

# 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

**OCTOBER 2008**

## EVENTS

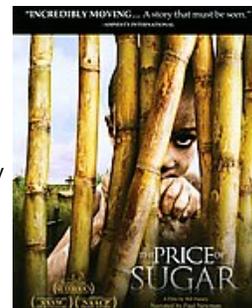
### *"The Price of Sugar", Film and Discussion*

**Tuesday**  
**10/7/2008**  
**3:00 PM**  
**TCS 107**

In the Dominican Republic, a tropical island-nation, tourists flock to pristine beaches unaware that a few miles away thousands of dispossessed Haitians have toiled under armed-guard on plantations harvesting sugarcane, much of which ends up in U.S. kitchens. They work grueling hours and frequently lack decent housing, clean water, electricity, education or healthcare. Narrated by

Paul Newman, "The Price of Sugar" follows Father Christopher Hartley, a charismatic Spanish priest, as he organizes some of this hemisphere's poorest people to fight for their basic human rights. This film raises key questions about where the products we consume originate and at what human cost they are produced. Screening from 3 PM– 4 PM followed by discussion from 4:30 PM—5 PM

Cosponsored by the Campus Community Book Project and Technocultural Studies



### *Hannah Sigur, "Japan at the International Expositions: Art, Agendas and the Birth of Modern Design"*

**Tuesday**  
**10/7/2008**  
**4:10 PM**  
**Art 210**

In 1873, "art" appeared in Japan. The translation into Japanese of a word—all important in that day—encountered in German at the International Exposition in Vienna, the arrival of "art" marked not the sudden dawn of aesthetics in a society that heretofore had none, but a new point of view in an ancient culture. Adopted with deliberation, "art" was indivisible from Japan's shift away from the primeval magnetic pull of the ethos of China and outward, towards the West. But more than reflective of values newborn of radical transformation, Japan embraced "art" first and foremost as a tool—a weapon—as the nation accomplished its rise as a global competitor at the International Expositions, the acknowledged standard of the Gilded Age. Playing to win in that public arena Japan transformed itself. It also catalyzed the entire domestic visual culture of the West, and set it on a new course. In the confluences of the International Exposition, modern design was an accidental, inevitable consequence, and inseparable, from the Japanese entanglement with the concept of Art.

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Cosponsored by the Art History Program, Design Program and East Asian Studies

### *Performance: Reading, Writing and Technology*

**Thursday**  
**10/9/2008**  
**12:00-6:00 PM**  
**TCS Main Room**

Electronic media is rapidly changing the relationship of artists, scholars and producers to audiences, readers and writers. As part of a year long series on electronic media and writing being held UC campus wide, this day long event will be an exploration of how new media are affecting the interaction between producers and audiences. Featuring Keynote Speaker Adriene Jenick (pictured right), creator of SPECFLIC, Desktop Theatre and Mauve Desert; and speakers Praba Pilar, minister of the Church of Nano Bio Info Cogno; video artist Jesus Aguilar, and multi-media artist Rene Garcia, creator of Requiem for the Book, the event will also include multi-media installations.

This conference/installation event is FREE, courtesy of the Departments of Technocultural Studies, Theater and Dance, Cultural Studies and the UC Davis Humanities Institute.



### *Blake Stimson, "For the Love of Abstraction"*

**Tuesday**  
**10/21/2008**  
**4:10 PM**

"For the Love of Abstraction" considers the notion of social abstraction as it emerged in the wake of 1968 as a counter-ideal to the better known models of identity- and anti-identity politics and evaluates its legacy for the genre of tactical media today. The work of Emory Douglas, Hans Haacke, and the Yes Men are discussed in this context.

Blake Stimson is a member of the Art History Program at UC Davis focusing on contemporary art, the history of photography, and critical theory. Recent publications include *The Meaning of Photography*, co-edited with Robin Kelsey (Clark/Yale 2008), *Collectivism after Modernism: The Art of Social Imagination after 1945*, co-edited with Gregory Sholette (Minnesota 2007), *The Pivot of the World: Photography and Its Nation* (MIT 2006), and *Visual Worlds*, co-edited with John R. Hall (Routledge, 2005).



Sponsored by the Art History Program

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## EXHIBITIONS

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### ***Annabeth Rosen, Exhibition at the Gallery Paule Anglim***

**Exhibition  
October 1-  
November 1, 2008**

Gallery Paule Anglim is pleased to announce an exhibition of new ceramic sculptures by Annabeth Rosen, October 1st through November 1st.

The unique ceramic constructions of Annabeth Rosen simultaneously celebrate qualities and techniques of craft, sculpture, collage and painting. The artist pays homage to these various disciplines while not declaring allegiance to any.

*"There is a hierarchy in ceramics, embodied in its history... Part of my interest has been to tinker with this history and to question the process in order to represent more about the material itself with my ideas embedded into it and to exploit its strengths as an expressive medium."*

Her works demonstrate a special process whereby the fired clay pieces are glazed and then attached together, as an assemblage, or sometimes fired again with a film-like white slip. Rosen likes the visual sensation of paint, of the patina of a found object and the rawness of earthenware. She marries these experiences in an object.

Annabeth Rosen teaches at UC Davis where she is the Robert Arneson Endowed Chair. She received her BFA from Alfred University in New York and completed her MFA at the Cranbrook Academy of Art. She has exhibited her works internationally and is represented by important museum collections including LA County Museum of art and the Oakland Museum.

Image: *Flare*, 2008, ceramic, steel wire, steel plate and stand, 46" x 36" x 28"

Photography: Lee Fatherree



### ***Aggregate: Three One-Person Shows***

**Exhibition  
September 25-  
December 7, 2008**

Aggregate: Three one-person exhibitions that address the idea of collage and assemblage open the new art season at UC Davis's Nelson Gallery, beginning on September 25th, 2008 with a reception for the artists from 6 to 8pm. Artists Davies and Utterback will be at the opening on September 25th. *Piece by Piece* by New York artist Laura

Breitman; *Dog Models* by San Francisco artist Lauren Davies; *External Measures* by San Francisco artist Camille Utterback will be on display until December 7th.

"What I love about all three of these projects is their sense of humor and how they play with our need for art to represent reality. We want to believe our eyes but at this point in history we know better than to trust that anything will be exactly what it seems to be," says Renny Pritikin, director of the Nelson Gallery and curator of the three exhibitions.

Laura Breitman creates large, photo-realistic renderings of landscapes and cityscapes that, upon close examination, reveal themselves to be neither drawings nor watercolors, but collages of fabric. This eye-tricking work is the result of unusual techniques Breitman has devised over a lifetime.

Lauren Davies creates 20% scale dogs—sheepdogs, terriers, et al—out of the fur she gathers from her own pets and from grooming salons and internet-solicited gifts. The resulting models simultaneously capture the charm and personality of the original animals while also embodying a creepy fetishism.

Camille Utterback creates video systems that, within a defined square floor space, document a visitor's path via abstract video projection. Routes through space are marked and then computer programs visually elaborate on those movements. The result is a complex color drawing that succeeds as both a layered video painting and a history of one's travel through space.

The Nelson Gallery is located in room 124 of the art building on campus, and is open Monday through Friday from 11am to 5pm, and on Sunday from 2 to 5pm.



### ***Basement Gallery: A Summer Fling with Art***

**Exhibition  
October 6-  
October 17, 2008**

A Summer Fling with Art features student work done over the summer, as well as work done in the Summer Abroad in Italy program. A Summer Fling with Art runs from October 6-October 18. A reception for the show will be held on October 9 from 7 pm—9 pm. The Basement Gallery is located in basement of the Art Building.

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## DEPARTMENTAL NEWS

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***The Programs in Art and Art History wish to welcome their new and returning graduate students***

