

102.13

Obstruction or disruption of teaching, research, administration, disciplinary procedures, or other University activities.

102.14

Disorderly or lewd conduct.

102.15

Participation in a disturbance of the peace or unlawful assembly.

102.16

Failure to identify oneself to, or comply with the directions of, a University official or other public official acting in the performance of his or her duties while on University property or at official University functions; or resisting or obstructing such University or other public officials in the performance of or the attempt to perform their duties.

102.17

Unlawful manufacture, distribution, dispensing, possession, use, or sale of, or the attempted manufacture, distribution, dispensing, or sale of controlled substances, identified in federal and state law or regulations.

102.18

Manufacture, distribution, dispensing, possession, use, or sale of, or the attempted manufacture, distribution, dispensing, or sale of alcohol that is unlawful or otherwise prohibited by, or not in compliance with, University policy or campus regulations.

102.19

Possession, use, storage, or manufacture of explosives, firebombs, or other destructive devices.

102.20

Possession, use, or manufacture of a firearm or other weapon as prohibited by campus regulations.

102.21

Violation of the conditions contained in the terms of a disciplinary action imposed under these *Policies* or campus regulations.

102.22

Violation of the conditions contained in a written Notice of Emergency Suspension issued pursuant to Section 53.00 of these *Policies* or violation of orders issued pursuant to Section 52.00 of these *Policies*, during a declared state of emergency.



California Museum of Photography at UCR ARTSblock

3824 Main Street
Riverside, CA 92501
artsblock.ucr.edu

CMP Projects: *U*

Ramón Miranda Beltrán in collaboration with Emily Baierl, Lindsey Berfond, and Annie Shaw

This installation is the first iteration of *U*, a project that encourages a discussion about practices of resistance at institutions of higher education since the global financial crisis of 2008. At its center is *red tape point blank*, a sculptural concrete column consisting of 37 slabs on which Ramón Miranda Beltrán has made photographic transfers. Printed on the slabs are the pages of several legal texts, including student codes of conduct from the University of California, the University of Puerto Rico, Barnard College, New York University, and Columbia University.

The column concretizes the notoriously open-ended language of student codes of conduct, rules that universities relied on in disbanding demonstrations during the Occupy movement in 2009-12. Included among the five codes of conduct is the 2011 letter from then-UCR Chancellor Timothy P. White in which he announces the removal of restrictive assembly guidelines, briefly posted on UCR's website. In his letter, White reaffirms "UC Riverside's demonstrated commitment to free expression and peaceful, non-violent protest."

The concrete slabs, each representing a page printed from the Internet, are stacked on top of one another. Spanning the space from floor to ceiling, the column seemingly offers structural support for this university-run museum of photography, even as the images it contains are obscured.

Also on view at the museum are several more traditional photographs—printed on photographic paper, framed, and hung on the gallery wall—from *Fiat Lux*, a series of black-and-white images made by Ansel Adams, commissioned by then-UC President Clark Kerr and published in book form in 1967. Depicting students, professors, and facilities of the UC campuses, *Fiat Lux* ("Let there be light") takes its name from the university's motto. Selected by the artists, these photographs augment the meaning of the site-specific sculpture by referring both to the history of student life, and the political resistances on the university campuses of the 1960s—a history that the *Fiat Lux* photographs, like *red tape point blank*, represent only in absence. In this way, the installation *U* aims to illuminate the political nature of education, art, and the American university today, as informed by the iconic political movements of the 60s.

U is an ongoing collaborative project by Ramón Miranda Beltrán, Emily Baierl, Lindsey Berfond, and Annie Shaw. As it develops, the project will include works in various media, such as the sculpture and photography presented here, as well as ephemeral components, including workshops and other events.

Works in the Exhibition

Ramón Miranda Beltrán and Emily Baierl

red tape point blank, 2014

37 concrete slabs (photo transfers on concrete), artist book (photocopies on paper)
112 x 17 x 11 inches (sculpture), 17 x 11 inches (book)
Courtesy of the artists and Walter Otero Contemporary Art, San Juan

Ansel Adams

Class Change, Royce Hall and the Quadrangle, UC Los Angeles, 1966

Class Change, UC Riverside, 1966

Class Change, UC Davis, 1967

Faculty Glade, UC Berkeley, 1965

All silver halide prints from digital files (printed 2014)
Sweeney/Rubin Ansel Adams Fiat Lux Collection, part of the CMP Permanent Collection

Ansel Adams

Dr. Walter Munk with deep sea tidal recorder, UC San Diego, 1966

Art Department, UC Santa Barbara, 1966

Tutorial Students at Home in Watts, Los Angeles, 1966

All silver halide prints from digital files (printed 2014)
Sweeney/Rubin Ansel Adams Fiat Lux Collection, part of the CMP Permanent Collection

CMP Projects: *U* is on view from May 3 through September 20, 2014 at the California Museum of Photography (CMP), part of UCR ARTSblock in Riverside. CMP Projects is an ongoing series of solo presentations organized by Joanna Szupinska-Myers, CMP Curator of Exhibitions. Special thanks go to Jonathan Green, Emily Papavero, Leigh Gleason, Seth Hawkins, Zaid Yousef, and Nikolay Maslov of ARTSblock; Brandon Lattu, Russ Lewis, Richard Racicot, and Scott Corrin of UCR; as well as Julian Myers-Szupinska and Kate Guillen, for their thoughtfulness, contributions, and friendship.

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Images

Ramón Miranda Beltrán and Emily Baierl, *red tape point blank*, 2014 (detail)
photo by Nikolay Maslov, UCR ARTSblock

Ansel Adams, *Class Change, UC Riverside*, 1966

UCR/ARTSblock