

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

MARCH 2009

EVENTS

Jonathan D. Katz, "Art, Eros and the Sixties"

Tuesday
3/3/2009
4:10 PM
Art 210 D

At the height of the Cold War's blinkered border consciousness, a theory of Eros was made universal as potential solvent to a range of repressive social strictures, not least global capitalism. Just before second wave feminism and gay and lesbian liberation linked political resistance with an ever increasing specification of difference, it was Eros' evocation of a universal capacity to experience somatic pleasure that made the body available as a site of active political resistance and dissent in the first place. But our still nationalist art history has lost sight of the profound links among US and non-US artists at this time, obscuring the emergence of an art of Eros as perhaps the first genuinely global art movement.

Jonathan D. Katz, a scholar of post war art and culture from the vantage point of sexual difference, was the 2007-08 Clark-Oakley Fellow at the Sterling and Francine Clark Art Institute, and is currently Research Faculty at the University of Manchester, UK. Katz was the founding director of the Larry Kramer Initiative for Lesbian and Gay Studies at Yale University, and served as the first tenured faculty in gay and lesbian studies in the US, at City College of San Francisco. He co-founded the activist group Queer Nation, San Francisco, and founded the Queer Caucus of the College Art Association, and the Harvey Milk Institute in San Francisco. It was at City College in 1989, that Katz founded and chaired the very first Department of Lesbian and Gay Studies in the United States. Katz is currently researching the book from which this talk is drawn, as well as curating two groundbreaking exhibitions: the first, entitled *Hide/Seek: Desire, Difference and the Invention of Modern American Portraiture*, will open at the Smithsonian's National Portrait Gallery in October 2010 as the first queer exhibition at any major American museum. The second exhibition, entitled *Art/AIDS/America* will open at the Corcoran and Tacoma museums a year later. Katz is writing full-scale books to accompany both exhibitions.



A public lecture sponsored by Art History, Women and Gender Studies, Cultural Studies, and the DHI research clusters in Studies in Performance and Practice, Queer Studies, and American Culture and Politics

Natalie Zimmerman & Michael Wilson, "Silhouette City", Documentary Screening

Wednesday
3/4/2009
6:00 PM
TCS Building

FREE Screening and Q&A Sponsored by TCS
Directed by Michael Wilson
Produced by Natalie Zimmerman
Filmmakers will be available for questions after the screening

"Silhouette City" is a harrowing free-fall through the near space of American religious extremism. Using archival video, movement propaganda, original investigative material and custom videogame footage, *Silhouette City* tracks the movement of apocalyptic Christian nationalism from the margins to the mainstream. The film begins with the story of an obscure Christian survivalist group active in the 1970's and 80's, as recounted by one of it's former members, and then moves forward to the current post 9-11 era – where startling ideological echoes are revealed and examined.

In a period largely defined by religious violence, "Silhouette City" examines the motivations for adopting apocalyptic worldviews by providing a unique window into the foundational ideas, organizational structure and psychological dynamics of one of the most powerful movements taking root in America today. The film bears witness to the long, dark shadows of fear and intolerance being cast in the familiar landscapes of the homeland.



"See film trailer: <http://www.silhouettacity.com/>

Natalie Zimmerman & Michael Wilson: Art Studio Program Lecture Series of 2008-2009 Presents a Public Lecture

Thursday
3/5/2009
4:30 PM
TCS Building

NATALIE ZIMMERMAN's independent work has involved elements of performance, photography, video, sound and installation. These projects have been exhibited internationally at various venues including most recently; The Moscow International Film Festival, La Casa Encendida in Madrid, Spain, Los Angeles Contemporary Exhibitions (LACE) and Galeria Santa Fe in Bogota, Columbia. Zimmerman's focus for the past 6 years has been in the area of film. In January of 2006, her experimental film *Islands* premiered at San Francisco Camerawork featured in an exhibition with Jem Cohen (*Chain*) and Jenni Olsen (*Joy of Life*). Most recently she co-wrote and produced the feature-length documentary "*Silhouette City*", which had its premiere screening at Miami International Film Festival in March of 2008



Zimmerman recently formed Social Satisfaction Media with her long-time partner and collaborator, Michael Wilson. "*Silhouette City*" is their first completed feature-length film and continues to play at festivals and universities worldwide including most recently; Chicago Underground, Kansas International, and San Francisco Documentary (DocFest) festivals. They were awarded a Paul Robeson Independent Media grant last spring to launch an educational tour with the film and this began with screenings at both Harvard and UCLA's Centers for the study of World Religions. "*Silhouette City*" has been met with critical acclaim and was recently reviewed in the Winter 2008/09 edition of Cineaste Magazine and featured on Press TV's CinePolitics - a British weekly broadcast that reviews current political and social cinematic releases. During August and September of 2008, while in residence at the Headlands Center for the Arts, Zimmerman and Wilson began their next film, *Beyond Eros and Psyche* - an experimental documentary on love and relatedness. Zimmerman currently lives and works in Los Angeles where she teaches digital cinema and photography at California Institute of the Arts.

MICHAEL WILSON is a Los Angeles-based artist who works in film, video, sculpture and new media. He has exhibited his work widely, including the Miami International Film Festival, the New Museum of Contemporary Art, San Francisco Documentary Film Festival, Ars Electronica, Chicago Underground Film Festival, Entermultimediale, Yerba Buena Center for the Arts, Ronald Feldman Fine Arts, Los Angeles Contemporary Exhibitions, RealArtWays and the Kunsthalle Dusseldorf. He holds degrees from Yale, San Francisco Art Institute and Hendrix College and is Adjunct Faculty at UC-Riverside (Department of Art).

Generously Sponsored by the Office of the Dean

Eduardo Kac, "Telepresence and Bio Art"

March 5, 2009
6:30-8:00 PM
Veteran's Memorial
Center Theater
Davis

Kac, a native of Rio de Janeiro who lives and works in Chicago, will introduce his pioneering telepresence work, give examples and discuss his current transgenic art. He gained prominence with his transgenic work "GFP (Green Fluorescent Protein) Bunny." He commissioned a French laboratory to implant the rabbit, named Alba, with a GFP from a jellyfish. Under a specific blue light, the rabbit fluoresces green.

Eduardo Kac is internationally recognized for his interactive net installations and his bio art. A pioneer of telecommunications art in the pre-Web '80s, Eduardo Kac (pronounced "Katz") emerged in the early '90s with his radical telepresence and biotelematic works. His visionary combination of robotics and networking explores the fluidity of subject positions in the post-digital world. His work deals with issues that range from the mythopoetics of online experience (Uirapuru) to the cultural impact of biotechnology (Genesis); from the changing condition of memory in the digital age (Time Capsule) to distributed collective agency (Teleporting an Unknown State); from the problematic notion of the "exotic" (Rara Avis) to the creation of life and evolution (GFP Bunny). At the dawn of the twenty-first century Kac opened a new direction for contemporary art with his "transgenic art"--first with a groundbreaking piece entitled *Genesis* (1999), which included an "artist's gene" he invented, and then with "GFP Bunny," his fluorescent rabbit called Alba (2000). Kac's work has been exhibited internationally at venues such as Exit Art and Ronald Feldman Fine Arts, New York; Maison Européenne de la Photographie, Paris, and Lieu Unique, Nantes, France; OK Contemporary Art Center, Linz, Austria; Fundación Telefónica, Buenos Aires; InterCommunication Center (ICC), Tokyo; Seoul Museum of Art, Korea, Zendai Museum of Modern Art, Shanghai. Kac's work has been showcased in biennials such as Yokohama Triennial, Japan, Gwangju Biennale, Korea, and Bienal de Sao Paulo, Brazil. His work is part of the permanent collection of the Museum of Modern Art in New York, the Museum of Modern Art of Valencia, Spain, the ZKM Museum, Karlsruhe, Germany, and the Museum of Modern Art in Rio de Janeiro, among others. Kac's work has been featured both in contemporary art publications (Contemporary, Flash Art, Artforum, ARTnews, Kunstforum, Tema Celeste, Artpress, NY Arts Magazine), contemporary art books (Phaidon, Thames and Hudson, Oxford, MIT Press) and in the mass media (ABC, BBC, PBS, Le Monde, Boston Globe, Washington Post, Chicago Tribune, New York Times). The recipient of many awards, Kac lectures and publishes worldwide. His work is documented on the Web: <http://www.ekac.org>. Eduardo Kac is represented by Numeriscausa, Paris, Black Box Gallery, Linz, and Laura Marsiaj Arte Contemporânea, Rio de Janeiro.



Following his lecture, Kac will autograph copies of his new book, "Telepresence and Bio Art -- Networking Humans, Rabbits and Robots." The event is free and open to the public.
Location: 203 East 14th Street, Davis

The Consilience of Art and Science Speaker Series

Art Studio Program Lecture Series 2008-2009

Save the Date

April 2 Anne Walsh
April 16 Jeanne Quinn
April 30 John Roloff

All lectures are free to the public and will take place in the TCS Building at 4:30 PM

EXHIBITIONS

Terry Berlier (MFA 2003), "Divergent Timing", Center for Contemporary Art

March 7-April 12 2009
Center for
Contemporary Art
Sacramento

The Center for Contemporary Art, Sacramento, is honored to present "Divergent Timing", an installation of sculptural and sound works, in addition to video and drawing, by artist Terry Berlier. Berlier's recent body of work mines deep into the memory of time and the history that is preserved in the natural environment surrounding us. These clues reveal quasi-cyclical patterns of the past and remind

us at the same time to question how we might use that evidence to move forward. Her work seeks to dissect and map time to expose and manipulate our understanding of cultural and environmental histories. These are spatially configured through interactions with sculpture, sound, video, installation and drawings. Found materials, vernacular and modern technologies, and detritus from everyday life are subverted. She questions how innovations are changing the way we perceive and interact with the world and whether we are coming closer to or farther from understanding each other and the world around us.



Terry Berlier is an interdisciplinary artist who works with sculpture, installation, sound, video, and drawing. Her work has been shown in solo and group shows both nationally and internationally including Barcelona, Venice, Mainz, and Tel Aviv. She was a fellowship recipient for a residency at the Millay Colony for Artists in 2004. She recently received the Visions from the New California Residency for 2009 at the Exploratorium in San Francisco through the Artists' Alliance. She has received grants from California Council for Humanities California Stories fund, City of Cincinnati Individual Artist Grant, and the City of Davis Arts. In 2003 she received an MFA in Studio Art from University of California, Davis and a BFA from Miami University in Oxford, Ohio in 1994. She currently teaches at Stanford University. Before coming to Stanford, she has taught at Sonoma State University, California College of Arts, University of California, Davis & Santa Cruz, and Sierra College.

Artist Lecture:

Thursday March 12, 7 pm (free for CCAS members & students /\$5 general admission)

Opening Reception:

March 14, Second Saturday, 6-9 pm

Closing Reception:

April 11, Second Saturday, 6-9 pm

An Anthology in Flesh: Storytelling in Tattoo Art

March 9-March 13,
2009
Art Lounge
Memorial Union

An Anthology in Flesh: Storytelling in Tattoo Art is a showcase of the stories behind the art of the tattoo, visually articulated by a community of creative artists and discerning collectors. The skill of the tattoo artist is a practiced art, one that requires intense creativity, devotion, and vision, to create vibrant customized works for the more avid tattoo collector. Among the collectors on display in the form of photographs by Claire Sloan are: Rex Flores (San Francisco) sharing his "heart of oak"; and Heather Eddington (Davis), incorporating memorable experiences into a tattooed bouquet. The exhibition will also present a series of interviews with other tattoo artists between Ryan Tanton (American Graffiti Tattoo Shop, Sacramento, CA) and Alysia Harr and Ronnie Grizard (Modern Body Tattoo Shop, Sacramento, CA) filmed by Robert Graham and edited by David Coduto. Drawing influences from a variety of media, as well as a variety of cultures, many of which have incorporated body art for centuries, *An Anthology in Flesh: Storytelling in Tattoo Art* explores the process and negotiation between the artist and the collector.

The exhibition also explores questions regarding society's perception of the tattoo. Is there still a stigma associated? Or has the tattoo now become a fashionable trend, a meaningless fad? By focusing on the messages behind each tattoo on display, as well as the artistic process that goes into each custom image, the exhibit will challenge preconceived notions about tattoo art.



Opening Reception Monday, March 9, 5-7:00 PM

An Anthology in Flesh: Storytelling in Tattoo Art is co-curated by Jeffrey Lagman, Holly Gillette, Peter O'Malley, and Sherice Wu for AHI 401: Curatorial Methods taught by Professor Susette Min.

Art Lounge hours: Mon-Thurs, 7am-11pm; Fri-Sat, 7am-7pm; Sunday 9am-6pm

Photograph:

Apple" (2008) and "Freedom" (2006)

Tattoo collector: Heather Eddington

Artist for "Freedom": Mackenzie Grommet

Artist for "Apple": Jason Greenfield

Image Courtesy of Clair Sloan

“Rock, Paper, Scissors”, Marin Museum of Contemporary Art

March 14-April 19, 2009

Marin Museum of Contemporary Art

The Marin Museum of Contemporary Art will be featuring the work of six emerging artists who are recent graduates of Master of Fine Arts Programs in the Bay Area.

Joanne Hashitani, Mills, Laura Kramer, CCA, David W. Linger, Mills, **Mary Alison Lucas (MFA 2008)**, UC Davis, Indira Martina Morre, UC Berkeley, Kate Torgersen, SF Art Institute. And by Special Invitation: Cameron Hockenson



Reception: Saturday, March 14
5:00-7:00 PM

Museum located at: 500 Palm Drive
Novato, CA 94949 415-506-0137

Robert Manochian (MFA Candidate), “Ella and the Astronaut”

March 26-April 2, 2009
AFI Dallas
International Film Festival

Robert Manochian's short film, "Ella and the Astronaut", is about one girl's journey to her secret hiding spot, where her and Astronaut Henry can travel to the stars. Robert's film played this past February at the 4th annual Omaha Film Festival. It will be playing at the AFI DALLAS International Film Festival at the end of March



Pro Arts Gallery, “Juried Annual 2009”

February 17-March 14, 2009
Pro Arts Gallery
Oakland

Artists' Talk: Saturday, March 14, 1 - 3 pm
Selections by Ali Subotnick, Curator, Hammer Museum, Los Angeles

The critically acclaimed "Juried Annual" is an exhibition of member artists that consistently showcases the best new work in the region. Original works are juried by digital submissions by a national or international curator. Hundreds of artists submit work digitally in a variety of media (including painting, photography, sculpture, textile, glass, installation, digital, installation and performance art) for consideration, and over 1,000 pieces are reviewed for exhibition inclusion by an esteemed member of the Bay Area art world.



Selected artists include:

Stephen Albair, Peter Andrea, Alexis Babayan, Jenny E. Balisle, Robert Blackburn, Louis DeLuco, Pamela Merory Dernham, Adam Friedman, Richard Gilles, Julia Goodman, Ira Hawkins, John Hundt, Harley Jensen, Bill Lo, Seth Lower, **Mary Alison Lucas (MFA 2008)**, Katie McCann, Jill McLennan, Emily McLeod, Glenna Mills, Kate Moore, Mary Mortimer, Laura Sackett, Sanjit Sethi, Amy Todd, Susan Tuttle,

San Francisco Studio School Gallery, “The Nature of Landscape”, Bay Area Landscape Painting Today

February 12-April 30
San Francisco Studio School Gallery

The exhibition "The Nature of Landscape" at the San Francisco Studio School Gallery presents six Bay Area painters deeply involved with the issues of contemporary landscape painting. The exhibition substantiates the continued relevance of painting in today's highly conceptual art world environment, as well as confronting the long history of landscape as subject. Each artist explores the faculty of perception in relation to the changing facets of nature. All are engaged in some means of working from observation while establishing an individual line between representation and

abstraction. Societal and aesthetic statements resonate through the balance of natural landscape and evidences of the encroachment of built environments. The variety and vibrancy of approaches to the subject retain a unity of involvement through their dedication to the visual in painting and painterly qualities. As a part of this exhibition landscape becomes a provocative form for a contemporary view of painting and confirms the Bay Area as a vital center for painting today.

Gina Werfel, Sandy Walker, Terry St. John,
Hearne Pardee, Laura Harden, Lon Clark

San Francisco Studio School Gallery
30 Hotaling Place, Lower Level
www.sfstudioschool.org



SAN FRANCISCO
STUDIO SCHOOL
DRAWING, PAINTING, PHOTOGRAPHY & MIXED MEDIA

Gabriella Soraci (MFA 2007), Visual Arts Center of New Jersey, 23rd Annual International Juried Show

February 13-March 27, 2009
Visual Arts Center of New Jersey

Gabriella Soraci, **Gabriella Lerner (MFA.2007)** has had two of her paintings selected for the 23rd Annual International Juried show at the Visual Arts Center of New Jersey. Her two paintings are "Folded Map II" and "Map in a Circle,"

The 23rd Annual International Juried Show is being presented at the Visual Arts Center of New Jersey February 13 to March 27, 2009. This critically acclaimed show was open to artist with eligible work in all media from the United States and around the globe. This year Adelina Vlas, Assistant Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, served as juror.



Gina Werfel, "Traces"

February 5-March 19,
2009
ADLER & Co. Gallery
San Francisco

Adler & Co. Gallery is pleased to present new works by Gina Werfel. Werfel's search for abstract compositions of color and form evolve from her outdoor observations. Her vantage point has been the literal landscape and her visceral response to it.

In Werfel's new work, her exploration of landscapes narrates a beguiling dialogue of space, energy, chaos and structure. The results are exhilarating, untamed, non-objective panoramas.

The Gallery is located at 77 Geary Street, Suite #20
<http://adlerandco.com>



Dave Lane, "Out in Space: Sculpture, Drawings, Paintings"

January 8-March 8
2009
Nelson Gallery

Dave Lane, frequent winner of the California State Fair art competition, will create an installation of his sculptures, drawings and paintings in a museum context for only the second time ever, at the Nelson for the Winter 2009 quarter. Lane uses found industrial and agricultural machinery from the 19th and 20th century; he transforms these large-scale, heavy steel objects into artworks that embody Lane's vision of how the universe is organized.

"Lane is a visionary artist who sees the flow of the cosmos as part of a vast system of celestial machinery, which harkens back to such seminal artists as the 19th century's William Blake in England," says Nelson Director Renny Pritikin. Like renowned artist Richard Serra, originally from San Francisco, Lane works with heavy steel objects that can be daunting when first encountered, but which he infuses with a kind of baroque grace.

Lane's work is particularly accessible to a wide range of viewers, from children who respond to its scale and scariness, to backyard mechanics who admire his resourcefulness. Art audiences and artists respond to his imagination and originality while those approaching the arts for the first time are reassured that contemporary art can be fun.

A catalogue with images of the work, and essays by Pritikin, Bay Area art journalist Tessa De Carlo, and writing by Lane will be published in January after the opening. For further information and images please contact Katrina Wong at kliwong@ucdavis.edu or 530 752 8500.



Heart of Gold
(image courtesy of the Condos Gallery, Sacramento City College)

REVIEWS

Ludovico Geymonat, "A Plan for the Apocalypse: Evidence from a Medieval Drawing", February 3, 2009

In his talk, "A Plan for the Apocalypse: Evidence from a Medieval Drawing", Professor Ludovico Geymonat discussed a large schematic drawing. On the basis of style, the drawing can be dated to the 13th century and is currently in the library of Saint Peter's Abbey Church in Salzburg. What is incredibly unusual about this schematic is that it seems to depict a detailed plan or model drawing that would have been utilized for the painting of a Revelation ceiling fresco. However, as Professor Geymonat pointed out, model drawings were very rare, and some scholars argue that they did not exist despite the theory that iconographical drawings were important. What then was the purpose of this work and how would it have functioned?

To address these questions, Professor Geymonat pointed out various features. He began with a discussion of a series of Latin inscriptions that accompany certain figures on the plan. He pointed out that the inscriptions possibly could have been didactic in function, constituting instructions to help the painters use the schematic. However, these passages are extremely small and barely legible as he demonstrated by attempting to read them aloud during the lecture. He then noted the concentric planning of the whole drawing, such as a central disk surrounded by semi-circles. He pointed out that this was strong evidence indicating a representation of a three dimensional ceiling on a two dimensional surface.

Professor Geymonat then shifted his discussion to the figures taken from the Book of Daniel and from the Revelations of Saint John. He pointed to a lack of coherent narrative which is striking considering depictions of the same subject in illuminated manuscripts during the 13th century. Professor Geymonat provided a possible space in which the plan may have been utilized, the 13th century monastery church of Gurk in Austria. While he admitted that the ultimate function of this work is still a mystery, his lecture revealed fascinating insights into a nearly invisible but enormously exciting facet of medieval art production. Edward Vanderploeg (MA Candidate, Art History Program)

Dianne Sachko Macleod, "How Art Collecting Empowered American Women", February 10, 2009

Between 1800 and 1940 in America, began Professor Emeritus Dianne Sachko Macleod in her lecture "How Art Collecting Empowered American Women," art collecting allowed women to extend themselves beyond the designated feminine sphere of the home. An intimate relationship with art empowered women to reach beyond the solitary existence of the housewife and discover themselves through collecting, the founding of museums, and the use of art in promoting the suffrage movement.

This lecture presented material from Professor MacLeod's new publication, "Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800-1940." Professor Macleod focused this discussion on women collectors from the Progressive era to 1940s Modernism. By choosing to collect and patronize the arts, women such as Eliza Jumel and Isabella Stewart Gardner did not adhere to the patriarchal conception of feminine passivity and shattered the image of the Victorian woman, Professor Macleod showed. Art became an extension of the women's identities—Gardner, for instance, asserted highly personal touches in her museum, even adding swatches from her dresses on the walls of her museum. Alva Vanderbilt and Louise Havemeyer, avid collectors of Impressionist work, connected art to the empowerment of women during the Suffragist Movement.

Professor MacLeod attested that women were a powerful force in the Modern Art Movement in the United States. Three women founded the Museum of Modern Art in New York City—Mrs. J. D. (Abby) Rockefeller, Lizzie Bliss, and Mrs. Cornelius J. (Mary) Sullivan—and yet conducted the museum's business behind the scenes, with Alfred Barr assuming MoMA's public face. Gertrude Whitney, of the Whitney Museum, wanted domestically-detailed rooms for her galleries, an idea largely subsumed by more masculine "white box" modernist expectations of the modernist venue.

Professor MacLeod's lecture showed an interchange between the lives of the many women who changed the art world, and the art that changed many of their lives. Ali Rea Baum (MA Candidate, Art History Program)

Katharine Burnett, "Sitting at the Grown Up's Table and Setting it with Chinese Art: An Investigation into how Chinese Art Asserted China's Place in an International Forum", February 17, 2009

Once again, and rightfully so, the concern over how the "Other" is exhibited at International World's Fair's is addressed. Similar to and inspired by Hannah Sigur's discussion in October 2008 on Japanese art as it was exhibited in International Expositions, Professor Katharine Burnett investigates the "what's and why's" of Chinese art as it was presented in the Panama Pacific International Exposition (PPIE) of 1915. In her lecture, "Sitting at the Grown Up's Table and Setting it with Chinese Art: An Investigation into how Chinese Art Asserted China's Place in an International Forum," Burnett analyzes specifically the Chinese paintings exhibited, their quality, what was included (or excluded), the American reception thereof, and what that says about how China was portraying itself to the world.

Because of the recently opened Panama Canal in 1914, the PPIE became more than just an international exhibition of art. The Exposition symbolized a unified world in an era of continued progress, but more importantly, it meant improved trade relations of the West with the East. Therefore, China's participation in the PPIE of 1915 was not a simple display of culture; rather, it was a diplomatic attempt to foster harmony, network internationally, and advance China as an independent Republic. The question was: how was China going to do this through their exhibition of modern paintings, lacquer ware, ceramics, domestic goods, etc.? Although the art shown was diverse, Professor Burnett chose to focus specifically on the paintings and what those said of China's underlying goals.

The paintings exhibited were provided by three major Chinese art collectors: Pang Yuanji, Shen Dunhe, and Liu Songfu. The stipulations of exhibiting art at the PPIE were to only include art that was produced after 1904. Ironically, the paintings provided by the three art collectors were created before and up to the end of the 18th century. Many of the paintings were only somewhat "modern" because they were copies or forgeries of older, traditional ones. Although the paintings did not comply with the rules of the exhibition they were still allowed. In fact, the American critics were supportive of the paintings, "... [They] wisely brought ancient art...". The problem was that despite American appreciation, most of the paintings were aesthetically unfavorable.

So, "Why was there so much bad art at the PPIE?" Burnett asked. It wasn't that the Chinese were prevented from accessing newer works or that the art available was of poor quality. In fact, copying traditional old master's works was considered honorable. Instead, Professor Burnett defined the style and technique of exhibiting poor quality paintings as the "New Old Tradition". The motive of exhibiting "old as new" emphasized that although China was adjusting to modernization, as a country they were still as strong, stable, and powerful as their ancient past had shown. Therefore, although PPIE was attempting to foster new trade relations and unity for the U.S., it seems that China was emphasizing their potential to do that as well. Kristina Schlosser (MA Candidate, Art History Program)

SUMMER ABROAD PROGRAMS

Modernism in France, 1880-1940, Riviera, France

Arrive Date
6/25/2009
End Date
7/20/2009

This program is an in-depth examination of the modern movement in French art from Post-Impressionism, Fauvism, and Cubism to Surrealism. Through lectures, discussions, and field trips to museums in Nice, St. Tropez, Aix-en-Provence, and St. Paul-de-Vence, the course will focus on artists who painted on the French Riviera, including Cézanne, Matisse, Picasso, and Léger. The program is located at the historic Château de La Napoule four miles from Cannes on the Mediterranean. Students will live in the Château and on its grounds in the beaux-arts Villa Marguerite.

Instructor: Dianne Macleod
Taught in English

Max Enrollment: 27
Program Coordinator: Holly Keefer



Painting in Rome and Umbria, Italy

Arrive Date
6/20/2009
End Date
7/18/2009

Students will spend ten days in Rome and three weeks in the Umbrian hill town of Corciano. Daily painting in both locations will emphasize students' individual responses to Italian art, culture and everyday life, with independent projects informed by studies of the model, of landscape, and of works in museums and churches. In Umbria, students will live in a 19th century villa next to a medieval fortress, overlooking sunflower fields and small towns. Days will be divided between class time and free time for independent work

and exploring the surrounding region. In Rome, studio space and apartments will be provided in the lively historic neighborhood of Trastevere. The program will also include field trips to Florence, Assisi and Perugia, offering access to the greatest works of Ancient, Renaissance and Baroque art.

Instructors: Gina Werfel and Hearne Pardee
Taught in English

Max Enrollment: 30
Program Coordinator: Holly Keefer



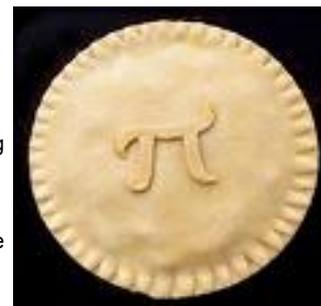
DEPARTMENT NEWS

The Art of Baking, Eating, and Buying Pie

Friday
3/13/2009
Noon
VRF, Art 203

Celebrate Pi Day a day early in the VRF. Just bring a pie. Homemade, store bought, stolen, doesn't matter just bring one and eat pie.

Pi Day and Pi Approximation Day are 2 holidays held to celebrate the mathematical constant π (pi). Pi Day is observed on March 14 (3/14 in American date format), due to π being roughly equal to 3.14. Pi Approximation Day is observed on July 22, due to π being roughly equal to 22/7. Pi Day is also sometimes celebrated on March 14 at 1:59 p.m. If π is truncated to seven decimal places, it becomes 3.1415926, making March 14 at 1:59:26 p.m., Pi Second (or sometimes March 14, 1592 at 6:53:58 a.m.). The first Pi Day celebration was held at the San Francisco Exploratorium in 1988, with staff and public marching around one of its circular spaces, and then consuming fruit pies; the museum has since added pizza pies to its Pi Day menu. The founder of Pi Day, the "Prince of Pi", is Larry Shaw, now retired from the Exploratorium, but still helping out with the celebrations.



Art and Art History Club

The Art and Art History Club provides a meeting grounds for people who are interested in the arts. We try to get bi-weekly movie viewings of films that have some artistic relevance, with discussions afterwards. We organize trips to museums, galleries, and Second Saturday events in Sacramento.

The Art and Art History Club is flexible and we try to work with what the members are interested in. We try to foster an interest in the multidisciplinary aspect of art. This is a picture of us at our card crafting nights. It would always be nice if more people got involved so email me, Brianna at brivolper@ucdavis.edu, or we_heart_art@gmail.com and you can be on the listserve to keep updated with our events. We meet ever Wednesday in the Art Building, room 217 at 7pm.



ALUMNI NEWS

Deborah Hamon
MFA 2002

Deborah is a West Prize Finalists for 2008 and one of 10 selected from 3600 applicants for an Acquisitions Award. West Prize finalists exhibited at the West Collection in Pennsylvania this February. A show titled "10" is now on its way to Chicago for the next fair April 30–May 4, 2009.

Nicole Berry
MA 2005

Nicole Berry's newsletter, website and blog, Accessible Art, is now officially up and running. Please visit www.accessibleartny.com to check out the site. Click on "blog and newsletters" to see February's newsletter which was just posted or use this url: <http://accessibleartny.com/index.php/blog/> As always, feedback is welcomed.

Gabriella Soraci
MFA 2007

Ucross Foundation has granted Gabriella Soraci (**Gabriella Lerner MFA 2007**) a three week residency from March 2nd through March 20th 2009. Ucross Foundation is in rural Wyoming on a working cattle ranch. The residency program offers the gift of time and space to competitively selected individuals working in all artistic disciplines.

Gabriella has also been selected to show in two more exhibits this year: "Particular Ambiguity", at the North Florida Community College Art Gallery in Madison Florida and a two person show at the Chemeketa Community College Art Gallery in Salem Oregon.

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 April's Newsletter is

25 March 2009