Monterey Museum of Art Presents the Second Annual Art of the State Symposium
“California Community: Artist Colonies and Collectives Past, Present, and Future”
Saturday, January 11, 2020 10:00 am – 5:30 pm

MONTEREY, CA (December 11, 2019) The Monterey Museum of Art is pleased to present the Second Annual Art of the State symposium, “California Community: Artist Colonies and Collectives Past, Present, and Future” exploring the artist colonies and collectives that have developed California’s rich artistic tradition.

EVENT
Second Annual Art of the State Symposium “California Community: Artist Colonies and Collectives Past, Present, and Future”
Monterey Museum of Art La Mirada Cultural Center
Saturday, January 11, 2020 10:00 am – 5:30 pm

The Art of the State Symposium is an annual one-day forum to discuss important topics concerning California Art in a scholarly, yet friendly manner. The Symposium is hosted by the Monterey Museum of Art at their La Mirada Cultural Center, one of the first land grants in the state of California.

Program
Moderator: Lila Staples Thorsen: Ph.D.

Session One
10:00 – 10:15 Opening Remarks, Stuart A. Chase, Executive Director and Adriana Hayward, President, Board of Trustees Monterey Museum of Art
10:45 – 11:05 Modernism and the Monterey Peninsula, Robert Pierce
11:10 – 11:30 A New Vision: The Dynaton Circle in the Bay Area, Berit Potter
11:30 – 12:00 Q & A
Lunch
12:00 – 1:30 Box lunch available for purchase $15 (pre-registration only)

Session 2
1:30 – 1:50 Artists in Simpatico: A Medley of Mid-Century Nor Cal Photographers and Fellow Travelers, Jeff Gunderson
1:55 – 2:15 On Mission: Forging Community through California’s Chicana and Chicano Art Collectives, Salvador Guerena
2:20 – 2:40 Borderline in Collaboration, Borderline Collective
2:50 – 3:20 Q & A

Break

3:20 – 3:40

Session 3

3:45 – 4:30 Panel Discussion with Q & A

Happy Hour Mingling in the Drawing Room

4:30 – 5:30

Topics and Speakers

Engagement with Nature, Susan M. Anderson

Engagement with Nature will look at two art colonies in Southern California active in the early twentieth century. The region attracted a population driven by a utopian yearning for a life of simplicity and harmony, exemplified in the informal cultural communities living in the Arroyo Seco and Laguna Beach. From about 1895 to 1925, artists, writers, craftspeople, and architects settled in the vast wooded canyon and dry wash of the Arroyo Seco area of Pasadena and eastern Los Angeles, attracted by the inexpensive land on the wild eastern bank. At the time, in an effort to lure people out West, boosters were promoting California as a healthful, unspoiled land in which anything was possible.

The untrammeled Arroyo was the cultural heart of Los Angeles and of the regional Arts and Crafts Movement, which loosely bound together the like-minded community of artists, craftspeople, architects, and others. Rejecting Victorian excess and the artificial separation of art and craft, they created in harmony with nature, engendering an aesthetic suited to the climate, landscape, and emerging culture of the region. The bohemian intellectualism and environmentalism of the Arroyo culture was deeply at odds with the brash materialism of the Southern California boom economy of the Roaring Twenties, resulting in a defection of many to the beautiful and less developed Laguna Beach. In 1918, the Laguna Beach Art Association was established, providing the small hamlet of artists with an exhibition gallery and making it a cultural destination.

Susan M. Anderson is an independent curator and art historian specializing in twentieth-century American art with a focus on the art of California. She has an MA in art history and museum studies from University of Southern California and is a former chief curator of Laguna Art Museum. Anderson has organized numerous exhibitions for regional museums; her abundant publications include Regionalism: The California View (Santa Barbara Museum of Art, 1988); Pursuit of the Marvelous: Stanley William Hayter, Charles Howard, Gordon Onslow Ford (Laguna Art Museum, 1990); On the Edge of America: California Modernist Art, 1900-1950 (University of California Press, 1996); Roger Kuntz: The Shadow between Representation and Abstraction (Laguna Art Museum, 2009); California Bounty: Image and Identity, 1850-1930 (Bowers Museum, 2016); and GIFTED: Collecting the Art of California at Gardena High School, 1919-1956 (Pasadena Museum of California Art, 2019). She was associate producer of the PBS documentary series, Impressions of California: Early Currents in Art, 1850-1930, and formerly on the Advisory Board of
the Smithsonian Institution, Archives of American Art. She grew up on the Monterey Peninsula, in Pebble Beach and Monterey.

Modernism and the Monterey Peninsula, Robert Pierce

This lecture will focus on the evolution of visual culture on the Monterey Peninsula from the late 1800s through the 1920s. Beginning with the socioeconomic factors that led to the establishment of Carmel as an artist colony, I will trace the progression of local arts from Hudson River School-inspired Romanticism to California Tonalism, Impressionism, and finally the modernism that we see emerging regionally during the period 1910-1920. Specific Peninsula artists, including Francis McComas, Armin Hansen, and Henrietta Shore, provide illustration of this transition from European traditionalism to a what we might call California’s earliest avant-garde.

Robert Pierce is a writer and art historian living in San Francisco. Since 2013, he has specialized in paintings of the Early California period, circa 1890-1930. Robert is the guest curator for the upcoming retrospective, FRANCIS McCOMAS: Rediscovering California’s First Modernist, opening at the Monterey Museum of Art in January 2021. He is currently the San Francisco Art Institute Masters Fellow, and La Mirada Cultural Center Scholar-in-Residence. In addition to his research with SFAI and MMA, he is working with SFMOMA on the upcoming exhibition, Diego Rivera’s America, to identify gaps in institutional knowledge of this historic artist and provide a generative framework for the assertion of cultural agency and the positive inclusion of indigenous knowledge and identities. In 2016, Robert founded Pierce Art Advisory, a boutique art consultancy dedicated to fine art acquisition, conservation, restoration, and historical research.

A New Vision: The Dynaton Circle in the Bay Area, Berit Potter, Ph.D.

In 1948 Austrian artist Wolfgang Paalen traveled from his émigré home, Mexico City to California, delivering his artwork to the San Francisco Museum of Art (now SFMOMA) for an exhibition titled Paintings by Wolfgang Paalen. In the following year, Paalen decided to move with his wife, artist Luchita Hurtado to Mill Valley, joining several friends living in Northern California, including writers Henry Miller and Anaïs Nin as well as artists Gordon Onslow-Ford and Jean Varda. Onslow-Ford and his wife Jaqueline Johnson had also lived in Mexico City, where they collaborated with Paalen on his journal Dyn, which broke the surrealist movement free from André Breton’s stronghold, and provoked the pursuit of “something beyond.” This paper will explore the development Paalen’s self-proclaimed “new vision” in the Bay Area, including the contributions of artists and writers in his circle: Hurtado, Johnson, Lee Mullican, Onslow-Ford, Jeanne Reynal, and Varda.

Berit Potter, Ph.D. is assistant professor of art history and museum and gallery practices at Humboldt State University, where she oversees the Museum and Gallery Practices Certificate Program. Her current book project, Widely Curious: Grace McCann Morley and the Origins of Global Contemporary Art,
examines the career of SFMOMA's first director and her pioneering advocacy for global perspectives in the study and exhibition of modern and contemporary art. Her research has received generous support from the Rockefeller Foundation and Terra Foundation for American Art. Examples of her work can be found in The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States (Penn State University Press, 2018), Gagosian Quarterly, The Space Between: Literature and Culture 1914-45, and SFMOMA: Projects + Perspectives.

**Artists in Simpatico: A Medley of Mid-Century Nor Cal Photographers and Fellow Travelers, Jeff Gunderson**

“Artists in Simpatico: A Medley of Mid-Century Nor Cal Photographers and Fellow Travelers” will give a snapshot of the loose alliance of like-minded individuals that orbited Ansel Adams’ launching of the photo world of San Francisco and the initiation of the Photography Department at the San Francisco Art Institute. Jeff Gunderson has been the Librarian and Archivist at the San Francisco Art Institute since 1981. His most recent publication is “The Art Education of Ed Hardy,” published for the De Young Museum’s Ed Hardy Deeper than Skin: The Art of the New Tattoo (Rizzoli, 2019). He is the author of the title essay for The Moment of Seeing: Minor White and the California School of Fine Arts, as well as “A Combination of Accidents: The San Francisco Art Scene in the 1940s,” published in San Francisco Museum of Modern Art: 75 Years of Looking Forward. He also did the introductory essay to Black Power/Flower Power: Photographs by Pirkle Jones and Ruth-Marion Baruch. Jeff has done presentations on “Joan Brown and Elmer Bischoff” for the San Francisco Museum of Modern Art, and been on panels to discuss the influence of art libraries on artists, the painter Charles Howard at the UC Berkeley Art Museum’s symposium “Between Surrealism and Abstraction,” in conjunction with the exhibition Charles Howard: A Margin of Chaos, and “Swimming Cold” at the South End Rowing Club. He is currently working on a collection of essays about open water swimming.

**On Mission: Forging Community through California's Chicana and Chicano art Collectives, Salvador Güereña**

Güereña provides insights into the cultural impact of the work of the major Chicana and Chicano artist collectives in East Los Angeles, Sacramento, San Diego, and San Francisco, cultural centers that galvanized marginalized communities of color throughout those communities and drove movements for social justice and political change. Güereña sketches out some ideas on how they helped build community in their respective communities, how they influenced other artists and how they are now informing new generations of young scholars. As a curator of print collections, Güereña describes why it was so important to secure and preserve the print collections of such cultural centers, as well as how those print collections are being made accessible to advance scholarly inquiry and interpretation, and to support museum exhibitions throughout California and the U.S.
Salvador Güereña is the Director of the California Ethnic and Multicultural Archives Department of Special Research Collections, and ChicanX Studies Librarian at the University Library, University of California, Santa Barbara.

*Borderline in Collaboration, Borderline Collective*

In our talk, we will address why artist collectives are important (and why we formed), what role they play in our experience in the Bay Area, and where they seem to be headed, or at least where we’re headed. We can speak to our recent inclusion in an exhibition at Kadist, in which several Bay Area collectives were given space to advertise ourselves as resources within the larger solo exhibition by Native Art Department International (NADI). We’d like to highlight that the collective has helped us make a difference in a city/region that is precarious for artists.

Borderline Art Collective formed in 2017 when founding members Danielle Andress, Marissa Geoffroy, Amy Lange, and Tescia Seufferlein were about to graduate from the MFA program at California College of the Arts. Our mission is as follows: We share the desire for a cooperative environment to work alongside peers, the aspiration to sustain art in the Bay Area, and the commitment to community involvement and social justice. As the Bay Area changes, we aim to help preserve a part of what makes the community here unique, and to engage with members of growing commercial industry in order to find mutually beneficial ways to protect and advance the arts.

Danielle Andress is a Chicago based artist who works primarily in non-functional weaving and collage. Her work combines rapidly produced images and objects with slow craft. She earned her BFA from the Rhode Island School of Design and her MFA from the California College of the Arts. She is an assistant professor of Fiber and Materials Studies at The School of The Art Institute of Chicago.

Marissa Geoffroy is a painter, photographer, and sculptor. She is intrigued by spaces and architecture, and by the philosophical implications of human perception. Marissa moved from New York to the Bay Area in 2014, and received her MFA in Fine Art from California College of the Arts.

Amy Lange is a San Francisco-based artist who makes textile-based objects, images, and installations inspired by the surfaces of other worlds. She received her BFA in Fibers from the University of Oregon and her MFA in Studio Art from California College of the Arts.

Tescia Seufferlein is an Oakland based installation and textile artist. Her work grapples with public displays of mourning and how we as a society cope with death and tragedy. She earned her Bachelor in Fine Arts and Theatre, Dance, and Performance Studies from UC Berkeley and her MFA in Studio Art from California College of the Arts.

IG: @borderlineartcollective

www.borderlineartcollective.com
Moderator:

Lila Staples Thorsen, Ph.D.

Lila Thorsen has recently retired as Chair of the Visual and Public Art Department at California State University, Monterey Bay. Her academic focus has been Regional California Art and Museum Studies, and she has enjoyed serving as President of the Board of the Monterey Museum of Art these past two years. Having lived on the Monterey Peninsula for 40 years, she is particularly interested in the fact that so many of us who live here have chosen it for the same reason that the early artists settled here: a sense of spiritual connection to the skeletal cypress trees, the majestic oaks, and (as Gene McComas described) the most magnificent "meeting of land and sea in the world."