

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

NOVEMBER 2009

EVENTS

David Cox, *Video-Game Historian and Urban Futurist*

Tuesday
11/3/2009
3:15-4:30 pm
Wellman 1

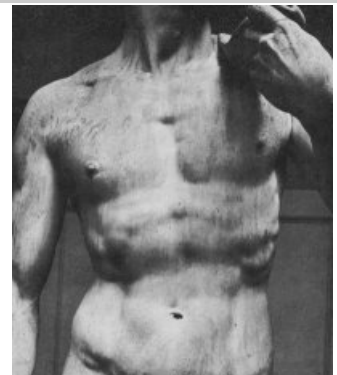
Presented by the Program in Technocultural Studies as part of their lecture series, *On the Technocultural Edge: Fall '09 Visiting Artist Talks*. Free to All.

Laura Hutchison (MA Candidate), *Temporality in Form: Elements of Michelangelo's Theory on Human Proportion in Three of his Early Sculptures*

Tuesday
11/3/2009
4:00-6:00 pm
Art 210D

Michelangelo's human figures have thus far been studied through on one of three approaches: proportion, anatomy, or posture. A study of his use of proportion commonly begins with a comparison to Polykleitos, or discussion of how Michelangelo differs from the ancient master. A study of the hyper-muscular anatomy often results in a legitimizing of his scientific knowledge or unproductive

anecdotes about his own personal preoccupation with the male figure. A study of the various postures frequently culminates in a predictably iconographical reading of emotions made manifest in form. All three approaches to Michelangelo's figures have both strengths and weaknesses. Although the artist's human figures may generally be categorized as bearing exaggerated proportions of a monumental scale and unrealistic features, it is the constant inconsistencies that define Michelangelo's idiosyncratic approach. I will argue that three of the artist's earliest sculptural renderings of the nude male form, as seen in his *Bacchus*, *Christ of the Pietà*, and *David*, stand as evidence of a much broader interest in human emotion through an extension of rational human proportions and features.



Laura Hutchison is a second-year MA candidate in the Art History Program at UC Davis.

Molly Hankwitz, *Locative Media and Hybrid Architecture*

Thursday
11/5/2009
3:15-4:30 pm
Wellman 1

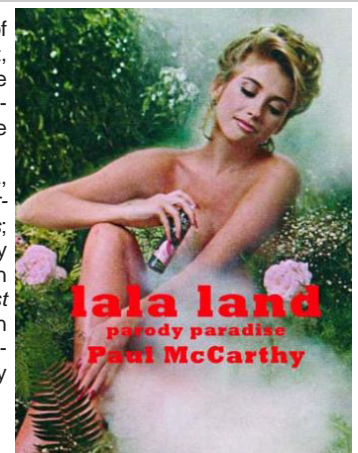
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John Welchman, *Actions Against the State: Paul McCarthy's Pirate Project*

Monday
11/9/2009
4:30 pm
TCS Building

Departing from a close reading of Paul McCarthy's recent Pirate Project, part of his major 2005 exhibition *La La Land and Parody Paradise* (Haus der Kunst, Munich and Whitechapel, London), John Welchman discusses some of the wider social, political and esthetic questions raised by McCarthy's work in performance, mega-installation, drawing and video. With video clips from the pirate project.

John C. Welchman is Professor of art history in the Visual Arts department at the University of California, San Diego. His books on art include *Modernism Relocated: Towards a Cultural Studies of Visual Modernity*, *Invisible Colours: A Visual History of Titles and Art After Appropriation: Essays on Art in the 1990s*; he is co-author of the *Dada and Surrealist Word Image* and of *Mike Kelley* in the Phaidon Contemporary Artists series; and editor of *Rethinking Borders*. He has written for *Artforum* (where he had a column in the late 1980s and early 90s), *Screen*, the *New York Times*, *International Herald Tribune*, the *Economist* and other newspapers and journals; and contributed catalogue essays for exhibitions at the Tate (London and Liverpool), Reina Sophia (Madrid), Museum of Contemporary Art (Los Angeles), the LA County Museum of Art, the Sydney Biennial, Vienna Museum of Contemporary Art, the Contemporary Art Gallery (Vancouver), the Ludwig Museum (Budapest), and the Haus der Kunst (Munich).



Jon "Wobbly" Leidecker, *Sound Artist and Electronic Music Historian*

Tuesday
11/10/2009
3:15-4:30 pm
Wellman 1

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Free to All.

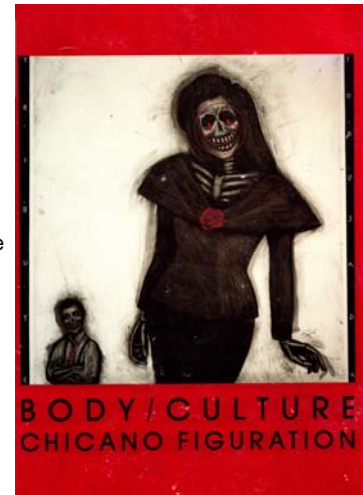
Kristina Schlosser (MA Candidate), *Regarded/Disregarded: The Reception of Body/Culture: Chicano Figuration of 1990-92*

Tuesday
11/10/2009
4:10 pm
Art 210D

To examine the exclusion of Chicano art and artists, Schlosser plans to re-view the reception of *Body/Culture: Chicano Figuration*, a traveling exhibition that toured 5 college Universities from November 6, 1990 to February 27, 1992. *Body/Culture* premiered 12 Chicano artists including 2 relatively well-known painters, Enrique Chagoya and Carmen Lomas Garza. The reception from local newspaper reviews did not focus on the art, artists, quality, skill, or

formal analysis in the way that art reviews of mainstream artists usually do. Instead, the reviews subtly regurgitated colonial discourse with regard to the Chicano artists' culture rather than focusing on the artist's merits. Although *Body/Culture* premiered noteworthy Chicano art, it seems that the hegemonic art world was not yet ready to acknowledge its excellence or importance. Schlosser will argue we must realize the problematic representation, acknowledgment, and scholarship on art of periphery cultures within the current Euro-centric and Anglo-centric art history. We must recognize these inequities and work towards acknowledging and increasing the art history discourse to include the multitude of talented and accomplished non-White artists.

Kristina Schlosser is a second-year MA Candidate in the Art History Program at UC Davis.



Rick Prelinger, *Media Archivist and Access Advocate*

Tuesday
11/17/2009
3:15-4:30 pm
Wellman 1

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Chris Carlsson, *Radical Author and Sustainability Activist*

Thursday
11/19/2009
3:15-4:30 pm
Wellman 1

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Free to All.

EXHIBITIONS

Bruce Guttin (MFA 1972), *One-Person Show: Mary Louise Delonge*

Aug. 27-Dec.6 2009
Buehler Alumni
Center
University of
California, Davis

Guest curator and UC Davis alum **Bruce Guttin** organizes a drawing exhibition by Davis artist Mary Delonge in recognition of October's National Disability Awareness Month.



Image: **Mary Delonge**, *Roman Grapes*. 1995

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*

GEO-MORPH: New Currents in Geometric and Biomorphic Abstraction curated by David Roth

Sept. 25-Nov. 15 2009
Pence Gallery
212 D Street
Davis, CA

GEO-MORPH: New Currents in Geometric and Biomorphic Abstraction is a works-on-paper show that draws from two contemporary trends. One, rooted in architecture, combines surrealism with drafting and illustration. The other, expanding on historical styles of non-objective abstraction, employs collage, geometry, gesture and pencil drawing to describe organic and otherworldly forms, using landscape, symbols, topography and

mapping as jumping-off points for reformulations of pictorial and psychic space. The 13 artists on view include: Val Britton, Julia Couzens, Anna Fidler, Sid Garrison, **Robin Hill**, Jeff Konigsberg, Lisa Marasso, Joan Moment, **Hearne Pardee**, Leslie Shows, Ellen Van Fleet, Peter Voukos, and Darren Waterston.



Basement Gallery, Fall Awards Show

Nov. 2-Nov.14 2009
Basement Gallery
Art 60

The **Basement Gallery** is a student-run, student-organized art gallery located on the UC Davis campus. The gallery directors' mission is to create an exciting art space of sophisticated and professional art shows



By doing this, the directors hope to establish the **Basement Gallery** as a vital alternative space for seeing important new work and for experiencing interesting and innovative art shows.

Upcoming events: **Fall Awards Show, Nov. 2 - Nov. 14, 2009.**

Jamie Banes (MFA 2008), L I G H T

Oct. 27—Nov
Dalva
3121 16th Street
San Francisco

L I G H T is a group art exhibition brought to you by PHYLUM. This exhibition features the work of members Paul Vargas, Jason Trinidad, Semar Prom, Michelle Pentz, Brendan Pattengale, Dori Latman, Ethan Jamison, Julia Haft-Candell, Brendan Garbee, Michael Fairchild, Colby Claycomb, **Jamie Banes**, and Angela Abruzzese.

Gina Werfel, New Paintings

Nov. 3–Nov. 28 2009
Prince Street
Gallery
New York, NY

Gina Werfel's recent paintings explore a balance between chaos and structure and between natural and geometric forms. Her loosely flowing, gestural marks suggest vestiges of the human figure, landscape elements, and fragmentary narratives. Traces of earlier decisions remain embedded in the work. Werfel's earlier landscape paintings have been transformed into explorations of paint in an abstract context, yet

the paintings retain an intuited sense of spaces observed. The gestural fluidity of Werfel's paintings supply them with a natural feel, and the overall energy remains a constant.

Reception: Thursday, November 5, 5-8 pm

"Under Water", 11.5 x 14.5" acrylic on paper



REVIEWS

Diana Strazdes, "Some New American Donatello: Augustus Saint-Gaudens and the Farragut Monument", October 20, 2009

On October 20th Professor Diana Strazdes gave a lecture on her latest research on the sculpture of Augustus Saint-Gaudens, this time discussing his monument to Civil War Admiral, David Glasgow Farragut.

She broke the talk into three distinct sections, the first dealing with the significance of the early Renaissance to Saint-Gaudens, and in particular the possible influence of the work of Donatello on the Farragut monument. Professor Strazdes spent a good amount of time discussing the realist style of early Renaissance artists like Donatello, linking Saint-Gaudens' Farragut to these works because of his connection to a group of French artists called the Neo-Florentins, his Realist tendencies and his use of low relief. Professor Strazdes suggested that the pose of Admiral Farragut in the monument seems to imitate or draw on that of Donatello's Saint George. In addition, the rather unique base of the Farragut includes low relief sculpture somewhat similar to the low relief of Saint George defeating the dragon.

The second section of the talk dealt with the creative challenges of the Farragut monument. Because Augustus Saint-Gaudens was relatively unknown at the time, the commission for the Farragut was not easily won, and actually initially went to the revered sculptor J.Q.A. Ward. The Farragut was Saint-Gaudens' first major commission, and ultimately the work that made a name for him, so while Saint-Gaudens was forced to work on a very small budget, he wanted to make something truly grand. The result was an elaborate base (though markedly smaller and more scaled down than originally intended) in the shape of an exedra. The exedra included relief sculpture connoting an underwater scene, and a fairly unique inscription related to Farragut's personality and career. This base and the realist statue of Farragut atop it, set up a contrast between portrait and allegory (similar to Donatello's St. George).

The third section of the talk analyzed the special communication of the Farragut statue and base. The unique message of the monument seems to have been communicated via several contrasting elements of the statue. The monument is both a realist statue and an allegorical scene, a monumental figure, and an enveloping exedra, and a reference to past works, yet truly unique. Professor Strazdes suggested that such contrasting elements indicate that Saint-Gaudens wanted a bit of projection (or filling in) on the part of the viewer. In this sense, while the monument is constantly switching back and forth between two referents and in turn, an understanding of the monument is up to the viewer.

The talk was followed by an interesting Q & A session during which Professor Stimson suggested that the monument sets up a contrast between masculine (the statue) and feminine (the base). And Laura Hutchison suggested that in addition to referencing Donatello's St. George, Saint-Gaudens could also be mimicking the pose and store of the Nike of Samothrace. These comments (and others) suggest that perhaps as Saint-Gaudens intended, the monument influences people in different ways.

Natalie Mann (MA Candidate)

WINTER QUARTER CLASSES

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

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

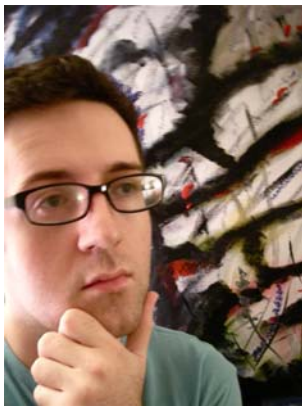
Technology and the Modern American Body (TCS 158), Staff

Writing Across Media (TCS 191), Jones

DEPARTMENT NEWS

Each month, in our Department News section, we will feature several of our graduate students, faculty, or staff. We hope this helps to put names to faces and allows us to become better acquainted with the various people who make up our community.

November's Featured Art History Graduate Students



**Graham McLean
(Art History)**

After graduating from UC Irvine where he received his Bachelors in Art History and English, Graham took two years off to work and travel. Among the highlights of this period were his internship at the Carnegie Art Museum in Oxnard, CA, where he worked under the Education Curator and had the rewarding opportunity to do some outreach work teaching in local elementary schools, many in lower income level areas where the kids had very little if any exposure to the

arts. After his internship with the museum ended, Graham began volunteering at the Thousand Oaks Library, in his hometown in Southern California, and also had the great opportunity to travel to the U.K. with his family, and recently went camping at Yosemite for the first time. After a relaxing time off, Graham is now back in school and loving it, and has great expectations of himself and of things to come.



**Melissa Gustin
(Art History)**

Melissa Gustin has a Bachelor's degree in Art History from SUNY Buffalo where she earned several academic awards. Her research focus will be on the role of mythology in modern European art, particularly in Neoclassicism, Pre-Raphaelitism, and funerary art and architecture of the Victorian era. She plans on both an academic and a museum career.

November's Featured Art Studio Graduate Students



**Paul Taylor
(Art Studio)**

Paul grew up in southern Minnesota and graduated from Carleton College (Northfield, MN) in 2000 with a BA in studio art. During the next several years Paul lived in Minneapolis, working as a carpenter and steel fabricator, volunteering for a local arts organization, and playing on a few soccer teams. Although he has dabbled a bit in other mediums, Paul's main focus is sculpture. His work is concerned with cyclical processes and issues of connection and disconnection, and is heavily

informed by the materials he uses, which currently include cast concrete, steel, wood, and found wires and cables.



**Benjamin Rosenthal
(Art Studio)**

Benjamin Rosenthal received his B.F.A. in Fine Arts (with a concentration in Electronic Time-Based Media) from Carnegie Mellon University in 2006, and studied briefly in 2005 as part of the Intermedia (Sogouzokei) Program at the Nagoya Zokei University of Art & Design in Komaki City, Aichi, Japan. Primarily working in film, video, and performance-based practices, Benjamin is interested in the tension that ensues when acts of performance

become edited against, or are pulled from elements appropriated from popular culture. He has exhibited and screened his work at the Kunsthalle Basel, the Regina Gouger Miller Gallery, and with FstForward>> in Antwerp, Belgium, among other venues. Benjamin comes to Davis from New York City, where he was born and raised.

DEPARTMENT NEWS, continued

Featured Staff: Leah Theis and Lisa Zdybel

Leah Theis and **Lisa Zdybel** are the two staff keeping the Visual Resources Facility (VRF) running and its candy jar full. They are also responsible for publishing *This Month in the Arts*. The VRF, a multi-use facility consisting of an image collection, computer lab and study space located in Art 203, supports the instructional needs of the Department faculty and TAs and provides a quiet, plant-filled space to work or just hang out. Both Leah and Lisa have strong connections to this Department: both received their undergraduate degrees in Art Studio here and later went on to pursue their graduate degrees from the Art History program. Lisa's area of interest is in Medieval and Renaissance painting, sculpture and architecture; Leah studied gender and performance in early European Modernism. Between the two, they can help you answer your art and art history questions. Although their primary duty is to provide instructional support, they are also responsible for supporting the public relations and marketing needs of the Department, such as maintaining program webpages and producing the Department's newsletters (*This Month in the Arts* and the *Annual Art History Newsletter*). Leah and Lisa are always delighted to receive your submissions. Announcements about Departmental events and exhibitions can be mailed to them at visualarts@ucdavis.edu.



ALUMNI NEWS

Julia Elsas
MFA 2009

Julia has relocated to San Francisco and will be heading to Amherst, Virginia for a residency at Virginia Center for Creative Arts in November. When she returns to the Bay Area, Julia will be an Artist-in-Residence at the Kala Art Institute in early 2010.

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 December's Newsletter is
19 November 2009