

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

MAY 2010

EVENTS

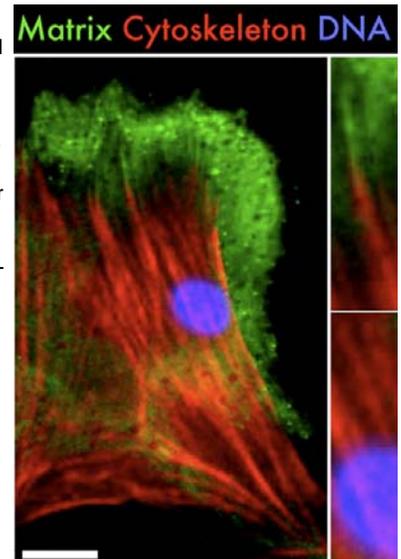
Christina Cogdell, *The Gene in Context: Organic Complex Systems as a Model for Generative Architecture*

Tuesday
May 4, 2010
Art 210 D
4:10 pm

In avant-garde "generative architecture," the boundaries are blurring between the theories, processes, and tools of architecture and the biomedical and evolutionary sciences. In part, this stems from a common reliance upon computation to generate novel solutions for problems involving multi-dimensional data sets, such as those derived from genetic sequencing or the multifaceted conditions affecting building design and construction. This talk focuses on the teaching and research collaboration known as LabStudio at the University of Pennsylvania, started by architect Jenny Sabin and molecular biologist Peter Lloyd Jones, based upon my participation in their graduate seminar and observation of their research last year at Penn.

LabStudio is one of a few architectural centers that is seriously engaging theories of emergence, self-organization, morphogenesis, and nonlinear complex adaptive systems. The theoretical and procedural insights being developed at LabStudio are opening new ways of considering architectural design as organic process, and, *vice versa*, *organic tissue as an architectural form whereby normal morphology can predominate over gene expression during conditions of disease*. As the two founders recently stated, "By placing the tissue or organism, rather than the gene at the center of life, a different perspective on the construction and dynamics of organismal architecture is beginning to emerge."

LabStudio is, therefore, highly innovative for its scientific applications and foundational for the broader movement of "generative architecture," much of which is more gene-centered than systems-focused. This talk places LabStudio's work into conversation with a few other practitioners of "generative architecture" to examine how the concept of the "gene in context" reflects their systems-based approach.



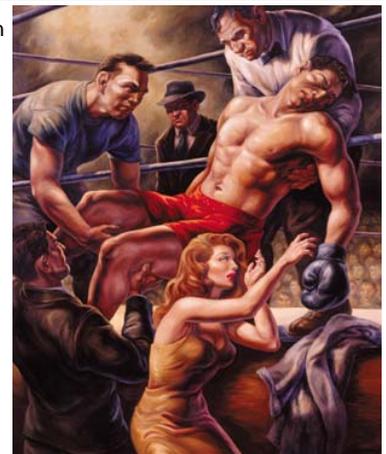
Owen Smith, *Art Studio Program Lecture Series*

Thursday
May 6, 2010
TCS Building
4:30pm

Owen Smith is a Bay Area painter / illustrator and *New Yorker* cover artist. In an aggressive and exaggerated figurative style reminiscent of the social realist movement, Smith depicts thugs, boxers, and fierce women in bold figure compositions. This, his latest collection, depicts the dark side to human relationships, each painting gloriously illuminating the tension between

the characters with deep, rich color. Figures snarl at one another, men sulk, women smolder. In one work of art twin gangster brothers from the tough streets of London's West End are depicted in their beloved mother's parlor. Smith so skillfully illustrates the brothers' complex and disturbing relationship through body language and unusual perspective. Smith's paintings show the expectation of violence placed on men in society. Film Noire and pulp fiction illustration also influence his depiction of the strong, sexy, tough women that populate the dark urban landscapes of his pieces. The figures in Smith's work are frozen mid action and the narrative is ambiguous and mysterious. The artist has designed for every big magazine in the country, as well as for the New York City subway System and the San Francisco Opera. He's also designed cover illustrations for the last four *New Yorker* Fiction issues.

All lectures are free to the public and will take place at 4:30 pm in the Technocultural Studies (TCS) Building



Jim Dow, Art Studio Program Lecture Series

**Tuesday
May 20, 2010
TCS Building
4:10 pm**

Jim Dow is a Boston photographer noted for his triptych images of baseball stadiums. His interest in those

places where people enact their everyday rituals, from the barbershop to the baseball park, has guided the path of his photographic career. Dow is concerned with capturing "human ingenuity and spirit" in endangered regional traditions--a barbershop with a heavy patina of town life covering the walls, the opulent time capsule of an old private New York club, the densely packed display of smoking pipes in an English tobacconist shop--all artifacts of a vanishing era. Dow earned a B.F.A. and a M.F.A. in

graphic design and photography from the Rhode Island School of Design in 1965 and 1968 respectively. An early influence was Walker Evans's seminal book *American Photographs* (1938). Dow recalls the appeal of Evans's "razor sharp, infinitely detailed, small images of town architecture and people. What stood out was a palpable feeling of loss...pictures that seemingly read like paragraphs, even chapters in one long, complex, rich narrative." Soon after graduate school Dow had the opportunity to work with Evans. He was hired to print his mentor's photographs for a 1972 Museum of Modern Art retrospective.



Dow has taught photography at Harvard, Tufts University and the School of the Museum of Fine Arts, Boston, and his work has been widely exhibited. Among his series is *Corner Shops of Britain* (1995), which features facades of small family-run businesses: vitrine-like shop windows showcase goods from candy jars to jellied eels. Another series, "Time Passing" (1984-2004), captures North Dakota "folk art" such as rural road signage, handpainted billboards, and ornate gravestones.

All lectures are free to the public and will take place at 4:30 pm in the Technocultural Studies (TCS) Building

EXHIBITIONS

Lucy Puls, *Sed Etiam Drawings*

**May 1 - June 23, 2010
Robert Mondavi
Winery**

Robert Mondavi Winery presents *Sed Etiam Drawings* by Lucy Puls. Reception and wine tasting, Saturday, May 1, 2010 from 4:00-6:00 pm.

Gabriella Soraci (MFA 2007), *Paint Snob 2010*

**May 1 - May 30, 2010
500X Gallery
Dallas, TX**

Gabriella Soraci will be showing in the group exhibition, *Paint Snob 2010*. Reception 1 May 2010.

Basement Gallery, Spring Senior Shows Schedule

- | | |
|------------------------|--|
| May 2 - May 8 | Karen Angel, Chris Jee, Mami Tomita and Shalley Duarte |
| May 9 - May 15 | Kevin Frances, Sheng Lor and Kat Meler |
| May 16 - May 22 | Nova Maldonado, Hannah Blazek and Carrie Persson |
| May 23 - May 29 | Joelle Provost, Elizabeth Ottenheimer and Mikaela Watson |
| May 30 - June 5 | Eric Hu, James Lillich and Michael Ramstead |

Jamie Banes (MFA 2007), *Part & Parcel*

May 3– May 28, 2010
Michelle O'Connor
Gallery
San Francisco

Part & Parcel is a group art exhibition featuring the work of **Jamie Banes**, Michael Fairchild, Janine-Opal Fischer, and Semar Prom. The exhibition runs from May 3-28, 2010. Opening reception Friday, May 7 from 7:00 PM to 11:00 PM at Michelle O'Connor Gallery, 2111 Mission Street, Fourth Floor, San Francisco. For more information, please visit The Blue Studio on Facebook or call 415-314-0131.



Benjamin Rosenthal (MFA Candidate), *Loops and Bonds*

May 6 - July 1, 2010
Viareggio
Italy

Benjamin Rosenthal's video *Loops & Bonds* will be exhibited as part of the 2nd Edition of the *Viareggio ART Project* at the Musei Civici Villa Paolina Bonaparte in Viareggio, Italy from the 28th of May to the 13th of June. *Loops and Bonds* will also be screened as part of Videopolis at the Metro Gallery in



Baltimore, MD on May 8, 2010. The show is curated by Nicola Domenici and Maurizio Marco Tozzi.

Nicole Berry (MA 2005), *Reflections*

May 6 - July 1, 2010
Nathan Bernstein
Gallery

Nichole Berry has curated the exhibition *Reflection* at the Nathan Bernstein Gallery. *Reflection* is a group show featuring the work of Lynda Benglis, Sanford Biggers, James Lee Byars, Tony Feher, Douglas Gordon, Jacob Kassay, Roy Lichtenstein, Nancy Lorenz, Donald Moffett, Anne Peabody, Louise Nevelson, Shinique Smith, Marc Swanson, Andy Warhol, and Rob Wynne. While the term reflection speaks to the decorative and opulent quality of

works created in precious metal materials, it also signifies contemplation and introspection. *Reflection* is rooted in memories of past experiences. Artworks created in metallic mediums have tremendous presence. The choice of the artists to use metallic imagery is quite deliberate; initially seducing viewers with their sexy or in some cases flashy kitsch appeal, all of the works also invite a narrative or subsequent readings that are much more demanding than their initial dazzling aesthetic effects. Executed in a variety of mediums including freestanding sculpture, paintings, and wall reliefs, the selected works in this exhibition enter into a dialogue that explores the notion of reflection as simple glittering beauty versus reflection as remembrance.



Hearne Pardee, *Field and Frame*

Apr. 27 - May 2, 2010
Bowery Gallery
New York

In works on view at the Bowery Gallery from April 27th through May 22nd, Hearne Pardee interprets everyday places via collages that conflate abstraction and plein-air painting. With patches of contrasting colors, Pardee subdivides images of parking lots, suburban homes, and cultural

institutions, reconfiguring the ground from which the images emerge as well as the frames that isolate and structure them. Sometimes arranged in quilt-like compositions, these familiar landscapes awaken a relationship to the overlooked, to dormant memories embedded in the backdrops of our lives.



Nelleke Beltjens (MFA 2001), *Silence and Abundance*

Apr. 23, 2010
Inde/Jacobs Gallery
Marfa, Texas

SILENCE AND ABUNDANCE is a two person exhibition featuring the work of Hadi Tabatabai and **Nelleke Beltjens**. The show is at the Inde/Jacobs Gallery in Marfa, Texas opening on April 23rd.

Deborah Hamon (MFA 2002), *Art on the Edge*

Apr. 16 - Aug. 1, 2010
New Mexico
Museum of Art

Art on the Edge presents the work of seven contemporary artists selected by Nicholas Baume for this biennial juried show organized by Friends of Contemporary Art (FOCA) in partnership with NMMoA.

The exhibition opens Friday, April 16, 2010 and runs through August 1, 2010. Sublime horizons, water sculptures, stitched excerpts from Neruda, and adolescents in suburbia await the viewer in this show that wonders aloud, what gives art "edge?" The exhibition features Eric Tillinghast, **Deborah Hamon**, Erika Blumenfeld, Michael Rogers, Kate Beck, Jessica Loughlin, and Ryan Bush. This year's show marks the second edition of *Art on the Edge*. It was curated by Nicholas Baume, chief curator and director of the New York Public Art Fund.



Christopher Woodcock and Johanna Barron (MFA Candidates), *Art in Place: An Exhibition at the McLaughlin*

April 10 - May 9, 2010
UC Davis McLaughlin
Reserve

In 2009, the UC Davis Humanities Institute and the Lake County Arts Council selected three artists to receive fellowships in place-based art focusing on the McLaughlin Reserve. Their work culminates in this exhibition. It is open for public viewing during the reception period on April 10. Thereafter, it is available for viewing only by special appointment until May 9. Featuring three resident artists:

Richard Seisser – Lake County Arts Council; **Christopher Woodcock** – University of California, Davis; and **Johanna Barron** – University of California, Davis.

Julia Elsas (MFA 2009), *Cream from the Top*

April 6 - June 5 2010
Richmond Art
Center

The Richmond Art Center is pleased to present *CREAM, from the top*, featuring artists who have risen to the top of their respective Master of Fine Arts classes in 2009. From 2002 through 2008, Curator Kathryn Weller Renfrow presented the exhibit at a non-profit arts organization in Benicia, California before moving the project and expanding it in 2010 to include two exhibition venues, the Richmond Art Center in Richmond, California, and

the Marin Museum of Contemporary Art in Novato, California.

Artist Reception Saturday, May 1, 2010 from 3-5 pm



Gina Werfel, New Work

Apr. 1 - May 4, 2010
Adler & Co Gallery
San Francisco

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 scapes narrates a beguiling dialogue of space, energy, chaos and structure. The results are exhilarating, untamed, non-objective

panoramas.



18th and 19th Century British Satirical Prints, Nelson Gallery, Entryway Gallery

Mar. 18 - June 25, 2010
Nelson Gallery
University of
California, Davis

Coordinated with the exhibition in the main gallery, which includes autobiographical cartoons and illustration-derived magazine covers and other paintings, this small show includes 200-year old social satire prints from the fine art collection.

Early satirical prints are important social documents that comically portray people and situations of interest to their contemporaries. The exaggerations created were not simply recordings of these people and events but were knowingly critical or infused with popular prejudices revealing the absurdities and hypocrisy of the subjects. Most often the prints were also titled so there was no possible doubt of their intended meaning. Because they sold singularly and cheaply, in large numbers, like comic books today, many have survived over the centuries. – from www.ilab.org

Image: Thomas Rowlandson, *The Last Drop*, 1811, etching with watercolor on paper



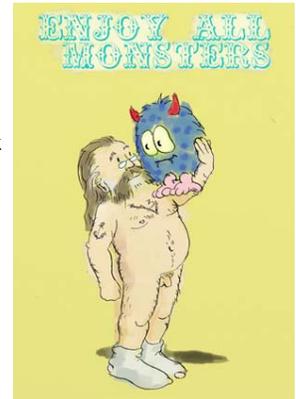
Nayland Blake, Richard L. Nelson Gallery, Project Room

Mar. 18 - May 23, 2010
Nelson Gallery
University of
California, Davis

Nayland Blake is a noted New York artist who spent a decade living in San Francisco into the late 90s. Known primarily as a sculptor, a large part of his current practice is blogging. He has kept up a near-daily diary of texts, photographs and most recently, cartoons on www.naylandblake.net for several years. This is the first-ever off-line exhibition of his autobiographical drawings cum cartoons, in which a philosophical

character appears who greatly resembles Blake but also suggests Yogi and Smokey, the Bear(s). Original black and white drawings will be on view as well as digital images, in color, from cd. Blake is represented by Mathew Marks Gallery in New York and is the chair of the graduate program in photography at the ICP in New York.

Image: Nayland Blake, *Self 30*



Owen Smith, Richard L. Nelson Gallery

Mar. 18 - May 23, 2010
Nelson Gallery
University of
California, Davis
Art 124

Owen Smith is a nationally-respected Bay Area illustrator and artist. He is on the faculty in the design department of the California College of the Arts, in San Francisco. On view will be a range of recent drawings and paintings in his signature pulp fiction, 1930's style of realism. Owen Smith's illustration clients include *Sports Illustrated*, *Time*, *Rolling Stone*, and the *New Yorker*, for which he has created 15 cover illustrations. He has recently completed work on a new children's book for Simon and Schuster.

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Image: Owen Smith, *Krays*



Joshua Short (MFA Candidate), MFA Selections: A Salute to Emerging Artists from Bay Area

Mar. 6 - June 12, 2010
di Rosa Preserve
Napa

An exhibition showcasing the work of artists who recently completed their Master's of Fine Art degrees at Bay Area art schools and colleges. The artists included in the exhibition were chosen by a jury of arts professionals, from a pool of artists nominated by faculty from regional institutions. Artists include Joanne Hashitani, Leigh Merrill, Sandra Ono, Gina Tuzzi

and Andrew Witrak from Mills College; Carina Baumann and S. Patricia Patterson from San Francisco Art Institute; Jina Valentine from Stanford University; Aaron Maietta-Dehaven from UC Berkeley; **Josh Short** from UC Davis. Reflecting the diverse voices of young artists working today, MFA SELECTIONS will include works in a broad cross section of media, from painting and sculpture to video and installation. The works on exhibition are chosen with the artists, who may create and/or select works especially for the show at di Rosa's Gatehouse Gallery.



Robin Hill, *By a Thread*

Feb. 6 - May 15, 2010
San Jose Institute of
Contemporary Art

By A Thread will be exhibited in the ICA's Main Gallery. The show includes work from artists Jody Alexander, Susan Taber Avila, Diem Chau, Lauren DiCioccio, **Robin Hill** Nina Katchadourian, Lisa Kokin, Beili Liu, Katie Lewis, Emil Lukas, Victoria May, Ali Naschke-Messing, Lisa Solomon, Hadi Tabatabai, Nicola Vruwink, and Allison Watkins.

"By a Thread" is not an exhibition about precise or technically proficient sewing, embroidery or any other form of needlework," says Cathy Kimball, ICA Executive Director. "Rather, it is an exhibition featuring contemporary art that uses thread as a medium to communicate the ideas, visions, and conceptual explorations of the participating artists.

In many cases, the artists included in the exhibition have found that the ubiquitous and centuries-old process of stitching can be used in innovative ways to create something new," explains Kimball.

Thus, the exhibition will feature the work of artists who give fresh consideration to the value and function of traditional handiwork. The show will include small two-dimensional pieces and large-scale installations, as well as a wide variety of sculptural works.



Image: Robin Hill, *Thread Drawing 4*, Wax and Pigment on Paper

REVIEWS

Simon Sadler, “*Matrix vs. Möbius: An Art Historian’s Guide to Recycling*”, April 20, 2010

If the discipline of art history is based on recycling, just how do art historians regard recycling? Professor Sadler began his talk by leading the audience through a presentation of myriad objects of art historical value, ranging from collages to architecture. Via reclamation, art/architectural elements make a conscious statement about their previous lives and their perceived value. Professor Sadler noted that recycling tries to “reunite the world,” whether it is in terms of ecology and sustainability or in terms of civilizations and cultural overlap. Ontological themes were presented in the contexts of the counterculture movement’s ambitious habitat at Drop City in Trinidad, Colorado versus the existentialist architects’ designs for autonomous structures. Professor Sadler then reasoned that the present state of sustainability as a practice is not one of courageous design with idyllic undertones, but one of risk management. The main problem Professor Sadler addressed was the viability of diagramming the concept of “recycling.” To illustrate this, he used the ubiquitous Universal Recycling Symbol created by Gary Anderson in 1970 as a prime example. A short history of the diagram began with the matrix, characterized by its flat, external connections, and ended with the newer möbius, characterized by its non-orientable, internal connections. In attempting to integrate both internal and external in one diagram, Professor Sadler offered as a candidate “The Naked City” diagram of 1957 by Guy Debord and Asger Jorn. Professor Sadler concluded by stating how art historians tend to look back at culture as a matrix, rather than as a möbius.

The audience discussed how art historians regard recycling on both theoretical and practical levels. Professor Ruda viewed the general category of “reuse” as having two subcategories, “appropriation” (something that still has value) and “recycling” (something that would otherwise be discarded). Stimulating conversation ranged from the art historian’s pedagogy to how value is quantified in objects of reuse. The thought-provoking session concluded with Professor Sadler’s recognition of the change in design, as well as a wider cultural trend, that’s moving from “open” systems to “closed” systems. The critical thinking exercised during the *Matrix vs. Möbius* talk reminded us that our relationship with nature and the visual world is markedly complex.— Nicholas Nabas (MA Candidate, Art History Program)

DEPARTMENT NEWS

Faculty Publications

Diana Strazdes has published “Recasting History: Word and Image in Augustus Saint-Gaudens’s Standing Lincoln Monument,” in the spring issue of *Word & Image*, vol. 26, no. 2.



Alumni News

Patrick Hector
MA 2008

Patrick is publishing a feature article for the London based *Art Art Art* magazine entitled “Photography and the Promise of Immortality”. It should be up on their webpage www.artartartmagazine.com

Gabriella Soraci
MFA 2007

Gabriella was one of 48 artist selected for a one month residency at the Millay Colony in upstate New York, and one of her paintings is included in the Lane Community College Faculty Show at the Eugene Airport Gallery.

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
24 May 2010