

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

JANUARY 2010

EVENTS

The Jim Dow Lecture, originally scheduled for Thursday, January 7, 2010, has been
RESCHEDULED: DATE TO BE ANNOUNCED.

Melanie Ross (MA Candidate), *Exploring American Women through the Eyes of Painter Alice Neel*

Tuesday
January 5, 2010
Art 210D
4:10 pm

Born in 1900, American portrait painter Alice Neel lived through a pivotal time for women, from seeking the right to vote and the feminist movement. Although she never considered herself a feminist, her refusal to conform to 'domestic duties' of a married mother and lifelong struggle to be an artist make her unique. Her seldom flattering portraits are evidence of her inapt ability to connect with her sitters, often

tapping into emotions that her sitters did not realize. In examining her portraits of couples from 1960s and 70s Neel captures an era of women bursting at the seams for social equality.

M.A. Candidate in Art History, Melanie Ross will be presenting on portrait painter Alice Neel and her perceptions of the growing discontent among American women as seen in expressive portraits of couples from the 1960-70's.



David Humphrey, *Art Studio Program Lecture Series*

Thursday
January 14, 2010
TCS
4:30 pm

David Humphrey is a New York based painter and 2009 winner of the Prix de Rome. Humphrey includes natural elements in his work often as an ambiguous landscape of hues for his figures to exist against. He creates a curious contrast between the viewer's familiarity of a natural environment applied in an alien way to house his layered narratives and solitary figures.

Humphrey moved to New York in 1976 where he was introduced to the ideas of Cubism and Surrealism in art school [New York University, M.A., 1977-1980]. The intricacies of the city intrigued him and he has stayed in New York ever since. Humphrey began showing his work in the city in the 1980's. Humphrey's involvement in a band during this time made him become aware of the intersection between entertainment and art in New York at the time. It is in these roots that Humphrey's style is anchored. Still today, Humphrey's work includes numerous aspects of contemporary culture and mass media.



Humphrey arrived on the New York scene on the tails of Minimalism, Conceptualism, and Neo Expressionism. Humphrey found his style in Neo Surrealism by revisiting Surrealist imagery and cryptic narratives in painting alongside such artists as George Condo and Kenny Sharff. As a result, Humphrey is aptly deemed a Pop Surrealist.

In the early 1990's Humphrey worked intensively with family photos as a jumping off point for many of his works and this allowed his imagery and agenda to form from these projects. He also appropriated a drawing he found at a yard sale as a basis to express his own narrative. Whether Humphrey summons his imagery through old family photo albums, a drawing from a yard sale, or through his own sense of the visual world; he often uses a found object as a spring board to create intensely layered images in terms of color, shape, ideas, and discourse. Humphrey says he works through "...synthesizing sources, applying them to deviant narratives, and using second hand material for first person articulations." [Whitehot Magazine, January 2008 ; <http://whitehotmagazine.com/articles/paintings-at-keith-talent-gallery/1104>]

"I think may be this question: how does abstraction and representation mix in my painting? It is a desire to create a kind of narrative of the depiction coming into being."
David Humphrey

For more information on David Humphrey, go to <http://www.sikkemajenkinsco.com/davidhumphrey.html>

All lectures are free to the public and will take place at 4:30 pm in the Technocultural Studies (TCS) Building

Simon Sadler, *Toby Paterson: Art Cast Adrift*

Tuesday
January 19, 2010
Art 210D
4:10 pm

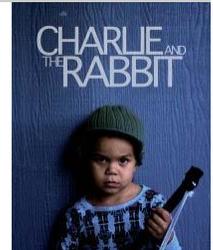
The painting and sculpture of the young contemporary Scottish artist Toby Paterson is fixated with the architecture of Britain's post-War Welfare State. Rather than join the ranks of politicians and cultural commentators deploring the legacy of UK housing projects and urban reconstruction, Paterson abstracts this mostly unappreciated state-sponsored art so that its fragments are cleaned, decontextualized, "cast adrift." This talk questions Paterson's choice of subject matter and suggests that we could read it as a meditation upon art itself being "cast adrift" following Britain's ideological realignments under Thatcherism and New Labour. Though seemingly postmodern in some respects, Paterson apparently proposes an integration of art, architecture and social space largely denied to a generation of artists who have grown up in a privatized and postmodern world.



Robert Manochian (Graham) (MFA candidate), *Charlie and the Rabbit*, 2010 Sundance Film Festival

Jan. 21– 31, 2010
Park City
Utah

Robert Manochian's film, *Charlie and the Rabbit* which he co-directed by Rodrigo Ojeda-Beck, will be shown at the 2010 Sundance Film Festival. *Charlie and the Rabbit* is one of thirty-five, out of 3,504, US short films, selected to be screened at this year's film festival. The film is about Charlie, a four year-old, who loves Bugs Bunny and decides to hunt a rabbit of his own.



Melanie Michailidis, *Ceramics and Identity in Samanid Nishapur*

Jan. 26, 2010
Art 210D
4:10 pm

In the Iranian city of Nishapur in the tenth century, two distinct types of pottery were produced: epigraphic ware, covered in a white slip and decorated with proverbs and other secular expressions in Arabic; and multi-colored buff ware, decorated with figural motifs relating to pre-Islamic royal themes. In the historiography of Islamic art, the epigraphic ware has been lauded as one of the most magnificent types of pottery ever produced in the Islamic world, whereas the buff ware is often derided as unsophisticated folk art designed to be used by the lower classes. A closer examination of these two types of pottery reveals that both were produced in a wide range of quality and were probably not aimed at mutually exclusive groups of people, but instead demonstrate a complexity of identity typical of the period.



EXHIBITIONS

Darrin Martin, Solo Exhibition, *Improbable Mends*

Jan. 7– Feb. 14, 2010
Center for
Contemporary Art
Sacramento

Darrin Martin will be having a solo exhibition of new work titled *Improbable Mends* at the Center for Contemporary Art, Sacramento from January 7 through February 14.

January 9th will be a second Saturday reception and an artist talk is planned for Thursday evening, February 4th.

For more information and updates, go to [http:// www.ccasac.org](http://www.ccasac.org)

Image: *Drift*



Hong Zhang (MFA 2004), *Intense Concentration*

Jan. 13– Feb. 14, 2010
University of Texas
Gallery
San Antonio

Hong was invited to a group drawing show *Intense Concentration*. It takes place at University of Texas Gallery in San Antonio. The show will run from January 13th to February 14th, 2010 and it is curated by Scott Sherer, an associate professor of art history and a director at UTSA Art Gallery and Satellite Space. There are six invited artists whose work focuses on intense mark making.

Image: *Twister*, 3' x 9', charcoal on paper, 2009



Jayne 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 re-interpreting 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.

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

Dec. 1-Jan. 31, 2009
Red Mountain Gallery
TMCC

Gabriella Soraci's solo exhibition, *That Thinking Feeling*, will open on December 1, 2009 at the Red Mountain Gallery on the Truckee Meadows Community College campus in Reno Nevada.

Soraci's still life paintings describe both the tangible world of everyday reality and the intangible world of the mind. Using formal investigations of color, light, shape, plastic and decorative space, she selects various objects and elements of landscape that can offer aesthetic emotion. She is currently an instructor of drawing and painting at the University of Oregon and Lane Community College in Eugene



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. 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.

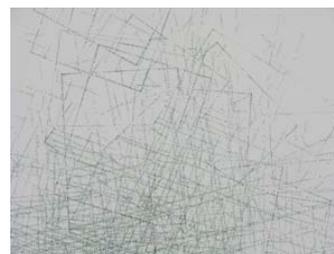


Image: *Apparently 6* (detail), 2009, ink and incision on paper, 22 x 30 inches

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 Polycleitus' 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)

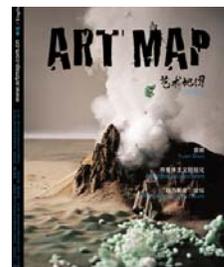
To hear a podcast of this lecture, visit the Art History UC Davis page on Facebook.

DEPARTMENT NEWS

Faculty Awards and News

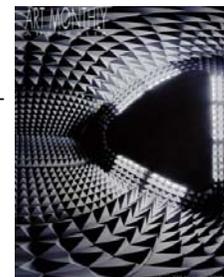
Blake Stimson
Professor
Art History

Blake Stimson and Gregory Sholette's essay "Periodizing Collectivism" introducing their edited book *Collectivism After Modernism: The Art of Social Imagination After 1945* was republished in English and in translation in the October issue of the Beijing-based journal *Art Map*. This essay was previously published in Swedish translation and Spanish and Serbian translations of the book as a whole are in the works.



Douglas Kahn
Professor
Technocultural Studies

During October and November, Douglas Kahn conducted a national lecture tour of Australia, sponsored by the Australian Network of Art and Technology. Among the venues were the National Film and Sound Archive, State Library of Queensland, Museum of Contemporary Art in Sydney, and a keynote lecture at the international conference for Media Arts Histories in Melbourne. The tour was in conjunction with the launch of the special issue on sound of *Art Monthly Australia* that he edited.



Doug Kahn was also featured on a two-hour Saturday night program on ABC-Radio National. The lectures consisted of topics from his forthcoming book, *Earth Sound Earth Signal*, from University of California Press.

Diana Strazdes
Associate Professor
Art History

Diana Strazdes' essay "Wilderness and Its Waters: A Professional Identity for the Hudson River School" has been published in the Fall issue of *Early American Studies*.

Blake Stimson
Professor
Art History

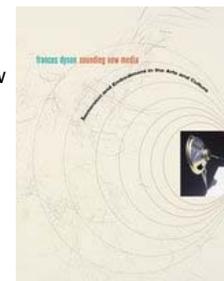
Blake Stimson's essay "Kraśiński and Totality" has just been published by the Warsaw-based Foksal Gallery Foundation in English and in Polish translation together with a long discussion by Stimson and others about Edward Kraśiński's work and legacy in *Avant-garde in the Bloc*, edited by Gabriela Switek. "Kraśiński and Totality" was first presented as a lecture in the Art History Program's public program series where it benefitted significantly from audience comments, questions, suggestions, and criticisms.

Awangarda w bloku
Przełożyła Gabriela Switek
Avant-garde in the Bloc
Przełożyła Gabriela Switek

jp/vingier

Frances Dyson
Associate Professor
Technocultural Studies

Frances Dyson's book *Sounding New Media: Immersion and Embodiment in the Arts and Culture* has been published by the University of California Press. *Sounding New Media* examines the long-neglected role of sound and audio in the development of new media theory and practice, including new technologies and performance art events, with particular emphasis on sound, embodiment, art, and technological interactions.



Douglas Kahn
Professor
Technocultural Studies

Doug Kahn's essay "VLF and Musical Aesthetics" will appear in Hungarian translation in *Media Sound Aesthetics - Musicality in the age of media technologies*.



Graduate Student Awards and News

Christopher Woodcock
MFA Candidate

Christopher Woodcock has been awarded the Mildred E. Mathias Graduate Student Research Grant for 2009-2010 and a Graduate Student Travel Award for a residency. Congratulations Christopher!

Johanna Barron
MFA Candidate

Johanna Barron was nominated to apply for the Joan Mitchell Foundation's 2010 MFA Grant Program.

Joshua Pellitier
MFA Candidate

Joshua Pellitier was nominated to apply for the Joan Mitchell Foundation's 2010 MFA Grant Program

December's Featured Graduate Students



Lisa Rybovich Crallé (Art Studio)

Lisa received her B.A. from Sarah Lawrence College in 2004 during which time she also studied at the San Francisco Art Institute and the New York Studio School. Since being at UC Davis, Lisa has been spending her time scrutinizing other peoples' consciousnesses and

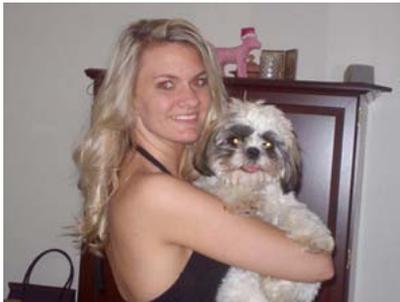
building talismanic sculptures from the flotsam of her life. Her work investigates our society's fluctuating connection to nature, specifically how technology affects our relationship to unconscious, intuitive symbols. Lisa's work has been exhibited in various places in the US and abroad. For more information please visit her website at: www.lisaRcralle.com



Manuel Fernando Rios (Art Studio)

Manuel received his B.A. in Art Studio at California State University, Sacramento in 2005 and his M.A. in Art Studio at California State University, Sacramento in 2008. After earning his M.A., Manuel received a graduate fellowship at the Headlands Center for Arts in Sausalito, California where he was awarded a studio for a year and a two week residency. Manuel is incorporating screen printing with sculpture as well as painting and is currently

investigating the parallels between the flow of products around the world and people who immigrate.



Kristen Koch (Art History)

Kristen grew up in El Dorado Hills (a small town 40 minutes from Davis). To her, Davis is like a big city! In 2008, Kristen earned a B.A. in Art History from UC Davis and completed an Honors Thesis on John Singer Sargent. During a year off, she worked at Folsom Lake College in the Students with Disabilities Program and volunteered at the Pence Gallery. The highlight of the past year was the adoption of her beloved dog, Mary Cassatt -- the apple of her eye! Kristen enjoys spending time with her dog and her family and friends, going salsa dancing, or staying in and eating her favorite food -- ice cream! She also loves meeting new people, working out, swimming, and reading great historical novels. Kristen is excited to return to UCD, where she had a wonderful experience as an undergrad. Now back, Kristen is ready to try every restaurant Davis offers, meet interesting people, and learn more about her favorite discipline -- ART HISTORY!

ALUMNI NEWS

Jordan Crosby MA 2008

In October, Jordan Crosby was named Outstanding Museum Educator of the Year by the Pennsylvania Art Education Association. The Pittsburgh native was given the prestigious honor not only for her impact on education but also her ability to bring out the best in others, especially teachers. Crosby has a bachelor's degree

in art history and French from Hamilton College in New York, and a master's degree in art history from the University of California, Davis. Prior to joining the museum, Crosby taught classes as curator of education at John Natsoulas Gallery in California.

Jordan is currently teaching part-time, at Robert Morris University, and working part-time for a wonderful non-profit in Harrisburg, the Education Policy and Leadership Center, as the Public Policy Advocacy Coordinator.

Carter MFA 2008

This past November, Carter screened the film *Erased James Franco* at the Castro Theatre in San Francisco. Riffing on Robert Rauschenberg's iconic *Erased de Kooning Drawing* (1958), multimedia artist Carter presents actor James Franco stripped of the sureties of his craft and transformed into an almost sculptural object.

Erased James Franco finds Franco covering banal scenes from his own films, as well as segments of Julianne Moore's scenes in Todd Haynes's *Safe* and Rock Hudson's in John Frankenheimer's *Seconds*. Carter and Franco join SFMOMA Associate Curator of Public Programs Frank Smigiel for a post-screening conversation about film, celebrity, identity, and art.

Hedwig Brouckaert MFA 2005

Together with the artists Stéphanie Leblon and Dolores Bouckaert, Hedwig Brouckaert was represented by Gallery Jan Dhaese at the Collector's Eye program.

Image: *Magazine Figures, Elle August '07*, 2008, Ink, carbon and white transfer paper on paper, 113 x 143cm

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 February's Newsletter is
25 January 2010