

# 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 2008**

## A NOTE FROM OUR FEARLESS LEADERS

As the fall quarter winds down we would like to take this opportunity to officially introduce *This Month in the Arts*. In October, we debuted the Newsletter in the hope of creating better communication and community among the programs of Art Studio, Art History, and Technocultural Studies. The Newsletter's goal is to showcase the many events and exhibitions occurring in the Department. We are also using the Newsletter as an opportunity to put names to faces and as a way of getting to know who we are and what we do. We hope you look forward to reading about the different people, students, faculty, and staff that make up our diverse community. For all of our alums who have moved on to new opportunities, we would love to hear from you. We hope you all have a restful holiday and we look forward to working with you in 2009.

~ Lucy Puls, Simon Sadler, and Jesse Drew

### Lucy Puls



Lucy Puls is a Professor and Chair of the Department of Art and Art History. Puls has been teaching sculpture (mainly) and drawing (sometimes), and photography (once) at Davis since 1985. Before arriving at Davis, Puls taught at Western Carolina University where she was about to turn thirty without ever having had a permanent applied to her hair. She managed to book an appointment with a local hairdresser and the results were disastrous. Her hair was falling out by the handfuls when she came to interview for the position at Davis. Puls never had another permanent again. She learned her lesson. Puls is interested in sculpture, drawing, painting, and photography. Puls is represented by the Stephen Wirtz Gallery in San Francisco, CA.

### Simon Sadler



As well as being director of the Art History Program, Simon teaches classes in architectural and urban history since ancient times, but mostly since the eighteenth-century—which in Europe and America is principally a story of modernization, sometimes tragic, sometimes exhilarating. Simon's main publications (for instance, *The Situationist City* and *Archigram: Architecture without Architecture*) are concerned with avant-gardes that challenged that modernization through the built environment, by turns wanting to slow it down or speed it up. Six years ago Simon arrived in Davis from an architecture school in the UK, accompanied by his partner Jan and their son Henry, and since joined by Imogen, born an American Citizen! Fascinated by all things wheeled, Simon is currently working on a cycling technique daintily known, since the nineteenth-century, as "ankling."

### Jesse Drew



Jesse Drew is the director and associate professor of the Program in Technocultural Studies. He has been involved in the electronic arts and independent media for the last few decades. His research and teaching interests include technology and democracy, documentary and experimental cinema, media archaeology, and electronics for artists. Before arriving at UC Davis, Drew directed the Center for Digital Media and was associate dean of the San Francisco Art Institute. In Davis, he helped to found KDRT-Davis Community Radio, and is currently a member of the City of Davis Telecommunications Commission.

## EVENTS

### *Malaquias Montoya, Artist Talk, "Globalization and War: The Aftermath"*

**Friday  
12/5/2008  
7:00-8:00 PM  
Pence Gallery**

Malaquias Montoya will be giving an artist talk in conjunction with the exhibition, *Globalization and War: The Aftermath* showing at the Pence Gallery from November 5 thru December 21, 2008. This exhibit includes Malaquias Montoya's silkscreen prints and oil paintings dedicated to the theme of the social and political effects of globalization and torture on people across the world. Montoya, professor emeritus of Art and Chicana/o Studies at UC Davis, is credited by historians as one of the founders of the social serigraphy movement in the Bay Area in the mid-60's.



The Pence Gallery is located at 212 D Street, Davis California  
Hours: Tuesday-Sunday 11:30 am—5 pm, Second Friday 6-9 pm

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## EXHIBITIONS

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### *Lissalvy Tiegel, Red Cake Gallery, Oakland*

**December 7, -  
December 13, 2008**  
**Red Cake Gallery**  
**Oakland**

It's hard to believe that the year is coming to a close, but that means it's Red Cake's very first birthday! To celebrate, Red Cake Gallery is hosting another live event, *Shiny Brite*, just in time for the holidays. Red Cake Gallery will be showcasing a series of new work by featured artists, **Lissalvy Tiegel** [Art Studio, MFA] and Daniel Ross as well as some work soon to be made available on their website. Join us for a fun evening of art, wine, and of course birthday cake :)



Reception: Saturday, December 6, 2008 -- 6 to 9pm  
Gallery hours by appt: Sunday, December 7 -- Saturday, December 13, 2008  
Location: 4209 Howe St., Oakland, CA  
For more information, please contact: [info@redcakegallery.com](mailto:info@redcakegallery.com)

*Instructional Photograph No. 7: Instruction for How to Point to the Future [For Amy Balkin]*  
Archival pigment print, epoxy resin, masonite  
Artist: Lissalvy Tiegel

### *Lucy Puls, Aspen Art Museum and Anderson Ranch Arts Center*

**October 30-December  
7, 2008**  
**Aspen Art Museum**  
**Colorado**

The Aspen Art Museum and Snowmass's Anderson Ranch Arts Center are proud to present a collaborative effort that highlights the artistic accomplishments of Anderson Ranch, its history of art-making, and its importance to the Roaring Fork Valley community. *ARAC @ AAM* will be on view at the Aspen Art Museum through Sunday, December 7. An "Artist Breakfast" slideshow

featuring Anderson Ranch artists is also scheduled at the museum on Monday, November 10, from 9:00 – 10:00 a.m.

*ARAC@AAM: Anderson Ranch at the Aspen Art Museum* is organized from over 250 submissions received from an open call to all former artists-in-residence, workshop faculty, visiting artists and critics, and Anderson Ranch staff. Collaboratively invited by the museum and the ranch, Dan Cameron, the Director of Visual Arts at the Contemporary Art Center, New Orleans; Laura Hoptman, Senior Curator at the New Museum of Contemporary Art in New York; and, Lauri Firstenberg, Director/Curator of LA><ART in Los Angeles, worked together to jury and curate the exhibition, which brings together works that are as rich and diverse as Anderson Ranch's own artistic legacy.

Of the exhibition, AAM Director and Chief Curator Heidi Zuckerman Jacobson comments: "It is a privilege to host this diverse exhibition at the AAM and to collaborate with the staff and the artists of Anderson Ranch. The Ranch has a remarkable history in this valley, and fosters the artistic practices of so many who attend to study, teach, share, and participate in the extremely rare and vital community environment that it embodies." Anderson Ranch Director Hunter O'Hanian adds: "This is just another wonderful example of how the cultural organizations in this valley work together to help enhance our community. The work selected showcases just a few of the hundreds of artists who are associated with the Ranch."

Featuring work by Aldwyth, Laura Berman, Lisa K. Blatt, Phyllis Bramson, Emily Cameron, Squeak Carnwath, Theresa Chong, Roy Dowell, Jessica Frelinghuysen, Don Fritz, **Arthur González** [Art Studio, MFA], Chris Gustin, Harmony Hammond, Cherie Hiser, Benjamin Koch, Christine Lee, Jeffrey Marshall, Scott McCarney, Liliana Mejia, Willie Osterman, **Lucy Puls**, Michael Puryear, Milton Rosa-Ortiz, Buzz Specter, John Torreano, Edie Tsong, and Mark Tribe.



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## REVIEWS

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### *Michael Corris, "The Dialogical Imagination: Art After the Beholder's Share from Abstract Expressionism to the Conversational Aesthetic of Conceptual Art", November 7, 2008*

As the audience filed in to hear Art & Language member Michael Corris' talk on the development of conceptual art throughout the 1970s, they were greeted by a new title: "Modernism's Nervous Breakdown: A Brief History of Conceptual Art from the Point of View of a Participant-Observer." This change, and inclusion of the term participant-observer, was at the request of previous reader-listeners who felt Corris should include himself personally as someone with the "inside scoop." It also correlates with the theme of many works discussed that were considered indeterminate until the participation of the beholder altered their outcome. The talk lines up nicely with the November 8<sup>th</sup> opening of *Art of Participation: 1950 to Now* at SFMoMA, an exhibition that will be shaped by those who visit both online and at the museum.

The dialogical promise of the original title was fulfilled by Corris' conversational and accessible delivery that showcased his breadth of knowledge as a scholar and as a witness. He began with a discussion of Ad Reinhardt's influence against the hegemony of the abstract expressionists and their champion-critics like Clement Greenberg. The depth and nuance of a monochromatic Reinhardt's canvas only reveals itself to the unmediated presence of the beholder. This symbiotic relationship between "art-as-art" and its participants was intended to displace the commodification of art, the professional artist-cum-celebrity, the didactic critic and institution, and the non-cognitive work. The collaborative dialogue that Art & Language emphasized, often through obsessive indexing and cross-referencing, included the public as well as between the members themselves.

Conceptual art exposed the difference between *looking* and *seeing* by providing some kind of feedback in return for the attention of the participant. Corris provided numerous interesting examples, such as Joseph Kosuth's tautological *One and Three Chairs*, On Kawara's "I got up ..." postcard series, and Henry Flynt's "concept-art" writings and Fluxus interventions. The spectator has been turned into a co-worker and the new pathways of communication have become global, technological, political and non-hierarchical. But the best summation of Michael Corris' talk and the objectives of Art & Language cannot be found here; rather, in the true spirit of participatory conceptual art, collaborate at <http://blurting-in.zkm.de/> to create your own pathway. Lindsay Riordan (M.A. Candidate, Art History Program)

## DEPARTMENT NEWS

### *The 2nd Annual Art, Art History, and Technocultural Studies Cookie Bake-Off Extravaganza!*

**Monday, December 8,  
2008  
12:00 pm**

It's time for cookies again! You are invited to bake and or eat cookies! We are having our second cookie bake-off. Come on by the VRF (2nd Floor Art Building), and show off your baking or eating skills. Feel free to bring your favorite cookie eating beverage. Leah will have hot water available. This year we are having 2 categories.

One category will be chocolate chip cookies, and the other will be everything else. Bakers, please bring at least 2 dozen of each kind of cookie. Finally, contact Angus if you are interested in judging this event. Judges, you probably should like cookies, not have any cookie related allergies, and be willing to taste many different types of cookies. Please RSVP for this event (aychang@ucdavis.edu), and let us know if you will be bringing cookies. This is a zero waste event, so all cookies must be consumed.



### *December's Featured Art Studio Graduate Students*



#### **Jingjing Gong**

Jingjing Gong was born in 1982 in Shenyang, China. She moved to Richmond Virginia in 2000, and in 2007, received a Bachelors of Arts in Studio Art from the University of Richmond. Through framing, perspective and juxtaposition, her photo-based work attempts to represent beauty and design as present within everyday objects and architectural spaces. Jingjing's intention is to build a visual relationship between her audience and her work - questioning

our individual interpretations of beauty as located within seemingly mundane, everyday environments.



#### **Robert Graham "Graham"**

Graham most recently moved from Monterey California. He attended California State University, Monterey Bay where he received his Bachelors in filmmaking. Graham is most interested in working in film, investigating experimental film, how it fits with Narrative, and how it can be used to appeal to a larger audience beyond the artist. He is also very interested in working with photography and printmaking. Graham

has always been interested in these two mediums but has not had the time to play around with them, due to the time constraints of making films.



#### **Johanna (Joby) Barron**

Johanna (Joby) Barron came to Davis from Portland, Oregon. With a background in both biology and art she is investigating artificial, "luxury," and natural environments through painting, sculpture and installation work. Some of her work includes imposing biological datasets onto familiar corporate images and everyday objects through computer modeling as well as transforming the function of objects.



#### **Hyung-Mo Chu**

Mo received his Bachelor of Arts from Evergreen State College in Olympia, Washington. He did his Post-Baccalaureate work at California State University, Long Beach. Mo works with mixed media.

### *December's Featured Art History Graduate Students*



#### **Melanie Ross**

Melanie Ross, a first year art history graduate student comes to Davis from Georgia. There she completed her BFA in studio arts with a focus on printmaking and textiles. Her undergraduate work culminated in a fashion show she put together challenging the roles of women as sex objects in our society. She has spent the last two years working at an American art museum in the education department where she created interactive and print material for changing exhibitions,

developed family programs and oversaw a hands-on gallery. Melanie decided she needed a change in scenery and chose to move to California as one of the geographically farthest places in the states from the South. She is interested in Modern and Contemporary art.



#### **Edward Vanderploeg**

Edward received his B.S in Biology in 2006 and B.A in Art history in 2008 from UC Irvine. While he did have a completely unrelated job working in the Port of Los Angeles as a Longshoreman during his undergraduate studies, he was fortunate enough to have stayed in school. He initially was a science geek but soon became interested in art history. His interest in science and art also led him to get a minor in archaeology. Outside of school, he enjoys digital painting, music and running. His current interests are late medieval and early Renaissance, and he hopes to eventually pursue his Ph.D in order to teach.



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## ALUMNI NEWS

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**Bill Berry M.F.A. 2004**

Exhibited in the Asian Contemporary Art Fair, New York, November 6-10, 2008, Pier 92

**Von Sumner M.F.A. 2000**

Recent Exhibition, *Von Sumner: The Other Side of Here*, Riverside Art Museum, Riverside CA  
September 9-November 15, 2008

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## END NOTES

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Investigation of Walter Sysko's office gives clues to how the Art Department's technical support keeps up with the rush.

**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](mailto:visualarts@ucdavis.edu)**

Submission deadline for January's Newsletter is  
26 December 2008