

Student projects:  
2011-2012.

VIS 2;

Intro to art making: Motion and time based  
("A question of the body and its reflections as gesture")  
Lectured by Ricardo Dominguez

re: <http://asgesture.blogspot.com>

From the electronic syllabus developed by Ricardo:

The body-as-gesture has a long history as a site of aesthetic experimentation and reflection. Art-as-gesture has almost always been anchored to the body, the body in time, the body in space and the leftovers of the body. This class will focus on the history of these bodies-as-gestures in performance art. An additional objective for the course will be a focus on the question of documentation in order to understand its relationship to performance as an active frame/framing of reflection.

"A question of the body and its reflections as gesture" (lectured by Ricardo Dominguez) aimed to construct an art historical framework for the enactment and analysis of five performance art propositions, over the course of ten weeks, or a quarter term at UCSD. The five gestural prompts devised by Ricardo acted as a platform to unpack implications of certain contemporary social phenomena, as considered/intervened in by performance art propositions enacted from the early twentieth century to today.

Section meetings were structured to support student exploration of the five performance gestures through discussions structured to unpack each assignment prompt, individual meetings (to offer feedback on and help troubleshoot aspects of proposed student performance propositions), leading to collective "critique" conversations around traces (whether photographic or material) presented of each section participant's performative proposition. In the following pages, we will consider the process behind one realization of Gesture three, as a case study.

### Gesture Three:

**Using any type of camera record a performance of your making something.**

**Many performances involve making, from concrete objects to ephemeral or immaterial things, to traces of actions, to records of actions, to waste products resulting from actions. Choose one of these approaches and develop a performance that is organized around the act of making.**

To unpack Gesture three assignment prompt, as articulated by Ricardo in the passage above, we considered in detail two performance gestures that involved an action in relation to a material form: the disintegration of a self (portrait) through the act of bathing (Janine Antoni's "Lick and Lather"); and the (barely noticeable, in terms of its results, but none-the-less profound) displacement of a sand dune, one spoonful at a time (Francis Alys' "When Faith Moves Mountains"). We pondered the etymology of the verb "to make" (*macian*-Old English, from Proto-Indo European *mag*, "to knead, mix or make") later moving toward post-dot-com transformations of the concept.

To develop performance gestures formed around acts of "making," the students of section A01 were grouped, taking into consideration what I could perceive of their interests and other personality factors, based on my knowledge of the students' earlier project presentations and their contributions to class discussions.

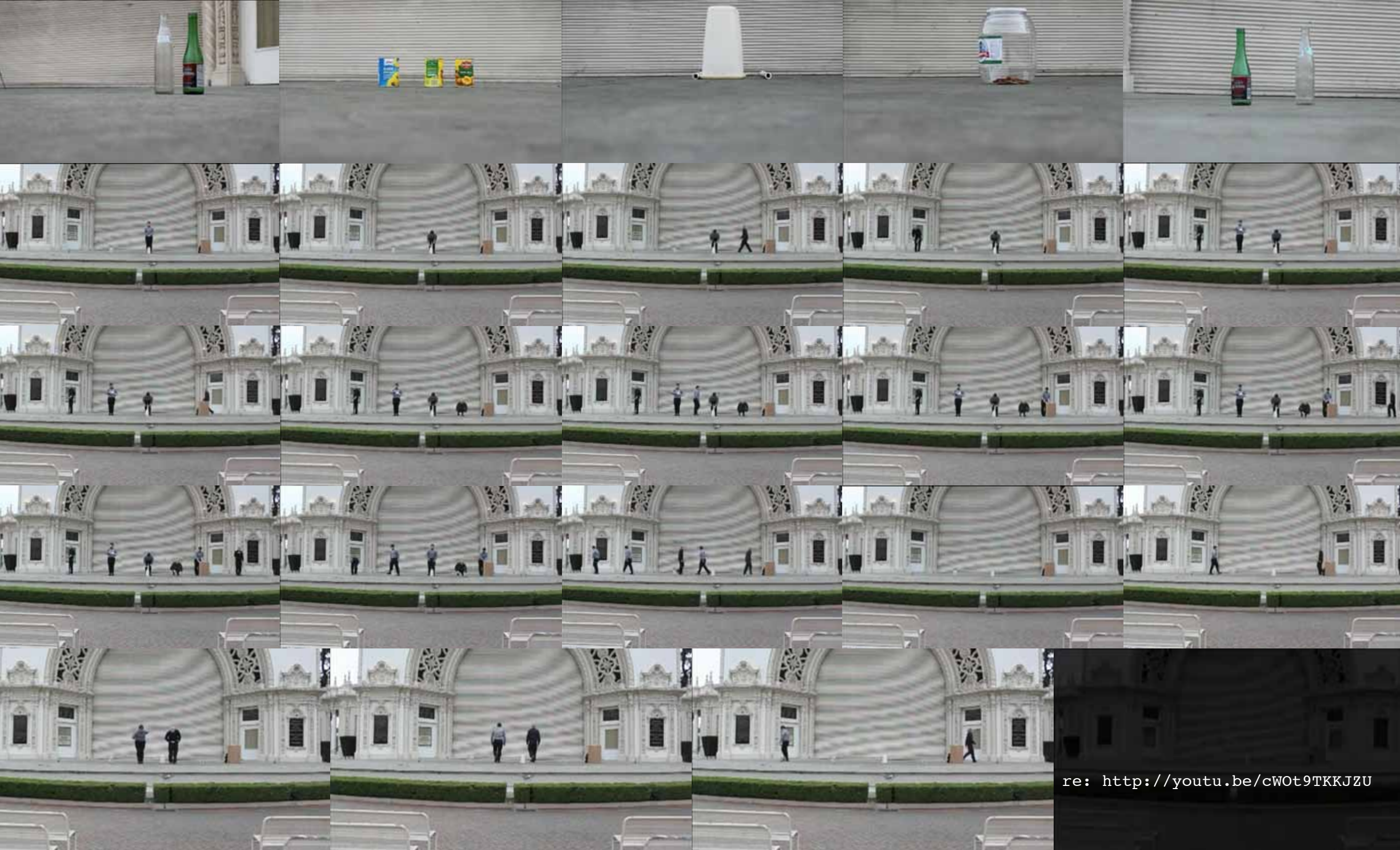
Jacob and Ryan, a biology and and a media major, were partnered for the assignment, in consideration of balancing the students' familiarity with documentation procedures (i.e. recording and editing video) with affinities between the students' earlier-articulated project proposals.

We hear an orchestra warming up as the camera zooms out from an establishing shot of the building that houses the San Diego Museum of Art, to the North of the stage of the Pavillion where the camera is set. The frame of video soon reveals a grouping of objects organized atop the stage: a lone glass bottle, a cardboard box, three tin cans, a plastic bin (such as is used to collect waste material), a large glass jar, and, once more, a lone glass bottle. The video cuts between brief close-up shots of each object atop the stage's surface, transitioning to a still view of the stage from the vantage point of an audience member.

The orchestra calms. A lone figure dressed in a semi-formal shirt and pants walks from stage right to center. He pauses at the container, picks up a pair of drumsticks, and begins to tap a slow rhythm on the top of the over-turned waste bin. Another figure, dressed in black attire, walks in from stage left, passing behind the central drummer to pick up and begin drumming the lone glass bottle on stage right. More figures enter the frame, clones of the two drummers already on-stage. They each arrive at the additional on-stage objects and join the drummers playing objects that appear to be scavenged from a waste bin, complicating the simple rhythm.







re: <http://youtu.be/cWot9TKKJZU>

In Ryan's words:

Located at the amphitheatre at Balboa Park, we performed the gesture early Saturday Morning to a crowd of maybe two homeless people and a few runners. However, the purpose of the gesture was not to capture the attention of the public, but to rather make music using materials native to the cultural. Balboa Park is a very artistic and beautiful place, but it is also very consumer based, with tons of trash being collected daily between the zoo and the many museums. By recognizing the consumer by-product as a means of art making, we were able to create an orchestra of trashy instruments and perform the tune "Row, row, row your Boat".

By performing all six musician roles, it shows the process of music making is both human making as well. It may not exactly be the type of physical making such as a child suddenly appearing, but it is human making in that it builds on the spirit and strengthens the character of that person. Music has the ability to capture and take prisoner that person listening; conditioning them into becoming a better person.

from: <http://asgesture.blogspot.mx/2012/02/ryan-brady-gesture-three.html>

VIS 3;  
Intro to art making: Three Dimensional Practices  
("Intro to Sculpture")  
Lectured by Anya Gallaccio



#### WEEK ONE:

Section A14 of “Intro to Sculpture” (lectured by Anya Gallacio) was organized as a series of conversations around students’ exploration(s) of materiality--i.e. the presence and absence of physical material--in the construction of art propositions, and also considering implications associated with the use of specific materials. In-class workshops, contextualized by art-historical information offered in Anya’s lectures, built toward the presentation of assignment prompts, which lead to the development of four separate student investigations considering different aspects of what it is to be material/ized in the form of an artwork.

#### WEEK TWO:

Section, Tuesday April 5  
Group One Project Presentation  
The first ten minutes of the section will be devoted to installing your work in the classroom (or a more appropriate space). The bulk of our section meeting (one hour and 40 minutes) will be devoted to conversation around each of the works presented  
Structure of the discussion:  
The artist remains quiet for the first part of the conversation. We will talk about the work presented in terms of its phenomenological presence (what we see/experience in witnessing the work), its materiality (the origin of the materials present), and how the work evidences research/process. The last couple of minutes of the conversation will be devoted to questions to/from the artist (in response to feedback). This structure for project presentations/discussion will re-occur throughout the quarter.

#### WEEK THREE:

Section, Tuesday April 12  
How may things be joined together? A demonstration of “the usual strategies” for connecting materials together. This will begin as a brief intro to the woodshop, and later progress to a gluing demo. For those of you who want to learn how to use woodshop tools, I will be available during my office hours to give a more thorough demonstration.  
Lecture: Construction- How does it come together?  
How and when to join and what happens when you do.

Section, Thursday, April 14  
Presentation: How can you join two materials/objects, without using the usual strategies (i.e. glue or tape). How does the way two materials are joined together change how we view them?  
Jumping off of the first project, you will curate a selection of materials that you would like to work with in a project that focuses on crafting joints that are appropriate to the material at hand. For the later part of the section meeting, we will divide into groups of five to discuss your ideas; I will meet with everyone individually to discuss and help solidify your plans for developing the work over the course of the week.

#### WEEK FIVE:

Tuesday April 26  
Section meeting:  
Group One Presentation of Project Two  
Lecture: Presence & Absence, Ephemerality  
Voids and Nothingness,  
Sculpture That Lives In The Mind's Eye

Thursday, April 28  
Section Meeting:  
Materializing Negative Space: a plaster demonstration

#### WEEK SIX:

May 3  
Section Meeting:  
Action at a distance: a presentation and intro to the third project, followed by an in-class inflatable construction activity  
Lecture: The Readymade, Found Objects, The Everyday.  
The object becomes personal  
The psychology of objects  
Sections:  
Mon 2 May - Wed 4 May  
Tue 3 May - Thur 5 May  
  
May 5:  
I will meet with everyone individually throughout the day to discuss your work up to this point + develop a plan for the upcoming project.

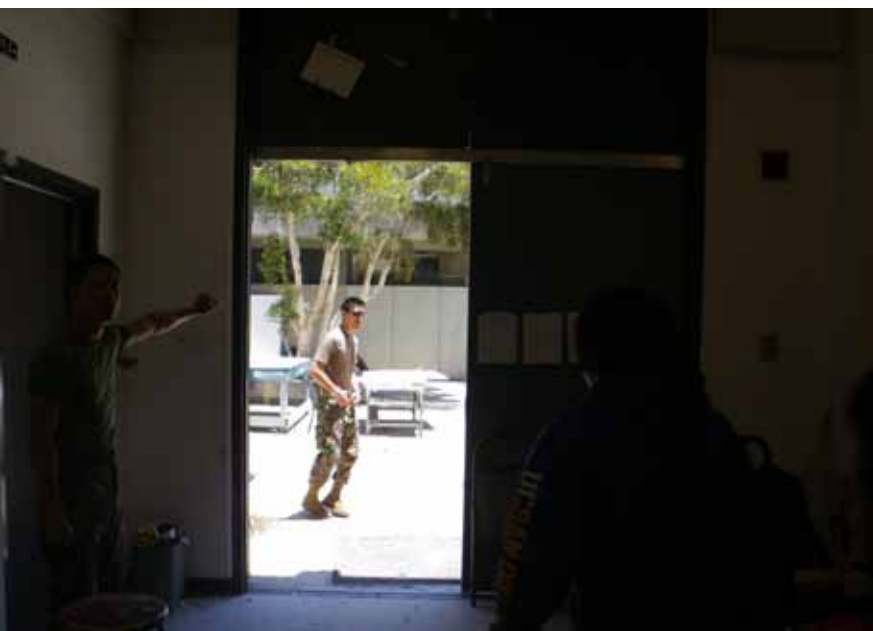
Starting with an exercise enacted during the first meeting, in which students would record a selection of ten “things” which should “NEVER” be used to build a sculpture (which built toward the students’ first assignment, in which the lists were recombined to guide the development of a sculpture constructed of said materials), students explored a wide spectrum of strategies for joining material components in a sculpture (the second assignment), those considering the operation of space in three-dimensional artworks (the third), the class culminated with the development of projects designed to consider a viewer’s full sensory experience of the work; to engage sensory pathways (i.e. aural, tactile, gustatory, olfactory) in addition to the optical-neural.





The assignment prompted numerous explorations of how material may invite viewer participation and collective reflection. For example, how may objects and materials be organized to provoke the composition of an abstract painting with the use of a tool that is not commonly used for painting, but rather wood construction? How might "Souvenir Stand" that vends objects recalling Auschwitz's

gates elicit critical thinking about the complexities of history tourism in relation to the referent site? How might materials be organized to provoke reflection on our species' cognitive capacity to "project" onto objects, to produce some imagined(or -ary) effect in the world?



VIS/ICAM 40;  
Introduction to Computing in the Arts  
("Between the Virtual and the Real")  
Lectured by Brett Stalbaum





# Direcciones para llegar.

Before coming to our first lab session at **Mandeville Center**, room B206 on Wednesday October 3, please make the journey to the classroom from your home (whether on or off campus). The journey will be helpful for locating the classroom in the days beforehand (if you are not already familiar with Mandeville Center); it also, will facilitate an activity in the course of our first meeting.

In the course of the journey you will make, record notes that describe your movements in space, in terms of relative directions; these notes should include the origin of your journey (that is, your starting location), but should omit all other proper nouns (i.e. street names).

Please forward a digital copy (in the form of a .doc, .docx, or .rtf) of your notes to my email (schmieg@uci.edu) no later than 8PM October 2 (Tuesday). That night, I will combine your directions, using an online cut-up generator, to develop a collective pathway.

Get directions

**Mandeville Center**  
University of California, Irvine  
926161

Directions Search nearby Save to map more

Sections A05 and A06 of Introduction to Computing in the Arts: “Between the virtual and the real” (lectured by Brett Stalbaum) developed around student explorations of “site,” as a platform for learning computing operations involved in media and website production. In one sense, the term (“site”) signifies a specific geographic referent, coded as a pair of coordinates and which may be inscribed or further coded with the introduction of certain socio-political interests and/or pressures. In computing, “site” operates as pure code (Hypertext Markup Language), hosted by a web server. Play between “site-as-geographic-location (charged with certain social interests)” and “site-as-code” informed the students’ first two assignments, which explored HTML and computing programs used for the production of digital media, whether image (Photoshop), sound (Audacity) or video (iMovie or Final Cut).

<input type="checkbox"/> Ay...	Oct 2, 2012		20.2 Kb	Re: Para enviar varios links, en relación a la pri...
<input type="checkbox"/> An...	Oct 2, 2012		53.9 Kb	ICAM 40 Dana Song
<input type="checkbox"/> An...	Oct 2, 2012		20.5 Kb	Notes on the Journey to Mandeville B206 Section A0...
<input type="checkbox"/> En...	Oct 2, 2012		14.7 Kb	Justin Bondoc Direcciones Para Llegar Assignment
<input type="checkbox"/> W...	Oct 2, 2012		49.3 Kb	VIS40/ICAM40 Direcciones para llegar
<input type="checkbox"/> Dana Song	Oct 2, 2012		6.1 Kb	A Journey Most Fruitful (for Vis/ICAM 40 A05)
<input type="checkbox"/> Alexandra Y Huang	Oct 2, 2012		23.9 Kb	ICAM 40 Instructions to Mandeville
<input type="checkbox"/> Justin M Bondoc				
<input type="checkbox"/> Ashley R Clark				
<input type="checkbox"/> Timothy J Mcnalley				
<input type="checkbox"/> Xinwei Zhang				

Prior to the first section meeting, I requested<sup>1</sup> that the students take time to walk to the lab where section meetings would take place. They were asked to record notes describing their journey in terms of relative directions and send a document based on these notes to my email address prior to the first section meeting. Extracts from the documents I received were used to generate a compiled set of directions, which were navigated virtually (i.e. in Google Maps street view, starting from a site within view of Mandeville Center, where the lab was located) through an exercise on the first day of class, aiming to generate a network of “sites” to be investigated through field and desk research, which would inform the development of (1) an HTML document, and (2) image/sound/video files to be experienced by the class using a freeware android application developed to support locative media projects (Hipergeo, <http://www.hipergeo.net/>).

I started at the computer.  
One of the first things I did was to go straight (down) the stairs.  
Turn to the East; and East again.  
Continue, then turn West after walking for a minute or so.  
East.  
West.  
East.  
Turn east, up the hill, go West at the intersection.  
At the intersection I continue straight, I pass a parking lot  
I walk to my West and find the sidewalk and follow it straight  
Turn East (walk for 20 meters)  
Forward for a few minutes.  
Walk forward 20 steps.  
For a bit longer walk forward on this street until another stop sign comes up.  
Turn West, and walk forward three steps North  
which miraculously, (will be your) destination.

<http://languageisavirus.com/cutupmachine.html#.UUnwgnAptWh>

<sup>1</sup> via email and on a blog constructed for the course: <http://compuartes.wordpress.com/2012/09/30/direcciones-para-llegar/>

Through the introductory exercise, Cecilia, a Biology + Media double major, arrived at a site on La Jolla Shores Drive, very near the Scripps Institution of Oceanography (SIO), an academy that has been key in the development of climate science (e.g. a researcher based at SIO was the first to confirm the build-up of Carbon Dioxide in Earth's atmosphere).

**Mandeville Center**  
University of California San Diego, San Diego, CA 92161

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**La Jolla Shore Near Scripps**

Posted by whyngout  
October 24, 2012

My site was very close to the shore, where there are many institutions focused on ocean preservation. Such as Southwest Fisheries Science Center, Scripps Institution of Oceanography, and Birch Aquarium. I'm using the sea-life preservation efforts displayed by such organizations to draw reference to speculative theories about the future of Earth's oceans.

I'm using various statistics on ocean acidity, rising sea-level, atmospheric CO2 concentration, dead zones, calcification rates of sea life, and other particularly vital effects of ocean activity in my research. With the estimations in play, I will construct a simulation of the ocean at La Jolla Shores 200 years in the future.

It's going to be narrative. Still working on that part.

Share this: Press This Twitter Facebook

200 years in the future

Found by whyngout  
November 2, 2012

Southwest Fisheries Science Center

200 ft  
50 m

Map  
45°

Share this: Press This Twitter Facebook

A graphic novel enthusiast who was closely familiar with SIO research, Cecilia structured her projects around a narrative drawing on "speculative theories about the future of Earth's oceans<sup>1</sup>" to simulate the state of the ocean at the site of La Jolla Shores in the year of 2212.

1 <http://compuartes.wordpress.com/2012/10/24/la-jolla-shore-near-scripps/>



**Date: SEPTEMBER 10th, 2212.**

We had quite a bit of difficulty reaching La Jolla this fall. The sight of the small floating colony was a welcomed one to our exhausted fleet. We were caught in some rather severe weather on the way down South this year, I was hardly teased for my moment of weakness as we all cried in relief upon arrival. My memory of the area is but vague snapshots from more than seven years ago, and I was only just a child then. My grandmother commented that the routes used to be dotted with the remnant of the old civilization, but now it's just the sea as far as the eyes can see. Many of the navigation towers along the way had met their ends at the grueling churn that is the ocean acidity, had Old Man Taylor not been with us, I shudder to think where we might be now.

By a stroke of poor balance and rocky evening tides, Moore had fallen into the sea just the day before we arrived. Our water filtration system went down a week ago, and we were low on reserved water. Had we not arrived at Scripps Row when we did, I'm afraid the poor lad would have needed more than just ointment for his terribly irritated skin. He's alright now. Rested and properly cleaned in the Scripps Clinic. They are going to run a few radiation tests on him tomorrow, I pray that little dip in acid hadn't done him too much harm.

**Date: SEPTEMBER 11th, 2212.**

The ocean situation is even worse than the team had initially thought. We might be having an even tighter work schedule than we had thought. The west support beams of Birch Aquarium is already showing signs of severe decay.

And to think people used to swim in such waters.

Hide Chatlog

-- flYingYonder [FY] initiated a chat with granulousAid [GA] on 12/09/12 at 05: 15 --

FY: Hello!!! o:  
 GA: Good morning to you too, Madelie.  
 FY: i hope i didn't wake You up or something! d: god knows You need Your beautY sleep, mr. princess.  
 GA: Rude, don't you know I'm the perfect embodiment of a healthy lifestyle? Up before dawn and all that.  
 GA: I was just kidding, haha. I have work in a bit so I'm already up.  
 FY: gosh, that's right. You day walkers alwYs have such weird time tables.  
 GA: I take it you have yet to sleep.  
 FY: Yeahhhh, we just got back from the mines. i'll be crashing after i get mY turn in the shower. :o  
 FY: i guess i just miss You a lot. it's been months since we talked at all! emi contacted me YesterdaY but the signal was bad and i didn't get to saY more than a 'hi'. D:  
 GA: Excellent assumption on your part, but yeah, I arrived on the 10th.  
 GA: I'm guessing you also didn't get my letter last month? Damn the polar interferences for killing communications. Damn it all.  
 FY: hehehe. but Yeah, didn't get anY letter. :o I hope it wasn't important.  
 FY: another route was shut down recentlY, the ice is almost all gone now. maybe the letterman fell in. D:  
 GA: You know me better than this, I'm not so foolish as to entrust important items with anyone else.  
 FY: tee hee! <3  
 FY: oh, mama said the shower is open. i gotta get going now. o:  
 FY: it was nice talking to You again! mama saYs hi to grandma! C:  
 GA: Alright, get going you rascal. I have to leave for work now anyways.  
 GA: Be sure to scrub out those radiation extra hard, Madelie.  
 GA: Wouldn't want you to mutate into a peach or something silly. Silly.  
 FY: eeeee hehehe, You're the sillY, sillY sillY!  
 FY: bYeeeeeeee <3 <3 <3

-- flYingYonder [GA] is offline at 05: 54 --

**Date: SEPTEMBER 12th, 2212.**

Mr. Rodriguez, my new supervisor during my training in La Jolla, is a strange man to say the least. I was told he was the best of his field in the area, but I have to disagree with his methods. We are pressed on time here, this isn't the chance to look at the aquarium's old archives!

He gave me a picture of what the Birch Aquarium used to look like centuries ago. It was before the olden States' jumped into the whole enviroment conversation movement, not that it did much good.



The html document Cecilia produced in response to Project 1 assignment prompt<sup>1</sup> unscrolls as a series of journal entries, emails and chatlogs composed in the year 2212 by one member of a scientific research team investigating the site of what was formerly La Jolla Shores. The structure of the page, along with the density of information contained within in one sense, serves as evidence, supporting a sense that the narrative is based on factual information, until the reader arrives at a disclaimer located at the foot of the page.

1 <http://compuartes.wordpress.com/2012/10/03/between-map-and-surface-linking-realvirtual-space-re-project-1/> ; the assignment prompt is extended at <http://compuartes.wordpress.com/2012/10/10/re-between-map-and-surface-project-1/>



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## VIS/ICAM40 Project 2\_Cecilia

Public · 0 views  
Created on Mar 20 · By ElizabethAkosua · Updated < 1 minute ago

Rate this map · Write a comment · KML



Port La Jolla  
NK= Scripps  
12/09/12 ANOTHER Year  
I love the sunsets  
here!  
Fig tree @ Port  
Station →

Book-Keeper  
headquarters  
- Rm 3682  
- code: 4002  
\* 10/2/12

Bricola 11  
Legend has it  
if you pray in  
its shadow  
@ noon the  
SUN GOD will  
grant it  
- tr

Further evidence supporting the narrative's believability came with the reception of the media that Cecilia developed for Project 2<sup>1</sup>, a locative media project purposing android handsets as a device through which geographically-triggered media may be received. For the project, Cecilia selected ten geographic points around the UCSD campus that would trigger receipt of image files. The files appear to be scanned from material remainders of the team's work uncovering the site of La Jolla Shores. The geographic coordinates used to evoke the files refer to the exact locations where notes were made by the narrative's central character, Bayne.

Entry\_08

Entry\_09

Entry\_10

1 <http://compuartes.wordpress.com/2012/11/02/transposition-site-as-code-to-site-as-geographic-coordinates-project-2/>

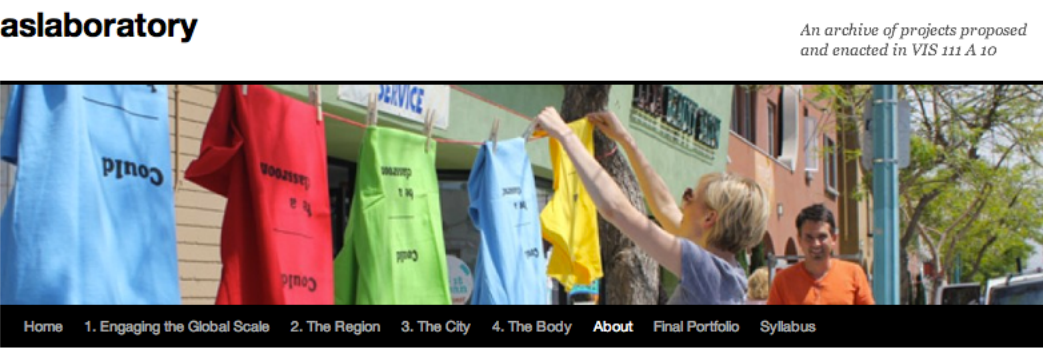
VIS 111

Structures of Art

("\_\_\_\_\_-as-laboratory")

lectured by Teddy Cruz

re: <http://aslaboratory.wordpress.com/about/>



**About**

Overview:

The changing of geo-political boundaries across continents, the unprecedented mutation of socio-cultural demographics and the intensification of the politics and economics of density are producing an ongoing explosion of urbanization across the world that call into question traditional institutional protocols. In addition to the cultural shifts that these unprecedented global dynamics generate, we have been facing conditions of crises across environmental and economic domains that also prompt the redefinition of cultural institutions themselves, and their relationship to the public, as well as the re-thinking of institutional models of education, display and distribution of art.

As a result of this, the broad relationships between art and the every day, form, the social and the political, cultural production and the territory are being re-defined, re-opening the question: What is the role of art in contemporary culture? With this re-definition also comes the re-organization of boundaries across the specialization of artistic fields and cultural institutions.

What are the conceptual frameworks that are inspiring and provoking contemporary artists to construct alternative operational practices and collaborations in order to engage these multiple and unpredictable forces?

We will explore and expand these questions across a series of concepts, processes and case studies informing a series of artistic interventions and projects, across global and local scales. These projects will be discussed in weekly lectures, discussions and films and further elaborated by actual artistic production in corresponding section-workshops.

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“Structures of Art” explored questions around the role of art practice in the face of contemporary socio-cultural shifts, through the development of four “interventions” responding to a certain issue or phenomena across global, regional, and municipal scales, eventually arriving at the scale of the body.

A digital portfolio<sup>1</sup> produced at the end of the term provided the students with space to reflect on and analyze the four scalar investigations they each developed over the quarter. Two examples of student portfolios are distilled across the spreads that follow:

1 <http://aslaboratory.wordpress.com/final-portfolio/>





## CONCLUDING REMARKS

I feel that my grasp on concept design, and using research to inform my work, has improved while in this class. As a collective, these works cover a few major byproducts of the technological and social advancement of our species. With that in mind, I used very different methods for conveying my message through them though. In *Permeation*, I tried to use metaphoric imagery to convey my subject more conceptually, with the hands of society literally painting a woman's face different shades. The comic style of *The Future is Delicious!* was more of a narrative, a successful gamble that I followed through with in Who Will Cover the Death of the Newspaper Industry. I wanted my final piece to be more rooted in art history, so I picked a topic that has played a part in art history, and used religious imagery to accent it. Together, these works define a line of unforeseen consequences that I think should be carefully considered as we move further into the future. These are all problems that haven't arisen out of some malicious intention, but rather from turning a blind eye to issues for personal gain. As a whole, we should hold our people accountable for their weight on society.

I think that one of the more specific points that I will take away from this group of works is that when used in a delicate manner, the comic can be used effectively to tell a story, even if it is frowned upon in "high art." Often, my work is narrative, but I had shied away from using comic elements in my work. I think that in the future, I will be experimenting with these elements, because I think they have a way of creating interest that cannot be achieved easily by other means. As an artist, I am interested in going in a different direction with my work in the future. I am interested in the body and I think that I have explored that mildly in this class, but more than that, I am interested in the narrative and how stories are told in art. These projects have definitely helped me realize my interest in this genre. It has a great tradition in art throughout many other cultures, but one that I feel has been somewhat forgotten in western contemporary art.

## Finding Human

Exploring what is left for the individual in a post-globalization society.

Nicholas Price  
nprice@usc.edu  
VIS 111, Section A 10, Final Portfolio

# Introduction

The following projects came out of my desire to discover functionality in art. Utility and purpose have always been a chief concern to me when undertaking creative endeavors. Specifically, I am concerned about how art can be relevant in a culture where capitalism is an all-pervasive institution. In producing creative works, I find the topic of economy unavoidable. This influence, of course, reaches far past art, as the large business institution dictates how humans work, learn, and interact in America and the rest of the world. It is this influence on the individual that my works deal with.

In *Smartest Generation* I propose using emerging technologies addressing global issues, creating interactive entertainment directed towards the demographic most effected by the issue: children. With *Cause and Effecture* I use the video medium to mix the familiar with the unfamiliar, with the goal of bringing to our collective awareness another cost of living in a fossil fuel dependent economy. At the city scale, *Vertical Community Garden* address local issues— both the good in the bad— in the format of an outdoor corporate art piece. Finally, *Turn Your TV 180°* is a lighthearted approach to making people more aware of how they spend their free time.

In *Finding Human* I attempt to identify some facets of a consumer-driven culture, as well as offer some of my own criticisms and opinions. My main goal in the work is to question where humans fit into the framework of institutions. Are we benefactors? Victims? Participants? Instigators? In each of the following projects, I try to identify the relationship between the culture of capitalism and the individual. I approach these topics with diverse strategies including encouragement, cynicism, sarcasm, playfulness, criticism, and inventiveness. Although I use a variety of approaches to enter a topic, it is my hope that each work leaves the viewer with a distinct impression and greater awareness of the topic addressed.



## Smartest Generation Engaging the Global Scale

As the world becomes the global scale, I see the need to use information visualization to show disparities in wealth and consumption on the globe. I also believe in exploring a child's perspective, as they are the most vulnerable to the global scale. I see the need to use information visualization to show disparities in wealth and consumption on the globe. I also believe in exploring a child's perspective, as they are the most vulnerable to the global scale.



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## Cause and Effecture Engaging the Regional Scale

To address the regional scale, I explore the relationship between cause and effect. I see the need to use information visualization to show disparities in wealth and consumption on the globe. I also believe in exploring a child's perspective, as they are the most vulnerable to the global scale.



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## Vertical Community Garden Engaging the City Scale

To address the city scale, I explore the relationship between cause and effect. I see the need to use information visualization to show disparities in wealth and consumption on the globe. I also believe in exploring a child's perspective, as they are the most vulnerable to the global scale.



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## Turn Your TV 180° Engaging the Scale of the Body

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## | Conclusion

When approaching the topics covered in *Finding Human*, I found research to be of great importance in some projects, like *Cause and Effrature*. In others, I was propelled essential by my own opinions on the matter, like *Turn Your TV 180°*. At the beginning of the course, I mapped out possible projects for each of the scales to make sure I could interweave the issues. This worked fairly well, and I was able to be flexible about where a project could go as I was researching it and developing it. I naturally have an interest in the relationship between the human and environment side of globalism, and was able to build off of several possible topics.

Many of the preceding works are critical. They attempt to place blame on persons or institutions for issues throughout the world. This is a aspect that reflects my own personality, whether I like it or not. But with these projects, I also try to instill a sense of playfulness and encouragement, as if to say while there are problems that plague our world, ultimately problems can be solved and situation can turn positive. Whether or not this is true, or if this is an effective way to get ideas across, is still unknown to me. But that is one of the most important things I can take from the class: I am now questioning my methods for creating art and sharing ideas, and asking myself if there is a better way.

Many of my previous works outside the class employ sarcasm and criticism to convey a message. I often use this method to make videos or other media more accessible and "catchy." In the lectures, I noticed how Teddy avoided criticizing institutions in power and often talked about working around them and working within them to achieve goals. He may have avoided criticism because of political reasons, but a message emerged from this: placing blame doesn't necessarily produce results. In my future projects, I hope to avoid aspects of criticism altogether and focus purely on constructing positive

discussion and experiences. This is pointed to in my re-imaging of the first project, *Smartest Generation*. Creating work that produces positive results does, of course, require hard work. I hope that in the future I will be able to engage in these types of projects and work with people who inspire productivity and progress over criticism. This course was the first step in pointing me in this exciting new direction.

