

This Month in the Arts

THE ART AND ART HISTORY DEPARTMENT

UC DAVIS
UNIVERSITY OF CALIFORNIA

OCTOBER 2015

WELCOME

Welcome to the 2015-2016 *This Month in the Arts*. For those of you new to our programs, the Newsletter's goal is to showcase departmental lectures and events, as well as regional and worldwide exhibitions and talks by our faculty, students and alumni.

LOCAL AND REGIONAL EVENTS

Robin Hill, *Thought Bubbles*

Oct. 1 - Oct. 31, 2015
Online Exhibition

"Thought Bubbles," Robin Hill's third solo online exhibition at Another Year in Los Angeles, opens October 1, 2015. "The pieces presented in 'Thought Bubbles' consist of small-scale three dimensional collages, which extend the investigations embedded in Hill's large-scale sculptures, constructed upon on a repertoire of decommissioned laboratory equipment. Combining carts, gurneys, overhead projectors, Pasteur Pipets with glass, mirrors, mica, cotton and wax, Hill's work resolves into enigmatic scenarios that represent systems of creative and scientific inquiry. In both disciplines, the activities of collecting and examining are preludes to understanding and knowledge." (*Another Year in LA*)

To view "Thought Bubbles," go to: http://anotheryearinla.com/2015_RobinHill.htm

Image: *Thought Bubble* #21, 2015



Zhang Wenjun, *The Mud Child of Song Dynasty Jiangnan*

October 20, 2015
4:00-6:00 pm
Everson 157
UC Davis

Visiting scholar Zhang Wenjun will discuss her current research on Chinese ceramic "mud babies" in Song culture. Children signify happiness and hope. In China, folk clay-sculptured images of children are very popular. During Song Dynasties, the mud child in the regions of Jiangnan were very famous for the rich connotations, which vividly reflected social

aspects at that time.

Zhang Wenjun is an Instructor at the Nanjing University of Art. She is completing her dissertation at Suzhou University on Images of Mud Boys and Children from the Song Dynasty.



Clarissa Tossin, *Visiting Artist Lecture Series*

October 22, 2015
4:30 pm
Art Annex, Room 107

"Influenced by her childhood in Brazil's capital, Brasília, which was built as a modernist utopia, Clarissa Tossin centers her practice on investigating the promises, legacies, and failures of modernity, globalism, and utopian idealism. Much of her work deals with cultural and economic exchanges between the United States—an established world power—and Brazil—which is poised to become one of the next international economic leaders. Through videos, sculptures, photographs, and ephemera, Tossin compares and contrasts shared architectural and urban ideals of the modern era while recalling the utopic and dystopic roles both these cities hold in the global imagination." UCLA Hammer Museum

Design Museum, *Rattled*

Sept. 21 - Nov. 20, 2015
Design Museum|
Crueess Hall
UC Davis

One of the earliest toys devised for children, baby rattles have evolved over the centuries into a variety of shapes and sizes. They are symbolic of how design responds to socio-economic factors and cultural identity, and represent a design chronology of style, function, sound and materials. This exhibition features over 100 rattles from the important collection of Lu and Maynard Lyndon, the founders and owners of Place-ware+LyndonDesign in Gualala, California.

Curated by Lu and Maynard Lyndon and Tim McNeil



Lucy Puls, [just you]

Sept. 10 - Oct. 25, 2015
Verge Center for the
Arts
Sacramento, CA

For the past three decades, Lucy Puls has been turning unwanted objects and photos of abandoned domestic environs into insignias of the consumer world. "Lucy Puls: [just you]" encompasses over 40 objects from 1987-2015, with the past decade being a particular focus. During that time, she has refined her interest in found objects and collage and created several new bodies of work. These works, which range from smaller, diorama-like floor sculptures to complex wall pieces, incorporate photographs, stubbed out cigarettes, kitschy souvenirs, home stereo systems, pop culture cast-offs, and household products.

A fully illustrated catalog accompanies the exhibition with an in-depth essay by curator Dena Beard.

Artist talk: Thursday, October 22, 2015, 6-9 pm

Image: Ultra Iterum (13-D-12), 2013



Lucy Puls, *Nourish*

Sept. 9,- Nov.29 2015
Napa Valley Museum
Napa, CA

Napa Valley Museum, in collaboration with guest curator and artist, Nancy Willis, presents "NOURISH," a multi-faceted exhibition that examines the intersection of dining, hospitality and art from Napa Valley to the global community. This exhibition asks us to think about the way we relate to food and dining through the lens of art history and visual culture.

"NOURISH" spans centuries of thinkers and makers who address food, dining and service in their creative output. Work from over 25 artists will be on display including Kathy Aoki, Gale Antokal, Nikki Ballere Callnan (NBC Pottery), Sue Bradford, Will Callnan III (NBC Pottery), Heather Capen, Zoe Crosher, Richard Diebenkorn, Kim Dingle, Caitlin Williams Freeman, Liz Hickok, Paul Kirchner, Catherine Maize, Robb McDonough, Debbie Miller, Deborah Oropallo, NBC Pottery, **Lucy Puls**, Gideon Rubin, Meg Smith, Mark Stock, **Wayne Thiebaud**, Chris Thorson, Michael Tompkins, Nancy Willis and Bijan Yashar, Katherine Vetna among others. In addition to traditional visual artworks, NOURISH will present monotypes created by Napa Valley chefs, and drawings by Alinea's renowned chef Grant Achatz.



Angela Willetts (MFA Candidate 2016), *This Is Not A Painting*

Saturdays
Sept. 5-Oct. 10, 2015
Embarc Gallery
San Francisco, CA

Angela Willetts (MFA Candidate 2016) will participate in the group exhibition "This is Not a Painting" at the Embarc Gallery in San Francisco.

Painting is king. Painting is dead. We've heard it all before. This exhibit aims to showcase radical painting practices that challenge contemporary discourse surrounding the medium. "This is Not a Painting" shows artworks that push boundaries, shatter expectations and expand the definition of painting as we understand it today.

Jurors Amy Cancelmo (Root Division), Kerri Hurtado (Artsource Consulting) and Megan McConnell (Anthony Meier Fine Arts) selected an all-female show that challenges the canon and offers new perspectives on an old theme.



OTHER EVENTS

Jessica Wimbley (MFA 2005), *Biomythology*

Aug. 13- Oct. 16 2015
William Rolland
Gallery of Art
Thousand Oaks, CA

"Biomythography: Secret Poetry and Hidden Angers" is a new exhibition curated by Jessica Wimbley (MFA 2005). Jessica is also one of several artists exhibiting works in this exhibition.

As defined by Audre Lorde in her seminal piece *Zami: A New Spelling of My Name*, biomythography combines "elements of history, biography and myth" to highlight the idea of multiple internal and external selves. This exhibition features video, performance, installation, sculpture, photography and two-dimensional mixed media works. It investigates biomythography as a practice in the visual arts. Works by the featured artists juxtapose historical facts, life experiences, pop culture, ritual, mythology, anthropological conjectures and notions of identity.

Hong Zhang (MFA 2004), *Making Waves*

Sept. 18 - Oct. 30 2015
Haw Contemporary
Kansas City, MO

"Making Waves" is creating a statement that challenges viewers' eyes and minds. In this show, Hong combines long hair (her identity) with nature (water, wind and Kansas prairie) to present 6 large charcoal drawings that reflect traditional skills and contemporary ideas.



Hong Zhang (MFA 2004) use disembodied long, black, straight hair to refer to her own identity as a Chinese woman, sister and mother, and at the same time to create something that is beyond hair. She adopts the composition and process from traditional Chinese fine style ink painting. These drawings are presented on scrolls to accentuate the length and the flow of hair. The ceiling to floor size creates a monumental scale and three-dimensional effect.

The detailed process is time consuming. Each finished image is built up through many layers of charcoal. The highlight and white background are carefully rendered and erased, creating a cohesive image of hair and other elements such as water or wind. The process is meditative, and it is about control of body and mind.

Image: Cul #1, 4'x10', charcoal on paper, 2013

Announcing the 2015-2016 Visiting Artist Lecture Series

The UC Davis Department of Art and Art History, Art Studio Program is pleased to announce their **2015-16 Art Studio Visiting Artist Lecture Series**. The series, organized by the Art Studio Faculty and MFA Candidates in Art Studio, brings nationally recognized artists, critics and curators to campus for public lectures and interactions with the MFA program.

All lectures are free and open to the public.

Thursdays 4:30 pm. Art Annex, UC Davis Campus (except Peter Schjeldahl: Buehler Alumni Center)

The series is made possible by the generosity of the College of Letters and Science, the Division of Humanities, Arts and Cultural Studies.

The following artists will appear in 2015-2016:

October 22

"Influenced by her childhood in Brazil's capital, Brasília, which was built as a modernist utopia, **Clarissa Tossin** centers her practice on investigating the promises, legacies, and failures of modernity, globalism, and utopian idealism. Much of her work deals with cultural and economic exchanges between the United States—an established world power—and Brazil—which is poised to become one of the next international economic leaders. Through videos, sculptures, photographs, and ephemera, Tossin compares and contrasts shared architectural and urban ideals of the modern era while recalling the utopic and dystopic roles both these cities hold in the global imagination." UCLA Hammer Museum

November 12, 2015. Chei Fueki "The diverse influences in **Chei Fueki's** work may in part reflect her own history. Born in Yokohama, Japan, she was raised in São Paulo, Brazil, earned an MFA from Yale, and now lives in Brooklyn. On small wood panels or large draped sheets of mulberry paper, Fueki's paintings are embellished with bright dots of color, recalling appliquéd textiles or jewel boxes. These shimmering fields give the works a sensuous, intoxicating delight of the sort more often associated with decoration than with thoughtful contemporary painting. Under the bejeweled surfaces, though, lurk traditional landscape motifs, doubled and redoubled, suggesting Rorschach tests or the ambiguously infinite view in a hall of mirrors."-Laura Newman Bomb Magazine 2002

January 14, 2016. Hrag Vartanian is the co-founder and editor-in-chief of Hyperallergic, the award-winning art blogazine based in Brooklyn, NY. His work has appeared in countless publications, and he has been invited as a guest commentator on Al Jazeera, WNYC, KCRW, and other national and international media outlets. In addition to his writing and commentary, he has curated numerous exhibitions, including *#TheSocialGraph*, which was the first exploration of the evolving landscape of social media art back in 2010. He regularly writes and lectures about performance art, the online art world, street art, and multiculturalism.

February 18, 2016. Eileen Quinlan's forays into abstract photography are grounded in feminist history and material culture. Quinlan uses medium and large format analog cameras to create abstract photographs, and then agitates the film via steel wool or long chemical processing. Some of her photographic subjects include smoke, mirrors, mylar, colored lights, and other photographs among other. The result is photographic images that are reminiscent of color field painting and op art thus furthering the contemporary conversation between photography and painting. She received her MFA from Columbia University.

March 10, 2016. Betty Jean and Wayne Thiebaud Endowed Lecture: Peter Schjeldahl. Schjeldahl has been a staff writer at *The New Yorker* since 1998 and is the magazine's art critic. He came to the magazine from *The Village Voice*, where he was the art critic from 1990 to 1998. Previously, he had written frequently for the *New York Times's* Arts and Leisure section. His writing has also appeared in *Artforum*, *Art in America*, the *New York Times Magazine*, *Vogue*, and *Vanity Fair*.

April 7, 2016. Charles Atlas has been a pioneering figure in film and video for over four decades. Atlas has extended the limits of his medium, forging new territory in a far-reaching range of genres, stylistic approaches, and techniques. Throughout his production, the artist has consistently fostered collaborative relationships, working intimately with such artists and performers as Leigh Bowery, Michael Clark, Douglas Dunn, Marina Abramovic, Yvonne Rainer, Mika Tajima/New Humans, Antony and the Johnsons, and most notably Merce Cunningham, for whom he served as in-house videographer for a decade from the early 1970s through 1983; their close working relationship continued until Cunningham's death in 2009. Atlas has lived and worked in New York City since the early 1970s.

April 21, 2016. Joseph Del Pesco is a contemporary art curator and arts writer based in San Francisco, California. He holds a master's degree in curatorial practice from the California College of the Arts. Del Pesco is currently the Director of the [Kadist Art Foundation](#) in San Francisco. He was co-founder of The Waiting Room with Jay Heikes and Jen Murphy in Minneapolis and was program director at the Soap Factory in 2002, and assistant curator of the Nelson Gallery at UC Davis. In 2006 he was awarded a curatorial residency at the Banff Centre.^[1] Along with artist Scott Oliver, del Pesco founded the San Francisco Bay Area based Shotgun Review, which was later taken over by Patricia Maloney and developed into Art Practical. The Shotgun Review was part of an larger exhibition project at the Yerba Buena Center for the Arts called the **Collective Foundation**, a "research and development organization offering services to artists and arts organizations.

DEPARTMENT ANNOUNCEMENTS

New Faculty: Talinn Grigor (AHI) and Shiva Ahmadi (AS)



Talinn Grigor's research concentrates on the cross-pollination of visual culture and global politics and historiography, focused on Iran and India. She received her Ph.D. from Massachusetts Institute of Technology in 2005. Her books include *Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs* (2009); *Contemporary Iranian Art: From the Street to the Studio* (2014); and *Persian Kingship and Architecture: Strategies of Power in Iran from the Achaemenids to the Pahlavis*, with Sussan Babaie (2015). Her articles have appeared in the *Art Bulletin*, *Getty Journal*, *Third Text*, *Future Anterior*, and *Iranian Studies* among others. Past grants consist of CASVA's Ittleson fellow at the National Gallery of Art, postdoctoral fellow at the Getty Research Institute, Social Science Research Council fellow, Mellon fellow at Cornell University, Aga Khan student at MIT, and awards from Opler, Whiting, Norman, Roshan and Soudavar foundations. Her current book project considers the global impact of Europe's art historiography vis-à-vis practices of eclecticism and kitsch.



Shiva Ahmadi received her BFA from Azad University, Tehran, in 1998 and her MFA from Cranbrook Academy of Art in 2005. Her solo exhibitions include *Reinventing the Poetics of Myth* at Leila Heller Gallery in 2010; *Throne* at College of Wooster Art Museum in 2012; *Apocalyptic Playland* at Leila Heller Gallery in 2013; and solo shows at Art Dubai in 2010 and 2012. Her work has been featured in *The New York Times*, *Art in America*, *Art news*, *Canvas* magazine, *The Boston Globe*, *Contemporary 21* and *Modern Painter* magazine. Her work is included in the permanent collections of the Metropolitan Museum of Arts, the MOCA Los Angeles, the Detroit Institute of Arts, Asia Society Museum, DePaul Art Museum, Chicago, Herbert F. Johnson Museum of Art, Cornell and The Farjam Collection (Dubai, United Arab Emirates) among others.

Evie Leder (MFA 2009)

Evie received a second San Francisco Arts Commission grant this past spring for a new project. Evie will be creating 3 low resolution video based artworks using LED technology. She will create handmade screens of LED lights, using resin or plastic for diffusion, programming the video signal to be reduced to a large visible grid of lights, pushing the boundaries of video presentation into a more physical form. — mapping pixel to the light captured in video signal. Evie will have a solo show of these works in 2016 at the ASC Project in the Mission District of San Francisco.

Kamal Zargar (MA 2012)

Kamal started a new job at *Frieze* (www.frieze.com) and now moves between their New York and London offices. He is excited to have the opportunity to work on all three of their art fairs: Frieze New York, Frieze London, and Frieze Masters (London).

Join the Art History Club

Join the Art History Club andhelp run the Davis Art Salon, visit local and Bay Area Museums and galleries, and discuss historical and contemporary artists that inspire you. The Art History Club meets in Everson 148 on Tuesdays from 4-5. The first meeting is October 6th.

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 either Leah or Lisa at:

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Submission deadline for November's Newsletter is
October 26, 2015