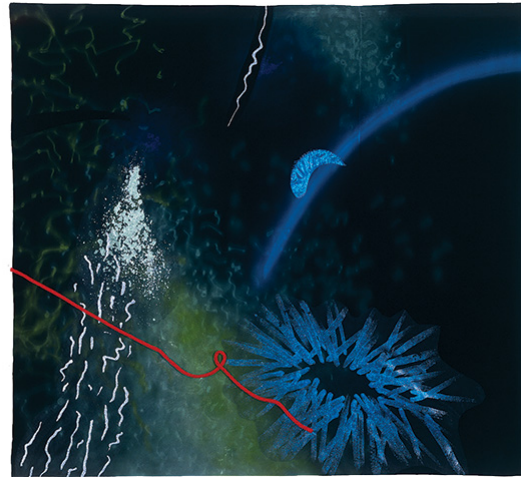
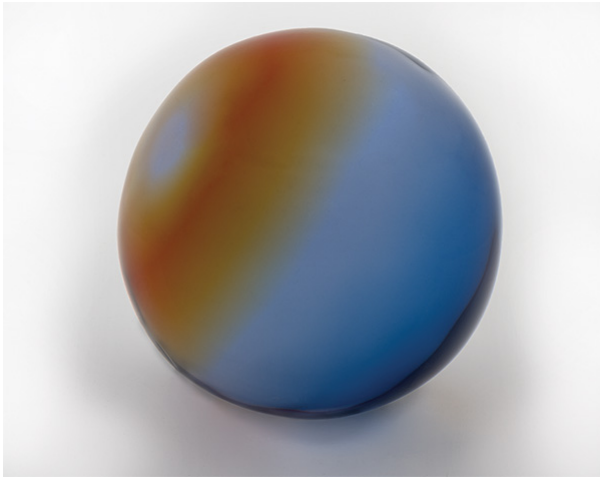


[View this email in your browser](#)



Opening September 24: Two New Exhibitions at Two Locations

***Dissolve* | University Art Gallery at UCI | September 24 – December 10, 2022**

This exhibition explores how 12 contemporary artists perceive what it means to change from one form to another. Through painting, photography, sculpture, installation, and video, the selected artworks demonstrate how gradual and immediate changes impact viewers' perceptions of self, one another, and the shared environment. Participating artists include Lia Cook, Erica Deeman, Ana Teresa Fernández, Chris Fraser, Linda Gass, Joe Goode, Kenyatta A.C. Hinkle, Helen Pashgian, Sonia Romero, De Wain Valentine, William Wendt, and Eric Zammitt. Adopting an inclusive view of the process of dissolving, the artists visualize the physical dissolution of light, water, distance, and geographic borders. They also address the dissolution of personal relationships, identity, and social and political networks. *Dissolve* includes works on loan and from Langson IMCA's permanent collection, and new commissions by Gass and Hinkle. The exhibition is curated by Bridget R. Cooks, PhD, UCI professor of Art History and African American Studies and Langson IMCA interim associate director.

***Echoes of Perception* | Langson IMCA | September 24, 2022 – January 14, 2023**

Echoes of Perception: Peter Alexander and California Impressionism pairs artwork by Peter Alexander (1939 – 2020)—among the vanguard of Southern California Light and Space artists—with California Impressionist paintings he admired and from which he drew inspiration. In 2019, Langson IMCA Museum Director Kim Kanatani invited Alexander to curate an exhibition of California Impressionism from the museum's permanent collection. Prior to his death in 2020, he had begun identifying works with which he felt a kinship and

exemplified the California Impressionists' profound connection to light, space, and natural phenomena and their influences on his own artistic practice.

To honor Alexander's commitment to the project, a team of co-curators expanded the exhibition into a dialogue between the early modernist painters and Alexander's own work, forming a fluid exchange among generations equally influenced by the atmospheric light of the Golden State. Exhibition co-curators include Kanatani and Kevin Appel, professor and chair of Art at UC Irvine and Langson IMCA interim associate director; Julianne Gavino, former assistant curator, Langson IMCA; Curt Klebaum, consulting curator; Claudia Parducci, artist and trustee of the Peter Alexander Art Estate; and Bruce Richards, artist. With pieces spanning from 1896 to 2020, *Echoes of Perception* enables visitors to experience light and its absence over the course of a day, from dawn, to dusk, to the depths of night. From mountain peaks to the ocean floor, Alexander and these California Impressionist painters echo one another in their pursuit of capturing the ineffable sensibility of place and space.

Pictured above are *Untitled* by Helen Pashgian (on view in *Dissolve*) and *Palolo, Catalina Series #5* by Peter Alexander (on view in *Echoes of Perception*).



Featured Work: *When we listen to the watershed...*

When we listen to the watershed... (2022) is a multimedia, map-like representation of the Santa Ana River Watershed by artist and environmental activist Linda Gass. This new work, which examines the natural resource that winds through Orange, Riverside, San Bernardino, and parts of Los Angeles Counties, was inspired by the research of Valerie Olson, PhD, professor of anthropology at UC Irvine. In 2019, Olson conducted an ethnographic study of the region's underserved communities as a first step toward resolving water management issues. Gass translated that data into a three-layered textile,

highlighted by bright aqua-blue stitching that draws the eye to the area's major tributaries. The work is animated by crowd-sourced, recorded voices quoting community members from the study.

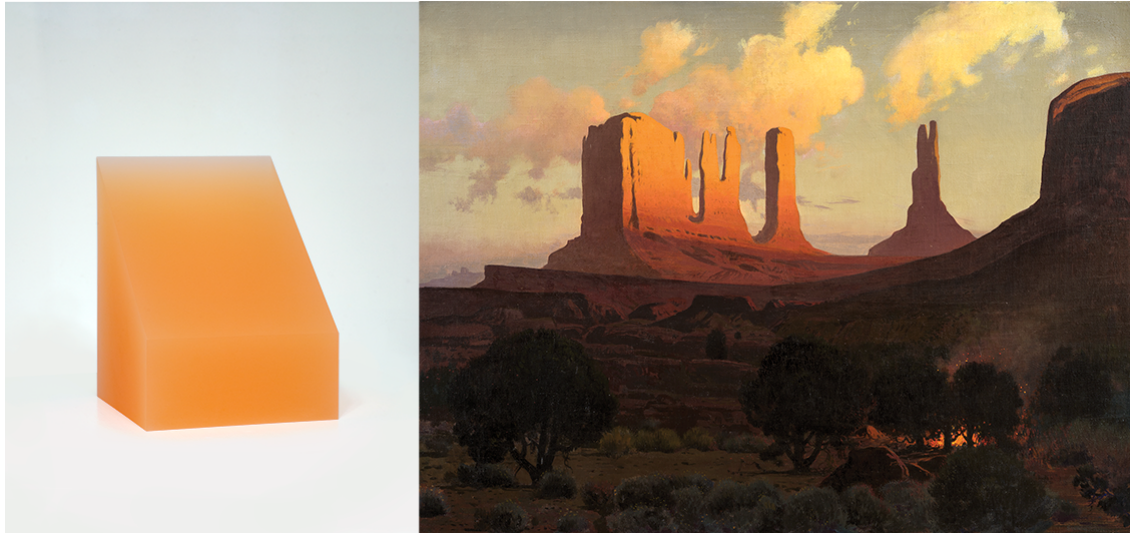
The transparent layers of fabric in the artwork blend geography, data, and natural history. Through the work, Gass comments on the interdependence of water, land, and the communities they sustain. The artist's choice of a map as the framework is symbolic of how land and water surveys have been used to reference place, ownership, and, indirectly, power. By layering the textiles and encoding the translucent cloth with geological and historical information in consultation with members of the Tongva and Acjachemen tribes, the area's original inhabitants, Gass asks the viewer to reconsider one's world view.

Presented in aerial perspective, the artwork also compels the viewer to step back and experience it holistically from a distance. At the same time, the aural dimension of the voices necessitates close listening about water as a social life force. When viewed from the side, the layers reveal the present-day industrial infrastructure that dominates the landscape. Gass's intent is to attract and inform viewers, and her installation serves to illuminate the reality of climate change through art.

Akane Okoshi

'25, PhD (Culture and Theory Program)

Langson IMCA is pleased to have commissioned this work for inclusion in the upcoming exhibition, *Dissolve*, on view September 24 – December 10, 2022.



Curatorial Roundtable | *Echoes of Perception*

Join Kevin Appel, professor and chair of Art at UC Irvine and Langson IMCA interim associate director; Kim Kanatani, Langson IMCA museum director; Curt Klebaum, consulting curator; Claudia Parducci, artist and trustee of the Peter Alexander Art Estate; and Bruce Richards, artist, for a lively conversation about their collaborative and generative approach to curating *Echoes of Perception*. They discuss their curatorial thesis and the manifold perspectives creating novel connections and conditions for viewers to experience and understand the works of contemporary artist Peter Alexander and California Impressionist painters in Langson IMCA's collection.

The Curatorial Roundtable will be presented on **Saturday, September 24 at 2:30 pm** at Langson IMCA's interim museum location and in conjunction with the opening day of the exhibition. This program is free and open to all. Advance registration is required, as space is limited. Please email imca@uci.edu with questions or requests for accommodations.

Register



Featured Works: *Mystical Hills* and *Blue Black Bar Triptych (12/5,8,12/14)*

In Hanson Duvall Puthuff's *Mystical Hills*, rays of light stream through apertures in a cloudy sky and appear as vertical bands enveloping the face of a mountain range. These sunbeams are visible due to light reflecting on air particles. Known as crepuscular rays, they take on a radiating, or divergent, appearance due to the illusion of perspective—the phenomenon that causes the edges of a straight road or railway tracks to look like they converge in the distance. In fact, they are nearly parallel (worldatlas.com). In the exhibition *Echoes of Perception*, Puthuff's painting is situated in dialogue with Peter Alexander's hypnotic *Blue Black Bar Triptych (12/5,8,12/14)* that generates an optical rhythm of color, light, and form. Both works invite the viewer to examine their capacity for perception and consider the permeable boundary between self and environment.

Langson IMCA is pleased to include *Mystical Hills* (circa 1922) in its collection.



In Conversation: Linda Gass and Valerie Olsen, PhD

Join environmental artist and activist Linda Gass and UCI professor Valerie Olson, PhD, Department of Anthropology, on **Saturday, October 1 at 3 pm** for a discussion about Gass's application of Olson's research into her visual art practice. The resulting multimedia work, *When we listen to the watershed...* (2022), is textile-based and commissioned for the upcoming exhibition *Dissolve*. It integrates data mined from Olson's scholarship into an artistic and visual presentation addressing climate change and the disappearing Santa Ana River Watershed. *Dissolve* curator Bridget R. Cooks, PhD serves as moderator for this conversation about environmental and social justice and the role that art and research play in making a more sustainable future.

This program is free, open to all, and is presented at the Contemporary Art Center (CAC) Colloquium Room on UCI's campus. Advance registration is kindly requested. Parking is available in the Mesa Parking Structure at the rate of \$2/hour. Please email imca@uci.edu with questions or requests for accommodations.

[Register](#)



Musings

Pat Gomez's *War Stories* (1991) initially caught my attention due to its striking patterns, colors, and stylized composition. In looking more closely at the heart and rose shapes, I realized that a family history of the artist was embedded within the design. The creation of the work coincides with the end of the Gulf War and the text reveals insights about her family's involvement in military conflicts. As a former soldier myself, the work and the message resonate with me more than three decades later.

The repeating pattern of red hearts and roses on the purple background represents the narratives that soldiers tell to explain their experiences and trauma when reintegrating

back into civilian life. When I look beyond, or within, that narrative, I encounter the small green rectangle with blue hearts and roses, which I view as a window to the personal moments during wartime—jokes told amongst soldiers or conversations with loved ones over phones and laptops. *War Stories* brings me back to memories never forgotten and stories told that illuminate the impact of war on individuals and families.

Spencer Gomez, '25, PhD (History)

Graduate Curatorial and Research Assistant, Langson IMCA

Credits

Helen Pashgian, *Untitled*, 1968, Cast polyester resin, 10 x 10 in. The Buck Collection at UCI Institute and Museum of California Art © M. Helen Pashgian Aug 6, 2018

Peter Alexander, *Palolo, Catalina Series #5*, 1984, Mixed-media collage on velvet, 48 x 53 in. Lent from The Estate of Peter Alexander, © The Estate of Peter Alexander

Peter Alexander, *1/24/20 Pink Orange Block*, 2020, Urethane, 11 x 8 x 8 in. Lent from The Estate of Peter Alexander, © The Estate of Peter Alexander

James Swinnerton, *Sunset in Monument Valley*, circa 1928, Oil on canvas, 30 x 40 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Linda Gass, *When we listen to the watershed...*, 2022, Poly sateen, poly organza, rayon and polyester thread; 4-channel sound system of crowd-sourced voices with ambient sounds of the watershed, 49 x 71 x 30 in. Sound design by Jason Reinier, sound editing by Daniel Davis. Courtesy of the artist, Commissioned by UCI Institute and Museum of California Art on the occasion of *Dissolve*, © 2022 Linda Gass

Hanson Duvall Puthuff, *Mystical Hills*, circa 1922, Oil on canvas, 26 x 34 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Peter Alexander, *Blue Black Bar Triptych (12/5, 8, 12/14)*, 2014, Urethane, 77 x 24 x 1 in. Lent from The Estate of Peter Alexander, © The Estate of Peter Alexander

Linda Gass. Photograph by Jeff Rumans. Courtesy of Linda Gass

Valerie Olson. Courtesy of Valerie Olson

Pat Gomez, *War Stories*, circa 1991, Serigraph on archival paper, 26 x 36 in. The Buck Collection at UCI Institute and Museum of California Art

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

949-476-0003 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

The interim museum location is closed through September 23 for exhibition installation.



Copyright © 2022 The Regents of the University of California All rights reserved.

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.

You are receiving this email because you enrolled as a member, subscribed through our website or otherwise expressed interest in our museum. [Update your preferences](#) or [Unsubscribe](#).
