Last chance to see **Dissolve**

Don’t miss the opportunity to see **Dissolve**, presented by Langson IMCA at UCI’s University Art Gallery through Saturday, December 10, 2022. This exhibition explores how certain artists perceive what it means to change from one form to another and includes **Gregory** (pictured above right) and **Muhammed** by San Francisco-based artist Erica Deeman. These photographs, part of Deeman’s **Brown** series, expand the artist’s “sharp investigation of race and representation of the black male subject, this time presenting her characters in bright lighting and positioned in front of a brown background that Deeman chose to mimic the tone of her own skin. The images afford their subjects a rare sense of softness and vulnerability, while also highlighting the subtle variations in their skin tones. Presented alongside each other, the idiosyncratic faces preclude any presuppositions that the subjects could be alike ([artsy.net](https://www.artsy.net)).”

**Holiday Hours**

Langson IMCA is closed December 23, 2022 through January 2, 2023 in observance of the University Winter Break. The interim museum location at 18881 Von Karman Avenue in

**Plan Your Visit**

![Dissolve Featured Work: THEY: A Temple of Black Possibility [Allensworth Pts. 1, 2, and 3]](image)

*Dissolve Featured Work: THEY: A Temple of Black Possibility [Allensworth Pts. 1, 2, and 3]*

When I invited interdisciplinary artist, writer, and performer Kenyatta A.C. Hinkle to participate in *Dissolve*, she enthusiastically responded with the idea for an artwork about Allensworth, CA, the state’s first all-African American town. Her three photo-based collage paintings titled *THEY: A Temple of Black Possibility [Allensworth Pts. 1, 2, and 3] (2022)* are one of two new artworks commissioned for the exhibition by Langson IMCA—the first in the institution’s history. The work welcomes visitors into *Dissolve* on a large dividing wall in the center of UCI’s University Art Gallery. Arranged like an altarpiece or a family tree, Hinkle’s triptych combines historic photographs of Allensworth from the California State Park archives with cutout maps and patterned paper. Hinkle’s watery blue and yellow painting style creates an ethereal effect for the context of the large-scale compositions.

The center painting features Colonel Allen Allensworth, the town’s namesake, with his wife Josephine who co-founded the town with other African American Angelenos in 1908. Colonel Allensworth was the highest ranking African American officer in the U.S. Army, having served in the Civil War and as chaplain for the Buffalo Soldiers during Reconstruction. The Allensworths hover over the image of a farmer tending a lush field of grain. Hinkle collaged an overlay of vivid curved shapes to energize the black and white photograph. Additional shapes made through additive and subtractive methods adorn Colonel Allensworth’s already heavily medaled uniform and create a delicate lace collar for...
his bride. This work is flanked on the left by the image of five young women who smile and pose elegantly above Allensworth’s schoolhouse. Hinkle emphasizes the promise of education by illuminating the windows of the building with a joyous, golden yellow that radiates beyond its borders. The painting on the right side features the town’s free library, two well-dressed women squinting in the sun, and a young girl who offers a bowl of refreshment to a pair of spotted shepherds. Hinkle’s inspirational homage to Allensworth as a Black utopia conveys a sense of freedom and hope for the future. The robin’s egg blue wall on which the works are presented support Hinkle’s vision of Black sanctuary and create an optimistic tone for the entire exhibition.

Bridget R. Cooks
Curator, Dissolve
Professor and Chancellor’s Fellow, Department of African American Studies and Department of Art History, University of California, Irvine
Interim Associate Director, Langson IMCA

THEY: A Temple of Black Possibility is accompanied by a short film directed by J.J. Anderson and produced by HRDWRKER, in which Hinkle explores the landscape, architecture, and domestic interiors of the town of Allensworth. In her poignant and poetic monologue, Hinkle asks viewers to ponder the meaning—and realization—of Black utopias in the aftermath of slavery. She also traces how her family history is intertwined with the history of Allensworth, which inspired her artwork in the exhibition.

**Gallery Talk: Dissolve with Bridget R. Cooks**
Join curator Bridget R. Cooks, PhD on Thursday, December 8 at 5:30 pm 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. This drop-in, in-person program takes place at UCI’s University Art Gallery and is free and open to all.
**Echoes of Perception Featured Works: 1/24/20 Pink Orange Block and Sunset in Monument Valley**

Exhibition co-curator Kevin Appel described *1/24/20 Pink Orange Block* (2020) by Peter Alexander and *Sunset in Monument Valley* (1928) by James Swinnerton: “The color relationships in these two works are dynamically in sync almost as if the artists are trying to capture the same moment in time using vastly different methods. There is a discourse between the structural, angular verticality and rectilinear forms of the cliffs and the shape of the urethane block chosen by Alexander. The way in which the block fades in color as it reaches its apex is analogous in effect with the rising transition from dark to light caused by a sunset reflected on the cliffs in Swinnerton’s painting. The lightening of color that softens the edge of Alexander’s block is similar to the way painter’s use *sfumato* to soften the edges of forms to create atmospheric perspective.”

Visit [Echoes of Perception](#) to see these and other California Impressionist works from Langson IMCA’s permanent collection in dialogue with contemporary works by California artist Peter Alexander.

**Echoes of Perception Featured Work: Cloverfield I**

Born and raised in Southern California, Peter Alexander embodied the Golden State and his life’s work was inspired by many of its facets. He may be best known for his resin sculptures and his affiliation with the Light and Space movement. In the 1970s, he set aside using resin due to its toxicity and for the next 30 years worked primarily in two-
dimensional media. Ever enamored with California’s atmospheric light, Alexander engaged his fascination with materiality to explore new ways of seeing through drawing, painting, printmaking, and photography.

Alexander employed aerial photography to create a series of cityscape paintings from images captured from a helicopter. *Cloverfield I* (pictured above right) depicts city lights dissipating into a darkened natural landscape. The painting’s emotional intensity is revealed by the interplay of materials—oil, wax, and acrylic—and the way each medium interacts with light. The translucency of the acrylic illuminates the lower peaks and valleys of the distant mountains while bright yellow wax exposes the landscape, suggesting an urban grid that extends along the coastline. The wax also references the California surfing culture of which Alexander was a part. *Cloverfield I* expresses the artist’s love of California, unifying the natural and manmade with artificial light.

Morgan Matthews, '23, MA (Art History)
Langson IMCA Gallery Guide

---

*Beyond the Frame Featured Work: Following the Trail, Hetch Hetchy*

Born in Birmingham, England, Thomas Hill (1829 – 1908) moved to the United States when he was 15 years old and enrolled in the Pennsylvania Academy of Fine Arts in 1853. While a student, he visited the White Mountains in New Hampshire, where he was introduced to the **Hudson River School** of painting. He later traveled to Europe to learn from practitioners of the **Barbizon School**, an earlier movement of realist painting that focused on landscape and emotional impact. In 1861, Hill and his family moved to California where he established a studio in San Francisco. Hill painted *Following the Trail, Hetch Hetchy* (pictured above) in 1880, 15 years after his first trip to Yosemite Valley and ten years before it became the country’s fifth national park. He is best known as one of the
area’s quintessential scene painters and his former studio is now the National Park Service’s Wawona Visitor Center.

In his essay “Return the National Parks to the Tribes” in *The Atlantic*, award-winning author David Treuer offers a 21st century perspective on the North American landscape and national park system: “More than a century ago, . . . Muir described the entire American continent as a wild garden ‘favored above all the other wild parks and gardens of the globe.’ But in truth, the North American continent has not been a wilderness for at least 15,000 years: Many of the landscapes that became national parks had been shaped by Native peoples for millennia. . . . Yosemite Valley’s sublime landscape was likewise tended by Native peoples; the acorns that fed the Miwok came from black oaks long cultivated by the tribe. The idea of a virgin American wilderness—an Eden untouched by humans and devoid of sin—is an illusion.”

*Following the Trail, Hetch Hetchy* is one of 28 works from Langson IMCA’s permanent collection included in the online experience *Beyond the Frame: Impressions of California* created in partnership with design studio Imaginary Places. Treuer’s article is also included in the exhibition’s Recommended Reading Guide.

---

**Gallery Talk: Amir Zaki on *Echoes of Perception: Peter Alexander and California Impressionism***

Join Orange County-based photographer Amir Zaki on January 14, 2023 at 3 pm, for a gallery talk in *Echoes of Perception: Peter Alexander and California Impressionism*. Peter Alexander used the camera as a tool to mediate the world around him and photographs often were the starting points for many of his works. As a photographer, Zaki also uses the camera to interpret the landscape of Southern California. Bringing a nuanced perspective to this exhibition, Zaki explores the fascination with light and atmosphere in California, and the history and legacy of artists and photographers who use the region as their subject matter.

This in-person program is free and open to all. Space is limited. Registration is kindly requested.

Register
Musings
I am transfixed by the majestic flamingos in this painting. Their demure and relaxed demeanor elicit a sense of calm, transporting me to a quiet and serene place. In *Untitled, Flamingos*, Jessie Arms Botke, once revered by critics as “the greatest decorative painter of the West,” depicts the familiar and lush pinkish hues of these unique birds. She deftly renders the details and softness of their feathers, repeating similar coloration and forms in the lotus flowers below. I feel a deep connection with the aura of these fantastic birds and my energy responds to the various shades of pink. I would love to spend a day immersed in the beauty of these graceful creatures.

Jamie Bigman
Assistant Director of Development
UCI University Advancement
In Memoriam
Langson IMCA expresses its heartfelt condolences to the family, friends, and colleagues of Peter Keller, who recently passed away on November 8, 2022. As the long-tenured, world-traveled president of the Bowers Museum, he has left an indelible mark on the cultural sector of Orange County and will be deeply missed.

Credits (top to bottom, left to right)
Installation view, Dissolve, 2022. UCI Jack and Shanaz Langson Institute and Museum of California Art. Photo by Jeff McLane


Installation views, Echoes of Perception, 2022. UCI Jack and Shanaz Langson Institute and Museum of California Art. Photo by Jeff McLane

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

Kenyatta A.C. Hinkle, THEY: A Temple of Black Possibility [Allensworth Pt. 1, 2, and 3], 2022, Acrylic paint and inkjet print on watercolor paper, 61 x 51 in. Courtesy of KACH Studio, Commissioned by UCI Institute and Museum of California Art on the occasion of Dissolve, © 2022 Kenyatta A.C. Hinkle

Bridget R. Cooks, PhD, 2021. Photo by Daniel Ramos. Courtesy of Bridget R. Cooks, PhD

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

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

Installation view, Echoes of Perception, 2022. UCI Jack and Shanaz Langson Institute and Museum of California Art. Photo by Jeff McLane

Peter Alexander, Cloverfield I, 1988, Oil, wax, and acrylic on canvas, 72 x 84 in. The Buck Collection at UCI Institute and Museum of California Art, © The Estate of Peter Alexander

Thomas Hill, Following the Trail, Hetch Hetchy, 1880, Oil on canvas, 20 x 30 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Amir Zaki. Photo by Carrie Cowan. Courtesy of Amir Zaki

Installation view, Echoes of Perception, 2022. UCI Jack and Shanaz Langson Institute and Museum of California Art. Photo by Jeff McLane
Jessie Arms Botke, *Untitled Flamingos*, 1926, Oil on canvas mounted on board, 40 x 34 in. UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

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

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.