Last chance to see *The Resonant Surface*

*The Resonant Surface: Movement, Image, and Sound in California Painting* closes on Saturday, February 12, 2022. Don't miss an opportunity to view the exhibition that 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 includes musical landscapes, rhythmic abstractions, sound and color experiments, and other multisensory subject matter from the early to mid-20th century and encourages visitors to slow their gaze and experience paintings in an embodied and immersive way.

Langson IMCA is free and open to all Tuesday – Saturday, 10 am – 4 pm. [Check the website for information to plan your visit.](#)
Temporary Closure and Upcoming Exhibition

Due to an Airport Tower building renovation project, Langson IMCA’s interim museum location at 18881 Von Karman Avenue will be temporarily closed February 13 – June 10, 2022. Langson IMCA will reopen on June 11 with a new exhibition, **Variations of Place: Southern California Impressionism in the Early 20th Century**, organized by guest curator and art historian Janet Blake. On view through September 3, 2022, it comprises 30-plus paintings representing more than 20 artists who settled in Laguna Beach, Los Angeles, San Diego, and Santa Barbara in the late 19th and early 20th centuries. Drawn from both Langson IMCA holdings and private collections, the exhibition showcases stunning seascapes, landscapes, and figure paintings. Artists include Franz Bischoff, Colin Campbell Cooper, Anna Althea Hills, Guy Rose, William Wendt, and others responding to Southern California’s temperate climes and variety of natural features.

Please note that **Virtual School Visits remain available during the temporary closure** and Langson IMCA will continue to schedule future **Self-Guided Group Visits**. Julie DelliQuanti, Visitor Experience Manager, can be reached by email at jdelliqu@uci.edu and is available to respond to questions about Langson IMCA, upcoming exhibitions, programs, and activities.
In Remembrance: Wayne Thiebaud

Langson IMCA remembers iconic artist and beloved teacher Wayne Thiebaud (1920 – 2021), who died on Saturday, December 25 at the age of 101. Born in Mesa, AZ and raised in Southern California, Thiebaud studied commercial art at Long Beach Polytechnic High School and at the Frank Wiggins Trade School (now Los Angeles Trade-Technical College). From 1942 to 1945, he served in the Army Air Forces assigned to the Special Services Department as an artist and cartoonist and transferred to the First Air Force Motion Picture Unit commanded by future president Ronald Reagan. Between 1946 and 1948, Thiebaud worked as an illustrator for the Rexall Drug Company in Los Angeles before moving to Northern California where he would live for the rest of his life. He earned bachelor’s and master’s degrees in fine art from Sacramento State College (now California State University, Sacramento). He began teaching while still a graduate student, initially at Sacramento Junior College before joining the faculty of University of California, Davis, where he would continue to teach for over 40 years. (theartnewspaper.com)

“By the early 1960s, Thiebaud had begun painting the works for which he is best known, depicting quintessentially American, everyday objects in bright colors—such as cakes and pies, hot dogs and hamburgers, gumballs and lollipops, and jackpot machines. Rather than painting from life, Thiebaud represented these objects from memory, drawing from nostalgic recollections of bakeries and diners from his youth and contemporary commercial imagery. Working with thickly applied paint, Thiebaud often spotlights his objects against pale backgrounds with the well-defined shadows characteristic of advertisements. In order to heighten their chromatic intensity, he outlines his forms in radiant colors to achieve a halo-like effect (acquavellagalleries.com).” When asked what drew him to this subject matter, Thiebaud replied, “It’s because I hadn’t seen anyone paint those things, which I looked upon and found quite interesting and beautiful. If you really look at a lemon meringue pie or a beautiful cake, it’s kind of a work of art, and that’s what attracted me. And when you put them in rows, you have the ability to orchestrate them, to imbue them with what you hope is some extra interesting looking forms (artnet.com).”

Starting in the 1970s, landscapes appeared with increasing frequency in the artist’s paintings, as did cityscapes of San Francisco, aerial views of Sacramento’s river delta and agricultural land, and more recently, solitary mountain scenes. While the subject matter
diverges from his earlier work, Thiebaud still renders them with his recognizable thick brush strokes of paint, reminiscent of the sumptuous frosting of his early depictions of desserts and confections.

Langson IMCA is pleased to include two works by Wayne Thiebaud in its collection, including *Untitled (Still Life with Apple, Knife and Cheese)* (1972), pictured above.

Performance: “Overture” by VocaLotus

Morgan Matthews, Langson IMCA Gallery Guide and president of UCI a cappella group VocaLotus, reflects on the group’s performance of "Overture" with respect to *The Resonant Surface: Movement, Image, and Sound in California Painting*:

"An overture is meant to encompass the feeling and overall theme of an extended musical composition, such as an opera, by integrating motifs and melodies from the full work into a single, cohesive introduction that prefaces the rest of the work. This idea of representing a multifaceted theme in one piece is investigated by many artists featured in *The Resonant Surface*. In the same way that a composer uses an overture to capture a musical narrative, tonalist artists attempt to capture a mood, Impressionists attempt to capture the essence of an image, and dynamists attempt to capture an instance of time. VocaLotus’ performance responds to the traditional artistic approaches in the exhibition through a contemporary lens. ‘Overture’ by indie pop band AJR is a contemporary take on the classical overture for their album *The Click*, which explores the multidimensional nature of the lives of young people in the 21st century. The sense of relatability allows young people to access the history of the overture and the investigative process which is highlighted in *The Resonant Surface*.”

Watch "Overture" on Langson IMCA's Vimeo channel through February 12, 2022.
Musings

In this and future issues, Langson IMCA invites people across the UCI community to respond to and write about works in the museum’s permanent collection. Musings (formerly Staff Pick) is an opportunity for individuals to reflect on a work of art through their own personal lens, which is informed by their identities and backgrounds, and influences their perspective when engaging with artistic work.

Eccentric objects always seem to grab my attention, especially those that are perplexing. I collect dolls and other types of puppets with whimsical or odd qualities, so I was immediately drawn to Beatrice Wood’s *Minnie-Skirt* (circa 1967). I am captivated by the sculpture’s yellow eyes and dazed expression staring off into the distance. The longer I look at the work, the more I notice differences between these seemingly twin figures, and I become even more curious about them. They are seated side by side, hands on their laps, and wearing similar outfits and facial expressions, but their hairstyles and the flower imprint on their shirts distinguish them from one another. Wood’s unusual choice of colors is also fascinating and feels contradictory to the childlike sensibility of the work, which adds to its peculiarity and makes viewing it even more interesting.

Kimberly Lara, ’22, BA (History with focus in Education, Archaeology minor)
UCI undergraduate student and Langson IMCA Gallery Guide

Image Credits


Franz Bischoff, *Alpenglow, High Sierra*, circa 1918, Oil on canvas, 30 x 40 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Wayne Thiebaud, *Untitled (Still Life with Apple, Knife and Cheese)*, 1972, Oil on canvas, 12 x 24 in. The Buck Collection at UCI Institute and Museum of California Art. © 1972, Wayne Thiebaud

VocaLotus, 2021. Image courtesy of VocaLotus

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