

This Month in the Arts

UC DAVIS
UNIVERSITY OF CALIFORNIA

ART, ART HISTORY, TECHNOCULTURAL STUDIES, AND THE
RICHARD L. NELSON GALLERY AND FINE ART COLLECTION

MAY 2009

EVENTS

Victoria Sheridan (MA 2003), "Men of Virtue, Men of Vanity: the Self as Ornament to the City in Early

**Tuesday
5/5/2009
4:10 PM
Art 210D**

The face of *seicento* Venice, while codified through ornament, was clarified through projections of the self which vacillated from the sacred church interior to the public theater. This moment of clarification takes place when the traditionally pious funerary monument travels from the church interior and becomes a signifying feature of the

church façade. Taking as a point of departure the complex facades of Santa Maria del Giglio (1678-83) and San Moisè (1668), this lecture argues that the recognizable portraits of the church's patrons and dedicated Venetian citizens Antonio Barbaro and Vincenzo Fini were propagated as dialectical images upon these facades and were presented as ornaments to their city. These moments of personal aggrandizement, projecting the identity and accomplishments of the individual, constitute a transgression of the pious funerary monument into the collective public arena. The unique tradition of the Venetian over-the-door-tomb, through its conception of tomb, portal, and architectural features, resulted in extraordinary baroque style church facades when the funerary monument stepped outside. Conflations of celebrations and dedications that are both sacred and profane, private and public, of the family and of the state these facades represent both personal and collective memories of the city through the ideals of the self. In the face of death these particular patrons achieved immortality through the permanence of stone. The *seicento* is the moment when the 'door of death' comes out of the church and performs as an ornament of personal vanity speaking the dialectics of the self in the public arena that was early modern Venice.



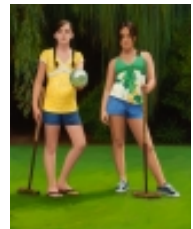
Victoria Sheridan is a Ph.D. candidate in the Graduate Program in the History of Art at the University of Toronto. She currently resides in Oakland and is in the final stages of completing her dissertation entitled, *Ornaments of Style in Venetian Baroque*.

EXHIBITIONS

Deborah Hamon (MFA 2002) Marin Arts Council, Open Space Gallery

**May 2-3, 2009
11:00 AM- 6:00 PM
Novato Art Center
Novato, CA**

Deborah Hamon will be exhibiting some of her recent works at the Marin Arts Council Open Studios. As well, four of her photographs from the West Prize Exhibition will be on view at the Art Fair in Chicago from April 30, 2009- May 4, 2009
Novato Art Center, 500 Palm Drive, Suite 109, Novato, CA



Hedwig Brouckaert (MFA 2005) Mass Storage

**May 7 -June 14 2009
Margalef & Gipponi
Gallery
Antwerp**

Hedwig Brouckaert is exhibiting in a solo show, "Mass Storage", in Antwerp. The show will run from May 7, 2009-June 14, 2009. the opening reception will be on Thursday May 7th, from 6-10 pm. She will also be exhibiting in a group show, "Cabin Fever", in Bornem. "Cabin Fever" runs from May 16, 2009 through September 15, 2009.



Daniel J. Glendening (BA 2005), "Ghosts: New Work Re: Loss, Memory, and Regrowth"

April 24, 2009-May 28, 2009
The Phantom Gallery
Santa Rosa, CA

In "Ghosts," Glendening presents a body of work including sculpture, installation, drawing and video examining time, memory, loss, and the cycles therein. The work circles around four touchstone sites which inherently embody these themes: The Church of One Tree, Santa Rosa, CA, The Site of the Catholic Church, Bodie, CA, The Hermit's Cabin, Virginia Lakes, CA, and The Hag of Beara, County Cork, Ireland. Each site embodies cycles of time and re-growth, and together they form the conceptual backbone of the exhibition.

Daniel J. Glendening received his BA in Art Studio and Creative Writing in 2005 from the University of California, Davis. He was raised in Forestville, CA, and currently lives and works in Sonoma County.

The Phantom Gallery is a contemporary art gallery in a temporary space. It is a program of the Santa Rosa Recreation & Parks Department designed to contribute to the Arts District...Downtown Santa Rosa. With community support and collaboration, the Phantom Gallery seeks to provide an alternative exhibition space for local artists.

"Ghosts: New Work Re: Loss, Memory, and Regrowth" by Daniel J. Glendening opens with a reception 6-9pm, Friday April 24, and runs through May 28, at The Phantom Gallery, 519 Mendocino Ave, Santa Rosa, CA.



Visual Sovereignty: International Indigenous Photography

April 3, 2009 – September
C.N.Gorman Museum
5:00 PM

Join us in welcoming the participating artists to UC Davis and the launch of the conference with **The Exhibition** opening for "Visual Sovereignty". The exhibition brings together the work of 34 Native American, First Nations, Inuit, Aboriginal and Maori photographers to explore the concept of visual sovereignty. Created by elder, established and emerging artists the works are mostly contemporary. Images by historical photographers from as

early as 1899 are also included. In this collaborative exhibition, the artworks range across the genres of portraiture, studio, digital collage, and landscape. The dance group Sho-Ka-Wah-Ke from Hopland will be featured and the Native American Student Union will be serving Indian Tacos.

The Gathering will be held on April 4-5th, 2009 in the Science Lecture Hall. In artist panel sessions, Native American, First Nations, Inuit, Aboriginal and Maori photographers will speak about their artwork and experiences within the field of Indigenous photography. Sat. 9-4 and Sun. 10-2. Please see the museum website for a detailed schedule. This event is free and open to the public. www.gormanmuseum.ucdavis.edu



Trimpin: Sheng High

March 26-May 17 2009
Nelson Gallery
Art 124

Have you ever heard a hundred pairs of wooden shoes play a lovely and hilarious symphony right in front of your eyes and ears?

Trimpin, the German artist who has lived in Seattle for over 25 years, will present one of his famous sound installations

at the Richard L. Nelson Gallery in room 124 of the Art Building on the UC Davis campus. Trimpin was trained as a traditional musician but as a young man switched to controlling acoustic instruments with computer programs. It is important to note that he does not work with electronic music nor electronic amplification. Rather, Trimpin's work involves getting his collections of plastic horns, wooden shoes, dripping water, scores of kettle drums or altered pianos to make sound and music organized by computer.

Nelson Gallery director and curator Renny Pritikin states, "Trimpin is someone I have frequently worked with over the years because his work combines rigorous training and sophistication with tremendous accessibility; his sound works have delighted audiences around the world who cannot believe that inanimate materials can come alive under his magician's spell."

For UC Davis Trimpin will present his sound installation titled *Sheng High*, (2006) in an updated premiere version. The *Sheng* is a 2,000-year-old Chinese reeded bamboo flute; it was the inspiration for the Western harmonica, pump organ and accordion. The installation involves eight tripods, each of which has three hanging bamboo tubes partially submerged in water-filled tubs. Each tube is tuned to a specific note, over a range of two octaves. Trimpin composes music for the sound of the tubes as air rushes through them when they are raised and lowered through the water by motorized cables.

Trimpin was awarded the highly prestigious MacArthur "genius" grant, in 1997. He holds a Masters degree in Music from the University of Berlin. Artists as diverse as Merce Cunningham and the Kronos Quartet have commissioned his sound sculptures, installations, and set designs. These works have been exhibited locally, nationally and internationally at spaces including the Yerba Buena Center for the Arts in San Francisco, Circulo De Bellas Artes in Madrid, and the LOGOS Foundation in Ghent, among dozens of others.



For further information or photographs, contact Katrina Wong at kliwong@ucdavis.edu or 530 752 8500.

Darrin Martin; *Inside Out and What If?*

From late March until mid May, Darrin Martin will be spending the first part of his sabbatical on a video screening tour throughout the United States visiting over a dozen cities. Programmed at universities and microcinemas, which highlight independent film and video art, *Inside Out: The Solo and Collaborative Works of Darrin Martin*, highlight some of his most recent videos.

A full schedule is on his website: <http://darrinmartin.com>

What If?, his most recent collaboration with Torsten Zenas Burns will make its world premiere at Migrating Forms, a film and video festival housed at Anthology Film Archive in New York City. Shortly thereafter, the piece will make its European premiere at The European Media Art Festival in Osnabrueck, Germany.



SUMMER SESSION I

AHI 186, *Art After Modernism*, Blake Stimson

Monday-Thursday
12:10-1:50
Art 217

Art After Modernism examines the social, cultural, aesthetic, and theoretical developments for artists and their audiences in the context of such larger issues as McCarthyism, the New Left, free love, feminism, Reaganomics, globalization, etc., and a critical-theoretical inquiry into questions of neoavantgardism, post-modernism, and postmodernity.

Professor Stimson's research focuses on 20th Century and Contemporary Art, the History of Photography, and Critical Theory.



AHI 1E, *Islamic Art and Architecture*, Melanie Michailidis

Monday-Thursday
2:10-3:50
Art 217

This course surveys the art and architecture of societies where Muslims were dominant or where they formed significant minorities from the 7th through the 20th centuries. It examines the form and function of architecture and works of art as well as the social, historical and cultural contexts, patterns of use, and evolving meanings attributed to art by the users. The course follows a chronological order, where selected visual materials are treated along chosen themes. Themes include the creation of a distinctive visual culture in the emerging Islamic polity; the development of urban institutions; key architectural types such as the mosque, madrasa, caravanserai, dervish lodge and mausoleum; art objects and the arts of the illustrated book; self-representation; cultural interconnections along trade and pilgrimage routes; westernization and modernization in art and architecture.

Dr. Melanie Michailidis is a Mellon Post-Doctoral Fellow currently teaching at Carleton College.



ART 125D, *Printmaking, Serigraphy*, Stella Ebner

Tuesdays & Thursdays
9:00-12:00,
1:00-3:00
Art 309

This course is an introduction to the techniques, processes and history of screenprinting. Screenprinting has commonly been used commercially for printing posters and signage, but is also a versatile and significant medium for artists. Screenprinting is valued for its ease, speed, and the variety of materials it can print onto and for its integration of hand-drawn, photographic and digital images.

Assignments will be made for the purpose of creating both a dialogue and to explore how we can use the medium of screen printing. We will investigate using screenprinting to make prints, books and printed installations.

Stella Ebner received her MFA from Rhode Island School of Design. She is currently an Artist in Residence at Kala Art Institute in Berkeley.



SUMMER SESSION I I

AHI 164, *The Arts of Japan*, Hannah Sigur

Mondays & Wednesdays
2:10-4:40
Art 217

Survey of Japanese Art explores the traditional visual culture of Japan from its prehistoric origins through the end of the Tokugawa period in the 19th century, against the backdrop of its historical and spiritual foundations. The enormous impact of this tradition beyond Japan will be an ongoing secondary thread, beginning with the two opening reader selections, and if time permits, a closing lecture on the impact of Japanese art on the West upon the opening of Japan in the 19th century.

Hannah Sigur (Institute of Fine Arts, NYC, ABD) is an adjunct professor at San Francisco State University and UC Davis, and a lecturer at the University of California, Berkeley Extension. She recently published *The Influence of Japanese Art on Design* (2008, Gibbs Smith).



ART 002, *Beginning Drawing*, Bryce Vinokurov

Tuesdays & Thursdays
9:00-12:00,
1:00-3:00
Art 229

The goal of this course is to introduce students to the drawing process and to a new way of seeing. Students will gain familiarity with many forms of drawing techniques. We will explore the visual elements and technical approaches to drawing through the study of line, form, space, composition, tone, and texture.

Although art is a personal pursuit, it is also a form of communication. Students will be working primarily independently, but through in-class critiques, slide discussions, and several group projects, I hope to make the discussions part of the learning process. The goal of this course is to encourage you to expand your artistic expression by taking greater risks in your own work in order to explore various approaches to the drawing process.

Bryce Vinokurov received his MFA from Boston University. He has been teaching at UCD since 2005.



DEPARTMENT NEWS

Honors and Awards

Anna Corbett
Art History
Senior

Anna presented her paper, "*The Grosvenor Gallery: A Marriage Between Art and Business in Victorian London*," at the 2009 Undergraduate Research Conference. Her paper was sponsored by Dr. Catherine Anderson.

Tracy Cosgriff
Art History
B.A. 2008

Tracy presented her paper, "*Opus Patri: Pope Leo X and Raphael's Design for the Vatican Loggia*," at the 2009 Undergraduate Research Conference. Her paper was sponsored by Professor Jeffrey Ruda

Kathleen Mogica
Art History
Senior

Kathleen presented her paper, "*The Female Nude: An Allegory for a Changing Society*," at the 2009 Undergraduate Research Conference. Her paper was sponsored by Dr. Andy Jones (English) and Professor Jeffrey Ruda

Alexandra Newman
Art History
Senior

Alexandra presented her paper, "*Beyond an Exhibition: A Global Discourse on Contemporary Art of the Asian and Pacific Regions in Asia-Pacific Triennials*," at the 2009 Undergraduate Research Conference. Her paper was sponsored by Professor Katharine Burnett

Administrative Reorganization of the Arts

Dean Jessie Anne Owens, of the Humanities, Arts, and Cultural Studies Division, announced that the Division will proceed with an "arts" administrative reorganization. This reorganization will form working groups for common functions (budget, personnel, undergraduate and graduate program support, facilities and technology) keeping unit-specific functions to each program separate. This reorganization is intended to form a single administrative unit for the seven arts units (Art History, Art Studio, Technocultural Studies, the Nelson Gallery, Theatre & Dance, Music, and Design). Each Program will maintain its own chair/director as well as its academic and administrative autonomy.

The directive encourages staff to see the reorganization as an opportunity for promotion, cross-training and career mobility for staff since the current structure is very flat. Opportunities for greater sharing and collaboration on technology and support are expected to be enhanced.

The Interim Assistant Dean, Ian Blake, and Chief Administrative Officer, Katherine Perrone, have been tasked with planning the reorganization and gathering feedback from the MSOs and current employees affected. It is hoped that the reorganization will take effect in July of 2009.



May's Featured Staff Person



Fatema Morrissette

Fatema Morrissette—commutes from Sacramento, (was reared in the Bay Area)—is our Front Desk/Administrative Assistant, Monday through Thursday. Fatema was a temporary employee from the Temporary Employment Services department from May through November of 2008. She was officially hired by the Department in December of 2008. Her primary work experience is in customer service, and she will use her years of experience in customer service to excel the goals of the department. She is proud to be part of UC Davis and its 100 years of excellence. Her previous employer was Collection Plus, a drug and alcohol testing service, as their front desk representative which entailed a variety of tasks that included the maintenance of specimen logs as they arrived and acknowledging clients' concerns. She plans to matriculate as a part-time student with the Los Rios Community College District this Fall: she has not declared a major but leans towards a Baccalaureate in law studies. She considers herself to be customer service oriented and self-directed. She tutors her youngest brother, 11, on all school subjects, and she helps out with her three nephews, ages 3 through 4. Her biggest hobby is shopping, and texting her friends. Her long-term career goal is to stay with UC Davis and to advance her role for greater responsibility while she enjoys her surroundings and her colleagues. Fatema can be reached at 530-752-0105, fmorrissette@ucdavis.edu. *Biography compiled and written by Jesse Avitia (Lead Bookkeeper)*

ALUMNI NEWS

Mark Emerson, MFA 1984

Mark Emerson's "Measuring Rhythm: New Paintings", was exhibited at Jay Jay in Sacramento. Other recent exhibits include Huntington Beach Art Center, Crocker Museum and Patricia Sweetow in San Francisco. His work can be found in the Crocker Museum permanent collection, as well as the Progressive Art Collection, USAA, Kaiser Permanente, and Guaranty Bank.

Carter MFA 1997

Carter will be in a group show, "Espece d'espace", at the Yvon Lambert Gallery in New York. The show will run from March 28th through May 16th. In May of 2009, Carter will have a solo show at the Hotel Gallery in London.

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 June's Newsletter is
20 May 2009