



Fusing the Energies of SD Arts and Sciences to promote understanding and new ways to view the world

This San Diego Visual Arts Network project uniting the worlds of art and science has a goal of fusing the energies of both communities to produce a series of projects which will enhance the viewing public's perception of creativity and its role in our lives. From Blank page to Eureka moment to Implementation, projects include demonstrations of a bond between the Artistic and the Scientific Communities, producing collaborative exhibitions, events, and lesson plans and cross promoting activities that reflect our mission.

Sea Changes: Act - offers innovative solutions and creative motivation to affect climate change ocean acidification, plastic pollution, and dwindling fish populations

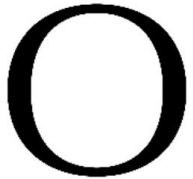
SD View Art Now: SDVAN App - delivers a smart phone app to locate local arts events with GPS and Google maps.

PAMM - PolyAesthetics Mapping: The Muses - suggests a structure to think about the collaborations that artists and scientist experience, a way to compare and contrast aesthetic decisions and to help individuals gain confidence in their own aesthetic choices

Urban Succession - preserves ecosystems in urban settings for wildlife



Foreword by Danielle Susalla Derry, curator Oceanside Museum of Art
The DNA of Creativity Exhibition at the [Oceanside Museum of Art](#), April 12 to Aug 4, 2014

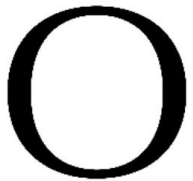


Oceanside Museum of Art

Featuring 40 collaborating artists, scientists and educators, this unique exhibition explores the power of fusing the energies of art and science to promote understanding and new ways of viewing the world.

DNA of Creativity provides relevant real-life examples of the impact art and science together can make in our community; such as contributing to finding needed solutions and educating the public on important issues. Over the past three years four teams (*Sea Changes: ACT*, *Urban Succession*, *PolyAesthetic Mapping: The Muses (PAMM)* and *SD View Art Now*) have been working on initiatives ranging from climate change to re-wilding urban animals. Each team's work is documented in this exhibition.

While each of these teams has a distinct focus they share the common interest of exploring the importance of synergy in research and production. **Michelle Kurtis Cole of team *Sea Changes: ACT* has been researching different species of coral around the world for almost 40 years and upon learning that more than a quarter of our coral reefs are being decimated due to climate change, she decided to take action through her artwork.** Kurtis Cole worked with Fernando Nastrapour, Acting Curator at the Birch Aquarium Scripps Institution of Oceanography, UCSD, to explore new substrates of glass to re-populate our coral reefs. *Fallen Reef* brings awareness to the dying coral reefs around the world by educating viewers on how art and science together can mitigate this evolving tragedy.



Oceanside Museum of Art

Speaking to the title of the exhibition, *DNA of Creativity*, a critical part of this project was the journey each team took to develop its body of work. Exploring the concept of creativity each step of the way, teams engaged in risk-taking, experimentation, originality, analytical research and problem solving. **Team Urban Succession spent months documenting various species of animals using their creative urban habitats. While teams PAMM and SD View Art Now spent years developing two interactive applications that, respectively, allow users to better understand the aesthetic categories of art and science or search for art events throughout San Diego County.**

With such a large collaboration we were not able to display all artworks and educational content documenting each team's creative process. The full information on each collaboration is available online and we encourage you to continue learning about and exploring these teams' efforts. This initiative will grow beyond these walls and we look forward to seeing the impact these artists and scientists continue to make in our community.

DNA of Creativity is an initiative of the San Diego Visual Arts Network started in 2011. I would like to thank Patricia Frischer, coordinator, for bringing this project to OMA and for her continued support and championing of artists in our region. The concept of this exhibition derived out of Frischer's interest in working on an event with her scientist husband, Darwin Slindee, and it evolved into multiple grants and exhibition opportunities for these teams, which brought awareness to critical global and local issues. Thank you to all the artists and scientists for their commitment, perseverance and for sharing their fascinating results in this exhibition. I would also like to thank all the OMA staff involved in making this exhibition possible; thank you for your long hours and inspirational energy.



**Introduction by Patricia Frischer,
coordinator,
San Diego Visual arts Network**



The DNA of Creativity was initiated in 2011 to put together teams of artists and scientists. We had very high goals. We hoped to make the complexities of art and science accessible while showcasing the aesthetics of both. We intended to enhance the viewing public's perception of creativity and its role in our lives as thriving, positive, empowered and fun. We wanted to re-enforce the idea of San Diego as an Art and Science destination. Invigorating students of all ages to support the arts and sciences either as participants or beneficiaries was essential.

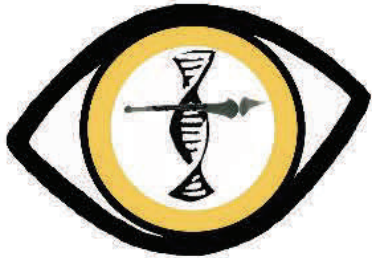
We had a stellar selection committee who chose the four grant recipients:
[Harvey Seifter](#) - [Art of Science Learning](#) Director producing the nationwide

Innovation Incubator. [Ron Newby](#) - [Bronowski Art and Science Forum](#) and [Ruth West](#) Research Associate, UCSD Research in Computing and the Arts and now Associate Professor and Director, xREZ lab at University of North Texas.

When you take on projects that take over three years to produce, you know you have to have a passion for the subject. My first reason for calling together teams, with both artists and scientists, was very simple and quite selfish. I am an artist and my husband Darwin Slindee is a physicist. I wanted to make sure we could spend time together. But my passion turned into my privilege. I have learned so much from the more than 50 participants that crossed the finish line and are showing, have shown and will continue to show the results of their investigations.

The Pezzoli family lost their daughter Alyssa last year in a terrible surfing tragedy. Her mother Marjorie who is part of the Sea Changes: Act team said, "It really hit me tonight why jellyfish will always be important to me...I was thinking about Alyssa, tears streaming down my face, I looked up at the lights, the distortion caused the sight of a jellyfish. They are an indicator of climate change and plastic pollution. The ocean and the beaches have always been playground of Alyssa's, that's why I want to protect them for all generations."

This strong belief in the value of being connected is a theme that runs through all the teams. Jason Rogalski, leader of the Urban Succession team, realized that his project to shine a light on urban wildlife by providing sculptural homes for them was not just about the wild creatures living amongst us, it was about whole ecosystems. David Lipson thought that debris from gutters was probably toxic waste, but found that within Jeremy Gercke's inventive Soil Blind sculpture it is a rich source of life.

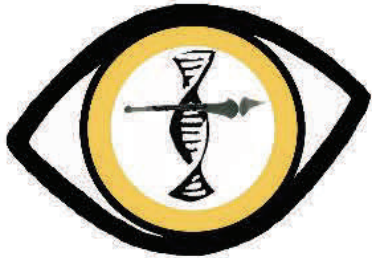


Both projects go further than just using art to make people care or to illustrate scientific facts. They worked on the inner-connectivity of art and science. As a result artists increasingly became more scientific, while the scientists embraced creativity. This is nowhere more clear than in the PolyAesthetic Mapping: The Muses. The DNA of Creativity changed lives. Kaz Maslanka through hours and hours of team work discovered the muses which made his very abstract process of exploration of complex concept more accessible. He says, " It was as if all I had done was throw a bucket of paint into the air and the muses just appeared." Vicki Leon has embraced the muses which came out of the polyaesthetic system. She says that their influence has expanded her areas of focus and allowed her to call upon their creative inspiration to explore new territory.

Yes, there are challenges of managing large teams. Meetings over time helped members to gain respect for each other and eventually become friends. Groups had to be flexible in order to expand their ideas, Everyone learned new facts like how photographer's strobe lights hurt live coral and ultimately how to make what was examined safe from direct human contact. Michelle Kurtis Cole's experiments using glass instead of other coral as a substrate to regenerate coral could change the way the ocean is being helped to help itself.

Working together as a team with personal passion for the subject and some financial support had advantages. These included greater production rates, opportunities to work on a larger scale, gaining new audience and learning and using new techniques. Team members could learn as they go and were fearless once they trusted that they could make mistakes and still move forward. Jeremy Gerecke said he found, "...an artistic direction that incorporates more than pure aesthetics. Work that can have a life after being on display, it can be studied and have a life of its own."

In many cultures that we admire, art and culture are woven into the everyday fabric of life. This manages to happen without the art losing its status, power or affect. We are grateful to our curator Danielle Susalla Deery at [Oceanside Museum of Art](#) and the [Museum of Monterey](#) for acknowledging this merging of art and science on a scale equal to the efforts of our DNA of Creativity team members.



Lesson Plans created by DNA of Creativity team members

Please click the links below to see full lesson plan descriptions.

Sea Changes: ACT—[LESSON PLAN: Floating Bottled Jellyfish](#)

Grades: K - 4, **Author/Teacher/School:** Majorie Pezzolli and Deb Solan, Oceanside Museum of Art Workshop

OVERVIEW: By encouraging students to create their own jellyfish in a controlled environment we will be teaching them about the necessity of controlling all the elements that contribute to the explosion of the jellyfish population.

Sea Changes: ACT—[LESSON PLAN: T-shirt Tote](#)

Grades: K—12, **Author/Teacher/School:** Majorie Pezzolli and Deb Solan, Oceanside Museum of Art Workshop

OVERVIEW: Enabling ocean conservation by creating re-usable bags to replace disposable plastic bags.

San Diego View Art Now—[LESSON PLAN: Application Evaluation](#)

Grades: 8th – 12th, **Author/Teacher/School:** Mike Remington, AP Computer Science, Canyon Crest Academy

OVERVIEW: This is a lesson in learning the criteria and evaluating the purpose, graphics and functionality of a remote device application.

San Diego View Art Now—[LESSON PLAN: Application Logo Design](#)

Grades: 9th—12th, **Author/Teacher School:** Angela Jackson, Art, Canyon Crest Academy

OVERVIEW: This is a lesson in creating a graphic logo for a remote device application.

Poly Aesthetic Mapping the Muses—[LESSON PLAN: Exploring the Muses of Science and Art](#)

Grades: 6, 7 and 8th, **Author/Teacher/School:** Rachele Ray – Badger Springs Middle School

OVERVIEW: Students will be introduced to the ideas of aesthetics in art and the Poly Aesthetic Muses. Stations will be set up in the classroom with activities based on each muse. They will then be able to make choices as to which stations they would like to work at depending on their interest in the activity at the various stations. They will complete at least two station activities and then go back to their group to discuss and write about their activity.

Urban Succession—[LESSON PLAN The Microbial Knot](#)

Author/Teacher/School: artist Jason Rogalski, Julian Charter School, with David Lipson, a professor of microbiology at SDSU.

OVERVIEW: The Microbial Knot creates a complete ecosystem in which elements and waste products are recycled and can be observed.



For more information:
www.seachange.org

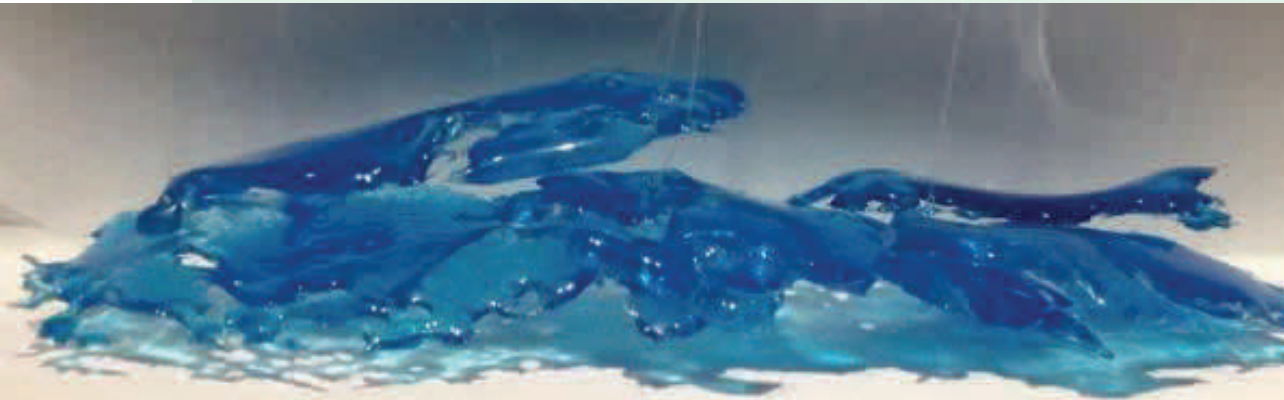
Sea Changes: Act - offers innovative solutions and creative motivation to affect climate change ocean acidification, plastic pollution, and dwindling fish populations

"Art can effect change in a way that we as scientists just presenting facts cannot."
Deb Wilson-Vandenburg, Senior Biologist Supervisor, California Department of Fish and Wildlife Sea Changes: ACT team member

Sea Changes: ACT is a collaborative art and science project to encourage creative innovation while promoting understanding of critical changes happening in the world's oceans. Team members were concerned with four main topics surrounding ocean preservation to help protect marine life: plastic pollution, ocean acidification, climate change, and over-fishing. The work in this section of the exhibition reflects the passion each team member has for sustaining the hidden beauty and abundance of our vast ocean that is being threatened daily. The Ocean Avatars presented in the *Sea Changes Virtual Undersea Experience* symbolically represent the humans and ocean creatures merging together to protect and promote ocean issues. The Sea Changes: ACT Project artists and scientists hope you will experience the magical beauty of the

Michelle Kurtis Cole: Fragile, 2014

How could something so powerful be so fragile? Swells, gentle ripples, towering waves, light foam, sunset glass over, the play of light above and below, the creatures. *Fragile* is a celebration of the beauty of the ocean and of the gifts it gives us but with a reminder: its magnificence needs protection. We need to be aware of how our daily behavior affects the health of our oceans... and ourselves. Each one of a kind glass swell in *Fragile* was made by creating a unique hand sculpted mold, cast using thousands of pieces of glass, then fired in a kiln for five days. After cooling they were ground and carved to create this ocean experience.





Team Organizer: [Kira Carrillo Corser](#)—co-administrator, team website, artist and educator known for affecting policy and social change

Team Members: [Lauren Carrera](#) - team co-administrator, painter, sculptor and installation artist, [Michele Kurtis Cole](#) - glass artist and diver, **Marjorie Pezzoli**- silk painting and glass artist, team website and logo developer, [Debb Solan](#), glass, mosaic, multimedia and 3-D works, [Victor Angelo](#)— painter and sculptor, **Marcia Perry**—climate painter, co-founder Youth Arts and YACstudios, **Dale Sweetnam** - Deputy Director of Fisheries, Division of the SW Fisheries Science Center, NOAA, **Caitlan B. Whalen** - Graduate student at Scripps Institute of

Oceanography; scientist and sculptor on implications of climate change, **Val Cannon** - Scientist for NOAA, taught at Birch Aquarium, **Dr. Sam Iacobellis** - research specialist with Scripps, [Dr. Tim Lueker](#)- mosaic artist, Scripps climate scientist, **Deb Wilson-Vandenburg** - Scientist, CA Fish and Game, overseeing new California fishing regulations, researcher in fish population changes.

Other advisors and/or members adding ideas and possible content to this project include:

Fernando Nastrapour - Birch Aquarium, Scripps Institution of Oceanography, UCSD, **Christopher Schuck** - Head of School at La Jolla Country Day, **Glenn Pezzoli** - Manager of the *Ship of Opportunity Program* doing Research for Scripps Institution of Oceanography, Surfer, **Tyde Richards**, **Addie Chemus**, **Mary Marshall**, **Terry Williams/Grove Pie Records**, **Stan King**, and **Kirk Kennedy/Vector Point Printing**.

Resources and community partners: **Jenifer Colby**, Museum of Monterey; **Nathalie Ziberman Ph.D.**- Post-doctoral Scholar, Scripps Institution of Oceanography; **Ellen Martin** - Executive Director of First Night Monterey Artworks! Outreach; **Felena Hanson**, Hera Hub; **Judith Hersko** and **Kristin Moss**, California State San Marcos;

Michelle Kurtis Cole: Fallen Reef, 2014

"The ocean covers 71 percent of the Earth's surface and contains 97 percent of the planet's water, yet more than 95percent of the underwater world remains unexplored."
NOAA National Oceanic Atmospheric Administration

Inspired by a 220-foot (67m) night dive, *Into the Deep* illuminates the cuts and curves between the depth of darkness and the pockets of light graciously reflected by cave openings. As the long, watchful ascent is started, every movement and breath stirs the bioluminescent life forms that enfold us in an ethereal light. Thousands of individual pieces of glass were cast into a handmade mold. After the glass was fired and cooled (a 61 day process), the intaglio technique was used to carve the single solid cast glass to look like coral and water at different depths.

"The ocean provides 50% of the Oxygen we breathe and 20% of the world's protein supply. Species from the ocean are also potential sources of new medicines." NOAA National Oceanic Atmospheric Administration



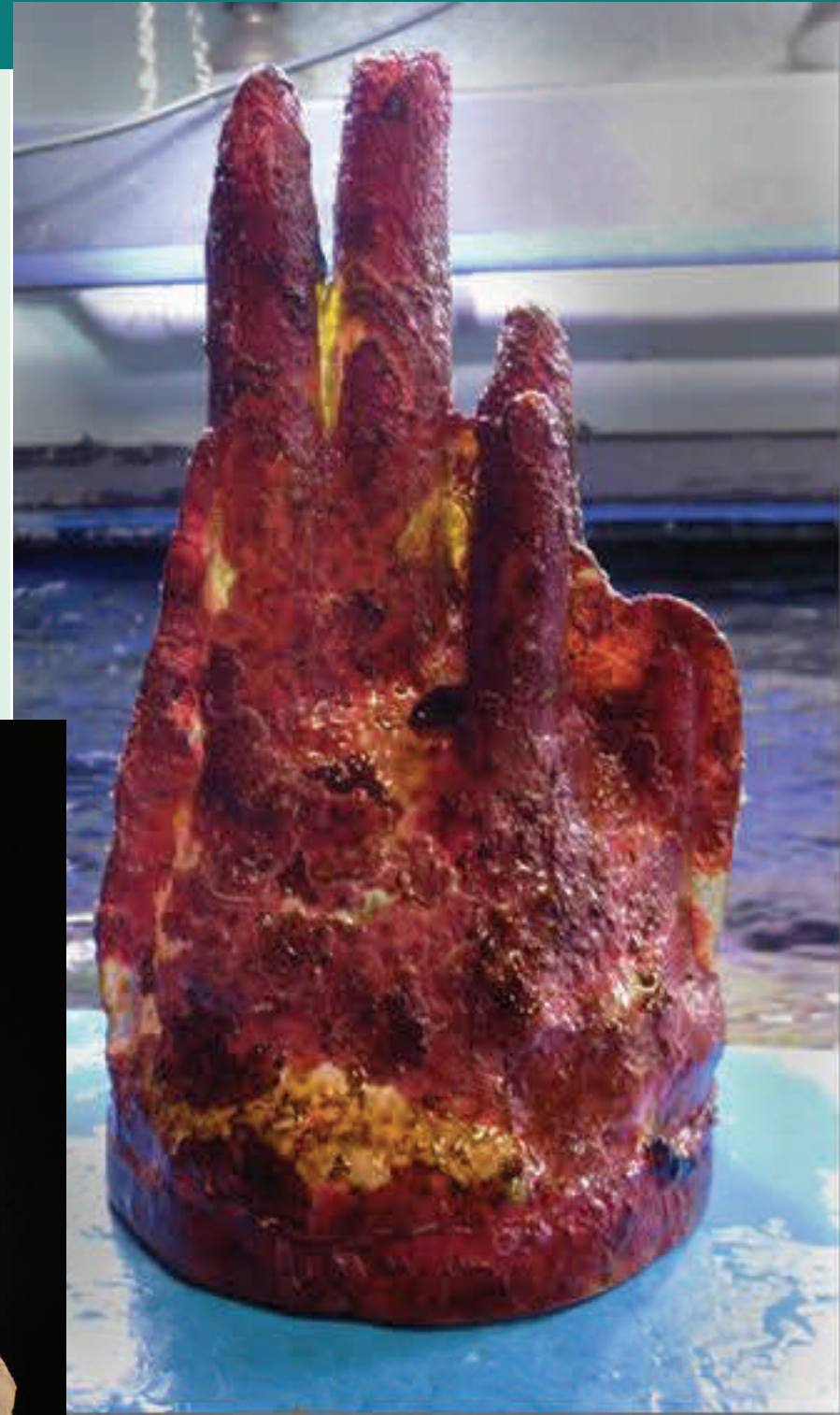


"After many years of scuba diving I returned to my first reef dive. That first encounter with the vibrant world of coral was such a life changing moment that I would visit the memory often over the years. A decade later I made a pilgrimage back to where it all began, the birth of my never-ending love affair with the ocean and all its creatures. The reef was dead..."
Michelle Kurtis Cole

Fallen Reef is a cry of alarm, a call to action, a reminder that even though we can't see it in our everyday life the reefs are disappearing every day. In this Coral Regeneration project we learned that coral reefs are disappearing at an alarming rate due to climate change, pollution and other threats. This project is testing the use of transparent glass, cast into familiar coral shapes, as a substrate for coral regeneration.

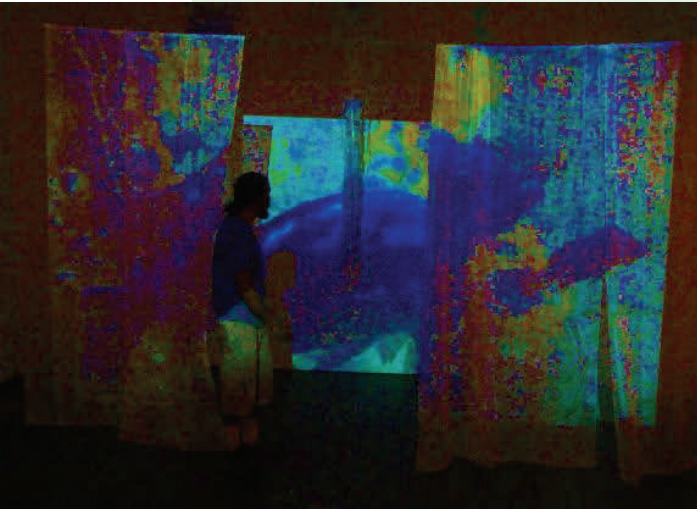
The test corals are in the Birch Aquarium, Scripps Institution of Oceanography tanks under the care of Fernando Nastrapour, Acting Curator, Birch Aquarium Scripps Institution of Oceanography, UCSD. The glass sculptures have had a good recruitment rate and baby corals have already started calling them home. Each coral was hand sculpted in clay and wax then cast in custom made molds using the lost wax technique. Once the molds were dried and cured, each piece was cast using hundreds of individual pieces of custom formulated glass colors.

**Michelle Kurtis Cole:
Fallen Reef, 2014**





Stories have been the mode for transmission of wisdom and knowledge from one generation to the next in most cultures around the world and for as long as humans have existed. But with the advent of scientific thought, the importance of stories has been relegated to the realm of myth. We need to speak to the human heart if we wish to support change. This record of stories of individuals about their experience with the oceans has the ultimate purpose of connecting the invisible undersea experience to us thus enhancing our compassion towards these creatures.



**Kira Corser
Sea Changes Virtual
Undersea Experience,
2012 - 2014**

Installation and video projection on silk by Kira Carrillo Corser, with additional footage by Val Cannon, Mary Marshall, and Mark Peters. Sound and music donated by Stan King, produced by Terry Williams and edited with additional ocean sounds by Kira Corser.

Kira Carrillo Corser: Plastic Bottled Fish, 2013

"Plastic pollution is one of the most serious threats to our oceans and marine life, with 46000 pieces of plastic per square mile - which doesn't bio-degrade." - *Plastics in the Ocean and Plastics in You, Center for Health and the Global Environment, Harvard Medical School, April 10, 2012*

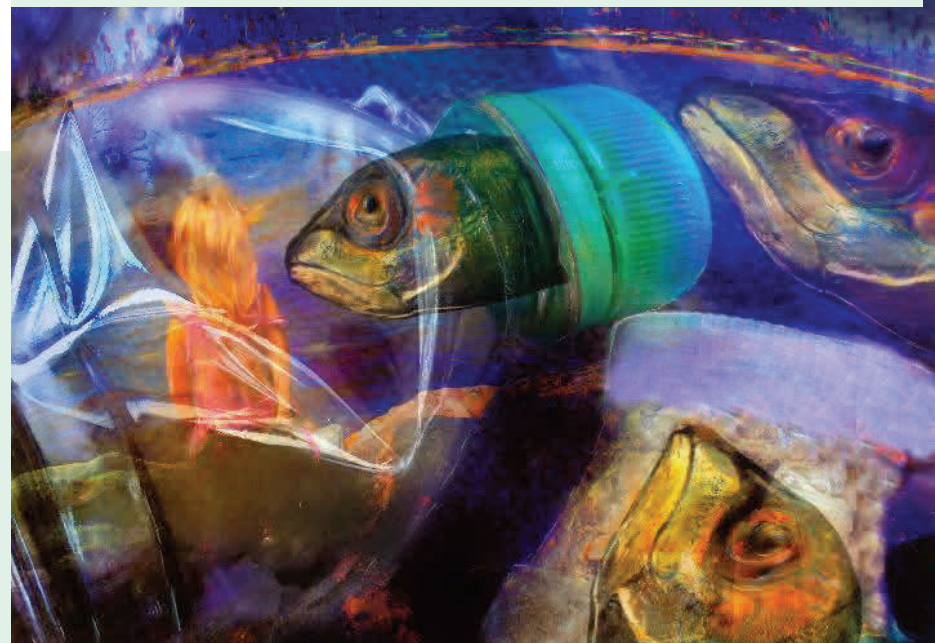
Kira Carrillo Corser: Fish Tales and Ocean Avatars, 2012- 2014

Video compiled and edited by Kira Carrillo Corser with tales supplied by Sea Changes ACT Team and concerned adults, children and fish. Original idea by Lauren Carrera.

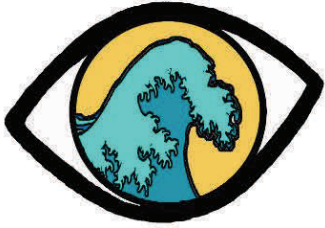


**Kira Carrillo Corser:
Carbon Cars Streaming Climate Change, 2013**

"One of the most important threats facing coral reefs on a global scale is a big one: climate change..."
[National Oceanic & Atmospheric Administration \(NOAA\)](http://www.noaa.gov)



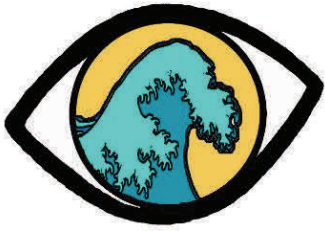
**Marjorie Pezzoli and Debb Solan:
Jellyfish, 2014**



The results of this project were many and varied with some shown at Oceanside Museum of Art and others at Museum of Monterey: A virtual Underwater Experience installation and video projection on silk by Kira Carrillo Corser, with additional footage by Val Cannon, Mary Marshall, and Mark Peters. Sound and music donated by Stan King, produced by Terry Williams and edited with additional ocean sounds by Kira Corser, a set of hand-painted collaged photographs, with pastels, inks and pencils, by Kira Corser, a Fish Tale video compiled and edited by Kira Carrillo Corser with tales supplied by Sea Changes ACT Team and concerned adults, and children, and fish from an original idea by Lauren Carrera, six glass works by Michelle Kurtis Cole, a large Safe Harbor Installation by Lauren Carrera with poetry by Dale Sweetnam and Caitlin Whalen, a roomful of jellyfish created with recycled plastic by Marjorie Pezzoli and Debb Solan, Coral Reef mosaic by Dr. Tim Lueker, mirrored paintings of fish skeleton by Debb Solan, climate change paintings by Victor Angelo, silk banners by Addie Chernus, and even a giant cellophane tape fish by Patricia Frischer

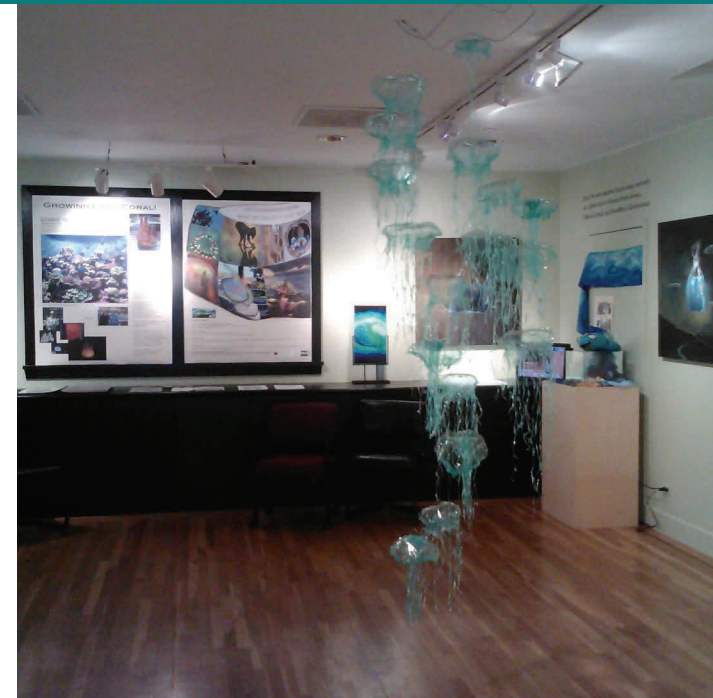
Dr. Tim Lueker: Mosaic Wall, 2013





Museum of Monterey

Clockwise from left:
climate change paintings by Victor Angelo,
mirrored paintings of fish skeleton by Debb Sola
Installation with jellies by Margery Pezzoli
giant cellophane tape fish by Patricia Frischer
paintings by Marcia Perry





Lauren Carrera: Safe Harbor, 2014

Employing the analytical tools of the scientist—observation, collection and classification—and the artist's creative tools—metaphor and poetic inspiration

Safe Harbor invites the viewer to meditate on the sometimes overlapping domains of science and art, and on the fragile balance between the natural and man-made worlds.



On the one hand, these "specimens" speak to the wonder and beauty of the natural world; childhood experiences of carnival prizes and first pets, and to the cross-cultural role of goldfish as the harbinger of good luck and prosperity; on the other hand, these "fresh water" lures in plastic

aquarium bags are emblematic of the current crises our oceans are facing as a result of over-fishing, plastic pollution and acidification. Marine ecosystems are increasingly under stress from changes in ocean temperature caused by CO₂ in the atmosphere, affecting both the smallest elements of our food chain and ultimately the air that we breathe.



**Take the Sea Changes Pledge and Make A Difference Today!
Help stop plastic pollution, protect our oceans, and prevent over fishing.**



Maquette for future project:
Parking Lot Reminder Signs. Take in your re-usable bags!



Eliminate Plastics Pollution: Each year 26 million pounds of plastic travel hundreds of miles from inland areas to our oceans, contributing to massive floating garbage patches, and killing one million sea birds and 100,000 marine mammals.

Educate yourself so you know which plastics are less harmful. Choose re-usable bags and coffee mugs and make sure your community bans plastic bags.

Protect Marine Areas: Fifteen tons of harmful pet waste pollutes oceans everyday, traveling from storm drains, inland waterways and beaches. Thirty-two million pounds of cleaning and garden products, often filled with toxins, are poured down drains daily - polluting local waterways and oceans.

From cleaning up after your pet to choosing ocean-safe products in your garden and home, the power to protect our oceans is in your hands.

Keep the Coast Clear: With 80% of pollution enters the ocean from the land, ocean trash is a serious problem affecting the health of people, wildlife and local economies.

Join beach clean up projects and always remove your litter after a day near the ocean.

Help Marine Life Survive: Due to unsustainable fishing practices and high consumer demand worldwide, 70% of the world's fisheries are threatened or endangered.

Ask before you buy and choose sustainable, healthy seafood. What fish are better to eat? Monterey Bay Aquarium has a [sustainable fished list](#)

Visit www.seachange.org and join [Sea Changes: Act on facebook](#)



More information:
www.sdvan.weebly.com

SD county though the use of the latest technology linking the SD Visual Arts Network calendar of events to mobile and home devices. The information is keyed into the user's current location and pinpoints events nearby using GPS technology. The app is available for free not only to the people of San Diego but to cultural tourists visiting our region.

SD View Art Now: SDVAN App - delivers a smart phone app to locate local arts events with GPS and Google maps.

This free application is a way to locate current accurate information about visual arts events taking place within the entire

The SD View Art Now app is dedicated to

Dennis Paul Batt, 1952-2012 who served the visual arts community in San Diego with great enthusiasm and to

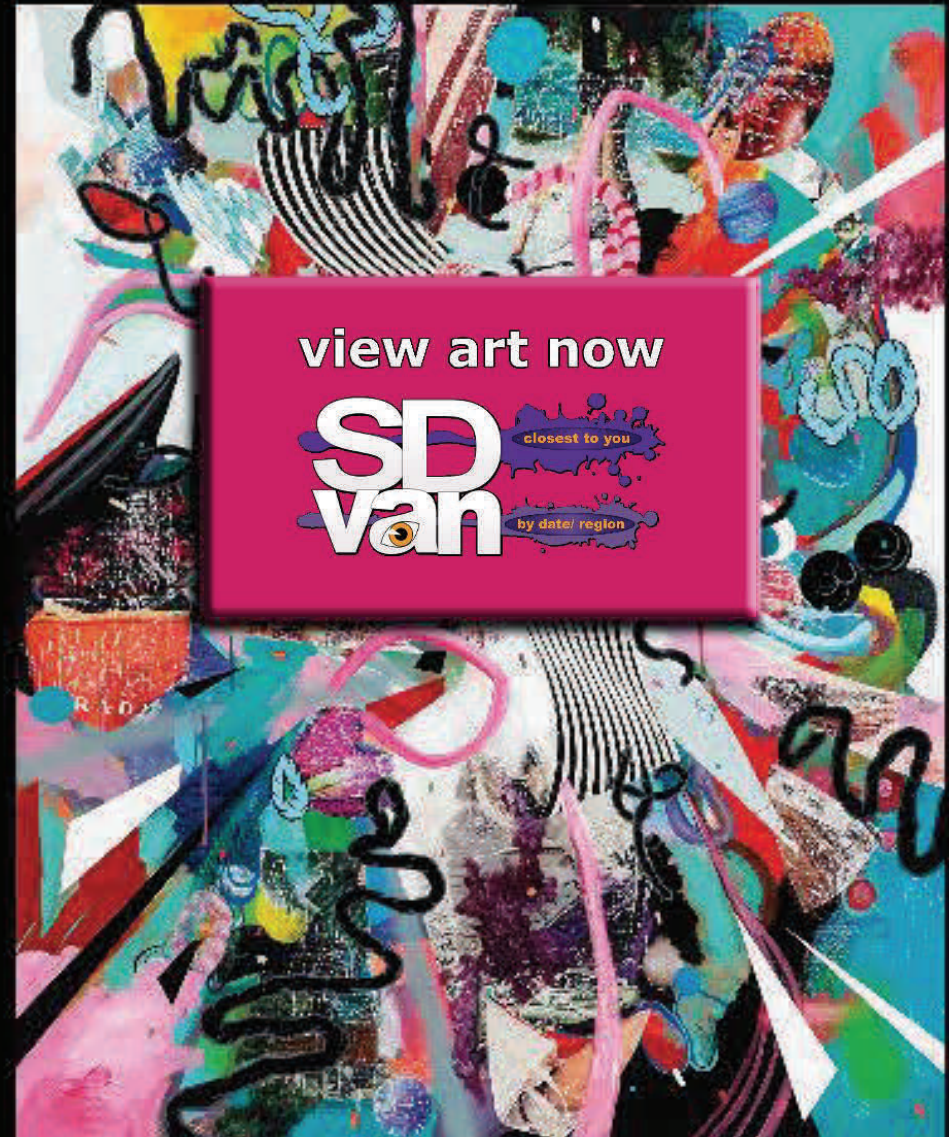
Cara Mia Ciasulli, our first app software designer, who passed away in March 2013.

Where to Find Art in San Diego

www.sdvan.net/app



FREE



art courtesy of Allison Renshaw

graphic design by Denise Bonanno Sarraf



Team Organizer: [Patricia Frischer](#)

Team Members: [Darwin Slindee](#) – Physicist, team management, [Denise Bonaimo Sarram](#) – graphic designer, [Angela Jackson](#) – ENVISION Department Co-Chair, Canyon Crest Academy, [Fei Zhou](#)- Visual artist, user interface designer, [Emily Kay](#), Cre8tive Media, app software, [Cara Mia Ciasulli](#) - app software, Park Blvd Marketing, [Amitabh Dey](#), Software developer (Cape Coral, Florida) Park Blvd Marketing

Advisors: [Ruth West](#) - augmented reality specialist, [Bruce Tall](#)—media specialist, [Patty Rangel](#) —media specialist, [Brian Gulino](#), [Todd Margolis](#) – technology for AR, [Jocelyn Waters](#) - San Diego Gallery Guide, community involvement specialist, [Michael Remington](#)— Canyon Crest Academy, [Kim Richards](#)—KPR, [Krystal Hudson](#), Immunology and Molecular Pathogenesis, [Ariana Merlino](#), [Meral Aker](#). Special thanks to [Allison Renshaw](#) for the use of her image on the poster., Tom Willson—Digital One Printing

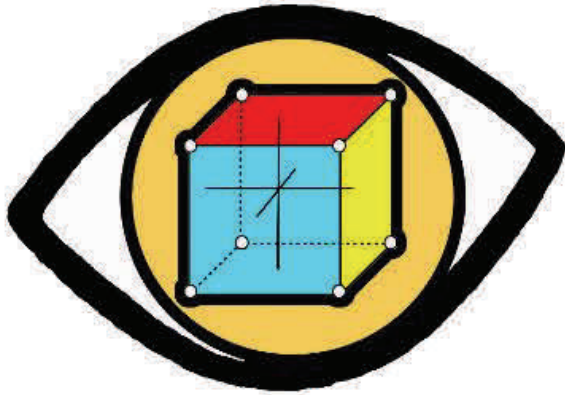
Resources and community partners: SDVAN databases of directory and events calendar information, Parks Blvd. Marketing, Cre8tive Media, Media Services

TO USE THE SD VIEW ART NOW APP

- Go to www.sdvan.net/app or use a QR reader app on the image above.
- **Featured event:** The featured event will appear at the bottom of the page and the map should show where that event is located. You can click the eye icon to see details and click "Read More" to get full details including driving instructions to the event.
- **Closest to You:** Click this button at the top and you will be asked usually to enable location on your device if that has not been done before. You can then move the map to find events and, as above, you can click the eye icon to read about them and see full details.
- **By Date/Region:** Click this button at the top and you can chose your own month, day and year. You then also choose the area of town. There are six choices or you can view them all and then move the Google map as normal. Make sure and click "Map Art Results" after you have made your date and region choices.

view art now





More information:

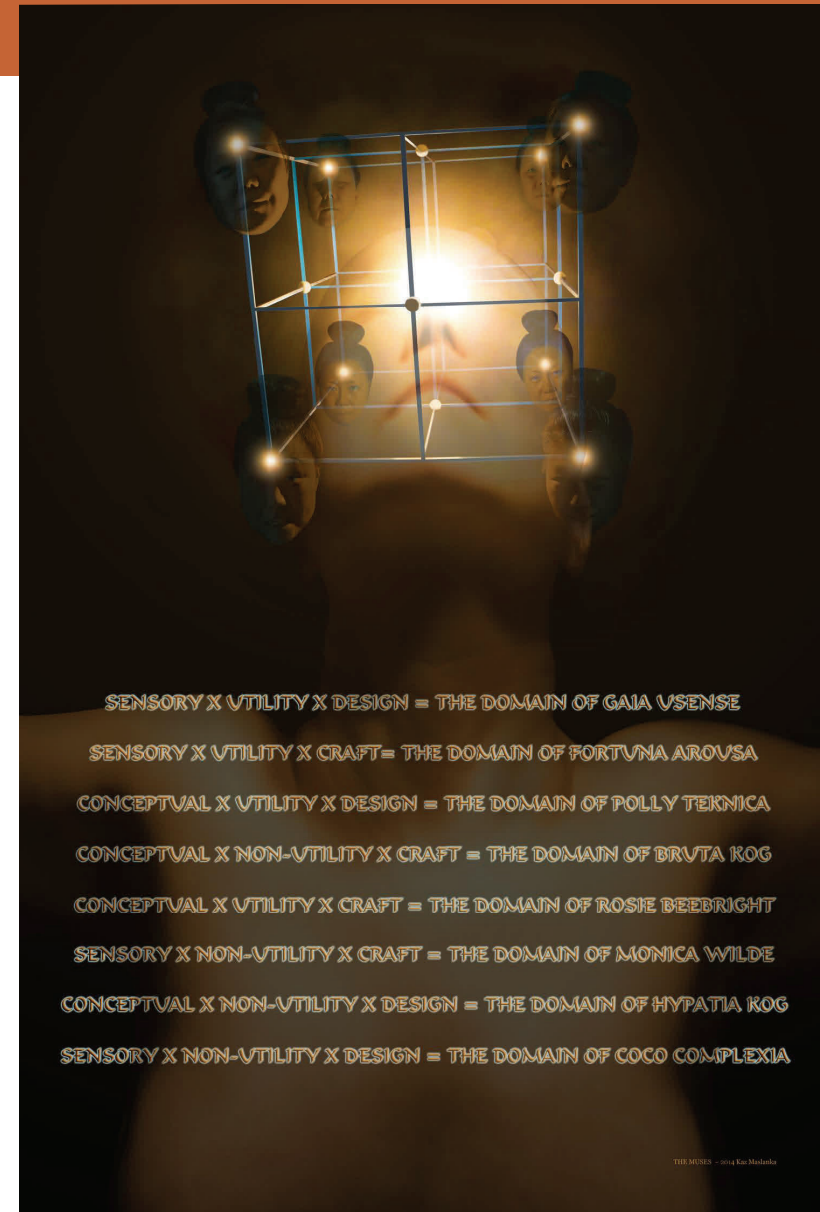
www.polyamm.weebly.com

tem. An added benefit is that this mapping system separates the aesthetics of science from the aesthetics of art to see the power of combining the two. The audience is invited to make judgments about items that range from Michelangelo's Sistine Chapel to Bohl's model of the atom, and make decisions about where the item might reside on each of the three axes that define the cube. The end points of these axes represent the extremes of each aesthetic category. Pamm member Anand Bora has designed an app to help visualize the plotting of that item in the 3-d cube. Each corner of the cube signifies the confluence of three of the 6 end points of those three axes. Each of the 8 corners of the cube as well as the very center of the cube is depicted a location of Muse. Maslanka has described those muses and Vicki Leon has been guided by them to create items to further clarify their roles in this polyaesthetic treatise. The team encourages dialogue about the definition of aesthet-

PAMM - PolyAesthetics Mapping: The Muses -

suggests a structure to think about the collaborations that artists and scientist experience, a way to compare and contrast aesthetic decisions and to help individuals gain confidence in their own aesthetic choices.

PAMM, under the leadership of Kaz Maslanka, has created a qualitative and quantitative model that defines multiple aesthetic categories and helps to visualize those aesthetic differences within a mapping system.

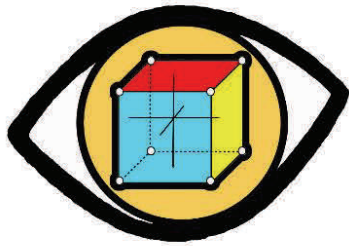


Kaz Maslanka The Muses, 2014

"The polyaesthetic muses have an advantage over the Greek muses in that every possible aesthetic expression is seen under the influence of these muses as opposed to the limited Greek view.

Furthermore one can tell exactly where the influence of one muse leaves and the next muse starts. " Kaz Maslanka

The Muses is an art work and a personification of the polyaesthetic muses in their respective octants. The 8 equations are mathematical metaphors describing the cubic domain of each muse in the space.



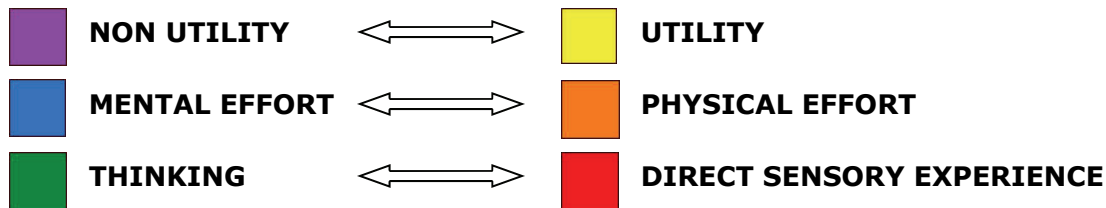
Team Organizer: [Kaz Maslanka](#) – Visual Artist-Aerospace Tooling Design Engineer – Mathematical Poet - Musician

Team Members: **John Chalmers** – Astrobiologist – Microtonal Music Theorist – Theatrical Performer, [Jonathan Glasier](#) – Microtonal Musician / Composer / Theorist, **Joe Monzo** – Microtonal Musician / Composer / Theorist, [AntiQuark](#)– Electro band / Marine Biologist, **Arthur Frick** – Performance / Installation Artist – Musician / Composer, [Vicki Leon](#) - artist, [Rachelle Ray](#) - Arts Educator/Artist, [Anand Bora](#) - software designer, [Ted Washington](#) - poet with aid from **Jeff Haynes** and **Brianna DelGuidice**

Advisors: **Michael Winkler** - Installation Language artist / Microtonalist , Sara Kapadia and Karl Kempton

The Polyaesthetic Muses

This chart was designed and used by team members to better understand the aesthetic categories of art and science. Consider what muse you connect with the most and what category you would place some of your favorite objects.



“It was as if all I had done was throw a bucket of paint into the air and the muses just appeared,” said Kaz Maslanka, team leader and system creator for PAMM. Through hours of teamwork, Kaz discovered the muses, which made his abstract process exploring a complex concept more accessible.



The combinations above represent the end points of the poles of all three axis. Together they make the ninth muse Ahoomooah.



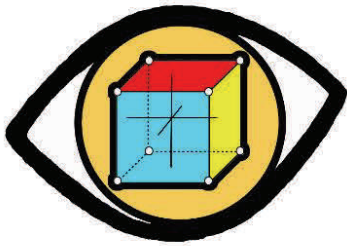
Rosie Beebright - Thinking / Physical prowess / Utility

Rosie sees beauty in the physical craftsmanship of an object and the value of its physical utility. Her objects inspire philosophical discourse on utility and beauty of utility. She is the Muse who inspires all the serious craftsmen and women in the manufacturing sector as well as those artisans who create one off beauties which make life more efficient. She inspired hand crafted automobiles such as the early Rolls Royce and Ferrari as well as Celtic swords, Chinese fireworks and rocket technology.



Fortuna Arousa - Direct Sensory Experience / Physical prowess / Utility

Provocative and sensual, Fortuna instinctively makes money. No design no thinking, she knows what you need and she crafts out an object that overwhelms you with desire. She demands that beauty be about immediate emotion with purpose. Her objects must complete a task but are simple and extremely elegant. She loves chants, drones and drum circles. She inspired the didgeridoo and tantric love - anyone can design her crafty objects if they are in touch with their subconscious and sensual side – she is very improvisational, sexy and simple.



Monoca Wilde - Physical prowess / Direct sensory experience / Non-utility
Monoca lives by the motto "Art for Art Sake" and has no interest in utility outside her senses. She says "if you can't see, smell, taste, touch or hear it then it ain't there". She brags about her physical craftsmanship for she is a master at executing any art in any medium and inspires the artists to practice! practice! practice! She is the ultimate experimenter in all of the mediums and chides utility and function as constraints too confining for real art - for she is only concerned with what turns her on!



Bruta Kog - Thinking / Physical prowess / Non-utility
Bruta Is much like her sister Hypatia except that she has a physical body. Bruta sits in her corner polishing a sphere and ponders the universe. She believes mental reality is meaningless unless you manifest it in the physical world. Her objects reflect the idea that she is not concerned with physical beauty for she concerns herself only with what the objects point at - which is the beauty that comes from thinking about them. Her objects have no utility outside her mind, they are simple yet beautiful and profound.



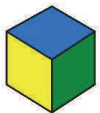
Gaia Usense - Mental prowess / Direct sensory experience / Utility

Gala is much like her sister Fortuna but lives only to design. She inspires the lucky, and gifted designers that solve the worlds problems - she inspires those that design the things that are extremely useful, yet, once executed are extremely titillating to the senses - those who she inspires gather much wealth - she inspires great architects and interior designers - directors of commercial art firms and museums. Her music sells and inspires - she is sexy fashionable and creative.



Coco Complexia - Mental prowess / Non-utility / Direct sensory experience

Coco Is a Muse who is constantly and spontaneously executing designs that excite your senses yet she has little physical crafting skills forcing all of her objects to be productions of the mind. If her design requires physical craftsmanship then she leaves this task to others. It's as though she lives in a dream and has others perform it. She inspires photography, computer art, spirographs and artists like Christo, Koons and Smithson. She abhors utility in her design she is only concerned with making herself happy - Design for Design's Sake and spontaneous at that.



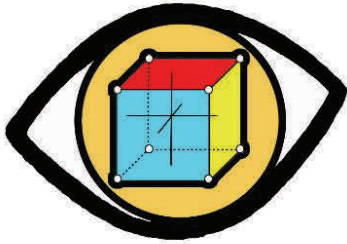
Polly Teknica - Mental prowess / Thinking / Utility

Polly is the Muse responsible for inspiring all engineers and applied scientists - she argues that there is no aesthetic value unless it is a superior design which functions beautifully in all aspects of service to its purpose. She can see the beauty in things as simple as a bottle opener and as complex as the space shuttle. While her designs inspire philosophical thinking, she is also interested in how clever and simple she solves a task. When a design forms in her mind she mutters, "Now THAT is cool!"



Hypatia Kog - Thinking / mental prowess/ Non-utility

Hypatia inspires the poets, seers and philosophers. She has no body and exists only as "mind". She is constantly exploring the complex designed structures of the universe that oscillate back and forth between her mind and the physical world. She is constantly confusing us between believing that reality is the inside of her mind as opposed to believing that reality is outside her mind. She expresses herself with language and symbols. Her mind is your mind.



Anand Bora, [Determinant Studios](http://www.determinantstudios.com) PAMM App, 2014

This application is designed as a survey tool to map a variety of aesthetic expressions. The results are displayed within a computer-generated, three-dimensional Cartesian coordinate model - a cube. The viewer can see the difference between how they judge the aesthetic category of a certain expression and compare that to the group demographics for the same expression. By challenging the definitions of aesthetics and how we normally look at it, this mapping will help assist artists and scientists as well as non-artists and non-scientists understand more clearly the nature of their personal aesthetic and how it relates to science, art and other aesthetic expressions.

To use this app: Go to: <http://www.determinantstudios.com/pamm>.

Choose one of the nine aesthetic expressions to map by clicking on one square. Use the slider to answer the next three questions about that item. Remember to click submit after you have made your choice.

Is this item non-functional or functional?

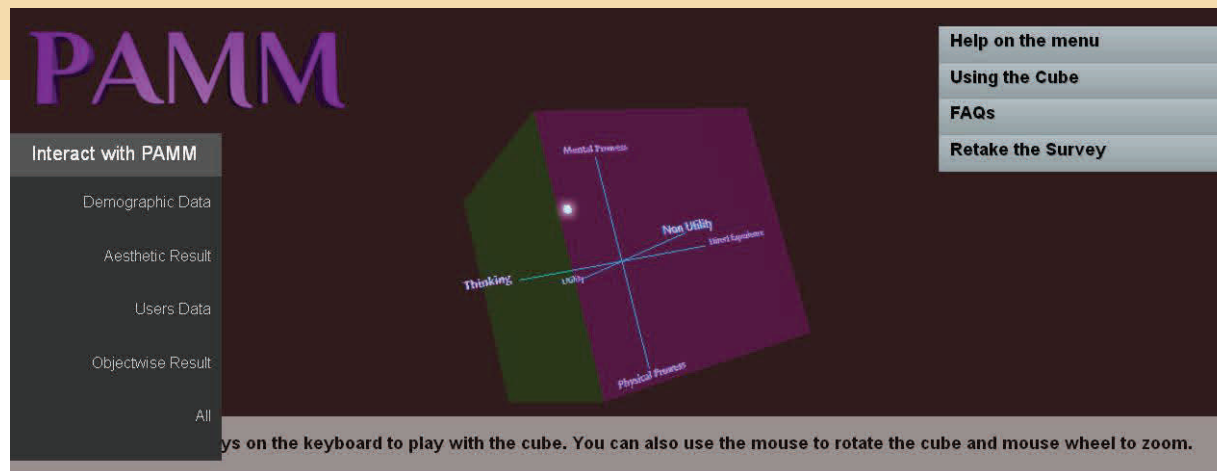
Did this item take mental prowess or physical prowess to make?

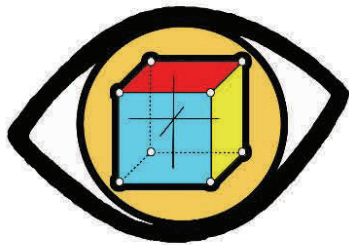
It this item experienced more as thinking experience or direct sensory experience?

A rendered 3-D revelation made from your decisions will be plotted in the cube.

You may explore a number of demographic comparison results as well

Please note, when using the app on your own device, you will need to sign in with an email address. You will also choose one discipline that best describes your area of expertise. Both will aid in clarifying the overall demographics of the project. Your device needs to be WebGL-enabled to view the results. Every device may need separate instructions for how to move the cube and to zoom in and out.





Arguments Between The Muses Over Art Created for PAMM

Vicki Leon set out to understand these very abstract PAMM concepts and make sure that she channeled the muses instead of simply illustrating them. This is in keeping with the role of the muses in revealing the complexity of these concepts and the challenges of realizing that both art and science share aesthetic categories.

Vicki Leon - *Beam Splitter Tower and Beam Splitter Cube, 2013*

Hypatia Kog - Thinking / mental prowess / non-utility

A beam splitter is a functional optical device that splits beams of light for uses such as holography. Leon purchased beam splitters and used them out of context to bring attention to their mysterious beauty.



Conversation: Fortuna Arousa: I inspired this collection of functional objects; they are handmade and beautiful!

Rosie Beebright: No, I inspired them! Though beautiful, beauty is not their Function. It is merely a bi-product and the user must understand the useful properties in order to split beams of light. It is their capacity rather than their appearance which is truly exciting!

Hypatia Kog: Dream on little sisters! You can have all the other beam splitters in the world, but you can't have these! I have elevated these beam splitters to Art, with a capital A, which I know you can never understand!

Fortuna Arousa and Rosie Beebright whining: But the artist didn't even glue them together because we didn't want to hurt their functionality.

All: Shhhh!

Rosie Beebright: I definitely inspired the making of these beam splitters! The technicians are so skilled and knowledgeable!

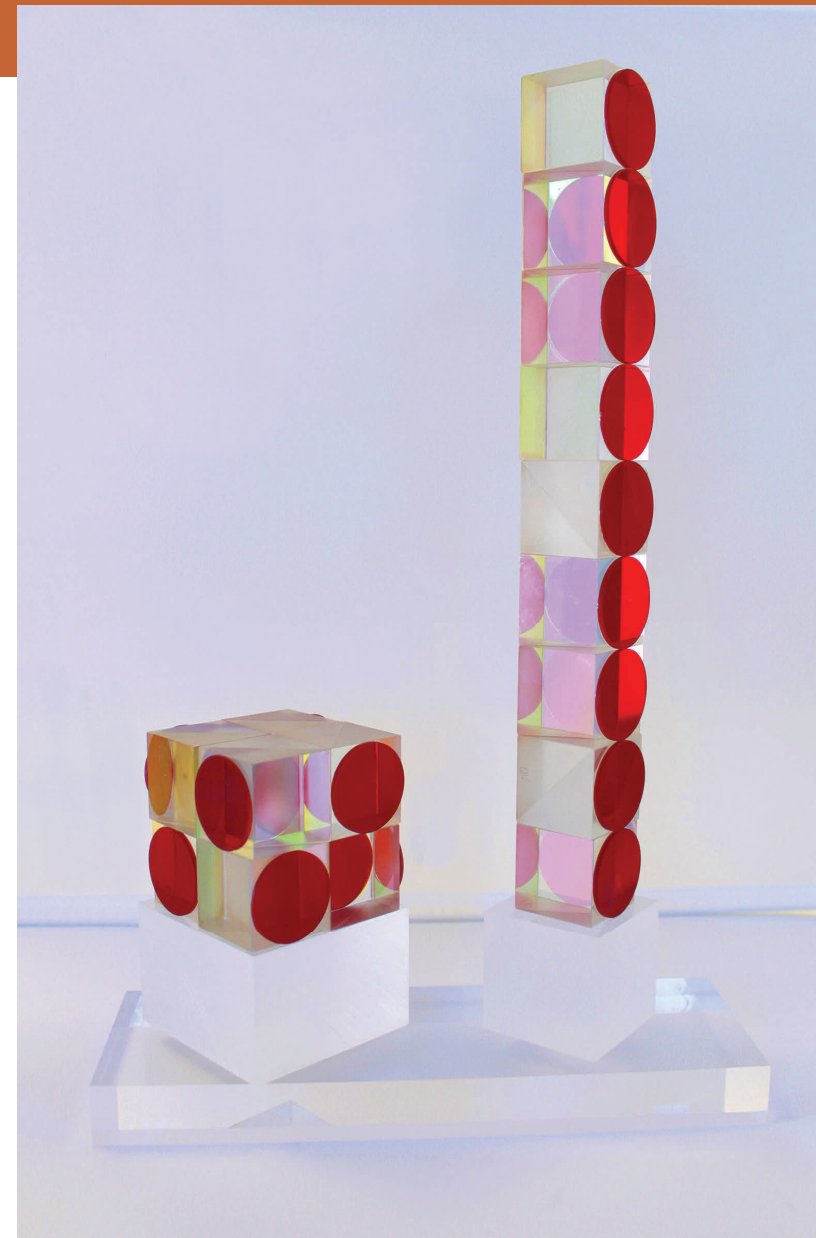
Hypatia Kog: Sister, I am surprised that you do not see that because the artist did not make these, she instead thoughtfully collected them, that as an art piece, this is indeed not handmade, but ready made!

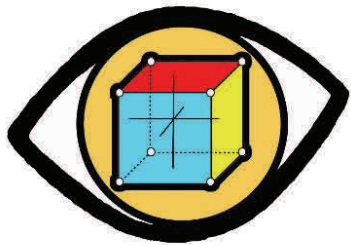
Rosie Beebright: Hmmmm.

Coco Complexia: Well then, I believe that it was me inspiring the artist because without its function to over ride its beauty, as Rosie Beebright has argued, then it is a ready made art piece and an art piece which is immediately beautiful.

Hypatia Kog: Oh, Lovely One, I do see your point, but I must say that the beauty of Beam Splitter Cube and Beam Splitter Tower is greatly enhanced with deeper visual exploration and wonderment and the knowledge that these objects are made for splitting beams of light for such purposes as holography does indeed stretch the appreciation of the art.

All: Agreed.





Vicki Leon - Chakra Tower, 2006



Bruta Kog - Thinking / Physical prowess / Non-utility
Chakra Tower presents a deeper understanding of the chakras, energy centers in the body, and how they open and close based on our surroundings and experiences.

Conversation: Monoca Wilde: Mine, mine, mine, mine, mine! OOOOhhhh, it's pretty and tall and look at all that skill in the glass carving!

Bruta Kog: Not so fast, Wild One.....Though, I agree that the Chakra Tower has immediate and beautiful impact, it is the deeper understanding of the chakras (energy centers in the body) and how the artist is speculating on how they open and close which really makes this art piece interesting.

All: Agreed.

Vicki Leon—Transformation, 2009

Monoca Wilde - Physical prowess / Direct sensory experience / Non-utility

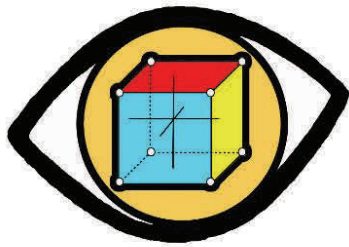


Leon has mastered the art of glass carving as evidence in this work which utilizes all those skills to transform simple glass squares into patterns that delight.



Conversations: Monoca Wilde: Mine, mine, mine, mine, mine, mine, mine! Finally! I love that shiny color and I just want to touch it! Imagine the skill it took to carve that glass!
All: We agree





Vicki Leon — PAMM Tower, 2014
Polly Teknica - Mental prowess / Thinking / Utility



PAMM Tower consists of eight boxes which are filled with objects that have been mapped into the domain of each of the muses. These boxes were filled by team members who worked collectively to map them. It is only by mapping that one can truly understand the concepts presented in PAMM.

Conversation: Hypatia Kog: I inspired this collection and I can prove it by all the same reasons as Beam Splitter Cube and Tower.

Polly Technica: Right on all accounts except one - this is not ART! Vicki Leon would never sign this! It may be in an ART museum, but this collection of mapped objects is a functional learning tool that I inspired the artist to make so she could understand us. It is exhibited here to help the viewer understand us as well as the artist's process.

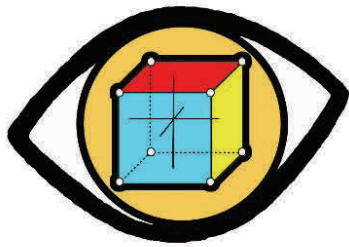
All except Hypatia Kog: Agreed.

Hypatia Kog whining: But she titled it!

All: Shhhhhh!.

"The influence of the Muses has expanded my areas of focus and allowed me to call upon their creative inspiration to explore new territory." Vicki Leon





Vicki Leon — Butterfly Wing Sconce, 2014



Fortuna Arousa - Direct Sensory Experience / Physical prowess / Utility
The method of spontaneous design and formation as well as the fortunate breaking of the glass by the artist for this light fixture makes this a one of a kind and intrinsically unique piece and means reproduction is impossible.



Conversations: Fortuna Arousa: Sisters, you can clearly see that this comes from my domain! It evolved through improvisation, trial and error and when I loved it, she was done!
Coco Complexia: I really think this is an interesting piece, but you've entirely ruined it by making it a sconce. Why does it have to be a sconce? Wouldn't it be so much more interesting if it wasn't a light fixture? It rather bores me now.
All: Sorry Coco, we like Fortuna's sconce!

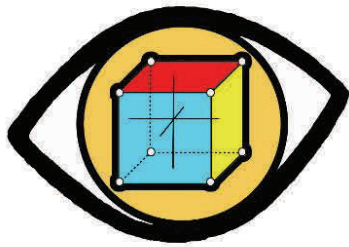
Vicki Leon — Metamorphosis Sconce, 2014



Gaia Usense - Mental prowess / Direct sensory experience / Utility
Calling upon computer programming in plastic manufacturing to reduce cost makes this a rare work of art at an affordable price and suitable for reproduction.



Conversation: Fortuna Arousa: I worked on this sconce! I helped the artist cut and grind the glass, and I inspired the original model, which Gaia Usense then stole from me!
Gaia Usense: It was my pleasure to lure the artist with promises of wealth and ease. "Surely", I said to her, "the work you do now in designing this so a machine can make it over and over again, will pay off in the end. It will allow you to make something useful that is affordable while still having the impact and essence of your artistic exploration." And she is very grateful for my career advice! You'll see! With some luck the artist will be reproducing these for hotel lobbies, homes and theaters in no time! Oh, and Fortuna, you can keep the model...it is of no interest to me.
All: Agreed!



Vicki Leon — Open Channels, 2013
Coco Complexia - Mental prowess / Non-utility / Direct sensory experience



Seemingly very complex, this glass work actually has a very simple construction and so it is the thoughtful way it is arranged that allows the ideas pass through it.

Conversations: Monoca Wilde: This is one of my favorites that Vicki made for me. Certainly art for art's sake.....luscious.....and carved by my disciple's hand for my very own pleasure!

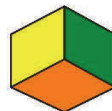


Coco Complexia: Except for a few things, my dearest.....beautiful as you and I might find this sculpture, the handwork is a minor aspect and certainly sandblasting little squares is not a challenge to the artist's skill. Instead, I assert, that it is the fabrication of the slabs of glass themselves, which is done by beautiful machines, and the optical effects achieved by high-tech machines like vacuum chambers, that makes us love it!

All but Monoca Wilde: She does make a point.

Coco Complexia: Furthermore, I claim this on another irrefutable note that only I know, because I was there to compel this creation: When the artist created Open Channels, the four glass pieces were already made. They were made as stand-alone little sculptures for Monoca Wilde to hold in her hand. She had made five of them and while picking one to send to her collector who ordered one, I swooped in and started to show her what I was thinking. We played with them like building blocks in the light and fell in love with the intricacies that emerge from the simple forms when placed in this radiating relationship! Hypatia Cog added the fiber optics and insisted on the title, but this sculpture is my very own creation, and dear Wilde Sister, I am so glad you love it!

All as Ahoomah: Good job, Coco.



Vicki Leon — La Entrada, 2013

Rosie Beebright - Thinking / Physical prowess / Utility

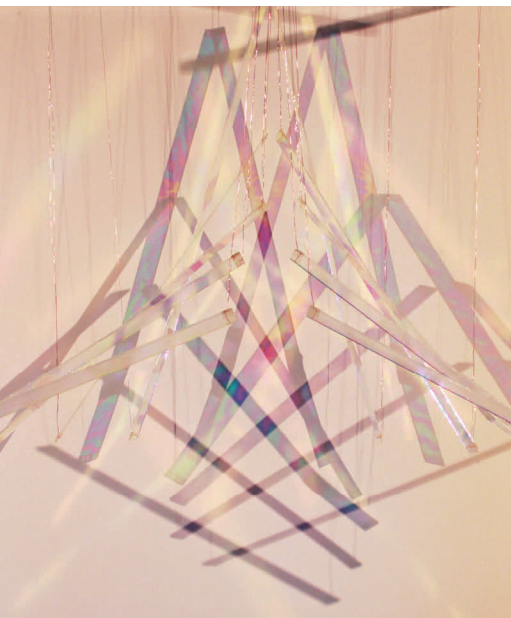
This is a maquette of a sculpture in tribute to Sol Price, a man who supported the development of City Heights. It is intended to be a vibrant full scale public sculpture for the community he served.

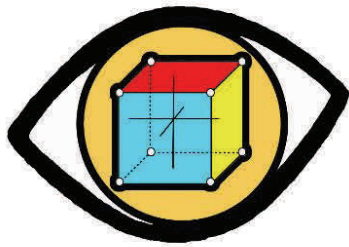
Conversations: Monoca Wilde: I love this one and I inspired the artist!

Fortuna Arousa: In so many ways I would give this to you, Sis, its visuals are immediately experienced and it was made by the artist's hand, but you forget that this is not Art for Art's sake.....I'm glad that you are happy with its beauty, but I inspired it to serve a purpose - as a model or maquette for a large, outdoor, public art piece.

Rosie Beebright: This is true; and I inspired it to serve the ultimate purpose which is to commemorate and give tribute to a man, Sol Price, whose contribution to the neighborhood where the public art piece will be installed was remarkable. There is much symbolism to this end that requires a thoughtful mind to perceive.

All as Ahoomah: And so it is.





Vicki Leon — Photoscopia, 2009, reinvented for the PAMM project in 2014

This piece was influenced by the muse Ahoomooah – encompassing the qualities of all the muses at once. The three revolving discs represent the three axis of PAMM. They are divided in half with imagery that represents the polarities of each axis. i.e. function/non-function, mental effort/ physical effort, thinking/ direct sensory experience. At any given time a combination of three of these aesthetic categories will be reflected in the mirrors of the kaleidoscope and therefore represent one of the muses.

Conversations- Hypatia Kog: Photoscopia is my inspiration because its layered complexity is enjoyed through thinking. To create it took elaborate engineering and the main structural components were made by a computer numerical controlled router, and its main function is as an art piece.

All in unison: Agreed.

Bruta Kog: Photoscopia is my inspiration, as my Sister Hypatia said, because of its layered complexity and its function as an art piece, as well as the great skill that the artist used in carving the glass lenses.

All in unison: Agreed.

Monoca Wilde: Photoscopia is my inspiration because though I agree with the Kog sisters, on all accounts, it is colorful and intriguing looking immediately without a further thought.

All in unison again: Agreed.

Polly Technica: Photoscopia is my inspiration because Photoscopia, though an art piece, also serves a function and that is to help the viewer to learn about us, the muses, and what defines us and our concerns.

All, now in a tired and exasperated tone: Agreed.

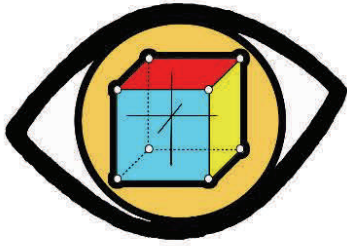
Fortuna Arousa: Well, if that is the case, then Photoscopia is also my inspiration!

All: Obviously.

Rosie Beebright, Coco Complexia, and Gaia Usense in unison: Me too!

All in a long humming answer, harmonizing as the voice of the Ahoomooah: Yesssssss, yooooooooooooo-ouuuuuuh toooooooooooooo. Whennnnnnnnn we aaaaaaaaaaaaaaaaaa agreeeeeeeee, I am IIIIIIIIII, and soooooooooooooo, I claimmmmmmmmm Photoscopiaaaaaaaaaahhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh.





Microtonal Concert and Poetry Reading, 2014 CD recording

There are 8 polyaesthetic muses occupying the 8 octants of the polyaesthetic cube. In this system the muses depicted are positioned at each of the 8 corners of the cube. There are also 4 vertical edges on the cube that connect an upper muse to a lower muse at each edge. There are four micro-tonal compositions inspired by the 8 Polyaesthetic Muses. Each composition is inspired by an upper muse (mental prowess) and performed by the lower muse (physical prowess) of a particular vertical edge. This concert and poetry reading is an ode to Ahoomooah.

"Microtonal Music expands the idea of the scale beyond the rigid 12 tone format in the same way that we are expanding the concept of aesthetics beyond art and into the sciences and beyond." Jonathan Glasier

[Each of the nine muses demanded its own POEMS which are linked here](http://www.sdvisualarts.net/sdvan_new/pdf/PammPoems.pdf)
http://www.sdvisualarts.net/sdvan_new/pdf/PammPoems.pdf

Playlist

1. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Coco Compexia
2. **Ted Washinton, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Monoca Wilde
3. **Arthur Frick, Avocado** - Music inspired by Coco Compexia and Monoca Wilde; concepts of non-utility and direct sensory experience
4. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Gaia Usense
5. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** , poem inspired by Fortuna Arousa
6. **Jonathan Glasier, The Sensual fun of 31** - Music inspired by Gaia Usense and Fortuna Arousa; concepts of utility and direct sensory experience
7. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Polly Teknica
8. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Rosie Beebright
9. **AntiQuark Techno Sorelle** - Music inspired by Polly Teknica and Rosie Beebright; concepts of utility and the aesthetics of thinking
10. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Hypatia Kog
11. **Ted Washington, Jeffrey Haynes, Brianna DelGuidice** poem inspired by Bruta Kog
12. **Joe Monzo The Kog Sisters** - Music inspired by Hypatia Kog and Bruta Kog; concepts of non-utility and the aesthetics of thinking



More information:
urbansuccession.com

Urban Succession - preserves ecosystems in urban settings for wildlife

The goal of Urban Succession is to share the perspective that the humans who build and maintain urban communities should embrace the fantastic wildlife already thriving within the area. Artists worked hand-in-hand with ecologists to create sculptural homes that cater to the needs of each specific species. These sculptures, offering wildlife a safe temporary home within the urban neighborhood, are presented with scientific research that supports their architecture as shelters. There were no illusions of homing every organism in urban San Diego or creating permanent housing for wildlife. The intention was to highlight a subset of organisms in an artistic frame with the hope that this will raise public empathy for all urban organisms.

Team Organizer: [Jason Rogalski](#)—conceptual artist and educator



Jason Rogalski, Dr. David Lipson—Microbial Knot, 2013

The Microbial knot is filled with mud and sea water from the estuary where the San Diego River meets Ocean Beach. There are more microbes (about ten billion) in one cubic inch of this sculpture than there are humans on the planet. This dark soil, teeming with thousands of microbial species, was fed cellulose (energy source), sulfate (electron acceptor for anaerobic respiration), and other mineral nutrients required for growth (ammonium and phosphate). These nutrients drive the selection of species that are being cultivated inside the woven sculpture. Sulfate-reducing bacteria and photosynthetic purple and green sulfur bacteria are the main groups that you can observe using a microscope. But as they multiply, we can see vibrant colors emerge like greens and purples with the naked eye. These are anaerobic organisms, which means that they don't breathe oxygen. To rid the sculpture of oxygen, nitrogen gas was pumped through the salt water. The purple and green sulfur bacteria (like *Chromatium* and *Chlorobium*) use light to grow, except they use sulfide as an electron source for photosynthesis rather than water. The sulfate-reducing bacteria (like *Desulfovibrio*) will break down the cellulose using sulfate instead of oxygen. These organisms exhale hydrogen sulfide. If you sniff the mud you can smell it. Together, the sulfate-reducing bacteria and the purple and green bacteria make a complete ecosystem in which elements and waste products are recycled.



Team Members: [Jeremy Gercke](#)-Master Sculptor of Ceramics, [Kaarin Vaughan](#) - Sculptor & Admin, [Dave Henderson](#) - Cement Expert & Sculptor, [Brandie Maddalena](#) -sculptor & development, [Brian Beagle](#)-Construction Expert & Photography, [David Lipson](#) - Scientific Consultant (Phd in Biology), [Corey L. Samuels](#) - Phd in Ecology with focus on succession, [Jennifer Tsau](#) - Phd student in Biology, [Spring Strahm](#)- Masters in Ecology, [Jonathan Austin](#)-Landscape Architect, [Brian Beagle](#)- Construction Expert & Photography, [Scott Lingner](#)-Wood Sculptor, [Megan Monsanto](#)-Biologist, [Andy Payne](#)-Resin Artist, [April Tyler](#)-Sculptor, [Eric Woods](#)-Ceramics Advisor.

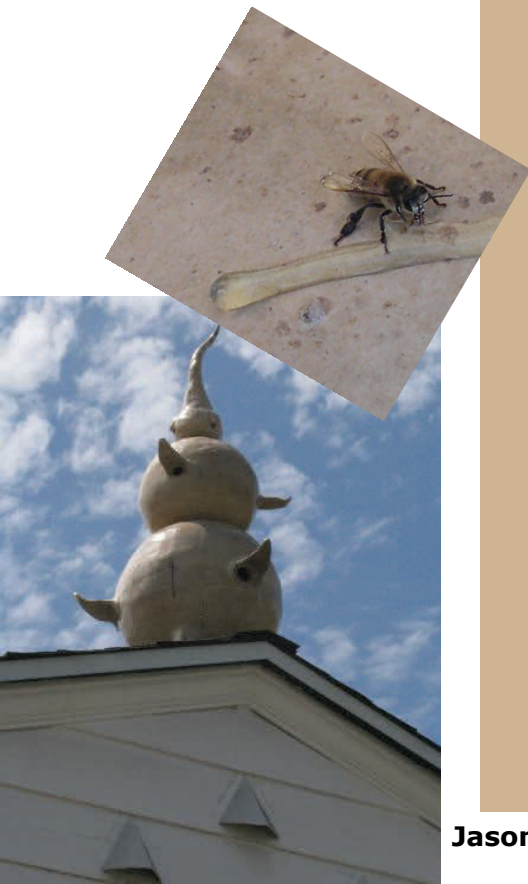
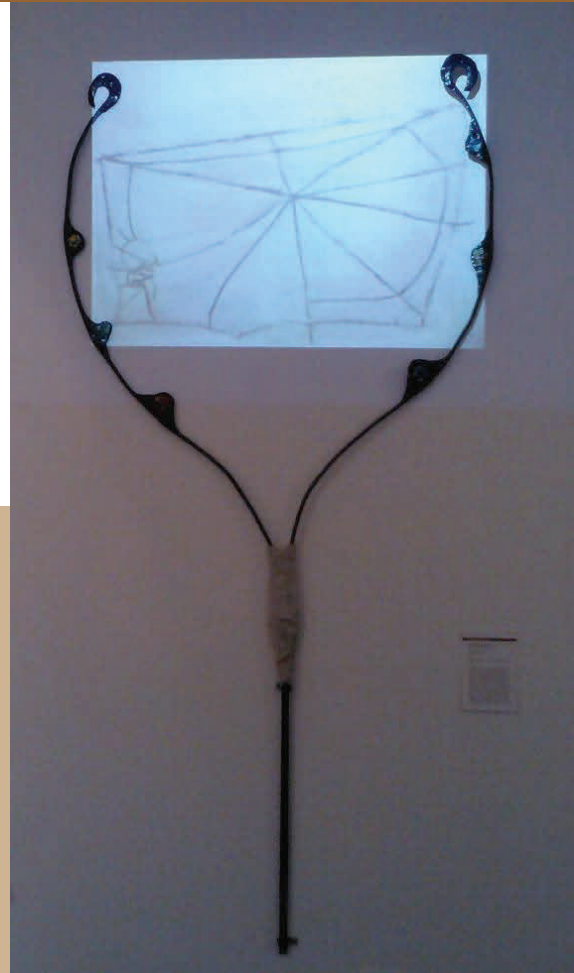
Resources and community partners: Julian Charter School, [San Diego Academy](#), Space4Art, Rosemary KimBal, Woodbury School of Architecture, [Henderson Sculptural Arts, Inc.](#)

**Jason Rogalski, Jenn Tsau, animation by Sofia Adams
Orb Weaver Loom, 2013**

The Orb Weaver is a large & beautiful garden spider that lives here in San Diego. It is harmless and takes its name from the huge spiral webs it weaves. There are thousands of species world-wide, but here in San Diego these include, *Araneus gemma*, *Araneus andrewsi*, and *Argiope aurantia* also known as the Golden Garden Spider. Brian Beagle consulted on the engineering perspective and taught the team how to heat, shape, and bend the mild steel. Steve Fishback taught us about MIG, & TIG welding. Intricately mosaiced circles were added to attract insects. Layers of jute & hemp rope were added to the base so the spider could hide. The first installation for Orb Weaver was a butterfly garden at the JCS, San Diego Academy of Art & Science. Middle school students watched all year as spiders created amazing webs.

"Man has taken utter control of the land in the current scene in San Diego. We irrigate and bring in new plants. We change the landscape in any way we like. We abuse wildlife, throwing rocks at skunks, trapping raccoons under their house to starve to death, and poisoning whole families of possums. However, even as we do this, we can't stop the weeds, the possums, the pigeons, the skunks, lizards, crickets, and crabgrass. These organisms squeeze between the cracks of our manipulated world. We argue that we should share the world with them. This is Urban Succession. When we started, we were sculpting for one specific species, but as we continue forward we are seeing that ecosystems are becoming the norm." Jason Rogalski

Jason Rogalski—[Honey Pot](#), 2013-2014





"We are all weeds"
Brandie Magdalena

Jeremy Gercke, Jonathan Austin,
David Lipson—Soil Blind, 2013

What is the value in 3 buckets of dirt?

Soil Blind is an *Urban Succession* installation developed in collaboration with Dr. David Lipson, Professor of Biology, San Diego State University, and Artists, Jeremy Gercke and Jonathan Austin. Initialized in February 2013 at Woodbury School of Architecture in Barrio Logan, this piece was supported by a grant from the DNA of Creativity to make artwork that would engage wildlife in the urban environment. The premise of Soil Blind utilizes three 5 gallons buckets of debris collected from the street gutters of Barrio Logan as a growing medium for the seed bank that had accumulated in the gutters.

Developing the concept of this piece about nature in an urban environment lead us to identify locations that would be rich with diversity, much like low-lying riparian areas are depositories for sediment and all that flows from the surrounding environment, so are gutters in a city. These gutter deposits have articles and remnants of all daily activities upstream of them. They are the storytellers of the city. They speak of climatic patterns, discarded meals, fleeting distractions and most importantly to this investigation what non-human living biota have taken hold long enough to reproduce and send their progeny down-stream.

Beyond the aesthetics of this structure, Soil Blind was built to be a collection point for data.

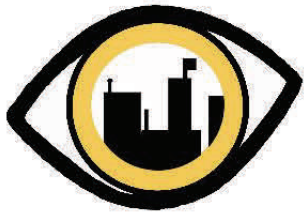
To date, Dr. Lipson has analyzed the mineral content, microbial population, and several statistical analyses of plant species populations. Since its inception, Soil Blind has continued to produce a diverse grouping of over 40 plant species and attract many different types of terrestrial arthropods, snails, and birds.



Our choice to use the word 'blind' in the title alludes to both the functional and perceptual associations of the word for both humans and animals in nature. One, as an architectural structure, such as a bird blind that lessens the animal's awareness of humans in its surroundings, and also, as one's lack of perception for what is not seen, understood or valued. As an exterior work that

incorporates an ongoing investigation of 'weeds' into a unique viewing space, this work purposefully introduces a sense of investigating nature's microcosms in an urban setting to consider the tenacity of the weed's place in our world. Over a 1000 different plant species are considered weeds. Illustratively named rabbit's foot grass, black medic, pokeweed, prickly lettuce, cudweed, and countless others, tell a sordid tail of their place in the urban environment.





Jeremy Gercke, Jonathan Austin— Oculus Study, 2014

This piece is called *Oculus Study* because of the weed's relentless quest to seek out sunlight. It was made in response to our observation of how weeds growing in *Soil Blind* took circuitous routes to seek out and grow towards light. As a study piece, its intent is to both conceptualize and visualize orienting a structure similar to *Soil Blind* on a curve or arc that would relate to the sun's position.



Scotty Lingner—[Spiral Pigeon House](#), 2013





**Jason Rogalski - Urban Hive, 2013
with skunks**

April Tyler - Bandit Hideaway, 2013 with possum





DNA of Creativity Sponsors and Supporters

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Kristen Schweizer, San Diego Repertory Theatre

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DNA of Creativity Events

DNA of Creativity at the **Oceanside Museum of Art**

Sat. April 12 to Thurs. August 4, 2014

The Groves Gallery and Auditorium, 704 Pier View Way Oceanside, 92054

More info [Patricia Frischer](#) 760.943.0148: [Danielle Susalla](#) 760.435.3721

DNA of Creativity at the **Oceanside Museum of Art** Workshops and seminars:

Sea Changes: Act - Sunday, April 27, 1 to 5 pm, **Sea Changes: Act** interactive art project during the Earth Day Festival/
[Oceanside Days of Art](#)

PAMM Art and Science - Tuesday, June 17, 7- 8:30pm, DNA of Creativity PechaKucha Lecture with 1-2 artists from each team. The lecture will begin and end with a PAMM micro-tonal concert and poetry reading and Photoscopia demonstration.

Urban Succession Family Art Day - Sunday, August 3, 1- 4pm, Free Art & Science themed interactive workshops

DNA of Creativity at **RED Saturday, April 26 at 7:00 pm**. - a special presentation before the 8PM performance **San Diego REPerory Theatre** at the Lyceum 79 Horton Plaza, SD, 92101 619.231.4304. Delve more deeply into the motivations of Rothko by exploring what happens when the Rorschach inkblot test meets giant Zen brush painting techniques in this hands-on free opportunity. Information about the DNA of Creativity will be presented in a PechaKucha format, where each of the 4 teams will project 10 slides with only 20 seconds to describe each image. Tickets for Sat. April 26 evening performance will benefit SDVAN (the non profit producer of DNA of Creativity)

DNA of Creativity , **Sea Changes: Act** at **Museum of Monterey** at **Stanton Center Saturday, March 8 from 2 - 6 pm**
with artists panel. Shows through May 25

Sea Changes: Act Panel - Sunday May 25 th, 2-5 pm

5 Custom House Plaza, Monterey, CA 93940 Tel: 831.372.2608



PAMM in Concert with Ted Washington: Something in the Heart is Never Lost: A Do Art Daily Challenge
Sat. Nov 9 from 6-10 pm

Memorial exhibition for **Cara Mia Ciasulli** Presented by

OpenArtsCollective

Space4Art 325 15 th St. SD 92101

More info: [Michelle Coltart](#)

Urban Succession Tour (preserving wild life in urban settings) on

Sat, July 13 at 1am Picnic to follow at 4pm

Soil Blind, Microbial Knot, Orb Weaver Loom, Spiral Pigeon House

starting at San Diego Academy near SDSU, 6104 Adelaide Ave. San Diego, CA 92115.

More info: [Jason Rogalski](#) 619.582.2820

Soil Blind DNA of Creativity Urban Succession

May and June, 2013

Woodbury School of Architecture, 2212 Main St. SD, 92113.

Viewed from the corner of Sampson Street and Main, walking east on Sampson. More info: [Jeremy Gercke](#) 619.820.6766

DNA of Creativity Public Information Meeting

Wednesday Jan 18, 2012 from 7 pm to 9 pm

MiraCosta College 3333 Manchester Avenue, Cardiff, CA 9200

More info: patricia@sdvisualarts.net 760.943.0148

DNA of Creativity: one of the partners of the

Art of Science Learning conference

Tue, June 14, 8:30 - 6 pm and Wed, June 15, 2011, 8 to 1 pm

California Institute of Telecommunications and Information Technology (CALIT2) at UCSD.

More info: from www.ArtofScienceLearning.org website. [Art of Learning Conference report](#) by Patricia Frischer

SDVAN presents a special DNA of Creativity event

Synthesis: Processing and Collaboration

Including Virtual Reality installation for the StarCAVE

Thurs Feb 24, 2011 at noon

Special guest Tom DeFanti, Director of Visualization and Senior Research Scientist at UCSD Trish Stone, Tour Director, Gallery Coordinator

Atchinson Hall, 858-336-6456. Info can all be found on the [Calit2](#) website



DNA of Creativity Press

SciArt in America, [DNA of Creativity at the Oceanside Museum of Art](#), by Yasmin Tayag, May 27, 2014

[SD Business Journal](#), Does Business Need Art and Science to be Innovative? Kira Corrilla Coser, page B38, May 25, 2014

[Artists, Scientists and Educators Collaborate: "DNA of Creativity" Exhibition at OMA Shares Their Work](#) Art Scene by Cathy Breslaw, May 2014

[Five Sizzling Exhibits: Oceanside Museum of Art presents an eclectic mix](#) La Jolla Light and Picked RAW Peeled by Lonnie Burstein Hewitt, May 2014

[DNA of Creativity , Sea Changes: Act at Museum of Monterey](#) Picked Ripe by Patricia Frischer, May 2014

La Jolla Light, [Five Sizzling Exhibits: Oceanside Museum of Art presents an eclectic mix](#) by Lonnie Burstein Hewitt, photos by Maurice Hewitt

Art Scene, [Artists, Scientists and Educators Collaborate: "DNA of Creativity" Exhibition at OMA Shares Their Work](#) by Cathy Breslaw, May 2014

Coast News, [Fusion of Art and Science in innovative exhibition](#) by Kay Colvin, April 10, 2014

Voice of San Diego, [Culture Report: Creative DNA and NCVII and SD Art Prize](#) by Alex Zaragoza, April 8, 2014

Vanguard Culture, [DNA of Creativity](#) by Susanna Perada, April 8, 2014

SD City Beat, [DNA of Creativity grant fuses arts with science](#) by Kinsee Morlan, April 7, 2014

San Diego Travel, [DNA of Creativity at OMA](#), April, 2014

Pacific San Diego Magazine, [Art Beat](#) by Amy T. Granite, April 2014

[Press Release, DNA of Creativity](#) , March 2014



DNA of Creativity Press (con't)

Union Tribune, [Art, science and the 'DNA of Creativity'](#) by **James Chute**, Dec 19, 2013

The Reader, ["Sea Changes: Act" coral regeneration project shows signs of life](#), by **Ian Pike**, Dec 14, 2013

Voice of San Diego, The Culture Report: [Creating Coral from Glass Art](#) by **Alex Zaragoza**, Dec 9, 2013

[Press Release, DNA of Creativity](#), Nov 2013

[Sea Change Panel on Entrepreneurial Success](#), Photo album, June 6, 2013

[Press Release, DNA of Creativity](#) May 2013

Coast News and Rancho Santa Fe News, [Saving the Ocean Through Art, Kay Colvin](#), Oct, 2012

National Endowment for the Arts, [Linking Artists and Scientists: Getting Down to the Basics of Creativity](#) by

Whitney Dail of the , June 14, 2012

[Press Release, DNA of Creativity Grantees Announced](#), June,2012

City Beat, [An App for finding local art](#), June 6, 2012

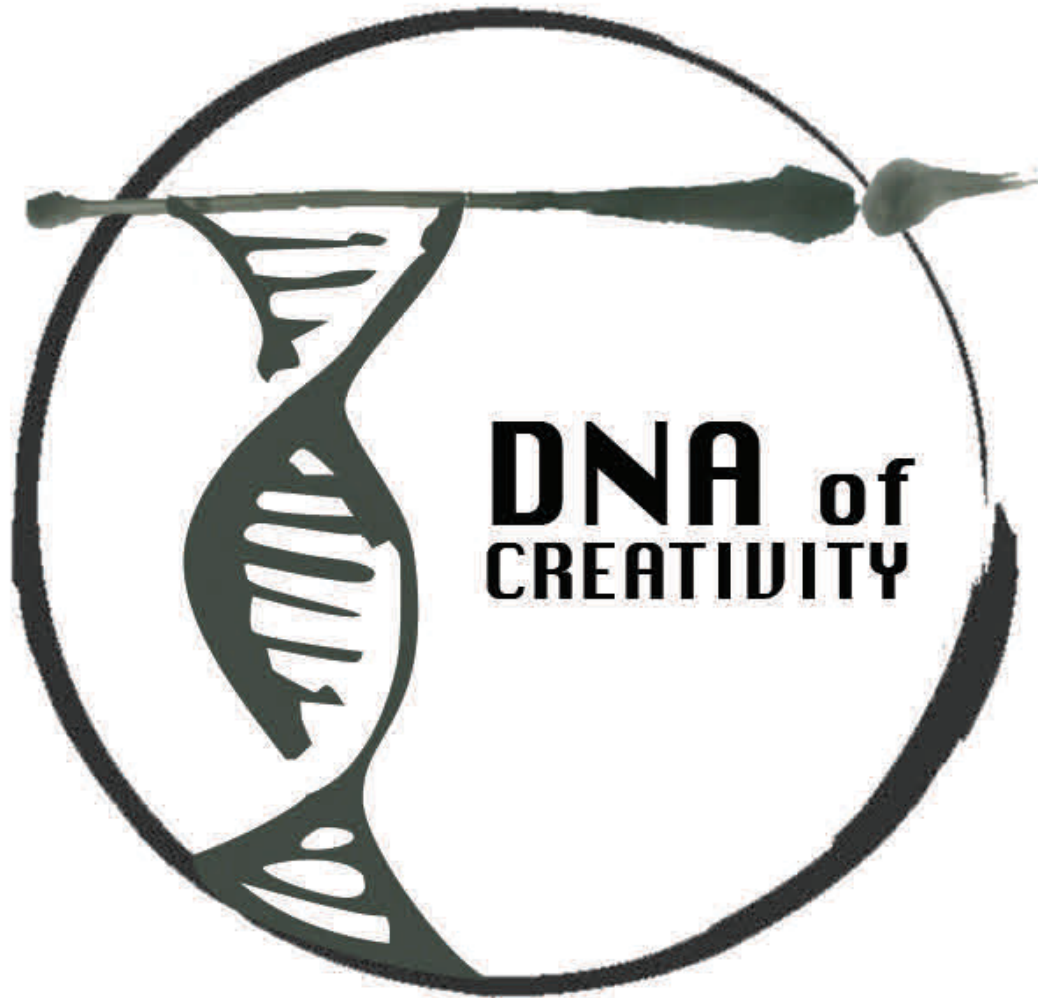
[Video of Information Meeting](#), May, 31, 2012

[Press Release, DNA of Creativity Takes Shape](#), April 18, 2012

Ornament Magazine, [Announcements and Events](#), Issue 34.5, Aug, 2011

[Biocom Institute's Biocommunique Newsletter](#), July 21, 2011

[Press Release DNA Information Meeting](#) Jan, 2012



"DNA of Creativity explores the natural and important relationship between art and science – and reflects upon the role of "creativity" (or "innovation") that drives both worlds.

The power of collaboration to affect real change in our lives is undeniable, and a key strategy for OMA's growth and future. 21st Century communities and organizations will survive and/or prosper on their abilities to get out of their 'silos' and build strong bridges between diverse ideas, perspectives and approaches. One of the challenges of collaborating is 'giving up our sense of control'...but, ultimately, the results of a two year collaborative process can yield very exciting and unexpected results.

Recently, OMA has been investing in technologies within the museum that will support our future exhibitions and programming, such as DNA of Creativity."

Daniel Foster, director
[Oceanside Museum of Art](#)



DNA of Creativity at Oceanside Museum of Art
Sat. April 12 to Sunday August 3, 2014