1ST YEAR MFA SHOW 2024

Priyanka D’Souza (Resting Museum)

Arianna Khmelniuk

Viviana Martinez

Jasmine Nyende

worth ryder art gallery bryant terry uc berkeley art practice dept

Zekarias Thompson

COLLAPRENESE
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No single word in the English language adequately characterizes this time of militarization, settler-colonialism, extractivism, and ecocide, so the MFA class of 2025 coined and defined the word collapsense. This linguistic invention is a critical and resistant act, and it mirrors the labor or reimagining the world that happens at our graduate student studios at UC Berkeley. The heterogeneous objects and gestures on view at the Worth Ryder Art Gallery are the result of a collective multisensorial thinking, listening, seeing, feeling, and dreaming to define collapsense, to overcome the roughness and inadequacy of our common language. Humbly, let me offer what collapsense stirs up in me. It’s a tool of locating complexity and of conjuring up our imaginations against the propaganda machine, against forces of simplification, and desensitization. It’s a place where multiple definitions of collapsense collide to make something dense that opens new channels, ideas, and questions (innumerable questions!) to hold our future.

The exhibit Collapsense at the Worth Ryder Art Gallery in the Department of Art Practice brings together six brilliant artists: Viviana Martinez Carlos, Priyanka D’Souza (half of the artist duo Resting Museum), Arianna Khmelniuk, Jasmine Nyende, Bryant Terry, and Zekarias Musele Thompson. I am grateful to Madeleine Morris for her deep engagement with the artists which resulted in the insightful essay about this exhibit. Gazelle Samizay curated the exhibit with nuance and balance, and Olivia Ting meticulously crafted this catalogue design.

I thank my colleagues, the faculty of the Art Practice Department, professors Al-An DeSouza, Darian Longmire, Jill Miller, Greg Niemeyer, Luanne Redeye, Brody Reiman, Stephanie Syjuco, and Anne Walsh for their deep commitment, ongoing mentorship, and advisement to our graduate students. I thank Professor and Chair Ronald Rael for his leadership and relentless advocacy for our department, and my co-director, Professor Anne Walsh for steering our graduate program with compassion and skill. In Ehren Tool, Dillon Thomas, Tamar Beja, Samuel Widman, and Teresa Smith, we are lucky to have expertise and generosity to enable access to our physical resources. In our department, we understand that the power of art is in the collective and in interdisciplinarity and is felt through a system of linkages and convergences. To this end, our students have exposure to a vast range of intellectual disciplines represented across campus at the University of California, Berkeley. Finally, our work requires land, infrastructure, and knowledge passed on to us by the original multicultural and multilingual Indigenous people who lived in this part of Northern California. The wealth of resources we have access to are provided to us by and on the territory of Huichin, the ancestral and unceded lands of Chochenyo speaking Ohlone peoples, specifically, the Confederated Villages of Lisjan.

Asma Kazmi is a Professor and Graduate Program Co-Director in the Department of Art Practice, UC Berkeley.
Collapsense

The six artists whose work shapes, defines, and encompasses the show’s titular portmanteau Collapsense all uniquely grapple with this newly fused term; however, each artist uses this coming apart and collision of sense(s) to connect to throughlines of the sensing body and the ground. The artists in this exhibition, Viviana Martinez Carlos, Priyanka D’Souza (half of the artist duo Resting Museum), Arianna Khmeniuk, Jasmine Nyende, bryant terry, and Zekarias Musele Thompson, work across a range of media from sound installation to sculpture to oil painting in ways that explore culturally, regionally, and politically specific themes while each engaging with the presence of the ground as a conceptual touchstone.

The artists marshal ground in a multitude of meanings: ground as soil, surface, a place of access and inaccessibility, a space to gather or inhabit, a site of decay, and a respite from which growth occurs. In the midst of these explorations of the simultaneity of death and growth in the ground, these artists each highlight the body in its multisensory capacity, considering how senses can interweave and overlap, coherence can break down, and somatic experience and perception can work with and against one another. From, into, and through the ground, these six artists navigate the world under their feet, often lingering in and problematizing overlooked and contentious spaces from parking lots and bathroom floors to wartime trenches and tunnels, from the rocky outcroppings around the Hoover dam to garden beds full of seeds waiting to unfurl.

bryant terry

Entering the gallery, the viewer encounters bryant terry’s Razed Bed #2 immediately; this six-foot tall structure of stacked rectangles, wooden boxes that form the frames for garden beds, eludes immediate reading as it looms above eye level, at once asserting a presence while cloaking its intimate interior. Through the spaces between the wooden planks of the seven stacked rectangles, a green bucket sits at the center, filled with soil, compost, and nine red-handled spades. The artist placed heirloom collard green seeds in this soil in an act of reclamation in a practice that marks a culmination of terry’s two decades of food justice activism. terry focuses on process as essential; the work is not just the sculptural project but the procedure, which the artist documents in a video. The footage offers a demonstration of both the ebonizing technique of naturally darkening wood and yakisugi, a traditional Japanese method of wood preservation, terry sets this window into his practice against the soundtrack backdrop of an original song by his band Saint State Street entitled “Parfait,” which features the artist’s mother singing “I feel better, so much better, since I laid my burden down.” The intrinsic interconnectedness of food, justice, and community all resonate in this installation, underscoring the collective theft of black life, culture, and land in the violent and exploitative history of the United States. The collard seeds embedded though not yet growing in the soil reclaim this food’s contentious history, connecting their nutrition with life-sustaining nourishment both physically and spiritually. At the same time, the seeds serve as witnesses to the centuries of anti-black oppression and death; the garden beds stacked to six feet are the depth of a standard burial plot, and soil itself is made of decayed matter, which in the United States includes physical links to the brutalized black bodies whose labor and culture were so pervasively stolen and exploited. Razed bed #2 is not redemptive exclusively;
rather, the work is a call to action, which terrify empha-
sizes through the inclusion of his mixed media drawings
A Plot to Topple and Hoard, which show configurations
and possibilities for the boxes to unload, come alive, and
undo what has come before.

Arianna Khmelniuk
Taking up the ground as a physical substance from a
different vantage, Arianna Khmelniuk makes use of the
soil and dirt in a dichotomy of protection and destruction
in her work. Time Decay, part of her series Leowering the Shelter. This installation has a sound component
that bleeds into the other installations, an echoing,
drone-like machine that reverberates throughout the
gallery, marking the presence of ongoing genocide and
war as an inscapable background that informs each artist's work in the show. For Khmelniuk's piece, the
sounds echo the frontlines of the war in Ukraine, the artist's country of origin. Though this installed
space exists geographically far from the trauma of war
to which the work refers, the artist translates some
aspects of the emotion in this sensorially immersive
installation where the labor of witnessing never fully
dissipates as images of wartime violence circulate
constantly on news and social media. Lit from below, the
umber painted walls become an unfamiliar and textured
landscape in her corner installation of Shipe Theft (#1)

and Seeds of Resistance. Nyende's work meditates on
and mediates the body through a series of symbols
made up of found objects, painting, and handwritten
texts to display a body as a communal yet elusive space.
Taking up expansive space on the floor, black and
gray sheets torn into strips form a spiral, serving as a
metaphorical portal that draws the eye in but prevents
access to the text written in graphite on the wall; this
text creates an aura of thoughts about the body as a
"sinking pit," "a problem," "a key," and a "seat of power." A
multicolored weaving broken into four sections on a
window frame sits precariously on top of a chair which
holds marigolds, a pine cone, and an artist's palette,
and on top of a chair rests a found drawing of the skeletal nervous
system. Shipe Theft (#1) constructs a body in a state
of healing; referencing the surgical suturing of viscera
and fascia, Nyende terms this an imbrication in which
the overlapping edges refer to a deep bodily and spir-

Itlal healing, a reclamation of the stolen black body back from state and institutional violence. In a letter
of healing, growth, and resistance, Seeds of
Resistance tells the story of the journey of a manifold
seed into the soil on the perpendicular wall. The wall
text reads, "The grief brought the rain. The soil took it
and made it fresh again." These words emphasize the
use of ground as a space for grieving and flourishing;
the seed's choreography charts its growth in the soil,
mirroring the trajectory of the body finding itself on
display while refusing to give over to a possessive gaze.

Jasmine Nyende
Jasmine Nyende utilizes the theme of the body in the
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Viviana Martinez Carlos
The conceptual realm where body meets landscape is
at the heart of Viviana Martinez Carlos photographic
and video installation Echoing River and Echoing Words. Martinez Carlos covers an entire wall from floor to ceiling
with a photograph the artist took at a river side in Nuevo Leon, Mexico, a place of fond memory. A video work on
the perpendicular wall shows this same river over time in
lingering shots on the water and riverbanks, empha-
sizing the artist's connection to place and the grief of
loss, distance, and separation. At the center of this
landscape, a smaller photograph mined from Martinez
Carlos' family archives and printed in indigo hues hangs
suspended on a separate plane of a wood frame and
resonates with temporal distance from the riverbank
image. In it the eleven members of the artist's family
pose for a picture on a bright day. Drawing from cultural
and historical research, the artist brings attention to the
complexities of holding onto these photographs while
immigrating to the United States and the loss of access
to archival documentation and information caused by
the death of family members. The blue photo makes the
grief of loss palpable as it seems to haunt the space,
suggesting the collapse of memories into one another.
The installation makes space for both grief and healing
from it by revisiting places and memories, pulling
forward the intact images from the family archive,
collapsing the linearity of the grief process, and utilizing
the somatic to enliven memory. At the base of a perpen-
dicular, yellow-painted wall on which hangs an indigo
archival photo of the artist's mother, discarded found
photographs form a pile, as if a printer had been left to
run unattended. The found photo mound alludes to the
archive of memory, emphasizing the importance of the
indigo family photo when placed above the prints the
artist saved from the trash, which form a new archival
hoard. Memory in Echoing River and Echoing Words
becomes an agent of collapse, where the past enters
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Zekarias Musele Thompson
Like Martinez Carlos, Zekarias Musele Thompson
utilizes landscape photographs to mediate between the
body and space. Thompson's three painted photo-

tographs, oil on canvas painting, and digital video work
each intervene in a landscape. Upending the idea
that US landscape landmarks are neutral and natural,
Thompson juxtaposes them with reminders of other
presences that have lived in and traversed their grounds,
and the violent logic and history of manifest destiny and
American imperial expansion. The photographs, taken
as part of a series they began in 2018, draw attention to
the unnatural, overlooked, and extracted elements of the
landscapes and national parks of the United
States and focus on the rocky vistas of Nevada and
California around the Hoover Dam, the Artist's Palette
in Death Valley, and the Valley of Fire. Thompson takes the
stark beauty of the photographed landscapes and
interjects swaths of color in thick matte paint; in
Hoover, they add colors that refer to elements of air,
water, fire, and earth, while in Valley of Fire they inscribe
abstract designs into the ground and hills of the desert
monument in the titular valley dedicated to where
pioneer John J. Clark died. The presence of the paint
reinforces the artificiality of this monument honoring
the dubious colonial logic of claiming ownership of land;
the anthropomorphopic shapes seem to ask what other
bodies, beings, and forms have crossed this land and
why prioritize this figure above all others? The works
take on a kinetic relationship to the ground as a place to walk over and move across, underscored by the juxtaposition of landscape photographs and the artist’s live, improvised performance riffing off “Lift Every Voice and Sing” in their video Togetherness. Thompson takes the score from this performance and renders it in paint in The Meeting Place, an abstract landscape that searches for color and considers figure and ground (as in the painted ground plane), collapsing the sensory in a synesthetic and somatic collision by considering the openness of bodies in landscape to assigned meaning.

Priyanka D’Souza (Resting Museum)

Much like Thompson’s moving dialogue between the body and the ground, Priyanka D’Souza, from the artist duo Resting Museum, takes up the ground as a traversable surface that can allow and deny access. In order to reconfigure... presents five intricately detailed paintings placed atop concrete-gray paper embossed with the texture of anti-slip mats. Presented to be accessed seated, the artist provides three rolling stools covered in astroturf to facilitate viewing for non-wheelchair users, and offers magnifying glasses to examine the hard-to-see details hiding in the paintings. The visual language of Islamic miniatures as a means to depict space through multiple vantages informs the paintings’ complex rendering of space in assiduous detail. The leftmost page contains a biblical quote, “Rise, take up thy bed and walk,” from a parable about Jesus curing a paralyzed man, which references a Christianity-informed “curative imaginary” that orients the disabled body towards an imagined able-bodied future, thereby denying said body’s agency and lived experience. In order to reconfigure... enacts a slow-looking to see the details, each delving into accessibility and the subtle ways design asserts hostility against non-normative practices of walking. For example, the third painting depicts a glade of grass marking pathways that increase the distance for pedestrians and are difficult to cut across. D’Souza also engages with ground as a space of measurement in Bodyspeak, a projection on the floor. The work takes a measurement chart that might be used as a gauge for the distance one must be able to walk to be considered able-bodied or as a COVID distance measure and inserts a series of word pairs that play off one another. The pairings shift in meaning when read together like “scar and skin,” where some words repeat with frequency (“teeth” in particular appears repeatedly) or play with language like “skinside / outside.” Here the artist demonstrates a coming apart of language intrinsic to “collapsense” at the intersection where, overlaid with meaning, the sensible and comprehensible disintegrate.

...The six artists of Collapsense examine the conflict and nuances of spaces where the boundaries between the sensible and the sensory break down. In this intersection where the ground and the senses collide and collapse and where fragmentation and fusion coexist, the artists utilize the ground for its manifold capabilities and push the edges of sensory perceptions into one another. Each of these works goes on with, against, and alongside this current moment of political horror and loss of human life, endeavoring to draw attention and connections to the lived reality of contemporary and historical events while at other times offering respite from this onslaught via earth, ground, and soil as a space to grieve and grow.

Madeleine Morris is a PhD student in the History of Art Department, UC Berkeley

February 2, 2024
Bipedal walking in humans is considered so ubiquitous that the word, ‘pedestrian,’ is understood as dull or ordinary and yet, to “walk” in many cultures is figuratively equated with living and thriving.

As part of the artist duo, Resting Museum, I am currently working on the larger project, ‘Walking withoutside History,’ that examines how disabled and other non-normative practices of walking chart psycho-geographies and map-making/marking while moving through space and time. While this project is in thematic conversation with the long history of walking in land and performance art, I wonder what a crip’d Benjaminian flâneur or Situationist dérive would look like? The work in this exhibition, ‘Bodyspeak’ and ‘In order to reconfigure...’, speak directly to my experience of navigating the terrain of UC Berkeley’s campus on foot that is designed for wheelchair accessibility but not always for non-normative bipedal locomotion.

As a visual artist and trained art-historian from India, I primarily use a painterly language informed by Islamic miniature within the textual structure of the colonial-institutional document. Miniature allows me to explore non-Western depictions of multi-perspectival space and time alongside the document that has often been used historically to control, civilise and governmentalise the body. As a writer-poet, I also look at text as body—the points where it aches and experiences pleasure—as well as translation as a nuanced form of accessibility to language and script in the diverse South Asian context. I am interested in how much of the gaze and a viewer’s experience of art is determined by the body. My work is therefore very material and usually in intimate sizes meant to be viewed while seated.
right: Installation view and details of ‘In order to reconfigure...’ 2023-24. Gouache, gilt silver, inkjet printed text, and embossment on paper, magnifying glasses, and astroturf on rolling stools.
Images credit: Olivia Ting and Roland M
The performative installation "Time Decay" is part of an ongoing series of works, "Leaving the Shelter," that started in 2022, at the Stove Works art residency at the beginning of the war in Ukraine. The constellation of scenery, sculptural objects, and time-based activations like sound, video, performances, or smell and fog, are meant to evoke dizziness, imbalance, displacement, and the embodiment of loss. The mournful tone of the assemblage explores relationships between the body, time, and space by eluding direct representation and the struggle to find grounding or to center the self. The performance/installation is developing in many unnumbered stages and is ongoing; it combines and is not limited to installation, light, gesture, sound, sculpture, multimedia components, and olfaction, emphasizing not having a linear, structured sense of one’s existence.

The artist asks questions about how sensory disturbances spread during the war, far from the site of the violence, reflecting how the materiality of perception develops over time and space, creating a memory reservoir. And when did the assault start or end? From the day of the attack or much earlier, when aggression is not yet detected or dismissed? How does the assault continue after the attack ends? How do we know fear without being there? How are generations passing down existential anxiety? How do the ripples of someone’s pain reach us? And what do we do with this pain?

The installation metaphorically explores the duality of labor of witnessing, passivity, and numbness during and after exposure to war/terror/disaster-related content, gaze, and seeing the pain of others—through the imagery in social media and news.

"Time Decay" (Leaving the Shelter)
performance/installation

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above and right: Installation view “Time Decay” (Leaving the Shelter), 2023-2024, multi-media installation.


All images credit: David Schmitz
During my youth, I grew up not establishing roots in one place as most Mexican families traditionally do. There are gaps in my memory that I fill in through my art practice and speculative storytelling. I am a transdisciplinary and research-based artist who works in photography, video installation, and printmaking. As an immigrant to the United States, I want to historicize and poetically articulate the feeling of detachment from my homeland. The specificity of sites and the physiological characteristics of landscape and nature permeate my work and elicit meditative forms of attention. Through visual metaphors, I’m interested in evoking the sensibility of a place and the ephemeral condition of life. As a nomad, which coordinates can I mark that could help me reconstruct a scattered cultural and familial history?

In my installations, I often incorporate archival and found images because of their inherent ability to articulate a message about the overabundance of visual material surrounding us. I construct, sequence, edit, and appropriate to create something new. I am interested in how archival and found pictures can offer new meaning through a simple change of context. Most visual metaphors I make drift from simple typology into something more intuitive, personal, and poetic. Images are endlessly open-ended, and they encourage us to imagine.

Looking through the images and lives of others, it is almost as if we live our own memories. The photo mural for this installation depicts a photograph of a natural area along the Rio Ramos, near Ciudad Allende, Nuevo Leon. A family member showed me that place in 2017, and in conversation with older family members, they also recalled having memories of being there in their youth. The river is born in the Sierra Madre oriental, in Santiago, passing through the municipality of Allende, among other communities, to finally flow into the San Juan River. It’s the largest body of water in the state. It supplies much water to agricultural work in the adjacent communities and is considered a natural resting area by locals. The images printed in blue and placed over the large mural are fragments of the scarce family album photographs I have been able to collect.
top: *Echoing River* installation view
below: *Echoing River* installation view, left wall

above: *Echoing Words* Video installation. Duration 3:20 min., video stills

above: *Echoing River*, photographic wallpaper printed on vinyl and inkjet print mounted on wood. Images credit: David Schmitz and Olivia Ting
I am an artist repatterning and weaving meaning through repurposed (text)iles. I explore the scriptural nature of material making through sewing, hand weaving, natural dyeing and crochet. A textile is a manifestation of time told through fiber, and my work tugs at the loose thread this weaving process leaves for how we shape its story on the body or gallery wall. Potential poetry of transmuting rage, frayed edges of a family lineage, and safety from discardment in a world of political disposability are important elements to how I craft new meaning into my textile art practice. This creates the stage for the writing and performances that emerges from the experiments of embodiment.

Currently, I am exploring how precarity and commodity shape our visions of healing the body by inviting us to invent systems of safety. I am creating spaces for re-mending the parts of ourselves stripped from rooting to a sense of self determined well being through intentional awareness to breath and allowing the poetic senses of the self to center. To care is to get close to what is untethered. How can weaving reflect an energetic repatterning that happens in the body during healing? How can abstraction serve as a glimpse into the process of repair? Since we experience the revolution first in our bodies, I want to create spaces for the spark of creative imagining that happens in the lines of a poem. The freedom, the grace, and compassion stored in the narratives lingering in our lungs expands with the space to see it reflected externally through recycled materials. Imbrications of textual curiosity define the shapes cast in polymorphic blends.
Details, Shape Theft (#1), found objects, painting, and handwritten texts on wall with graphite, 2024

All images credit: Olivia Ting
My studio practice defies conventional boundaries, encompassing a diverse range of disciplines including design, curation, music, sculpture, mixed media, video, and social practice. Central to my artistic philosophy is the concept of composting, which transcends its literal meaning to symbolize a profound cycle of transformation and renewal, mirroring nature’s resilience and adaptive processes.

My artistic exploration delves into the intricate landscapes of institutional and systemic oppression, with a specific focus on themes related to health, food, and agriculture. This journey is deeply rooted in shed- ding light on the enduring resilience and agency of Black communities amidst the backdrop of deeply entrenched structural challenges. My work not only explores historical and contemporary resilience strategies but also envisages future paradigms that foster cultural empowerment, self-reliance, and collective nurturing.

One notable piece in my body of work, “Razed Bed #2,” deliberately deviates from traditional minimalism, embracing both simplicity and profound subjectivity. Utilizing a restrained material palette, geometric abstraction, and monochromatic tones, it weaves a poignant narrative. This narrative is etched into the blackened wood and charred edges, embodying the Atlantic slave trade, colonization, and other historical intersections of racism and capitalism. Simultaneously, it engages with contemporary issues such as racial plagiarism, food apartheid, gentrification, climate chaos, and the geopolitical turmoil of 2023 and ’24.

Enclosed within the sculpture’s base is a plastic bucket containing soil, compost, and heirloom collard seeds. This placement serves as a reminder of how the cultural contributions of Black folks are often co-opted and commodified by non-Black people, making them inaccessible to the communities from which they originated. It also underscores the vitality and sanctity of these materials; they are not mere substances but living, sacred elements that provide sustenance and wisdom. This aspect of the work encourages contemplation on how nurturing soil, practicing composting, and growing food can catalyze transformative impacts on exploited ecosystems and communities as well as uplift individual consciousness.

This installation extends into an immersive experience with accompanying mixed media drawings and a video component (which features an original composition by my band, Saint State Street), offering a window into the creative genesis of “Razed Bed #2” and elucidating the intricate interplay between the finished object and the painstaking process of making it.

collapse \( \text{noun} \)

A heightened consciousness or deep-seated perception of the impending convergence of environmental degradation and economic instability, signaling an imminent collapse on both fronts.

www.bryant-terry.com
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right: Razed Bed #2, 2024. Ebonized (iron acetate) red oak, and heirloom collard seeds from the artist’s home garden, five-gallon plastic bucket, nine garden trowels. 71.75” x 72” x 60”. 

bryant terry
above: details of Razed Bed #2 and stills from video documenting the artist’s process creating Razed Bed #2 sculpture. 

All images credit: David Schmitz
In my work, I’m often asking questions about formal structure and emergent possibilities within our conceptual and geographical landscapes. What happens when we allow for a depth of listening, attention, and play frame our artistic gestures? How does such an approach engage and collapse the hierarchical perceptual structures prevalent in the human body, mind, and institution?

*ad infinitum* explores the unending processes of observing and becoming through intimate relationships between the internal, the ecological, and the art historical. I came to find myself observing and documenting these processes in 2016, when I began recording conversations I witnessed of racialized “White” people I encountered at various gatherings, on the street, in a plane, and in films. The observations expanded in 2018, as I began to document the landscapes of various national parks, and the people who came to observe themselves in them, on a road trip through New Mexico, Arizona, Southern Utah, and California. The project culminates with my own painterly responses to these imagined, heard, and seen geographies; exploring how we attempt to locate ourselves across time and space. Through sonic composition, photography, oil painting, and video, *ad infinitum* implores us to examine our attachments to identities rooted in dis-integrated mythologies and unnecessary hierarchies, and to expand our capacity to create new relations to the land and each other through self-observation.

The work of *ad infinitum* in this exhibition is situated in two geographical locations on the UC Berkeley campus, the Center for New Media and Audio Technologies (CNMAT), and the Worth Ryder Gallery. At CNMAT, *ad infinitum (Fuck John J Clark)* explores how the racialized and gendered identity of the ‘White Male’ projects itself onto the environment through a spatial composition of field recordings and images of significant cultural and geographical sites in the “American West.” With *ad infinitum (Togetherness)* in the Worth Ryder Gallery, I’ve approached oil painting as a beginner — foregrounding improvisational strategies that center my own resonant somatic responses to mixing and selecting color and gesture, in an attempt to counter Eurocentric logics around art and its inherent value prominent since the Renaissance era. In my paintings, embedded photographs of landscapes of cultural and ecological significance serve as the ground for emergent topographies.

In a dissolution, a dissipation, a fire came down from the mountain and never stopped.
above: The Meeting Place, oil on canvas, 2023.
below: details of The Meeting Place

All images credit: Olivia Ting

top left: Artist’s Palette, archival pigment print, oil on paper, 2024
top right: Valley of Fire (John J Clark), archival pigment print, oil on paper, 2023
middle left: Togetherness, digital video and audio, medium format film scans, 2023
middle right: Hoover, archival pigment print, oil on paper, 2024

below: stills from Togetherness, 2023
Priyanka D’Souza

Priyanka D’Souza is a visual artist, writer, and poet from Mumbai, India. In her academic and artistic practice, she works with text and protest in ecological reimag-nings, Mugah miniatures, early modern natural history, and the concept of the ajarji (wondrous/strange), particu-larly in imaginations of borders of nation-empires and as applied to anomalous bodies. She is one half of the artist duo, Resting Museum, with Shreyasi Pathak. Resting Museum uses rest, queerness and disability as methodology in its art practice and curatorial projects to intervene in art and design history discourse and archives. It is interested in the aesthetics of the incomplete and the performative quality of body in disability theory and how they can be used in institu-tional and infrastructural critique. It looks at experiences of isolation of disabled body-minds and the formation of certain ‘publics’ physically and virtually through practices of sitting, resting, and participating together.

Priyanka has been a fellow at the Dara Shikoh Fellowship ’19, a Zoeissog Pouet fellow in 2022, an artist resident at the Defina Foundation, London, in 2021, and has received the FICA Emerging Artist Award ’22. She has exhibited independently and under Resting Museum worldwide. She lives, works, thinks, and travels through crimp time.

Arianna Khmelniuk

Arianna Khmelniuk is an experimental artist of Ukrainian origin based in Oakland, CA. With a background in theater, she works across artistic research, exhibition-making, performance, and pedagogic workshops involving embodied sensory practices like smell, taste, sound, and movement. She founded the olfactory projects Zapah, performance, and pedagogic workshops involving crip time and protest in ecological reimag-nings, Mugah miniatures, early modern natural history, and the concept of the ajarji (wondrous/strange), particu-larly in imaginations of borders of nation-empires and as applied to anomalous bodies.

Khmelniuk has been awarded residencies at Stove Works (Chattanooga, TN), Ossabaw Island Art Residency, Volatile Parts Residency, Hampshire Creative Residency Program (Raburn, GA), and the Summer Academy of Fine Arts (Salzburg, Austria). Khmelniuk also received a distinguished fellowship stipend from Fulton County Arts and Culture (Atlanta, Georgia), grants from USAID (Kyiv, Ukraine), and a Summer Academy of Fine Arts Fellowship (Salzburg, Austria).

Viviana Martínez Carlos

Viviana Martínez Carlos is a transdisciplinary Mexican artist based in the Bay Area. In her work, she challenges tradi-tional narratives and conventions of cultural uprooting, normative femininity, memory, and grief. She earned her BA in visual arts from the University of Guanajuato, Mexico. She continued her studies with a certification in Art and Anthropology from LATIR with the Center for Research and Higher Studies in Social Anthropology (CIESAS) in Mexico City. Martínez Carlos is committed to pedagogy, and she has worked as a teaching artist at the Las Fotos Project in Los Angeles, the Museum of the African Diaspora in San Francisco, and as a museum educator at the BAMFFA and the Richmond Art Center. Her work has been exhibited in Mexico and the United States at venues including, Centro de las Artes de San Luis Potosí, Mexico; SOMArts (The Ramp Gallery) San Francisco; Root Division, San Francisco; Slash Gallery, San Francisco; XXI International Contem-porary Art Festival, Intramolecular, Leon, Mexico; CASA 01101, Boyle Heights, Los Angeles; Photo LA, FOCUS booth, Los Angeles; Berlin Art Week, Germany; 7th National Visual Arts Biennale (7ma Bienal Nacional de Artes Visuales, Miradas). Cultural Center of Tijuana, Mexico; 52nd Annual Newport Beach Art Exhibition, California; Center of the arts of Salamanca, Mexico; Young Encounter (Encuentro Joven). Museum UAPPEF, Mexico; Museum Casa Diego Rivera, Mexico; Art. 40, 4th edition (Arts 40, 4th edition), National Library of Mexico, Mexico City; and XVII Death on the Billboard (XVII Muerte en Cartelera 2011, Mexico).

Jasmine Nyende

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Jasmine Nyende is a textile and performance artist from South Central/Los Angeles. She is the lead vocalist for the black queer punk band FUFU, and her art practice spans collaborative weaving, performative poetry, hand knitted clothing, and sculpture.

bryant terry

bryant terry is a multidisciplinary artist, publisher, and author. San Francisco Magazine included terry among “11 Smartest People in the Bay Area Food Scene,” and Fod Company included him among “9 People Who Are Changing the Future of Food.” From 2016 to 2022, terry served as the inaugural Chef-in-Residence at the Museum of the African Diaspora (MoAD) in San Francisco. In this role, he curated public programming at the intersection of food, farming, health, activism, art, and culture.

As the founder and editor-in-chief of 4 Color Books, an imprint of Ten Speed Press and Penguin Random House, Terry collaborates with visionary chefs, artists, activists, and innovators of color to create visually stunning nonfiction books. Terry’s accomplishments extend to his career as an author, where he has written six highly acclaimed books. He has received recognition for his exceptional work, including a James Beard Award, an NAACP Image Award, and an Art of Eating Prize. His work has been about in publications including The New York Times, Food & Wine, The New Yorker, Boston Globe, NPR, Los Angeles Times, and Vogue.

terry is a sought-after speaker who frequently presents artist talks, keynote, and cooking demonstrations at community events, conferences, and renowned universi-ties such as Berkeley, Brown, Columbia, NYU, Stanford, Wesleyan, and Yale. Terry is currently pursuing a degree in the MFAP Program in Art Practice at UC Berkeley. He obtained his culinary education from the Chef’s Training Program at the Natural Gourmet Institute for Health and Culinary Arts in New York City. Additionally, terry holds an MA in History with a focus on the African Diaspora from NYU, where he studied under Robin D.G. Kelley during his time as a Ph.D. student. He lives and works in the San Francisco Bay Area with his wife and their two daughters.

Zekarias Musele Thompson

Zekarias Musele Thompson (they/he) is a multidisci-plinary artist based in Oakland, CA, and Reykjavik, IS who is interested in humanity’s conceptual and emotional organizational structures and how we bring them into material form. Their practice seeks to create containers that support our ability to navigate emergent psychom-somatic responses through deep listening and close attention. Through sonic composition, spatial facilitation, photography, collaborative group practice & performance, writing, and mark-making, they intervene with entrenched historical narratives around individual and collective self-deception and embodied trauma.

Zekarias has presented work at venues including the Berkeley Art Museum and Pacific Film Archive, The Lab, Museum of the African Diaspora, Yerba Buena Center for the Arts, Land and Sea, and Eternal Now in the Bay area – as well as Associates Gallery, Åsmundasalur, and Open in Reykjavik, Iceland. They have performed and collaborated with artists such as Piket Eggertsson, Salimatu Amabebe, Zach Parrilla, Philip Laurent, Benjamin Rodgers, Astriður Jonsdóttir, Joshua Wimana, Lonnee Holley, Zachary James Watkins, Claire Fleming Staples, Cory Todd, James Wallace, Miles Lassi, and Jessica Ackeley.

Zekarias is an instigator of the Musele Process, a sound, image, performance, and facilitation practice that encourages deep, empathic listening, and a co-founder of Working Name Studios, a collectively owned and organized arts institution with the mission of building institutional stability and equity for underrepresented creative prac-tices, ideas, and people.

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