

This Month in the Arts

ART, ART HISTORY, TECHNOCULTURAL STUDIES, AND THE
RICHARD L. NELSON GALLERY AND FINE ART COLLECTION

UC DAVIS
UNIVERSITY OF CALIFORNIA

DECEMBER 2009

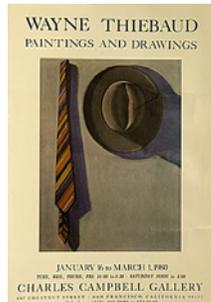
EVENTS

Richard L. Nelson Gallery's Fall Online Silent Auction

The Richard L. Nelson Gallery is proud to announce the NELSON ART*friends* Fall Online Silent Auction to the general public. This Fall they have a special section of posters as well as some specially donated fine art. You can purchase artwork by bidding or paying the buy-it-now price. The Nelson Gallery would appreciate it even more if you purchase one or two of the pieces which are almost all available for \$20 opening bids. If you win 2 or more auction items, you will receive an additional poster free! Place your bid online until Midnight, Wednesday, December 16.

Available are works by Hung Liu, Don Ed Hardy, and more as well as posters by Robert Arneson, Roy De Forest, Wayne Thiebaud, Manuel Neri, and William T. Willey! And we still have our special Roy De Forest print available as well.

If you have any questions, you may e-mail Katrina Wong at kliwong@ucdavis.edu or you can reach her by phone at 530-752-0522 or 530.752.8500.



NELSON ARTfriends, Museum and Gallery Tours

The NELSON ART*friends* invites you to join a very special curated tour of *Emerald Cities: Arts of Siam and Burma* displaying more than 140 exquisite works for art from the Doris Duke Charitable Foundation. This unique show has never been seen before and will not travel to any other venue. Our tour guide, escort and exhibition curator is Pat Chirapravati, head of the California State University, Sacramento Asian Arts Studies Program.

The tour will convene at 10:30 A.M., Sunday, December 13, at the Asian Art Museum in San Francisco (200 Larkin St, San Francisco, CA — opposite City Hall). Attendees will have to provide their own transportation. Parking is available on the street and in the city parking lot underground adjacent to the museum. The tour will last approximately 1 1/2 hours and will be followed by an optional a la carte lunch held in a private dining room at the museum. This tour will have limited availability (20 people only) and is reserved for members of the NelsonArt*friends* whose dues are fully paid. Tickets to the museum are at the group rate of \$15 for adults and \$12 for seniors (65+). Lunch cost is not included.

For those who still have stamina and interest, we will also visit the San Francisco Museum of Modern Art to explore *Photography Now: China, Japan, Korea*, a major exhibition of Post-War Japanese, Chinese and Korean photography. Our president, Dr. Barry Ramer, will lead this tour and provide background information. The admission to SFMOMA will be covered by President Ramer.

Since planning time is short, please indicate your interest immediately to ensure space on this tour. RSVP to Katrina Wong at kliwong@ucdavis.edu or 530-752-8500. To secure your spot please send in your payment by December 1, 2009



EXHIBITIONS

Jayme Yahr, Exhibition Curator (MA 2004), Open Roads and Bedside Tables: American Modernism in the Frye Collection

Sept. 26, 2009–
Jan 10, 2010
Frye Art Museum
Seattle Washington

Drawn from the Frye's Permanent Collection, *Open Roads and Bedside Tables* focuses on American painting from the early twentieth century, when artists turned away from European academic traditions to develop a homegrown view of the world that surrounded them. Responding to industrialization and a growing population, these artists imaged a country that was no longer an undeveloped colony, nor an unwanted offspring of a grand European

vision. The term modernism is used here to describe American artists' self-conscious break from past artistic traditions to paint subjects in a distinctly American style. In creating and reinterpreting modern scenes, from gritty urban realism to new strains of abstraction and utopian ideals, the artists represented in this exhibition found inspiration in the every day: America's vast and open roads, lazy afternoons, and private interiors filled with easy chairs and bedside tables. On view are paintings and works on paper by some of America's best known regionalist and American scene artists including Grant Wood, Thomas Hart Benton, Marsden Hartley, and John Sloan.



Open Roads and Bedside Tables: American Modernism in the Frye Collection is curated by Jayme Yahr, curatorial intern.

African-American Quilts and Merch Art

Sept. 24-Dec.13, 2009
Nelson Gallery
University of
California, Davis
Art 124

Merch Art is the premiere exhibition of artist multiples made for charitable and commercial purposes collected by San Franciscans Lawrence Banka and Judith Gordon. Work by Joseph Beuys, Alexander Calder, Damien Hirst, David Hockney, Jenny Holzer, Jeff Koons, Pablo Picasso, Robert Rauschenberg, Cindy Sherman, and many others are included. A catalogue is available with color illustrations and essays by Banka and Gordon, as well as Nelson Gallery director **Renny Pritikin** and UC Davis art historian **Blake Stimson**.

African-American Quilts is guest curated by Felicenne Ramey with Renny Pritikin. The quilts are from the collections of Avis C. Robinson of Washington DC and Sandra McPherson of Davis. In association with a concurrent exhibition at 40 Acres Art Gallery in Sacramento. This exhibition is supported by a gift from the Nehemiah Corporation.



Image: *Sharecropper's Masterpiece*

Gabriella Soraci (MFA 2007) PAUSE: Contemporary Still-Life

Nov. 6-Dec. 4, 2009
Manifest Gallery
Cincinnati Ohio

Gabriella Soraci's painting "Four Books (or Book Box)," is part of a show at the Manifest Gallery in Cincinnati, Ohio. The show is called *Pause: Contemporary Still Life*, and includes nineteen painters from around the country, including two artists from the collective Gabriella is a part of called Paint Snob. For more information go to: <http://www.manifestgallery.org/>

Gabriella Soraci (MFA 2007) In the Tradition: Still Life

Nov. 1-Dec. 15, 2009
Robert A. Peck Art
Center Gallery
Central Wyoming
College

An exhibition of still life paintings of four artists is on exhibit in the Robert A. Peck Arts Center Gallery through December 15. Located on the Central Wyoming College campus, the gallery's exhibit is entitled "*In the Tradition: Still Life*," and features oil paintings by Aumi Kauffman Perry, Justin Hayward, Karen Parker and **Gabriella Soraci**. The paintings from each artist reflect new, different, and traditional approaches to the time-honored still life genre, said exhibit organizer Alec Henderson. The gallery is open during regular college hours: 7 a.m. to 10 p.m. Monday through Thursdays and 7 a.m.-5 p.m. on Fridays. The exhibit is open and free to the public.

Gabriella Soraci (MFA 2007) That Thinking Feeling: Solo Exhibition

Dec. 1-Jan. 29, 2009
Red Mountain Gallery
TMCC

Gabriella Soraci's Solo Exhibition will open on December 1, 2009 at the Red Mountain Gallery on the Truckee Meadows Community College campus in Reno Nevada.

Recent Work by UC Davis Faculty Artists

Dec. 11-Dec. 12
105 E Street
Davis

In conjunction with ArtAbout, Davis's second-Friday art walk, UC Davis faculty members will exhibit recent work on Friday, December 11, at The Lofts, 105 E Street in downtown Davis. A public reception will take place from 5:30 until 8:30 that evening. The exhibition will also be open from 10:00 AM until 4:00 PM on Saturday, December 12.

Among the faculty artists represented are **Stella Ebner**, **Mike Henderson**, **Darrin Martin**, **Hearne Pardee**, **Gina Werfel**, **Tom Bills**, **Young Suh**, **Bryce Vinokurov**, and **Carlos Francisco Jackson**

The exhibition is hosted by Davis Lofts



Nelleke Beltjens (MFA 2001) Apparently

Dec. 12-23 Jan. 2009
Hosfelt Gallery
San Francisco

In her sixth solo exhibition at Hosfelt Gallery, Dutch artist Nelleke Beltjens presents complex, process-based, ink drawings that raise existential questions. Beltjens begins with a small piece of paper as a tool. Placing the small paper on a large sheet of paper that will become the finished drawing, she makes a series of short, parallel lines that begin on the 'tool' and extend onto the finished drawing. She moves the 'tool' and repeats. And repeats. And repeats. When she is finished, one-half of each mark is visible on the drawing. The other half is gone, but discernable through the unexpected linear formations resulting from the straight edge of the 'tool.' Is something not whole, when part of it is elsewhere, invisible? Absence, she posits, does not equate with non-existence. Beltjens takes the line of inquiry further in certain drawings from which she cuts a small rectangle from the blank paper that will be the finished drawing. The removed piece becomes the 'tool.' She proceeds to make her marks, half on the 'tool' and half off, then reinserts the 'tool' in the place it was removed from the drawing. The half-lines on the reinserted rectangles are disconnected from the other halves on the same page. The entire line is present, but interrupted. She repeats the process again and again, then works the drawings more, with another paper 'tool' that was never part of this drawing. Thus the drawing is both whole and incomplete. When something is not present or visible we call it absent. But in absence there can also be a strong presence. Beltjens' newest work explores the potential for wholeness. Reception: Saturday 12 December, 4-6 pm



Image: *Apparently 6* (detail), 2009, ink and incision on paper, 22 x 30 inches

REVIEWS

Laura Hutchison, "Temporality in Form: Elements of Michelangelo's Theory on Human Proportion in Three of His Early Sculptures", November 3, 2009

On November 3, 2009, Laura Hutchison, a second year student in the Art History masters program here at UC Davis, presented on her paper on three of Michelangelo's early sculptures. Miss Hutchinson delivered her presentation with great poise and authority, fascinating her audience with her thoughtful insights into Michelangelo's use of temporality in form in his early works.

This paper was recently accepted for the Hawaiian Conference in the Humanities and the Arts, and this talk was therefore a great opportunity for Laura to get some feedback from faculty and fellow students before her talk at the conference, which will be in January of next year.

Highlights from the talk include a very interesting discussion by Laura of how Michelangelo drew on Polykleitus' example in creating the contrapposto effect in his *Bacchus*, but exaggerated that line to accentuate the drunken state of the figure, and was also able to create a sense of motion and temporality in this sculpture that would have invited the viewer to witness and experience the work in the round. Also discussed was Michelangelo's *David*, and the way in which Michelangelo's skilled use of anatomy and proportion created a similar temporal viewing experience as that in the *Bacchus*. The third sculpture discussed was the *Pieta*, which generated some civil debate as to what exact moment in time Michelangelo intended to depict in this work. Laura however, did well in addressing some of this criticism from her listeners and I believe was successful in winning the argument.

Overall the talk was well attended, and as I say generated some great discussion afterwards, as well as some very positive feedback for Laura. Her talk was regarded in general as very thorough and packed with relevant information and analysis. When asked for comment as to the overall impression that one could take away from Laura's presentation, fellow second year Art History graduate student Kristina Schlosser said simply, "It was awesome!" And so it was. Graham R. McLean (MA Candidate)

To hear a podcast of this lecture, visit the Art History UC Davis page on Facebook.

Kristina Schlosser, "Regarded/Disregarded: The Reception of Body Culture: Chicano Figuration from 1900 – 1992 ", November 10, 2009

Ms Schlosser began her discussion with the assertion that Chicano art is still considered the *other* and marginalized in Anglocentric and Eurocentric art establishments of the twenty first century. She offers a brief introduction to the history of Mexican American culture, with the appropriation of the Chicano term as well as the annexation of Northern Mexico to the United States in the 1845. This division of culture and land created boundaries within the United States that led to the persecution of Mexican Americans. During the Chicano civil rights movement in the 1960s, Chicano artists created politically charged works to aid the movement's cause. These came to be considered a Chicano style and were subsequently the only work that was given attention.

The lecture continued with a discourse on the change in Chicano art from emphasizing solely a political/collective message to expressing the individual, as well as moving from mural political artwork to individual canvases. While art was still politically charged, these themes became more subtle. This is evident in the main focus of Ms. Schlosser's paper, the exhibit, "Body Culture: Chicano Figuration." The exhibition was well observed, traveling to five college campuses. Twelve Chicano artists displayed their individualism by prioritizing personal subject over the movement's goals. In this brief talk, Ms. Schlosser focused on the work of three artists, for their particular style and content. First, she observes Eva Garcia's *Self Portrait*, in which she examines how the artist places herself between two gorillas, which can simultaneously represent tension between the sexes, as well as between the Chicano *Other* and the Anglocentric culture. In Montoya's image *Reminds Me of What's His Name* one cannot distinguish where or what the subject is looking at, portraying an unknown individual while insinuating larger issues. Lastly she examines the surreal, abstracted art piece of Lopez – Montynk's *Touch-Religion/Cultivation* in which he positively manipulates the Chicano experience, insinuating a hopeful message for the future.

Ms. Schlosser ends her discussion with an analysis of the reception of the exhibit. Though the exhibit was popular, the reception of the art continued to marginalize the artists as the *other*, enforcing the stereotypes of Chicano art as inferior to the dominant ideals. The critics ignored the artistic merit of the individual artists, focusing on regurgitating the colonial discourse. She concludes her discussion with the claim that these artists may have either too closely challenged the hegemonic mainstream art or were not exotic enough. But no matter the case, Ms. Schlosser insists that there is a need to expand the western discourse of art. Alexandra Rea-Baum (MA Candidate)

To hear a podcast of this lecture, visit the Art History UC Davis page on Facebook.

WINTER QUARTER CLASSES

Technocultural Studies

Media Archaeology (TCS 5), Drew

Technoculture and the Popular Imaginations (TCS 6), Kahn

Experimental Digital Cinema I (TCS 100), Staff

Fundamentals of 3D Computer Graphics (TCS 130), Neff

Introduction to Theories of Technoculture (TCS 150), Staff

Technocultural Studies continued

Technology and the Modern American Body (TCS 158), Staff

Writing Across Media (TCS 191), Jones

Art History

Medieval and Renaissance Art (AHI 1B), Ruda

Arts of Asia (AHI 1DV), Burnett

Great Cities (AHI 168), Sadler

Later Greek Art (AHI 172B), Roller

Early Medieval and Romanesque Art (AHI176B), Geymonat

U.S. Painting and Sculpture (188 E), Strazdes

Proseminar in Medieval Art (190h/290 Proseminar), Geymonat

The Theory of Good Taste (190b/290 Proseminar), Stimson

Design in Culture: Twentieth-Century American Design (AHI250), Cogdell

Greek and Roman Portraiture (AHI 254), Roller

Thesis Writing/Research and Writing (AHI 200C), Strazdes

Open Reading/Research Group: Public Higher Ed at the Crossroads (CST 298), Stimson and Hall

Art Studio

Beginning Drawing (Art 2), Hollowell

Beginning Drawing (Art 2), Vinokurov

Beginning Sculpture (Art 5), Bills

Beginning Painting (Art 7), Pardee

Beginning Painting (Art 7), Vinokurov

Beginning Ceramic Sculpture (Art 8), The Staff

Beginning Photography (Art 9), Geiger

Beginning Video (Art 12), Martin

Intermediate Painting (Art,101), Pardee

Advanced Painting Special Topics (Art,102C), Henderson

Advanced Painting: Figure (Art 102B), Hollowell

Intermediate Drawing: B&W (Art 103A), Henderson

Intermediate Photography: Digital (Art 110B), Geiger

Intermediate Video: Animation (Art 114A), Martin

Intermediate Printmaking: Lithography (Art 125C), Berry

Intermediate Printmaking: Serigraphy (Art 125D), Ebner

Intermediate Ceramic Sculpture: Glaze, Kiln (Art 142B), Rosen

Intermediate Sculpture (Art 151), Hill

Seminar (Art 290), Suh

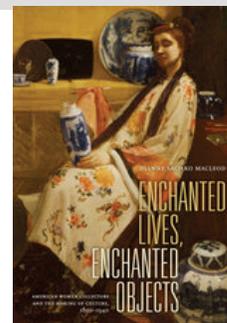
Seminar (Art 290), Werfel

DEPARTMENT NEWS

Faculty Awards and News

Dianne Macleod
Professor Emerita
Art History

Professor Emerita Dianne Macleod wins (for the second time!) the Jacques Barzun Award in Cultural History from the American Philosophical Society for *Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800-1940* (UC Press, 2008).



Dianne has also written a preface to a special issue of Women's Studies on women collectors.

Katharine Burnett
Associate Professor
Art History

On Monday, 16 November, 2009, **Professor Katharine Burnett** presented "Lee Mingwei's Album: Copying and Originality in Contemporary Chinese and American Landscape Painting" at the University of Massachusetts, Boston

Simon Sadler
Professor
Art History

In November **Simon Sadler** gave a guest lecture at the School of Architecture, New Jersey Institute of Technology. In "What the Hippies Did for Architecture" he argued that countercultural American architecture in the 1960s and 1970s should be studied less for its buildings than for the ways in which it presented "diagrams" of the relationship between things in the world, a device that can be traced back to the planning of monasteries and temples. The lecture previewed a paper that will be given at the meeting of the Society of Architectural Historians in Chicago next year.

Katharine Burnett
Associate Professor
Art History

On Wednesday, 18 November, 2009, **Professor Katharine Burnett** presented "Speculations on Why Originality Can't Be a 'Traditional Chinese Value' (When It Is)" at Harvard University

December's Featured Art Studio Graduate Students



Jen Cohen
(Art Studio)

Jen Cohen received her BFA in Film, Video and Performance from the California College of Arts and Crafts (now CCA) in 2004. Since then she has been actively exhibiting and performing her work through out the San Francisco Bay Area in venues such as the de Young Museum, the Center for New Music & Audio Technologies at UC Berkeley (CNMAT), Recombinant Media Lab, SomArts, 21 Grand, Roxie Cinema, The Lab, The Fine

Arts Cinema and Artists Television Access (ATA). She has also curated monthly film/video screenings and group installation shows at the Climate Theater in San Francisco. Her practice as a video artist seeks to facilitate new ways in which digital technology can contribute to our ontological experience. She is investigating this possibility by creating video and sound works that are both performative and sculptural.



Mathew Zefeldt
(Art Studio)

Mathew was raised in Clayton, California. He received his B.A. in Art from the University of California at Santa Cruz in 2009. He is currently living in a world of escapism, mining images from super-hero comic books from his adolescence and transforming them into monochromatic paintings that achieve abstraction through dense layering of multiple images.

December's Featured Art History Graduate Students



Crystal Sperbeck
(Art History)

Crystal Fountain grew up in Northern California and graduated from Vassar College, Poughkeepsie, NY in 2004 with a degree in Art History and a minor in French. She then took 5 years off from her art historical training, during which time she cultivated her language skills and tutored French and German. Some time was spent traveling in Europe, Asia, and various places in the U.S for research and for fun. Crystal also took time recently for a number of courses in fashion merchandising and design and learned how to bring a drawing from a simple inspiration to a wearable garment. She lives in downtown Sacramento with her husband Sean, within close proximity to her parents, in-laws and fabulous family pets!

December's Featured Art History Graduate Students continued



Brittany McKinney (Art History)

Brittany McKinney graduated from California Polytechnic State University in June 2009, where she received her bachelor's in journalism with an emphasis in public relations. She also earned minors in German and art history. Brittany served as the student director of Cal Poly's university art gallery and has interned at two of her hometown museums, the Museum of Contemporary Art San Diego and the San Diego Museum of Art. She has lined up a curatorial internship in the department of prints and drawings at the Art Institute of Chicago for summer 2010. Although Brittany has many art historical interests, she plans to focus mainly on nineteenth-century French painting, paying particular attention to issues of the body, gender, sexuality, class, and race. She plans on an academic career.



Andrea Lesovsky (Art History)

Andrea Lesovsky graduated from U.C. Santa Barbara in 2008 with degrees in Art History and Global Studies. With these two seemingly unrelated areas of study, she was able to combine her passions of art and travel. While at Santa Barbara, she studied abroad for a semester in Rome. There, she became extremely interested in Italian Renaissance and Baroque art and hopes to pursue those interests at U.C. Davis. In her year off she interned for the Haggin Museum in Stockton, CA (her hometown) and would love to have a career in museums.

Angus Chang Wins Second Annual Cookie Off

Angus Chang won the elimination style cookie battle in which two cookie batches go in, but only one can come out. The event was elimination style in which many contenders enter and go head-to-head like in a soccer match, the winner advances to the next level and competes against the winner of another match, the matches continue in this manner until there is only one at the top of the pyramid. Each match required that you taste a cookie from each side and then you vote for the cookie you like. The cookie with the most votes went to the next level. A brutal contest that allows for only the boldest to survive in the arena. The crowds cheered the wonderful tastes but only one proved supreme in the head-to-head taste bud clashes. What cookie won the fierce battle? **Angus Chang's Chocolate-Chocolate Chunk Bacon Cookies**

Angus did not go entirely unscathed: **Brian Perkins'**--Craisin Oatmeal Cookies--were deliciously close to knocking our proven heavy-weight, Angus, to the ground. We look forward to Brian's future contributions as we can tell that Brian is and will be a formidable contender.



Angus proudly displays the much coveted cookie-off trophy

ALUMNI NEWS

Jayne Yahr MA 2004

Jayne Yahr passed her general exams in Art History at the University of Washington and is now looking forward to writing her dissertation on the Richard Watson Gilder artistic circle. Congratulations Jayme!

Gabriella Soraci MFA 2007

Gabriella is teaching three college courses (one at the University of Oregon, and two at Lane Community College) and three at the University of Oregon Craft Center this term. Next term she will be teaching one class at the University of Oregon, and two design classes at Lane Community College.

Hedwig Brouckaert MFA

Hedwig presented *Massstorage* at the interactive Digital Art and Animation Closing Celebration at the Queens Museum of Art in New York.

PLEASE WRITE!

To let us know about upcoming Departmental events or shows, to let us know about your recent accomplishments, or to be added to our mailing list contact us at:

visualarts@ucdavis.edu

Submission deadline for January's Newsletter is
14 December 2009