

**destination
spark
*crossroads.***

UCI Institute and Museum of California Art



UC Irvine as the Place *for* California Art

The Founding Ambition for the Institute and Museum of California Art

UCI IMCA

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introduction

In November 2019, the UCI Institute and Museum of California Art (IMCA) engaged Cultural Strategies Partners to guide a process to help IMCA leadership express the mission, future vision, and strategic ambitions of this new organization as an integral member of a celebrated research university. As a start-up enriched by the assets of two important collections of modern and contemporary California Art, IMCA embraced an unprecedented opportunity—to use the foundation of education and knowledge-building to create a new cultural institution resonant to a diverse local and regional community operating within a global 21st-century framework. The vision for a museum at the heart of campus was central to the University’s master plan developed by architect William Pereira in 1962. Nearly 60 years later, through the generosity and commitment of extraordinary individuals, IMCA will bring this original vision to life working hand-in-hand with UCI and the Irvine community.

Over the course of eight months, IMCA held numerous iterative, interdisciplinary conversations with UCI staff and faculty, bringing together colleagues in the Provost’s Office, Claire Trevor School of the Arts (including the Department of Art), School of Humanities (most notably, the Department of Art History), School of Education, School of Social Sciences, University Libraries, and others to ideate and consider the following questions:

What is the role of IMCA within UCI and its home in Orange County, and how might it engage with the state, nation, and world? What sets it apart from other university-based cultural organizations? How can IMCA learn from where others have already trod while also blaze its own signature path?

How does IMCA take best advantage of its dual function as a museum and research institute with a substantive and growing collection in ways that best serve its many constituents and add value to the experience of and engagement with UCI students, faculty, staff and alumni, artists, curators, scholars, local and regional residents, tourists, peer institutions, and the like?

What constitutes the visual art of California and how does IMCA tell these stories, past, present, and future, in informed, inclusive, and just ways? How will IMCA ensure that a diversity of voices and lived experiences are reflected in these stories?

Using California as its laboratory, how can IMCA represent the ideals of its home state—its environmental, political, economic, and cultural contexts that have often leaned towards progress and innovation—and also meditate on where they have fallen short?

What are the values that will drive IMCA forward to be reflected among its people, programs, and impacts?

How does IMCA translate its vision and values into a physical presence on campus that creates a vibrant sense of place and invites active participation in culture making and consumption, and stimulates art appreciation and scholarly exploration?

In early spring 2020, like the rest of the world, this work was interrupted by the coronavirus, forcing stakeholders to regroup, collaborate remotely, and inevitably reconsider some of the proposed pathways forward. This resulting living document, that is intended to evolve over time, reflects initial ideas from multiple voices and perspectives about the ambitions and opportunities that lie ahead.

The next steps in this process are twofold: to seek insights from a diverse range of artists, curators, scholars, and others to help us define what is meant by California Art (more on this below) and then regularly re-examine that definition as we augment our knowledge and scholarship; and to translate this concept plan into a strategic operating plan that will guide us through the next several years as we build programs and open a new facility on campus. We anticipate completing the operating plan in Spring 2021, and we are already engaging with campus planners and ideating with them on where and how best to integrate a distinctive new home for IMCA within UCI’s environment. And throughout all of this, the IMCA staff has been—and will continue to be—focused on deepening and expanding its exhibitions, educational, and other experiential programs while caring for the collection, increasing engagement, sharing stories with our

community, and planning for the reopening of our interim space as soon as it is safe to do so.

We are only at the beginning of this exploration and grateful to the numerous individuals who offered insights, inspiration, and passion to arrive at this first juncture. And as we move forward to transform vision into action, we look forward to welcoming many more people into this journey with us.

KIM KANATANI

Museum Director, Institute and Museum of California Art

University of California, Irvine

July 2020, Irvine, CA

CARLOS ALMARAZ
*Car Crash (Wipe-Out on Pacific
Coast Highway)*, 1984
Oil on Canvas
20 x 72 in.
The Buck Collection at UCI Institute
and Museum of California Art
© The Carlos Almaraz Estate 2018



executive summary

BUILDING UC IRVINE'S CULTURAL LEADERSHIP

The purpose of the Institute and Museum of California Art (IMCA) is to establish at the University of California, Irvine (UCI) an epicenter of California Art—that creative output forged by the distinct forces and peoples of the Golden State. Through the lenses of scholars and practitioners, IMCA will investigate California's artistic contribution to culture, teaching, learning, and knowledge creation. It will build on UCI's pivotal role in advancing California's development and pursue two seminal goals of the university's original vision—to make a museum and to make the future.

A Strong Foundation

UCI was founded as an intellectual, educational, and cultural center for the benefit of all of Orange County. Much like in the early years of California statehood, Orange County in the 1960s had a complexity of populations, industries, and pursuits, but very few institutions to champion its ambitions. The birth of the university both marked how far the region had come and helped to set the direction for the incredible growth that followed.

The California dream inspires innovation, migration, public policy, individuality, boundless creativity, and so much more. Cultural institutions help preserve, catalyze, and celebrate individual and collective artistic expression, as well as engage a broad public in benefiting from that pursuit. These forces prompted UCI's founders to feature an art museum in the original 1962 master plan. Had that plan been implemented 50 years ago, however, the result most likely would be a museum very similar to many others of that era. Along with its familiar offerings, such a museum would be complicit in the since-discredited conventions defining “museum-worthy” art and artists.

Instead, with the Irvine family and Buck family contributions of two astounding troves of art, UCI is now poised to realize a new, more current vision. IMCA will be a generative asset that advances a more inclusive and representative arc of California Art history and deploys that art to drive teaching and learning, community and regional development, fresh research, and further artistic richness.

By fostering appreciation of, access to, and engagement with California's distinct visual artistry, and in concert with UCI's regional neighbors, IMCA is committed to advancing California's creative development. Propelled by its collection and the addition of key staff and support, IMCA will be both a physical place that impels people to see original objects in person, as well as an online resource of images, scholarship, and virtual communities. All of UCI's communities will benefit from art-catalyzed provocations and explorations that help us better understand individual, shared, and even global experiences and concerns.

VISION AND MISSION

Vision

As the epicenter for California Art, IMCA serves as a compelling destination that is *locally engaged* as a cultural catalyst and *globally relevant* as the seminal investigator and presenter of California's influence and innovation through art. As an essential partner of a leading research university, IMCA brings together students, faculty, scholars, artists, and other publics to generate new knowledge and learning—and to foster transformative experiences inspired by the art and its global contexts.

Mission

IMCA explores and celebrates artists and their capacity to develop new forms and ideas in response to the California experience. It collects, conserves, and generates scholarship for modern and contemporary art inspired by the state's diverse societal, cultural, and natural environments. As an inclusive and dynamic artistic and research hub for the campus, region, and beyond, IMCA offers exhibitions, research initiatives, publications, educational programs, and community and cultural partnerships that foster meaningful encounters with art for audiences throughout California and globally.

FOUNDING STRATEGIC GOALS: DESTINATION, SPARK, AND CROSSROADS

As a locally engaged cultural catalyst and globally relevant base of learning, IMCA has three immediate goals:

1. Build an essential and compelling cultural destination

IMCA is positioned literally and metaphorically where the UCI campus intersects with the city and the world beyond. It will be a dynamic place where diverse ideas, perspectives, and people interact and form new relationships, knowledge, and understanding. As an inviting and engaging physical destination, IMCA will introduce audiences to singular educational, cultural, social, and community experiences. The building's galleries, classrooms, and public and outdoor spaces will welcome and inspire students, scholars, artists, tourists, and community members, furthering UCI's bold history as a placemaker.

A few future marquee initiatives include:

Foster a Vibrant Campus Hub. The IMCA is a new and distinctive sort of meeting place that empowers people to engage with each other in fresh ways.

Bridge UCI and Regional Communities. People from on-and off-campus communities will be welcomed to all public programming, expanding the diversity of the experience for everyone and promoting inclusive, shared engagement.

Ignite K-12 Arts Education. In collaboration with local school districts and UCI partners, IMCA will be a primary resource for object-based arts education for the region's youth—teaching visual literacy, art practice and history, and demonstrating how civic institutions relate to students individually and as community members.

2. Spark new creative ideas, knowledge, and practices

As a blended museum and institute, IMCA will drive new discoveries for students, faculty, scholars, artists, and other audiences. Its programming will provoke visitors and users to develop new insights and responses to contemporary culture and global society.

A few future marquee initiatives include:

Connect Exhibitions and Curricula. Partner with faculty to integrate and mutually enhance exhibitions, programming, and teaching across disciplines.

Produce Publications as a Permanent Record. Capture and propagate IMCA's work, allowing term-based exhibitions to have impact beyond their closing date and research to join and influence the field's permanent literature.

Advance Student Professional Experience and Career Opportunities. Expand post-UCI options through tangible pre-professional experiences, including internships and graduate fellowships.

Champion Art in Research. As an institute and museum, IMCA will position art as an essential contributor to artists', scholars', and practitioners' research and the development of new ideas that enhance creative discourse.

3. Forge a crossroads for institutional, practitioner, and collection exchange

Through partnerships with complementary collections and institutions, IMCA will become a nexus of the best art of California and the best thinking spurred by that art. This innovative network for collection and knowledge sharing will expand IMCA's relevance to professional audiences and position UCI as a compelling partner of choice. A few future marquee initiatives include:

Develop and Catalogue an Inventory of Pedagogy. Enlist faculty from a diversity of academic disciplines to explore, develop, and share new pedagogy that leverages art, the museum, and the curatorial process.

Create Intersections for Regional and Community Engagement. IMCA will join with arts, educational, and other cultural and community groups to reach more people and promote connections through the power of art.

Examine New Materials and Interdisciplinary Methods of Artistic Expression. Explore and support artists' new forms of artmaking. Enlist California artists, UCI applied sciences, Claire Trevor School of Art, School of Humanities, and other partners.

DIFFERENTIATING ASPECTS

IMCA will adopt the best aspects of a civic museum and an academic institute—an engaged campus and community hub, an educator and muse, and a collaborator sought by local and international audiences alike. Three aspects in particular will differentiate and catalyze IMCA's effort: an impressive art collection and connection to artists, an active blending of scholarship and pedagogy across disciplines, and unique connections and relevance to audiences near and far.

Art Collection and Artists

IMCA's founding collection of artworks from the 19th-century to present day celebrates artists' perspectives and creative responses to California's ever-evolving environments and developments. The collection, which is the result of true generosity, in turn showcases the family of Joan Irvine Smith's and Gerald Buck's respective visions of, and passions for, California Art. IMCA will build on this solid foundation—through acquisitions, gifts, and partnerships—in ways that are responsible to the public trust and exemplify a comprehensive understanding of California Art. To this end, IMCA will embark on a listening tour with experts around the state to gain inclusive and expansive perspectives and inform future collection and programming strategies.

A noteworthy aspect of the collection is the presence of many artists who taught or studied at UC Irvine. A sampling from that roster includes Chris Burden, Vija Celmins, Robert Irwin, Gilbert Lujan, Ed Moses, and Alexis Smith. An equally impressive slate of

UCI art historians—including Lawrence Alloway, John Coplans, Barbara Rose, and others—have influenced the burgeoning Southern California Art scene since the 1960s. In addition, Gerald Buck's extensive and to-be-catalogued archive and library will add to IMCA's robust ability to become a center for investigating UCI's historic and ongoing influence on artists and artmaking.

This cultural endowment will position IMCA as both a center for investigating UCI's historic and ongoing impact on artists and artmaking, as well as an active resource for artists working today. Today's California artists will find in IMCA a ready partner, laboratory, presentation venue, and research center, as well as a spark to collaborations across academic disciplines.

Scholarship and Pedagogy

Starting at UCI and radiating beyond and worldwide, IMCA will collaborate with art historians, studio art faculty, and curators, as well as with those not associated with art-centric disciplines, whose work can relate to and shed new light on California Art. Thus, IMCA will explore innovative curricula and pedagogy to illuminate themes such as utopias, immigration, diaspora, housing, the digital transformation of contemporary economy and society, and ecological sustainability (thereby furthering Joan Irvine Smith's contributions in this field), among many other urgent and complex topics.

An initial and ongoing pursuit that is already underway is defining the significance of "California Art" and understanding its implications in a broader sense, especially in regard to the demographics of artists, audiences, and cultural institutions. These sorts of investigations will inspire and inform faculty as they develop exhibition-connected courses, class assignments, independent student exercises, and other pedagogy.

Audiences Near and Far

IMCA's ultimate value comes from the impact and benefit it provides constituents—the people and communities it serves. By inviting IMCA's diverse constituents into conversation and making the investigation of California Art relevant to a large and diverse audience, IMCA will provide first-time museum visitors, art historians, and everyone in between with an endless source of inspiration, stimulation, contemplation, and provocation.

IMCA will be a home for artists and their creation of new artworks. Scholars, museum professionals, and other practitioners will advance, expand, and challenge the many narratives of California Art. For local communities; K-12 students and teachers; arts, cultural, and community organizations; UCI staff; and Orange County residents and visitors, IMCA will contribute to a more vibrant and generative cultural ecosystem. And for UCI students and alumni, IMCA will be a unique place on campus to expand their perceptions, perspectives, professional opportunities, social interactions, and appreciation for their UCI experience.

CONCLUSION

In all these ways, IMCA aspires to become a leader and partner of choice among audiences and institutions throughout California and beyond. Together with UCI, IMCA will become essential to the ever-evolving developments in California Art—its history, its relevance, and its future.



JOSEPH KLEITSCH
Red and Green, 1923
Oil on canvas
36 x 40 in.
The Irvine Museum Collection at
University of California, Irvine



JOAN BROWN
*People and Eye Trees in the
Park in Madrid, 1961*
Oil on canvas
72 x 96 in.
The Buck Collection at UCI Institute
and Museum of California Art
© 8-3-2018 Noel Neri



RICHARD DIEBENKORN
Untitled (Albuquerque), 1952
Oil on canvas
69 x 60 in.
The Buck Collection at UCI Institute
and Museum of California Art
© 2018, Richard Diebenkorn Foundation



JOHN BOND FRANCISCO
Scrub Oak in a Canyon, circa 1910
Oil on canvas
26 x 34 in.
The Irvine Museum Collection at
University of California, Irvine



WILLIAM WENDT
A Clear Day, circa 1903
Oil on canvas
29 x 39 in.
The Irvine Museum Collection at
University of California, Irvine



AGNES PELTON
Alchemy, 1937–1939
Oil on canvas
36 x 26 in.
The Buck Collection at UCI Institute
and Museum of California Art



LITA ALBUQUERQUE
She Began to Perceive an Edge, 1989
Oil, iridescent powder, and slate
on plastered silk
50 x 88 x 3 in.
The Buck Collection at UCI Institute
and Museum of California Art
© 1989 Lita Albuquerque



GUY ROSE
Laguna Eucalyptus, circa 1917
Oil on canvas
40 x 30 in.
The Irvine Museum Collection at
University of California, Irvine



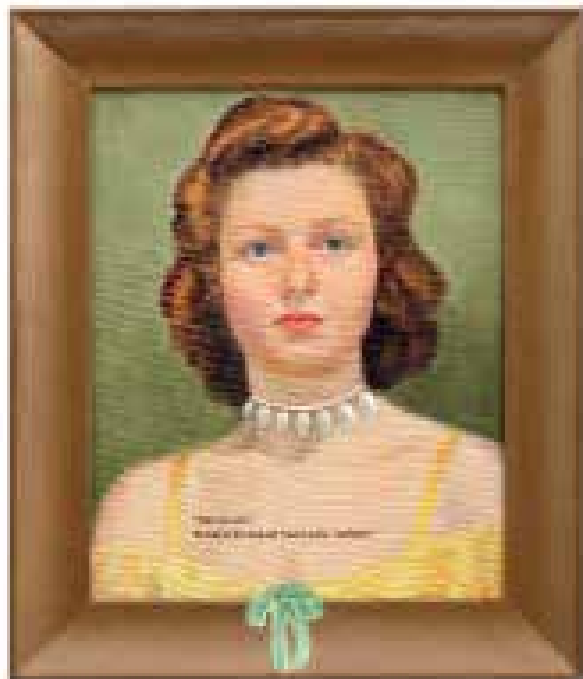
MAURICE BRAUN
California Hills, 1914
Oil on canvas
40 x 53 in.
The Irvine Museum Collection at
University of California, Irvine



HELEN LUNDEBERG
*The Wind That Blew the Sky
Away, 1951*
Oil on Canvas
36 x 56 in.
The Buck Collection at UCI Institute
and Museum of California Art
©The Feitelson | Lundeborg
Art Foundation



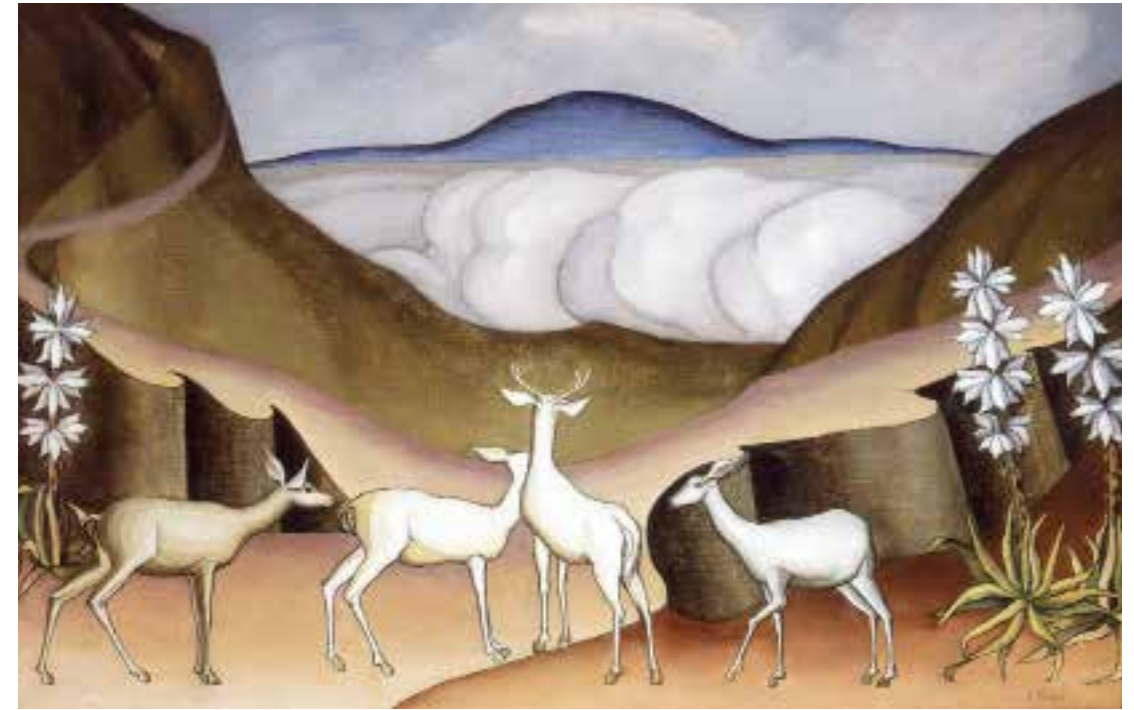
NORMAN ZAMMITT
Elusive Eureka 8, 1977
Acrylic on canvas board
14 x 10 in.
The Buck Collection at UCI Institute
and Museum of California Art
© August 21, 2018 Marilyn
Zammitt/Norman Zammitt Estate



ALEXIS SMITH
Danger, Curves Ahead, 1982
Mixed media
Dimensions variable
The Buck Collection at UCI Institute
and Museum of California Art
© August 2, 2018 Erin Watson,
Studio Manager, Alexis Smith Studio.
Courtesy the artist and Gareth
Greenan Gallery, New York



JAMES SWINNERTON
Sunset in Monument Valley, circa 1928
Oil on canvas
30 x 40 in.
The Irvine Museum Collection at
University of California, Irvine



HENRIETTA SHORE
Mount Wilson, circa 1935
Oil on canvas
21 x 33 in.
The Irvine Museum Collection at
University of California, Irvine



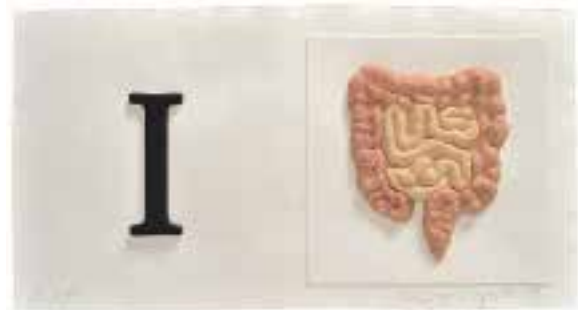
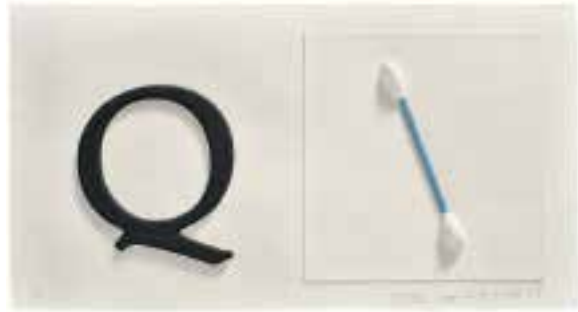
GILBERT "MAGU" LUJÁN
Borderland/Tierra, 1989–91
Cardboard, balsa wood or basswood
and acrylic
21 x 39 x 7 in.
The Buck Collection at UCI Institute
and Museum of California Art
© 2021 Estate of Gilbert "Magu" Luján /
Artists Rights Society (ARS), New York



E. CHARLTON FORTUNE
Study of Monterey Bay, circa 1918
Oil on canvas
12 x 16 in.
The Irvine Museum Collection at
University of California, Irvine

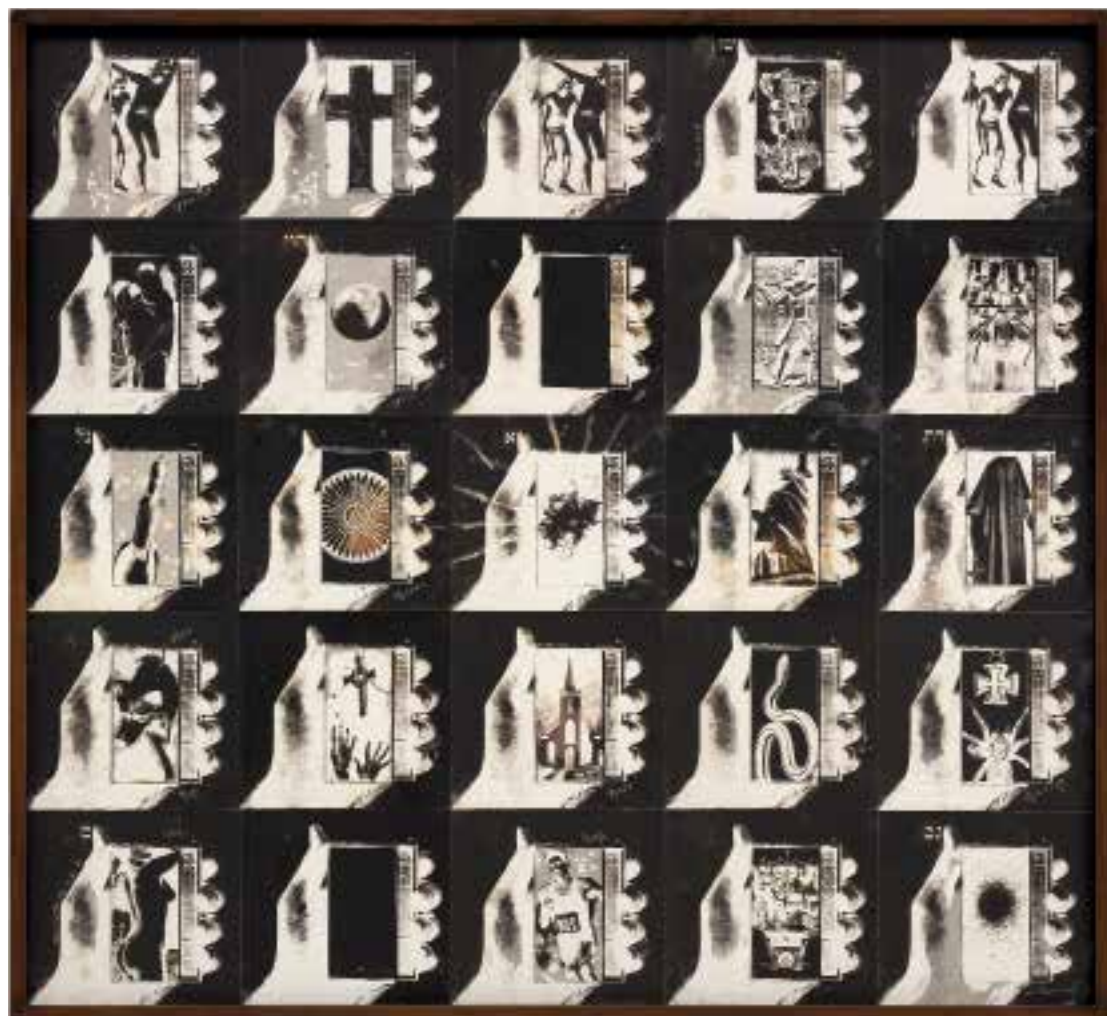


LOUIS BETTS
Mid-Winter, Coronado Beach, circa 1907
Oil on canvas
29 x 24 in.
The Irvine Museum Collection at
University of California, Irvine



JOHN BALDESSARI
A B C Art (Low Relief): Q/Qtip, 2009
A B C Art (Low Relief): U/UFO, 2009
A B C Art (Low Relief): I/Instestines, 2009
A B C Art (Low Relief): P/Peas, 2009

A B C Art (Low Relief): A/Ant, Etc. (Keyboard), 2009.
Mixografia® print on handmade paper
in twenty-six parts
12 x 23 x 1 in. each part;
44 x 259 x 1 in. overall
The Buck Collection at UCI Institute
and Museum of California Art
© John Baldessari 2009, Courtesy
Estate of John Baldessari © 2021



WALLACE BERMAN
Untitled (C3-Cosmic Burst), 1975
Verifax collage in artist's frame
31 x33 in.
The Buck Collection at UCI Institute
and Museum of California Art
© The Estate of Wallace Berman
and Kohn Gallery



RUTH ASAWA
*Untitled (S.379, Hanging Single-Lobed,
Four-Layered Continuous Form within
a Form)*, circa 1970s
Copper wire
height: 13 in; diameter: approx 16 in.
The Buck Collection at UCI Institute
and Museum of California Art
© Estate of Ruth Asawa



JESSIE ARMS BOTKE
Macaw & Cockatoos, 1926
Oil and gold leaf on canvas
mounted on panel
25 x 30 in.
The Irvine Museum Collection at
University of California, Irvine.



JOHN HUBBARD RICH
The Idle Hour, 1917
Oil on canvas
14 x 14 in.
The Irvine Museum Collection at
University of California, Irvine.



UC Irvine as the Place *for* California Art

The Founding Ambition for the Institute and Museum of California Art

an incubator of the future of california art

University of California, Irvine (UCI) was born from an ambition to establish an intellectual, educational, and cultural center for Irvine and all of Orange County. Much like in the early years of California statehood itself, Orange County in the 1960s had a complexity of rapidly transforming cultures, industries, and undertakings, but very few institutions in place to champion its ambitions. The creation of UCI both marked how far the region had come by 1965 and helped set the direction for the incredible growth to follow. Nearly 60 years later, the parallel and mutually supportive expansion of the university and the region have given each a central place on the international stage.

California since 1850¹ has achieved more than perhaps any other geographic region over the past 170 years. The State not only generates a GDP equivalent to the world's fifth largest economy, it has created a flywheel of economic and social development that fuels imaginations and imitation around the globe.

The reality and, equally, the concept of California have immense influence. The California dream inspires innovation, migration, public policy, individuality, cultural expression, and so much more. The empirical California experience, however, persistently strives for and yet falls short of the utopian vision. This disconnect, rather than sapping ambitions, stimulates even more. Whether seeking increasingly elegant and egalitarian outcomes or highlighting the State's shortcomings, those who choose to live here are relentlessly impelling society toward a better place.

The original 1962 master vision for UCI featured an art museum. Had such a facility been built at the outset of UCI's trajectory, however, it no doubt would have followed the path of many other museums opening around the state.² By and large, many of these museums focused on contemporary art and the emerging ideas, media, and purposes of art making that characterized the burgeoning regional art scene. Indeed, this became the bold and lasting focus of UCI's highly regarded school of the arts. The present-day result for many of the museums founded in the 1960s, 70s, and 80s is that they pay close attention to art, artists, and related cultural implications, adding to a robust cultural examination and conversation. Yet there are at least two significant opportunities that lie beyond most of their charters: advancing a more inclusive and representative arc of California Art history and deploying that art as a driver of multi-disciplinary teaching, learning, and research.

UCI now has an incredible opportunity to join, and lead, this more comprehensive exploration. The university can become a seminal investigator of "California Art" and an influential incubator for the use of art in pedagogy, knowledge-making, and community development. This leadership will add to the university's reputation as a home to intellectual inquiry and equitable community building.

¹ 1850 is a useful, but not exclusive reference date for IMCA. It marks both the year California became a state and is roughly the starting points of IMCA's modern and contemporary art collection. IMCA recognizes and will reference through its programs and curatorial scholarship the artistic accomplishments pre-existing statehood and the arrival of Europeans to the region.

² Major California museums that opened from 1960-1990 include: UC Berkeley Art Museum and Pacific Film Archive (1963), Los Angeles County Museum of Art (1965), Oakland Museum of California (1969), San Jose Museum of Art (1969), Orange County Museum of Art (~1972), Laguna Art Museum (~1972), Los Angeles Museum of Contemporary Art (1979), Institute of Contemporary Art Los Angeles (1985), Autry Museum of the American West (1988), and the UCLA Hammer (1990).

launching a museum and an institute

Now UCI is poised to forge a bold vision for the Institute and Museum of California Art (IMCA). In the UCI spirit, it will be a transformative vision that arises from opportunity—to leverage and integrate the best of museum and institute practices, producing capacities that neither alone could accomplish. This strategic alignment will accelerate IMCA's pursuit of UCI's original ambition to celebrate and influence engagement with the visual arts for the benefit of students, faculty, visiting artists and scholars, UCI staff and regional residents, schoolchildren, tourists, and the general public.

UCI's imperative to found IMCA emanates from the confluence of a few well-known factors. First is the two astounding troves of art generously gifted by farsighted and ambitious collectors. Second is the enthusiasm of the UCI administration for realizing William Pereira's original plan for a campus museum. Third is the growing support for such a museum across the campus and throughout the region. This trifecta of tangible and philosophical advantages is a rare boost early in the institution's creation.

Concurrent with the accumulation of these assets are the emergent demands and opportunities facing museums in the third decade of the 21st century. From the late 19th century to 2000, the institutional imperative of museums was to collect, preserve, and exhibit cultural, creative output for the benefit of the public—as interpreted and controlled by the institution. Over the past 20-plus years, museums, much like society at large, have recognized the benefit and obligation to consider cultural creativity from a multitude of perspectives, including who is valued to produce it, who is respected to interpret and present it, and who is welcomed to see and use it.

Furthermore, museum audiences—in other words, people—are also changing. In particular, the skills viewed as critical to personal achievement in contemporary society (and therefore essential for UCI students) now include things more akin to creativity—critical thinking, problem solving, abstract reasoning, intellectual flexibility, empathy, cultural porosity, and so forth. The "hard" STEM fields (science, technology, engineering and math) are embracing the "soft" nuances of art to generate applications that seamlessly fuse with humanity, rather than being layered or imposed on top. Art is increasingly recognized for its ability to evoke the use of these emerging skill sets. The tools of scientific development (experimentation, data visualization, human-technology interfacing, logistics, and the like) are more effective when annealed with the generative power of art.

VISION AND MISSION

IMCA intends to become an epicenter of California Art, fostering the appreciation, access, and engagement with the distinct visual artistry of the Golden State. As an arts resource at one of the nation's foremost research universities, IMCA is able to leverage the campus-wide wealth of intellectual and applied knowledge *and* generate new scholarship and utility for art. Looking to the future of California Art, IMCA, along with its partners in applied pedagogy, can influence current arts practice, including interdisciplinary art forms that have yet to be invented. At its core, IMCA reflects UCI's commitment to education, innovation, and public service by advancing scholarship and public engagement.

Vision

As the epicenter for California Art, IMCA serves as a compelling destination that is *locally engaged* as a cultural catalyst and *globally relevant* as the seminal investigator and presenter of California's influence and innovation through art. As an essential partner of a leading research university, IMCA brings together students, faculty, scholars, artists, and other publics to generate new knowledge and learning—and to foster transformative experiences inspired by art and its global contexts.

Mission

IMCA explores and celebrates artists and their capacity to develop new forms and ideas in response to the California experience. It collects, conserves, and generates scholarship for modern and contemporary art inspired by the state's diverse societal, cultural, and natural environments. As an inclusive and dynamic artistic and research hub for the campus, region, and beyond, IMCA offers exhibitions, research initiatives, publications, education programs, and community and cultural partnerships that foster meaningful encounters with art for audiences throughout California and globally.

FOUNDING STRATEGIC GOALS: DESTINATION, SPARK, AND CROSSROADS

IMCA's three founding goals will guide the organization's investments and activities, starting now and increasingly so once the envisioned new building becomes a reality. In order to advance UCI's meaningful contribution to the cultural and educational ecosystems, IMCA will build an essential and compelling cultural destination; spark new creative ideas, knowledge, and practices; and establish a platform for institutional, practitioner, and collection exchange.

Goal 1: Build an Essential and Compelling Cultural Destination

IMCA is literally and metaphorically positioned where the UCI campus intersects with Irvine and the world beyond. It will be an architecturally dynamic place where diverse ideas, perspectives, and peoples interact and form new relationships, knowledge, and understanding. As a campus and community hub, IMCA will further UCI's role as placemaker and community builder.

Several future marquee initiatives for achieving this goal include:

Build a Highly Functional, Flexible, and Architecturally Engaging Physical Home for IMCA. The building's exciting and distinctive design will facilitate IMCA's work. The galleries, classrooms, public and outdoor spaces will make the IMCA a welcome boost to the region's cultural infrastructure, attracting a range of on- and off-campus audiences.

Shepherd and Grow an Essential California Art Collection. Build on the significant concentrations in California Impressionism and Post-War Contemporary art that already make IMCA necessary to any thorough exploration of the field. Create a study collection to allow students and non-arts professionals direct access to original works of art. Be a generous caretaker of the entire collection, making it available through on-request viewing, institutional lending, and digital access.

Provide Singular Educational Experiences. Through a seamless blend of gallery, classroom, and virtual spaces for teaching and learning, IMCA will bring art theory and practice into cross-disciplinary conversation. These might include object study rooms, studio art labs, integrated education-gallery spaces, online viewing rooms, non-traditional gathering spaces, and so on.

Foster a Vibrant Campus Hub. The IMCA is a new and distinctive sort of meeting place that empowers people to engage with each other in fresh ways. Unlike current campus meeting places (e.g., dorms, classrooms, cafés, sports facilities), IMCA will be both a neutral *and* an enlivened environment, whether or not art is central to the meeting experience. It might host student clubs, faculty social events, local community arts discussions, film festivals, and so forth. The building and spaces will be designed to thrive within the emerging conventions for public gathering and other implications of the COVID-19 pandemic.

Ignite K-12 Arts Education. In collaboration with local school districts, UCI's Schools of Education and the Humanities, Claire Trevor School of the Arts, and other partners, IMCA will be a primary resource for object-based arts education for the region's youth. K-12 students will engage in artistic practices, learn art history, the roles of civic institutions, and how they relate to students, individually and as community members.

Bridge UCI and Regional Communities. People from on-and off-campus communities will be welcomed to all public programming, enriching the experience for everyone. This will expand the diversity of the student experience and make UCI more open and accessible to the region's populations.

Goal 2: Spark New Creative Ideas, Knowledge, and Practices

As a blended museum and institute, IMCA will drive new discoveries for students, artists, scholars, and other audiences. Visitors and users, through formal and informal IMCA programming, will be assisted in developing new insights and responses to contemporary culture and global society.

Several future marquee initiatives for achieving this goal include:

Define California Art. An initial pursuit already underway is defining what is meant by "California Art." IMCA will engage experts, peers, faculty, artists, and other users in this process to build a robust, inclusive, and evergreen perspective.

Connect Exhibitions and Curricula. IMCA will support faculty by hosting exhibitions that are both curatorially excellent *and* rich in content for teaching across multiple disciplines. Related programming will expand how IMCA and coursework can connect (e.g., lectures, tours, symposia, and the like.)

Produce Publications as a Permanent Record. IMCA will produce electronic and printed documentation of its work, such as catalogues, curriculum publications, video interviews, and virtual tours. These tools will capture and propagate IMCA's work, allowing term-based exhibitions to have impact beyond their closing date and research to join and influence the field's permanent literature.

Champion Art in Research. IMCA will position the arts in partnership with (rather than in service to) cross-disciplinary innovation. Visual art, museum practitioners, and academics across disciplines will join to explore new propositions in ways that could not be accomplished independently.

Establish a Library and Archive. In collaboration with the UCI University Libraries, IMCA will assemble research and archival materials to enhance the study of its collection and related holdings, and support scholarly examination of the art historical and other impacts of California Art.

Advance Student Professional Experience and Career Opportunities. Students will expand their career options through exposure to and practical experience in IMCA internships, graduate fellowships, and other tangible opportunities.

Generate Scholarship and Thought Leadership. IMCA will invite local and international curators, faculty, artists, public policymakers, placemakers, and other influencers to expand and advance their thinking. Convenings, residencies, symposia, and other interactions will make IMCA a generative, expert partner. This includes fostering interconnected, cross-disciplinary relationships across the UCI campus.

Pursue New Degree-Granting and Academic Programs. From art conservation sciences to museum studies to an art-business major, there are many options for expanding UCI academic offerings.

Goal 3: Forge a Crossroads for Institutional, Practitioner, and Collection Exchange

IMCA will chart an innovative and collaborative path for expanding its presence, capacity, and impact. Through technology-enabled alliances with complementary collections and institutions around the state, IMCA will become a nexus of the best art of California and the best thinking spurred by that art. This platform for collection and knowledge sharing will position IMCA as leader in the field and partner of choice.

Several future initiatives for achieving this goal include:

Build a Platform for Collection Sharing. Expand IMCA's base of art by developing an infrastructure for collection sharing. Understand peer institution needs and partner with UCI's vast innovation network to overcome the traditional protectionist tendencies of most collecting institutions.

Develop and Catalogue an Inventory of Pedagogy. IMCA will engage faculty from a diversity of academic disciplines to develop pedagogy that leverages art objects and/or the curatorial process. IMCA will evaluate and capture the results to create a growing inventory of educational tools and research for the field (e.g., learning objectives, teaching techniques, class assignments, outcomes, and the like.)

Become a Dynamic Forum for Scholarly Exchange. IMCA will foster individual and multi-disciplinary investigation of topics that intersect with California Art and its global contexts. Scholars (broadly defined) will be invited to engage with IMCA's community and resources. The results will be shared as widely as possible, establishing IMCA's contributions and role in scholarship around the globe.

Create Intersections for Regional and Community Engagement. By embracing arts, educational, and other cultural groups in ways that resonate with the regional community, IMCA will strengthen existing relationships and promote new exchanges throughout Orange County and the State that connect through the power of art.

Examine New Materials and Interdisciplinary Methods of Artistic Expression. IMCA will spur new explorations in artmaking by bringing together artists, California Art, UCI applied sciences, Department of Art History and the School of Humanities, Claire Trevor School of Art, and other forces that might influence new forms of artistic discovery, research, and practice.

DIFFERENTIATING ASPECTS

IMCA is a unique entity that integrates the best aspects of a civic museum and academic institute, an engaged campus and community hub, an educator and muse, and a collaborator sought out by local and international audiences alike. Three aspects in particular will differentiate and catalyze IMCA's effort: an impressive art collection and connection to artists, an active blending of scholarship and pedagogy across disciplines, and unique engagements with and relevance to audiences near and far.

Art Collection and Artists

Everything IMCA does will connect directly to California Art. "California Art", of course, is a far-ranging and dynamic category. Indeed, it is too vast and unsettled for any one institution to represent in its entirety. While IMCA's founding purpose is to be *the* comprehensive center for California Art, this will be achieved through ever-expanding partnerships and resource sharing on and beyond campus. IMCA will instigate, nurture, and lead the work in this field, becoming a platform for knowledge making and sharing. This ambition includes becoming a necessary reference and partner of choice.

Two incredible private collections sparked IMCA's formation and remain at the organization's heart. The Irvine Museum and Buck Collections feature visual artworks made in, about, or by artists transformed by their California experience. The combined collections celebrate the artists' perspectives and creative responses to California's ever-evolving environments and developments.

IMCA's focus on the California experience—past, present, and future—demands that the art the organization owns, presents, and references remains dynamic. IMCA, therefore, will actively grow the art it makes available through acquisitions, gifts, deaccessions, virtual access, and partnerships. With the founding collection remaining central to IMCA's identity and pursuits, the more expansive offering will boost IMCA's relevance to more users.

Chronologically, IMCA's earliest holdings pre-date statehood and the most recent are only a few years old. The collection features two core concentrations of artwork: California Impressionism from 1880–1920 and California Post-War contemporary. The media range from oil paints and watercolor to collage, sculpture, photography, multi-

media, and conceptual art. Each artist at some point lived in California and most of the work was created in the state. The artists include a range of cultural backgrounds, countries of origin, gender and gender identity, religions, ableness, and other facets of diversity.

It is also worth highlighting a serendipitous concentration of art related to Southern California. Many of the California impressionists in the collection used the region as an evocative setting, including Granville Redmond, Guy Rose, Esther Kavanagh Wachtel, and William Wendt. Furthermore, many of the contemporary works are by artists who taught or studied at UCI. A sampling from that impressive roster includes Chris Burden, Vija Celmins, Robert Irwin, Gilbert Lujan, Ed Moses, and Alexis Smith. An equally impressive slate of UCI art historians—including Lawrence Alloway, John Coplans, Barbara Rose, and others—have influenced the burgeoning Southern California Art scene since the 1960s. This concentration is further augmented by Gerald Buck's extensive and to-be-catalogued archive and library complementing his collection.

This cultural endowment will position IMCA as both a center for investigating UCI's historic and ongoing impact on artists and artmaking, as well as an active resource for artists working today. Today's California artists will find in IMCA a ready partner, laboratory, a presentation venue, and research center, as well as a spark to collaborations across academic disciplines. In turn, the artists can influence the IMCA's work. By bringing artists into conversation with the community and giving art students, scholars, visitors, and other audiences firsthand contact with creators and their unique sensibilities, everyone will have the opportunity to see the world through different lenses.

Furthermore, the two founding collections—IMCA's starting point—are extraordinary examples of personal passion, driven by each collector's keen thirst for knowledge and the means to acquire the art they desired. The transition from those individual collecting perspectives to an institutional perspective that is responsible to the public trust will have an inevitable effect on the composition, context, and deployment of the collection. For instance, IMCA is motivated by *all* of California Art, not just that held in IMCA's collection.

The core strategies for expanding the collection include both direct acquisition (by purchase or gift) as well as building a network of collections that together paint a fuller, ever-evolving picture of the art of California. The creation of this sort of network in and of itself will demonstrate IMCA's alignment with UCI, as it seeks input from disciplines as disparate as intellectual property rights, computer software design and interface,

communications, data security, and more. Insight from staff, colleagues, partners, supporters, and audiences will ensure IMCA builds a relevant, expanded collection.

Scholarship and Pedagogy

IMCA is equally a muse and destination that draws in and radiates out fresh thinking and new experiences. It embraces UCI's pursuit of fostering, synthesizing, and disseminating knowledge for students, scholars, publics, and posterity. As a blended institute and museum, IMCA has the opportunity to leverage the best of current practices to develop and apply new ways of perceiving the world through art.

The starting point for this work is California Art. But IMCA will also foster scholars, teachers, and students in the use of the *curatorial method* in research and pedagogy. Unlike the "scientific method" that empirically examines data to confirm a preconceived thesis, the "curatorial method" explores a diversity of inputs that might reveal some new thesis and, just as often, generates new and better questions. This open-ended stance will further distinguish UCI as a place of rigorous new scholarship, pedagogy, and learning.

IMCA's approaches will integrate those of a civic museum (e.g., exhibitions, publications, public programs, art historical research, and the like), an academic institute (e.g., visiting and resident artists and scholars, object conservation, collegial gatherings, cross-disciplinary exploration, and so forth), an engaged campus and community hub (e.g., student social venue, artist resource, local amenity, tourist destination, etc.), and an educator's commitment to learning (e.g., new pedagogy, studio art explorations, K-12 on-and off-site engagement, professional internships, and more.)

An initial and ongoing pursuit that is already underway is defining the significance of "California Art" and understanding its implications in a broader sense, especially in regard to the demographics of artists, audiences, and cultural institutions. These sorts of investigations will inspire and inform faculty as they develop exhibition-connected courses, class assignments, independent student exercises, and other pedagogy.

Audiences Near and Far

IMCA's ultimate value comes from the impact and benefit it provides audiences—the people and communities it serves. By inviting IMCA's diverse constituents into conversation and making the multi-disciplinary investigation of the themes and objects related to California Art relevant to a large and diverse audience, IMCA will be attractive to first-time museum visitors, as well as art history scholars and everyone in between.

Scholars will find fodder and support for their research. Faculty will expand how they teach and reach students. Students will experience the power of cultural expression in their lives and learning. Artists will expand the context for their work. UCI staff, regional residents, and visitors will engage with art unavailable anywhere else. For these audiences and more, IMCA's offerings will inspire active engagement with California Art—and with each other. Benefits to a sampling of audiences include:

University Students. Many college students' only museum experience is a childhood field trip, if any at all. Introducing this still-habit-forming population to the wonder and accessibility of public resources, therefore, can have lifelong value. The experiences students encounter at IMCA—from hands-on interaction with original art objects to multi-disciplinary class assignments to self-expressive artmaking—can transform their approach to learning and public engagement. They can also become aware of art-related career options and participate in IMCA-hosted civic and social activities.

UCI Faculty. IMCA presents previously unavailable opportunities for UCI faculty to engage in the direct study and use of original objects, as well as research into artists' biographies, historical contexts, materials, and techniques. IMCA's galleries will redefine the classroom experience.

Museum Professionals and Other Practitioners and Scholars. IMCA will provide established and emerging experts opportunities for original research, alongside opportunities to share their findings through exhibitions, publications, symposia, and more.

K-12 Orange County Students. IMCA will actively recruit regional student and teacher participation in on- and off-site and virtual programs designed for 21st-century active learning, drawing inspiration and insights from art that reflects California's multiple environments.

Community Arts and Cultural Organizations. IMCA will forge partnerships with existing organizations throughout the region to bolster programming and a healthier overall cultural ecosystem.

UCI Staff and Regional Residents. Orange County has long been overshadowed by the seemingly more robust visual arts cultural scene in Los Angeles. IMCA will establish an accessible and more convenient destination that expands the cultural landscape and resonates with the local community as a gathering place for reflection, learning, dialogue, and inspiration.

Regional Tourists, Campus Visitors, and Alumni. IMCA will serve as a cultural asset and community attraction, providing another compelling reason for alumni, tourists, and campus visitors (including prospective students and employees) to explore Irvine any time of year. IMCA's inviting architecture will serve as a placemaking destination.

CONCLUSION

In all these ways, IMCA will become a compelling destination that is *locally engaged* as a cultural catalyst and *globally relevant* as the seminal investigator and presenter of California's influence and innovation through art. Based in Irvine and radiating globally, IMCA will be a nexus for California Art that contributes to greater knowledge, understanding, and connection.

DELILAH MONTOYA
Tijerina Tantrum, 1989
Screenprint
33 x 26 in.
The Buck Collection at UCI Institute
and Museum of California Art
© 1998 Artist, Delilah Montoya





appendices

- A** A PROCESS FOR DEFINING CALIFORNIA ART
- B** FOUNDING ORGANIZATIONAL MOTIVATIONS
- C** HOW IMCA BENEFITS UCI
- D** LIST OF CONTRIBUTORS

APPENDIX A: A PROCESS FOR DEFINING CALIFORNIA ART

IMCA will explore the manifestations, implications, and applications of California Art. Yet, the definition of “California Art” remains open to interpretation. Like defining *art* itself, this inevitably is an evergreen question without an absolute or fixed determination. Yet, a sufficient definition of the scope is needed for IMCA’s art-based priorities.

The process for this formative investigation of California Art will follow three steps. In Step 1, an IMCA and UCI leadership team drafted a brief working definition, as well as questions to prompt reconsideration of that definition. In Step 2, IMCA will engage more diverse sets of experts throughout the state and beyond to generate more varied, inclusive, and expansive investigations. The result of this work will become IMCA’s inaugural definition of California Art. Then in a post-pandemic Step 3, UCI will host a working conference to engage more experts and publics in the investigation.

This sequence adds participants at each step, thereby generating a progressively more inclusive and solid grounding for IMCA’s future work.

Action Steps for Defining California Art

Step 1: Framing the Initial Perspective. About 20 IMCA staff, UCI partners, and advisors have already contributed to an emerging framework for California Art. The essence of that framework is, “works made in, about, or by artists responding to the California experience. It celebrates the objects and visual art expressions that emanate from the diverse and distinct social, cultural, economic, natural, political, and other milieus of California,” with an emphasis on modern and contemporary art, as represented in IMCA’s collection.

A few questions to prompt further consideration of that perspective include:

What would make this a more useful guide to understanding what art is most relevant to IMCA?

What sorts of creative expression should not be of primary interest to the IMCA?

What descriptions or parameters would help identify artists, artworks, movements and so forth as part of California Art?

This work forms the provisional framework for Step 2.

Step 2: Gathering a Range of Expert and External Input. Through a series of virtual convenings, IMCA will gain input from dozens more experts in various areas of California Art. A majority of these will come from institutions that are not part of UCI, and yet would value and use IMCA (e.g., museums, private collections, and academia.) Each conference of experts will evolve the framework. Collectively, the participants will have a diversity of backgrounds and perspectives, including those who focus on artists, communities, and topics traditionally excluded from the canon. This range of perspectives will enable us to interpret IMCA's future initiatives in ways not yet imagined. It will also begin building a community of partners allied to IMCA's mission.

Step 3: Hosting an Open, On-site, Post-COVID-19 Conference. Such a multi-day conference, which can become an annual event, could include both expert and public participation and programming. The details will be developed once social normalcy is re-established.

Step 4: Convening an Annual (or Biennial) Gathering. IMCA will become known for hosting a content- and experience-rich symposium to examine topical issues affecting visual arts, culture, and museums while continuing to probe the representation of California Art in the world.

APPENDIX B: FOUNDING ORGANIZATIONAL MOTIVATIONS

IMCA's staff embrace the ambitions listed in this document. Their collective commitment to pursuing them is based on the following personal and institutional motivations:

The power of California Art to transform lives. California has and continues to impel artists to creatively respond to the Golden State's particular social, political, cultural, and natural environments. This art posits ways to consider and apprehend topics of local and global significance.

The delight of original artwork. Artwork is most meaningfully experienced in its original format. Access to original objects is necessary to interpreting the artist's process and intention.

The necessity of original scholarship. Original research and scholarship are essential to changing—gradually and radically—accepted truths and norms.

Artists are innovators. Artists invent new ways to perceive the world.

Learning nourishes the spirit. Gaining new insights and ways of thinking is part of a healthy and fulfilling life.

The museum is an incubator. The museum is a generative physical and psychological space. It is IMCA's responsibility to empower all visitors to pursue the power of curiosity, imagination, and creativity.

Stewarding cultural history. Future generations will find new and important meaning from the past, current, and emerging cultural production that IMCA preserves.

Diverse perspectives enrich the world. The intersection of many voices and lived experiences enhances individuals' capacity to consider, apprehend, enjoy, and improve the world, and mandates the advancement of equity.

APPENDIX C: HOW IMCA BENEFITS UCI

Boosting UCI's Academic Excellence, Regional Connection, and International Reputation

UC Irvine is a strategic asset for California. As such, UCI is obligated to invest the public's resources in ways that most effectively improve the current and future opportunities for the people who inhabit, visit, and otherwise engage with the state and its activities. The university's commitment to establishing IMCA flows directly from this objective. To wit, IMCA is a boon to UCI's contribution to a better California.

Since its founding in 1965, the university has been a catalyst and creator of innovative offerings that emanate from Orange County and serve the world. The Chancellor extols UCI as being "poised to tackle the world's great challenges and serve our community in truly meaningful ways."³ In support of that vision, UCI has launched and guided an armada of necessary and transformative entities—such as the Susan and Henry Samueli College of Health Sciences, UCI Beall Applied Innovation, the Chao Family Comprehensive Cancer Center, the Beckman Laser Institute, and the Center for Chemistry at the Space-Time Limit—that positively impact individuals and the greater ecosystem. And as an incubator for several seminal California contemporary artists and art historians from 1965 to the present, UCI is also a meaningful participant in art-oriented creative achievement.

Southern California has dramatically transformed over the past six decades, as have UCI and higher education in general. Major concerns currently facing higher education include: the perceived ROI of a college or advanced degree, the impact of remote learning, the university business model, the relationship and alignment with neighboring communities, and the equal access to education based on a host of unequally distributed factors (e.g., wealth and economic security, healthcare and healthy lifestyle, K-12 education, systemic bias and political representation, and so on.) The global disruptions of 2020 have increased the urgency for addressing these issues.

³ The full Chancellor's 2019 vision statement is, "As we look toward the future, UCI is poised to tackle the world's great challenges and serve our community in truly meaningful ways. An anchoring institution of Orange County, UCI is a powerhouse of groundbreaking research and discovery—actively partnering with community and business leaders to enhance lives and make a difference. We envision a world where society

is enriched by the cultural hub of art, science and learning only possible at a public university; where the economic structure of Southern California explodes with opportunity as UCI innovation meets industry; and where humanity is changed for the better by the brilliant ideas and work produced at UCI." <https://chancellor.uci.edu/vision/index.php>

IMCA has the capacity to make positive contributions to each of these concerns in the following ways, more fully described below:

Boosting UCI's educational and academic excellence, especially by advancing student outcomes, pedagogy, research, and artmaking.

Strengthening UCI's connection and benefit to the region.

Reinforcing UCI's global leadership, relevance, and reputation.

Boosting UCI's Educational and Academic Excellence

Advancing student outcomes

New 21st Century Skills. Society rewards, and therefore students demand, proficiency in creativity-enabling skills (e.g., critical thinking, problem solving, abstract reasoning, empathy, cultural porosity, etc.) Art and museums evoke the use of these new skills.

Innovative Modes of Learning. UCI can become more adept at progressive modes of teaching, research, and evaluation that are inherent to museum practice, including the "curatorial method"⁴, inquiry-based teaching, and blended learning experiences.

Establishing Cultural Appreciation and Expectations. By welcoming everyone, IMCA will demonstrate how public institutions must actually serve the entire public. For many museum visitors, especially those who have previously felt excluded, this might spur new civic habits and expectations.

⁴ Unlike the "scientific method" that empirically examines data to confirm a preconceived thesis, the "curatorial method" explores a diversity of inputs that might reveal some new thesis and, just as often, generate new and better questions. Curators look across disciplines for relevant insights. This rigorous, open-ended stance allows practitioners to pursue the concepts or theses that they find most meaningful. This self-directed learning is also a key objective for remote or blended teaching models.

Professional Options and Preparation. UCI students will gain exposure to museum and art-based careers⁵ through internships, employment, and participatory opportunities.

Advancing pedagogy

New Degree-Granting and Academic Programs. These could include art conservation sciences, museum education, an art business major, and so forth.

Refreshed Teaching Habits. The presence of and access to art on campus will spur some faculty to consider anew their existing curricula, teaching methods, or lessons.

Teaching from Original Objects. There is no equal for original source material, be it in the lab, archive, or gallery. IMCA will make art objects available for teaching.

Advancing research and artmaking

Art as Research. Artists, curators, conservators, and art educators are researchers, as well as practitioners. IMCA will champion artmaking methodology and artworks as accepted modes of research and scholarly publication. It will bring art and museum practice into equal exchange with other disciplines to generate outcomes that would not happen otherwise.

California Art as Muse. IMCA's championing of California Art will create a new context in which scholars can consider their own areas of research.

⁵ The museum field contributes over \$50 billion to the US GDP and employs over 725,000 people. *Museums as Economic Engines: A National Report, An Economic Impact Study for the American Alliance of Museums*, December 2017. <https://www.aam-us.org/wp-content/uploads/2018/04/American-Alliance-of-Museums-web.pdf>

Ecological Awareness and Action. California Art's depiction and response to the environment will influence ongoing and urgent advancements in sustainability.

New and More Inclusive Art Histories. IMCA will proactively evolve the art historic canon to include art and artists previously excluded from California Art.

Cross-Disciplinary Research. The deep investigation of California Art will necessarily compel research alliances across disciplines, schools, and institutions.

A Platform for Institutional Sharing. IMCA will create an invaluable platform for the linking and exchange across participating museums, private collections, and scholars of: collections; scholarship and research; exhibitions; pedagogy and teaching tools; and museum practice.

Strengthening UCI's Connection and Benefit to the Region

Connecting UCI to the region and boosting regional cultural vitality

Community Hub. Through collaborative program development, local groups and community organizations will gather and pursue their interests in IMCA's spaces and programs. IMCA will be a welcoming local resource.

Civic Museum. IMCA's location as a transition to the UCI campus will foster a sense of local "ownership" of the museum. IMCA outreach will bolster that connection.

Promoting Regional Cultural Vibrancy. Coordination with regional museums and art centers will amplify their impact and promote further cultural activity.

Visitor and Tourist Destination. The collection, programming, and architecturally distinctive building will attract cultural tourism and be a "must see" for visitors.

Promoting social equity and inclusion

K-12 Student and Teacher Learning through Art. IMCA will be a new resource for primary and secondary education and civic pride. It will strengthen the undergraduate pipeline.

Diversity, Equity, Access, and inclusion (DEAI). Through the IMCA's collection, programming, topics of inquiry, and staffing, UCI will demonstrate and promote access and DEAI.

Reinforcing UCI's Global Leadership, Relevance, and Reputation

Exposure in the Cultural and Academic Press. IMCA exhibitions, programs, and alliances will connect UCI to regional, national, and international art world press, and bring attention to rigorous new scholarship supported by the institute and museum.

Stronger Bonds with UCI Supporters and Alumni. The museum will be a new way for UCI to establish relevance to regional and alumni collectors.

International Scholar Connections and Scholarship. UCI will enter into, and be a leading producer of, global art research and conversations.

California Academic Leadership. UCI will join UC Berkeley, UCLA, and UC Davis as the UC schools with significant art museums.

APPENDIX D: LIST OF CONTRIBUTORS

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Julie Delliquanti, UCI IMCA Visitor Experience Manager

Sofia Gutierrez, UCI IMCA Associate Director of Education and Community Engagement

Carol Jun, UCI Assistant Vice Chancellor of Strategic Initiatives

Kim Kanatani, UCI IMCA Museum Director

Enrique Lavernia, PhD, UCI Distinguished Professor of Material Science and Engineering, and Former Provost

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Amy Lim, UCI IMCA Assistant Director of Registration and Collections Management

Remy Mason-Anselmi, UCI IMCA Project Analyst and Executive Assistant to the Museum Director

Bill Maurer, PhD, Dean, UCI School of Social Sciences

Robert Plogman, UCI IMCA Assistant Director of Exhibition and Facilities Management.

Salvador Rivas, EdD, Former UCI Senior Executive Director of Development, Campaign initiatives

Tom Shapiro, Consultant, Cultural Strategies Partners

Erin Stout, PhD, UCI IMCA Curatorial and Research Associate

Lorelai Tanji, UCI University Librarian

Cécile Whiting, PhD, UCI Professor of Art History

Page 2:

OSKAR FISCHINGER

Experiment, 1937 (detail)

Oil on canvas

60 x 40 in.

The Buck Collection at UCI Institute and
Museum of California Art

© Courtesy of the Elfriede Fischinger Trust

Page 4:

GRANVILLE REDMOND

California Landscape with Flowers, circa 1931

Oil on canvas

32 x 80 in.

The Irvine Museum Collection at
University of California, Irvine

Pages 42–43:

PETER ALEXANDER

Thrasher, 1992 (detail)

Oil on canvas

48 x 84 in.

The Buck Collection at UCI Institute
and Museum of California Art

© 2018, Peter Alexander

Pages 62–63:

MAURICE BRAUN

Yosemite, Evening from Glacier Point, circa 1918
(detail)

Oil on canvas

40 x 50 in.

The Irvine Museum Collection at
University of California, Irvine

Above:

EDWARD BIBERMAN

Freeway Detail/The Interchange, circa 1970

Oil on Masonite

32 x 16 in.

The Buck Collection at UCI Institute
and Museum of California Art

© Estate of Edward Biberman – Suzanne W.
Zada, Gallery Z, Beverly Hills, CA

