



# Portfolio of Student Work

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Digital Media Art, SJSU



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# GRADUATE WORK

Documentation of projects from Digital Media MFA advisees enrolled in my classes

# Homology, 2020, Machine Learning & Mixed Media

```
import self as objectives
import programming as transform
import participants as render
show(result)
```

Homology(2020) is an exhibition demonstrating the fluidity and aesthetics of the computational process. I've created works from a critical observation of machines since my 2019 work, Absdiff (2019), a series of natural pixelated, glitchy images and screenshots collected from my phone and laptop. Through embedding my face into codes, I expand the idea of creating art using supermatic technology like artificial intelligence, and further release my agency of completing this exhibition to software and participants, who are authorized to iterate works by their movements and sounds in the gallery. Homology shifts the distribution of laboring between artist, computer, and viewers, it extends the digital embodiment to physical space.



Homology

New

Priority

My Drive

Shared drives

Shared with me

Recent

Starred

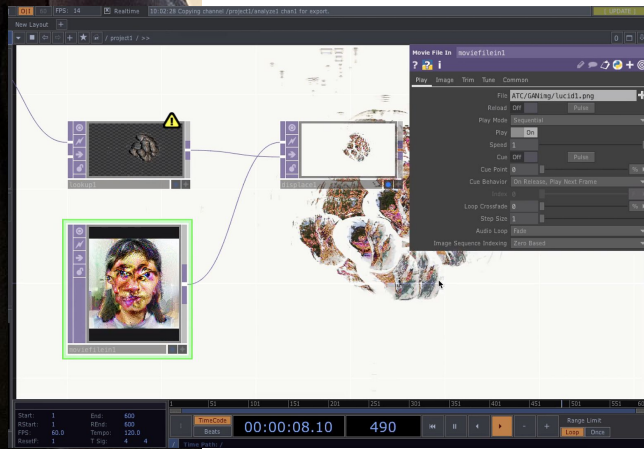
Trash

Storage

15.5 GB used



Homology



Homology



Digital Media Art presents

# WWW.

## Interconnecting with the Wood Wide Web

**Interconnecting with the Wood Wide Web** consists of an interactive gallery exhibition, a pop-up greenhouse installation, and a series of design fiction workshops to collectively envision a sustainable future. Participants are invited to “grow” an imaginary virtual plant and generate a descriptive narrative that identifies their creation. Using experimental new media technology such as 3D Scanning and AR/VR, we begin to collaboratively prototype technobotanic life.

Workshops Schedule	
Thu, Oct 10 10-12 A.M.	From storytelling to story living Sculpting + 3D Scanning + Animation <i>Art Building #241</i>
Tue, Oct 15 7-8 P.M.	From storytelling to story living Sculpting + 3D Scanning <i>Backyard, Downtown SJ</i>
Tue, Oct 22 10-12 A.M.	Virtual Worlds // WebVR @ Immersive Storytelling Lab <i>Dwight Bentel Hall (DBH) #226</i>





**GALLERY 1**



**[ART]WALK**  
**GALLERY 2**



**GALLERY 3**

**SJSU**



Interconnecting with the Wood Wide Web

FedEx Office Print & Ship Center  
Google



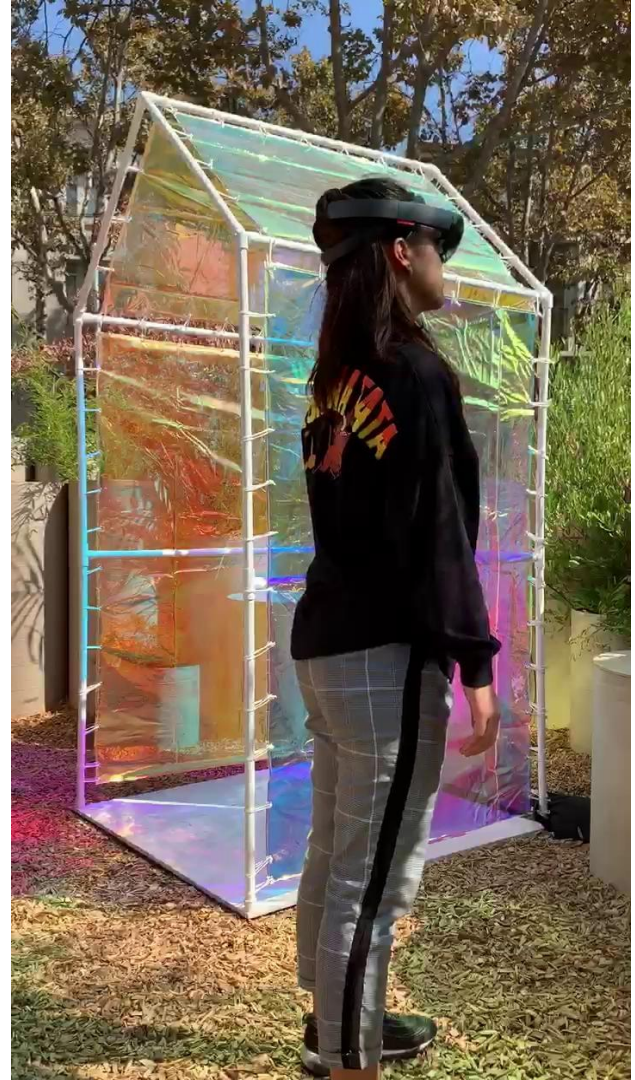
Interconnecting with the Wood Wide Web



Interconnecting with the Wood Wide Web



Interconnecting with the Wood Wide Web





Interconnecting with the Wood Wide Web



Interconnecting with the Wood Wide Web



Interconnecting with the Wood Wide Web





Interconnecting with the Wood Wide Web



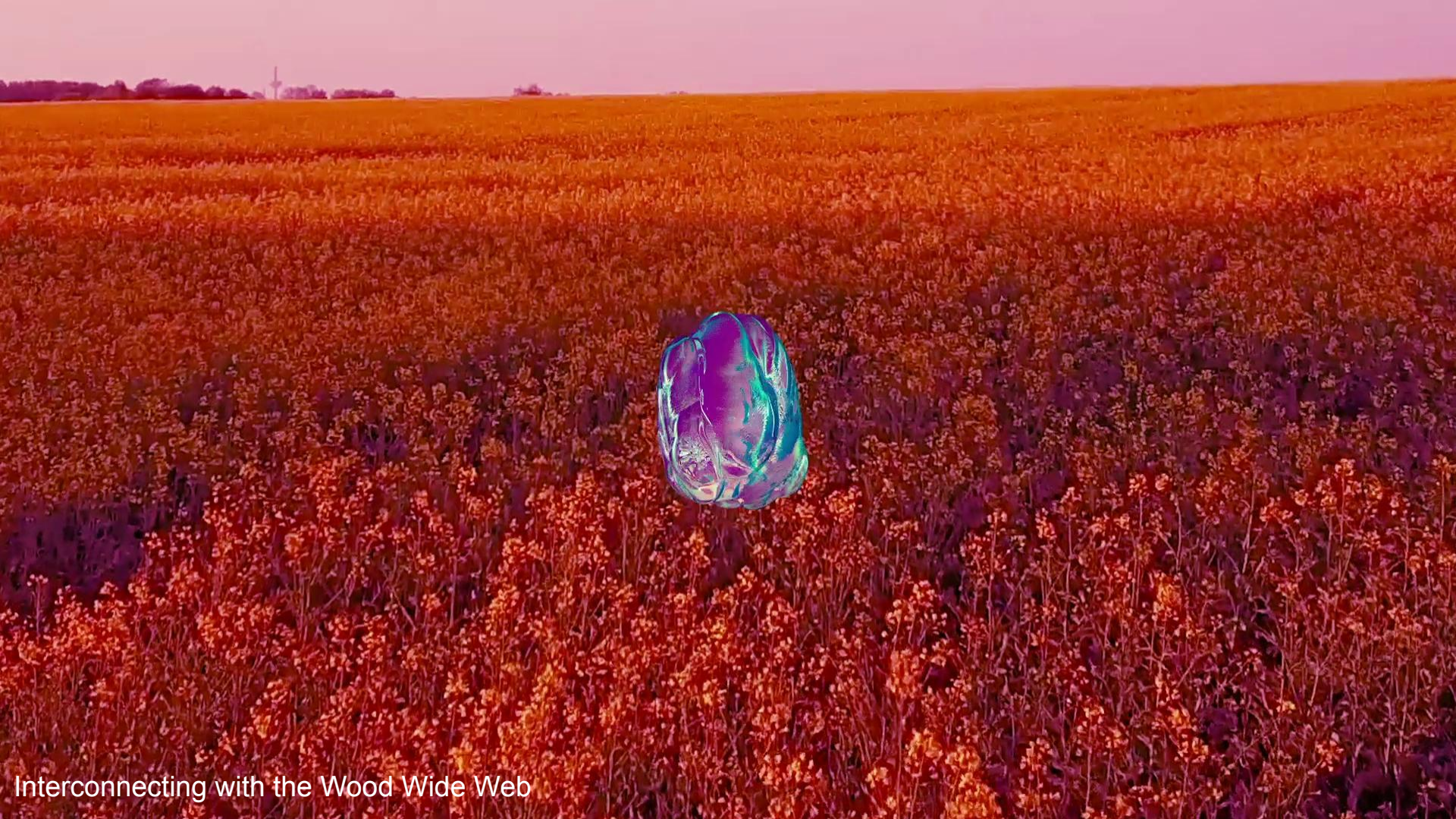




Interconnecting with the Wood Wide Web



Interconnecting with the Wood Wide Web



Interconnecting with the Wood Wide Web

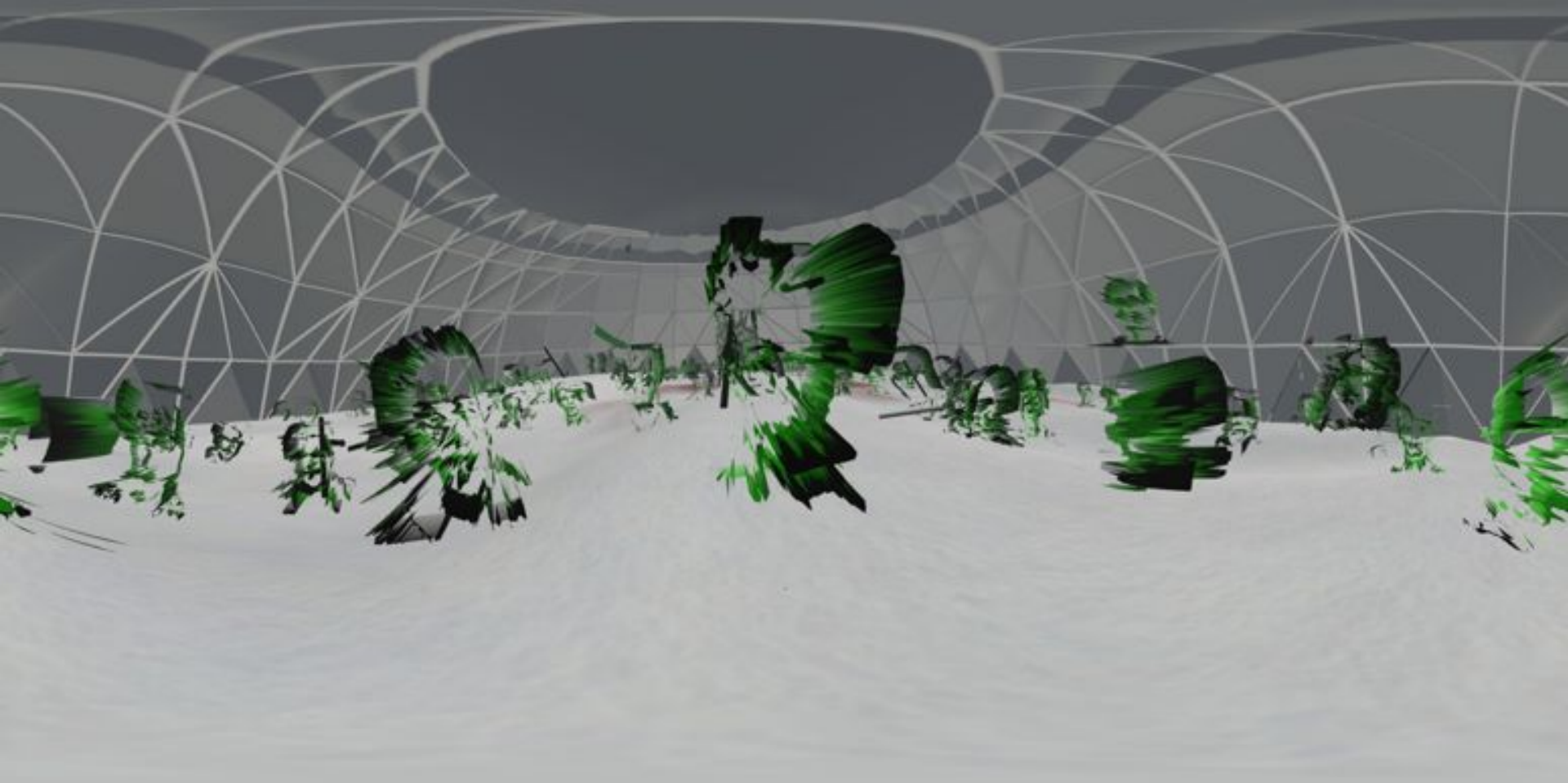
# Green Hope

Green Hope, is a multimedia art installation based upon my memories of revolutionary protests in Iran which occurred after the 2009 presidential election. The Green Movement was the first vast public opposition of the Iranian people against the government. It resulted in numerous cases of deaths, arrests, exile and media censorship.

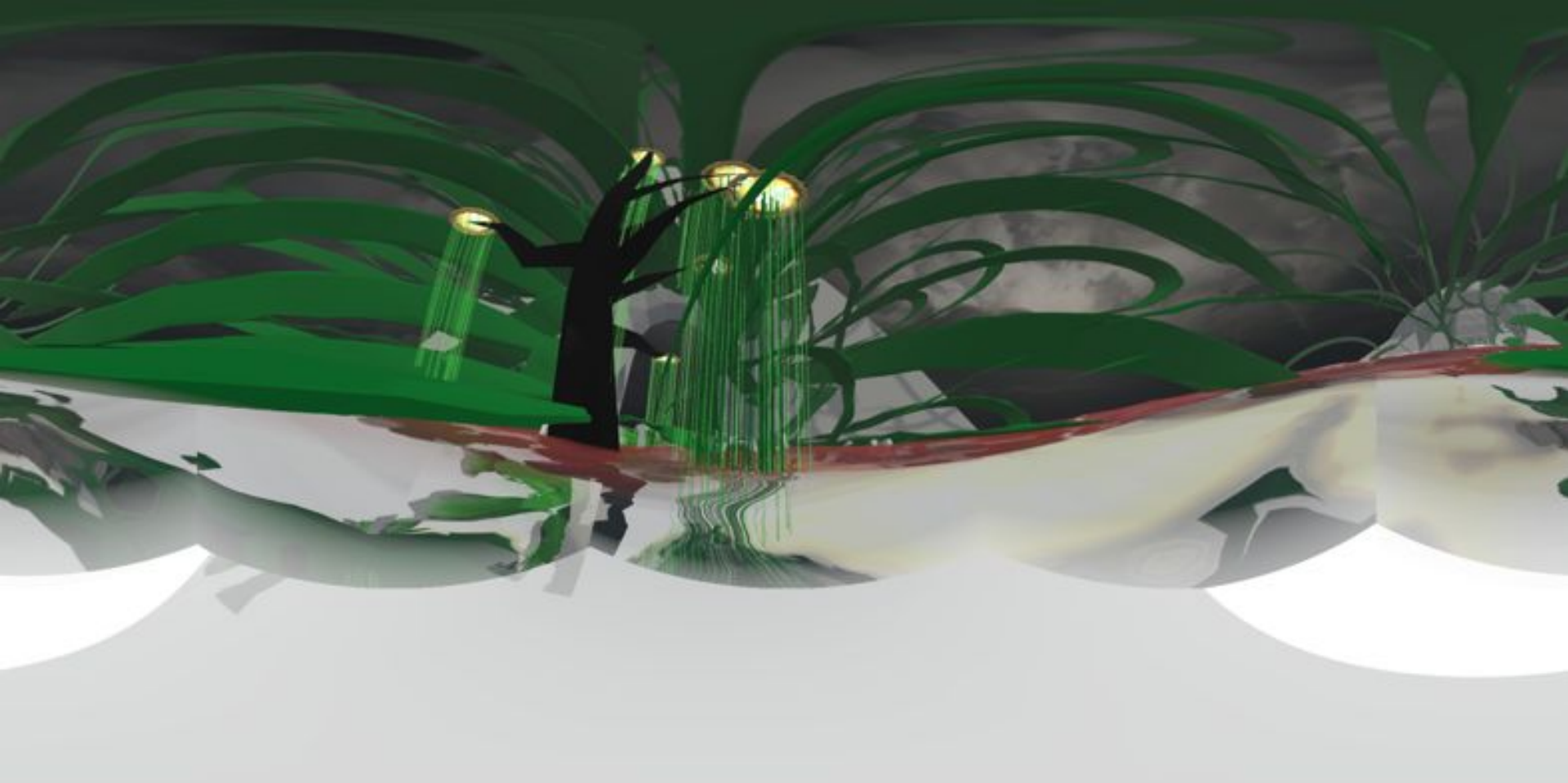
This body of work is a poetic effort to reflect on the edge between external destruction and internal creation. My life has been affected dramatically by the movement and its aftermath. I still carry unresolved issues regarding what I experienced throughout the Green Movement regardless of whether I am in Iran or anywhere else.



Green Hope (installation view)



Green Hope, VR view



Green Hope, VR view





Green Hope, VR view



پژوهش‌های علمی  
پایه اول  
موزه ملی ایران  
تهران

پژوهش‌های علمی  
پایه اول  
موزه ملی ایران  
تهران

**پژوهش‌های علمی  
پایه اول**

**موزه ملی ایران**

به انچه به عنوان موزه و پژوهشگاه علمی  
موزه ملی ایران و پژوهشگاه ملی  
پژوهش‌های علمی

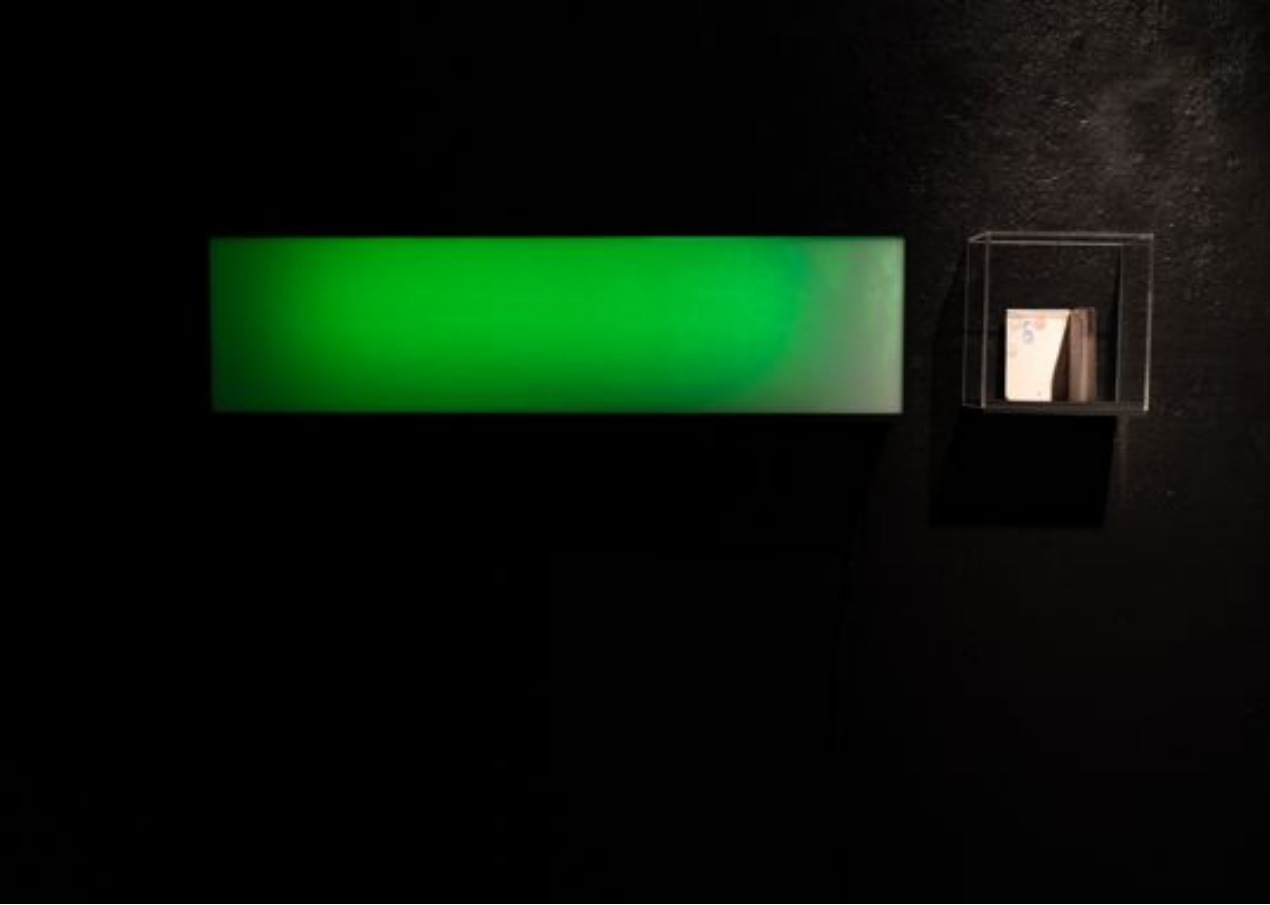
**پژوهش‌های علمی**

به یادگار این کار که اینجانب بخاطر خاطر و انگیزه به آثار کمال در این راستا را در سال ۱۳۹۰  
آریه را به همراه این آثار در کشور ایران و در سال ۱۳۹۰ به همراه این آثار و احساسات و حسی  
موزه ملی ایران را ساخته و به همراه این آثار و در سال ۱۳۹۰ به همراه این آثار و احساسات و حسی  
آریه را به همراه این آثار در کشور ایران و در سال ۱۳۹۰ به همراه این آثار و احساسات و حسی  
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آریه را به همراه این آثار در کشور ایران و در سال ۱۳۹۰ به همراه این آثار و احساسات و حسی

**پژوهش‌های علمی**

موزه ملی ایران

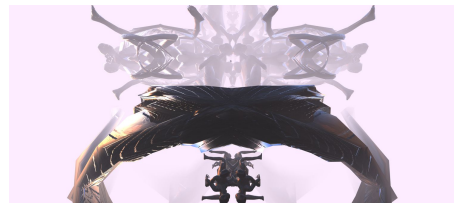
Green Hope (installation view)



Green Hope (installation view)

# Wuji無極

A sound installation that explores the boundaries of the human body. In Wuji, human figures are intertwined, the identities are eliminated, and the personal boundaries for those bodies are blurring. The distorted and entangled visual connects my childhood memory of playing with Chinese knots. Before creating written characters and languages, ancient Chinese use knots to communicate and record histories. After thousands of years of iterations, today, the Chinese knot is no longer a tool for preserving history but a decoration that inherits the spirit of appreciating mystic patterns' beauty. Through twisting, weaving, and binding, all ropes are tied tightly to strengthen the beliefs of unity in traditional Chinese culture.



Wuji無極

# Ritual Vitality

An immersive media art installation that imagineers spaces in between the digital and physical realms.

Ritual Vitality subverts perceptions of the geophysical world through digital manipulation. Via immersive technology, I'm imagining an environment where the actual and virtual planes can coexist, and the body becomes as immediately abstract as it is concrete. Software simulation changes the way people operate organically. Checking notifications on smartphones have become part of daily rituals and vital to maintaining both our online and offline existence. Therefore, I believe it's essential to critically think about the radical and unorthodox modifications in life arisen as a consequence of emerging technology.



# RITUAL VITALITY

<http://leilykhatibi.com/ritualvitality.html>





# Prayer, 2018

Web VR

People tend to behave differently when they are entering a religious place like a temple, because they are taught here gods can see you and know your desires. The transition of human behavior inspires me to import Taiwan's religious culture and Chinese calligraphy aesthetics in virtual reality. Importing the cultural ritual such as "pray", "light an incense stick", in this VR space players can trigger visual effects by clicking specific objects.



A collage of various digital art pieces including portraits, abstract patterns, and 3D models. The central text is overlaid on a dark background with a grid of smaller images.

# DIGITAL MEDIA ART BFA EXHIBITIONS

# DMA BFA Exhibitions

*The following slides  
feature a selection of  
Digital Media Art (DMA)  
BFA Senior Projects  
from exhibitions where  
I was the Faculty  
Advisor (2017-2023)*

[Resonance](#), (Fall 2022, held at the Hammer Theatre & on newart.city)

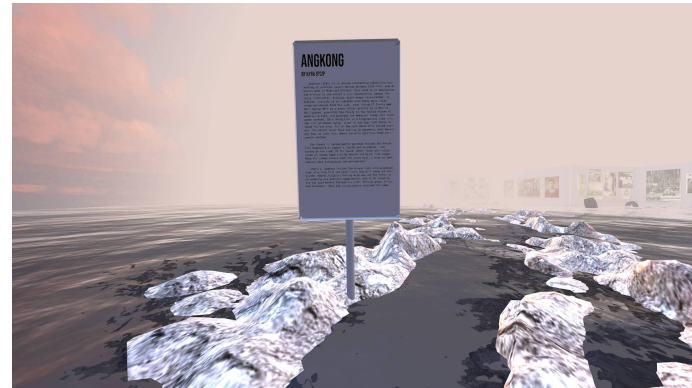
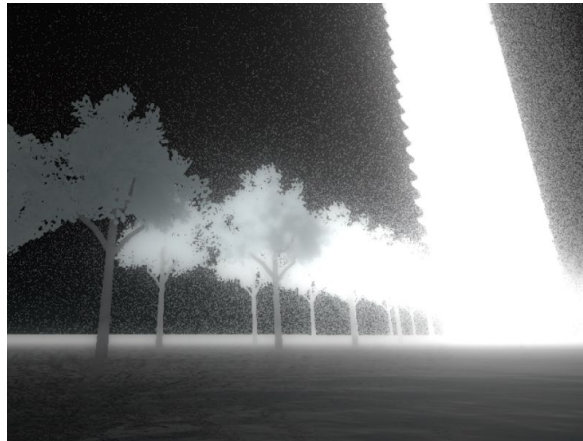
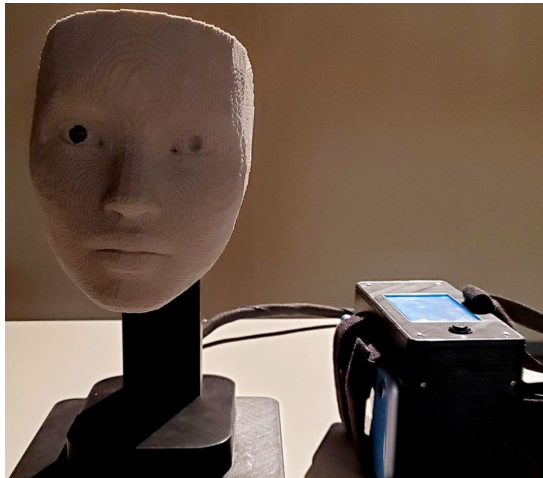
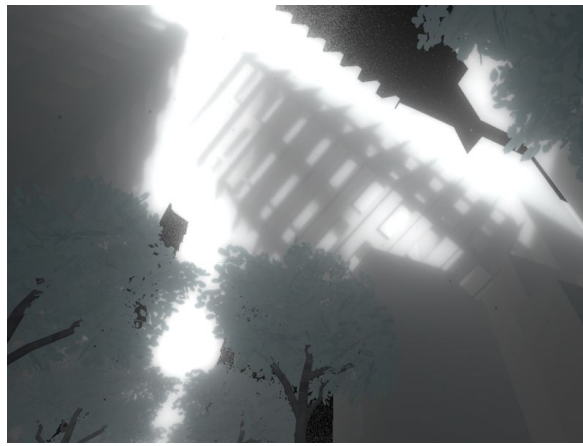
[Rediscovery](#), (Spring 2022, held on newart.city)

[Proxyverse](#) (Fall 2021, held on newart.city)

[Digital Autonomy](#), (Spring 2021, held on newart.city)

[Pivot Point](#) (Spring 2020, held on newart.city)

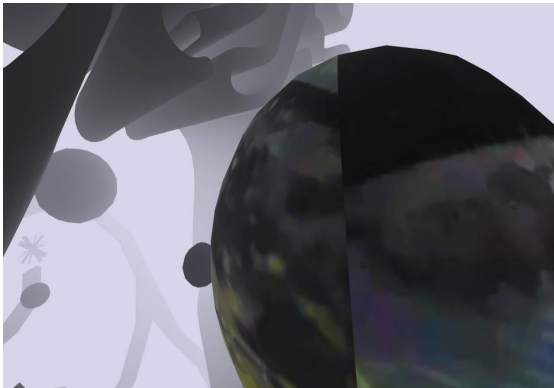
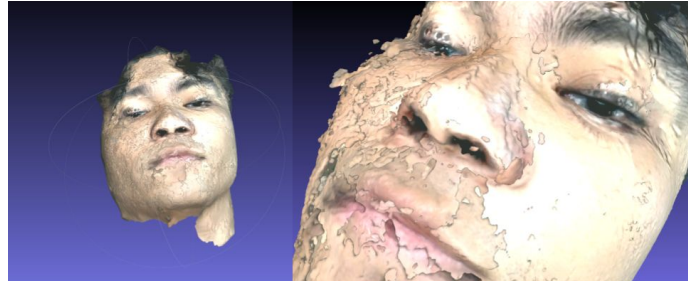
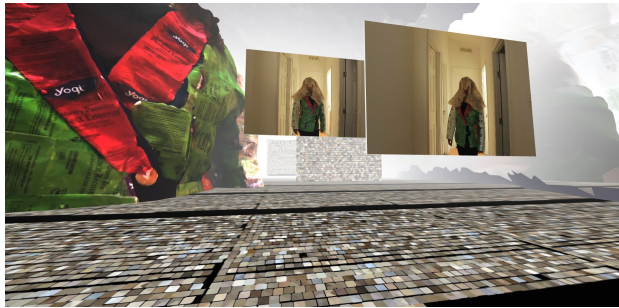
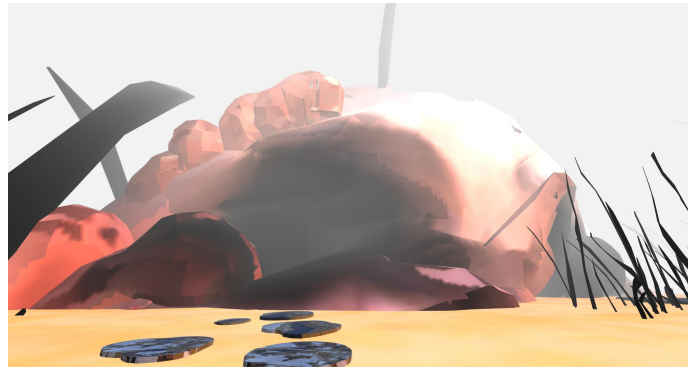
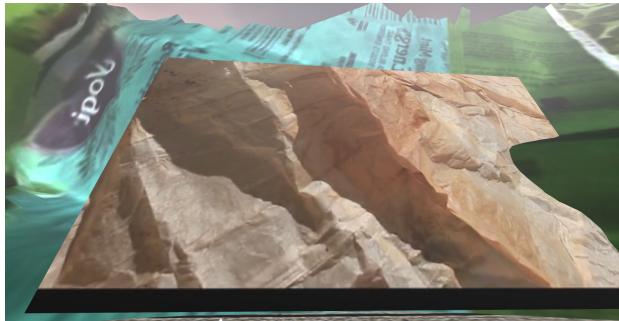
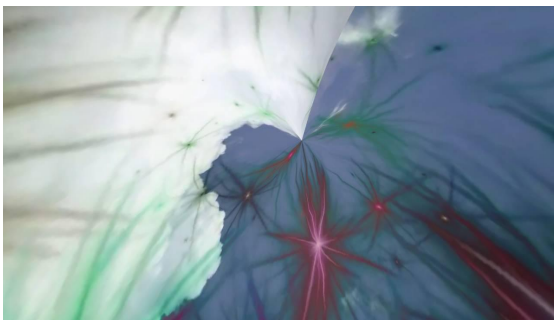
[Dimensions](#) (Fall 2019, held at the Hammer Theatre)



[Jordan Hoekwater](#)

[Raymond Lam](#)

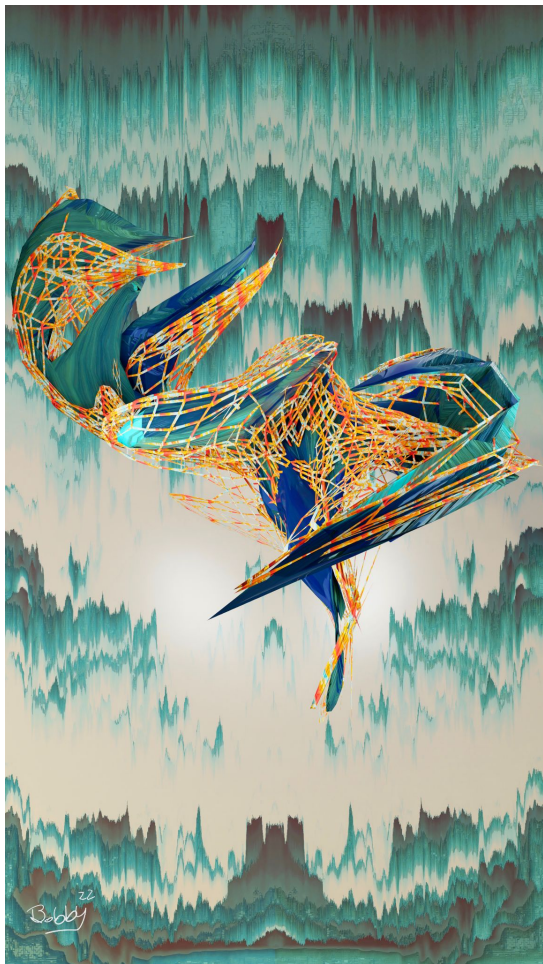
[Kyra SyCip](#)



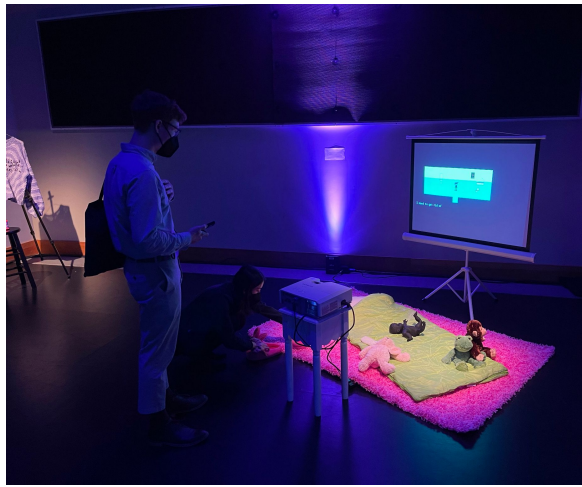
[ASRA](#)

[Sabrina Kwong](#)

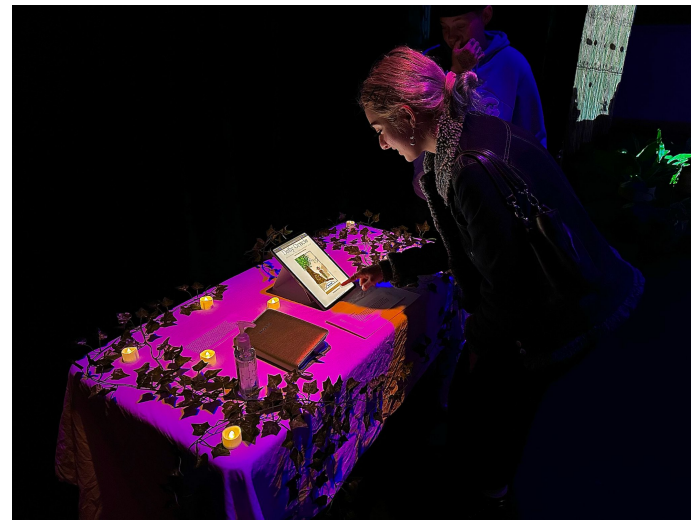
[Ranz Ocampo](#)



[Robert Chavez](#)



[Alyssa Castañeda](#)

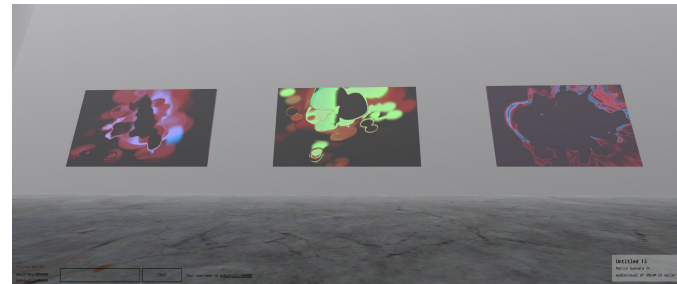
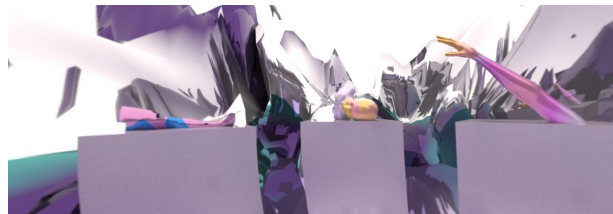
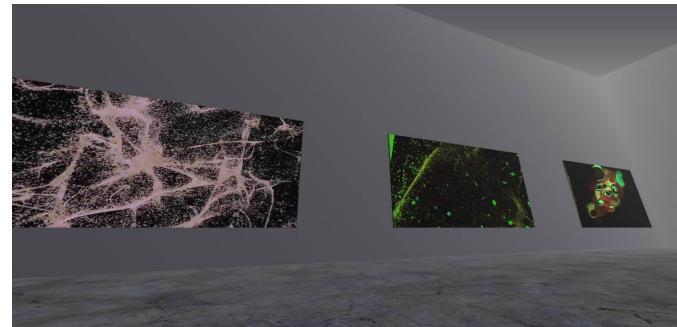
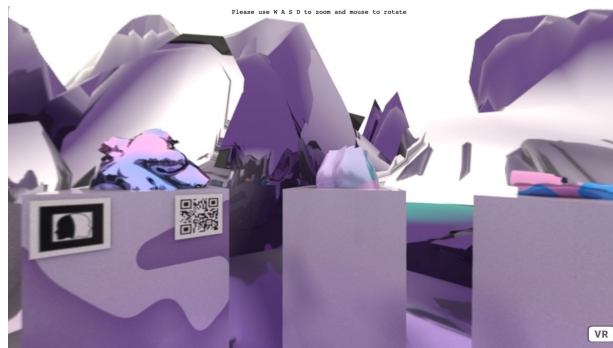
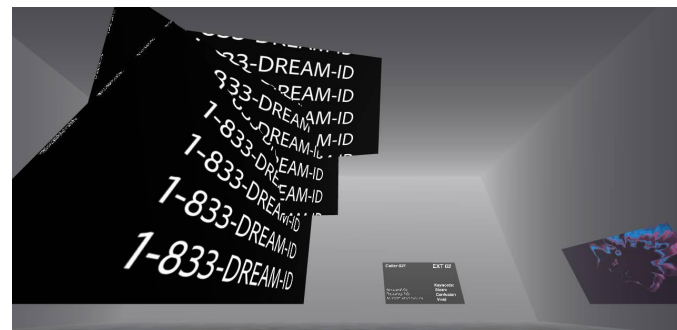
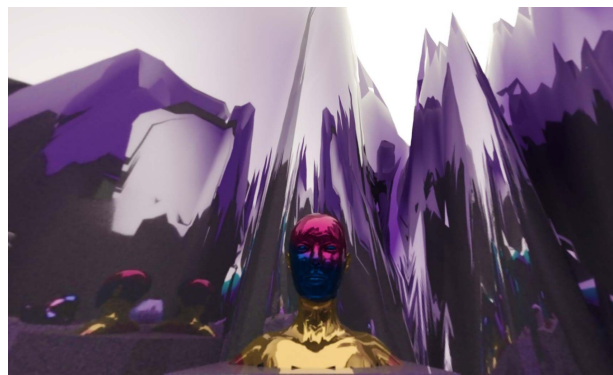


# Daily Oracle

Filipino/Mexican Folklore Oracle Cards

Cards Created by Avery Gutierrez

[Avery Gutierrez](#)



[Angelabelle Abarientos](#)

[Charli Lui](#)

[Martin Guevara](#)

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# **Special Topics in Art: Digital Tools for Artists**

Documentation of a project from an undergraduate intermediate level course

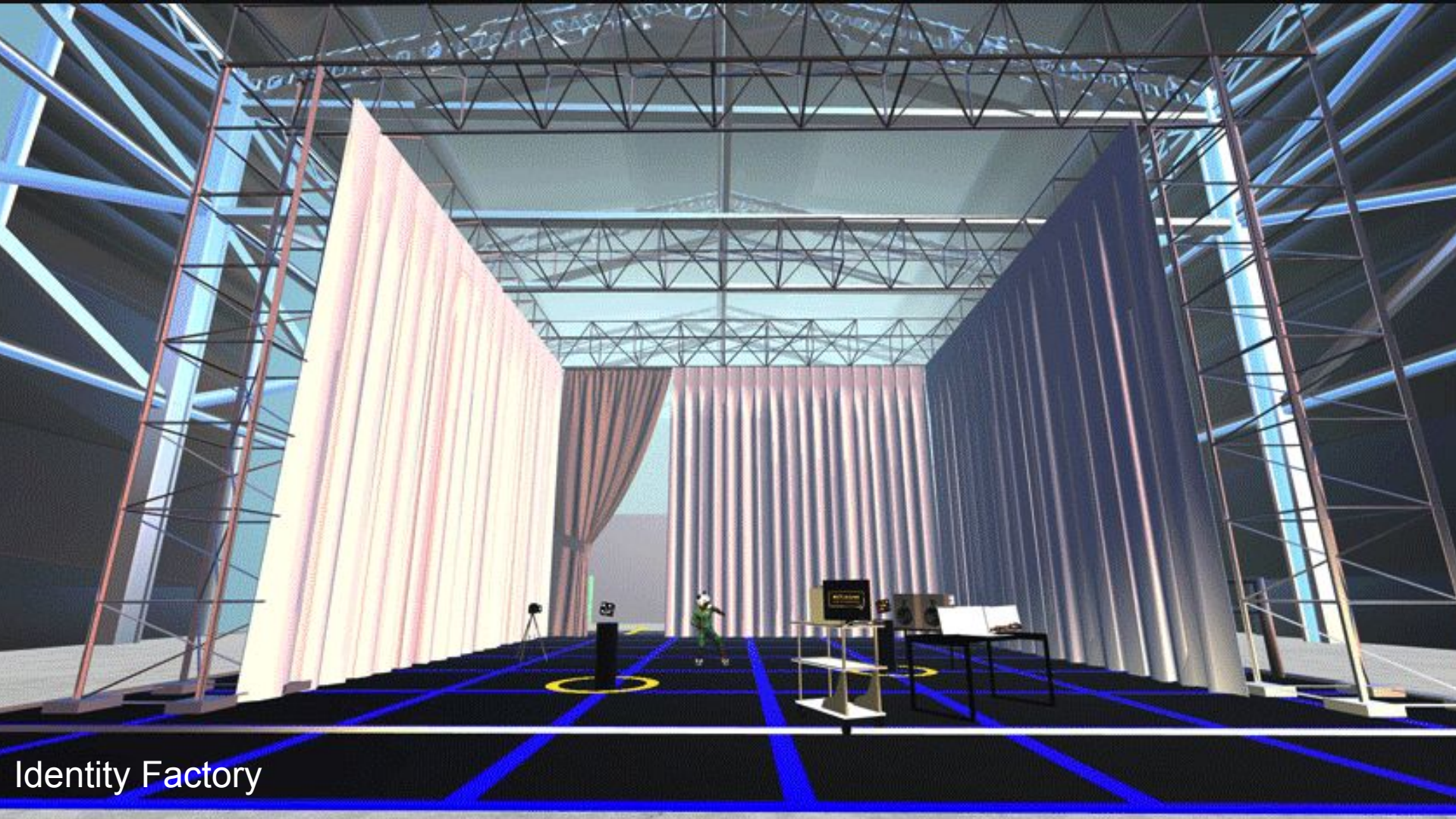
# Identity Factory, 2021

In the summer of 2021 I taught a course, Art 175, in which SJSU students worked collaboratively with the Curators and Digital Development team at the San Jose Museum of Art to create an interpretive online experience for Hito Steyerl's Factory of the Sun Installation which opened August 6, 2021.

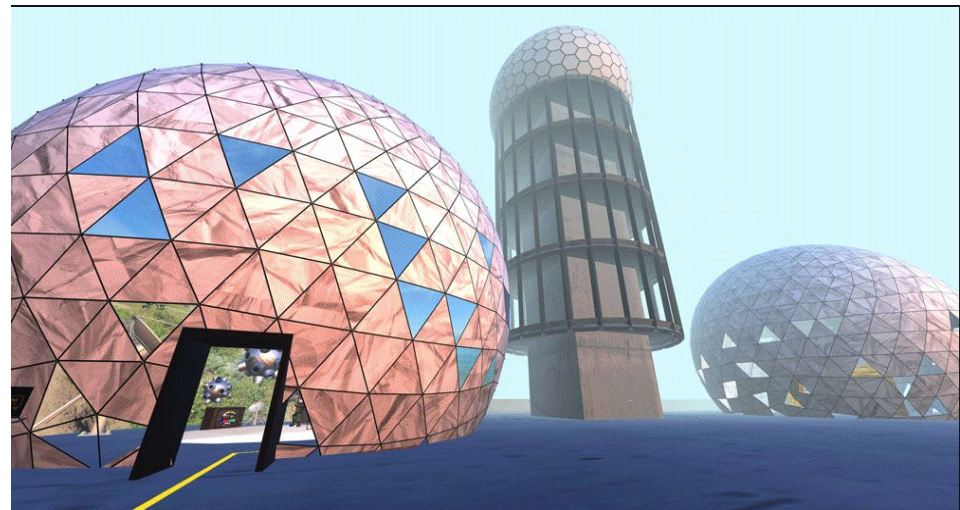
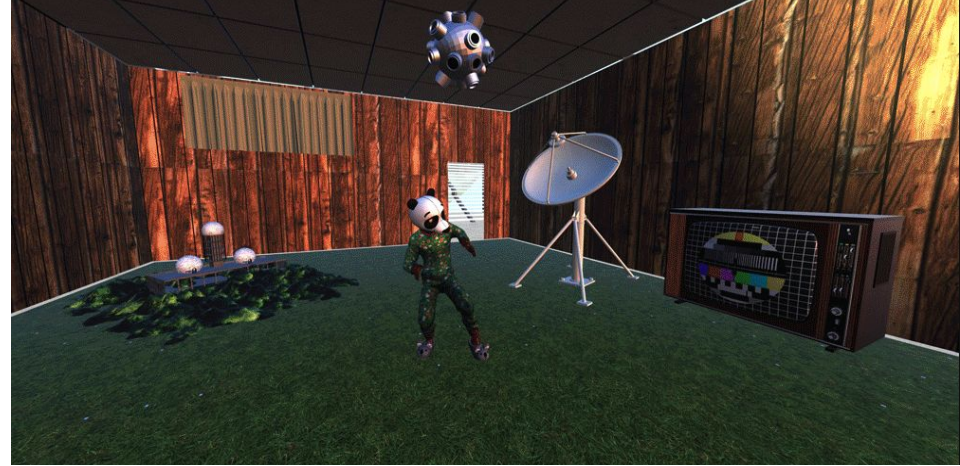
Under my supervision, students worked with the curator of the exhibition, Kathryn Wade, to create an interpretive analytical framework of Factory of the Sun. The interpretive framework will be used to design an interactive online experience for the public to help the exhibition "come to life" through active visitor involvement.

Students also developed assets in collaboration with New Art City Developers, the founder of the company was a current MFA student of mine. We worked with NAC and Museum stakeholders to research, design, and produce the online exhibit. [The Identity Factory](#), was hosted by New Art City and opened to the public at the same time as the physical exhibition. As of Fall 2022, it had seen over 3,500 visitors.





Identity Factory



Identity Factory

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# **ADVANCED DIGITAL PROJECTS**

Documentation of projects from an undergraduate upper division course

# Don't blur out my culture

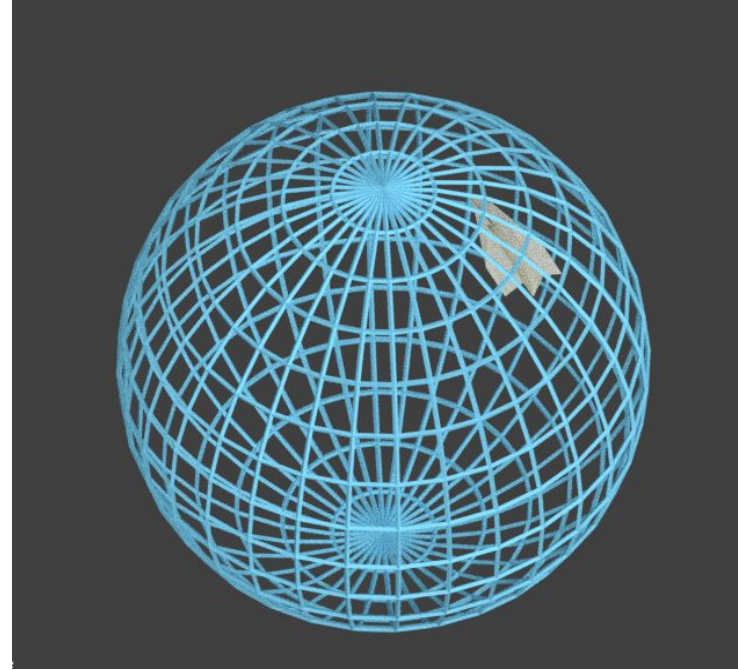
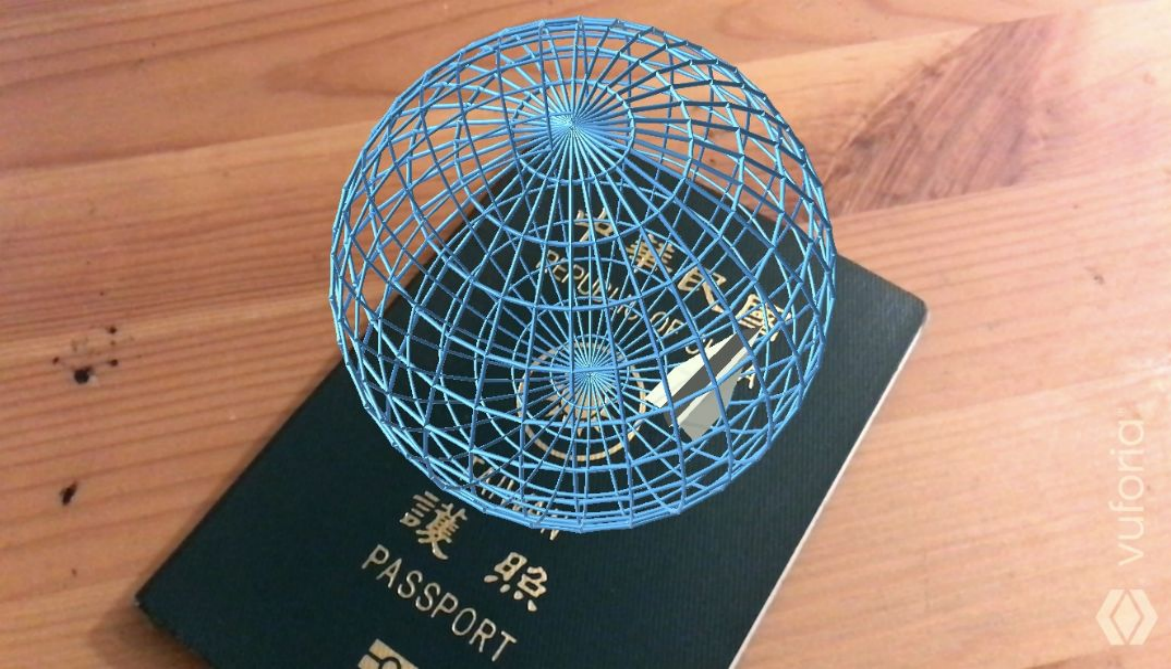


For my AR Project, I expanded my photography project 'Don't blur out my culture'. The project explores the frustration that Asian Americans go through everyday in their life. Asian culture is often fantasized and fetishized. Asian culture is misrepresented in the mainstream media but when it does, Asian women are generalized to be submissive and 'exotic' and Asian men are portrayed as nerdy and unattractive in the media everyday. Due to the underrepresentation, Asian Americans have to feel alienated in the country that they were born in. My AR project 'Warning Sign' shows a warning pop-up through lens that warns about how to approach to this problem satirically.









### **Border, 2018, Augmented Reality**

Border is a dialogue between personal identity documents and the electronic devices ( mobile phone), like the ID is scanned in the airport when traveling, scanning the passport by AR app encourage Taiwanese to check their nation name and think of the hidden story.

The project name “Border” not only means the geographic borders that keep Taiwanese travelers away but also the restrictions set by Taiwan governments and the national identity crisis that interferes Taiwanese to join worldwide organization.



# Seed of Life

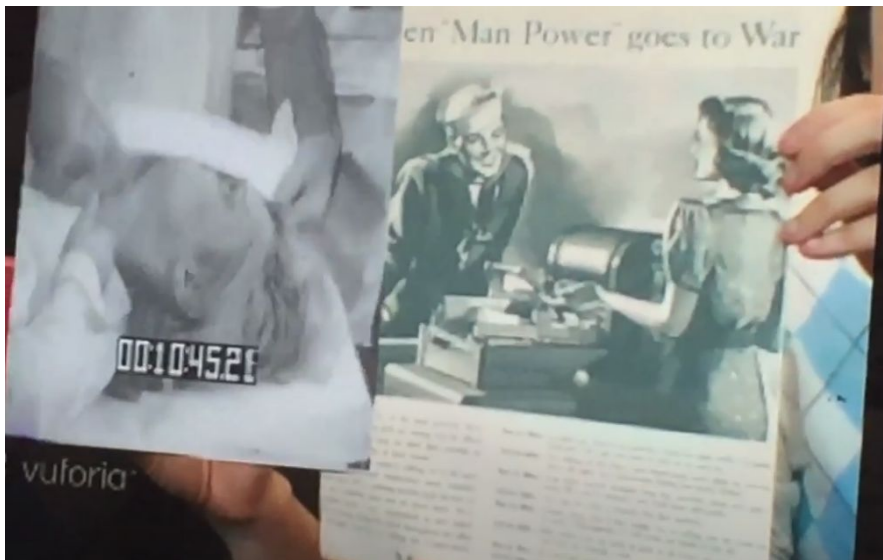
The idea behind this project was to show the connection between my life and the seed as a beginning of everything. Everything in the world starts as a seed. A plant. A relationship. A musical composition. A life. So, the seed represents the beginning of my life and the plant/flower symbolizes my physical and mental growth. When I was doing this project I was thinking about my graduation and my life for the past 4 years and how I've grown as a person during my time at the university. This is my last school project and I wanted to take time to appreciate everything I learned, people I met, and the person I have become.

<https://vimeo.com/337333588>



# Public Service

This piece uses images from old advertisements to display bits of history that have more of a backstory that may or may not be obvious to the general public. This work was inspired by the recent laws passed by our government in regards to a woman's right to chose. These laws attack woman and depict them as enemies if they wish to abort children conceived through rape, giving power to a rapist. This lack of regard and form of control have reigned over women for decades. These ads first show women being forced into being lobotomized when they realized they didn't want to "stay in the norm," of the household and enjoyed being in the workplace. Lobotomies are horrendous, deadly and damaging, and given only to "reset" a woman who realized she was no longer happy staying inside a home. The other ad is a playful Lysol ad that morphs into the deadly Lysol ads that would berate women or threaten them the happiness of their marriages if they didn't poison themselves with Lysol douches. These women often developed form of cervical cancer which caused not only birth complications but death later down the road for them. I wanted to show that mental and physical control of women is still present in our society, in spite of truths of the impending anthrocene,etc descending upon us.



Public Service

## New Painterly, Video, AR, Acrylic, and Paper, 2019

For this piece, I explored traditional abstract painting and new media editing software and AR. In a sort of glitch art, the work evolved from my original idea of what I would make as I worked further on it. This work was molded by the software I used to create it in different ways. Adobe After Effects dictated the movement of the waves in the painting, Unity dictated the placement of the objects and their overlays, and Vuforia decided on the display of the augmented reality trigger image of the photoshop bar and the frame. In a way, this process added to the glitch aspect that I was trying to connect to as even I was not fully in control as I let the software decide what to do.



New Painterly

# Periodic Pollution Manufacturing Ltd.

For this project, I want to present the transformation of elements around us. Using periodic table, a very common thing that we know so well, as a trigger, I intend to show the connections between the elements that we discovered and the things that we are accustomed to, between the basic knowledge that we learned and the actual behaviors we made. Some results can happen immediately and last for a long time, such as the damage we made to the environment. Human development is to some extent like building this periodic pollution manufacturing plant.





## Save Point, 2019, Mixed Reality Installation

My project revolves around the concept of a save point existing within real life by using AR. I wanted to bring a sense of familiarity and playfulness by referencing this portion of the video game culture that I have grown up with; the concept of a physical "save point" being located within the game world. Even though this feature prominently exists within RPG styled games, saving one's progress, whether manually or automatically, is a vital function in any video game. Rather than starting from the beginning, restarting from where the last save was recorded is beneficial. Saving in the game world can be located in any space where one is present, data can be overwritten and done infinitely, and is convenient for quests and many other features.



Save Point





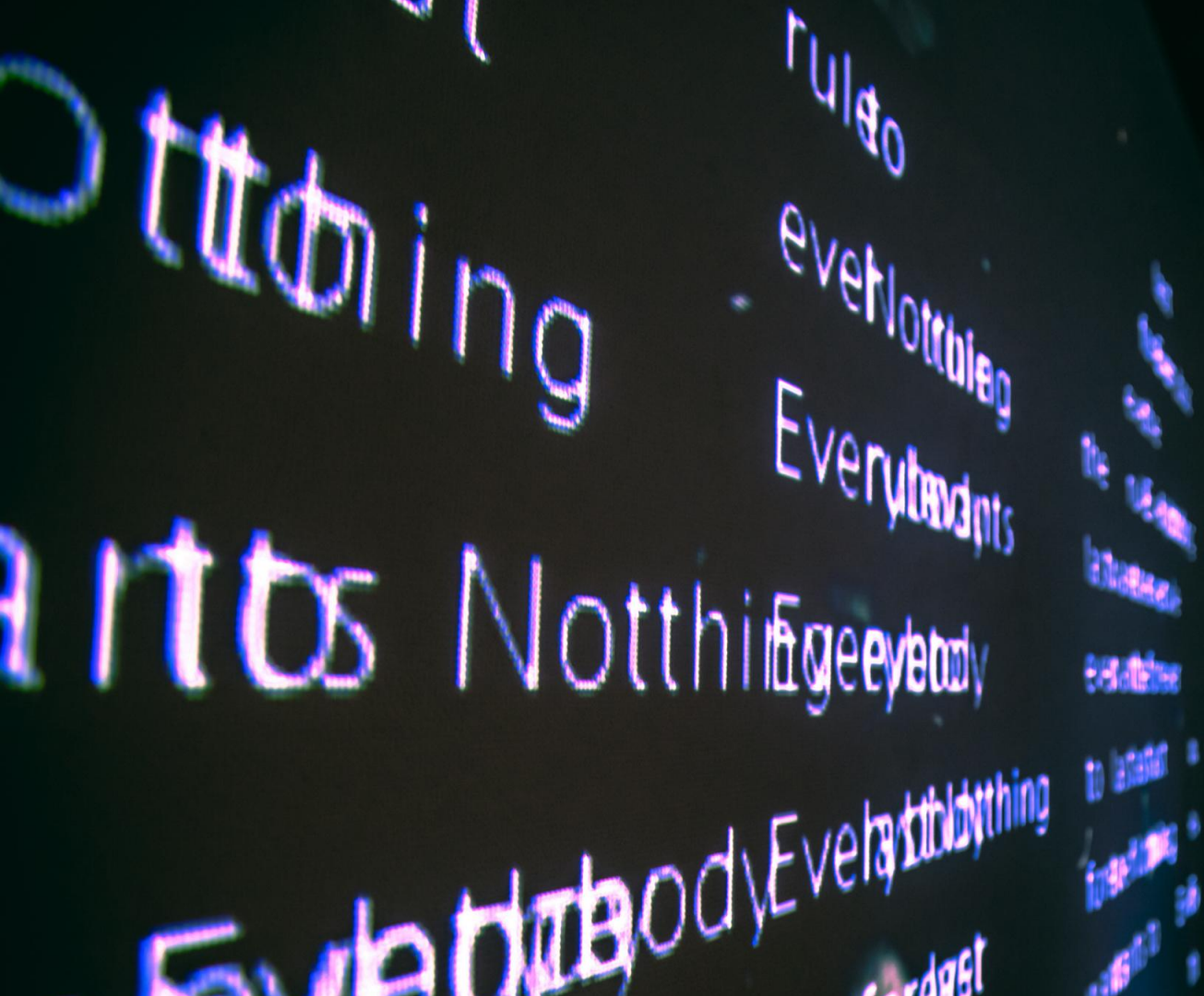
EXIT



Save Point

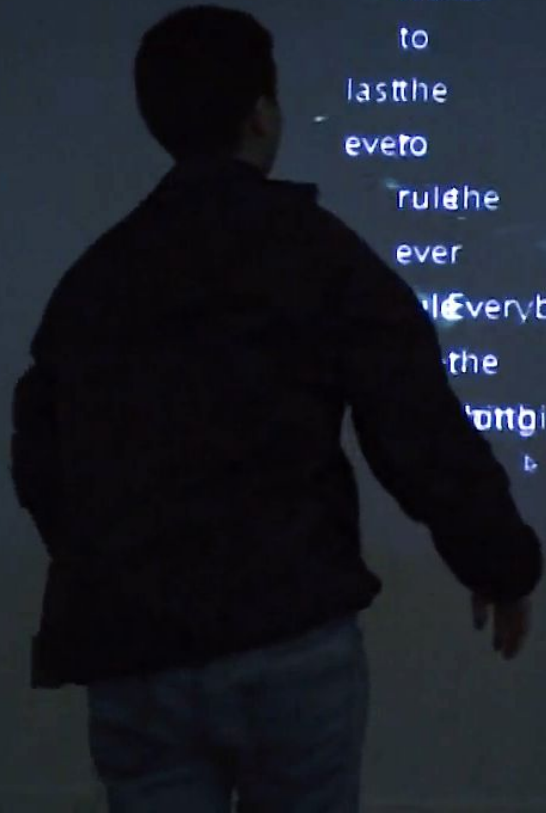
# Momentum, 2018, Interactive Installation

Driven by the audience's dynamics motions, Momentum can be considered as a magic mirror, which disallows audiences to see their real appearance clearly and creates a fancy illusion. Viewers must change their postures several times to confirm where their reflections are. Interestingly, the dynamic, ever-changing motion graphics encourage people to find and communicate with the invisible sensor, just like the lyrics say, they try to rule what they see, however, the imitation of sensor distance prevents viewers to get too close to the projection mapping. In the end, the viewers are almost controlled by the Kinect sensor, they unconsciously become “objects” in this project.



**Momentum, 2018**

Interactive Installation



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**Momentum, 2018**  
Interactive Installation

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# **INTRODUCTION TO 3D MODELING & PRINTING**

Documentation of projects from an undergraduate intermediate level course



## Canon, 2019, Video Installation

3D video inspired by physical practices like Qigong and Yoga which aim to transform body and mind, or benefit people's well-beings. Just like its definition in contemporary dance and music: a piece of music in which instruments take it in turns to repeat the melody, Canon represents the changing synchronization of our mind and the appearance.





Canon, 2019, Video Installation

Watch video: <https://vimeo.com/329041226>

## *how i feel when i'm anxious*

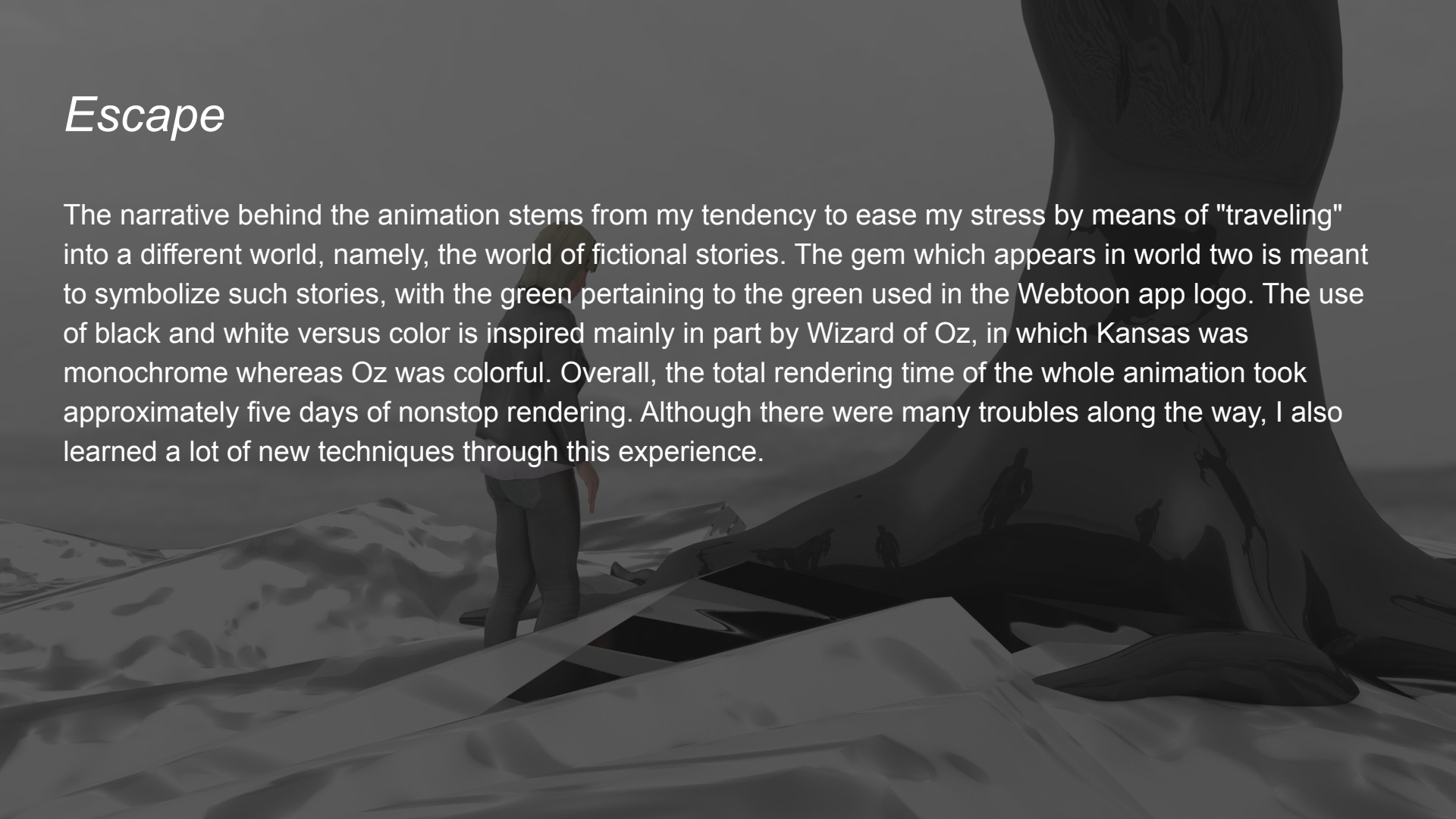
This piece is a reflection of how I see myself when I'm experiencing an anxiety attack. Each scene demonstrates the physical feelings I get during an episode. The setting is set in a white empty room, allowing the character to be more focused upon and also symbolizing my mindset as everything goes blank for me. I made the avatar nude and pink, showing the vulnerability that occurs over me. The constant vibrating at the beginning of the video is a physical demonstration of the tingling, yet numbing sensation I get throughout my body, especially on my face. At the end of an episode, I always find myself losing balance, dizzy, and I feel sluggish, thus the deflating body. The black particles that take over me indicate the feeling of suffocation because my breathing is erratic and my vision blacking out. Creating an animation for this experience is a good medium to show people the symptomatic feelings I get during an anxiety attack. Showing a simulated animation is more effective than describing my experience verbally. Compared to traditional video, an animation can push the laws of physics to get a point across. This also plays on the idea of how anything can be done in a virtual space. I can't physically deflate that the avatar shows in the video in real life, but in a virtual space, the avatar that embodies me can do that. The portrayal of my virtual self is clearly distinct from how I really look, however, its representation is closer to how I feel physically and mentally.



how i feel when i'm anxious

# *Escape*

The narrative behind the animation stems from my tendency to ease my stress by means of "traveling" into a different world, namely, the world of fictional stories. The gem which appears in world two is meant to symbolize such stories, with the green pertaining to the green used in the Webtoon app logo. The use of black and white versus color is inspired mainly in part by Wizard of Oz, in which Kansas was monochrome whereas Oz was colorful. Overall, the total rendering time of the whole animation took approximately five days of nonstop rendering. Although there were many troubles along the way, I also learned a lot of new techniques through this experience.





Escape

## *Virtual Three Dimensional Self Portrait*

The avatar starts grounded and then slowly rises to a standing position. He observes himself as if he is unsure about something. The video ends with him looking out into the sky. This animation is a reflection on how I feel when I try to push something that is outside of my comfort zone. I've learned that being in a leadership position can be lonely which is difficult to cope with. The reflective material of the body points to my difficulty to take credit for myself, instead I often see others doing better work than me.



Virtual Three Dimensional Self Portrait

# Thing of Internet



The Internet is more than a place comfort and escapism for most of us. It's always there. Like a true friend. Allowing you to express yourself freely or be someone or something that you've always wanted to be. Without any judgment. However, with the Internet becoming such a big part of our lives it has been exploited and manipulated. Personal information being sold and bought or just taken for personal gain. People putting all their personal information out there, when now there's a chance that it could be used against you.

Therefore, the Thing of Internet has awakened, it feels the need to express its concern for its current state. It's noticed our eyes locked to the blue screen, the phantom vibrates, the like addiction, and the need for constant media feedback. Companies have been able to perfect the positive feedback loop to keep us coming back, even though we know their alternative motives.





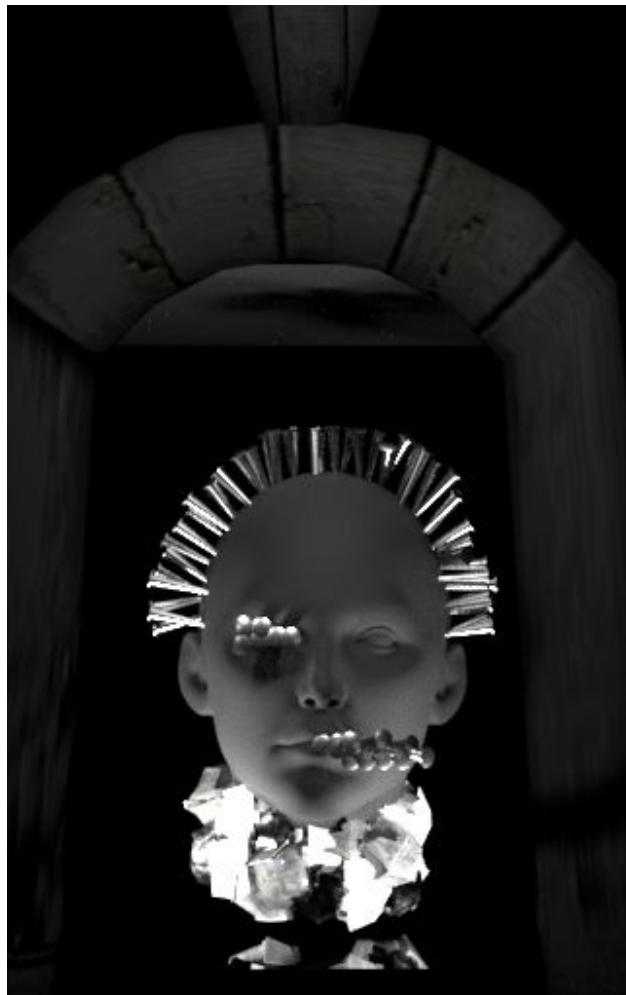
Thing of Internet

# Pure, Power, and Pain

For this project, I created a gallery installation containing three 3D modeled busts as the different objects with different textures. The busts were inspired by my previous work in which I used found objects to create a thematic piece. While the busts don't have any real identity, the objects embedded in them give the viewer an idea of their symbolism: the jade textured bust for purity, the horns for power, and the nails and stones for pain. I then modeled a small opening for each bust as well as an arch to mark each opening.



Pure, Power, and Pain

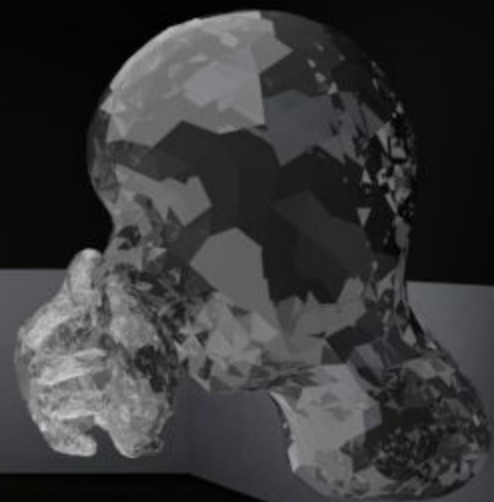
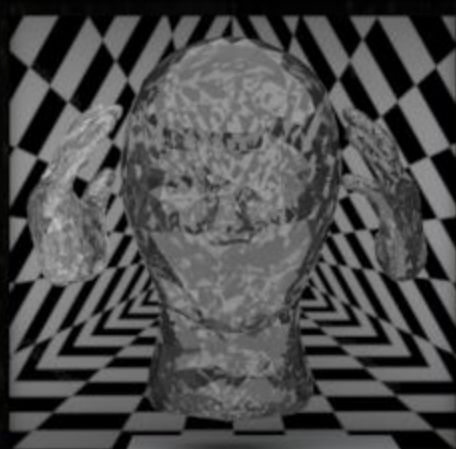
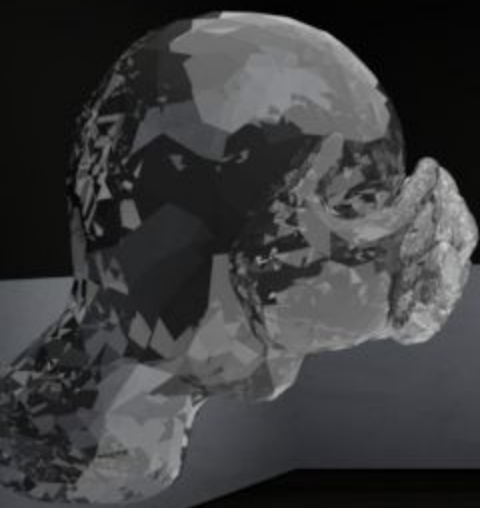


# Mercurial

The models within this space were created from the influence of man and the many emotions and experiences man goes through. I also focused more on where we as humans see ourselves within the world and society around us while trying to convey a nihilistic tone. A lot of the textures used were mostly transparent to reflect the transparency of our thoughts and emotions; thinking they can be easily hidden. This is especially seen from the glass material used for the "see no evil, hear no evil, and speak no evil" sculptures. Materials I also used include blood, chrome, metal, copper, gold, jade, etc. I wanted to play a little on how the shine of the material is reflected with the light.

I didn't want to use any matte material because I really wanted to emphasize reflection and transparency. The scene itself is simple and grounded more in a realistic environment but also wanted to give an eerie, uncanny valley tone. Using a gallery space I want the idea of viewer just looking and thinking of each of the models like how a gallery should but also feel isolating with the darker lighting, cramped hallway, and spacious lobby with the large floating head sculpture looking down at you.





# Ghostwater Ceremony

This virtual reality setting is an arrangement created by an ancient digital civilization. The idea behind this project was to create a scene of what an ancient tribe might live like if they existed in the digital age. The installation is located within the internet and uses elements like earth and water to suggest it's awareness of the physical world. The idea of making surfaces smooth is a nod to the ancient Greek and Roman sculpture and architecture. The smooth, white, marble is a signature detail in most classical sculpture.



Ghostwater Ceremony



# Mayans in Maya

The goal in this piece was to emulate Mayan design language and organize it in a style that also emulates Peter Tarka's tidy arrangements and ambiguous locations. The main textures used are terracotta and stucco and I used a color palette that was inspired from common colors used in Mayan murals. Also, part of the intent was to create a bit of a tongue and cheek joke referring to Maya software to emulate Mayan culture. The lighting effect used was intended to make the piece feel like if it were a blend of diorama installation or a tilt-shift photo, making the location feel ambiguous.

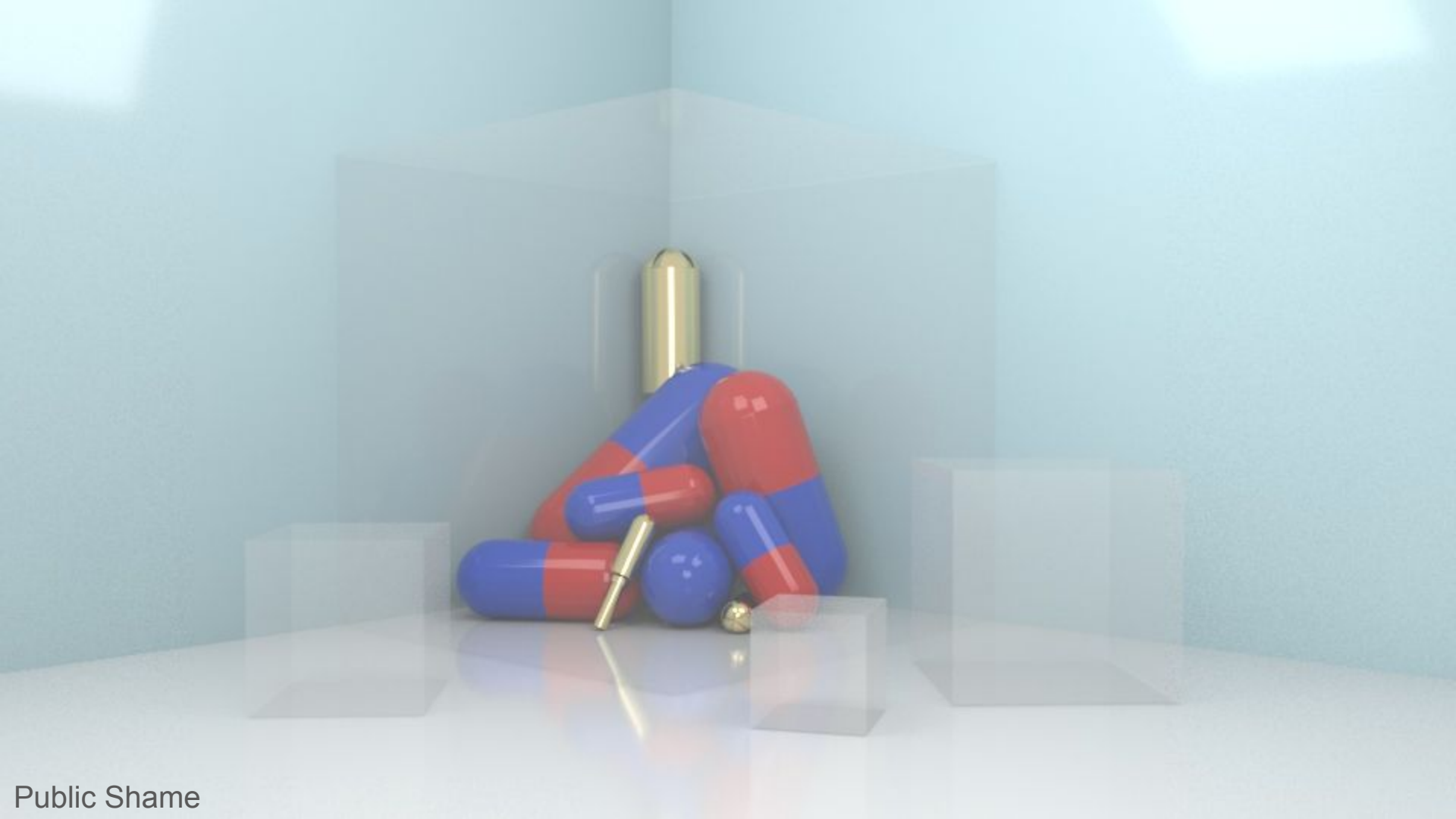


Mayans in Maya

# Public Shame

Within this piece I explore the public shame women still receive around periods and menstrual cycles. I decided to change the texture of tampons, turning these applicators into gold and as a result glorifying their use. The red and blue pills represent the pain and bodily element during the sensitive time of a period while many women rely on some form of medicine to get themselves through it.

Enclosed in a glass box, periods are the elephant in the room. The large clear box acts as a metaphor for this subject which lingers around most women, but can not be openly discussed or shared. After modeling every object from a basic polygon, I attached a specific texture to each item, making the gold shiny, pills multicolored, and glass transparent. I imagine this piece as a larger than life sculpture with the center tampon being over seven feet tall and the smallest pill being at least two feet in diameter.



Public Shame

# Underwaste

The ocean is full of life which many creatures inhabit but this beautiful mass of water gets polluted due to the lack of care that is shown. Some of these causes are from human activities like garbage misplacement and oil spills which harms the sea life and the ocean itself. So what if we explore the futuristic post oceanic-change as this issue continues? It would result in the ocean water becoming murky and dirty with trash but also making sea life cease to exist. My inspiration came from the artists', Jakob Kudsk Steensen, VR installation called AQUAPHOBIA which discusses how the world would be like in the future if rising water levels and climate change were to take over.

# Underwaste



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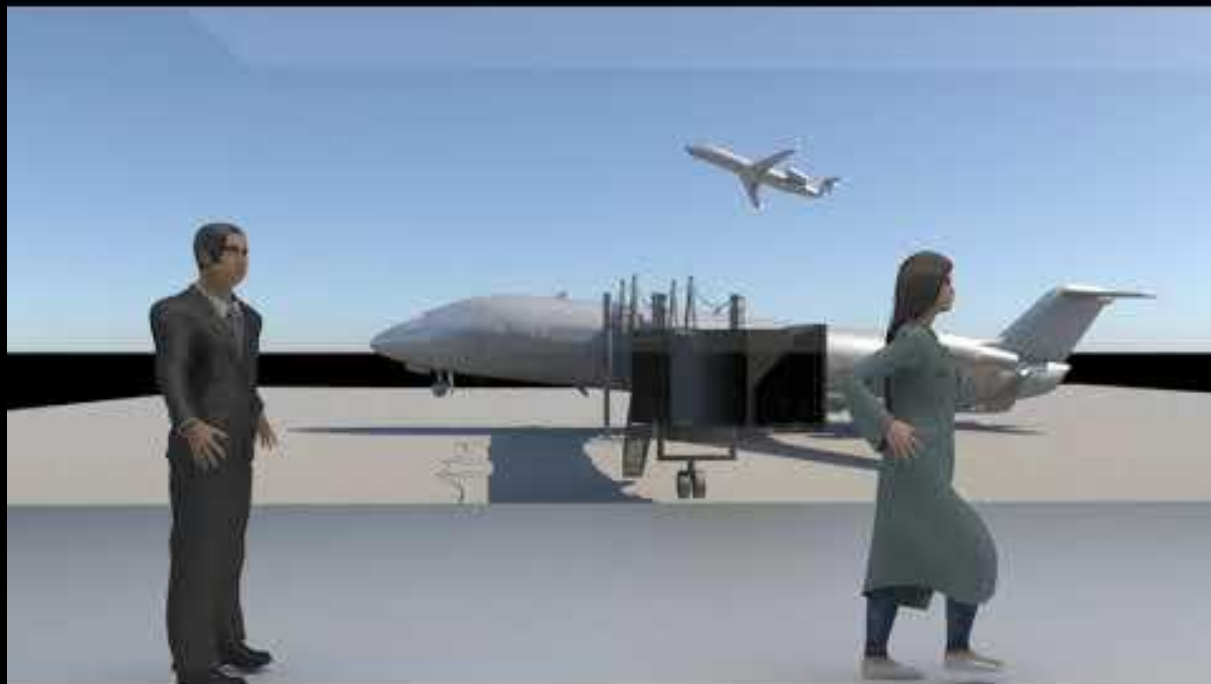


Underwaste



The Last Moment





Farewell



Alley King



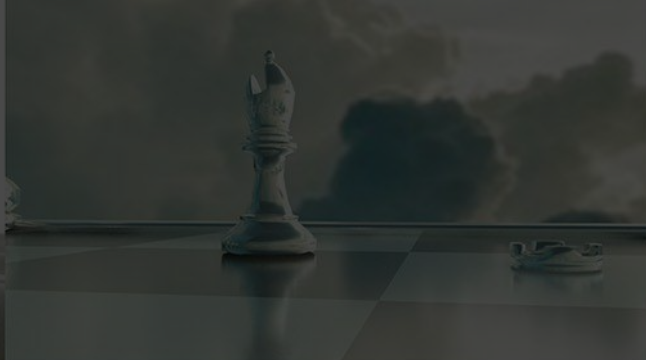
The Hours of Grief Lead a Lifetime of Reflection



Detritus



Introduction 3D Modeling Demo Reel, Fall 2018



# Introduction 3D Modeling (Stills)

