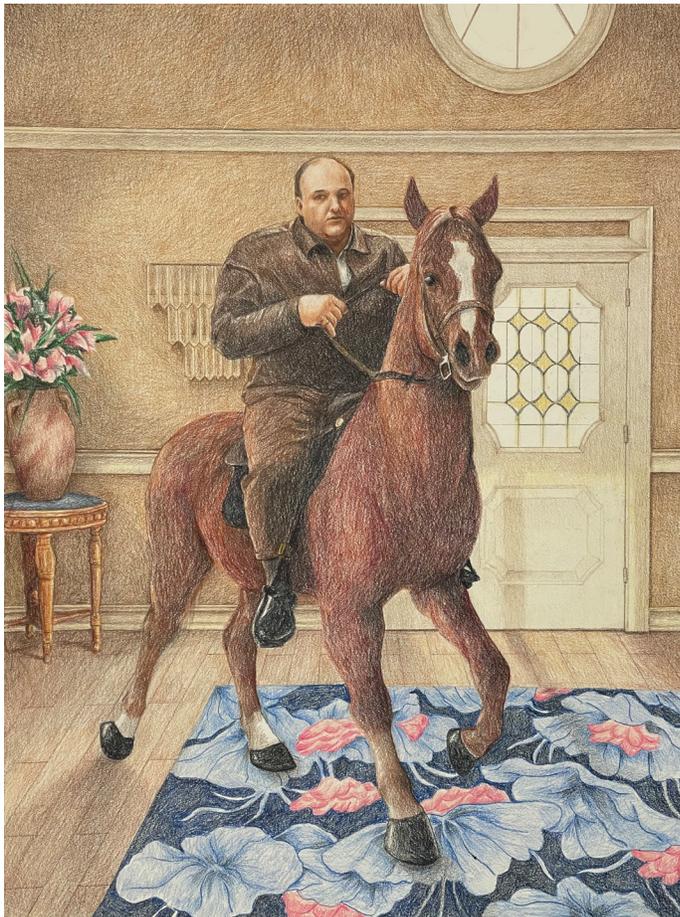


PRESS RELEASE

For Immediate Release
November 2025

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**FOR ALL
THE GHOSTS:
Kristofferson
San Pablo**

November 23, 2025–April 12, 2026
UCR ARTS, Culver Center of the Arts

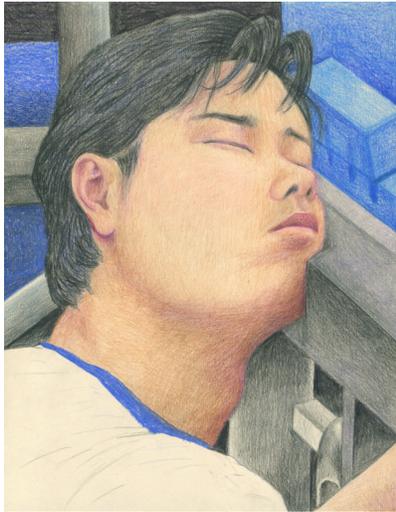
OPENING RECEPTION
December 13, 2025, 1 p.m.
Free and open to the public

Spring Reception • April 11, 2026

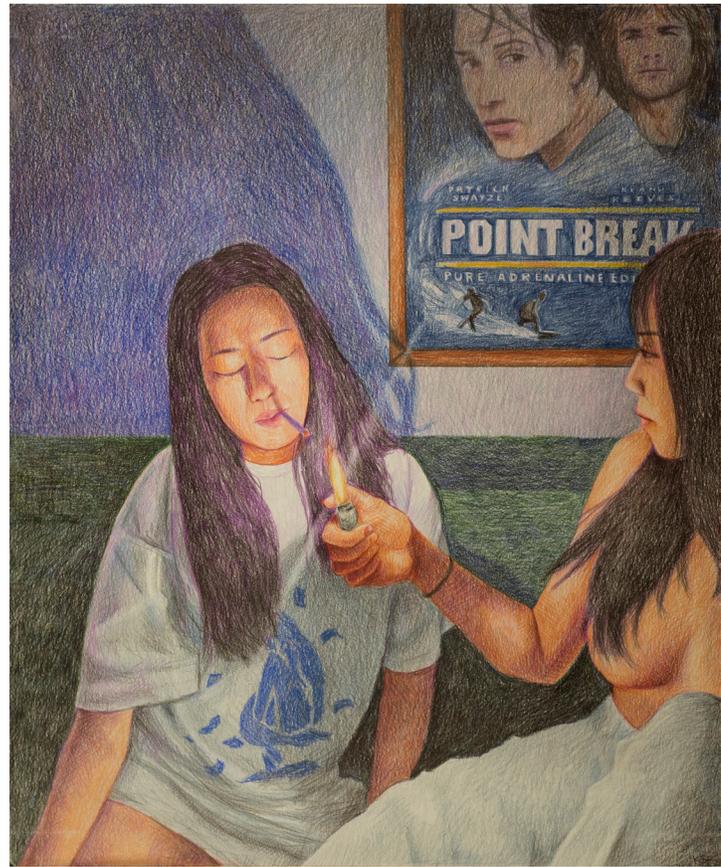
Napoleon Crossing The Caldwell, 2022. Colored pencil on paper

Time becomes nonlinear, memories blur with the present, and our relationship to the past grows increasingly complicated. This isn't nostalgia—it's something stranger, more fragmented, more real.

Opening on Nov. 23 at UCR ARTS Culver Center of the Arts, *For All the Ghosts: Kristofferson San Pablo* brings together works that explore what home means when shaped by both memory and the digital age. Artist Kristofferson San Pablo describes ghosts as the people, images, and places that linger in memory, family and friends, the landscape of Southern California, and the passing images and stories that crowd our screens.



Shohei Sleeping, 2025. Colored pencil on paper

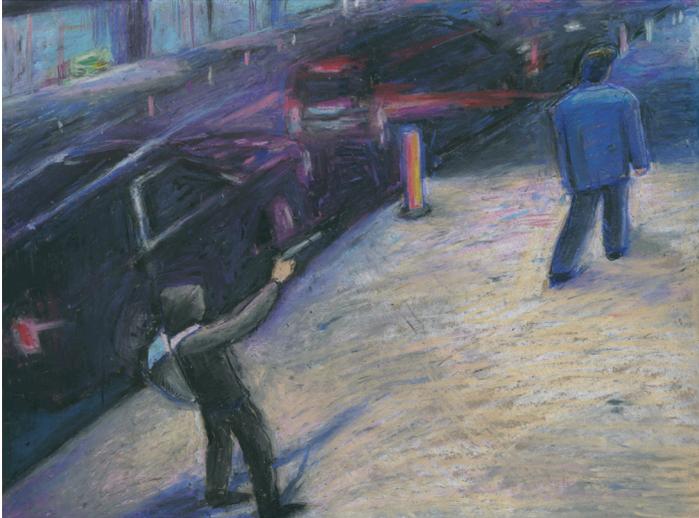


Friday Night Lights, 2024. Colored pencil on paper

This exhibition marks San Pablo’s first solo show in the Inland Empire, the region where he grew up. *For All the Ghosts* is a homecoming, and home is never without its ghosts. “The Inland Empire holds the memories Kristofferson’s work emerges from: the suburbs and strip malls, the raves, the warehouses, the fragments of a place that is constantly changing,” notes Nikolay Maslov, Curator of Film & Media Projects at UCR ARTS, and curator of this exhibition. “To show this work here and now is to honor the communities that shaped Kristofferson and his work, and to acknowledge that the Inland Empire has its own history, its own ghosts, and its own stories worth telling.”

Working across painting, drawing, installation, and sculpture, San Pablo explores the intersections between our shared culture and personal experience. The exhibition features large-scale paintings, intimate drawings, and an immersive installation that includes personal ephemera—old party flyers, photographs from raves, and artifacts from the artist’s life in the Inland Empire.

“When I come back, there’s always something that changes, whether it be the architecture or the people, and that’s why the title is that way, because it’s sort of about this idea of memory,” San Pablo reflects. “I want people to look at the work and smile and laugh a little bit, or be endeared by it, but also leave asking maybe a bigger question about who we are as people, as neighbors, as a community.”



The Fourth Of December, 2024. Oil pastel & colored pencil on archival paper



In The Heat Of The Night, 2020. Graphite on paper

The boundary between online and offscreen life has all but vanished. Our content feeds, shaped by algorithms, bring us moments of humor, joy, grief, and violence in the same breath. These are at once personal and shared, local and global. San Pablo’s work reflects this blurring of worlds.

“We’re living in a moment when images move through us faster than we can feel them, and yet they shape our sense of self, our relationships, and our communities,” observes Maslov. “Kristofferson’s work slows that current down. It asks us to pay closer attention to the people we’ve known, the places that have shaped us, and the digital ghosts that follow us around. In this current moment, this kind of looking feels not only relevant but necessary.”

Drawing inspiration from influences ranging from Alice Neel and David Hockney to surveillance footage and social media feeds, San Pablo creates work that invites viewers to slow down and reconsider their relationship with time, memory, and community.

“Our relationship to pictures is so different now,” San Pablo says. “Now, everyone has a camera and there’s an over saturation of photography. Maybe that’s why I paint those photos, because it’s slowing things down.”

This act of painting becomes a form of resistance against the over saturation of digital imagery, a way to honor moments and people that might otherwise disappear in the endless scroll.

Among the works on view are paintings exploring themes of domestic life, surveillance, and counterculture—from a woman secretly riding her horse through Chinese city streets at night to references to *The Sopranos* that evoke suburban life and complicated relationships with authority. Playful elements like Garfield figures provide entry points into deeper conversations about identity, capitalism, and what it means to be human in an increasingly digital world. The ubiquitous cartoon cat—familiar from car windows and lunch boxes—becomes a lens for examining how identity is shaped through consumer culture and shared references, revealing the complex ways communities navigate belonging through the commercial objects and images that surround us.



Plastic Off The Sofa, 2023. Oil on canvas

After hours, the installation transforms. At 5 p.m., a disco ball activates, turning the street-facing gallery into a scene reminiscent of a party interrupted—a nod to San Pablo’s Inland Empire roots and his desire to make art spaces feel welcoming rather than institutional.

“The show is about missing people during a time when we couldn’t be around people,” San Pablo explains. “I might die tomorrow, if I want to paint these things today for my friends and my family and my dog, I’ll just do it.”

For All the Ghosts encourages visitors to remember the importance of human connection in an age of endless scrolling, to honor where we come from, and to recognize the shared experiences that bind us together.

Programs at UCR ARTS are supported by the College of Humanities, Arts, and Social Sciences (CHASS) at UCR, and the City of Riverside. Additional support is provided by the Voy and Fay Wong Family (AAPI) Endowment.

PRESS INQUIRIES

For press inquiries, high-resolution images, or additional information, please contact:
summer.clark@ucr.edu

ALSO ON VIEW

Transgresoras: Mail Art and Messages, 1960s–2020s

Curated by Zanna Gilbert and Elena Shtromberg
September 13, 2025 to February 15, 2026

Lost in the Wilderness: Ansel Adams in the 1960s

Curated by Douglas McCulloh
January 2, 2025–May 17, 2026

Fariba Hajamadi: History is in the Caption

Curated by Joanna Szupinska
June 28, 2025–March 22, 2026

Between Seeing and Feeling: Selections from the Museum Collection

Curated by Emily Citino, CMP Curatorial Fellow
August 16, 2025–December 21, 2026

Shaping the Imperialist Imagination: Stereographs from the Museum Collection

Curated by undergraduate UCR students under the direction of Susan Laxton,
Associate Professor and Chair, Department of the History of Art
October 11, 2025–May 17, 2026

ABOUT UCR ARTS

UCR ARTS is the California Museum of Photography and the Culver Center of the Arts. Founded in 1973, the **California Museum of Photography** is the photography museum of the University of California. With more than 500,000 objects, it holds one of the major photography collections in the United States. The museum serves diverse local, national, and international audiences through research, exhibitions, education, programming, and publications. The **Culver Center of the Arts** advances the understanding and appreciation of the arts through extraordinary experiences in contemporary visual and performing art, as well as a rich ongoing film program. Culver Center facilities include a 72-seat screening room, computer lab, dance studios, Sweeney Art Gallery and other exhibitions spaces, and a black box studio and recording studio.

UCR ARTS is located at 3824 + 3834 Main Street, downtown Riverside.

Hours are Thursday + Friday, noon–5 p.m., and Saturday + Sunday, 11 a.m.–5 p.m. • ucrarts.ucr.edu
