Teacher Resource Guide

Whether you are an educator teaching at home, in a virtual environment, or in the classroom, Langson IMCA is here to support the integration of California Art and artists into your curriculum. The museum’s education program is pleased to announce the publication of its latest teacher resource guide featuring three works from the summer 2022 exhibition Variations of Place: Southern California Impressionism in the Early 20th Century.

The module includes images, artist biographies, and essays about Spring by Charles Reiffel, The Rustic Gate by Colin Campbell Cooper, and Alpenglow, High Sierra by Franz A. Bischoff. It also offers suggestions for discussion questions and activities that explore both the visual arts and other related curricular areas. This and future teacher resource guides are free and available for download directly from the website, as well as in hard copy by request (send an email to imca@uci.edu) or at Langson IMCA’s interim location. The digital version will be available later this month and the printed publication will be available in August.

Requests for School Visits during the 2022 – 2023 academic year open in late July 2022. Visit imca.uci.edu for more information or email Sofia Gutierrez, associate director of education and community engagement, at sofiag7@uci.edu with questions.
California Artist: Lindsey Warren

Lindsey Warren was born and raised in Los Angeles. After earning a BFA (2004) and MFA (2008) from Boston University, she moved to New York City before relocating to L.A. in 2015. Warren works out of her studio in the city’s Lincoln Heights neighborhood. Since her return to Southern California, she said, “I have been focusing on representing the magical light and diverse environments of this city, resulting in portraits of viewpoints and neighborhoods that I frequent and love. . . .I grew up in a world of creatives. The arts were part of my everyday life from a young age, and I decided to study Visual Art when I realized I couldn’t imagine continuing my education without it” (shoutoutla.com).

In an interview with VoyageLA, Warren reflected on her artistic process that merges the acts of observation and memory. “I am attracted to colors, shapes and moments of light found during basic daily encounters with spaces that are commonly overlooked,” she said. “Manufactured and natural objects interact, fuse and age together in unpredictable and beautiful ways that compel me to paint them. The color and light in Southern California are unique and I never run out of subjects. Since the invention of cell phone cameras, I am never without a picture-making machine and am constantly pulling the car over or walking away from conversations to take photos of things I want to paint. I then use a methodical process of adding and subtracting paint to arrive at an image that most closely resembles my memory of the time and place.”

Warren’s most recent exhibition, The View from Home, was on view at George Billis Gallery in Los Angeles. View more of her work in the January 2022 issue of New American Paintings.
Film: Richard Misrach | Never the Same

In the short film “Never the Same” from Art21’s Extended Play series, photographer Richard Misrach is featured at home and at work in his studio in the San Francisco Bay Area. Misrach "reflects on his decades-long career, realizing that there is still more to learn about photography and himself after all this time. Myriam Weisang Misrach, author and wife of the artist, first wrote about Richard’s practice when assigned to profile him for a magazine and has continued to document their travels with insightful and poetic descriptions of his process and work."

The COVID-19 pandemic prevented Richard Misrach from traveling, an important aspect of his practice for the creation of new images. It was during this time that he was commissioned to produce work for the Nancy Friend Pritzker Psychiatry Building—the new home for the Department of Psychiatry and Behavioral Sciences at UC San Francisco (UCSF). Matthew State, MD, PhD, and Oberndorf Family Distinguished Professor and Chair of Psychiatry at UCSF, is interviewed in the film and comments on the inclusion of Misrach’s works. “One of the big challenges that we face in psychiatry in general, in medicine, and in really embracing psychiatry’s part of medicine, is this lack of care and respect for inpatient facilities. There’s just a very direct opportunity to use art to say that we care. . . .Beauty is important. We really hope that anyone who walks in the door here can be uplifted by the physical environment. . . [and] all of that will contribute a sense of optimism and hope.” For this project Misrach returned to his vast archive of negatives and contacts, many of which have never been printed. “With a new embrace of technologies like Photoshop, the artist was able to create new works based on his existing photographs and negatives, ‘riffing’ on images to build a new visual language (art21.org).”

While on his deck overlooking the San Francisco Bay behind his lens, Richard Misrach recalled, “It’s been 20 years since I took the last pictures from here. I spent three-four years photographing this incredible view of the Bay over and over again. . . .I was stunned. You’d think that the Golden Gate Bridge would always look the same. It’s never the same. .
...When I look back on my works, it's a time machine. It triggers memories that otherwise are gone."

Myriam Weisang Misrach observed, “He is unsparing in his determination. Hours go by. He waits. We all wait. He waits for the light to do things. Things he has learned to expect from experience. ‘Look over there’, he'll call out, pointing to a section of cloudy sky. ‘In about five minutes, the light is going to be incredible.’ Often, there are surprises.”
Musings
As a research librarian for visual arts, I was intrigued by this lithograph from an artist I had yet to encounter. After doing some research, I felt an immediate kinship with Henrietta Shore—a Canadian expat who left for the Golden State in her early 30s, just as I did. These cacti may be literal in their form and rendering, but they also spark something more imaginative—tall sentinels, as the title suggests, keeping guard, thriving, blooming, and sprawling upwards. I sense the intense heat and the dry air in the expansive, cloudless sky. As each year passes, they extend their roots more firmly, more confidently. I feel akin to these magnificent plant forms, and I think the artist that created them did, too.

Jenna DuFour
Research Librarian for Visual Arts, UCI Libraries

Making Together: Petit Plein Air
An activity designed for ages 5+

*En plein air* is a French phrase meaning “in the open air” and refers to the act of painting outdoors. *Plein air* artists capture the essence of a landscape or subject through direct observation, responding to the light, color, atmosphere, and movement of a place.

According to the Tate Museum (UK), “Instead of painting in a studio, the Impressionists found that they could capture the momentary and transient effects of sunlight by working quickly, in front of their subjects, in the open air rather than in a studio. This resulted in a greater awareness of light and color and the shifting pattern of the natural scene. Brushwork became rapid and broken into separate dabs in order to render the fleeting quality of light.” Organizing a portable studio to work outdoors can be challenging, however. Artist Remington Robinson offers an inventive solution—work small. Check out his petit *plein air* painting practice.

Gather Your Materials
Empty, recycled *Altoids®* tin (or other similar small metal container with lid); 2 x 3-inch painting surface (*canvas*, canvas board, wood panel, or thick paper); acrylic paint or *water*
mixable oil paint; cup of water; various brush sizes for painting fine details and small areas; rag or paper towel

Optional: Tape or Velcro® squares to attach the painting surface to the inside of the tin lid

Step x Step

Follow along en plein air with Sebastián Vizcaíno Cortés, community engagement assistant at Langson IMCA, during this Making Together video where he demonstrates the activity below.

- Be inspired by the work of Remington Robinson, contemporary California painter Lindsey Warren, and examples of California Impressionist painting by Frank Tolles Chamberlin, Colin Campbell Cooper, Clyde Forsythe, William Alexander Griffith, and Aaron Edward Kilpatrick held in Langson IMCA’s collection.
- Plan a painting excursion—or let inspiration guide you and take your mobile painting studio with you wherever you go.
- Once you have identified a subject or location to paint, open your tin and place (or mount) your painting surface inside the lid.
- Identify the colors you plan to use.
- Squeeze a small dab of each paint color in the bottom tray of the tin. This is your palette.
- Observe the effect of light on your subject or landscape. Consider the ways that light can define or mark a moment in time. Paint what you see.

Follow @remingtonrobinson

Out and About: Collection Works on Loan

Three works in Langson IMCA’s collection—including Cellet (Accordion Player) and Figure with Owl by Francis De Erdely (pictured above)—are currently on view in Striking Figures.
Francis De Erdely at Laguna Art Museum. This first major exhibition of the artist's work was curated by Alissa Anderson Campbell and is on view through October 23, 2022.

Laguna Art Museum provides a rich description of the exhibition. “Francis De Erdely (1901 – 1959) was known for his social realist paintings of everyday people as a way of addressing issues of race, culture, and social strata in Southern California. A classically trained European painter, De Erdely moved to the United States during World War II and went on to create some of the most striking figurative paintings in California Art. De Erdely has been included in more than twenty books about Los Angeles painters of the mid-century. Striking Figures highlights De Erdely’s timeless ability to depict the simple grace of common people such as musicians, dancers, laborers, and social outsiders. De Erdely’s depictions are historical documents of the period, expertly painted with a poignancy that remains relevant today.”

Credits

Charles Reiffel, Spring, circa 1928, Oil on canvas, 34 x 37 in. The Buck Collection at UCI Institute and Museum of California Art

Colin Campbell Cooper, The Rustic Gate, circa 1918 – 1921, Oil on canvas, 46 x 36 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Franz A. 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

Lindsey Warren, Northeast LA, 2018, Oil on canvas, 36 x 44 in.

Production still from the “Extended Play” film “Richard Misrach: Never the Same.” © Art21, Inc. 2022

Henrietta Shore, Sentinels, 20th century, Lithograph, 14 x 10 in. The Buck Collection at UCI Institute and Museum of California Art

Still from Making Together: Petit Plein Air by Sebastián Vizcaíno Cortés, 2022

Francis De Erdely, Cellet (Accordion Player), mid-20th century, Charcoal, graphite pencil and black ink on wove-screen paper, 34 x 26 in. The Buck Collection at UCI Institute and Museum of California Art

Francis De Erdely, Figure with Owl, mid-20th century, Ink and charcoal on paper, 36 x 26 in. The Buck Collection at UCI Institute and Museum of California Art

Jack and Shanaz Langson Institute and Museum of California Art
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Interim Museum Location: 18881 Von Karman Avenue, Irvine 92612
Interim Museum Hours: Tuesday – Saturday I 10 am – 4 pm
Office Hours: Tuesday – Saturday I 8:30 am – 5 pm
Langson 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 Langson IMCA's curatorial staff and reflect the most current information the museum has in its database but may be incomplete.

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