

DISSONANT MATTER

Work by Guillermo Galindo and Asma Kazmi

Published on the occasion of *Dissonant Matter*, two-person exhibition of work by Guillermo Galindo and Asma Kazmi, September 24, 2020 – January 23, 2021.

Kala Art Institute gratefully acknowledges support for *Dissonant Matter* from the East Bay Fund for Artists and California Arts Council.



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Essay © Sugata Ray

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Front cover: *Dissonant Matter*, installation view

Photographer: Seng Chen (for all gallery documentations)

Guillermo Galindo's 2D mixed media artwork: courtesy of Magnolia Editions



Kala Art Institute
2990 San Pablo Avenue
Berkeley, CA 94702

kala.org

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September 24, 2020 – January 23, 2021

Performance by Guillermo Galindo, Spring 2021

Dissonant Matter brings together new work by Galindo and Kazmi and the exhibition focuses on tales of migration from non-human perspectives. Their projects reflect on the history of colonialism, global flows of trading goods and migrant labor, and transformation of information and knowledge systems.

Guillermo Galindo is a post-Mexican composer, performer, and visual artist. Galindo redefines the conventional limits between music composition and the intersections between art disciplines, politics, humanitarian issues, spirituality and social awareness.

Asma Kazmi creates transdisciplinary artworks that unearth invisible, forgotten, and ignored histories. Kazmi's research based practice, working between US, India, Pakistan, Europe, and the Middle East, allows her to imagine embodied linkages with her subjects in various cultural contexts.

In addition to Galindo and Kazmi's artwork, Sugata Ray, Associate Professor of South and Southeast Asian Art at the University of California, Berkeley offers an overview history of the global circulation of plants that commenced with European imperialism in the Americas.

Ray's research and writing focuses on climate change and the visual arts from the 1500s onwards. Ray is the author of *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850* (2019) and co-editor of *Ecologies, Aesthetics, and Histories of Art* (forthcoming) and *Water Histories of South Asia: The Materiality of Liquescence* (2019).

This exhibition and education-related programs are funded in part by the East Bay Fund for Artists and California Arts Council.

Exhibition is curated by Mayumi Hamanaka.

Education programming is produced by Gisela Insuaste.





Asma Kazmi, *Fruit from Elsewhere*, Drawing (detail), 2020

Introduction

Traces of global trading and movement of goods are visible in our everyday life. Going grocery shopping at a nearby supermarket, we find countless products from all over the world—vegetables, fruits, fresh and frozen products, spices, meat, fish, medicine, etc. Some of these products originate from other countries but are locally produced, and many others are imported from far away places. Asma Kazmi, one of the two artists in the exhibition *Dissonant Matter*, went on a quest for an Indian mango in Jeddah, Saudi Arabia, and she found one there. I find Fuyu and Goshu persimmons at the Berkeley Bowl right near the Kala gallery and notice that these names might be of Japanese origin and wonder what does that actually mean? Are these seeds from Japan or are they named after a farm and/or farmers? I'm curious to know where these names come from, what their stories are, and how they landed on this land.

Sugata Ray's essay takes us farther back and connects the long history of imperialism and colonialism with trade and industry issues today. We may call this economic and political system capitalism now but the basic power structures haven't changed much. Columbian Exchange brought many new people, goods, technology, plants, and animals, along with infectious diseases from the Old World to the New World, and the influences from long ago still exist in the political, economic and cultural framework of today. While mainstream histories were written and rewritten by conquerors, we also have many images, stories of resistance, and voices from the occupied. Guillermo Galindo's installation in *Dissonant Matter* comments on the power of naming in the process of colonial occupation and reminds us how sometimes stories are lost and only the names, either new or old, remain.

Today we are living in the midst of a global pandemic and are once again all too aware of the movement of covid-19 and the way diseases travel. The pandemic clearly represents our interconnectedness, fluid global economy, and movement of people around the globe. As the pandemic continues, we see the effects of the pandemic falling disproportionately on vulnerable communities—exposing deeply rooted social, racial, and economic disparities in our society.

In the midst of a humanitarian crisis and a global pandemic *Dissonant Matter* reminds us of our own footsteps in colonial systems and in consequent systemic discrimination. How can we

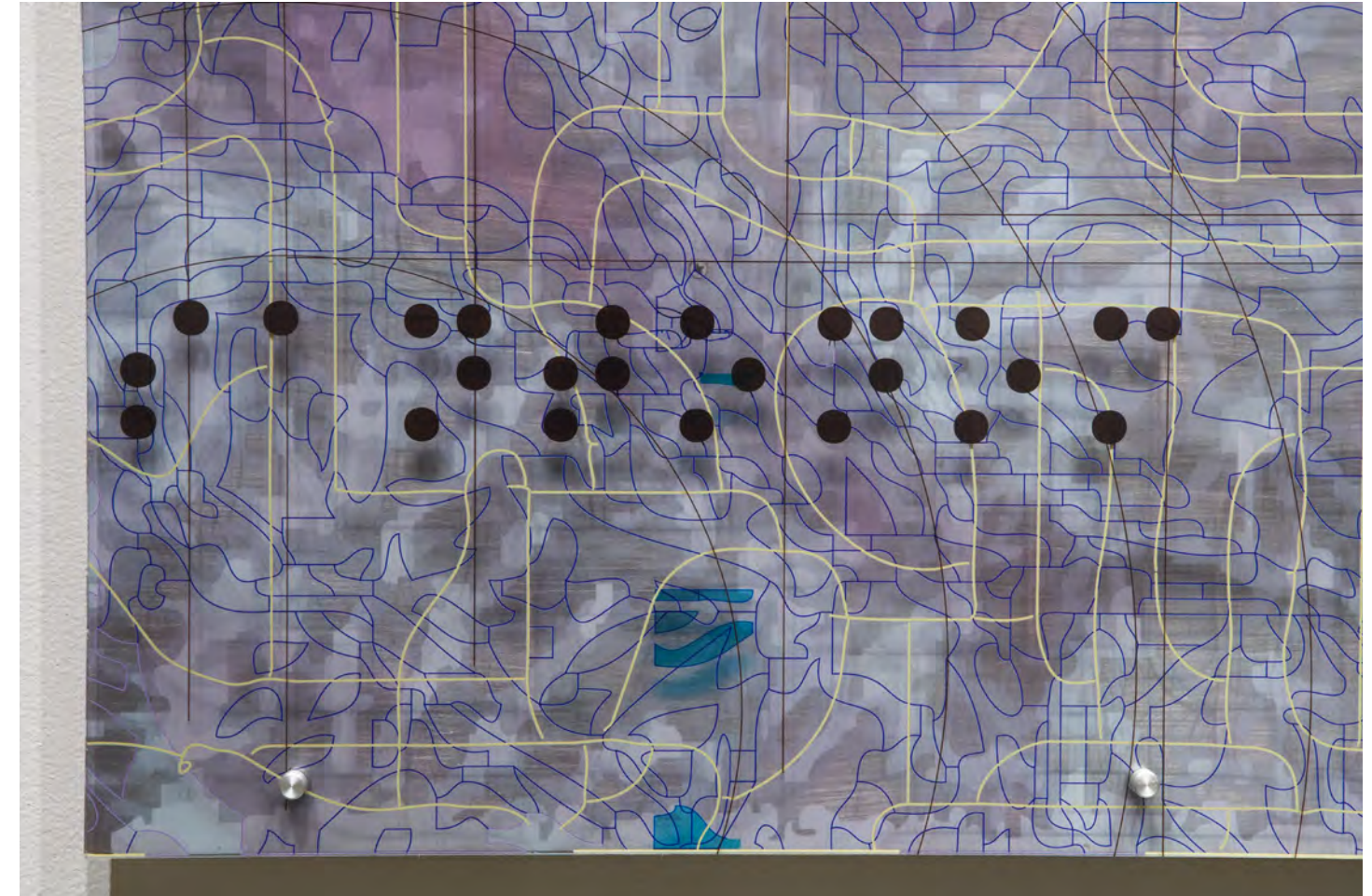
dismantle colonial histories and use our creative platform to address current inequities? What can we do individually and together as artists, cultural workers, and educators? The work of Galindo and Kazmi takes us from the past, through the present, and connects us into the future. Their work sheds light on the forgotten and ignored stories, and amplifies them to give new perspectives. Through the process of art making and viewing we activate our imagination and revisit overlooked histories.

In exploring the process of color pigment development, Kazmi's installation highlights the role of invisible capitalism in the steps of product development. Galindo's mixed media work is also inspired by the current direction of bio-tech industries. Together their work reminds us of the connections between people and nature, global trading and industry, politics and power, and encourages us to rethink the concept of wholeness and our role in the entire ecosystem.

As a regular shopper at the Berkeley Bowl, I find myself reflecting on the convenience and ease that I am able to buy food, produce, spices, and more from all over the globe. I ponder the challenges ahead to develop sustainable systems that honor local and diverse cultures—arts, languages, customs, food and materials that naturally circulate in the context of the global economy. Capitalism may have helped improve society in some ways, but has widened inequalities. Harry Frankfurt discusses the moral aspects of income inequality, for example, and he suggests what is more ethically important is to eliminate poverty - to make sure everyone has sufficient amounts to live a decent life.¹ Galindo and Kazmi's work and Frankfurt's discussion makes me think more deeply about the questions: Who is capitalism working for and what kinds of social systems support well-being in this complex ecosystem? It's not easy to come up with answers to these questions, but arts and culture play an important role in helping us to see current conditions in a new way and imagining creative solutions and alternatives. Equitable and sustainable exchanges will help move society towards a more expansive direction that embraces diverse storytelling, encourages active listening, and dismantles social disparities little by little.

Mayumi Hamanaka, Artistic Director, Kala Art Institute

¹ Harry Frankfurt, *On Inequality*, 2015.



Guillermo Galindo, *NSV 11 (nososcarida viscosa)*, (detail), 2017



FIG 1. Bishandas (attrib.), Jahangir entertains Shah 'Abbas, from the St. Petersburg Album, ca. 1618. Opaque watercolor and gold on paper. Collection: Freer Gallery of Art, Smithsonian Institution, Washington, D.C., Purchase—Charles Lang Freer Endowment, F1942.16a. Photo: © Freer Gallery of Art

Vegetal Aesthetics in the Anthropocene

Sugata Ray

In a ca. 1618 painting attributed to the artist Bishandas (active ca. 1590–1640), we see the Mughal emperor Jahangir seated on an opulent throne alongside the Safavid emperor Shah 'Abbas I (fig. 1). Surrounded by an array of luxury objects from across the world—an European automaton of Diana with a stag, Chinese porcelain, an Italian ewer, a Venetian wineglass, Iranian gold vessels—the two sovereigns are in deep conversation.¹ But alongside treasured commodities that index the global circulation of precious objects are rare fruits in the foreground. Although Bishandas had painted a fictitious encounter between the two emperors—Jahangir and Shah 'Abbas had, in fact, never met—the oranges, lemons, apples, a pineapple, bananas, and mangoes in the painting suggest that uncommon fruits from South Asia, Central Asia, and South America were as valued as Chinese porcelain, European vessels, and Iranian gold in the Mughal court. The emperor Jahangir, for instance, not only cultivated pineapples in Agra with plants obtained from the Portuguese but described the South American fruit as “extremely good-smelling and tasting” in his imperial memoirs.²

As we now know, the global circulation of fruits that Bishandas' painting annotates was part and parcel of what the historian Alfred W. Crosby described as the Columbian Exchange, that is, the circulation of plants, animals, and pathogens across the Americas, West Africa, and Eurasia in the fifteenth and the sixteenth centuries.³ The biocultural effects of this “exchange” was devastating; innumerable species became extinct in a relatively short amount of time, diseases such as measles, smallpox, and influenza decimated large sections of indigenous populations, and new plants radically transformed natural habitats across the world. The Anthropocene—the age of human-induced climate change—was thus inaugurated. Although scholars have suggested that James Watt's design of the steam engine in 1784 initiated the Anthropocene as the period in which human activity has become the dominant force on the environment, ecological imperialism propelled by European colonization in Africa, Asia, and the Americas from the 1500s can be seen as an equally devastating “origin story” of our current geological epoch.⁴

Alongside largescale human-induced environmental change, the Columbian Exchange also led to the development of new visual practices. The intersections between early modern European



FIG 2. Maria Sybilla Merian, *Jasminum grandiflorum*, ca. 1701–05. Watercolor, touched with bodycolor, and with pen and grey ink, on vellum. Collection: British Museum, London SL,5275.46. Photo: © The Trustees of the British Museum, CC BY-NC-SA 4.0

natural history and global bioprospecting, for instance, generated vast archives of drawings and illustrations of the flora and fauna of colonies for metropolitan audiences. The German-born naturalist Maria Sibylla Merian’s *Metamorphosis insectorum Surinamensium*, a 1705 book on the natural worlds of Dutch Suriname, is a case in point. Merian’s ca. 1701 watercolor of the *Jasminum grandiflorum*—a species that had been introduced in the northeastern Atlantic coast of South America from South Asia—published as plate 46 in the *Metamorphosis* was characteristic of visual practices that were unequivocally positioned within a web linking global trade, travel, image cultures, and colonialism (fig. 2).⁵ Much has been written on the role of European botanical imagery such as these in transforming “nature into object by decontextualizing select creatures and items—that is, by removing them from their habitats, environments, and settings.”⁶ In Merian’s drawing, the jasmine is indeed presented against a blank background that deliberately effaces context, that is, the landscape, to underscore the function of the plant as a commodity or specimen in the service of Europe’s “big science and big business.”⁷

Yet, an engagement with the natural world solely through a top-down paradigm that focuses on colonial mediations in ordering, managing, and mastering plant ecologies runs the risk of relegating dissonant practices that countered Europe’s objectification of natural worlds through institutionalized bio-imperialism. Let us return to the pineapple and mangoes in Bishandas’ ca. 1618 painting. The distinctions between representations of the South American fruit in Asia and in Europe is worth emphasizing here. As historians have noted, the growing popularity of the pineapple in Europe as a medicinal plant in the early modern period went hand in hand with attempts to cultivate the plant in temperate climates.⁸ The biopolitics of transplanting the South American plant in European gardens is perhaps best illustrated in the Dutch artist Theodorus Netscher’s 1720 painting of a pineapple in the merchant Matthew Decker’s garden in Richmond, Surrey (fig. 3). Functioning as a specimen of South America’s natural resources, Netscher’s oil painting of the pineapple visually elucidates Europe’s bio-imperialistic claim over the Americas.⁹



FIG 3. Theodorus Netscher, *Pineapple Grown in Sir Matthew Decker’s Garden at Richmond, Surrey, 1720*. Oil on canvas. Collection: The Fitzwilliam Museum, 357. Photo: © The Fitzwilliam Museum, CC BY-NC-ND

The plant, however, had a very different career in South Asia. In Mughal India, the pineapple was not embedded within the discourses of ecological imperialism that marked Europe’s interest in the Americas. Instead, Bishandas’ painting was indicative of an increasing awareness of the Americas outside of the logic of eco-colonial domination. Along with cultivating pineapples, Jahangir had also acquired a North America turkey in 1612, which the court artist Mansur had painted (fig. 4).¹⁰ But unlike Netscher’s oil painting that annotated British colonial expansionism, the biocultural effects of the Columbian Exchange in India were rooted in a very different conceptual register—a vegetal aesthetics that was epistemically unlike the pictorial cultures generated by European seaborne colonialism. Although the Mughals enthusiastically acquired objects, plants, and animals from diverse parts of the world, they were a “sea-conscious” empire as opposed to a seaborne one.¹¹ As a result, we need to go beyond the totalizing aesthetic arrangements of European expansionism to comprehend the uncommon fruits from South Asia, Central Asia, and South America in Bishandas’ painting of Jahangir entertaining Shah ‘Abbas. Although imaginary, the scene, we could contend, offers a history of the global circulation of fruits and plants that takes us beyond extractive economies reinforced by spectatorial regimes of seeing and ordering the natural world.

Rooted in the contemporary, *Dissonant Matter*, too, offers an imaginative history of plant ecologies that endure beyond European botany and global bioprospecting. Here we have a phenomenologically grounded account of the global circulation of fruits and plants that foregrounds the relationship between humans and the environment. As neocolonial pharmaceutical, biotech, and agricultural corporations raid indigenous bioknowledge in the guise of modern science and medicine while patenting and trademarking such knowledge with impunity, the works in the exhibition make it amply visible that the objectification of nature through institutionalized bio-imperialism is not the only way to envisage the human species’ relationship with the natural world. Mangoes—allegedly the king of fruits—loom large in Asma Kazmi’s works. If Jahangir had described mangoes as his “favorite” fruit in



FIG 4. Mansur, Turkey cock, ca. 1612. Opaque watercolor and gold on paper. Collection: Victoria and Albert Museum, IM.135-1921. Photo: © Victoria and Albert Museum, London

his memoirs, Kazmi traces another history of the global consumption of the fruit through the movement of migrant laborers across the Indian Ocean.¹² At the same time, the leaf of the mango plant transmutes into Indian yellow pigment—the luminous color that animated the palette of British artists such as JMW Turner via cow urine—in Kazmi’s sculpture and drawings.¹³ In process, the materiality of paint and traces of plant-life merge into each other to generate a vegetal aesthetics of the much-coveted Indian yellow that short-circuits Europe’s imperial conceit.

We know that visual representations of the mango reached Europe as early as 1678 with Hendrik Adriaan van Reede tot Drakenstein’s *Hortus Indicus Malabaricus*, a twelve-volume treatise on south Indian plants (fig. 5).¹⁴ Like Maria Sibylla Merian’s careful documentation of the flora and fauna of Suriname in *Metamorphosis*, Drakenstein’s multi-volume book offered European audiences a comprehensive account of south Indian bioresources. In both instances, plants were presented as an isolated botanical specimen against a blank background. But, for our purposes, it is important to note that Drakenstein had employed local artists to complete his colossal project on south Indian naturalia. The role of these “unknown” artists as intercultural agents who operated within, but also beyond, the domain of European botany’s global knowledge networks complicates overdetermined histories that perceive early modern plant imagery solely as a form of top-down environmental governance.

Following the routes of such colonial networks, the mango also reached Barbados by the 1740s, Mexico in the 1770s, Jamaica in the 1780s, and the United States in the 1830s.¹⁵ Guillermo Galindo plays with this history of the global circulation and colonization of bio-resources in his works. In the early modern period, figures such as Hendrik Adriaan van Reede tot Drakenstein and Maria Sibylla Merian had invented new techniques of knowing and archiving the natural worlds of Europe’s colonies by emphasizing the role of the visual in lavishly illustrated natural history books. Galindo, however, generates a different graphic archive to reconsider the history of imperial



FIG 5. Artist not known, *Mangifera indica*, Hand colored line engraving published in Hendrik Adriaan van Rheedee tot Drakenstein, *Hortus Indicus Malabaricus, continens regni Malabarici apud Indos celeberrimi omnis generis plantas rariores, Latinis, Malabaricis, Arabicis, & Bramanum characteribus nominibusque expressas*, Vol. IV (Amsterdam, 1683), Pars 4. Tab. 1. Collection: Wellcome Library, London no. 15752i. Photo: © Wellcome Library, CC BY 4.0

bioscience where nonhuman agents take on a far more central role than that has been accounted for in history. The mutant as a product of colonial violence emerges as a leitmotif in Galindo’s work, looping in the past and the present to foreground other voices speaking from beyond the smoke screen of European botany’s universalist hubris.

To close, then, with other voices that speak of mangoes—a South Asian fruit—in the Americas, I turn to Regie Cabico, a Filipino-American poet and spoken word artist. Underscoring the role of fruits as biomatter that link diasporic worlds with worlds left behind, Cabico writes in *Mango Poem*:

[...] We, a family of five, left the Philippines for California dodging U.S. Customs with the forbidden fruit. Thinking, who’d deprive mother of her mangos. Head down, my father denied that we had perishable foods and waved passports in the still air, motioning for us to proceed towards the terminal. Behind a long line of travelers, my sisters surrounded mother like shoji screens as she hid the newspaper-covered fruit between her legs. Mangos slept in the hammock of her skirt, a brilliant batik billowing from the motion of airline caddies pushing suitcases on metal carts.

We walked around mother like mini-airplanes, forming a crucifix, where she was the center. On the plane, as we crossed time zones, mom unwrapped her ripe mangos, the one from the tree Iola planted before she gave birth to my mother, [...] ¹⁶

Sugata Ray is Associate Professor of South and Southeast Asian art in the Departments of History of Art and South & Southeast Asian Studies at the University of California, Berkeley. His research and writing focuses on climate change and the visual arts from the 1500s onwards. Ray is the author of *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850* (2019) and co-editor of *Ecologies, Aesthetics, and Histories of Art* (forthcoming) and *Water Histories of South Asia: The Materiality of Liquescence* (2019).

¹ For the career and oeuvre of Bishandas, see Asok K. Das, “Bishandas,” in *Masters of Indian Painting*, Vol. I, ed. Milo Beach, Eberhard Fischer, and B. N. Goswamy (Zurich: Artibus Asiae, 2011), 259–78. The circulation of objects that this painting highlights is discussed in Sharon Littlefield, *The Object in the Gift: Embassies of Jahangir and Shah Abbas* (PhD dissertation, University of Minnesota, 1999), 100–1, among others.

² Nuruddin Muhammad Jahangir, *Jahangirnama*, translated, edited, and annotated by Wheeler M. Thackston as *The Jahangirnama: Memoirs of Jahangir, Emperor of India* (Washington, DC: Freer Gallery of Art, Arthur M. Sackler Gallery, Smithsonian Institution, 1999), 24.

³ Alfred W. Crosby, *The Columbian Exchange: Biological and Cultural Consequences of 1492* (Westport, Conn.: Greenwood Press, 1972).

⁴ While there has been some debate regarding the precise beginning of the Anthropocene, it is now accepted that James Watt’s design of the steam engine was the crucial tipping point. This argument was first made by the Nobel-laureate chemist Paul J. Crutzen and a marine science specialist Eugene F. Stoermer. For a critical analysis, see Dipesh Chakrabarty, “The Climate of History: Four Theses,” *Critical Inquiry* 35.2 (2009): 197–222. For European colonization as one of the “origin stories” of the Anthropocene, see Kathryn Yusoff, *A Billion Black Anthropocenes or None* (Minneapolis: University of Minnesota Press, 2019).

⁵ Maria Sibylla Merian, *Metamorphosis Insectorum Surinamensium. Ofte Verandering der Surinaamsche Insecten* (Amsterdam: G. Valck, 1705). See Tomomi Kinukawa, “Natural History as Entrepreneurship: Maria Sibylla Merian’s Correspondence with J.G. Volkamer II and James Petiver,” *Archives of Natural History* 38.2 (2011): 313–27 for Merian’s commercial interests.

⁶ Janice Neri, *The Insect and the Image: Visualizing Nature in Early Modern Europe, 1500–1700* (Minneapolis: University of Minnesota Press, 2011), 14. Also see Beth F. Tobin, *Colonizing Nature: The Tropics in British Arts and Letters, 1760–1820* (Philadelphia: University of Pennsylvania Press, 2005) and Daniela Bleichmar, *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment* (Chicago: University of Chicago Press, 2012).

⁷ Laurelyn Whitt, *Science, Colonialism, and Indigenous People: The Cultural Politics of Law and Knowledge* (Cambridge, UK: Cambridge University Press, 2009), 93.

⁸ See, for instance, Gary Y. Okihiro, *Pineapple Culture: A History of the Tropical and Temperate Zones* (Berkeley: University of California Press, 2009).

⁹ For this history, see Lia Markey, *Imagining the Americas in Medici Florence* (University Park: Pennsylvania State University Press, 2016), among others.

¹⁰ For more on Mughal interest in the Americas, see Sugata Ray, “From New Spain to Mughal India: Rethinking Early Modern Animal Studies with a Turkey, ca. 1612,” in *Picture Ecology: Art and Ecocriticism in Planetary Perspective*, ed. Karl Kusserow (New Haven: Yale University Press, 2021).

¹¹ Manya Rathore “‘Floating Political Rhetoric’ in the Indian Ocean: Situating the Portuguese in the Mughal Foreign Politics,” in *The Indian Ocean in the Making of Early Modern India*, ed. Pius Malekandathil (New Delhi: Manohar, 2016), 250.

¹² Jahangir, *Jahangirnama*, 24.

¹³ For the history of the pigment, see Jordanna Bailkin, “Indian Yellow: Making and Breaking the Imperial Palette,” *Journal of Material Culture* 10.2 (2005): 197–214.

¹⁴ Hendrik Adriaan van Rheede tot Drakenstein, *Hortus Indicus Malabaricus, continens regni Malabarici apud Indos celeberrimi omnis generis plantas rariores, Latinis, Malabaricis, Arabicis, et Bramanum characteribus nominibusque expressas* (Amsterdam: Someren et van Dyck, 1678–1703).

¹⁵ For this history, see Richard E. Litz, ed. *Mango: Botany, Production and Uses* (Cambridge, UK: CAB International, 1997).

¹⁶ Regie Cabico, “Mango Poem,” *Columbia: A Journal of Literature and Art* 29 (1997–98): 118–19.

Asma Kazmi

Fruit from Elsewhere, 2020

Imitation Indian yellow pigment, shipping pallets,
paint on mylar, video, text, sound

Fruit from Elsewhere—a multimedia project about the Indian mango. The installation unfolds with a rhizome-like logic—documenting South Asian and colonial representations of the fruit, hearsay and scientific reports about the use of mango in pigment extraction, and the artist's longing for the fruit in known and unknown places. These intertwining stories ask questions about complex trade routes, global flows of people and commodities, colonial and indigenous knowledge systems, and interspecies entanglements.





Fruit from Elsewhere, Drawings, 2020

OPPOSITE: *Fruit from Elsewhere*, Installation View, 2020





Fruit from Elsewhere, Video, 2020

I.

Jahangir, the “world seizer”, the “naturalist” of 17th Century India, had a keen attentiveness towards the world and he scientifically recorded, measured, enumerated, and tested his possessions. In his royal portraits he was often pictured with his arm lifted up to his face, holding up a distinguished object to ruminate on. I perform Jahangir’s gesture to contemplate my relationship to the Indian mango.

II.

The intense heat of Jeddah awoke the mango’s memory in my mind. The sun reordered my cognitive and sensory registers, and as my sweat accumulated under the burqa, I could vividly remember softening a firm mango in-between my palms in Karachi. My Pakistani taxi driver drove me around Jeddah until we found what I was looking for. I pricked a hole in the mango’s skin. The sweet thick flesh of the mango was a new revelation. The mango with its own propensities was refining my memory.

III.

In 19th Century Britain, a brilliant orange-yellow dominated the imperial palette. The mango asserted its agency by narrating the empire, and describing information about identity and indigeneity on the canvas. The vibrant color was made by milkmen in Bihar, who fed mango leaves to cows and collected the urine. The foul smelling Indian yellow stood in for the colonized subject, complicating the relationship between the image and the materiality of the paint.

I perform Jahangir’s gesture to contemplate my relationship to the Indian mango.

The mango asserted its agency by narrating the empire,

The foul smelling Indian yellow stood in for the colonized subject,



Related Project

Urban Forest, 2020

A project for the Oh Bay Art Project: *The Edge of Tomorrow*, Shenzhen, China

Urban Forest is a multifaceted new media art project. The aim of the project is to trouble our ideas of urbanism and nature by creating a fictional human-nature encounter in the form of a large-scale metal and augmented reality sculpture. The AR sculpture visualizes a *heterotopia*—a contradictory and unusual juxtaposition of construction scaffolding wrapped around mango trees.

Mango trees are abundant in Southern China, as the world's second largest producer and exporter of mangoes. The diverse variety of this fruit tree in the cosmopolitan city of Shenzhen include the exotic *Mangifera Indica*, which is native to India, as well as other ornamental mango tree species that line green corridors and grow along the roads and highways.

The stylized form of the mango tree in *Urban Forest* is borrowed from a 1700 century Indian miniature painting. The appropriation of this Indian tree in Shenzhen speaks about relations between distant lands through the global movement of food, materials, and knowledge. By looking at the history of the mango tree, we can learn something about entangled human histories.

The augmented reality in *Urban Forest* situates the viewer in a liminal place—a place that mixes concrete reality and the virtual world. In real time, with the viewer's personal device, the viewer sees the sculpture transform as the mango trees get enwrapped in virtual scaffolding, reminding us of different and conflicting realities that exist simultaneously within our cities.



Guillermo Galindo

Sonic Biogenesis: Genomics and Mutant Jungles, 2017-2020

Pigmented acrylic ink on aluminum
and acrylic, sound, acrylic

For *Dissonant Matter* Guillermo Galindo presents an installation *Sonic Biogenesis: Genomics and Mutant Jungles*, which features “genome scores,” visual representations of his musical compositions alongside artwork showing the texture of plants, animals, and microbes. With plexiglass sound booths, these pieces illustrate Galindo’s fascination with symbolic language, visual data, codification, and the interpretation of arrays of data into other media.

Galindo’s installation also explores how research and data have historically expressed and sustained systems of power, particularly relating to colonialism. Writer Nick Stone describes this series in the following way “Galindo says that these works evoke “mutant jungles,” a comment

on the colonization of the microscopic world by corporations. Just as the Spanish colonized the New World, he explains, assigning names to the “new” species they encountered, so do today’s corporate powers use patents to assert their dominance over a world of flora and fauna that is hidden from the naked eye.”

Galindo’s *Sonic Biogenesis* also provides commentary and counterpart to the Huntington’s exhibition *Visual Voyages: Images of Latin American Nature from Columbus to Darwin*.





PS 13 (*pretiscarida carnosa*), 2017
Pigmented acrylic ink on aluminum and acrylic
39 x 78 inches
Specimen documented on 2067,
Skaftaros, Iceland



NSV 11 (*nososcarida viscosa*), 2017
Pigmented acrylic ink on aluminum and acrylic
39 x 78 inches
Specimen documented on 2075,
Berlin, Germany



TOP TO BOTTOM:
DL7 (*decolalienata misteriosa*), 2017
 Pigmented acrylic ink on aluminum and acrylic, 9.5 x 48 inches
 Graphic laboratory data, 2087

MIB 17 (*maizdelignacious benignus*), 2017
 Pigmented acrylic ink on aluminum and acrylic, 9.5 x 48 inches
 Graphic laboratory data, 2079

PF 8 (*patataferocia dentada*), 2017
 Pigmented acrylic ink on aluminum and acrylic, 9.5 x 48 inches
 Graphic laboratory data, 2079

HPP5 (*hormigopsycoticus poisonosa*), 2017
 Pigmented acrylic ink on aluminum and acrylic, 9.5 x 48 inches
 Graphic laboratory data, 2087





(Genomica selvatica), 2020
Pigmented acrylic ink on aluminum and acrylic
16.5 x 48 inches
Specimens documented on 2066,
Bereznic, Russia



(Diptera apesosus), 2020
Pigmented acrylic ink on aluminum and acrylic
36.5 x 48 inches
Specimens documented on 2045,
Parma, Italy



(Chupakabris serenata), 2020
 Pigmented acrylic ink on aluminum and acrylic
 26.5 x 48 inches
 Specimen documented on 2045,
 Los Angeles, USA

Sonic Biogenesis: Genomics and Mutant Jungles Performance by Guillermo Galindo Spring 2021

“*Sonic Biogenesis: Genomics and Mutant Jungles* is an opera in progress about the last of the colonizations: the colonization of the invisible world, done not by nations but by corporations. *Sonic Biogenesis* is an experiential work, positioning the audience members as collective witnesses to the rituals, creatures, spiritualities, and “realities” that connect us to post apocalyptic mutant jungles of the future.”
 – Guillermo Galindo

Performers:

The Living Earth Show: The Bay Area based contemporary music duo formed by Andy Meyerson (percussion) and Travis Andrews (guitar/string instruments)

Guillermo Galindo: Voice, sampler, electronics

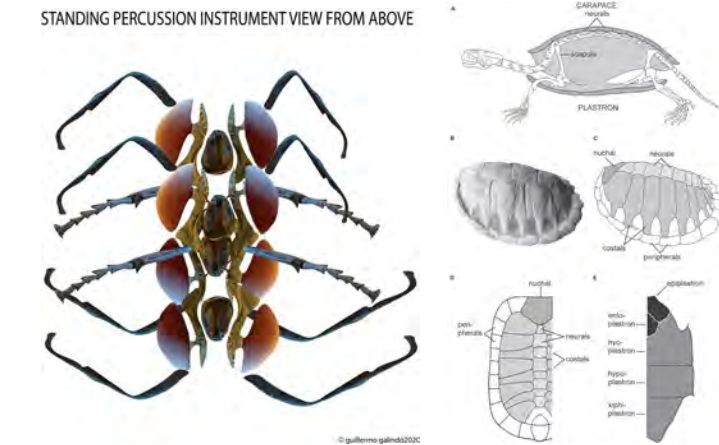
The performance may include an extra singer.

Experimental Sculpture/Instruments: Designed by Guillermo Galindo, fabricated by Genevieve Hastings, Luke Heimbigner, Rossella Scapini, Nathaniel Rich

Special thanks to initial construction work by Dennis Aman.



STANDING PERCUSSION INSTRUMENT VIEW FROM ABOVE





Asma Kazmi

Asma Kazmi's oeuvre comprises drawings, performances, artist's texts, sculptural installations, photographs, and virtual reality projects. Her research-based art works combine the virtual as well as material objects to create complex visual, aural, and haptic relations unearthing invisible, forgotten, and ignored histories. Kazmi works between the US, India, Pakistan, China, Europe, and the Middle East to create works that are legible in various cultural contexts.

Asma Kazmi's selected exhibitions include: Bi-City Biennale of Urbanism/Architecture, Shenzhen, China; San Francisco Art Commission Gallery, San Francisco; the Espacio Laraña, University of Seville, Spain; the Commons Gallery, University of Hawaii in Honolulu; Faraar Gallery, Karachi, Pakistan; Elaine L. Jacob Gallery, Wayne State University, Detroit; Wattis Institute of Contemporary Art, San Francisco; San Jose Institute of Contemporary Art, San Jose, CA; Utah Museum of Contemporary Art, Salt Lake City; Queens Museum of Art, NY; H&R Block Space, Kansas City; The Guild Gallery, New York; and Galerie Sans Titre, Brussels, Belgium; LACE (Los Angeles Contemporary Exhibitions); 18th Street Arts Center, Santa Monica; Contemporary Art Museum, St. Louis; Gallery 210, University of Missouri St Louis; MassArt Film Society, Boston; Hunt Gallery, Webster University, St Louis; and Gallery 400, University of Illinois in Chicago.

Asma Kazmi is the recipient of many grants including the Townsend Fellowship; the Hellman Fellow Fund award; the BCNM Seed Grant; Al-Falah Grant; the Fulbright to India; Faculty Research Grant, CalArts; the Great Rivers Biennial Grant, Contemporary Art Museum St. Louis; the Rocket Grant, Spencer Museum of Art at the University of Kansas; and the At the Edge: Innovative Art in Chicago, Gallery 400, University of Illinois in Chicago.

She is currently an assistant professor in the Department of Art Practice and the Berkeley Center for New Media at UC Berkeley. She was born and raised in Pakistan.



Guillermo Galindo

Galindo's artistic practice emerges from the crossroads between sound, sight and performance and includes orchestral compositions, instrumental works, opera, and visual arts. His acoustic compositions include major chamber and solo works, two symphonies commissioned by the UNAM (Mexico university symphony orchestra), the Oakland Symphony Orchestra and choir, and two operas with libretto by Guillermo Gomez Peña and Anne Carson.

Galindo's graphic scores and three-dimensional sculptural cyber-totemic sonic objects have been shown at major museums and art biennials in America, Europe, Asia including (amongst others) documenta14 (2017), Pacific Standard Time (2017), FIAC (2018) and Art Basel (2018-19).

His work has been featured on: BBC Outlook (London), NHK World (Japan), Vice Magazine (London), HFFDK (Germany), RTS (Switzerland), NPR (U.S.), CBC (Canada), Art in America (U.S), Vice Magazine (Canada-US) Reforma Newspaper (Mexico), CNN, The New Republic, The Wall Street Journal and the New York Times (U.S.).

His compositions have been performed at the CTM Festival (Berlin), San Francisco Jazz Festival, San Francisco Electronic Music Festival (U.S.), Schrin Kunsthalle (Frankfurt) and The Paramount Theater (U.S.) among many other venues.

In 2011 Galindo embarked on a unique collaboration with lauded American photographer Richard Misrach which became a traveling exhibit and an award-winning book published by Aperture Foundation. Border Cantos features Misrach's photographs of the U.S./ Mexico border and Galindo's sonic devices and graphic musical scores created from detritus left behind by immigrants and the border patrol apparatus. Selected venues that have exhibited Border Cantos include The Institute for Contemporary Art, Boston (2019), Crystal Bridges Museum, Bentonville, Arkansas (2017), Pace Gallery, New York (2017) and the San Jose Museum of Art (2016).

Outside of the Border Cantos series, Galindo has continued his solo work

as an artist and composer. In 2017 Galindo was invited to participate in the documenta14 art biennale showing the Echo Exodus series. This body of work, which has been exhibited in both Athens, Greece and in Kassel, Germany, consists of sonic devices and graphic scores made from belongings left behind by African and Middle Eastern migrants and refugees. The version displayed at documenta14, entitled *Fluchtzieleuropaschiffbruchschallkörper*, included two immigrant boats he found abandoned on the island of Lesbos in 2016.

In 2017 the Getty's Pacific Standard Time biennale included Galindo's solo exhibit Sonic Botany, an installation commenting on genetics and colonization and the environment in a post-apocalyptic world, was shown at the Huntington Library in Pasadena, California. Guillermo Galindo presently teaches at the California College of Arts in San Francisco. In addition he was recently a Mohr Visiting Artist at Stanford University and a resident artist at Vanderbilt University.