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### **Holiday Hours**

Langson IMCA's interim museum location and UCI's University Art Gallery are closed November 24 – 26 in observance of the Thanksgiving holiday.

Langson IMCA is open Tuesday – Saturday from 10 am – 4 pm.

UCI's University Art Gallery is open Tuesday – Saturday from 12 – 6 pm.

**Plan Your Visit**



### **In Remembrance: Billy Al Bengston**

Langson IMCA is saddened by the news of the passing of Billy Al Bengston, pioneer of Los Angeles's postwar art scene and beloved California artist. Bengston died on October 8 at his home in Venice, CA. He was 88. His gallery, Various Small Fires, shared, "Words cannot describe the loss of this California legend, who was loved and revered by so many."

Born in Dodge City, KS, Bengston moved with his family to Los Angeles in 1948. He attended Manual Arts High School in South Los Angeles and "soon became enamored with the sun, the sea, the wide-open spaces—and the fabulous cars—of the quickly growing metropolis ([latimes.com](https://www.latimes.com)).” Bengston briefly attended Los Angeles City College and Otis Art Institute and studied under Richard Diebenkorn at the California College of Arts and Crafts (Oakland, CA) and ceramicist Peter Voulkos at Los Angeles Art Institute. His West Coast contemporaries include Peter Alexander, Joe Goode, Robert Irwin, Ed Kienholz, John McCracken, Ed Moses, Ken Price, Ed Ruscha, and DeWain Valentine. “As a key member of the ‘Cool School’ centered around Ferus Gallery, Bengston helped legitimize West Coast art in the eyes of the Eurocentric, New York-based art elite. With his hard-edged abstraction and exploration of industrial materials, he pioneered the Finish Fetish movement, though his work would expand beyond its confines. His persona as a tough-living, motorcycle-riding, surfing Californian no doubt added to his notoriety ([hyperallergic.com](https://www.hyperallergic.com)).”

Langson IMCA expresses heartfelt condolences to Bengston's wife, Wendy Al Bengston, and the many family and friends who loved him. The couple recently attended a preview opening of Langson IMCA's exhibition, *Echoes of Perception: Peter Alexander and California Impressionism* where Bengston's contagious smile, good humor, and signature

sartorial looks were in full effect (pictured above). “Billy was Southern California,” said Langson IMCA Museum Director Kim Kanatani, “He was the atmosphere, the times, the lifestyle, and he advanced art which exuded that sensibility. He was a tremendous mentor to many, and supportive of his peers and generations of emerging artists. He will be sorely missed, but not forgotten.”

Langson IMCA is pleased to include many works by Bengston in its permanent collection. His work is also held in the collections of Los Angeles County Museum of Art (CA); Museum of Contemporary Art, Los Angeles (CA); Museum of Modern Art, New York; National Gallery of Art (DC); San Francisco Museum of Modern Art (CA); Solomon R. Guggenheim Museum (NY); and Whitney Museum of American Art (NY), among others.



***Dissolve Featured Work: Untitled, from the series Vandalism II***

Sunset skies are widely seen as beautiful and moving, as symbols of nature’s enduring power to awe and uplift. Los Angeles-based artist Joe Goode (b. 1937) captures the delicate pink hues of gauzy clouds at sunset only to shatter the sentimentality of this cliché. The violence is literal and unbridled; he rips the painted canvas not once but 24 times. These cuts are not hesitant tears nor surgical incisions. Goode’s jagged, gaping holes evoke a senseless, anti-social destruction—a feeling reinforced by the title of the series to which this work belongs, *Vandalism II*. The implication of Goode’s choice of words is that the canvas is a crime scene of sorts. What wrong was committed, and who is guilty?

“I’ve always dealt with images that you could see through—usually glass, skies, clouds, or water, Goode explains ([Artforum](#)).” Indeed, through the holes in his untitled painting, another, paler sky appears. The work’s layered construction parallels the strata of gasses that constitute our planet’s atmosphere. Since the creation of *Untitled* (series *Vandalism II*) in 1975, this atmosphere has been significantly damaged by human activities, which have produced toxic smog as well as the ozone hole. “The reason that my paintings started going to pollution,” Goode comments about his later work [in an interview with Galerie Thomas Zander](#), “is because that’s predominantly what I saw. . . When pollution started filling up the sky, I painted it not really conscious of the fact that the color of the sky was changing. I didn’t realize it so much until after I saw a series of them next to an earlier series I had done. The color of the sky had changed.” By repeatedly depicting the clouds over Los Angeles, Goode has unwittingly created an artistic record of humankind’s



destruction of nature—an assault eerily foreshadowed by the violence suggested in his early series of cloud paintings.

Michaëla Mohrmann

Langson IMCA Curatorial and Research Associate



***Beyond the Frame Featured Work: Long Lake, Sierra Nevada***

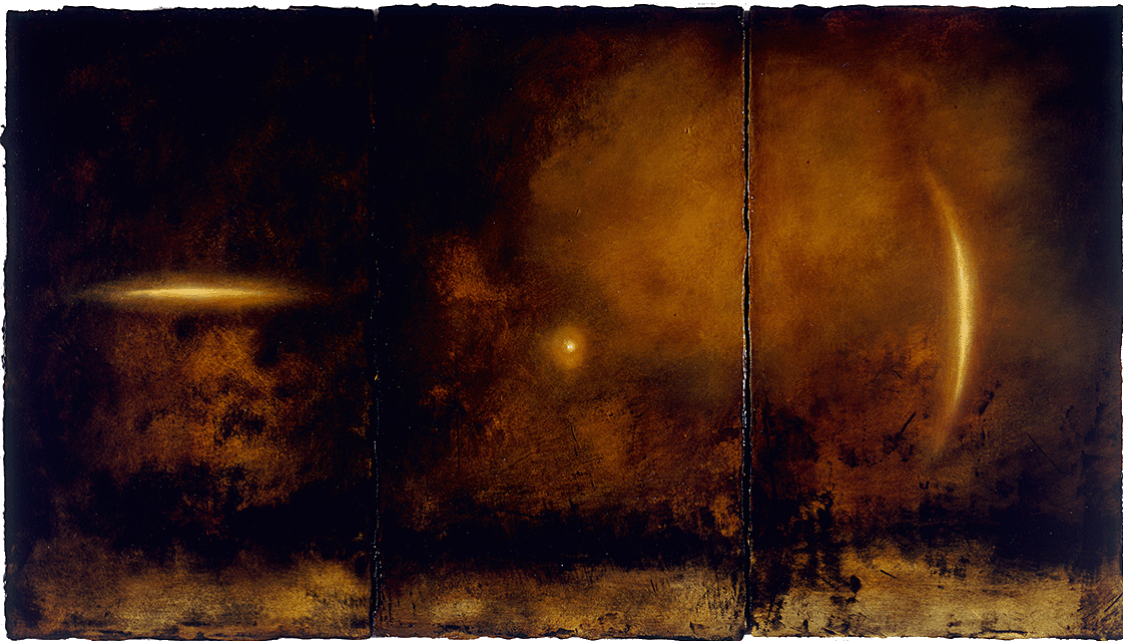
Raised in Wisconsin in a family of artists, Marion Kavanagh Wachtel (1870 – 1954) studied at Art Institute of Chicago and with American painter William Merritt Chase (1849 – 1916). In 1903, she won a commission to paint murals for the San Francisco ticket office of the Santa Fe Railroad. Provided with a free railroad pass, she sketched her cross-country journey to California. She married artist Elmer Wachtel in 1904 and together they painted throughout the Southwest. “Perhaps so as not to compete with her husband who favored oil painting, Marion worked primarily in watercolor throughout their marriage. She earned a reputation as one of the very best watercolorists in California ([lpapa.org](http://papa.org)).” *Long Lake, Sierra Nevada* (pictured above) is a splendid example of one of Marion Kavanagh Wachtel’s oil paintings made in 1925.

The subject of the painting, Long Lake, is a body of water located along Bishop Pass Trail in the Inyo National Forest, in the eastern Sierra Nevada mountains, near Dusy Basin. In his new book *The High Sierra: A Love Story*, renowned science fiction author Kim Stanley Robinson writes about the same remote wilderness—“the best mountain range on Earth”—that Marion Kavanagh Wachtel painted in the early 20th century. Both Wachtel and Robinson’s observations and perceptions of place are inextricably influenced by the rock formations, trees, alpine lakes, and ineffable light of California, a sensory experience

Robinson refers to as *psychogeology*, or how landscape can shape one's consciousness.

Verlyn Klinkenborg reviewed *The High Sierra* for *The Atlantic*. “As a mountain-walker, Robinson is who he is because that’s who the Sierras let him be. The range is unusual. It’s a westward-tilted batholith [“a large body of igneous rock formed beneath the Earth’s surface by...magma”] 450 miles long, 60 miles wide, and defined by distinctive basins, ‘the empty rock containers of the upper ends of glaciers that are now gone.’ The basin floors are typically bare rock—‘friendly’ granite—good for walking, good for ponds and lakes and running water. . . The point of *The High Sierra* isn’t to show us the author’s moments of transcendence. It’s to remind us that we can find our own transcendence just the way Robinson did—‘following sandy trails winding through pine needles and broken stone, higher and higher, between tall rough-barked trees that grew smaller and more scattered until we were up into an open immense space unlike anything in my life below.’” The same can certainly be said for Marion Kavanagh Wachtel’s painting—a reminder of the pleasure of being in communion with the landscape and the responsibility of bearing witness to change.

Langson IMCA is pleased to include *Long Lake, Sierra Nevada* in its permanent collection. *The High Sierra: A Love Story* is included in Langson IMCA’s Recommended Reading Guide for *Beyond the Frame*.



### Musings

Upon approaching Mayme Kratz’s *The Night of Passing*, I feel more seen than seeing. From the center panel, a bright speck peers at me, as if through time, piercing layers of murky luminescence. I wonder about the source of the light. Does it emanate from a radiant hinterland? From within the blanketing clouds? Searching, my gaze dissolves into the crevasses partitioning the canvas sheets. To penetrate these gaps is to drown in whatever expansiveness holds the three panels: to submit to formless space, to the depths of deep night. I hold my distance, warily.



My eye searches for anchors: What is that gleaming on the left panel? A shape? An opening? A reflection? The horizon, delineating the light of a setting sun? Or is it a fragment of a larger form that holds the darkness within? I look for a story—bridging the panels, left to right. Does the light recast on each canvas portray process? The slow passing from sunset to dawn? The density of the present moment, which embraces both past and future? The pace of our ever-thinking minds? The obliteration and emergence of the self?

Does it move in any direction at all? Does night pass? Or does passing take me out of night, out of my intimacy with these ghostly canvases-made-one? My story begins to take form, dawning slowly. And, whooooooh! I've missed the night altogether. It passed as I was trying to make something out of the darkness.

Larisa Castillo

UCI Associate Professor, Humanities Core



**In Conversation: Kenyatta A.C. Hinkle and Bridget R. Cooks, PhD**

Join Kenyatta A.C. Hinkle and *Dissolve* curator Bridget R. Cooks, PhD for a conversation about the artist's expansive art practice, research process, and the documentary film *Allensworth: A Temple of Black Possibilities* (Dir. J.J. Anderson for *HRDWRKER*, 2022). Hinkle was inspired by the legacy of Allensworth—California's first town founded in 1908 by and for African Americans—to create her collage-based paintings *THEY: Allensworth Parts 1, 2, and 3* (2022). Commissioned by Langson IMCA for *Dissolve*, these works are on exhibit for the first time. This program includes a screening of the Allensworth film (run time: 8 min.), which shows Hinkle exploring the abandoned town and now historic site in preparation for making her artworks for *Dissolve*.

**DATE:** Tuesday, November 8, 2022

**TIME:** 2 – 3:20 pm

**VENUE:** Colloquium Room 3201, Contemporary Art Center, Claire Trevor School of the Arts, UCI

**PARKING:** Mesa Parking Structure, 19514 Mesa Road, Irvine, \$2 per hour (pay at entrance kiosk)

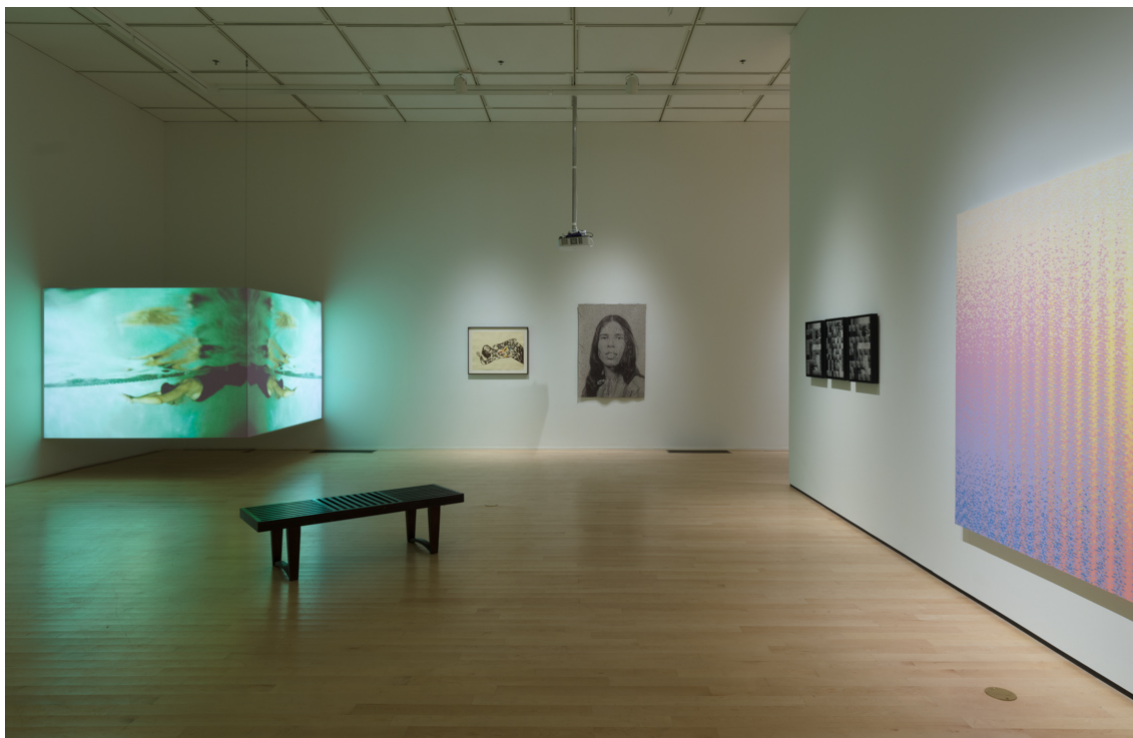
This in-person program is free and open to all. Advance registration is kindly requested. Please email [imca@uci.edu](mailto:imca@uci.edu) with questions or requests for accommodations.

## Register



### **Out and About: Collection Works on Loan**

Two works from Langson IMCA's permanent collection are now on view in Oceanside Museum of Art's exhibition *Legacy: 25 Years of Art and Community*. Alfred Richard Mitchell's *La Jolla Shores* (above left) and William Alexander Griffith's *In Laguna Canyon* (above right) are included in this survey that, described by OMA, "speaks to the extensive variety of artistic expressions the museum has presented over the past quarter century."



### **Gallery Talk: Bridget R. Cooks, PhD**

Join curator Bridget R. Cooks, PhD for a gallery talk in *Dissolve*. Cooks explores the

concept behind the group exhibition featuring works held in Langson IMCA's collection, commissioned artworks, and works on loan from galleries and private collections.

**DATE:** Thursday, December 8, 2022

**TIME:** 5:30 pm

**VENUE:** UCI University Art Gallery, 712 Arts Plaza, Claire Trevor School of the Arts

**PARKING:** Mesa Parking Structure, 19514 Mesa Road, Irvine, \$2 per hour (pay at entrance kiosk)

This drop-in, in-person program is free and open to all. Please email [imca@uci.edu](mailto:imca@uci.edu) with questions or requests for accommodations.

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### Credits

Installation view, *Echoes of Perception: Peter Alexander and California Impressionism*, 2022. UCI Jack and Shanaz Institute and Museum of California Art, Photo by Jeff McLane

Wendy Al Bengston, Billy Al Bengston, and Curt Klebaum at Langson IMCA preview event for *Echoes of Perception: Peter Alexander and California Impressionism*, 2022. UCI Jack and Shanaz Langson Institute and Museum of California Art. Photo by Laurel Hungerford © The Regents of the University of California

Joe Goode, *Untitled*, from the series *Vandalism II*, 1975, Oil on canvas, 60 x 60 in. The Buck Collection at UCI Institute and Museum of California Art, © 2018 Joe Goode

Marion Kavanagh Wachtel, *Long Lake, Sierra Nevada*, circa 1925, Oil on canvas, 20 x 26 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Mayme Kratz, *The Night of Passing*, 1995, Oil on panel, 16 x 28 in. The Buck Collection at UCI Institute and Museum of California Art

Kenyatta A.C. Hinkle. Courtesy of KACH Studios

Bridget R. Cooks. Photo by Daniel Ramos

Alfred Richard Mitchell, *La Jolla Shores*, circa 1936, Oil on canvas, 40 x 50 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

William Alexander Griffith, *In Laguna Canyon*, circa 1928, Oil on canvas, 30 x 40 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Installation view, *Dissolve*, 2022. UCI Jack and Shanaz Institute and Museum of California Art, Photo by Jeff McLane

Jack and Shanaz Langson Institute and Museum of California Art  
University of California, Irvine  
Irvine, CA 92697-1010

949-476-0003 [imca.uci.edu](http://imca.uci.edu)

Interim Museum Location: 18881 Von Karman Ave, Irvine 92612

Interim Museum Hours: Tuesday – Saturday | 10 am – 4 pm

Office Hours: Tuesday – Saturday | 8:30 am – 5 pm

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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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