Temporary Closure Reminder
Langson IMCA’s interim museum location at 18881 Von Karman Avenue is temporarily closed through June 10, 2022 due to an Airport Tower renovation project. The interim museum 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, the exhibition 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, Maurice Braun (*California Hills*, pictured above), Colin Campbell Cooper, Anna Althea Hills, Guy Rose, William Wendt, and others responding to Southern California’s temperate climes and variety of natural features.
Recent Acquisitions

Five years ago, the Institute and Museum of California Art was established at UC Irvine following the acquisition of two important collections of California Art: The Irvine Museum Collection and The Buck Collection. In 2021 this new university asset was renamed Jack and Shanaz Langson Institute and Museum of California Art (Langson IMCA) following the receipt of a leadership gift for a new facility.

Langson IMCA considers what constitutes California Art and seeks to share the stories of artists and their artmaking in informed, inclusive, and just ways, ensuring that a diversity of voices and lived experiences are presented. The museum’s holdings currently include over 4,500 works by artists responding to the California experience and representing a wide array of genres and mediums that span late 19th century California Impressionism and *plein air* painting to Post-War and contemporary art.

With the generous support of its donors, Langson IMCA continues to acquire significant works of art representing different periods of California’s art history, adding valuable and complementary texture to the founding collections’ breadth and scope. Langson IMCA is profoundly grateful to all of its supporters whose gifts of art serve to enhance the permanent collection to tell a broadened story of California Art and its impacts. Recent additions to the permanent collection include works by Rick Delanty, Jay Lynn Gomez, John Paul Jones, Stanton Macdonald-Wright, Ed Moses, Helen Pashgian (*S+T*, pictured above), Edgar Payne, James Turrell, Jeff Sewell, and Jan Stussy. Learn more about recent acquisitions on Langson IMCA’s website.
Artist in Residence Odeya Nini: A Solo Voice

Langson IMCA Artist in Residence Odeya Nini is a Los Angeles-based experimental vocalist and composer. Her work explores performance practice, textural harmony, gesture, tonal animation, and the illumination of minute sounds in compositions spanning from chamber music to vocal pieces, including collages of musique concrète (music created from mixing recorded sounds). Her solo vocal work extends the dimension and expression of the voice and body, creating a sonic and physical panorama of silence to noise and tenderness to grandeur.

Composed and performed by Odeya Nini, A Solo Voice is part of the artist’s ongoing investigation of resonance, extended vocal techniques, and pure expression. Evolving over the last 10 years, the work consists of malleable compositions and improvisations that disassociate the voice from its traditional attributes. This results in a logic of song that is not only heard but felt and seen through movement and gesture.

In this performance, Nini establishes a dialogue between Langson IMCA’s interim museum space, the works on view in The Resonant Surface: Movement, Image, and Sound in California Painting, and the viewer, examining visual and sonic possibilities of embodied sound (sound in tangible, physical form). Using her various methods of abstract communication to provoke and soothe, Nini draws the viewer into a shared experience of breath, body, and sound.

Watch A Solo Voice on Langson IMCA's Vimeo channel. This program is available to view through May 31, 2022.
Musings

Shizu Saldamando’s *In between Sets, Waiting for the Band* (2010) reminds me of hybrid moments when a sort of nothingness seems to be going on and, in actuality, any number of things are happening all at once. I wonder if the colored pencil drawing could be a punk rendition of *The Three Graces*, reimagining attributes of gender, sexuality, strength, power, and wit. What is the figure on the left thinking? “Never Sell Out?” The middle figure has pink tipped, long dark hair and a joyful, stealthy smile. The figure on the left wears emblems of life and death: a red rose pinned to her hair and a skull-emblazoned t-shirt. Saldamando’s work inverts classical Western mythology and art by subverting tropes of feminine bodies, roles, and symbols. In a celestial mosh pit somewhere out there, perhaps Zeus’ three daughters Aglaea, Euphrosyne, and Thalia are pogoing.

Suggested Playlist

“Feels Blind,” Bikini Kill
“Hybrid Moments,” Misfits
“Saturday Night,” Misfits
“Never Sell Out,” The Exploited
“Growing Up,” The Linda Lindas
“No One’s Little Girl,” The Raincoats
“Sheena is a Punk Rocker,” The Ramones

Julianne Gavino
Assistant Curator, Langson IMCA
Art Books

Langson IMCA invites visitors of all ages to make meaningful connections with California Art through its collection of art books inspired by and related to its collection, exhibitions, and programs.

Recommended Reading Guides—curated book lists that illuminate the artists, works, ideas, and themes within each exhibition—are available in print and for download on Langson IMCA's website. These publications, alongside a growing library of art books highlighting the museum’s collecting strengths, are available for visitors to peruse onsite in the gallery or Education Studio. There is also a special selection of books for the museum’s youngest visitors (and their favorite adults).

Next time you visit, please check out these wonderful 2021 publications (covers pictured above) that were recently added to the browsing collection:

- **A Boy Named Isamu: A Story of Isamu Noguchi** by James Yang (Viking | Penguin Random House)
- **Art in California** by Jenni Sorkin (Thames & Hudson)
- **Helen Pashgian: Spheres + Lenses** by Helen Pashgian and John Yau (Radius Books)
- **Light on Fire: The Art and Life of Sam Francis** by Gabrielle Selz (University of California Press)
- **Light, Space, Surface: Art from Southern California** by Carol S. Eliel (DelMonico Books)
- **Making a Great Exhibition** by Doro Globus (David Zwirner Books)
- **Sisters in Art: The Biography of Margaret, Esther, and Helen Bruton** by Wendy Van Wyck Good (West Margin Press)
- **What Adults Don’t Know About Art: Inspiring young minds to love and enjoy art** by The School of Life (The School of Life)
Making Together: Hard Edge Painting
An activity designed for ages 5+, or younger with assistance

Karl Benjamin (1925 – 2012) was an artist and longtime educator in Southern California. In 1959, he was featured in the exhibition *Four Abstract Classicists: Karl Benjamin, Lorser Feitelson, Frederick Hammersley, and John McLaughlin*. The paintings included in the exhibition were labeled “hard edge paintings” due to the arrangement of geometric shapes and simple organic forms painted with bright colors and clean, sharp edges.

Be inspired by some of the works by Benjamin, Feitelson, Hammersley, and McLaughlin held in Langson IMCA’s permanent collection. Learn masking methods to create hard edges in your paintings.

Gather Your Materials
Acrylic paint; pencil; ruler; artist masking tape; medium to heavy weight paper, canvas, or canvas board; flat-edged brush; palette (or paper plate); water container; and cloth or paper towels
Tip: If you are using paper, attach it to a drawing board with tape or clips

Step x Step
Follow along with Sebastián Vizcaíno Cortés, Community Engagement Assistant at Langson IMCA, during this Making Together video where they demonstrate the artmaking activity below.

- Draw lines on the paper using a pencil, ruler, or other objects to make shapes.
- Select one shape to paint and lay down tape along the edges of the shape, using the pencil line as your guide.
- Use your ruler to press down on the tape and ensure good contact with the paper.
- Choose a color or colors and mix the paint on the palette with a wet brush.
- Paint inside the shape with smooth, even brushstrokes.
- Let the paint dry completely and then remove the masking tape.
- Repeat with every shape until complete.
Credits

Maurice Braun, *California Hills*, 1914, Oil on canvas, 40 x 53 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Helen Pashgian, *S+T*, 1984, Epoxy on canvas, 48 x 90 in. UC Irvine Institute and Museum of California Art, Gift from the collection of Huddie Ryland Behrens and Amy Behrens

Still from Odeya Nini’s *A Solo Voice*, 2022. Image courtesy of Odeya Nini

Shizu Saldamando, *In between Sets, Waiting for the Band*, 2010, Colored pencil on paper, 23 x 31 in. The Buck Collection at UCI Institute and Museum of California Art

Compilation of book covers:


*Art in California* by Jenni Sorkin, 2021, Thames & Hudson

*Helen Pashgian: Spheres + Lenses* by Helen Pashgian and John Yau, 2021, Radius Books

*Light on Fire: The Art and Life of Sam Francis* by Gabrielle Selz, 2021, University of California Press

*Light, Space, Surface: Art from Southern California* by Carol S. Eliel, 2021, DelMonico Books

*Making a Great Exhibition* by Doro Globus, 2021, David Zwirner Books

*Sisters in Art: The Biography of Margaret, Esther, and Helen Bruton* by Wendy Van Wyck Good, 2021, West Margin Press

*What Adults Don’t Know About Art: Inspiring young minds to love and enjoy art* by The School of Life, 2021, The School of Life

Still from *Making Together: Hard Edge Painting*, video by Sebastián Vizcaíno Cortés
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