EVENTS

Jonathan D. Katz, “Art, Eros and the Sixties”

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 structures, 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”

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.silhouettocity.com/
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; Mai- son 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; Davis, California Institute of the Arts. 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 Valenc- ia, 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 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; Mai- son 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; Davis, California Institute of the Arts. 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 Valenc- ia, 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.
EXHIBITIONS


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, Meinz, 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:
Tattoo collector: Heather Eddington
Artist for “Freedom”: Mackenzie Grommet
Artist for “Apple”: Jason Greenfield
Image Courtesy of Clair Sloan
Gabriella Soraci (MFA 2007), Visual Arts Center of New Jersey, 23rd Annual International Juried Show

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.
**REVIEWS**


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)
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 Havermeyer, 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
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 listserv to keep updated with our events. We meet ever Wednesday in the Art Building, room 217 at 7pm.

Painting in Rome and Umbria, Italy

Students will spend ten days in Rome and three weeks in the Umbrian hill town of Città della Pieve. 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
Max Enrollment: 30
Taught in English
Program Coordinator: Holly Keefer

DEPARTMENT NEWS

The Art of Baking, Eating, and Buying Pie

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 \( \pi \) (pi). Pi Day is observed on March 14 (3/14 in American date format), due to \( \pi \) being roughly equal to 3.14. Pi Approximation Day is observed on July 22, due to \( \pi \) being roughly equal to 22/7. Pi Day is also sometimes celebrated on March 14 at 1:59 p.m. If \( \pi \) 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 pinata 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.

Friday
3/13/2009
Noon
VRF, Art 203

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