This Month in the Arts

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

NOVEMBER 2009

EVENTS

David Cox, Video-Game Historian and Urban Futurist

Tuesday
11/3/2009
3:15-4:30 pm
Wellman 1

Presented by the Program in Technocultural Studies as part of their lecture series, On the Technocultural Edge: Fall ‘09 Visiting Artist Talks. Free to All.

Laura Hutchison (MA Candidate), Temporality in Form: Elements of Michelangelo’s Theory on Human Proportion in Three of his Early Sculptures

Tuesday
11/3/2009
4:00-6:00 pm
Art 210D

Michelangelo’s human figures have thus far been studied through one of three approaches: proportion, anatomy, or posture. A study of his use of proportion commonly begins with a comparison to Polykleitos, or discussion of how Michelangelo differs from the ancient master. A study of the hyper-muscular anatomy often results in a legitimizing of his scientific knowledge or unproductive anecdotes about his own personal preoccupation with the male figure. A study of the various postures frequently culminates in a predictably iconographical reading of emotions made manifest in form. All three approaches to Michelangelo’s figures have both strengths and weaknesses. Although the artist’s human figures may generally be categorized as bearing exaggerated proportions of a monumental scale and unrealistic features, it is the constant inconsistencies that define Michelangelo’s idiosyncratic approach. I will argue that three of the artist’s earliest sculptural renderings of the nude male form, as seen in his Bacchus, Christ of the Pietà, and David, stand as evidence of a much broader interest in human emotion through an extension of rational human proportions and features.

Laura Hutchison is a second-year MA candidate in the Art History Program at UC Davis.

Molly Hankwitz, Locative Media and Hybrid Architecture

Thursday
11/5/2009
3:15-4:30 pm
Wellman 1

Presented by the Program in Technocultural Studies as part of their lecture series, On the Technocultural Edge: Fall ‘09 Visiting Artist Talks. Free to All.

John Welchman, Actions Against the State: Paul McCarthy’s Pirate Project

Monday
11/9/2009
4:30 pm
TCS Building

Departing from a close reading of Paul McCarthy’s recent Pirate Project, part of his major 2005 exhibition La La Land and Parody Paradise (Haus der Kunst, Munich and Whitechapel, London), John Welchman discusses some of the wider social, political and esthetic questions raised by McCarthy’s work in performance, mega-installation, drawing and video. With video clips from the pirate project.

John C. Welchman is Professor of art history in the Visual Arts department at the University of California, San Diego. His books on art include Modernism Relocated: Towards a Cultural Studies of Visual Modernity, Invisible Colours: A Visual History of Titles and Art After Appropriation: Essays on Art in the 1990s; he is co-author of the Dada and Surrealist Word Image and of Mike Kelley in the Phaidon Contemporary Artists series; and editor of Rethinking Borders. He has written for Artforum (where he had a column in the late 1980s and early 90s), Screen, the New York Times, International Herald Tribune, the Economist and other newspapers and journals; and contributed catalogue essays for exhibitions at the Tate (London and Liverpool), Reina Sophia (Madrid), Museum of Contemporary Art (Los Angeles), the LA County Museum of Art, the Sydney Biennial, Vienna Museum of Contemporary Art, the Contemporary Art Gallery (Vancouver), the Ludwig Museum (Budapest), and the Haus der Kunst (Munich).
EXHIBITIONS

Bruce Guttin (MFA 1972), One-Person Show: Mary Louise Delonge

Aug. 27-Dec.6 2009  
Buehler Alumni Center  
University of California, Davis

Guest curator and UC Davis alum Bruce Guttin organizes a drawing exhibition by Davis artist Mary Delonge in recognition of October's National Disability Awareness Month.

Image: Mary Delonge, Roman Grapes. 1995
African-American Quilts and Merch Art

Sept. 24-Dec.13, 2009
Nelson Gallery
University of California, Davis
Art 124

Merch Art is the premiere exhibition of artist multiples made for charitable and commercial purposes collected by San Franciscans Lawrence Banka and Judith Gordon. Work by Joseph Beuys, Alexander Calder, Damien Hirst, David Hockney, Jenny Holzer, Jeff Koons, Pablo Picasso, Robert Rauschenberg, Cindy Sherman, and many others are included. A catalogue is available with color illustrations and essays by Banka and Gordon, as well as Nelson Gallery director Renny Pritikin and UC Davis art historian Blake Stimson.

African-American Quilts is guest curated by Felicenne Ramey with Renny Pritikin. The quilts are from the collections of Avis C. Robinson of Washington DC and Sandra McPherson of Davis. In association with a concurrent exhibition at 40 Acres Art Gallery in Sacramento. This exhibition is supported by a gift from the Neheimiah Corporation.

Image: Sharecropper's Masterpiece

GEO-MORPH: New Currents in Geometric and Biomorphic Abstraction curated by David Roth

Sept. 25-Nov. 15 2009
Pence Gallery
212 D Street
Davis, CA

GEO-MORPH: New Currents in Geometric and Biomorphic Abstraction is a works-on-paper show that draws from two contemporary trends. One, rooted in architecture, combines surrealism with drafting and illustration. The other, expanding on historical styles of non-objective abstraction, employs collage, geometry, gesture and pencil drawing to describe organic and otherworldly forms, using landscape, symbols, topography and mapping as jumping-off points for reformulations of pictorial and psychic space. The 13 artists on view include: Val Britton, Julia Couzens, Anna Fidler, Sid Garrison, Robin Hill, Jeff Konigsberg, Lisa Marasso, Joan Moment, Hearne Pardee, Leslie Shows, Ellen Van Fleet, Peter Voulkos, and Darren Waterston.

Basement Gallery, Fall Awards Show

Nov. 2-Nov.14 2009
Basement Gallery
Art 60

The Basement Gallery is a student-run, student-organized art gallery located on the UC Davis campus. The gallery directors’ mission is to create an exciting art space of sophisticated and professional art shows

By doing this, the directors hope to establish the Basement Gallery as a vital alternative space for seeing important new work and for experiencing interesting and innovative art shows.

Upcoming events: Fall Awards Show, Nov. 2 - Nov. 14, 2009.
**Jamie Banes (MFA 2008), L I G H T**

Oct. 27—Nov 31
DaVa
3121 16th Street
San Francisco

L I G H T is a group art exhibition brought to you by PHYLUM. This exhibition features the work of members Paul Vargas, Jason Trinidad, Semar Prom, Michelle Pentz, Brendan Pattengale, Dori Latman, Ethan Jamison, Julia Haft-Candell, Brendan Garbee, Michael Fairchild, Colby Claycomb, **Jamie Banes**, and Angela Abruzzese.

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**Gina Werfel, New Paintings**

Nov. 3-Nov. 28 2009
Prince Street Gallery
New York, NY

Gina Werfel's recent paintings explore a balance between chaos and structure and between natural and geometric forms. Her loosely flowing, gestural marks suggest vestiges of the human figure, landscape elements, and fragmentary narratives. Traces of earlier decisions remain embedded in the work. Werfel’s earlier landscape paintings have been transformed into explorations of paint in an abstract context, yet the paintings retain an intuitive sense of spaces observed. The gestural fluidity of Werfel’s paintings supply them with a natural feel, and the overall energy remains a constant.

Reception: Thursday, November 5, 5-8 pm

"Under Water", 11.5 x 14.5” acrylic on paper

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**REVIEWS**


On October 20th Professor Diana Strazdes gave a lecture on her latest research on the sculpture of Augustus Saint-Gaudens, this time discussing his monument to Civil War Admiral, David Glasgow Farragut.

She broke the talk into three distinct sections, the first dealing with the significance of the early Renaissance to Saint-Gaudens, and in particular the possible influence of the work of Donatello on the Farragut monument. Professor Stazdes spent a good amount of time discussing the realist style of early Renaissance artists like Donatello, linking Saint-Gaudens’ Farragut to these works because of his connection to a group of French artists called the Neo-Florentins, his Realist tendencies and his use of low relief. Professor Strazdes suggested that the pose of Admiral Farragut in the monument seems to imitate or draw on that of Donatello’s Saint George. In addition, the rather unique base of the Farragut includes low relief sculpture somewhat similar to the low relief of Saint George defeating the dragon.

The second section of the talk dealt with the creative challenges of the Farragut monument. Because Augustus Saint-Gaudens was relatively unknown at the time, the commission for the Farragut was not easily won, and actually initially went to the revered sculptor J.Q.A. Ward. The Farragut was Saint-Gaudens’ first major commission, and ultimately the work that made a name for him, so while Saint-Gaudens was forced to work on a very small budget, he wanted to make something truly grand. The result was an elaborate base (though markedly smaller and more scaled down than originally intended) in the shape of an exedra. The exedra included relief sculpture connoting an underwater scene, and a fairly unique inscription related to Farragut’s personality and career. This base and the realistic statue of Farragut atop it, set up a contrast between portrait and allegory (similar to Donatello’s St. George).

The third section of the talk analyzed the special communication of the Farragut statue and base. The unique message of the monument seems to have been communicated via several contrasting elements of the statue. The monument is both a realistic statue and an allegorical scene, a monumental figure, and an enveloping exedra, and a reference to past works, yet truly unique. Professor Strazdes suggested that such contrasting elements indicate that Saint-Gaudens wanted a bit of projection (or filling in) on the part of the viewer. In this sense, while the monument is constantly switching back and forth between two referents and in turn, an understanding of the monument is up to the viewer.

The talk was followed by an interesting Q & A session during which Professor Stimson suggested that the monument sets up a contrast between masculine (the statue) and feminine (the base). And Laura Hutchison suggested that in addition to referencing Donatello’s St. George, Saint-Gaudens could also be mimicking the pose and store of the Nike of Samothrace. These comments (and others) suggest that perhaps as Saint-Gaudens intended, the monument influences people in different ways.

Natalie Mann (MA Candidate)
## WINTER QUARTER CLASSES

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Technocultural Studies

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Technoculture and the Popular Imaginations (TCS 6), Kahn
Experimental Digital Cinema I (TCS 100), Staff
Fundamentals of 3D Computer Graphics (TCS 130), Neff
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Writing Across Media (TCS 191), Jones

DEPARTMENT NEWS

Each month, in our Department News section, we will feature several of our graduate students, faculty, or staff. We hope this helps to put names to faces and allows us to become better acquainted with the various people who make up our community.

November’s Featured Art History Graduate Students

Graham McLean (Art History)

After graduating from UC Irvine where he received his Bachelors in Art History and English, Graham took two years off to work and travel. Among the highlights of this period were his internship at the Carnegie Art Museum in Oxnard, CA, where he worked under the Education Curator and had the rewarding opportunity to do some outreach work teaching in local elementary schools, many in lower income level areas where the kids had very little if any exposure to the arts. After his internship with the museum ended, Graham began volunteering at the Thousand Oaks Library, in his hometown in Southern California, and also had the great opportunity to travel to the U.K. with his family, and recently went camping at Yosemite for the first time. After a relaxing time off, Graham is now back in school and loving it, and has great expectations of himself and of things to come.

Melissa Gustin (Art History)

Melissa Gustin has a Bachelor’s degree in Art History from SUNY Buffalo where she earned several academic awards. Her research focus will be on the role of mythology in modern European art, particularly in Neoclassicism, Pre-Raphaelitism, and funerary art and architecture of the Victorian era. She plans on both an academic and a museum career.

November’s Featured Art Studio Graduate Students

Paul Taylor (Art Studio)

Paul grew up in southern Minnesota and graduated from Carleton College (Northfield, MN) in 2000 with a BA in studio art. During the next several years Paul lived in Minneapolis, working as a carpenter and steel fabricator, volunteering for a local arts organization, and playing on a few soccer teams. Although he has dabbled a bit in other mediums, Paul’s main focus is sculpture. His work is concerned with cyclical processes and issues of connection and disconnection, and is heavily informed by the materials he uses, which currently include cast concrete, steel, wood, and found wires and cables.

Benjamin Rosenthal (Art Studio)

Benjamin Rosenthal received his B.F.A. in Fine Arts (with a concentration in Electronic Time-Based Media) from Carnegie Mellon University in 2006, and studied briefly in 2005 as part of the Intermedia (Sogouzokei) Program at the Nagoya Zokei University of Art & Design in Komaki City, Aichi, Japan. Primarily working in film, video, and performance-based practices, Benjamin is interested in the tension that ensues when acts of performativity become edited against, or are pulled from elements appropriated from popular culture. He has exhibited and screened his work at the Kunsthalle Basel, the Regina Gouger Miller Gallery, and with FstForward>> in Antwerp, Belgium, among other venues. Benjamin comes to Davis from New York City, where he was born and raised.
ALUMNI NEWS

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 December’s Newsletter is 19 November 2009