FOR IMMEDIATE RELEASE

SAN DIEGO, California (Sep. 5, 2013) - From October 3 through December 6, 2013, the University Art Gallery at the University of California San Diego presents *Timing is Everything*, an exhibition that explores the ways that built space situations us in time. Over the course of eight weeks, an exhibition of video installations by Charles G. Miller (Oct. 4-17), Hong-An Truong & Dwayne Dixon (Oct. 18-31), Cauleen Smith (Nov. 1-14), and Uriel Orlow (Nov. 15-Dec. 6) will rotate in and out of the gallery in conversation with a constant exhibition of photos, text, and videos by Joseph Redwood-Martinez.

*The Exhibition of a Necessary Incompleteness* is an investigation by Redwood-Martinez into the broader implications of deliberately postponed construction: inhabited buildings continually in the process of becoming. The project thus provokes alternate understandings and experiences of time, in space that is always being built. If conditions of past, present, and future become less distinct, how does this affect our notions of history – “time” in the collective singular?

In conversation with the questions raised by Redwood-Martinez’s project, *Timing is Everything* introduces four video installations as epistemological tools with which to examine other instances of architecture and corresponding notions of time, memory, and history. As another medium that constructs space and the only experience where time is given as a perception, moving images act as apt poetic interlocutors.

*Hidden in Plain Sight: La Jolla/UTC Annex, An-Edge City* (2013), a video essay by Charles G. Miller, first challenges our familiarity of the built space around us, specifically the region of north San Diego surrounding the University Art Gallery. Moments of rupture and periods of inhospitable duration betray the placid appearance of a ubiquitous landscape of spacious corporate parks, shopping malls, and multi-lane roads. *The City and The City* (2010), a dual-channel video installation by Hong-An Truong and Dwayne Dixon, attempts to register the deep archaeology of Asia’s urbanism and post-colonial histories by assembling and disassembling fragments of two “modern” cities: Saigon and Tokyo. *Remote Viewing* (2010) and *The Grid* (2011), two films presented simultaneously by Cauleen Smith, unsettle the safe distance of the past through re-enactments and reconstructions of traumatic spaces and events in sites “under construction.” *Remnants of the Future / Plans for the Past* (2010-12), a dual-channel video installation by Uriel Orlow, projects the everyday of two cities, as latent spectral twins, extracting the shared unrealized futures and histories of it inhabitants from the crevices, surfaces, and seemingly hollow spaces of the present.

The premiere of each video installation will be accompanied by a breakfast reception and public program with the artists and their guests with various backgrounds in architecture, urbanism, sound, philosophy, and archaeology. More information on these events and biographies of the artists and guests are available on the University Art Gallery website: [www.uag.ucsd.edu](http://www.uag.ucsd.edu).

*The Exhibition of a Necessary Incompleteness* is supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts.
EXHIBITIONS & EVENTS

Thursday, October 3, 5:30 - 8:30pm
Opening reception

October 3 – 17
Charles G. Miller
*Hidden in Plain Sight: La Jolla/UTC Annex, An-Edge City*, 2013
Single-channel HD video, 55 min.

Friday, October 4, 10:30am
Breakfast reception and premiere of *Hidden in Plain Sight: La Jolla/UTC Annex, An-Edge City*
Screening followed by a conversation with Joseph Redwood-Martinez, Charles G. Miller, & DEMILIT (Javier Arbona & Nick Sowers)

A conversation around urban rumors and anthropology/archaeology of the built environment. Whether “decoding,” “defamiliarizing,” or “giving attention to the overlooked,” their spatial practices converge at the messy locus of ethics in making visible what is not permitted. Whether in San Diego-Tijuana, Petra, Phoenix, Istanbul, Oakland or Quito, how are these questions of visibility navigated in different contexts? How might these obscured forms of the built environment be represented?

Saturday, October 5, 1 – 4:00pm
*Detour: La Jolla / UTC*, walking with DEMILIT & Charles G. Miller

A collective ambulatory exploration of the political and psychological geography of La Jolla/UTC. The walk attempts to endure and read a landscape that is pedestrian-hostile and sometimes inscrutable. How to navigate and document a corporate landscape? Can misrepresentation and abstraction thereof enable otherwise precluded critical positions? For whom, and how might they be exercised? Participants are welcome to come with audio/visual recording devices to gather and share their findings. This is not a guided tour.

October 18 – 31
Hong-An Truong & Dwayne Dixon
*The City & The City*, 2010
Two-channel HD video, 18 min. 12 sec.

Friday, October 18, 10:30am
Breakfast reception and premiere of *The City & The City*
Followed by a conversation with Hong-An Truong, Dwayne Dixon, & Rei Terada

A discussion between the artists and a noted scholar of philosophy and psychoanalysis, Rei Terada. *The City and The City* already suggests a conversation in fragments, a mode they will pursue beginning with a meditation on the piece by Terada. Conspiring with the audience, Terada and the artists will imbricate fragments of “real life” aesthetics, war, history, modernity and its disappearance and lack, science-fiction and its correspondence with Asia’s urbanism.
November 1 – 14
Cauleen Smith
*Remote Viewing*, 2010
Single-channel HD video, 15 min. 13 sec.
*The Grid*, 2011
Single-channel HD video, 15 min. 13 sec.

Friday, November 1, 10:30am
Breakfast reception and premiere of *Remote Viewing* and *The Grid*
Followed by a reading by Tisa Bryant & conversation with Cauleen Smith

A reading of unfinished work by writer Tisa Bryant, followed by a conversation with the artist. Bryant’s “Blight Promise” contemplates the half-built, repurposed, planned obsolescence, the numerous ‘projects’ and empty façades that mark, determine and become mythic in neighborhoods and communities. What does it mean to exist in a perpetual state between renewal and ruin? Who or what completes a built space (or a text)? How are these states negotiated between intent and use?

November 15 - December 6
Uriel Orlow
*Remnants of the Future / Plans for the Past*, 2010-12
Two-channel HD video (cinemascope), four channel sound, 17 min. 18 sec.

Friday, November 15, 10:30am
Breakfast reception and premiere of Uriel Orlow’s *Remnants of the Future / Plans for the Past*
Followed by a conversation with Justin Walsh

Archaeologist Justin Walsh will respond to Orlow’s work, in relation to Redwood-Martinez’s *The Exhibition of a Necessary Incompleteness*. Walsh’s current research is directed to problems associated with protecting and preserving cultural heritage, including “damaged” archaeological sites, contested territories such as outer space, and understanding objects designed to be ephemeral. How might we read everyday objects, space, and practices, as traces of undisclosed pasts and unrealized futures?

**ARTISTS**

**Joseph Redwood-Martinez** is an artist, writer, and filmmaker from the United States. His writing has appeared in *Frieze, Modern Painters*, and *The Huffington Post*. A first book of poetry, event statements, was published in April 2011 by Publication Studio. A forthcoming book of essays, neo-provincialism, will be released in 2014. He has shown work and curated programs in Sweden, Germany, Turkey, the UK, India, and the United States. In 2011-2012, he was a curatorial fellow at SALT in Istanbul. His first feature-length film, *One day, everything will be free*, was released in 2013.

**Charles G. Miller** is a multimedia artist and educator based in San Diego. His multi-format projects, incorporating video, photography, installation, and intervention, work to develop novel frameworks and methodologies for critically exploring, representing, and understanding contemporary urban landscapes. He was a principal collaborator with The Periscope Project in
San Diego (2010-13), and previously with campbaltimore in Baltimore, Maryland (2005-6). He earned an MFA from the University of California, San Diego in 2010. He has exhibited widely, and initiated site-specific projects in Baltimore, New York, San Diego, and Los Angeles.

Hong-An Truong is a graduate of the Whitney Museum Independent Study program and received her MFA from the University of California, Irvine. Experimental pedagogical collaborations include Rehearsal for Education with students at Laguardia Community College, NY (2010), and Acting the Words is Enacting the Worlds with Huong Ngo and students at EFA Project Space, NY (2011). Her work has been shown at Art in General, NY (2009), PAVILION, Bucharest (2010); the ICP, NY (2010), and Smack Mellon, Brooklyn (2013), among other venues. She is the recipient of an Art Matters Foundation Grant (2012), a Jerome Fellowship at Franconia Sculpture Park (2013), and a Socrates Sculpture Park EAF (2013).

Dwayne Dixon is a PhD. candidate in the Dept. of Cultural Anthropology at Duke University where he is completing his dissertation on young people in Tokyo and their relations to urban space, changing economic conditions, and visual technologies. His research is intertextual, including extensive ethnographic video along with traditional scholarly writing, presented together in digital form. In 2011 he wrote and directed a web video series on the ethics of fieldwork produced by Duke University. His writing has been published in The Journal of Postmodern Culture and is forthcoming in Pastelegram. His photographic and video works have been exhibited in NYC, North Carolina, and California.

Cauleen Smith has produced multi-channel film and video installations that incorporate sculptural objects and text. Her interests roam from her roots in structuralist filmmaking to afro-futurist narrative strategies. Currently, Smith is producing a series of films, objects, and events that explore the psychogeography of American cities in which the intersection of black cultural production and the urban landscape created significant and global musical innovation. She received her B.A. from the School of Creative Arts at San Francisco State University and her M.F.A. from UCLA School of Theater-Television-Film. Smith lives and works in Chicago, Illinois.

Uriel Orlow is known for his modular, multi-media installations that focus on specific locations and micro-histories and bring different image-regimes and narrative modes into correspondence. His work is concerned with spatial manifestations of memory, blind spots of representation and forms of haunting. Recent exhibitions include Bergen Assembly (2013), Aichi Triennale (2013), Nouvelles Vagues, Palais de Tokyo, Paris (2013), Unmade Film, Al-Ma’mal, Jerusalem, Centre Culturel Suisse, Paris and Les Complices*, Zurich (2013), Manifesta 9 (2012), Chewing the Scenery, 54th Venice Biennale (2011), 8th Mercosul Biennial (2011), and 3rd Guangzhou Triennial (2008). Orlow is a senior research fellow at University of Westminster London.

PROGRAM GUESTS
Bryan Finoki, Nick Sowers, and Javier Arbona founded DEMILIT in 2010 as part of a discussion on "Decoding Military Landscapes" at the Just Metropolis Conference (UC Berkeley). Since then, they have been searching for experimental ways of walking, exploring, listening, writing, and recording. Demilit has produced events and pieces for the Marin Headlands Center for the Arts, the Istanbul Design Biennial, The State, The San José Biennial, Other Cinema, and Deutschlandradio. Participating in Timing is Everything: Nick Sowers is an architect interested in making space with sounds and solid matter, and Javier Arbona is a geographer.
Rei Terada is a Professor of Comparative Literature and Director of the Critical Theory Emphasis at the University of California, Irvine. Her books include *Looking Away: Phenomenality and Dissatisfaction, Kant to Adorno* (Harvard University Press, 2009), *Feeling in Theory: Emotion after the “Death of the Subject”* (Harvard University Press, 2001) and *Derek Walcott’s Poetry: American Mimicry* (Northeastern University Press, 1992).

Tisa Bryant is the author of *Unexplained Presence*, a collection of hybrid essays on myth-making and black presences in film, literature and visual art. She is co-editor/founder the cross-referenced journal of narrative and storytelling possibility, The Encyclopedia Project, and co-editor of War Diaries, an anthology on Black gay men’s desire and survival. Her writing has recently appeared in the exhibition catalogs for visual artists Laylah Ali, Wura-Natasha Ogunji and Cauleen Smith, and in the journals *Black Clock, Bombay Gin* and *Mandorla*. She teaches in the MFA Writing Program at the California Institute of the Arts, and lives in Los Angeles.

Justin Walsh is an archaeologist. He currently serves as assistant professor of art history at Chapman University. His areas of specialization are cross-cultural interactions in the ancient Mediterranean, the preservation of cultural heritage, and the archaeology of space exploration. His most recent projects include an examination of how archaeologists might reconstruct a past which is represented by purposely ephemeral (e.g., self-destructing) objects, and a monograph on the acquisition and use of Greek pottery by consumers from several different cultures in the western Mediterranean and trans-Alpine Europe (ca. 800-300 BCE). The latter project will be published by Routledge Press in early 2014.

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