

UC Berkeley
Art Practice

Worth Ryder
Art Gallery

OPTIMAL CONDITIONS

Irma Yuliana Barbosa | Gericault De La Rose
Eniola Fakile | Juniper Harrower | Fei Pan
Tiare Ribeaux | Samuel Wildman

CURATED BY Tausif Noor

UCB ART PRACTICE
1ST YEAR MFA SHOW

OPTIMAL CONDITIONS

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Group Exhibition
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Foreword

by **ANNE WALSH**

Perhaps, instead of “reliable” standards, optimal conditions produce elastic temporalities, unnameable states of being, unlocatable boundaries, resistant forms, and generative social lives. In this exquisitely precarious moment, when the unavoidable legacies of colonialism, patriarchy, and empire remind us that language itself is also a violence, the exhibition mounted by the seven artists of *Optimal Conditions* offers us the radical possibilities to be found in fragments, in the prefix, even: the *dys-*, the *re-*, the *non-*, the *trans-*, the *un-*, the *non-* and the *in-*. The gift of the artworks on view in this exhibition is to *re-dys-non-trans-un-in* habit-hold-picture-write-name-think-make the worlds they enter, and perhaps even the artists who made them, such that the ‘optimal’ is no longer thinkable. I am grateful to the students of the MFA class of 2023 for the lessons and prompts of your works, and for sharing the intellectual, technical, personal, and aesthetic labor of your making with one another, your faculty, your students, and the viewers of *Optimal Conditions*.

Optimal Conditions includes not only an exhibition and this catalog, but performances in the Worth Ryder Art Gallery by artists Gericault De La Rose, and Yuliana Barbosa. We invite you to consult www.art.berkeley.edu/optimal for further info and documentation.

On behalf of the department of Art Practice, I am grateful to Tausif Noor for his thoughtful curation and his insightful essay *Best Practices*. We thank Professor and Graduate Advisor Gregory Niemeyer for guiding this exhibition and catalog to completion, and Olivia Ting for the catalog design. We thank Gazelle Samizay, Director of the Worth Ryder Art Gallery, for infrastructural support. We thank the faculty of Art Practice (Profs. Al-An DeSouza, Asma Kazmi, Stephanie Syjuco, Brody Reiman, Kenyatta AC Hinkle, Greg Niemeyer, Jill Miller, and Anne Walsh for mentoring and advising, and Professor and Chair Al-An deSouza for their leadership of the department. The technical production of art cannot take place without the support of key staff, including Ehren Tool, Dillon Thomas, Tamar Beja, and Teresa Smith, and we thank them for their skill and generosity.

Individually, artist Fei Pan offers thanks to Adam Hutz, for fabrication support and to Hao Han, for the inspiration of his article on Fourier Transformation; Tiare Ribeaux thanks GRRIC Contemporary, the Manoa Heritage Center, TRADES AiR, UH Manoa, and the Citizen Diplomacy Action Fund. Eniola Fakile shares: “I would like to thank Olutoyin and Yetunde Fakile for their unwavering support and belief in me. I would not be here without them.”

Anne Walsh is a Professor of Art in the Department of Art Practice, UC Berkeley

Best Practices

by **TAUSIF NOOR**

The artists in *Optimal Conditions* start from the premise that there is no ideal time, space or set of conditions appropriate for making art or declaring oneself an artist. In fact, as their projects demonstrate, there are only strategic ways of operating and *working through* given conditions and challenges. Often, what this entails is navigating a set of purported dichotomies: objective truth vs fiction and fantasy; visibility vs erasure; inherited traditions vs self-actualization. Blasting apart these binaries, the artists gathered in this exhibition move instead toward embracing contingency, of staying “with the trouble,” in the words of the theorist Donna Haraway. Rather than fixate on a distant, ideal state that would be ripe for producing, displaying, and sharing work, the artists in *Optimal Conditions* make space existing in the here and now on their own terms, reframing staid conceptions of objectivity and engagement with the natural environment, with ordinary objects, with myths and traditions, and with the past and future. The works on view often transact within spaces of reality and fantasy and complicate understandings of how and why we perceive the things we do. The artists alert viewers to how a certain slant of light, or an alternate conception of personhood or objecthood can reframe our understanding of reality. They draw our focus to the traditions, myths, and ideas to which we attach, and from which we may need to learn to detach in order to reconfigure our relationships to ourselves and to others.

OBJECTIVITY AT THE LIMIT

To reframe what we perceive and how we interpret our perceptions, the empiricism and objectivity undergirding the “hard” sciences deserve closer inspection. Working and thinking at the intersection of art and science, Fei Pan conducts investigations that take the form of

thought experiments, organic materials, videos, text, drawings, and multimedia installations that deconstruct the language of scientific knowledge and its claims to empirical and authoritative truth of external reality. Central to Pan’s investigations are how deconstruction and transformation—whether of sound waves—occur over time. In her *Alternative Hypotheses of Science* series, the artist materializes investigations of computer vision and memory, the transformation of sound waves, and the temporal constructions of past, present, and future. Instruments such as microscopes and oscilloscopes—an electronic test instrument which plots voltage signals as a function of time and is used in automotive and medical settings, among others—are deployed in this exhibition as sculptural objects that are paired with video essays and looped moving images.

For Pan, the goal is not to simply dazzle or befuddle her audiences who may or may not be familiar with the technologies she deploys, but rather to demonstrate how transformation may be marked and catalogued to substantiate the perspective of “objective reality.” By making these tools work against themselves and against the aura of scientific objectivity, the artist is able to subvert the viewer’s presumptions that research methodologies in the hard sciences are the last word, specifically by detailing how technological phenomena such as machine vision refract human thinking and the limits of our own memories and desires.

Juniper Harrower similarly draws upon the scientific and the empirical for her ecologically driven practice, combining organic materials (such as juvenile trees, as well as silk fabric made from these trees) in site-specific installations, here exhibited with video and animation to produce an environment conducive for thinking

human and non-human species as coterminous. Separately and together, Harrower’s works interrogate the nature of multispecies entanglement and human-mediated species loss under climate change. Her practice unpacks how information about nature is learned, transmitted, and visualized, and this theme is explored specifically through *Yucca brevifolia*, or the Joshua tree, an ancient species native to the southwestern United States and the eponym of Harrower’s hometown in California.

Occupying the rearmost expanse in the exhibition’s main room, Harrower’s project expands upon her extensive research of the Joshua tree, its desert ecosystem, and its cultural associations in a set of paintings depicting the tree’s root patterns and their symbiotic relationships with fungi, each of which are framed in salvaged wood from homesteads found in the Mojave Desert. The homesteads are the product of the U.S. government’s attempt to populate and effectively claim the desert territory through 1938 Small Tract Act, which granted homesteaders’ acreage on the condition that they construct small shacks to delineate their own land tracts. In repurposing the wood from these homesteads in these frames, as well as in an installation that recreates a homestead wrapped in Joshua tree-silk and animations that personify and project Joshua trees to human scale on the gallery walls, Harrower links historical acts of settler colonialism to environmental destruction in the present, suggesting that the mastery of land and the instrumentalization of all organic material for human needs brings us further away from an understanding of nature as proximate and capable of imparting specific kinds of knowledge.

Like Pan, Harrower deploys empirical language and technology—the paintings can be activated through a smartphone app—to bring viewers closer to a

state of uncertainty that illuminates the potential for restructuring our relationship to received and observed knowledge. If what we presume to know through observation and experimentation is in fact only partial and often incorrect, it follows that creative license may allow us to seek both new kinds of knowledge as well as new ways of procuring it.

NEW RELATIONS, OLD REMEMBRANCES

Experimentation and observation are two approaches that privilege immediacy and the present moment as sources of knowledge and truth. Yet, for many of the artists in the exhibition, performance and bodily engagement offer insights that cannot be reduced to immediate experience and draw upon historical memory and tradition to shift understandings of how the individual self may relate to others. Tiare Ribeaux’s 2021 video *Ulu Kupu*, a magical realist exploration of spirituality, labor, and the natural environment, draws upon the structure of dreamworlds and Hawaiian cosmology to critique ecological imbalance. Ribeaux, a k  naka maoli artist who works across disciplines while centering her heritage and her homeland of Hawaii, situates her film within k  naka maoli spiritual practices involving stewardship and guarding of land, veneration of ancestors of the Hawaiian people, and the representation of specific biomes within this land. Filmed on site with costumes styled by herself with masks created by Hawaiian artist Waikapu (Noah Harders), the film follows a cast of characters in an experimental, non-linear narrative in which characters encounter deities from whom they receive forms of knowledge that allow them to fulfill their roles as caretakers of the land. With verdant, lush plant life and flowing rivers, the scenery depicted in Ribeaux’s video—filmed on location in Hawaii—is at once a documentation of an existing reality, but also a stage for radical

imagination and immersion, enhanced by the film's installation with olfactory elements.

The artist, who has previously worked with various and organic materials such as cyanobacteria and bioplastics to produce wearable technology, is guided by a sense of obligation to her native land and fellow k̄anaka maoli people, and as such, her film celebrates how indigenous peoples have held onto their traditions in the face of colonialist expansion and subsumption of indigenous territory *and* indigenous thought. Populated by actors who portray individual k̄anaka maoli people and deities, the film emphasizes the importance of remembrance of tradition and ancestors as a way of sharing and transferring knowledge, a gesture that is extended to the viewer of the film as well.

Ribeaux's emphasis on ancestral memory, however, also simultaneously illustrates the importance of opacity, the act of withholding or resisting the *extraction* of one's knowledge, as a tool of resistance against coloniality. Writing in his landmark collection *Poetics of Relation*, the Martiniquan theorist Édouard Glissant emphasized that as an unquantifiable mode of existing, opacity functions as "the most perennial guarantee of participation and confluence."^[1] Glissant theorized that opacity, rather than a solitary or individualistic tool of thwarting the violence of colonialist categorization, could instead "coexist and converge, weaving fabrics," which are to be understood "not on the nature of [their] components," but instead by "the texture of the weave."^[2] For Glissant, who drew from the histories of the Caribbean creolization, to be "in relation" meant a multisensory, aesthetic and political understanding of past and present that allowed for the understanding of the self as inextricable from other people and from history.

Eniola Fakile's artistic practice, drawing inspiration from photography, fashion, and material culture, takes these considerations to heart in its exploration of the fluid intersection between an ever-crumbling reality and the space of fantasy. The eight soft sculptures displayed in the exhibition were developed from various interactions and relationships with individuals in her life, who range from near-strangers to lifelong figures such as Fakile's mother. Occupying a plane between the anthropomorphic and the fantastical, the sculptures traffic in the aesthetics of Black adornment from both the Nigerian and Black American traditions Fakile observed from within these two cultures but are also deeply rooted in the affective dimensions of touch, proximity, and closeness. In carefully constructing these figures to appeal to viewers' tactile impulses, Fakile suggests that the whimsical, gaudy, or decorative cannot be understood solely in a Eurocentric framework of vaunted excess and superficiality, but also enact forms of connection, companionship, and community. Here, visual tradition and unorthodox modes of representation facilitate modes of care within the gallery, defying the expectation that viewing art necessitates a form of emotional distance to produce meaning.

Gericault De La Rose draws upon mythical traditions from Filipinx culture, specifically the stories of the *manananggal*,^[3] a vampire-like creature with fangs and wings that is said to separate the lower part of their body from the upper half in the evening. De La Rose takes up this mythology as a critique of the colonial occupation of the Philippines by the Spanish, whose proselytization of Catholicism and rejection of local epistemologies helped to cement strict ideas of authenticity, in terms of both gender roles, sexual identity, race, and social position.

For their performance and installation *In Between*, 2021, the artist breaks apart wax totems of tradition to a soundtrack of their own footsteps—a sonic gesture that "gives away" her presence. With an assistant, De La Rose melts down and applies the melted wax to her lower body, where it hardens into a form that acts as both skin and shield: a material index of lived experience and performed gesture. While the performance is temporally bookended by sound and presence—ending when the artist shrugs off the wax, silences the sound of her footsteps, and leaves the gallery—De La Rose's critique of Spanish colonialism's violent imposition of binary relations lives on in the fragment of the wax vessel that sits on the wood crucifix, a vessel that allows for the feminine voice to echo beyond the body as a refrain.

The feminist critic Quinn Latimer has referred to the refrain as a "small song of protection," that can simultaneously be a silencing, a trance-like experience, or a move for engagement. The multiplicity of its meanings offer critical rejoinders to the misogynistic operations of language that trade on binary ideas of silence and articulation, with the former being relegated specifically to the feminine.^[4] De La Rose's performance smashes these binaries, mobilizing a transfeminist critique which demonstrates how "superficial" readings of identity, those grafted onto the skin and body, in fact reveal that authenticity—that interior, "true" self—has always been an unstable and contested metric for determining what constitutes the "human."

Dwelling further in the liminal zones between human and animal, presence and absence, inherited memories and traditions, Irma Yuliana Barbosa's performance and installation *ternura* means tenderness, 2021, draws on the artist's recollections of family stories, recipes, and traditions as source material for spatializing

intergenerational connections across la frontera, the border between the U.S. and Mexico. The sculptural installation, combining repurposed gates, frames, and cages with video and photography dramatizes the disparate and dispersed nature of the artist's identity as a Mexican American, an identity that is constituted by memories, dreams, and ambitions shared between themselves and their family members. Strewn and scattered across the gallery space, the various objects and multiple forms of mediation situate Barbosa's project within a network of desire and possibility that are porous and mutable, evincing the artist's assertion that borders in real space maintain physical, material and psychic violence. In the space of the gallery, that violence is remediated through the artists' open invitation for the viewer to walk through and within video projection, sculpture, and the objects they have placed. The viewer's self-directed movement through the gallery enables Barbosa's works to permeate the gallery space with affect.

The performance component of Barbosa's piece was developed through the artists' research on birria, a stew originating from Jalisco often served at large gatherings and celebrations and made from slow cooking the tough meat of older goats. Recalling having watched a relative slaughter one of the family goats, Barbosa developed a performance in which a goat skin, preserved and cleaned by the artist, serves as a queered receptacle that carries memory, tradition, and cultural heritage. Much like Ribeaux, Fakile, and De La Rose, Barbosa does not merely transmit directly the practices that have been handed down to them, but rather reroutes these traditions and beliefs through artistic intervention—in this case, through their own queer body—to honor the sacredness of the tradition, but also affirm their own sanctity as an agent who has taken up the responsibility for understanding traditional knowledge.

OPTIMAL/OPERANT

If objectivity is a limited framework for individuals to understand themselves in relation to others—a framework that must be complemented by alternate forms of deep, subjective knowledge—it stands to question how identities cohere in the first place. Samuel Wildman approaches this question across sculptural installations that imbricate feminist theory and Kleinian studies of child psychology to propose a reparative reading of the domestic as the site of both crisis and renewed possibility. *A Small Domestic Crisis*, 2021 is a series of sculptures and installations informed by Wildman's experiences as a handyman and caretaker. Made from the ordinary detritus of the American home, such as air filters, paper grocery bags, and assorted kitchen and bath fixtures—the sculptures re-present domestic ephemera in uncanny combinations to dramatize the forms of labor and care required to uphold the dream of unification at different scales: the body, self, the family unit, and the nation. This aspiration toward reparative work is a mode of mitigating anxiety, as Eve Kosofsky Sedgwick has argued drawing on Melanie Klein, through the rearrangement of “murderous part-objects”—objects toward which our instincts are directed—into comprehensible wholes.^[5]

In Wildman's sculptures, functional objects separated from their usual contexts are reconfigured in malfunctioning, off-kilter combinations that antagonize the strong attachments and desires to *make things work*. In an age of neoliberal capitalism where productivity is always regarded as something to be optimized, scaled, and accelerated, “making things work” often entails working against our best interests, hindering our flourishing. The late theorist Lauren Berlant has referred to this tendency to attach ourselves to

desires that prevent us from thriving as a relation of “cruel optimism,” fantasies of the good life that promise stability even as the liberal model of success falters and relations become increasingly atomized and insufficient.^[6]

Wildman's sculptures suggest then, that it is through an ethics of care, rather than the fleeting sense of success, that the domestic fantasy can move into the realm of the real. In his efforts to make sense of the home as a dynamic site of negotiation between the self and environment, the artist fixates on the logics of interiority and exteriority, lining paper bags and cardboard with subway tiles, or situating a night light in the unexpected chasm of a detached kitchen sink. These gestures evince how the desire to make things work is not only borne of capitalist greed and the promise of individual aggrandizement, but of an ethic of being with and caring for others.

With this, we can understand the “optimal” outside of the rubrics set forth by neoliberal institutions—the university and the art gallery among them—and inch toward a mutualistic approach to present conditions of crisis. Each of the works presented in *Optimal Conditions* is the product of collaborative work as much as it is the result of individual artistic labor. Together, the artists and their respective works propose that ideal conditions—while subjective, and dependent on history, environment, and particular cultural framings—are also malleable. Resisting the impulse to direct their creative labor for strictly individual ends, these artists suggest that their art, with all its particularities and preoccupations, can also change the ways that we apprehend, and define our ideals.

^[1] Édouard Glissant, “For Opacity,” in *Poetics of Relation*, trans. Betsy Wing. Ann Arbor: University of Michigan Press, 1990: 191.
^[2] Glissant, 190.
^[3] According to Filipinx folklore and tradition, the *manananggal* is said to hide this lower portion when detaching it from the rest of their body, as the discovery and destruction of the lower half would spell certain destruction for the mythical creature itself.
^[4] Interview between Quinn Latimer and Anne Godfrey Larmon, *Book forum*, July 19, 2017. <www.bookforum.com/interviews/bookforum-talks-with-quinn-latimer-18266> Accessed 10 January 2022.
^[5] Eve Kosofsky Sedgwick, “Paranoid Reading and Reparative Reading, or You’re so Paranoid You Probably Think This Essay is About You,” in *Touching Feeling*. Durham, NC: Duke University Press, 2003: 150.
^[6] Lauren Berlant, *Cruel Optimism*. Durham, NC: Duke University Press, 2011.

Tausif Noor is a critic, curator, and PhD candidate in the History of Art Department at UC Berkeley.

ARTIST STATEMENT

Irma Yuliana Barbosa uses a camera to preserve moments while questioning the photographic process as intrinsic to the way people make memories, frame histories, and furthermore question what is valuable in relation to processes of preservation. Barbosa is interested in the ways memories can reveal and distort themselves in dreams, material objects, and gestures. Their sculptural work wanders the space between reason and instinct, exploring intuition and light as a bridge between objects and bodies. They collect objects such as cages, gates, and frames to subvert spaces of separation. Barbosa’s immersive installation, *ternura means tenderness*, considers the ever-shifting relationship formed by a convalescence of collected objects, video, photography, and performance to reimagine the past, present, and future as one magical and fleeting moment in space and time.

Barbosa’s grandmother, Angelina, lives on a small farm in the San Fernando Valley where she tends to many rambunctious goats. Angelina cares for them, milks them, and makes goat cheese from their milk. When the male goats reach a certain maturity they are slaughtered and made into Birria, a delicious stew originating from Jalisco, Mexico. Birria is made to celebrate the important days of the year such as Sundays, birthdays, weddings, holidays, and baptisms.

The word Birria in Spanish means without value or use. In their research, Barbosa learned that when the Spanish colonized Mexico and brought goats with them they refused to eat them because the meat was not tender enough and too smelly. When the goats eventually started over-populating, indigenous people figured out a way to slow-cook the goat meat in an earth oven while using herbs such as bay leaves to mask the smell. Birria immigrated with their family to the states and has been made to celebrate their culture and family for decades. Barbosa is interested in the renaming of Birria in relation to the alchemical processes

of cooking. For Barbosa, Birria is a metaphor for resistance and fuel against colonialism.

For this project, *ternura means tenderness*, Barbosa and their sister Celeste Yumara Barbosa have explored their grandmother’s home as a source of inspiration to create a series of black and white videos. Behind the camera, Celeste filmed the relationships present in their grandmother’s home and the process of learning to make her Birria recipe. The main ingredient being: a feeling.

Barbosa then watched their uncle slaughter the goat and take it apart like a skilled sculptor while Celeste documented the whole process through her lens. Barbosa cut their hair with the knife used to slaughter the goat. Barbosa then proceeded to learn to tan and preserve the skin. Barbosa saw themselves as the goat with horns. When they embody the male goat they queers themselves, the animal, and the space they exist in together. Through performance and documentation Barbosa also questions the gender roles and labor enmeshed in the process of making this recipe.

The Barbosa sisters are drawn by the processes of preservation, labor, and resilience it takes to prepare this sacred dish as well as the consumption of it. *Ternura means tenderness* is a recipe for remembering and marinating in material.



left: *ternura means tenderness* (birdcage), 2021, mixed media (found object, cinnamon, bay leaves, ceramic, photograph)
right: self portrait with goat skin, 2021, photograph



ternura means tenderness (detail of performance), 2021. performance and installation



ternura means tenderness (timelines), 2021. mixed media (chicken coop door, hair, yarn, string, bay leaves, door knob)



ternura means tenderness (rabbit cage), 2021, mixed media (rabbit cage, resin, cinnamon, bay leaves, photograph, string, parchment)



buena suerte, 2021, mixed media sculpture (two dollar bills, nylon, string, frame, needle pins)



left: *ternura means tenderness (birdcage detail), 2021, mixed media (found object, cinnamon, bay leaves, ceramic, photograph)*
right: *ternura means tenderness (birdcage detail), 2021, mixed media (found object, cinnamon, bay leaves, ceramic, photograph)*



ternura means tenderness (birdcage detail), 2021, mixed media (found object, cinnamon, bay leaves, ceramic, photograph)

ARTIST STATEMENT

Primarily engaged in performance, De La Rose uses her brown body as an amulet against the plague of forgetting within a “post”-colonial world that reinforces the collective amnesia of cultural consciousness. Additionally, through video, sculpture, and fibers work, she investigates “objective” truths proposed by ethnographic anthropology, processes the cultural exchange between the Philippines and its colonizers, and interrogates the heritages claimed by nationalism. By exploring how her culture is consumed, digested, and regurgitated, she begins to unpack the oppressive constructs implanted within her country and people.

Because her family immigrated to the United States out of economic necessity, she constantly had to negotiate between assimilation or foreign ostracization. De La Rose grew to fear erasure, fixating on nostalgia and the desire to reconnect with a past that may or may not exist as a means to form a coherent, authentic lived experience. She constantly questioned her Catholic upbringing, her parents’ refusal to teach her native tongue, and the conflicts of acceptable gender and sexual expression. Not until she comprehended the complexity of her existence, unique to her family’s conservative values and separate from embedded colonial social constructions, did she begin to explore the possibilities of a reimagined identity through art. By acknowledging culture as dynamic in nature, constantly adapting for the sake of survival, she began to problematize the fixation on the reproduction of pre-colonial traditions as a way to legitimize her sense of self and question their relevance to her contemporary life.

Oscillating between realness and fantasy in a society that constantly scrutinizes the legitimacy of her trans diasporic body, she examines the possibilities of new cultural practices specific to a lived present beyond the search for authenticity. To do this, De La Rose thinks through the

superficial and different types of exteriorities such as her dermatographic skin, makeup, as well as tattoos. Furthermore, like the archipelago she originates from, De La Rose’s interests revolve around the idea of fragmentation and partiality as a means to resist the colonialist notion of a monolithic nationality that boils down the complex and diverse experiences of the people within the Philippines as well as the diaspora.

These themes manifest in how she approaches her art practice iteratively: sculptures left over as a remnant of a performance, and performances activating sculptural concepts. Utilizing an array of materials to complicate the space between grotesque and beautiful, De La Rose takes advantage of her skin’s temporary welts, dead animal parts, and abstracted Catholic imagery of blood. Especially considering the history of the brown body as “other” and as spectacle in human zoos; her performance practice seeks to regain bodily autonomy, and questions the idea of a neutral white cube gallery space in a world that is enmeshed with histories of conflict.

While she naturally gravitates to producing art through research based processes, she finds it imperative to immerse herself in praxis by participating in community organizing and the local drag scene. She questions the accessibility of fine art and how often institutional barriers keep people out. Because drag has evolved to subvert gendered expectations through hyperbolic parody and celebration, and social activism inherently strives to dismantle systems of power, she explores these avenues of expression to understand how art can enthrall audiences in different contexts. Given this intersection, she creates pieces intentionally positioned to disrupt a Eurocentric Art Historical Canon, while also advocating for the material conditions of marginalized groups.

facing page: *Initiation*, 2017, Performance
next spread: *Consume Me*, 2017, Performance





ARTIST STATEMENT

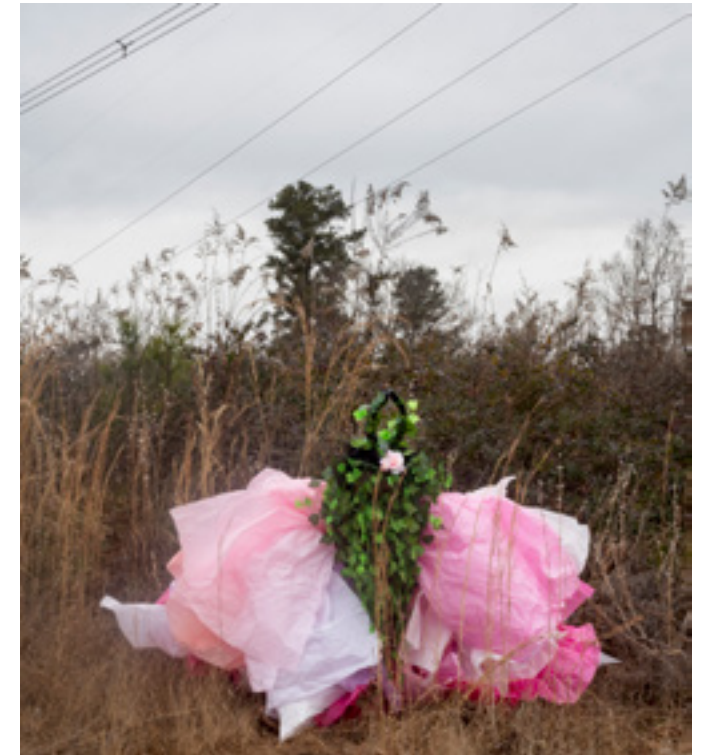
Eno’s work centers around other people and the relationships they have with the world around them, but she’s taking a detour to investigate herself. She doesn’t think she can continue making work about others if she doesn’t know herself. She designs pieces with fashion in mind and executes them sculpturally, sometimes through fabric and other unorthodox materials like paper, cardboard, and wire. Eno is drawn to bold colors and tactile materials, and designs that suggest movement or the representation of an aura. Her pieces are whimsical and still represent some traditional design elements. She unconsciously drifts toward the ostentatious and that’s reflective of her culture. Being black and flashy is apart of who she is and it shines through in the work in small ways. Black adornment plays a really big part in how the work is created. Growing up she felt like she occupied the Nigerian space and the Black American space, so she draws fashion inspiration from both cultures. Her in progress work is about how she uses her past to cope with how reality is crumbling and how she took the remnants of that to figure out who she is and who she wants to be. This is the second installment of a 3 part series about how she investigates herself. Her previous work relied heavily on other bodies in order to exist, but she’s moving away from that and towards work that can function without a person. Eno can’t say for certain where her work is headed, but it’s definitely going in the right direction.



above: *Untitled*, 2021, Archival Inkjet Print
below: *Untitled*, 2021, Archival Inkjet Print



Untitled, 2021, Archival Inkjet Print



above left: *Untitled*, 2021, Archival Inkjet Print above right: *Untitled*, 2021, Archival Inkjet Print
below: *Untitled*, 2021, Archival Inkjet Print

ARTIST STATEMENT

Joshua trees are threatened by the changing climate and may become extinct from places like Joshua Tree National Park in the next 100 years. These trees are an icon of the Mojave Desert and a key figure in desert ecosystems. In her multimedia series of work *“Staying with the Trouble” for Joshua trees*, the Joshua tree becomes a symbol of natureculture that is used to bring attention to the environmental disruptions caused by human activities. Threatened by climate change, development, solar fields, and fire spreading invasive grasses, Harrower studies symbiosis in the Joshua tree system and questions how the mythos of the American West intertwines with Joshua trees.

In *Disrupted Symbiosis*, a series of three multimedia paintings inspired by her research, we are asked to consider the politics of human-mediated species loss. Harrower’s scientific investigations on Joshua tree pollinator and fungal populations have demonstrated that climate change impacts Joshua trees through species interactions that may fracture with the changing climate. This work has directly influenced current Joshua tree species protections. She applies this research to create underground painted soilscapes that hold an abundance of information on fungal species, soil types, temperatures, and moisture, which are coded as colors and texture. Illustrated root patterns are taken from Joshua tree roots grown in glass chambers and treated with desert fungi, allowing for a collaboration between the plant, fungi, and artist. The tears in the paper and changing stitching patterns represent Harrower’s symbiotic findings and the outcomes of tree-fungal relationships across climate zones. Each painting comes together as a unique experience of the Joshua tree ecosystem from a precise climatic location at her field sites. The painting can be activated by the viewer by downloading the free Artivive phone app. The Joshua tree paintings become animated, sharing a different threat for the Joshua tree ecosystem.

The frames are constructed and sourced from the salvaged wood of degraded Jackrabbit homesteads from the Mojave and gesture towards the larger structure *Pioneer species*. These homesteads are the remnants of the Small Tract Act of 1938, an attempt by the US government to pacify and tame the Mojave Desert and another refrain in the larger movement of manifest destiny. For 10\$/acre, homesteaders could claim a 5-acre piece of land if they constructed a small shack on it. In many cases the ghostly and feral shacks are now being reclaimed by the desert.

Continuing the theme of haunting, in the film *Joshua tree death dance*, Harrower asks us to witness the imagined deaths of three Joshua trees. A soundtrack referencing western movie iconography problematizes how the ongoing legacies of settler colonialism have become entrenched in our conceptualizing of the American West and how the claiming and taming of the land along with the marginalization of its inhabitants is directly linked with the environmental devastation and Joshua tree loss that we are currently facing. The Joshua trees shared across all works reference real trees that Harrower has been working with for over 8 years in her hometown near Joshua Tree, CA.

Special thanks to residency support from the Center for Biological Diversity.



Pioneer species. 2022. Salvaged wood, silk, ink, wire, sand, stone, grow light, Joshua trees.



The haunting. 2021. Ink on habotai silk. 42"x60".



Climate changing tree systems. 2021. Acrylic, Joshua tree seed oil, ink, string, reclaimed wood. 18"x24".



Desert crowding. 2021. Acrylic, Joshua tree seed oil, ink, string, reclaimed wood. 18"x24".

ARTIST STATEMENT

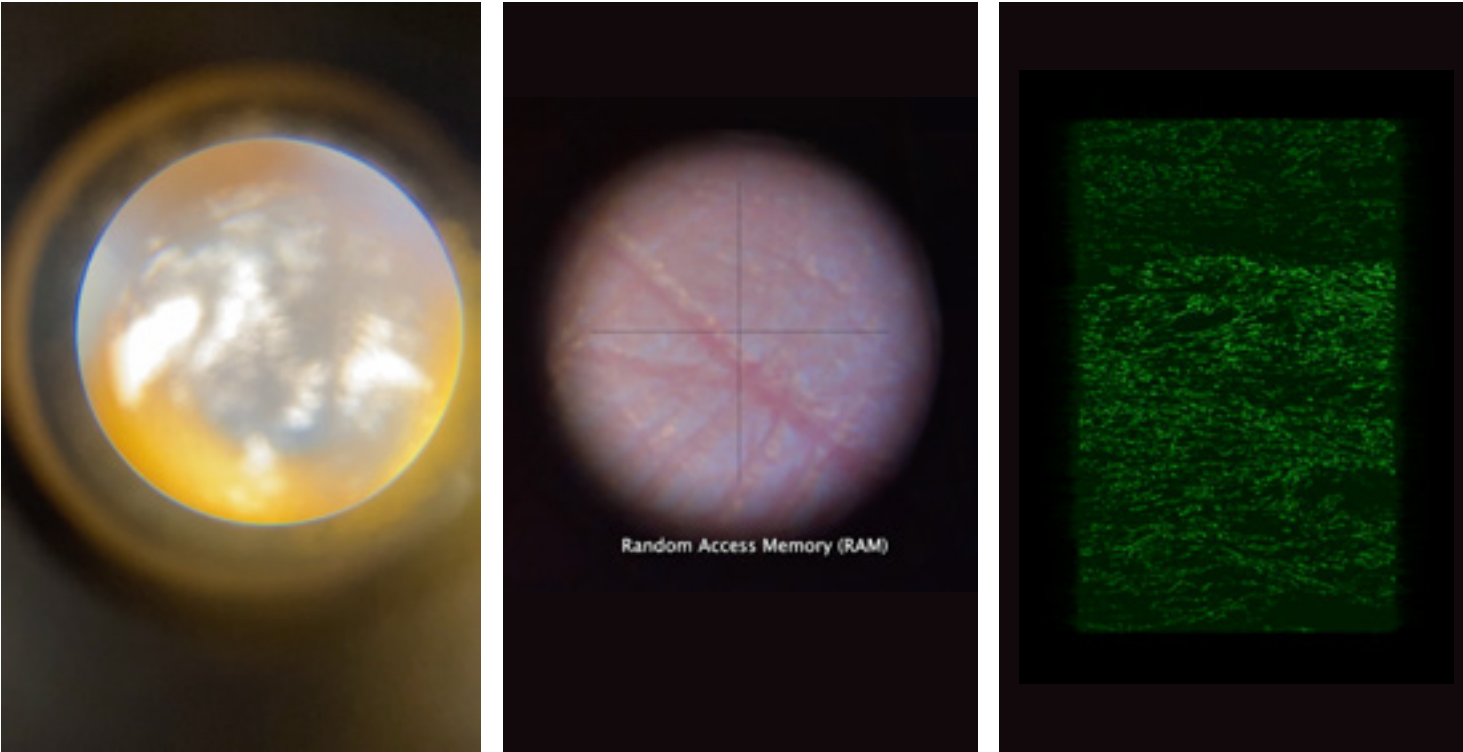
Fei works at the intersections of art and science. Her works include thought experiments, scientific elements, fictional narrative, organic elements, videos, image, text and drawings in the form of trans-media installation.

Fei is fascinated by the synthesis between aesthetics and objectivity generated by the simultaneous participation of art and science. By providing the methodology of de-construction and remediation, art creates possibilities of reimagining scientific narratives and methodology from history to future. Fei deconstructs scientific knowledge, elements, equipment and methods; and reframes them to create new dialogues between the language of art and science. The purpose is to build new narratives and new ways of seeing around those contexts in a contemporary age. Art also provides aesthetics as sensational skins of concept, interacting with objectivity of science.

Fei is interested in the agencies and ontology of science, and the fundamentals of nature, such as time, space, map, gravity, graphs, model, binary, machine. She examines the ways of seeing and thinking by individuals, including micro and macro scale, cartography and archives, fiction and reality, originality and replica, perspectives, memory, language. At the same time, she feels intimate to non-human agency, such as flowers, grass, stars, clouds, waves, and light.

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[Alternative Hypothesis of Science] is an on-going series of experiments in which Art and Science provide context, thoughts, methodologies, and languages of each other, to re-imagine new ways of seeing and thinking around the ontology of science and the fundamentals of nature.

Special thanks to the people who inspire, discuss, and support the interdisciplinary ideas and practice of art and science:
Adam Hutz
Hao Han
Teresa A. Smith
People in Art Department at UC Berkeley



left: still from *Alternative Hypothesis of Science #01: 6 Ways of Moon Gazing*, 2021.
middle: still from *Alternative Hypothesis of Science #02: Random Access Memory (RAM)*, 2021.
right: still from *Alternative Hypothesis of Science #03: Stories that have nothing to do with time*, 2021.



Title, year, medium Luptatis quam re voloreruptat quod ea con num quas pliquam im



ARTIST STATEMENT

Ulu Kupu

Ulu (‘Ōlelo Hawai‘i): “to grow, increase, spread”; Kupu (‘Ōlelo Hawai‘i): “to sprout, offspring, germinate” or a “spirit or supernatural being”.

Through video that mixes parallel visual narratives, Ulu Kupu follows a “Labor Hula”, a performance of harvesting plants/materials from the ‘āina (land): hala which is used for weaving; wauke, which is used to create kapa or tapa, a textile; and hau which is also used as a textile

or decorative fiber. This dance with the materials of the land is further expanded through the performance of a dancer, wearing the materials on their body and dancing in a wahi pana (sacred place) as well as in a grove of hau trees. The labor hula is continued in a river, where the materials are cleaned and processed. It commences almost ritualistically, as if the movements were inherited within the performers, each of whom specializes in these crafts. The actions are meant to convey an offering, and elemental deities are shown watching these actions throughout the film. The elemental deities also interact with a young girl who is wandering in the rainforest, who is guided and taken care of as a part of the

land, and in turn learns its language. The video emphasizes the elements of water as sacred, and the landscape of the rainforest as characters in the film. The film aims to convey that all of this ike (knowledge) is in fact inherited by all Kānaka, and that all it takes is a remembering. Through the transference of ike through the medium of film, a remembrance is offered to the viewer.

This film takes the viewer into the Wā; the liminal space between the spiritual and the physical, to access the intuitive realm. When we enter the water or forest and put our consciousness into this realm, this is the way of going into the wā. While opening ourselves to experience

the elements as teachers, we allow the wā to connect us to the mana of the land and the rocks of the ahupua‘a; and an understanding of balance and respect for every living thing.

Performers move with an energy that is collective of the ‘āina, and the waters that connect every living body. The dance teaches us to remember each other’s past, our ancestor’s pasts, and to be present for the gift of each moment. Our continued evolution happens every night in our sleep, in the pō - the deep darkness of chaos and creative potential inside of our unconscious. Futures start as dreams, as Wā.



Still from *Ulu Kupu*, 2022, video



Still from *Ulu Kupu*, 2022, video



Still from *Ulu Kupu*, 2022, video

Credits:

CO-DIRECTED BY: Tiare Ribeaux and Jody Stillwater	FLOWER MASKS/BOTANICALS: Noah Harders
DP: Jody Stillwater	STYLING: Tiare Ribeaux
CAST: Nanea Lum, Lise Michelle, Kālikopunoheaokalani, AraLaylo, Ada Laylo, Noah Harders	EDITING: Tiare Ribeaux



Still from *Ulu Kupu*, 2022, video



Still from *Ulu Kupu*, 2022, video

ARTIST STATEMENT

The series of sculptures in Optimal Conditions take as their context the single family home in the United States. These spaces are not neutral contexts, since the early 1900’s private interests and the federal government have used single family homes as a way to reinforce gender norms and racial divides, and as a design site to embed consumerist habits and nationalist sentiments.¹

To describe the single family home, architect Dolores Hayden has likened it to an image of a body.² Likewise psychologist Carl Jung has described it as a version of self. And while these descriptions of the home may seem comedically anthropomorphic, when considering the representation of single family homes in cinema, particularly Hollywood films of the 80’s and early 90’s, they are in good company. In the zaney films of that period like Home Alone, Money Pit, BeetleJuice, or Poltergeist, the single family home is so central to the film that it wouldn’t be too much of a stretch to describe it as a leading character.

As a handyman and a caretaker, fixing rotten floors and leaky pipes, Samuel has worked with the bodies of these buildings, each one with its own particular history and character. An important distinction might be made here—handyman work is distinct from carpentry. A carpenter generally works holistically, removing significant portions of an existing house, its internal systems, gutting it, and then remodeling it. Whereas a handyman repairs only what has failed, augmenting the existing structures and systems to function for future use and leaving the rest of the building intact.

Considering the contentious history of single family homes and the current housing crisis, what does it mean to extend the life of such a contested space? What systems, forms, structures and habits are being augmented and extended? When working with the body of a house, its surfaces and subsurfaces, is it possible to inform its character, or the characters acting within? For the work in Optimal Conditions, Wildman considers the formal opportunities of repair in conjunction with the history, body, and character of single family homes.

¹ Jonathan Massey, “Risk and Regulation,” in *Governing by Design: Architecture, Economy, and Politics in the Twentieth Century*, ed. Aggregate, 31-37.
² Dolores Hayden, *Redesigning the American Dream: the Future of Housing, Work, and Family Life*, Norton 1986, 67-78 .

facing page: A Small Domestic Crisis: Air Filter and Half n Half, 2021 air filter, led flame bulb, ceramic tile, porcelain repair epoxy
Images Credit: Eniola Fakile





detail: *A Small Domestic Crisis: Xmas Tree and Toilet Paper, 2021*. Nightlight, ceramic tile, christmas tree stand and ornaments, toilet paper and holder, branch from invasive species



right: *A Small Domestic Crisis: Terrible Surprises, 2020*. Cracked stud, river rock from yard
detail: *A Small Domestic Crisis: Terrible Surprises, 2020*. Cracked stud, river rock from yard



facing page: *A Small Domestic Crisis: Xmas Tree and Toilet Paper, 2021*, nightlight, ceramic tile, christmas tree stand and ornaments, toilet paper and holder, branch from invasive species
All images Credit: Eniola Fakile

ARTIST BIOS

IRMA YULIANA BARBOSA

Irma Yuliana Barbosa was carried over La Frontera in 1993 in her mother's belly. Growing up with a single immigrant mother and two younger sisters in the San Fernando Valley was an experience where boundaries did not exist. They slept together in a one-bedroom apartment on a king size bed and shared shoes and clothes. They moved a lot. At an early age, Yuli's home was transformed into longing and constant reimagining. Yuli is a multimedia artist who materializes and shapes personal memories. They use the process of photography to explore the tension and intimacy between bodies and their environments. Yuli makes precarious installations that incorporate projections, photographs, sculpture, and performance. Through their practice they navigate liminal space in relation to the politics of identity, and border consciousness. Inspired by the malleability of transgenerational memory and its relationship to the creation of selfhood they are committed to translating, bridge-making, and investigating processes of preservation and transformation.

www.irmayulianabarbosa.com

GERICAULT DE LA ROSE

Gericault De La Rose is a queer trans, multidisciplinary artist, educator, and drag queen. During her time at the School of the Art Institute of Chicago, she had the opportunity to work as a Co-curator of Philippine Objects at the Field Museum of Natural History where she helped organized a series of monthly events called Pamanang Pinoy using the objects within the collection as conduits for community discussion. After graduating with a BFA with an emphasis in Art History, she formed an artist collective, Export Quality, together with other Queer Filipinx alumni. As an emerging artist, De La Rose has had the opportunity to showcase her work in group shows in cities like Chicago, Los Angeles, Johnson City, New York, and Toronto. In collaboration with AFIRE Chicago, Export Quality was awarded the Crossroads Youth Fund for Cultural Change to support their documentary series Nakikita. De La Rose attended the ACRE residency in Steuben, Wisconsin having received the Brenda Green Gender Inclusivity Scholarship in 2018 and the HATCH artist resident for the Chicago Artist Coalition in 2020. De La Rose is currently an MFA candidate at UC Berkeley.

www.gericaultdelarose.com

ENIOLA FAKILE

Eniola Fakile is a Bay Area-based artist engaged in film photography, textiles, and sculpting. Much of Fakile's work consists of themes specific to identity and how it's constructed. She enjoys exploring concepts related to the spectrum of human emotion. Fakile's most recent work is shifting in a direction that is more specific to her and less focused on her subjects. She received her Bachelors Of Fine Arts in photography from Georgia State University. She is currently studying at The University of California at Berkeley to receive her Masters of Fine Art.

www.eniolafakile.com

JUNIPER HARROWER

Specializing in multispecies entanglements under climate change, Dr. Juniper Harrower works at the intersection of ecology and art. She uses rigorous science methods and a multimedia art practice to consider human influence on ecological systems while seeking solutions that protect at-risk species and promote environmental justice. A founding member of the international arts collective The Algae Society Bioart Design Lab, she also founded and directs the environmental arts production company SymbioArtlab which contracts with national parks, universities, and the private sector. Her work has been exhibited nationally and internationally and her research and artistic products have received wide exposure in popular media such as National Geographic, the associated press, podcasts, music festivals and conferences. Harrower is the director of the art+science initiative at UC Santa Cruz where she also teaches art.

www.juniperharrower.com

FEI PAN

With both educational background in science and fine art, she works at the intersections of art and science for her research and practice. She has participated in various programs and exhibitions broadly across southeast Asia, Europe and the United States. Fei is currently an MFA candidate at UC Berkeley.

www.feipan.cargo.site

TIARE RIBEAUX

Tiare Ribeaux is a k  naka maoli interdisciplinary artist and filmmaker based between the Bay Area and O  ahu. Her work focuses on social and ecological imbalances, employing the atemporal landscapes of dreams to explore the liminal dimensions of our reality and the cyclical nature of the elements as positioned within the Hawaiian cosmology/worldview. Her work this past year has been directed towards a return home, a remembering, and a reclamation of her heritage as K  naka Maoli.

www.tiareribeaux.com

SAMUEL WILDMAN

Samuel Wildman is an artist based in Portland, Oregon. His practice is rooted in the strange and sometimes mystical body of knowledge embedded in the work of caretakers, baby whisperers, and fixers. He is a spirited and frequent collaborator and has received grants from 4Culture, SDOT, and City of Seattle Arts and Culture. Samuel has been awarded residencies at Ox-Bow School of Art and Artist Residency, Sou  wester Arts Week, Signal Fire, MADArt, and others. His work has been mentioned in Sculpture Magazine and his collaborative project bevintage was listed by Creative Capital as On Our Radar.

www.samuelwildman.com

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