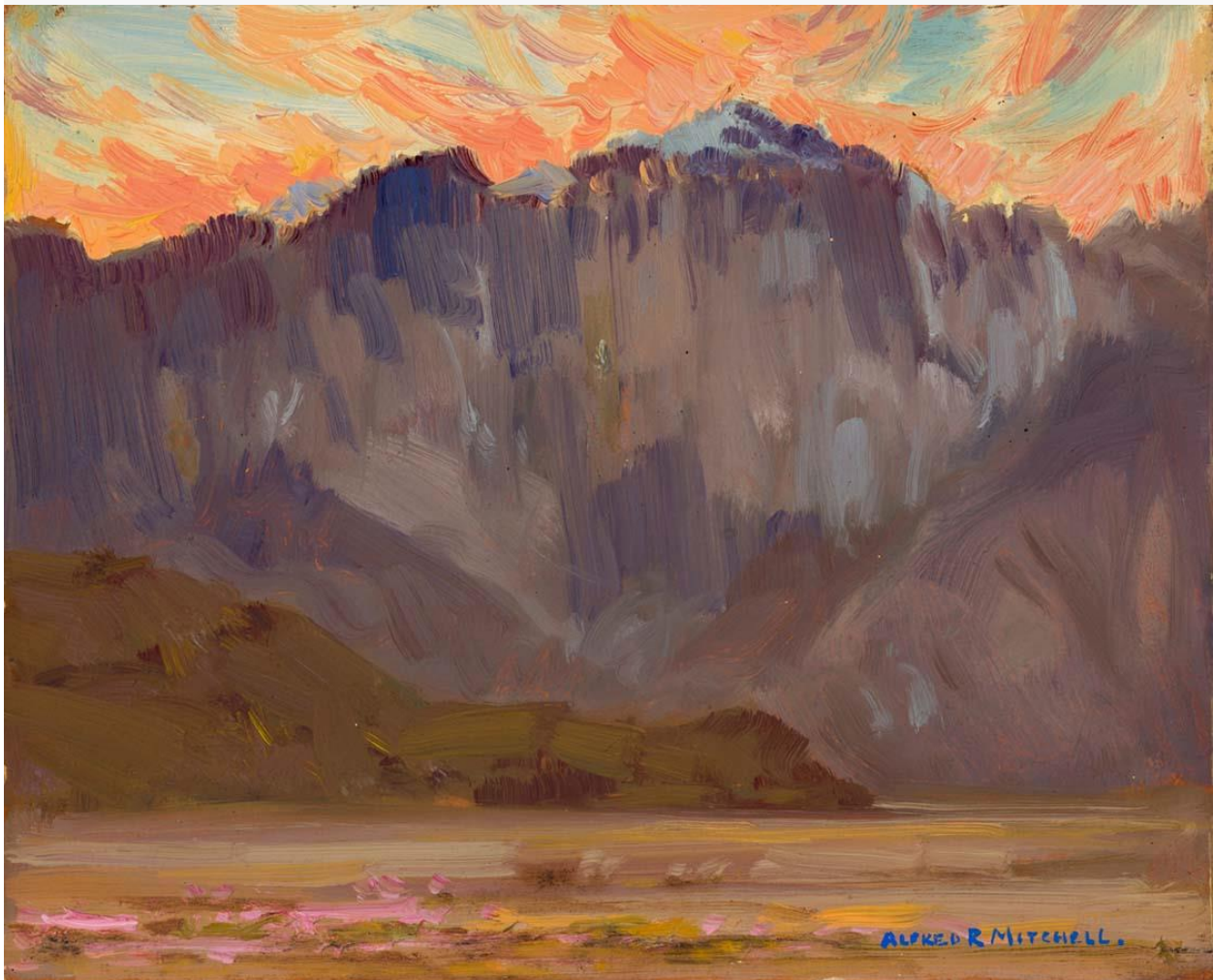


UCI IMCA

Institute and Museum of California Art

Monthly *Muse*

[View this email in your browser](#)



New Exhibition On View

The Resonant Surface: Movement, Image, and Sound in California Painting, curated by Erin Stout, PhD, opens Saturday, September 11, 2021 and is on view through February 19, 2022.

The Resonant Surface encourages viewers to slow their gaze and experience paintings in an embodied and immersive way. Musical landscapes, rhythmic abstractions, sound and color

experiments, and other multisensory subject matter play with the immediacy of visual perception. This exhibition explores movement, image, and sound in early to mid-20th century California painting. It traces the ways artists have long used painting to investigate the complex nature of perception beyond vision, building connections across time, space, images, objects, and sensations.

The exhibition is organized in four sections: Correspondences, Dynamism & Flux, Rhythm & Abstraction, and Visual Music. By activating multiple senses—looking, but also listening and feeling—the presented works can be experienced as vibrant, interconnected surfaces that “resonate” within and beyond the spaces they occupy.

Themes in *The Resonant Surface* offer the opportunity for multisensory exploration. Addressing what it means to “resonate,” IMCA presents a range of experiential programs that are designed for audience interaction and exchange. Contemporary vocalist and composer Odeya Nini presents three distinct programs that examine the power of voice. Other offerings include a series of bilingual *charlas* or chats about art (in Spanish and English), lunchtime gallery talks, an audiovisual performance by UCI student a cappella group VocaLotus, and a virtual screening of films from experimental filmmaker Dudley Murphy.

IMCA’s interim museum location at 18881 Von Karman Ave. is open Tuesday – Saturday from 10 am – 4 pm PT. [Check IMCA’s website for everything you need to know to plan your visit.](#)



Correspondences

In the first section of *The Resonant Surface*, curator Erin Stout considers whether music can be made visible or if it is possible to see sound or hear color. The artists in this grouping—including Calthea Vivian (*Morning Fog*, pictured above left) and Amédée Joullin (*Marsh at Sunset, Near Mt. Tamalpais*, pictured above right)—explore such questions through cross-sensory analogies or correspondences.

Born in Fayette, MO, Calthea Vivian (1857 – 1943) moved to California with her family in the early

1870s. She studied at the Crocker Art Gallery in Sacramento and at UC Berkeley and Mark Hopkins Institute (later called the San Francisco Art Institute) under Arthur Mathews, Amédée Joullin, and Douglas Tilden. From 1897 to 1900, she continued her studies in Paris at the Académies Colarossi and Grande Chaumière, and in England with Charles Lazar. Vivian became an accomplished educator and was head of the Art Department at San José State University from 1911 to 1916. Though relatively unknown today, during the early 20th century she was praised as a California artist who skillfully handled color. In *Morning Fog* (circa 1915), Vivian depicts a landscape scene that is bathed in a soft veil of golden light. Stout describes the work as a “grove damp with dew and a misty ambiance evoking morning light. Vivian’s saturation of the scene in one predominant color simulates the atmospheric effects of fog.”

Born in San Francisco, CA of French parents, Amédée Joullin (1862 – 1917) studied locally at the San Francisco School of Design and furthered his art studies in Paris at Académie Julian and École des Beaux-Arts. He spent several years during the 1880s in Paris and, upon his return to San Francisco, established a studio and taught at the School of Design from 1887 to 1897. *Marsh at Sunset, Near Mt. Tamalpais* (circa 1896) depicts a marsh near Mt. Tam, an area described today as “a complex mix of landscapes; . . . streams cascade down from forested ridges through oak woodlands, chaparral, meadows, and wetlands and flow into the bay or ocean. . . . Mt. Tam’s Coyote Creek and Arroyo Corte Madera del Presidio watersheds drain through Bothin Marsh into Richardson Bay. Bothin Marsh helps keep the bay healthy by filtering runoff pollution from nearby urban areas, reducing erosion, and reducing flood risk when water levels are high. This 106-acre area of marsh, slough, and tidal wetlands provides year-round habitat for hundreds of birds and other wildlife, including the endangered Ridgway’s rail. It is also a resting stop for more than 400 species of migratory birds traveling on the Pacific Flyway” (ontam.org).



Artist in Residence: Odeya Nini

Los Angeles-based experimental vocalist and contemporary composer [Odeya Nini](#) presents a series of three virtual programs in conjunction with *The Resonant Surface: Movement, Image, and Sound in California Painting*.

Performance: Voice Bath

[Available Friday, September 11, 2021 – February 19, 2022 on IMCA's Vimeo channel](#)

Odeya Nini's Voice Bath is a pre-recorded, guided sound meditation (53 minutes) centered on the healing power of voice. Immersed in the energetic vibrations of Nini's vocals accompanied by various Himalayan and crystal singing bowls, gongs, and bells, viewers engage in a meditative state of deep relaxation and journeying.

Workshop: Free the Voice

Friday, October 8, 2021

12 – 1 pm PT

This virtual workshop focuses on the power of vocal expression beyond language. Through introspective work and outward playfulness, participants experience the physicality of sound while exploring the voice as an instrument that radiates from the imagination and expressive movement. [Register here](#)

Workshop: Voice Talk

Friday, November 5, 2021

12 – 1 pm PT

The voice is nuanced, invisible, physical, practical, potent and so much more. According to Odeya Nini, the human experience is intertwined and inseparable from the lived relationship with the voice. In this Voice Talk, participants are encouraged to ask questions and engage with concepts of voice through an interactive, virtual conversation with the artist, opening a space for questioning and understanding. [Register here](#)



Featured Work: *The Weekend*

Alson Skinner Clark (1876 – 1949) was born in Chicago, IL to Alson Ellis Clark and Sarah Skinner. His student career included studies at the Art Institute of Chicago, the Art Students League of New York, and the Chase School of Art (later renamed the New York School of Art). In 1898, Clark enrolled in the Académie Carmen and traveled throughout France, Holland, and Belgium before continuing his training in Paris at the Académie Delécluse.

In 1902, Clark opened a studio in Watertown, NY, traveled to Paris again later that year, splitting his time between France and the United States. Clark returned to the US after the start of World War I and enlisted in the Navy where he was sent to France as an aerial photographer. Released from service in 1918, he was urged by his doctor to recuperate in a warm climate. In January 1920, Clark arrived in California where he built a home and studio along the Arroyo Seco in Pasadena. There he renewed his acquaintance with Guy Rose (1867 – 1925), who had been appointed director of the Stickney Memorial School of Art on his return to California in 1914.

In her book, *The Art and Life of Alson Skinner Clark*, art historian Deborah Epstein Solon writes, “While Clark spent a portion of his career living in Southern California, which he painted with verve and enthusiasm, he is best understood as a cosmopolitan artist whose career encompasses but is not necessarily defined by his time in the Southland. He studied in Chicago, New York, and then Paris with two of the most significant figures in the history of American painting at that period: William Merritt Chase and James Abbott McNeill Whistler. Clark’s style is informed by a modified form of Impressionism, but Whistler’s art exerted an enduring influence on his palette and point of view.”

IMCA is pleased to include Alfred Skinner Clark’s *The Weekend* (1924) among many other works by the artist in its collection.



Public Program: Gallery Talks

Join IMCA's exhibition curator, graduate curatorial and research assistants, and/or museum educators for a series of lunchtime talks about the ideas, aesthetic movements, and interdisciplinary influences that unite the works in *The Resonant Surface*. Each guided gallery experience takes place at IMCA's interim museum location and is a drop-in, interactive opportunity for visitors to ask questions and engage with IMCA staff.

Free and open to the public. Advance registration is not required.

Erin Stout, exhibition curator

Friday, October 1, 2021

12 – 1 pm PT

Scott Volz and **Kylie Ching**, graduate curatorial and research assistants

Friday, October 22, 2021

12 – 1 pm PT

Sofia Gutierrez, associate director of education and community engagement, and **Morgan Matthews**, UCI student gallery guide and museum educator

Friday, November 12, 2021
12 – 1 pm PT



Staff Pick

I think about Charles Rollo Peters standing in front of this mission, waiting for his eyes to adjust as night falls. The delicacy in the light transitions caught my interest—and prompted me to consider how I perceive the world once the sun has set. The mission in *Starlit Mission, Carmel* is painted just off-center, appearing still and dormant as if it were sleeping. There is an atmospheric density within the painting that feels like the night is blanketing the canvas. Though it is a nocturne (a painting style that depicts scenes evocative of the night), there is a strong presence of light that reveals detail in the work. This light warms the aerial perspective, illuminating the stars in the night sky and the impression of a dirt road.

Though the painting is enveloped in darkness, none of the shadows are in an absolute black tone. The absence of black conjures a warm, human feeling as if the mission is breathing. The night will bring the new day and life will once again resume within the walls. For me, the painting speaks about transitional time and space—capturing darkness when it is quiet and heavy.

Hiroshi Richard Clark
Graduate Student Assistant Researcher (Collections Department)



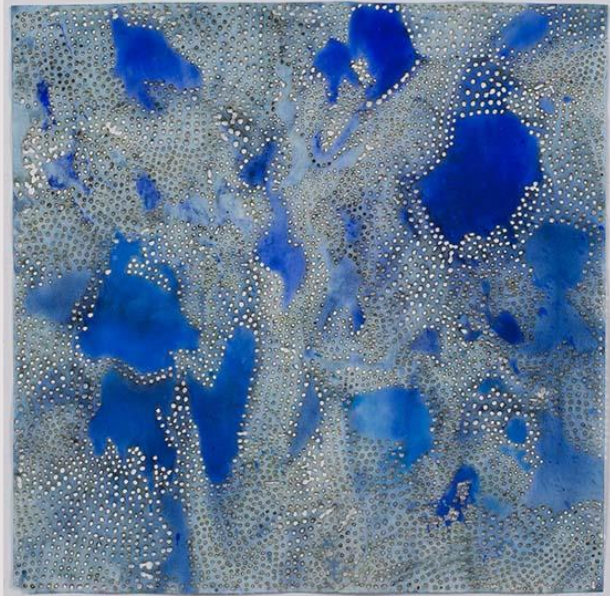
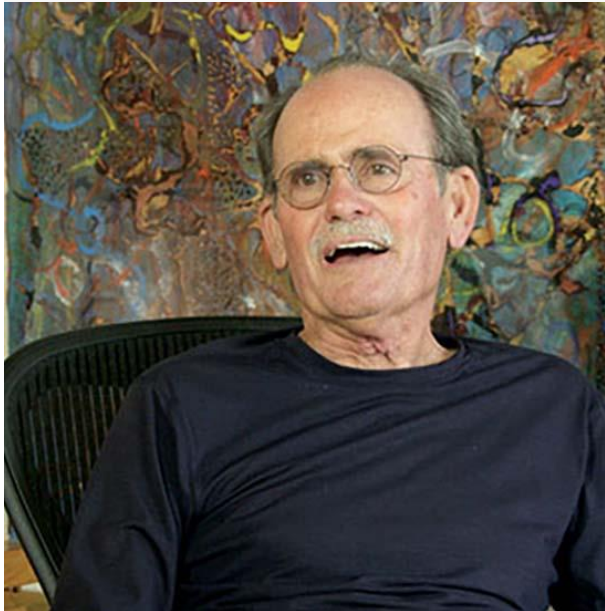
Public Program: Una charla sobre arte / A Chat about Art

Thursdays, October 7, October 28, and November 18 | 3 – 4 pm PT

Una charla sobre arte / A Chat about Art is a series of bilingual (Spanish and English) group conversations in which participants share their thoughts, feelings, and ideas about art with one another in an informal setting. Facilitated by museum educators, each conversation is inspired by *The Resonant Surface*. The chats are open to anyone interested in bilingual engagement. Participation in the group activity is encouraged but not required. All ages and levels of Spanish and English language proficiency are welcome. Free and open to the public. Advance registration is not required.

Jueves, 7 y 28 de octubre y 18 de noviembre | 3 a 4 p. m.

Una charla sobre arte / A Chat about Art es una serie de conversaciones bilingües en grupo (español e inglés) en las que los participantes comparten sus pensamientos, sentimientos e ideas sobre arte en un medio informal. Facilitadas por los educadores del museo, cada conversación está inspirada en la exposición *The Resonant Surface (La superficie resonante)*. Las charlas son para cualquier persona interesada en una interacción bilingüe. La participación en la actividad en un grupo se recomienda, pero no es obligatoria. Son bienvenidas las personas de todas las edades y niveles de dominio del español y del inglés. Libre y abierto al público. No se requiere registro previo.



UCI Alumni Spotlight

In Remembrance: Jay McCafferty

February 21, 1948 – March 21, 2021

UCI IMCA wishes to pay tribute to artist alumnus Jay McCafferty who died earlier this year. [The Los Angeles Times published a loving remembrance](#): “Jay McCafferty, one of Los Angeles's most important and convention-defying artists, died March 21 at his home north of Santa Barbara. He was 73. Although commonly known as a Minimalist, he was also grouped with the Post-Minimalist tendencies of Conceptual and Process art. His working method remained constant—focusing rays of sunlight through a magnifying glass to achieve perforated surfaces of great variety; from early works resembling transgressive, cigarette-sized burns on various grounds and later to delicate, [complex compositions on pigmented papers](#).” [Watch McCafferty and his practice of solar painting on his rooftop studio](#).

McCafferty was born and raised in San Pedro, CA where he lived and worked for his entire life, with sojourns to his ranch north of Santa Barbara. He earned a BA degree in Art from California State University, Los Angeles and in 1973 received an MFA degree from the University of California,

Irvine. At UCI, McCafferty studied with Craig Kauffman, Ed Moses, and Tony Delap. His classmates included Chris Burden, Charles Christopher Hill, John Knight, Richard Newton, and Alexis Smith. Notably, McCafferty received the LACMA New Talent Award in 1974 and a National Endowment for the Arts fellowship grant. McCafferty's work is held in numerous public collections including the J. Paul Getty Museum, Los Angeles County Museum of Art, and Museum of Modern Art, NY.

IMCA sends its heartfelt condolences to Ellen Montgomery McCafferty, his wife of 41 years, as well as his family and friends.

Image credits

Alfred Richard Mitchell, *Sunset Over San Jacinto*, after 1904, Oil on board, 8 x 10 in. The Buck Collection at UCI Institute and Museum of California Art

Calthea Vivian, *Morning Fog*, circa 1915, Oil on canvas, 21 x 15 in. The Buck Collection at UCI Institute and Museum of California Art

Amédée Joullin, *Marsh at Sunset, Near Mt. Tamalpais*, circa 1896, Oil on canvas, 16 x 30 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Odeya Nini. Photo by Adeline Newman.

Alson Skinner Clark, *The Weekend*, 1924, Oil on canvas on board, 26 x 32 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Erin Stout, exhibition curator, with gallery talk participants, 2021. Installation view from the exhibition, *The Resonant Surface*. Photo by Robert Plogman.

Charles Rollo Peters, *Starlit Mission, Carmel*, circa 1895, Oil on canvas, 16 x 24 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Sofia Gutierrez, associate director of education and community engagement (IMCA), with *charla* program participants, 2021. Installation view from the exhibition, *Radiant Impressions*. Photo by Julie Delliquanti.

Jay McCafferty. Photo courtesy of the artist's family.

Jay McCafferty, *Blue 14*, 2015, Solar burn on pigmented paper, 18 x 18 in.

IMCA's ongoing collections research continues to provide new information, which will result in updates, revisions, and enhancements to object records. At the time of publication image credits are reviewed by IMCA's curatorial staff and reflect the most current information the museum has in its database but may be incomplete.





Copyright © 2020 The Regents of the University of California All rights reserved.

You are receiving this email because you enrolled as a member, subscribed through our website or otherwise expressed interest in our museum. [Update your preferences](#) or [Unsubscribe](#).