2011 MASTERS OF ART EXHIBITION
May 10 - 28, 2011
Library Annex Gallery
California State University, Sacramento

Front Cover: Natana Prudhomme
Being Self 3 & 4 (detail), 2010, watercolor, acrylic, thread, canvas, fishing wire, beads 48 x 48 inches

Inside Cover: Mikko Lautamo
Hero (animation still), 2010, Flash, 1920 x 1080 pixels

incandescent passage
Run. Run for the light.

We bend wood and shape light. Colors pool, code runs and wires bind. Transformations emerge and the possibility multiplies; connections collide, lighting up the night sky. The self divides and realigns fractured as a mind-heart paradigm and singular as the universe. Cut it, free it from itself, create the world around and bend in the spiral outside. Make it and make the self. Create, state, and understand. Build it with the eye, mind, heart and hand. Split the skin and go inside. Dig for it as though blind as the day you first opened your eyes and didn’t blink. Bleed for it as though dying and feeling alive. Live for it to grasp what lies outside and hold it fast because it tears away when we close our eyes.

And then the chase: through dark halls and brambled floors, through pins and paints and copper wire, and clacking keys. Across walls, and then inside and through them, and back out again. On the ground and running, we see it, barely, as the sun rises: monstrous and magnified by our sleepless eyes. All light melds inward: a vortex where brilliance and shadow coalesce. We ignite it, pierce it and blur it. We seize it, endangering what is held to glimpse what lies beyond the penumbra of perception. A moment’s pause, and it’s through the breach. We take stock of what we leave behind, and leap in after.
Tear it down. Tear it all down and start again.
Build it taller, with many more rooms occupying the same space.
Build it to last, long after each of us is dead and all but the last one buried.
The last one out must turn on the projector.

Can you explain Time to a painting? Do you think she’d understand?
Does she go away when the lights are low?

I make the thoughts and I put them away in a box of metal and magnets.
And then the box makes the work.
He is a trustworthy friend; reliable (if just a little slow).

Words; do they fill time, or do they lie still on the page
waiting to be seen all at once?

**MIKKO LAUTAMO**

*Core (animation still), 2011, Flash, 1280 x 720 pixels*

*Opossum
Ranscape (animation still), 2009, Flash, 608 x 420 pixels*
MEECH MIYAGI

A line is drawn between two points.
A line contains an infinite number of points.
Every point is a potential line containing infinite directional possibilities.
Every point and line carries the burden of choice.

An analogy can quickly convey thought and precipitate dialogue.
This body of work explores the vortex form as an analogy for the structure and operation of belief systems.
Mindless Mindlessness 3
2011, 59 x 48 x 41 inches, sticks, paper, copper wire

Mindless Mindlessness 2
2011, 24 x 31 x 18 inches, sticks, paper, copper wire
Since I contain the capacity for transcendence and sabotage, am I composed of corruption and rectitude?
If my redemption springs from depravity, can my destruction be born out of purity?
Perhaps when the opposing forces of my nature rest in balance I will become complete.
Above

Sensing Transcendence, 2011, 18 x 12 x 3 inches, watercolor and acrylic on paper, copper wire, nails

Opposite

Two Rise, 2011, 5 x 4 x 4 inches, watercolor and acrylic on paper
Mikko Lautamo
Portrait by Erik Castellanos

Meech Miyagi
Portrait by Erik Castellanos
NATANA PRUDHOMME

Portrait by Erik Castellanos
ACKNOWLEDGMENTS

It is unusual that disparate individuals come together in a bond of friendship, and more unusual that such a friendship contains honesty, compassion, respect and devotion. Yet, this phenomenon has occurred within the Master of Arts program at California State University, Sacramento. Professors, administrators, chairmen and gallery directors alike have enacted truthfulness, helpfulness, listening ears and dedication to the growth of those under their care. We, the Master of Arts graduating class of 2011, express our gratitude to professors Rachel Clarke, Andrew Connelly, Sarah Fihor, Ian Harvey, Evri Kwong, Tom Montiehel, Elaine O’Brien, Robert Ortol, Scott Parady, Catherine Turrill, Tom Decker, Mark Emerson, Brenda Louie, Pat Chirapravati and Dave Wetzl. These individuals have graciously provided unique insight regarding our work. They have encouraged critical thinking and helped hone our thoughts and technical skills. In addition to our distinguished professors, we extend special thanks to Dan Frye, Chairman of the Art Department, and to the Art Department staff: Brenda Strong, Sherry Arrowood and Kevin Ptak. We also express our gratitude to the director of the Library Gallery, Phil Hitchcock, and to his assistant, Leslie Rivers. The understanding, experience and perspective of our work has been enriched by the wisdom of each person listed. They have our deepest thanks and warmest regards.