

1ST

YEAR **Priyanka
D'Souza
(Resting
Museum)**

SHOW

2024 **Arianna
Khmelniuk**

**Viviana
Martinez**

worth
ryder **Jasmine
Nyende**

art
gallery **bryant
terry**

uc
berkeley **Zekarias
Thompson**
art
practice
dept

COLLAPSE



col lap sense
/kə'lapsens/

1st year
MFA Show
2024

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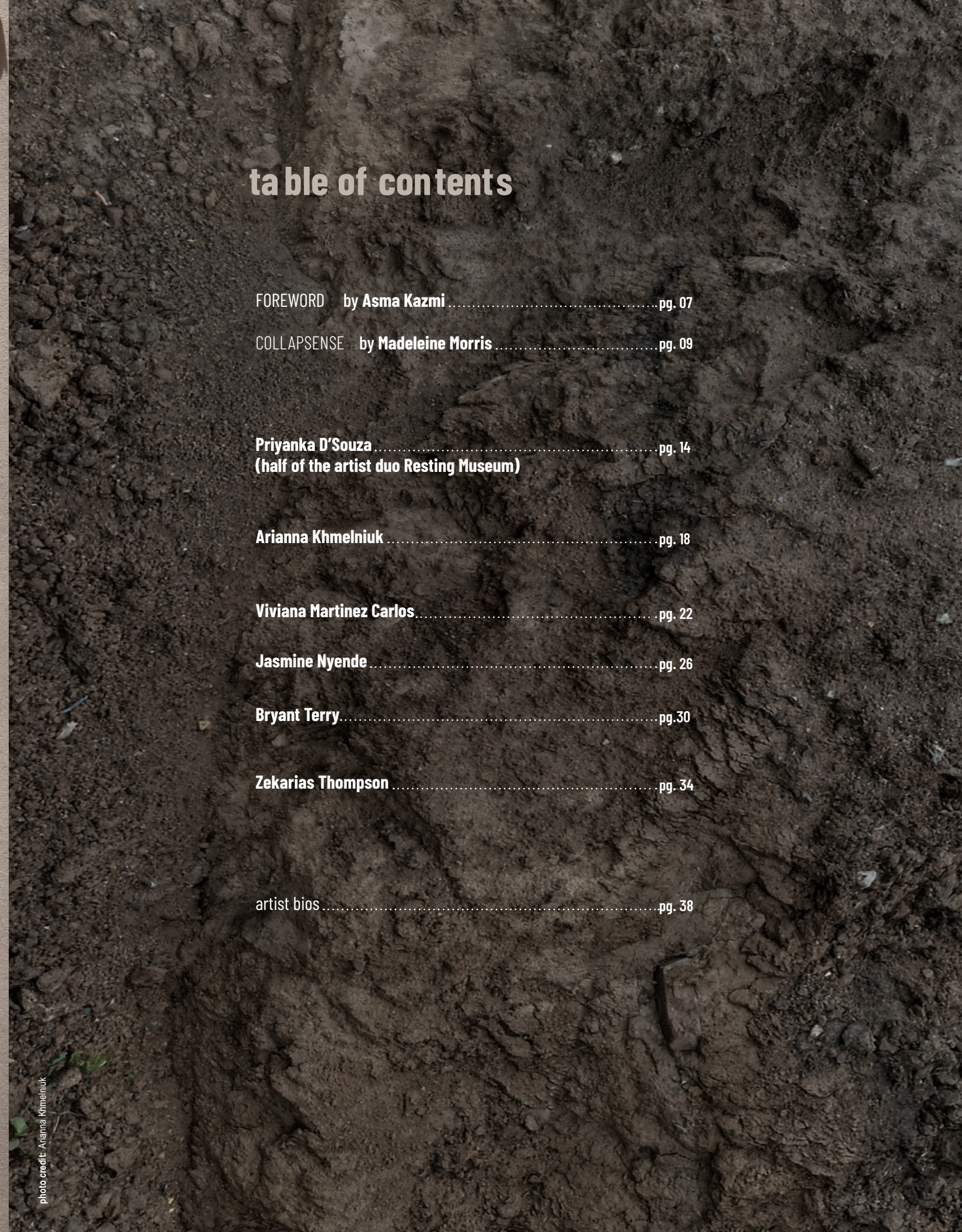


photo credit: Arianna Khmelniuk



photo credit: Viviana Martínez

fore word /'fôr ,wârd/

“What lies ahead?
Reimagining the world. Only that.”

—Arundhati Roy in *Azadi*, 2020

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 Martínez 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 Wildman, 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*.

/kə'lapsens/ noun

When stories are lost due to the death or defeat of storytellers, grandmothers, poets, journalists, and artists.

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



photo credit: Viviana Martinez

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 Khmelniuk, 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 interconnections 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 Terry emphasizes 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 *Leaving 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 inescapable background factor 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 topography, harnessing the brown hue from images of the trenches to allude to these essential structures that are simultaneously potential shelters and at the same time possible graves. The installation riffs on the disorientation of the trench and the constant discomfort of waiting for news by manifesting "mind fog" through the incorporation of a physical fog. This fog further clouds the space and distributes the olfactory component of the work— a complex smell both familiar and warm, yet not comforting—and unites the senses in overlapping confusion. Placed just off-center in the room, a rectangular television on the floor shows an animation that takes the viewer into a deep and rocky dirt landscape

that fractures and drifts apart spatially, at one point changing direction while splintering and disintegrating. The television sits atop a printed photograph of dirt and within a large black metal armature of a rectangle built to look like it recedes in space, utilizing these multiple viewpoints and formats of ground to destabilize perception in the room. The coming together of soil and body in *Time Decay* stresses the collapsing of the human into earth and the precarity of the edges of physical, sensory experience.

Jasmine Nyende

Jasmine Nyende utilizes the theme of the body in the landscape in her corner installation of *Shape 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, an allusion in shape and fullness to a womb; below the chair rests a found drawing of the skeletal nervous system. *Shape 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 spiritual healing, a reclamation of the stolen black body back from state and institutional violence. In a further gesture of growth, healing, and resistance, *Seeds of Resistance* tells the story of the journey of a marigold 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.

Viviana Martínez Carlos

The conceptual realm where body meets landscape is at the heart of Viviana Martínez Carlos' photographic and video installation *Echoing River* and *Echoing Words*. Martínez 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, emphasizing 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 Martínez 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 perpendicular, 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 the present; landscape serves as the backdrop for the destabilization of experience and coherence as to what is real, what is felt, and what can be reached beyond a projection of a memory.

Zekarias Musele Thompson

Like Martínez Carlos, Zekarias Musele Thompson utilizes landscape photographs to mediate between the body and space; Thompson's three painted photographs, 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 anthropomorphic 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 of "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...*¹ 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.² *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.³ 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 "collapse" at the intersection where, overlaid with meaning, the sensible and comprehensible disintegrate.

¹ The full title reads: In order to reconfigure my art practice for the comprehension of the American audience, I had, with some help from a classmate, printed a Bible quote on a difficultly sourced 220gsm hot-pressed "skin-toned" watercolour paper from India as work, but no visitors to my studio recognised the text.

At this great offense, my text rose, took up its bed and walked straight off the difficultly sourced 220gsm hot-pressed "skin-toned" watercolour paper from India, over the accordion-fold work-in-progress on my table, over pen, pencil, eraser, scissor, handbag, paper scraps, notebook and out the window sill, across the parking lot, tennis court and further still, just beyond the imposing Grecian pillars of Sproul Hall, straight into the loudspeaker of the white guy sitting right there at the street corner on the zig-zag patterned brick pavement, preaching endlessly about the Word of God to uninterested passersby.

It was here that my text believed that it had found recognition and its glorious divinely-ordained purpose but the long arduous walk over rough concrete surfaces had sanded down the delicate serif of its Times New Roman font such that it had become an unintelligible sequence of ink blotches that burst forth as garbled crackles from the loudspeaker and made the preaching white guy briefly imagine his speaker was busted by the Devil.

They say walking on natural surfaces like dirt or water is gentler on the joints.

² Alison Kafer, *Feminist, Queer, Crip*, (Bloomington: Indiana University Press, 2013).

³ Susan Wendell, *The Rejected Body: Feminist Philosophical Reflections on Disability*, (New York: Routledge, 1996).

The six artists of *Collapse* 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.

/kə'lapsens/ noun

The intersection of many points of structural crumbling, the present absence of things falling apart; multiple overlapping perceptions and sensations colliding to become something new.

Madeleine Morris is a PhD student in the History of Art Department, UC Berkeley
February 2, 2024

collapse verb

/kə'lapsens/ Experiencing sensory overload to the point of collapsing.
(also represented by Whatsapp emoji, 🤯)

**Priyanka D'Souza
(half of the artist duo
Resting Museum)**

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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.



Priyanka D'Souza (Resting Museum), 2023. Gouache, gilt silver, inkjet printed text, and embossment on paper, magnifying glassess, and astroturf on rolling stools; Variable dimensions.

In order to reconfigure my art practice for the comprehension of the American audience, I had, with some help from a classmate, printed a Bible quote on a difficultly sourced 220gsm hot-pressed "skin-toned" watercolour paper from India as work, but no visitors to my studio recognised the text.

At this great offense, my text rose, took up its bed and walked straight off the difficultly sourced 220gsm hot-pressed "skin-toned" watercolour paper from India, over the accordion-fold work-in-progress on my table, over pen, pencil, eraser, scissor, handbag, paper scraps, notebook and out the window sill, across the parking lot, tennis court and further still, just beyond the imposing Grecian pillars of Sproul Hall, straight into the loudspeaker of the white guy sitting right there at the street corner on the zig-zag patterned brick pavement, preaching endlessly about the Word of God to uninterested passersby.

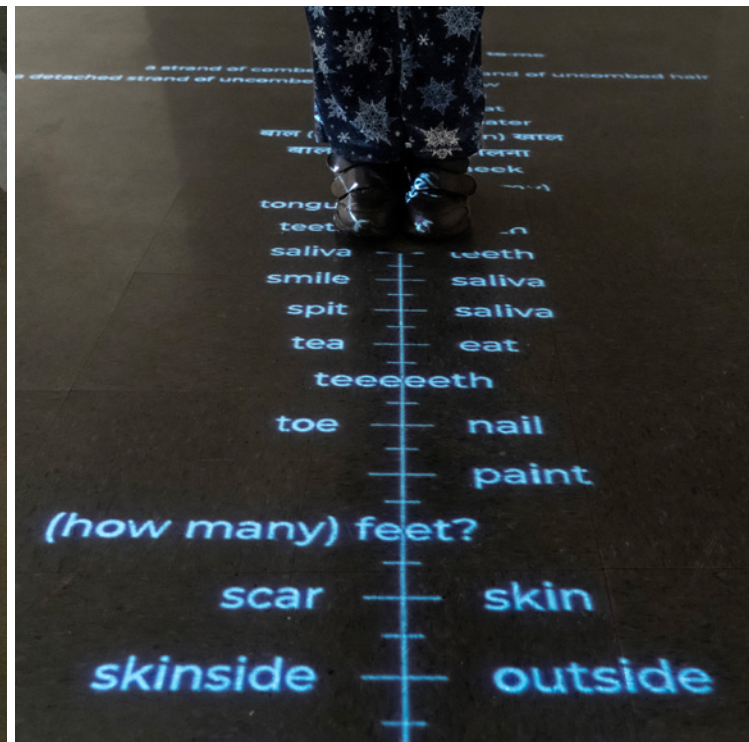
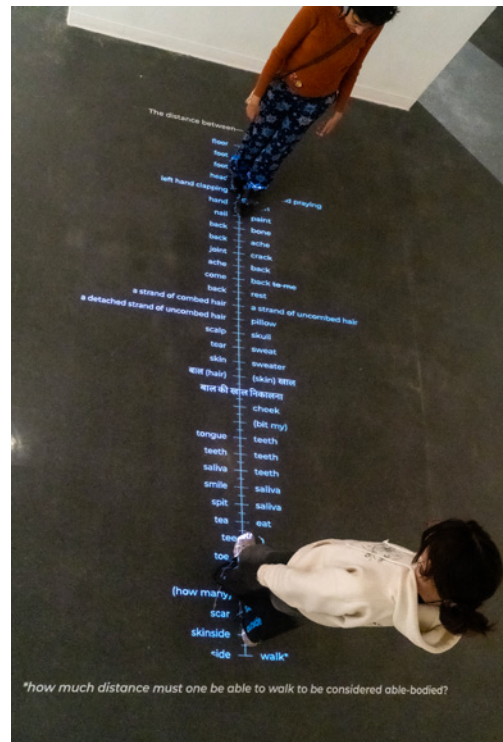
It was here that my text believed that it had found recognition and its glorious divinely-ordained purpose but the long arduous walk over rough concrete surfaces had sanded down the delicate serif of its Times New Roman font such that it had become an unintelligible sequence of ink blotches that burst forth as garbled crackles from the loudspeaker and made the preaching white guy briefly imagine his speaker was busted by the Devil.

They say walking on natural surfaces like dirt or water is gentler on the joints.

(greatly) Assisted by: Samuel Wildman, Madeleine Surh, and JJ Colby.



above: wall text and detail of 'In order to reconsider...'
right: Installation view of 'In order to reconfigure...' and 'Bodyspeak'



above: Installation view of 'Bodyspeak', 2023. Projection and vinyl text on floor.
 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 credits: Olivia Ting and Roland M

collapse noun

/kə'lapsens/ Colors taste as sound,
Touch whispers emotions' hue.

Arianna Khmelniuk

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

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?

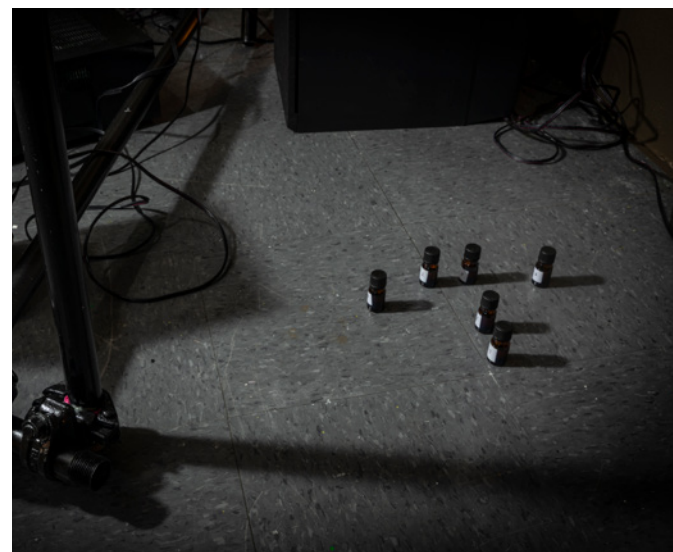
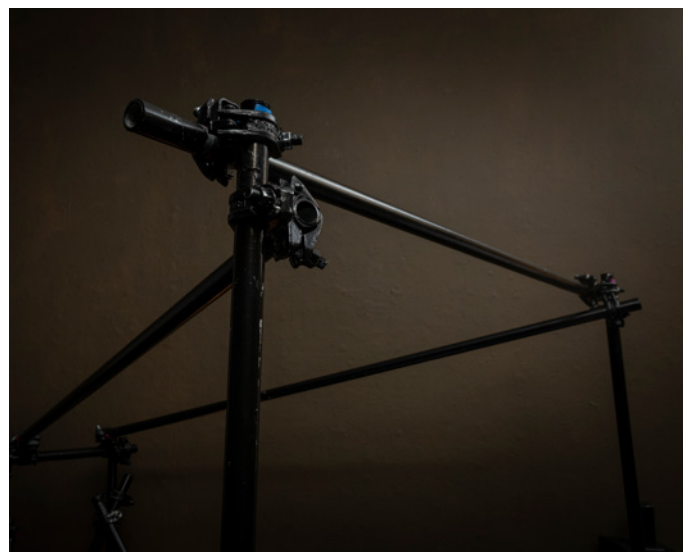
The installation metaphorically explores the duality of labor of witnessing, passivity, and numbness during and after exposure to war/terror/disaster-related content, gaze, and seeing the pain of others—through the imagery in social media and news.



right: "Time Decay" (Leaving the Shelter), 2023-2024, multi-media installation, includes scaffolding armature, vinyl decal print, fog, smells, color of the room, animation "Trench" and sound piece created in collaboration with Shin Rung Yang and DJ Strukturator (UA). Dimension vary.

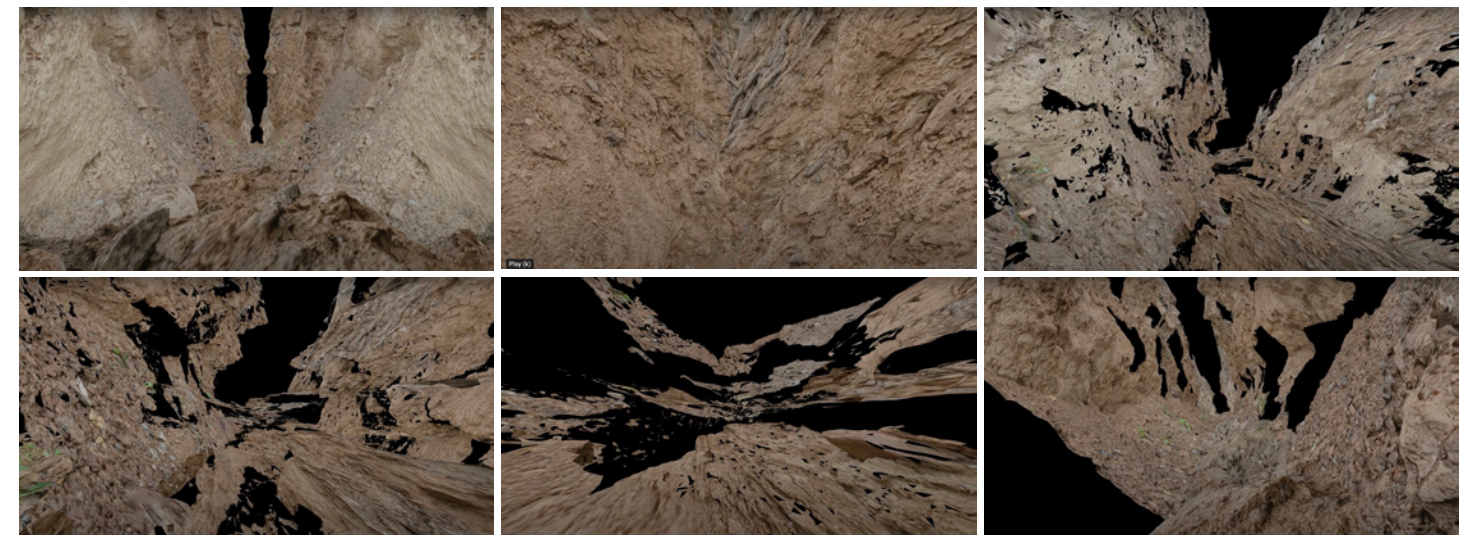


above and right: installation view "Time Decay" (Leaving the Shelter), 2023-2024, multi-media installation



details "Time Decay" (Leaving the Shelter), 2023-2024, multi-media installation
left: scaffolding armature / right: scent compositions

All images credit: David Schmitz



above: video stills animation "Trench", 2023, created in collaboration with Shin Rung Yang. Video includes sound piece by DJ Strukturator (UA).

collapse noun

/kə'lapsens/ An omen that allows you to ground yourself.

Viviana Martinez Carlos

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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 trans-disciplinary 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.



above and right: *Echoing River*, 2024 installation (left wall).
Inkjet print mounted on wood and discarded printed images.





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

below: *Echoing River* installation view, left wall



top: *Echoing River* full installation view
 above: *Echoing River*, photographic wallpaper printed on vinyl and inkjet print mounted on wood.

Images credit: David Schmitz and Olivia Ting



collapse noun

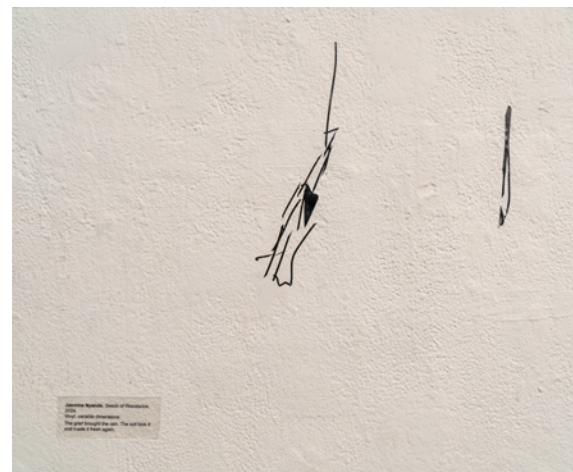
/kə'lapsəns/ The way time and structures that collapse outside the body are sensed within the self as auspicious feelings.

Jasmine Nyende

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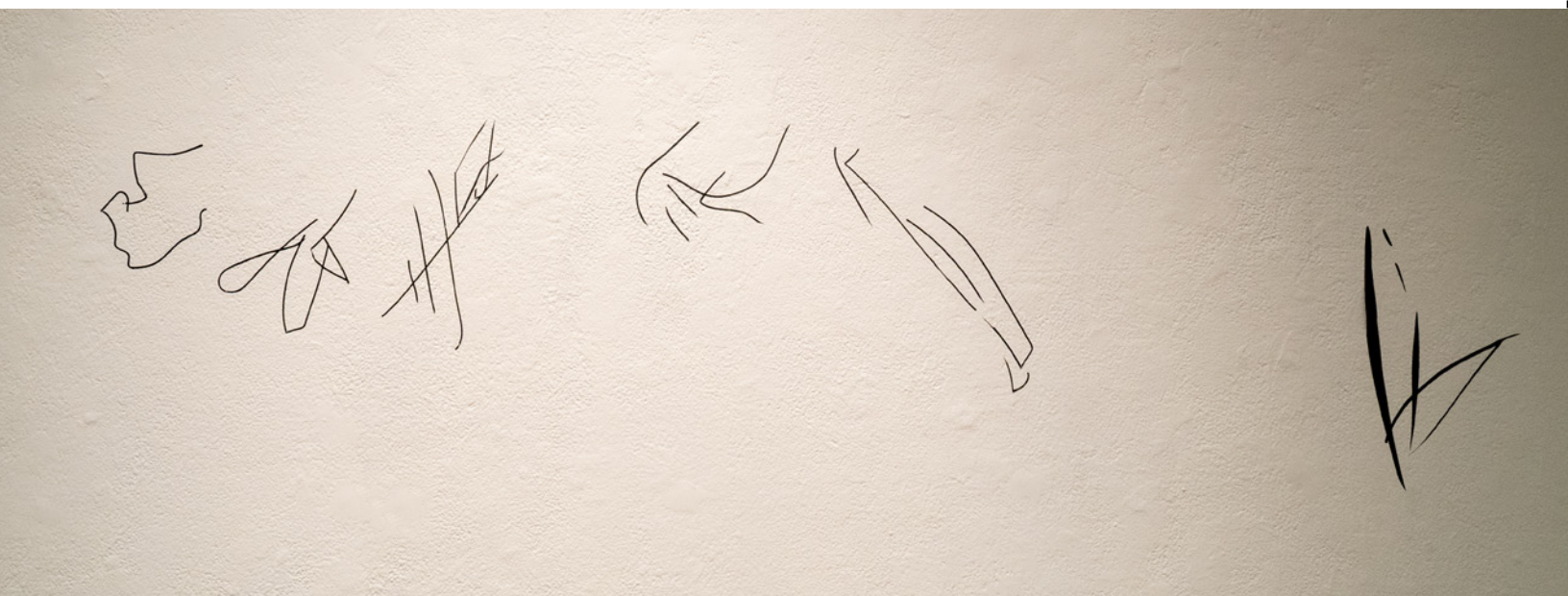
I am an artist repatterning and weaving meaning through repurposed (text)iles. I explore the scriptural nature of material making through sewing, hand weaving, natural dyeing and crochet. A textile is a manifestation of time told through fiber, and my work tugs at the loose thread this weaving process leaves for how we shape its story on the body or gallery wall. Potential poetry of transmuted 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.

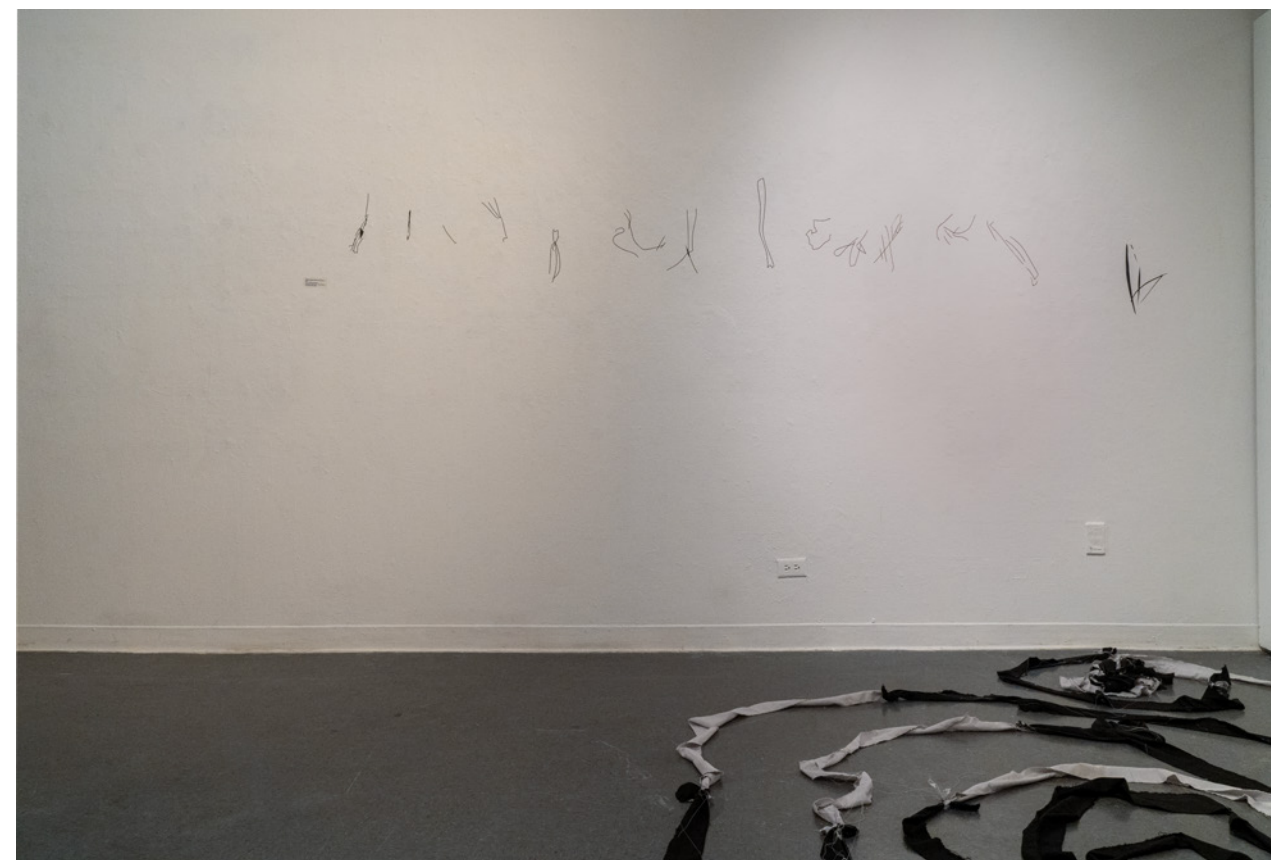


above: detail from *Seeds of Resistance*, vinyl on wall, 2024
right: *Shape Theft (#1)*, installation view; found objects, painting, and handwritten texts on wall with graphite, 2024

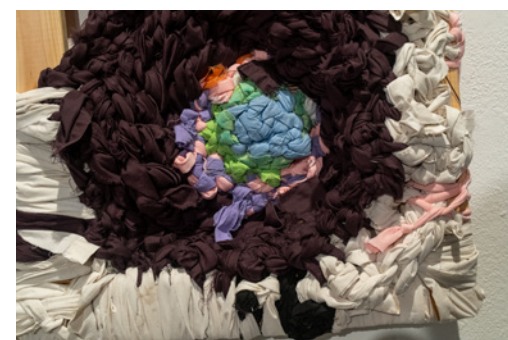
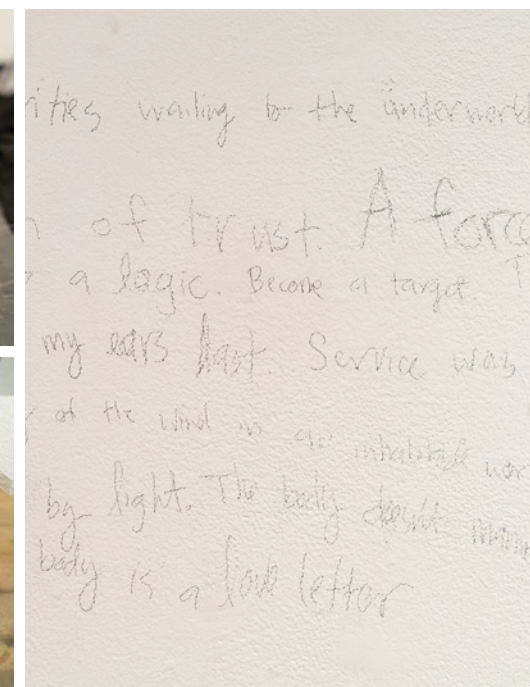
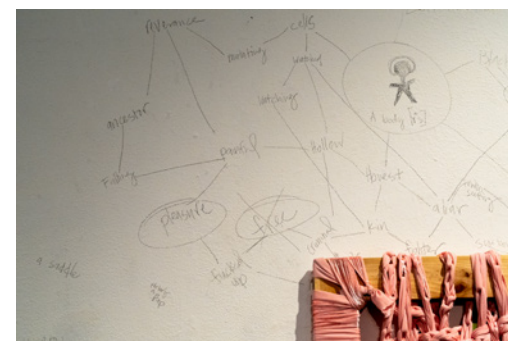




above: detail from *Seeds of Resistance*, 2024
 bottom: installation view; *Shape Theft (#1)* (right), *Seeds of Resistance* (left)



Installation view *Seeds of Resistance*, vinyl on wall, 2024



Details, *Shape Theft (#1)*; found objects, painting, and handwritten texts on wall with graphite, 2024

All images credit: Olivia Ting

collapse noun

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

bryant terry

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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 shedding 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,

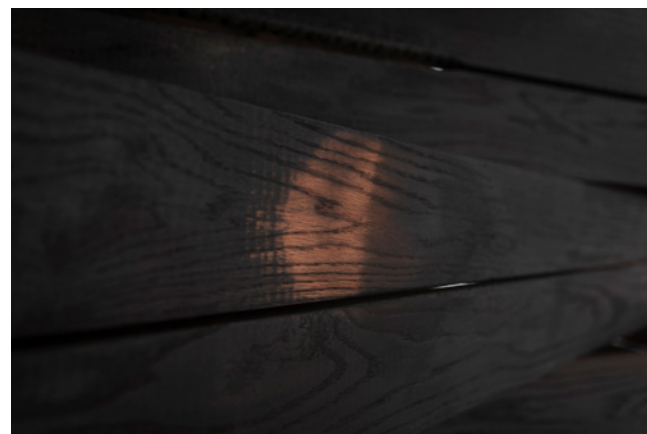
it engages with contemporary issues such as racial plagiarism, food apartheid, gentrification, climate chaos, and the geopolitical turmoil of 2023 and '24.

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.

right: *Razed Bed #2*, 2024 Ebonized (iron acetate) and burned red oak, soil from Black farms in Northern California, compost from the artist's home garden, heirloom collard green seeds from the Heirloom Collard Project, five-gallon plastic bucket, nine garden trowels. 71.75" x 72" x 60".





above: details *Razed Bed #2* and stills from video documenting the artists process creating *Razed Bed #2* sculpture



top: *Razed Bed #2* and mixed media drawings
 left: *A Plot to Topple*, 2024. Charcoal, iron acetate, red and black india ink on watercolor paper, 26" x 33.5".
 right: *Hoard*, 2024. Charcoal, iron acetate, and black india ink on watercolor paper, 26" x 33.5".

collapse noun

/kə'lapsens/ A dissolution, a dissipation, a fire came down from the mountain and never stopped.

Zekarias Musele Thompson

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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.



installation view of *ad infinitum* (*Fuck John J Clark*), oil on canvas, oil on archival pigment print, single channel video, two channel audio, 2024.



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 crip time and protest in ecological reimaginings, Mughal miniatures, early modern natural history, and the concept of the *ajai'b* (wondrous/strange), particularly in imaginings of borderlands 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 performativity of the missing body in disability theory and how they can be used in institutional 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 '16, a Zoeglossia Poet fellow in 2022, an artist resident at the Delfina 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 crip 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 Lab and Olfactory Playground, research-based initiatives dedicated to pushing the practical usage of scents in an art context.

Arianna showed her works at MOCA GA, Swan Coach House Gallery, MINT, Contemporary Atlanta, Hi-Lo Press, Volatile Parts, Stove Works, Bakery Atlanta, and others.

Khmelniuk has been awarded residencies at Stove Works (Chattanooga, TN), Ossabaw Island Art Residency, Volatile Parts Residency, Hambidge 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 traditional 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 BAMPFA 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 Contemporary Art Festival, Intramolecular, Leon, Mexico; CASA 0101, 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, México; 52nd Annual Newport Beach Art Exhibition, California; Center of the arts of Salamanca, Mexico; Young Encounter (Encuentro Joven). Museum UPAEP, Mexico; Museum Casa Diego Rivera, Mexico; Art 40, 4th edition (Arte 40, 4th edition), National Library of Mexico, Mexico City; and XVII Death on the Billboard (XVII Muerte en Cartelera 2011, Mexico).

Jasmine Nyende

Jasmine Nyende is a textile and performance artist from South Central Los Angeles. She is the lead vocalist for the black queer punk band FUPU!, 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 *Fast Company* included him among "9 People Who Are Changing the Future of Food." From 2015 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 written 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, keynotes, and cooking demonstrations at community events, conferences, and renowned universities such as Berkeley, Brown, Columbia, NYU, Stanford, Wesleyan, and Yale. Terry is currently pursuing a degree in the MFA 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. Kelly 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/their) is a multidisciplinary 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 psychosomatic 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 Associate Gallery, Ásmundasalur, and Open in Reykjavik, Iceland. They have performed and collaborated with artists such as Pétur Eggertsson, Salimatu Amabebe, Zack Parrinella, Phillip Laurent, Benjamin Rodgers, Ástriður Jónsdóttir, Joshua Wismans, Lonnie Holley, Zachary James Watkins, Claire Fleming Staples, Cory Todd, James Wallace, Miles Lassi, and Jessica Ackerley.

Zekarias is an instigator of the Musele Project, 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 practices, ideas, and people.



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