Gallery, San Francisco, CA

and private collections including The Metropolitan Museum of Art, Blanton Museum of Art, Morgan Library, San Francisco Museum of Modern Art, the Margulies Collection, and Saatchi Gallery. The Tang Museum exhibited Katchadouria's first museum survey in 2005, and on March 12, 2017, Curiouser, a traveling exhibition of Katchadourian's work, will open at the Blanton Museum in Austin, TX, with an accompanying monograph. Her new video The Recarcassing

Romeo and Juliet, From Composition 1993/2001 (Sorted Books, 1993-ongoing), 2001

Digital c-print

13 ½ x 20 inches

Courtesy of the artist and Catharine Clark Gallery, San Francisco, CA

Ceremony is currently included in Explode Every Day: An Inquiry Into the Phenomena of Wonder at MASSMoCA. A new commission entitled Floater Theater opens at the Exploratorium in San Francisco on October 1, 2016. On October 21, 2016, The Museum of Modern Art in New York will present Dust Gathering, Katchadourian's audio tour on the subject of dust, as part of the Artists Experiment program. Katchadourian has won grants and awards from the



Nina Katchadourian
(cont.)



*New York Foundation for the Arts,
the American-Scandinavian Founda-
tion, the Anonymous Was a Woman
Foundation, the Tiffany Foundation,*

*and the Nancy Graves Foundation.
Katchadourian lives and works in
Brooklyn and is an associate profes-
sor on the faculty of NYU Gallatin.*

Fred Lonidier



A demonstration of the semiotic capacity of photography, or the ability of one or more figures within the frame to take possession of one another, or the strength one figure has to displace the meaning of another, or the difference of a known versus an unknown figure's power to determine a reading, or a text of the necessity of a bounded context to fix a semantic gestalt or closure.

semiotics—the study of signs/semantics, syntax and pragmatics
 figure—a meaningful unit of primary significance within a frame (as opposed to "field"—everything else framed)
 possession—one unit of meaning taking over and modifying the meaning of another unit
 displace—one unit of meaning destroying the meaning of another unit
 determine—establish almost completely reading-comprehension of photograph boundary/limit of meaning or category context—ambience or environment within which act of photography and figures within photograph occur
 semantic—meaning of figure/field relationship or signs
 gestalt—meaning transcending a sum of signs
 closure—the coming together of two or more signs into one meaningful whole



Fred Lonidier, '75

This series of vintage photographs by Fred Lonidier captures the spirit of teaching and learning in the mid-1970s, when the department included a singular group of influential teachers and students including Martha Rosler, Phel Steinmetz, Alan Secula, and Lonidier himself. Lonidier's work was central to the formation of a certain genre of Conceptual Art that became later known as the San Diego School. This series both explores the dialectics of "art" and "life" that were at the heart of a

rigorous critique and reflects a new approach to photography that undermined the fixation on technique and reinvented documentary tradition by introducing art-based and language-based works. The series responds to a photographic practice that took the form of both art and critical writing. Taken in classrooms in the brand-new Mandeville Art Center, which became a permanent home to the Visual Arts Department in 1975, the photographic series gives a glimpse into the department's

Allan Points, 1975

Vintage photograph

16 x 20 inches

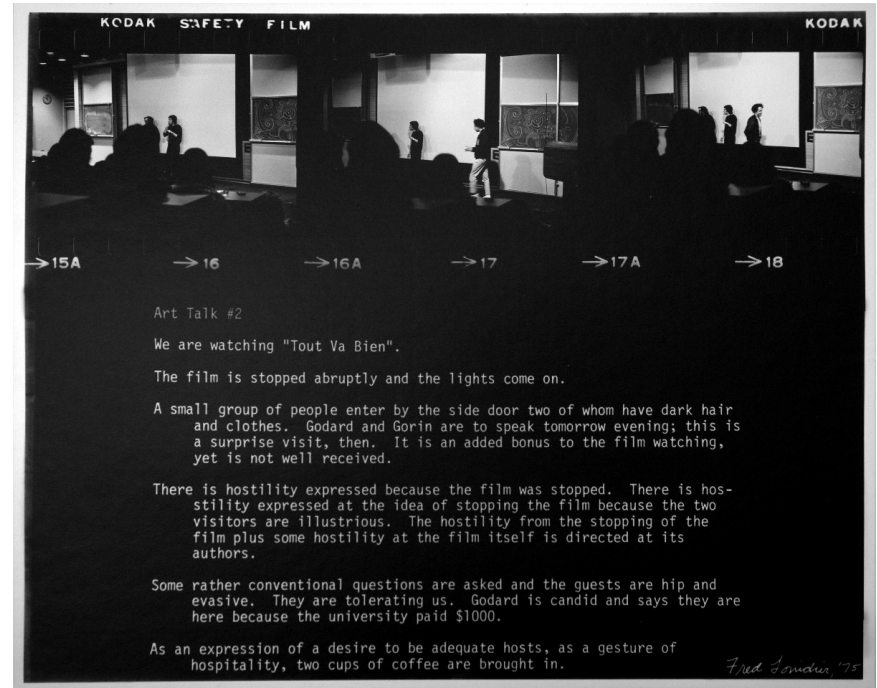
Courtesy of the artist and Michael Benevento Gallery, Los Angeles, CA

3 Art Talks, 1975

Vintage photograph

16 x 20 inches

Courtesy of the artist and Michael Benevento Gallery, Los Angeles, CA



pedagogy of intense debate taking place in cloistered spaces.

Fred Lonidier: "Like a few others in this historical exhibition, I came into the arts from another background. With a degree in sociology, and later using 35 mm cameras in the Peace Corps and then the anti-war movement in Seattle, I started wondering if I could find a place for sociological documentary photography. Thanks much to David Antin, when I arrived in San Diego in 1969 I found a home for such a practice

within Conceptual Art. As my anti-war commitment transformed into the leftist politics of class struggle, I joined the University Council/AFT local on campus and became a delegate to the Central Labor Council. The "Health & Safety Game" was my first attempt to bring documentary photography, sociology and union activism together. So, for over thirty years, I have been making and exhibiting documentary photo/text/video installation works for, by and about class struggle. The only

Fred Lonidier
(cont.)

significant thing to add is that I was able to bring that practice to bear about twenty miles south with labor rights struggles in the maquiladoras in Tijuana from the mid-1990s on.” Professor Emeritus Fred Lonidier studied at Yuba College and San Francisco State (graduate work in sociology and photography) before becoming a member of the M.F.A. 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

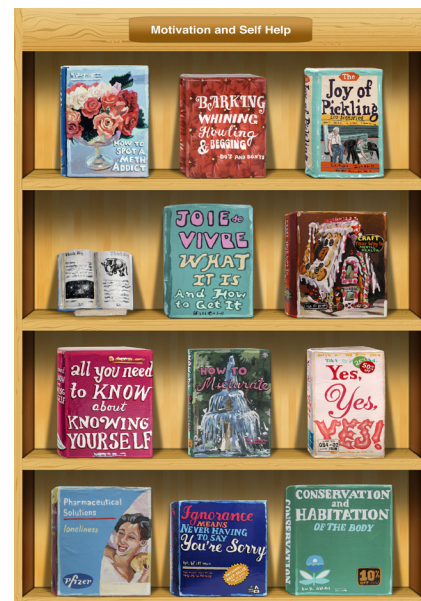
at the Houston Center for Photography, the Oakland Museum, the Long Beach Museum, the San Francisco Art Institute, the Focus Gallery, the Kitchen, the New Museum of Contemporary Art in New York City, the Los Angeles Institute for Contemporary Art, the Whitney in New York, the Friends of Photography in Carmel, and many other venues. Courses taught by Lonidier have included Introduction to Photography, Photographic Strategies, Camera Techniques, Generating the Narrative, and Art and Politics.

Jean Lowe

Beginning in the 2000s, Lowe has created amazing papier-mâché books that satirize familiar themes, from self-help to gender politics. Using photography as a tool and exploiting its presupposed veracity, Lowe blurs the distinction between image and reality while also engaging in a humorous social critique. Blown to life-size, conceptual and decorative displays with papier-mâché books are rendered as photo-realistic and thus undermine the reliability of the

photographic image as an unbiased witness of reality.

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



Men's Interest, 2013

Motivation and Self-Help, 2013

Unique inkjet on poly-metal prints

54 x 37.5 inches

Courtesy of the artist

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**

Kim MacConnel has been 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 and multicultural resources including textiles of numerous world regions, souvenir postcards, and found graphic images. Beginning with *Decoc Terrae Africano*, a 1990 solo exhibition at the Aspen Art Museum, MacConnel turned to photography as an artistic tool to reflect on his travels in West, Central, and North Africa, voyages that at the time he called “searching for Picasso’s ghost.” Picasso was interested in sculptural pieces that he then “lifted from background,” “made them “foreground,” and created “the fabric of Modern Art,” as MacConnel puts it. In contrast, this series of works intends to “metaphorically re-insert the ‘subject’ back into the decorative context from which it originally came.” Conceived as giant didactic panels, *Sultan of the Shoes* and *Local Labor, Al Dahar* depict traditional life in Egypt. Documentary photographs are collaged and inserted into geometric scaffolding



Sultan of the Shoes, 2000

C-print on panel, cardboard, wood, plastic, and jewels

Courtesy of the artist

Local Labor, Al Dahar, 2010

C-print on panel, cardboard, wood, plastic, and jewels

Courtesy of the artist

decorated with modernist patterning, the artist staging a purposeful interplay of photographic documentation and caricatural folklore. MacConnel’s multilayered representation has been understood as a witty critique of the Modernist construction of Africa in its combination of primitivism and collage, both of which are complementary elements of the early modernism of Picasso and Braque. As Kenneth Silver wrote in his influential review: “MacConnel’s work collaged Africa in a violation of early Cubism’s parceling out of key, hidden values of cultural stasis and movement, making Africa radically impure.”

Kim MacConnel received his B.A. from UC San Diego in 1969 and M.F.A. in 1972. He has taught in the Visual Arts Department 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; the Venice Biennale, 1984; and 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*.

Babette **Mangolte**

Babette Mangolte: “The main incubator of my artistic practice has been New York City in the 1970s, both the city itself with its orderly grid map and its chaotic activities and the people I met when I arrived, the filmmakers, writers, dancers who were so passionate about what they were doing. I first saw New York in late October 1970. It was a time of great ferment in the art community in films, dance, performances, theatre, a time when people didn’t abide by

straight definitions of specialization, neither about what art should be or what art should do. Past traditions were tossed aside. New was in the air. It was a time of activities exploding outside the gallery walls. Intellectual stimulation was provided at every turn. The art world was small and you could interact with artists by accident just meeting them in the street. Disciplines were never discussed. Chance was an integral part of your life. It is in academia,



Trisha Brown’s choreography *Lateral Pass* from 1985 with set and costume by Nancy Graves:

Dancers Randy Warshow lifting Vicky Shick

Courtesy of the artist

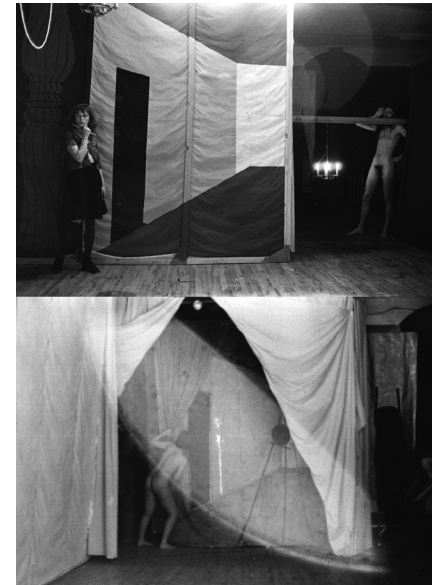
because of a compulsive desire to channel how creative outbursts could flourish, that attempts were made to create, from scratch, communities that would foster interdisciplinary methods to produce what had happened haphazardly in the New York downtown scene twenty years before.”

Professor Babette Mangolte (American, born in France) is a nationally recognized and internationally exhibited experimental filmmaker also known for her photography of dance, theater and performance works. She had two complete retrospectives of her films and camerawork, in 2000 in Germany (organized by Madeleine Bernstorff and Klaus Volkmer) at the Berlin and Munich Cinematheque, and in 2004 at Anthology Films Archives in New York City with the opening of her 2003 film Les Modèles de Pickpocket. Her film Seven Easy Pieces by Marina Abramovic (2007) premiered at the Berlinale 2007. She has recently been creating new works from her photo archives that highlight specific movement in known choreography

Richard Foreman *Pain(t)* Diptych made in 2010 from images from the Richard Foreman’s play *Pain(t)* from 1974

Performers Kate Mannheim, and Mimi Johnson

Courtesy of the artist



Rubén Ortiz-Torres

The photographs of Rubén Ortiz-Torres don't just document a simulacrum but also reflect on how analog photography has become an archeological relic and digital imagery an illusory reality. Former sites of ancient civilizations have become tourist destinations, and avid entrepreneurs have recreated some of these sites in different locations around the world, far from their original settings. Ortiz-Torres documents the perhaps more exotic reproductions of the marvels that with globalization are popping up all over the world, losing their link to a specific culture or nation. During the 19th century traveler photographers documented the original sites in the Yucatan or the Holy Land to show a European and North American public the exotic marvels of these distant lands, and Ortiz-Torres uses similar processes to those used by the traveler photographers, such as salt, platinum, and cyanotypes. However, to be able to do that, he has to make digital negatives using a hybrid process that creates a fake representation of the past like the architecture it portrays. Ortiz-Torres does not use digital software to create the often-absurd montages encountered in the images,

but some architects and designers probably did.

Professor Rubén Ortiz-Torres was born in Mexico City in 1964. Educated within the utopian models of republican Spanish anarchism he soon confronted the tragedies and cultural clashes of the post-colonial Third World. Being the son of a couple of Latin-American folkloric musicians he soon identified more with the noises of urban punk music. After giving up the dream of playing baseball in the major leagues, and some architecture training (Harvard Graduate School of Design), he decided to study art. He went first to one of the oldest and most academic art schools of the Americas, the Academy of San Carlos in Mexico City, and later to one of the newest and more experimental, Ca-



Olmec Head in Mayan City, Mexico City, 2007

48 x 63 inches

Platinum print

Courtesy of the artist

Aztec Butt. Himeji, Japan, 2009

32 x 46 inches

Platinum print

Courtesy of the artist



arts in Valencia, CA. After enduring Mexico City's earthquake and pollution he moved to Los Angeles with a Fullbright grant, only to survive riots, fires, floods, more earthquakes, and proposition 187. During all this he has been able to produce artwork in the form of paintings, photographs, objects, installations, videos, films, customized machines, and even an opera. He is part of the permanent Faculty of UC San Diego and has participated in several international exhibitions and film festivals. His work is in the collections of the Mu-

seum of Modern Art in New York, the Metropolitan Museum of Art in New York, the Museum of Contemporary Art in Los Angeles, the Los Angeles County Museum of Art, Artspace in San Antonio, the California Museum of Photography in Riverside, the Centro Cultural de Arte Contemporaneo in Mexico City, and the Museo Nacional Centro de Arte Reina Sofía in Madrid, among others. After showing his work and teaching art around the world, he now realizes that his dad's music was in fact better than most rock'n roll.



Kids at the Lake is from a series of recent works focused on daily life on the Aran Islands, Ireland, New York, and San Diego, presenting the land and its houses, rooms and inhabitants as intimately conceived theatrical tableaux. In her most recent exhibition at the Escondido Center for the Arts, *Patricia Patterson: Here and There* (2011), she continued the imaginative importation of people and places of the life-world

into the art object but expanded the field to include Southern California so that the work became a metaphor for communication between two cultures. For Patterson, art equals life and domestic life equals art. The current installation includes Paterson's photographic sketchbook illuminates her process of translation of life encounters with people into art. Cutting, cropping, and painting photographs constitutes an integral

part of the process of conceiving and creating subjects in her paintings that otherwise have no place in history, like a quiet conversation, a dream in bed, a dog rolling on a lawn, and children smiling at a lakeside. Professor Emeritus Patricia Patterson, nationally recognized and based in San Diego, is highly regarded for her vibrant palette, gestural brushwork, and sophisticated lines that render "ordinary things." Using domestic material in her works, Patterson creates intimate scenes that invite the viewer to participate and complete the storyline of represented episodes. After graduating from Parsons School of Design in New York, Patterson joined the Visual Arts Department in 1975. Prior to coming to San Diego, she taught art in Catholic grammar schools in the Bronx and Manhattan's Lower East Side as well as at the New School for Social Research. She has exhibited at the Downtown Whitney and P.S. 1 in New York, American Foundation for the Arts, Mills College in Oakland, in exhibits of Artists' Books which have toured the country, as well as the Navy Pier and the Nancy Lurie Gallery in Chicago, L.A.C.E. in Los Angeles, San Jose State University, San Diego State University, and

Kids at the Lake

Casein on canvas

20 ½ x 20 ½ inches

Courtesy of the artist and Quint Contemporary Gallery, La Jolla, CA

the San Diego Museum of Contemporary Art in La Jolla. Most recently, Patterson has presented installations at the Quay Gallery in San Francisco, the Los Angeles County Museum of Art and the Newspace Gallery in Los Angeles. Her big retrospective exhibition Patricia Patterson: Here and There was held in California Center for the Arts in Escondido in 2011. At the Department Patterson taught Art and Politics in Utopian Societies (a graduate seminar examining a series of 19th and 20th century communities of social reformers including the Shakers), English Arts and Crafts Movement (where special attention was given to the political writings of John Ruskin and Thomas Carlyle), and courses on the Bauhaus, the Russian Avant-Garde, and the Dutch De Stijl movement. She also taught critical writing and painting at the graduate level. At the undergraduate level Patterson taught Painting, Animal Drawing, Calligraphic Drawing, the Decorative Object and the Decorative Environment. Her courses for the Introduction to Art-Making series concentrated on folk and popular traditions, in particular Mexico's Day of the Dead festival, Amish quilts, and newspaper cartoons of the first half of the 20th century.

Patricia Patterson

(cont.)



Martha Rosler

Cuba photographs by Martha Rosler were taken in 1981 from behind the Caribbean Iron Curtain. Frozen in time, they survey people and scenes of everyday life, from nail technicians and waitresses to working class men and women hanging off an overcrowded bus, driving mid-century American cars, perching at lunch counters, or sitting in doorways. Havana's empty stores, brutalist architecture, and portraits of Che serve as a backdrop for public life. Rosler took these photographs while on a tour organized by Ana Mendieta and Lucy Lippard, only two months after Ronald Reagan's election as president. By fashioning her subjects as ordinary rather than revolutionary people, Rosler breaks away from the tradition of liberal documentary and the dense political propaganda that focuses on a critique of the Communist Project while obscuring the island entirely. *Martha Rosler (M.F.A., UCSD, 1975) works with multiple media. Her interests center on the public sphere and landscapes—actual and virtual—of everyday life, especially as they affect women. An important early theme was the role of food and*

*cooking in women's lives, from family to fast-food joints to immigrant household workers, and her work in performance, writing, and video often addressed this theme, often with humor. Her video *Semiotics of the Kitchen* (1975) has become a staple, while her forthcoming book *The Art of Cooking: A Mock Dialogue between Julia Child and Craig Claiborne*, is based on a manuscript from the mid-1970s.*

In early 1981, Rosler and a group of other artists joined a cultural tour organized by Ana Mendieta and Lucy Lippard. Traveling around the island, Rosler photographed shops, buildings, and people as well as the posters and billboards that punctuated the roads and urban spaces. January 1981 marked not only the new decade but the space between Reagan's election and his inauguration, after the discourses of détente, human rights, and egalitarianism and before the onslaught of neoliberalism, anti-terrorism and militarist adventurism and supply-side "trickle-down" rhetoric masking the huge upward redistribution of wealth. The Mariel "boatlift" from Cuba to Florida had just ended in October, but the mean-

Photoshop, Havana, 1981
Silver gelatin type LE print
11 x 16 ¼ inches

Courtesy of the artist and Mitchell-Innes & Nash Gallery, New York, NY

Hairdressers at Hair Salon "Ella," Trinidad, 1981
Silver gelatin type LE print
8 x 24 inches

Courtesy of the artist and Mitchell-Innes & Nash Gallery, New York, NY



Martha Rosler
(cont.)

ing of the 1980s—for the American visitors as well as for the Cubans they met—had yet to be realized. Rosler first exhibited her photos, constituting 40 images in black and white and color, in 2012, along with scans of her notes taken during the two-week trip. Also in 2012, the Museum of Modern Art in New York presented Rosler’s Meta-Monumental Garage Sale, culminating a series of iterations of her Garage Sale project, first held at the Undergraduate Art Gallery at UCSD in 1973. This work—a real sale of real objects— highlights the differential value systems applied to cultural and household objects while exploring the liminal space in which women often operate, between the affective economy of the home and the cash economy of the world “outside.”

Rosler has had numerous solo exhibitions and participated in many group shows on several continents. She has published almost 20 books and has been the recipient of many honors and awards, including five NEA fellowships, the Spectrum International Prize in Photog-

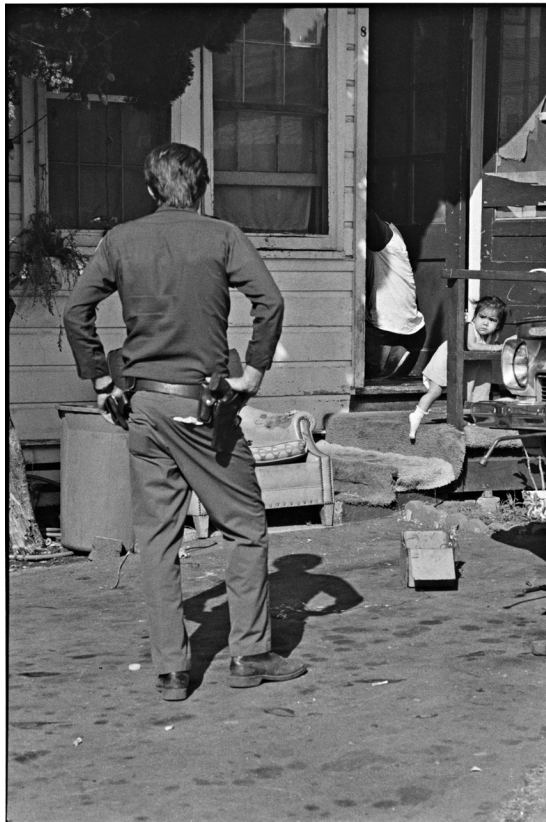
raphy (Germany, 2005) and the Oskar-Kokoschka Prize (2006). She was the United States Artists’ Nimoy Fellow in 2008 and a Civitella Ranieri Fellow in 2009, and she held a DAAD artist’s residency in Berlin in 2011-12. In 2010 she was awarded a Lifetime Achievement Award by New York’s Guggenheim Museum, and in April 2012 she received the Asher B. Durand Award from the Brooklyn Museum. In 2103 she received the College Art Association Distinguished Feminist Award and in 2016 the Inaugural \$100K Prize from The New Foundation Seattle, for a woman artist whose work is dedicated to social justice, and in 2017 she is slated to receive the Women’s Caucus for Art’s Lifetime Achievement Award. Rosler has received honorary doctorates from the Nova Scotia College of Art and Design (Halifax); the Courtauld Institute (London); and the Rhode Island School of Design (Providence). Rosler taught at the Städelschule in Frankfurt and at Rutgers University in New Jersey before her retirement.

Elizabeth Sisco

Elizabeth Sisco is a contemporary American photographic artist best known for her photo/text installations and collaborative public art projects. She is one of the leading figures in the new school of documentary photography that emerged in San Diego in the early to mid-1980s.

Sisco's work reveals the social cost of conditions in society, especially for immigrants in California. The series of photographs on display casually document lives of her neighbors and intentionally correct the media's mendacious representations of Mexican "illegal aliens" by substituting them with good, truthful pictures. By exploiting photo-text strategies, Sisco's work has transfigured the medium of press photography described by Roland Barthes in "The Photographic Message" and given a voice to people who were categorically absent from media reports. She has

received international radio, TV, and newspaper coverage for her provocative projects and has contributed to video works aired on public television internationally and shown at film festivals in the USA, Mexico, and Portugal. Her installations and photographs have been shown in



The Migra Game, 1982

Photo/Text, black and white silver print

14 x 23.5 inches

Courtesy of the artist

the USA, Mexico, and Europe. She is the recipient of several National Endowment for the Arts Grants. She graduated Cum Laude from UC San Diego in 1978, and earned her M.F.A from the Department of Visual Arts in 1981.

Elizabeth Sisco is Professor Emeritus in the Division of Fine Arts and Humanities at Southwestern College (Chula Vista) since 2010, following a 25-year teaching career finishing as Department Chair. She has been a Visiting Lecturer at UC San Diego, CSU San Marcos, UC Irvine, the

If the U.S. Doesn't Want Me, 1982

Photo/Text, black and white silver print

14 x 24 inches

Courtesy of the artist

School of the Museum of Fine Arts in Boston, and California College of the Arts at Valencia. Building on her teaching expertise, Elizabeth completed the four-year Feldenkrais Method of Somatic Education program at the Feldenkrais Institute of San Diego in 2010 and currently has a private practice in San Diego as a Guild Certified Practitioner of Somatic Education. Her current art projects include computer-based graphic design for media distribution and small entrepreneur job creation.



The Bathroom Site Project: Mono Lake by Deborah Small is one of the most successful public art projects, helping to decide the fate of California's Mono Lake. Early in her career, while still an art student, Small effectively used photography as a tool, creating identifiable representations of Mono Lake on porcelain bricks, along with the written documentation that accompanied the pieces that she sent to different public agencies and political figures. On one side of the brick are instructions how to place the brick in the water tank of a toilet to displace and thereby conserve a portion of the water in the tank. On another side of the brick is written, "One brick in every Los Angeles toilet tank could save Mono Lake. Yet it is so much cheaper to destroy it. For the sake of that illusion, the crystal world shatters." A limited edition of 50 handmade porcelain bricks were mailed to California and Los Angeles water resources officials and politicians in order to persuade them and change the policy governing water consumption in an effort to save Mono Lake. The brick had an instant impact. As Huey D. Johnson is President of the Resource Renewal Institute and winner in 2001 of the United Nations Environ-

ment Programme (UNEP) Sasakawa Environment Prize testifies: "Personally, as a former head of California's Resources Agency, I experienced how an artist with a brick helped in the 1970s effort to save Mono Lake. Mono Lake is a place of breathless beauty located below the Sierra Nevada Mountains and a bit south of Yosemite Park at the edge of the desert. I doubt the outcome would have gone our way had the brick not been put on our desks. I remain grateful to the artist, Deborah Small, for her brick art statement that woke me up, and all those who did the hard part: The Mono Lake Committee; the Audubon Society; Antonio Rossmann, the lead attorney; and others whose dream became an important historic precedent."

Deborah Small (M.F.A. Alumna) is Professor in the School of Arts at California State University San Marcos and is someone whose work has had a strong public dimension. Her collaborative work now focuses on documenting traditional and contemporary indigenous knowledge and uses of native plants in the southern California region through photography, writing, video, and an extensive ethnobotany blog at: deborahsmall.wordpress.com. She has produced

exhibitions for art museums, tribal museums and offices, libraries, community organizations, and nature interpretive centers. Small presentations have been screened for the US Forest Service, Fish and Wildlife, the EPA, BLM, and Caltrans to persuade government agencies to change restrictive gathering policies and herbicidal spraying regimes on public lands. She and her collaborators also encourage agencies to work with indigenous people as stewards of public lands to protect culturally and ecologically significant native plant communities.

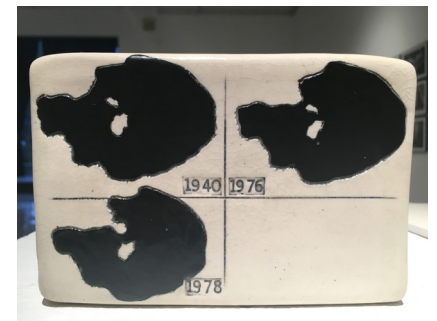
*In 2010, Small and Rose Ramirez (Yaqui/Chumash photographer) produced a large-format calendar titled *Edible, Medicinal, Material, Ceremonial: Contemporary Ethnobotany of Southern California Indians*. The work explores twelve plants, each of profound importance to the contemporary intellectual, spiritual, and cultural vitality of Indian people in the region. In 2012-2013, Small participated in the preservation and revitalization of indigenous cultural knowledge and practices as an artist, photographer, and writer on an interdisciplinary team of tribal community members, biologists, botanists, public health professionals,*

The Bathroom Site Project: Mono Lake, 1978

Porcelain

Courtesy of the artist

*museum curators, and scholars. The work culminated in two collaborative exhibitions titled *Native American Cultural Revitalization in Southern California*. Small's photographic work also played a significant role in an exhibition that travelled throughout California, *Seaweed, Salmon, Manzanita Cider: A California Indian Feast*, based on a book of the same title. In 2015, Small and Rose Ramirez published the *Ethnobotany Project, Contemporary Uses of Native Plants: Southern California and Northern Baja Indians*. In 2016, Small collaborated with the *Chia Café Collective* to produce a native foods cookbook titled *the Chia Café Collective: Cooking • Culture • Community*. The work is featured in the exhibition *California Continued at the Autry Museum of Western Art*, and *Heyday Press* will take over distribution of the book in 2017.*





Fully exploiting the semiotic potential of the photographic image, given its conscious conception and treatment, *Self-Storage, A Suburban Odyssey* by Phel Steinmetz examines the oppressive mundanity of life in suburbia and documents the radical transformation of the natural landscape by suburbanization and the automobile with an eye to ecological destruction. Superhighways windings through dry scrub, desolate tracks of parking lots, suburban garages and

driveways, apartment complexes, and private security systems speak eloquently of utopian dreams dying in the dusty earth.

Phel Steinmetz was born Feb. 20, 1944, in Des Plaines, Illinois and passed away on Oct. 30, 2013 in La Jolla, California. He grew up on a small ranch in El Cajon, a few miles east of San Diego. He decided to become a photographer at age 11 following a mystical experience viewing a photograph. He studied photogra-

phy with Ansel Adams and Bennett Meyers and became a master of the darkroom process. For a short time he worked as a commercial photographer. He then joined the UC San Diego Visual Arts Department faculty in 1971. In his early years, he and fellow faculty member Fred Lonidier defined the photography program as one that combined art practice, criticism and theory. Steinmetz is among the UC San Diego artists who are widely regarded as pioneers of conceptual art in California, a group that also includes David and Eleanor Antin, Helen and Newton Harrison, Allan Kaprow, Fred Lonidier, Martha Rosler, and Allan Sekula. Over the years, Steinmetz's photos and videos were shown at the Museum of Modern Art and the downtown Whit-



Self-Storage, 2001 (from book "Self Storage: The Topography and Psychology of Suburban Development in Southern California, 1981-2001," co-authored with Gene Kennedy)

Permanent pigment prints

15 5/8 x 20 inches

Courtesy of the Estate of Phel Steinmetz and SILBERKUPPE, Berlin

ney Museum in New York, the San Francisco Art Institute, and galleries and museums in Italy, Germany, and other international locales. His shows were reviewed in Artweek, Art in America, the Los Angeles Times, the San Francisco Chronicle, and other publications, and his photos were published in numerous books, journals, and magazines. The importance of his work was recognized with UC San Diego Academic Senate Research Grants, a Distinguished Teaching Award, a Muir College Fellowship and a National Endowment for the Arts grant. Steinmetz is represented by SILBERKUPPE, Berlin, and Tom-Works, Los Angeles. In early 2015 Silberkuppe mounted an important two-person exhibition 'Studio 410W' of his work together with Fred Lonidier. His work is in a number of institutional collections including that of the University of Chicago Booth School of Business. His work is also included in the photographic survey exhibition The Uses of Photography: Art, Politics, and the Reinvention of a Medium, currently at the Museum of Contemporary Art San Diego, La Jolla.

Blaise Tobia

Blaise Tobia: “‘This Ain’t China’ is a theme that kept running through my head throughout my first visit to the People’s Republic, in 2008. It was an ironic self-reference to a work of that title, by Allan Sekula, that I had first seen upon my arrival at UC San Diego in 1974. The story depicted concerns a group of college students working at a local restaurant; they imagine a more just society in Mao’s revolutionary China. What I was experiencing in 2008 was nothing like the China the students were imagining in 1974, and it wasn’t even much like the China I had imagined right up to my arrival there. The Cultural Revolution was a faint memory for most of the people I met, and 450,000 millionaires had blossomed since Deng Xiaoping had declared the accumulation of wealth to be glorious, just a few years after Mao’s death. Mao’s vision was no doubt seriously flawed, as 80 million people died in the violence and famines of his leadership. But the economic miracle of modern China, directly benefits only a quarter of its population, leaving roughly a billion people barely better off than they were before Deng, with even less of a ‘socialist’ support network than the one we have in the



U.S. (according to our tour guide). It has become a kind of joke that, no matter whom you asked in China, they would say of Mao: ‘He was 30% right but 70% wrong.’ The full set of images that makes up this series may be seen in the book *Poor Mao: Shopping in China*. The grid on display is a selection of twelve images from the series meant to represent it in an abbreviated form. It begins at the top left, with the classic image of Mao dominating the entrance to the Forbidden City in Beijing, looking out over Tiananmen Square. Going to the right from Mao, there is an image of an official of the Chinese state – a policeman in Xian – being shaded by an umbrella provided by the local McDonald’s franchise. Going down from Mao, there is an image of the Shopping Gallery in Shanghai, whose actual name in Mandarin is Xiaoping Gallery. The owner had

Poor Mao: Shopping in China, 2008
State Tourist Store (Beijing)
Nostalgia Ship (Yangshuo)
Inkjet prints, printed hardcover book
13 x 19 inches
Courtesy of the artist

made a deliberate wordplay based on the similarity of the English word ‘shopping’ and the name ‘Xiaoping’ – of the premier who had indeed made shopping the central concern of the Chinese people. Going down to the right, the classic image of Mao has slipped a bit in its frame, in a tourist souvenir shop. The Mao image and those of other revolutionaries appear in several other photos, generally as nostalgia-based merchandise, mixed with images of the current shopping-oriented China. The photo at

the bottom far right is of the classic Mao image having been transformed into a fine art collectible in the U.S.”
Blaise Tobia entered the M.F.A. program at UC San Diego in 1974, directly after earning his B.A. in Fine Arts at Brooklyn College. Forty years later, what it means to be a political artist and, specifically, a political photographer, remains for Tobia an open question. He has explored the meaning-generation capacities of the photographic image, especially those expanded by text / image combination



Blaise **Tobia**
(cont.)

and by image/image combination, and experimented widely in terms of formal structures for work that remains essentially documentary in nature. Aided by digital technologies, he has also produced time-based works and works in book format (such as Poor Mao: Shopping in China). A particular concentration for Tobia has been pairing images, to the extent that his 2013 show at O.K. Harris Works of Art was entitled "Binary Codes." A very different set of paired images, based on the social self-presentation practices of the Amish, was shown at the Museum of the Central Academy of Fine Arts in Beijing in 2008. Another area of interest has been image capture via the direct scanning of three-dimensional objects. One body of scanned images, printed at extreme enlargement, was shown at Amos Eno Gallery in New York in 2009, and will be shown at

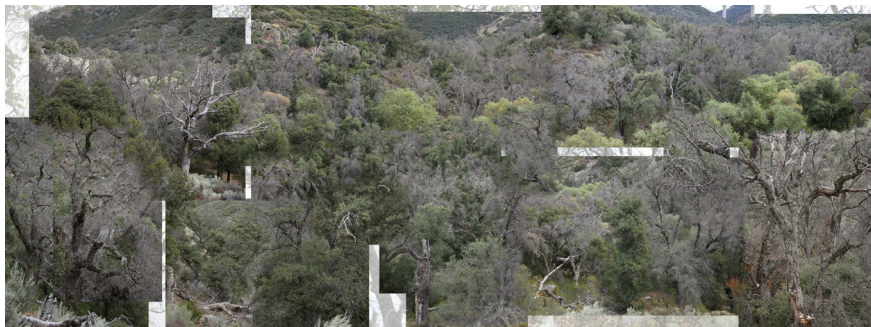
the Hillyer Art Space in Washington DC later this year.

Tobia has taught at Drexel University since 1985. He was co-founder and director of its program in photography, and directed its pioneering digital imaging lab. The major in photography, when it launched in 1989, was among the first to require digital technology courses. He went on to help create, and then teach in, Drexel's program in Digital Media (now ranked in the top ten nationally). He is presently part of the Department of Art and Art History, teaching a variety of fine arts and contemporary art history courses, as well as design courses for media students.met—had yet to be realized. Rosler first exhibited her photos, constituting 40 images in black and white and color, in 2012, along with scans of her notes taken during the two-week trip.

Ruth Wallen

In the last hundred years, San Diego County has experienced an astounding rate of population growth--from 60,000 to over three million inhabitants. Correspondingly, the county is home to more threatened and endangered species than any other county in the continental United States. Ruth Wallen's Cascading Memorials, large-scale printed photomontages constructed of images collected over a period of time, reflect on the natural habitats that are rapidly changing or disappearing due to the combined effects of urbanization and climate change. Wallen relies on the photographic medium's capacity for objectivity to document an increasingly desiccated landscape in the mountains surrounding San Diego. These images of fallen or dying trees, their twisted branches reaching to

the sky, are an eloquent plea directed to the audience whose future choices will make the difference to the fate of this region's environment, which without further intervention and collective action will soon be extinct. Wallen's work invites us to confront photography's ability to document intractable reality and also manipulates our sense of time. Roland Barthes famously postulated that the photograph, while insisting on the immediacy of presence, conjures past, present, and future in the form of a single image, and insists on the inexorable movement from one phase to the next. Therefore, Wallen's digitally constructed and processed photomontages emanate an almost prophetic power and eschatological warning. The choice is ours, to accept photography's capacity to evoke an



immediate reality or to reject that seeming reality as a mere illusion. *Ruth Wallen is a multi-media artist and writer whose work is dedicated to encouraging dialogue about ecological and social justice issues. She has created many web sites and outdoor interactive installations and participated in innumerable solo and group exhibitions, including solo installations at Franklin Furnace, New Langton Arts, Sushi Gallery, Contemporary Photography and Visual Arts Center (CEPA), SDSU Calxico, and the Athenaeum, and group exhibitions from Virgin Territory at the Long Beach Museum of Art to Weather Report: Art and Climate Change at the Boulder Museum of Contemporary Art, curated by Lucy Lippard. She has created interpretative presentations and interactive*



Cascading Memorials: Can We Heed the Cry of the Dying Oaks? 2012

Two panels from series, 30 x 80 and 30 x 78 inches

Photomontage, permanent pigment print

Courtesy of the artist

nature walks at Carmel Mountain, San Bernardino Children's Forest, Tijuana River Estuary and Chaco Canyon National Historical Park. Her art work has been supported by two Puffin grants, Light Work, the California Arts Council, San Diego County, and more. Ruth writes critically about ecological art and race, gender and visual culture, publishing in anthologies and periodicals including Leonardo, Exposure, High Performance, The Communication Review, Women's Studies: An Interdisciplinary Journal, With Other Eyes: Looking at Race and Gender in Visual Culture, and more. Among the many places her work is discussed are The Lure of the Local and On the Beaten Track by Lucy Lippard and Jewish Identities in American Feminist Art: Ghosts of Ethnicity by

Ruth **Wallen**
(cont.)

Lisa Bloom. Currently Wallen is collaborating with scientists at Scripps Institute of Oceanography as part of the upcoming exhibition Weather on Steroids: the Art of Climate Change Science, working on a project envisioning changes to San Diego's ecology due to a changing climate.

Ruth Wallen received her B.A. with a special major in Environmental Science (Biology/Anthropology) from Swarthmore College. She graduated from UC San Diego with her M.F.A. in 1987, winning

the Armand Hammer Visual Arts Award's first prize that year. She has been a lecturer at UC San Diego since 1989, teaching in both Visual Arts and Communications. In 1995-1996 she was a Fulbright Lecturer at the Autonomous University of Baja California. Since 2000 her primary appointment has been on the faculty of the M.F.A. in Interdisciplinary Arts Program at Goddard College, where she recently served as director of the program.

Extensions of Photography

A Visual Arts Faculty, Emeritus
Faculty, and Alumni Exhibition

October 7 – December 9, 2016

University Art Gallery
Mandeville Center
216 Mandeville Lane/9500 Gilman Dr
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