

# 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

**FEBRUARY 2009**

## EVENTS

### **Ludovico Geymonat, "A Plan for the Apocalypse: Evidence from a Medieval Drawing"**

**Tuesday**  
**2/3/2009**  
**4:10 PM**  
**Art 210D**

Some time, probably during the 13th century, a group of Benedictine monks gathered together in the ancient abbey of Saint Peter in Salzburg, Austria, to draw what appears to be a detailed layout of a program to be painted on the ceiling and walls of a chapel. It illustrates dramatic scenes from the Book of Revelation and the Book of Daniel. It seems that the program was never carried out. What remains of their plans is a large fragment of parchment covered in figures and scribbles, which will be on show at the *Pen and Parchment: Drawing in the Middle Ages* exhibition at the Metropolitan Museum of Art (June 2–August 23, 2009). This paper attempts to give a first assessment of this unique drawing, exploring the relationship between text and images, its role in the devising and carrying out of a monumental program, its situation in the intellectual history of visual communication, and what it can tell us about the mechanics of medieval iconography.



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Ludovico Geymonat is currently teaching in the Art History Program at UC Davis. He received his PhD from Princeton (2006) and has taught at Columbia University and the University of Iowa. His current research focuses on the transmission of images and the design of monumental programs.

Sponsored by the Art History Program

### **Dianne Sachko Macleod, UCD Art History Program Professor Emeritus, "How Art Collecting Empowered American Women"**

**Tuesday**  
**2/10/2009**  
**4:10 PM**  
**Art 210D**

Art collecting not only comforted the many wealthy women who felt trapped in their gilded cages, but it also motivated them to enrich their communities. They realized that the art objects that empowered them in the privacy of their homes could also have a beneficial effect on public life. By enlisting their collections in causes ranging from the founding of modern museums to the women's suffrage movement to

the creation of utopian communities, women collectors of the Progressive Era made a lasting contribution to American culture.

Dianne Sachko Macleod is a professor emeriti from the Art History Program at UC Davis. She continues to teach in the Summer Abroad Program, offering her class "Modernism in France: The French Riviera" for the 9th summer. For more information on Summer Abroad see <http://summerabroad.ucdavis.edu>

Sponsored by the Art History Program



### **Judy Glantzman**

**Tuesday**  
**2/12/2009**  
**4:30 PM**  
**TCS**

Judy Glantzman's paintings, drawings, and sculptures of human figures explore infinite complexities of human psyche and imagination. Abstract and real at the same time, human forms are at the center of her artistic investigation. In her statement Judy Glantzman writes: "The whimsical and dark characters that occupy my work come from my imagination. Through drawing, painting and sculpting,

I concentrate on realizing these imaginary characters. My impulses reveal themselves to me without a preconceived plan, or time to second guess. Impulse allows me to bypass the literal to a reality that is perpetually changing, one form into the other, like the tenuous link to our past, our ancestors, and our humanity."

In addition to numerous solo shows, Glantzman's paintings have recently been included in group exhibitions such as East Village USA at the New Museum of Contemporary Art, New York, 2004, and Site and Insight at P.S.1, Long Island City, 2003. She has received several awards, among which are: the Silver Medal from the Royal Society of the Arts, London, United Kingdom, awarded to outstanding graduate of the Rhode Island School of Design, 1978; the Pollock Krasner Foundation Grant, New York, 1992; the Anonymous Was A Woman Foundation Grant, 1997, and the John Simon Guggenheim Memorial Fellowship, 2001.

For more information on Judy Glantzman, go to [www.bettycunninghamgallery.com](http://www.bettycunninghamgallery.com)



## **Katharine Burnett, "Sitting at the Grown-ups' Table: Understanding the Whats and Whys of the Chinese Art Exhibited at the Panama-Pacific International Exposition"**

**Tuesday  
2/17/2009  
4:10 PM  
Art 210D**

Recent art historical research has emphasized the study of collecting and display in museum and private settings, settings that feature the role of elite consumption in moneyed settings (as in the case of the philanthropically supported museum) or the wealthy individual. Fewer studies have considered the impact that international expositions have had in exhibiting art at the popular level, and none have explored the role of Chinese art displays at world's fairs. This paper is an initial step toward remedying the situation, asking what kinds of art were displayed and why?

Sponsored by the Art History Program



## **Lana Lin and H. Lan Thao Lam**

**Tuesday  
2/17/2009  
4:30 PM  
TCS**

Lana Lin and H. Lan Thao Lam's art examines how individual and national subjectivities are mediated and defined. For the past seven years, Lin + Lam (Lin plus Lam) has produced projects that address the ramifications of the past for the current socio-political moment. Their work revolves around issues of immigration, sites of residual trauma, nationalism and national identity, historical memory, and the problems of translation. H. Lan Thao Lam will discuss the collaboration's recent project "Unidentified Vietnam," their collaborative process and critical strategies. Since 2001, Lin + Lam have been researching an archive of South Vietnamese propaganda films at the Library of Congress labeled only as "Unidentified Vietnam." These 1960's films--made with U.S. support--call into question the policies and politics of nation building. With exacting attention to the material artifacts and architecture of the archive, "Unidentified Vietnam" simultaneously expands and contracts the space of history, offering a view of the present moment through the lens of past events.



In their video re-enactment of archival footage, former leaders of the failed republic refute Graham Greene's implication that Vietnam is "invisible like peace." Employing irony, humor and melancholia, Lin + Lam expose the force of bureaucracy, the dangers of nationalism, and the ramifications of U.S. foreign intervention. Recognizing the contingency of democratic discourse, they ask viewers to consider the viability of and possibilities for ethical interaction between nations and peoples. Trained in architecture, Lam also uses photography, sculpture, and installation to probe the construction of history and lived places. Lam is a bi-national, bilingual artist who has lived in Asia (Vietnam, Taiwan and Malaysia), Canada and the US. She holds an MFA degree in Visual Arts from California Institute of the Arts, and considers her experiences in refugee camps in Malaysia and housing projects in Canada also part of her education. Lam has screened and exhibited her work internationally, including: 3rd Guangzhou Triennial, Guangzhou, China; Arko Art Center, Korean Arts Council, Seoul, Korea; Taiwan International Documentary Festival, Taipei; rum46, Denmark; Carpenter Center, Harvard University, Cambridge, MA; the New Museum, The Kitchen, and the Queens Museum in New York; Los Angeles Contemporary Exhibitions (LACE); and Yerba Buena Center for the Arts, San Francisco. Lam has received numerous awards including the Canada Council for the Arts, H.L. Rous Sculpture Award, and James Robertson Environmental Design Award, among others.

Event sponsored by the Asian American Studies Program and Department of Art

## **Arthur Gonzalez: Art Studio Program Lecture Series of 2008-2009 Presents a Public Lecture**

**Thursday  
2/19/2009  
4:30 PM  
TCS Building**

Dark, somber and foreboding, Arthur Gonzalez's works encourage serious deliberation and reflection on the relationship between personal concerns and world issues. Raw in form, lacking in smoothness and rough in finish, the ceramic sculptures give glimpses of a conversation or a contemplation in progress. Gonzalez's creations of ceramic and found objects reveal visions and feelings that are not polished but ongoing processes of gyrating thoughts and churning emotions that threaten to erupt into reality and consciousness to defy the fantasy of a peaceful experience. Three distinct phases have influenced the direction of Gonzalez's artistic career and expression. First, as a graduate student, at the University of California at Davis, under Robert Arneson and Manuel Neri, he entered the Master of Fine Arts program as a figurative sculptor during the late 1970's after completing a Master of Arts in painting at the California State University of Sacramento. His second phase was as an artist in residence at the University of Georgia, Athens from 1981 to 1982. Gonzalez's attitudes towards art changed through his exposure to a creative life-style that blended music and visual art. The third phase of Gonzalez's career was through his involvement in the early 1980's East Village Art Scene, in New York City, which fast-forwarded public recognition of his work. More information can be found at: <http://www.arthurgonzalez.com/>



Generously sponsored by the Office of the Dean

## John Cameron Mitchell: Lecture, Performance, Public Q&A and ???

**Monday**  
**2/23/2009**  
**7:00 PM**  
**TCS Building**

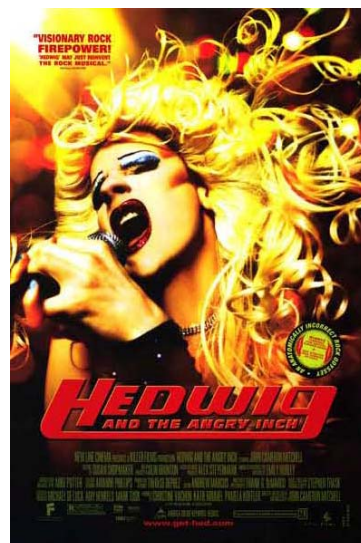
John Cameron Mitchell is among the most celebrated artists working in film and theater today. He wrote, directed, and starred in *Hedwig and the Angry Inch*. As a theatrical production, *Hedwig* won both a Village Voice Obie Award and an Outer Critics Circle Award. As Mitchell's first feature film, *Hedwig* won both the Best Director and Audience Award at the Sundance Film Festival, Best Directorial Debut from the National Board of Review, Premiere Magazine's Performance of Year Award and many other prizes. His second feature film, *Shortbus*, premiered at the Cannes Film Festival to a 10-minute standing ovation, and has gone on to play in over 25 countries, winning multiple awards at the Athens, Zurich, and Gijon Film Festivals. John is also executive producer of *Tarnation*, a film shot for under \$300 that won Best Documentary awards from the National Society of Film Critics, the Independent Spirits, the Gotham Awards, and the LA and London International Film Festivals.

This event is free and open to the public and begins at 7pm in the Technocultural Studies building (formerly the Art Annex) on the UC Davis campus.

Please Note: Due to the content of this event, no one under the age of 18 will be admitted.

This event is sponsored by the Program in Technocultural Studies and the Program in Film Studies.

For more information, please call 530-752-9674 or e-mail [jdrew@ucdavis.edu](mailto:jdrew@ucdavis.edu)



## Linda Bair Dance Company and Art 117 Advanced Video and Electronic Arts: Spark; I Am Strange; They Are Strange

**Tuesday**  
**2/24/2009**  
**7:00 PM**  
**Veteran's Memorial Theater**

Linda Bair Dance Company and Art 117 Advanced Video and Electronic Arts present **Spark; I Am Strange; They Are Strange** an evening of dance, video and collaboration February 24, 7pm at the Veteran's Memorial Theater. Admission is free thanks to the generous support of the Teaching Resource Center

You are invited to an evening of collaboration between students in the video arts and the Linda Bair Dance Company, currently in residence at the Davis Art Center. Initially the collaboration was started at the end of last academic year as part of Mondavi Center's Creativity Project, which sought to elicit interdisciplinary collaboration between UC Davis and the community and "explore how artists create; support and commission new works; and engage audience members in a deeper relationship with contemporary art by creating a context for understanding how that work came to be." Mondavi generously donated Dance Forms, a choreography software used by Merce Cunningham to the Digital Lab. In turn, Intermediate Video: Animation used the software and other programs to create animations, which the Linda Bair Dance Company responded to through choreographed dance at an open workshop at the end of the spring quarter. Taking what was learned from the experiment to initiate a more ambitious project, Linda Bair and company generously offered their services to Professor Darrin Martin's Art 117 Advanced Video for further collaboration this quarter! The evening will begin with a dance work that will be performed with background video created by the students. Following the live half hour work, videos will be screened that were inspired and/or directly derive from sections of the given performance. Come to this unique evening of collaboration!



## Nelson ArtFriends; Visit the de Young Museum in San Francisco

**Saturday**  
**2/21/2009**  
**8:00 AM-4:30 PM**

### VISIT THE de YOUNG MUSEUM IN SAN FRANCISCO

Come Join the Nelson ArtFriends as we tour the beautiful new de Young.

**When:** Saturday, February 21, 2009

**Time:** We will leave Parking Lot A of UC Davis at 8:00 AM and return about 4:30PM.

Enjoy travel on a luxury motorcoach, a guided tour of the de Young Museum's permanent collection, and time on your own for lunch—viewing the de Young's current offerings, strolling through Golden Gate Park, or visiting the Academy of Science—before returning to UC Davis in the afternoon.

All this for a cost of:

Nelson ArtFriends Members \$50.00

Non-members \$75.00

UC Davis Students \$25.00

We will be taking signups first from members first then non-members in the following week. Contact the Nelson Gallery either via phone (530-752-8500) or e-mail Katrina Wong ([nelsongallery@ucdavis.edu](mailto:nelsongallery@ucdavis.edu)). Space is limited to the first fifty people who register.

When you register we will need the following information from each individual signing up for the trip:

Name

Address

Phone Number

Fine Arts Museums (de Young and Palace) membership number (if applicable)



## EXHIBITIONS

### **Gabriella Lerner (MFA 2007), Visual Arts Center of New Jersey, 23rd Annual International Juried Show**

**February 13-March 27, 2009**  
**Visual Arts Center of New Jersey**

Gabriella Lerner, M.F.A. 2007, will be contributing two of her paintings to the 23rd Annual International Juried show at the Visual Arts Center of New Jersey. Her two paintings, selected by the juror, are "Folded Map II" and "Map in a Circle,"



The 23rd Annual International Juried Show is being presented at the Visual Arts Center of New Jersey February 13 to March 27, 2009. This Critically acclaimed show was open to artist with eligible work in all media from the United States and around the globe. This year Adelina Vlas, Assistant Curator of Modern and Contemporary Art at the Philadelphia Museum of Art served as juror.

There will be an opening reception on Friday, February 13th from 6-8pm.

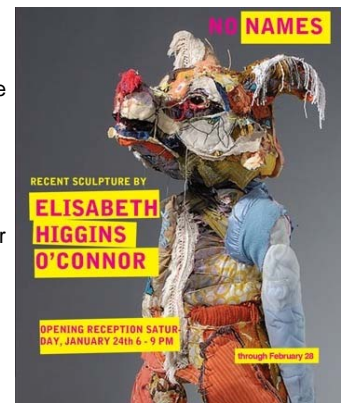
### **Elisabeth Higgins O'Connor (MFA 2005), No Names, David Salow Gallery**

**January 24-February 28, 2009**  
**David Salow Gallery Los Angeles**

The work of Elisabeth Higgins O'Connor manages to elicit that rarest of responses, the deep and persistent disquietude of the unfamiliar. Looming seven-foot anthropomorphs, made out of discarded textiles, fabrics and cushions, perhaps have a unique capacity in this regard. Scaled just slightly above human size., the No Names encourage identification while implying menace. And yet their patchwork construction of quilts and fabrics is nothing more than soft armor— tied together with skeins of twine and bursting at the seams, they

remain a collection of fragments, continually at the point of seeming dissolution.

These fragments, cast-away cushions and left-over textiles somehow conspire to form things of strange beauty, modern day incarnations of the Renaissance grotesque. It is perhaps not accidental that O'Connor taught at UC Davis, where Robert Arneson and Roy De Forest helped create the Funk Art Movement of the 1960's. Yet unlike her Funk predecessors, who were taking a polemical stand against the hegemony of Abstract Expressionism, O'Connor does not need to inhabit a self-consciously naïve pictorial style— the fragmentary and collaged nature of her work is more a function of her appreciation and focus on materiality, and how it can best be utilized to create work that resists easy categorization and the casual glance. Elisabeth Higgins O'Connor lives and works in Sacramento, CA. In 2005, she won a Joan Mitchell Foundation Award. This is her first show with the gallery.



Press release courtesy of David Salow Gallery: [http://www.davidsalowgallery.com/David\\_Salow\\_Gallery/No\\_Names\\_PR.html](http://www.davidsalowgallery.com/David_Salow_Gallery/No_Names_PR.html)

### **Stephen Kaltenbach (MA 1967), Nuclear Projects and Other Works, Verge Gallery**

**January 10-February 21 2009**  
**Verge Gallery Sacramento**

Stephen Kaltenbach's Nuclear Projects and Other Works will be on display at the Verge Gallery in Sacramento until February 21st 2009. Steve will also be discussing his work from this current exhibition on Thursday, February 5th at 6:00 pm. Lecture: February 5, 2009, 6:00 pm. A reception will be held on February 14 from 6:00-10:00 pm. The gallery is located at 1900 V Street in Sacramento. For questions you can email Lisa Marasso at [Lisa@vergegalleries.com](mailto:Lisa@vergegalleries.com)

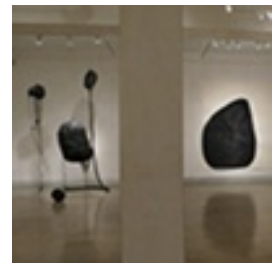


### **Cathy Stone (MFA 1987), BLACK Solo Exhibition, LIMN Gallery, San Francisco**

**January 9-February 21 2009**  
**LIMN Gallery San Francisco**

For the past twenty years, Cathy Stone has been pursuing both drawing and sculpture, marrying two movements -- Arte Povera and Urushi.

Her black or white drawings, inspired by personal losses, are an attempt to understand life and death. Stone uses her art to answer her own personal investigations in pursuit of understanding the physicality of emotions and their resolution. Her very large drawings (up to 9 feet by 7 feet) present an enormous challenge, in which she must juggle gravity and balance. Giant pools of black acrylic paint or charcoal float onto the paper, while suspended delicate lines climb upward, defying all laws of physics. Precisely wrapped sculptural elements protrude from a pool of black like a hiding place lost in a massive void. The creation of smaller drawings enables Stone to navigate between scale and elements of time and space. While Stone's drawings attempt to understand the cycle of life, time is also on her mind. "Bridge from here is to There" is a tribute to Irene Pijoan (MFA 1980), a faculty member of SFAI and a dear friend who passed away in 2004. Time is referenced in a literal way; to view the work, the viewer must spend real time to walk its length.



Cathy Stone's work has been reviewed in the *San Francisco Magazine*, *Sacramento Bee*, the *Los Angeles Times*, and *Artweek*. Her work is in the permanent collection of the Crocker Art Museum and numerous private collections around the country. This is Stone's second solo show at LIMN gallery.

## Out in Space: Sculpture, Drawings, Paintings by Dave Lane

January 8-March 8  
2009  
Nelson Gallery  
Davis

Dave Lane, frequent winner of the California State Fair art competition, will create an installation of his sculptures, drawings and paintings in a museum context for only the second time ever, at the Nelson Art Gallery for the Winter 2009 quarter. Lane uses found industrial and agricultural machinery from the 19th and 20th century; he transforms these large-scale, heavy steel objects into artworks that embody Lane's vision of how the universe is organized.

"Lane is a visionary artist who sees the flow of the cosmos as part of a vast system of celestial machinery, which harkens back to such seminal artists as the 19th century's William Blake in England," says Nelson Director Renny Pritikin. Like renowned artist Richard Serra, originally from San Francisco, Lane works with heavy steel objects that can be daunting when first encountered, but which he infuses with a kind of baroque grace.

Lane's work is particularly accessible to a wide range of viewers, from children who respond to its scale and scariness, to backyard mechanics who admire his resourcefulness. Art audiences and artists respond to his imagination and originality while those approaching the arts for the first time are reassured that contemporary art can be fun.

A catalogue with images of the work, and essays by Pritikin, Bay Area art journalist Tessa De Carlo, and writing by Lane will be published in January after the opening. For further information and images please contact Katrina Wong at [kliwong@ucdavis.edu](mailto:kliwong@ucdavis.edu) or 530 752 8500.

Image: **Dave Lane**  
*Heart of Gold*  
(image courtesy of the Condos Gallery, Sacramento City College)

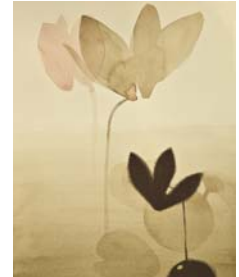


## Stacy Vetter (MFA 1995), JAY JAY, Sacramento

January 7-February 21  
JAY JAY  
Sacramento

Stacey Vetter's "Winter Flowers", an exhibition of new works on paper, continues this month at JAYJAY in Sacramento. "Winter Flowers" runs from January 7 until February 21.

Opening reception: January 10, 6-9 pm. Location: JayJay, 5520 Elvas Avenue, Sacramento, CA. Gallery hours: Wednesday to Saturday, 11-4 pm (or by appointment)



## REVIEWS

### Lynn Roller, "Shades of Greekness: Continuity and Change in Roman Asia Minor", January 27, 2009

In her recent lecture, "Shades of Greekness: Continuity and Change in Roman Asia Minor," Professor Lynn Roller asserted that the Phrygian community of the first century CE was, "both a physical place and landscape of memory." Phrygia, located in central Asia Minor, was a dominant political force of 8<sup>th</sup> century BCE, staving off Persian rule and maintaining a cultural independence from nearby developing Greek city-states. Phrygia had grown much smaller by the first century CE, and Roller argued that the community had both resisted and embraced cultural elements of their Greek, and later Roman, rulers.

Professor Roller explored the question of ethnic identity through a study of the gradual assimilation of Greek and Roman customs into Phrygian culture. Roller presented her audience with a diverse series of cultural markers, including excerpts of ancient texts, divine images, and spaces for worship. Roller argued that the renewed presence of Phrygian language, as communicated through the Greek alphabet on roughly 115 upper-class grave markers, was a conscious effort of the aristocracy to revive their traditional language, or regional identity. Conversely, Roller also asserted that the puzzling anthropomorphism of a once-abstract father-god, as well as the literal translation of cave- and earth-shrines of the mother-goddess into the underbellies of Roman temples, both stood as strong examples of the absorption of Phrygian beliefs into the dominant Greco-Roman culture. Perhaps, Roller posited, the appearance of a Zeus-like Phrygian father-god and the sudden presence of pseudo-dipteral temples, are evidence of an unconscious effort to maintain the surviving Phrygian tradition while under Roman rule. If so, the Phrygian culture became a dichotomy of survival and revival.

The lecture was attended by students, professors, and professionals, and the Q & A session led to a much broader discussion of ethnic identity. Attendees compared the issue of Phrygian individuality with the earlier relationship between Etruscan and Roman cultures, as well as the much later Irish reclamation of traditional Gaelic in effort to resist British rule. Although it is unlikely that Phrygia's conscious revival of the regional culture bore underlying political motives, the issues raised by Professor Roller's study remain nonetheless applicable to contemporary questions of ethnic identity. Laura Hutchison (MA Candidate, Art History Program)

## DEPARTMENT NEWS

### Call for Work

#### Winter Awards Exhibition

#### \*A Call for Artworks in All Media\*

This year's Winter Awards Exhibition will take place in the Basement Gallery in the Art Building from February 14-22<sup>nd</sup>. Art Studio Majors working in all media are asked to participate. Information on the specific awards and eligibility criteria will be posted in the Art Building and emailed to the art studio major email list soon. So keep your eyes open and participate!!!

#### Davis Feminist Film Festival

#### \*A Call for Short Films\*

The Consortium for Women and Research and Film Studies at UC Davis are requesting artists' film submissions for the 4th annual Davis Feminist Film Festival. Selected entries will be shown in the festival in Davis, California on April 16th & 17th, 2009. Films will be chosen based on their artistic quality, as well as their ability to address social justice and gender issues. Filmmakers and media topics that are local and/or typically underrepresented in mainstream media are strongly encouraged to apply.

The deadline for submissions is February 12th, 2009.

For more details & submission guidelines, go to <http://femfilmfest.ucdavis.edu> or contact us at (530) 752-8205 or [femfilmfest@ucdavis.edu](mailto:femfilmfest@ucdavis.edu)

### Awards and Honors

#### Lauren Bechelli Art Studio Junior

Lauren Bechelli is a third year Art Studio major with an emphasis in painting. She has been nominated to participate in a two-week summer program at the Penland School of Crafts. Penland, located in the Blue Ridge Mountains of North Carolina, is a national center that teaches a variety of creative subjects, including painting, sculpting, and metal working. While there Lauren plans to take a class in photojournalism with the renowned photographer Fritz Hoffman. She is immensely grateful for this opportunity

and plans to take full advantage of all it has to offer.



#### Amanda Church Art History Senior

Amanda Church has been interning at the Crocker Art Museum in the education outreach program since November of last year. As a part of her assignments she has assisted in the development and planning of the Maxfield Parrish exhibition *Fantasies and Fairy-Tales: Maxfield Parrish and the Art of the Print* that will be held May 8 - July 18 of this year. Professor Diana Strazdes is included in the list of scholars scheduled to participate in the exhibition

and Amanda has appreciated the opportunity to make contact with some of the nation's leading professionals in early American arts and culture.



### Art History Visiting Faculty

#### Catherine Anderson



Catherine Anderson is a lecturer in art history, teaching late 18th-through early 20th-century European art. In 2008 she completed her Ph.D. at Brown University, working in the area of nineteenth-century British art and imperialism, and attended UC Davis for her A.B. and M.A. degrees. Currently, she is revising her dissertation into a book, *Embodiments of Empire: Figuring Race in Late Victorian Visual Culture*. She has published articles on the construction of race

and masculinity in British images of the late eighteenth-century Mysore Wars in India, and on representations of the nineteenth-century Zulu king Cetewayo, whom the British encountered in the Anglo-Zulu War of 1879. Her article on the visual culture of the war itself will be published in 2009. Her research interests include gender studies and imperial aesthetics, and she has recently embarked on a study of colonial plant collecting. In her rare free time she enjoys hiking and gardening, often accompanied by her two Jack Russell terriers, Tilney and Jackie O.

#### Ludovico Geymonat



Ludovico Geymonat graduated in art history at the Università di Torino, Italy, and received a Ph.D. in art and archaeology from Princeton University (2006). A specialist in early-Gothic painting, he has been an adjunct professor of medieval art at the Università di Milano (2003-2005), associate research scholar at Columbia University (Italian Academy, 2005-2006), Whitney fellow at the Metropolitan Museum of Art (2006-2007) and Visiting Assistant Professor at the University of Iowa

(2007-2008). His current research focuses on the transmission of images, the design of monumental programs, and a fragmentary group of sculptures from San Marco, Venice. Ludovico enjoys detective work and engagement with visual evidence. He is rarely convinced, always hopeful. He loves riding his yellow bike and is very much enjoying the warm winter, for once.

## Art Studio Visiting Faculty



**Rachel Hibbard**

Rachel (on the right) received her MFA in printmaking from the University of Michigan, and a BFA from the Pacific Northwest College of Art in drawing and painting. Her teaching experience includes the Chicago Art Institute, Portland State University, and workshops in Mexico. While she has exhibited her work in venues such as The Chicago Cultural Center, Hyde Park Art Center, Maryhill Museum and the Portland Center for Contemporary Art, she is also interested in operating outside designated art spaces. Rachel's areas of interest keep expanding. Currently she is engaged in collaboration with two other artists on a multi-media series documenting a Goodwill "Outlet Store" and the larger process of redistribution of used consumer goods; a group of paintings based on evolutionary charts and folk imagery of the Tree of Life; and is continuing work begun in 1999 that examines the disruption of natural weather cycles.



**Andrew Patterson-Tutschka**

Andrew Patterson-Tutschka specializes in urban landscape painting. He strives to capture the appearance of a place, its sense or feel, as well as underlying social structures. Andrew earned a MFA in painting from the Pennsylvania Academy of the Fine Arts (2007) and a BFA in painting and drawing from the University of Michigan, Ann Arbor (2002). Awards include: a 2009 Josef and Anni Albers Foundation residency and a 2007 MFA Joan Mitchell Foundation Grant. He has exhibited in the New York, Philadelphia, Detroit, and Sacramento metropolitan areas, including exhibits at the Cue Foundation in Manhattan and Artist's House Gallery in Philadelphia. Andrew currently lives and works in downtown Sacramento and he teaches Art History at Folsom Lake College and studio art at UC-Davis.



**Stella Ebner**

Stella was born and raised in the cold tundra of Minnesota, where she learned ice fishing and cross country skiing as a small child. She received her BFA from the University of Minnesota, Twin Cities in 1998 and an MFA in Printmaking from the Rhode Island School of Design in 2006. Stella's interests include woodblock prints, screenprinting, drawing, and books with pictures. Stella has been teaching printmaking for the Art Studio Program since Fall 2007.

## ALUMNI NEWS

**Eve Aschheim  
MFA 1987**

The Joan Mitchell Foundation has named Eve Aschheim as one of the recipients of the 2008 Painters & Sculptors Grant Program. The Painters & Sculptors Grant Program was established in 1993 to assist individual artists. The grants are given to acknowledge painters and sculptors creating work of exceptional quality.

**Susan Chrysler White  
MFA 1980**

The Joan Mitchell Foundation has named Susan Chrysler as one of the recipients of the 2008 Painters & Sculptors Grant Program. The Painters & Sculptors Grant Program was established in 1993 to assist individual artists. The grants are given to acknowledge painters and sculptors creating work of exceptional quality.

**Allison Taylor  
BA, Art Studio  
2005**

January 15-January 16 2009, group exhibition at the UNTITLED Gallery, Sausalito California. This exhibition featured works by five emerging San Francisco artists who, through creative metamorphosis, challenge the viewer's perception of his/her surroundings by re-imagining everyday objects, space and time. Allison is presently a 2009 MFA candidate at the San Francisco Art Institute.

### 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](mailto:visualarts@ucdavis.edu)**

Submission deadline for March's Newsletter is  
23 February 2009

