The world of the contemporary learner is complex and sometimes dismissed in the act of contemporary education. The luxury of concentration and time for concentrating lose to nano-byte approaches of discreet information gathering and increasing the number of tasks that can be accomplished together within a specified amount of time (I believe this is called multi-tasking). This creates a shallow shell of an individual who lacks tenacity and avoids any situation that does not underscore his expertise. Chance of failure diminishes willingness to try thereby pre-empting the possibility of learning. Indeed, learning can only take place when the learner realizes that a failure is not an indictment of worthlessness but instead a natural step in the process of being educated.

Learning occurs when the learner is prepared to engage. Minimal distraction from and personal relevance to the object of engagement are necessary ingredients for a solid learning foundation. In addition, the learner must feel safe and secure in order to be willing to take a chance to engage. Then, teaching can begin.

Teaching involves the delivery of connected content and learner investment. As such, each party in the teaching/learning dynamic is responsible for aspects of teaching and learning. That is to say that the teacher should not solely concern himself with teaching and the student should not solely concern herself with learning. Each is responsible for aspect of the other. In order to teach, one must be willing to learn and vice versa; in order to learn, one must be willing to teach (this can be an interactive model occurring between students or a self-contained model such as studying. It can also include a role reversal model in which the teacher becomes the student, and vice versa.

This plays out in the physical and psychological (as well social) features of the teaching/learning environment: community building. For instance, safety is a factor in most studio classes. A professor should be concerned with how the studio is cared for with respect to run-of-the-day operations, all aspects of dangerous equipment etiquette (including but not limited to equipment maintenance, demonstrations, and tips for using equipment), and the conditions for how one leaves a work space with an eye toward the individual who will use the space next. And that professor must be concerned with a student’s unasked question “Is it safe for me to learn here?” This aspect of safety involves the student’s perspective of how she will manage the physical environment (this is about confidence in ability) but as well her relationship to other students in the class (acceptance) and the professor (unrestricted acceptance). Let me admit that “unrestricted acceptance” is a rather strong statement. And I mean for it to be so. There are, however, points of unacceptable behavior that counter community building that cannot be tolerated. But delving into that explanation is beyond the scope of this statement. The point is in order for a student to produce meaningful work; she must necessarily reveal/acknowledge to herself her own concerns (not unlike the novice writer who is encouraged to write about things he knows). This becomes the content of her work (the investment). Most work produced by students (even artists) concerns itself with thoughts, ideas, and feelings that are easily brought into the public arena. However, providing the student a safe environment in which she has the opportunity to examine less public subject matter enables her to grow and develop as an individual. The point I make here is not that the student should produce work with private content but that she feel safe within the class environment to go there should she choose to do so.

Creating this environment requires a certain trust between the participants: teacher, students, and support staff. The student must perceive openness without judgment. Building an open community demands a great deal of explanation about the medium or content, what the student can expect to happen (good, bad, or ugly) in the act of making, how participants in the class environment are to interact, and other nuances of the entire experience (continued on page 14).
Id.entity

2/28-3/4: Recent work by Tiffany Gancarcik and Jennifer Claudio

Witt Gallery

"Id.entity is a two-person art exhibition featuring current works by myself, Jennifer F. Claudio, and former CSUS student, Tiffany Gancarcik. Tiffany presented her colorful and literally in-your-face acrylic paintings and paper mache masks. My own works are mixed media montages, assemblages and drawings, using cardboard, wood, charcoal and electronic art. Thematically, we tried to focus on faces and figurative imagery, but over time, the show evolved to include something more...

The title, Id.entity, plays with the words identification and entity—an essence unseen but known or felt. Many of my own works present individuals leaving behind traces of who or what they are. My attraction to destroyed and displaced imagery—a ruined sort of beauty—has compelled me to begin revealing subjects in a different light and darkness while exploring my own style and identity as an artist.

As the sole curator, I felt this show was a rewarding, but challenging experience since it put much of what I learned to the test. With Tiffany moving to Louisiana and unable to help with most of the preparations, it fell on me to manage it by myself. Budgeting, marketing and setup were difficult tasks, but it was doable and ultimately successful thanks to the support of my family and friends.

Overall, my second R. Witt Gallery show was a fun, but exhausting ride!"

- Jen Claudio

No Place Like Home

3/7-3/18: Ceramics by Sunshine Cobb

Else Gallery

This show represents two things for me. One is returning to the place that fostered my development as a clay artist. Sac State represents home in its comfortable feel and the nostalgia that plays on me when I walk the halls and see familiar faces. Secondly playing on the idea of home I wanted the work in this exhibition to mirror clay pieces in the home, playing the part of both ornament and function. The larger work is representative of objects that sit out in our homes, holding fruit, flowers or pieces with which we serve meals. The other work (plates, cups, bowls, etc.) is the stuff we keep in the cupboards but use daily. It is one of my favorite things in the world to go to a potter’s house and peruse the cupboards, it is like exploring for treasure. There is a soul deep satisfaction in finding the right dish for use, I think it is the idea of communing with the object and finding in part a bit of its perfection along with its imperfection in balance(hopefully).

I want my work in clay to represent growth and accomplishment, in which I believe reflection and nostalgia play a part. The hypnotic rhythm of driving has inspired me to create a visual hierarchy of objects, using imagery, texture and color to create a sense of motion and time in my work. I hope to instill a sense of age, like one finds apparent in discarded objects, with the aim to infuse feelings of nostalgia and wanderlust in my ceramic objects. By exploring and creating vessels kept within arms reach, I hope to communicate how an object’s significance can grow and change depending on the path of a person’s life. And how the relationship between function and ornament shift throughout the course of a day/week/year. Through form and surface my goal is to communicate a sense of home and memory but also to evoke that feeling of wanderlust that has informed my own life and visual sensibilities.

- Sunshine Cobb
Road to Nowhere:

3/28 – 4/1, Stephan Higginbotham and Paulius Rekasius
Witt Gallery

When examining the questions of life such as why we are here and where we are going one can find themselves following a lot of trains of thought that lead absolutely nowhere. The nature of the human condition is to question these ideas, and the nature of the universe is to often come up empty handed. Road to Nowhere is one train of thought leading to one such answer. In our search for the answer to where we are going in this life, it came easily that when examining the places we have been we could surmise that the road is rough, ugly and full of destruction. This conclusion came from looking at not only our own personal paths but those of people that came before us and who are walking alongside us. In the history of man it seems as though on the backside of every innovation, there is a punishment that is given to nature or the world. Examples such as the industrial revolution, nuclear innovations and modernity do a wonderful job of painting this picture for us. The atom bomb as well as nuclear power have left nothing but destruction in their wake, and begin to beg the question of why they are there. Industrialism has led to not only a polluted habitat in which we live, but also a polluted state of mind in which people pursue future innovation. With that, we leave this one snapshot in the roll of film that is humanity.

- Stephan Higginbotham and Paulius Rekasius

New Tools:

4/18-4/22, David Karnes, William Talbot, and David Hecker
Witt Gallery

We are not content to work with a paintbrush or a pen. Digital 3D is a medium like any other that encourages exploration and ingenuity in the artist in order to make the most of the tools available to them. Our brush is our mouse and our canvas is a virtual world of vectors and lines.

Taking a digital representation of a cube or sphere and shaping it into anything one can imagine is as fulfilling as sculpting clay or carving marble – just without all the mess that physical mediums bring with them. We can build bridges, cities, and mountains in a space that you can hold in your hands or put in your backpack. We construct whatever we can imagine using New Tools.

Organic Humanity

11/15-11/19, Celso Dalisay Jr. and Linda Neely
Witt Gallery

Organic Humanity is a two-person show combining the works of Celso Dalisay Jr. and Linda Neely. Dalisay’s work is presented in pen and ink with a couple of oil paintings as well. In both mediums he depicts extraordinarily detailed portraits, the “humanity” element in the exhibition. His subjects include characters of fantasy, legendary heroes and his own beloved family. Neely’s contribution are her pieces in charcoal, unusually created by erasing her into charcoal. She also exhibits some works in marker. Her art depicts intriguing, not quite definable biomorphic forms emerging from darkness, the “organic” part of the exhibition. While the artists’ subjects are quite different, the come together beautifully in their monochromatic colors and vitality. - Linda Neely
exhibitions

Disconnection from the Natural World

4/4-4/8, Phillip Altstatt

“Having a solo show in the Witt Gallery allowed me to bring a dream to reality. The experience from the dream inspired me to contemplate our physical world and the ongoing battle between our fabricated landscapes and the natural ones that lie beneath. The Witt Gallery installation brought viewers face to face with the instability of man-made environments.”

Altstatt was recently admitted to the Sac State graduate program in studio art, and awarded a 2011 Alumni Graduate Scholarship. Every year the university Alumni Association awards scholarships of $2,000 to one or more graduate students enrolled at Sacramento State. These scholarships assist superior students with a cumulative grade point of 3.7 or higher. Recipients are expected “to contribute to the success of the University” and become “a productive member of society.” About the award, Altstatt writes that, “it is an honor to receive the Alumni Graduate Scholarship.” He explains that, “as a full-time student and father of a high school aged son, it is a challenge to maintain a home, perform well academically and still have time to participate in the community. Being acknowledged by the Alumni Association does not merely help financially, it also provides a much needed morale boost.”

- Phillip Altstatt

awards

2011 Awards Show and Art History Competition

Undergraduate Certificate Awards
First Place  David Mohr
Second Place  Alicia Guerra
Third Place  Christine Shimosaka
Third Place  Emily Prather

Witt Awards
First Place  Alicia Guerra
Second Place  Christine Shimosaka
Third Place  Terry Lee
Research paper  Sara Garzon Vargas

University Art Product Awards
Alfredo Rodriguez-Medrano
Namon Little
Deanna Owen
James Angello

Graduate Certificate Awards
First Place  Mikko Lautamo
Second Place  Laura De Angeli
Third Place  Erik Castellanos

Increase Robinson
Mikko Lautamo

“I was really happy about winning the Art History Witt award because I’m a true admirer of Jacob Lawrence and his work. Also, gaining recognition for my research was truly rewarding because English is my second language and I have made a big effort to improve my writing skills.”

- Sara Garzon Vargas

Sara Garzon Vargas

Audience at awards presentations

Pat Chirapravati and Dan Frye presenting awards
On April 16 the CSUS Art History Department hosted the best and the brightest from art academia for its eighth annual Art History Symposium. This year’s theme, “The Real & the Fake,” coincided with a special 3-D/new media exhibit “The Real/Fake” in the University Library Gallery. Six art scholars from across the nation presented formal papers dealing with the topic of real-versus-fake, in terms of art history from a variety of medium, during the afternoon-long symposium.

Professors Pat Chirapravatti and Elaine O’Brien made the opening introductions. In her remarks Dr. O’Brien said, “The oxymoronic title ‘Real/Fake’ suggests hybridity, the strange beauty of which makes us see truths we cannot conceive.” She continued, “This symposium includes papers that show manipulations between real-fake that is basic to a visual culture.”

Keynote speaker Erkki Huhtamo kicked off the symposium with his paper, “What’s In the Box?: An Archaeological Approach to Peep Media.” Huhtamo, a professor of Media History and Theory at UCLA said, “Peeping at pictures is a hundreds, perhaps thousands of years old tradition and cultural practice.” He added, “It has also become a topos, a discursive formula.” He concluded his paper suggesting, “The visual media culture should not be studied on the level of the apparatus only, but also on the level of its discursive manifestations.”

Mark Levy presented his paper, “Magritte and the Triumph of the Simulacrum,” by focusing on the term “signifier” as a sign and the “signified” as the object. Dr. Levy is the Senior Professor of Art History at CSU East Bay. He ended his paper by posing thought provoking questions to the audience: “What will the 21st century bring? Will there be endless erosion of reality or a revenge of the real?”

“Claes Oldenburg’s Bedroom Ensemble: Disruption and Transformation,” was the subject of Donna Gustafson’s paper. Dr. Gustafson is the Andrew W. Mellon Liaison for the Mellon Program and Curator at the Zimmerli Art Museum at Rutgers University. Her talk explored Oldenburg’s purposeful intention of blurring the real and the fake.

“Screening the Real: The Films of Bruce Conner,” was presented by Robert Stalker. Using Conner’s experimental films “A Movie,” “Marilyn Times Five,” and “Report” as examples, Dr. Stalker, who is immersed in a project concerning the Ferus Gallery in Los Angeles, explained how the artist played on the boundaries of real and fake.

Carrie Robbins, an Art History PhD candidate at Bryn Mawr College, presented the paper “The Real and the Fake in Thomas Demand’s Trompe l’Oeil Photography.” Robbins focused on digital image production to examine the real and the fake and said Demand’s photos trick the viewer where realism begins to fail.

The final paper of the day, “A Double-Take on the Body (A Psychoanalytic Approach to the Body in Electronic Art),” was presented by David Schwarz. He began by telling the audience his talk was inspired by Claudia Hart’s electronic art. Happily, Hart (who co-curated the Library Gallery show) was present in the audience (continued on page 14).
The annual Art Ball is sponsored by Sac State's Alumni Art Chapter and produced by Art Studio students and professors. This year's (possibly the 15th) Art Ball was held between 5-8 pm on May 13, the last Friday before finals week. Student art was on view in all the places it is taught. Art Sculpture Lab studios showed exhibitions of sculpture, painting, and drawing. Mariposa 1007 featured Rachel Clarke’s Electronic Art assignments, including the Scanner as Camera (Art 97), Digital Portraits (Art 97), Final Projects (Art 97), Visual Narratives (Art 197), Final Projects in 3D CG (Art 142/Art 192), as well as videos from Art 147. Film Professor Jenny Stark from Communication Studies screened her students’ films.

On Kadema’s patio the bluegrass band Hot Tar Roofers played across from the Alumni Chapter’s buffet. Bob Ortbal’s Senior Seminar students manned tables displaying catalogues of their artwork and talked with visitors about their art. Student exhibitions filled Kadema classrooms, galleries, and breezeways: the Senior Art Show in the Witt and Else galleries, the ceramics display and sale outside room 131, stands of easels in the breezeway for intermediate-level paintings, and in the display cases were prints in several printmaking media.

In the former serigraphy lab, Peter Benson showed the series of self portraits as mechano-superheroes he did for Ian Harvey's Advanced Drawing class. Upstairs there was an exhibition of keyhole cameras and photographs by Roger Vail’s students, impressive large-scaled drawings by Brenda.

In the University Library Gallery Annex was the Master of Arts Exhibition, Incandescent Passage: Meech Miyagi, Natana Prudhomme, Mikko Lautamo.
The show has gone well. I am pleased to be in the company of such strong artists, consummate professionals, and good friends.

I was concerned about the venue: usually digital work is relegated to the back rooms, away from the light, or screened in theaters for limited periods of time. It’s fortunate that *The Real-Fake* was next door to provide a clearer context for my work in the gallery space. I couldn’t have asked for a better outcome.

I’m looking at MFA programs now. I need to find a strong digital program where I can expand on what I’ve started here at CSUS. I’ll be applying this year and may be back in school as early as Fall of 2012. I’m also going to build my website with the expressed goal of making an interactive, evolving art piece.

-Mikko Lautamo
Jennifer Grossfeld

With the current public school trend in eliminating art classes as a line item on their dwindling budgets, I am utilizing this opportunity in my graduate studies/thesis in Art Administration/Museum Education to develop a resource allowing access to our public university’s permanent art collection. Sac State has a treasure trove of artwork that has been gifted, donated and purchased by the University over the years. However, I realized that an updated inventory/database would first be necessary in order to pursue the ability to provide a resource to the public. I have been researching the art which is seen on a daily basis by all of us, students, faculty and visitors, and developing a catalogue. This catalogue should be beneficial to the University from many perspectives, including utilizing the collection as a marketing tool for perspective students and faculty, providing curatorial and educational resources for current students, establishing a resource of art educational tools for outside interests (for example, public schools), as well as educating current faculty, students and visitors as to the beauty that exists right here at home on our own campus. Artwork exists throughout the University in a variety of mediums, including ceramics, paintings, drawings, sculptures, print, and more. The list of artists is impressive, including Wayne Thiebaud, Robert Else, Peter VandenBerge, Joan Moment, Jack Ogden, Stephen Kaltenbach, Dong Kingman, RCAF, Ed Rivera and many others.

I have been researching the accession, the history of the artist, and any other relevant information from each piece of art and including - with a photograph and location of each piece - that information in a catalogue. This catalogue will be updated to provide a current document of the University’s art collection. As a lover of puzzles, my project thesis has been, and continues to be, similar to filling in the pieces of a missing puzzle – piece by piece.

- Jennifer Grossfeld

Stacey Wong

Stacey Wong is a special major M.A. candidate in museum studies with a concentration in museum education. This semester she continued her internship with the Department of Education at the Crocker Art Museum for which she is writing lesson plans that teach science using artworks from the museum’s permanent collection. Next semester she will complete her thesis project by developing and conducting an online survey of K-12 teachers in multiple school districts to gain a broad understanding of how teachers use the visual arts to teach math, science, history/social science, and English language arts and how they use the Crocker Art Museum’s education programs and materials.

Last April, Stacey curated a photography exhibition at Lumens Light + Living showroom on K Street in Sacramento. The exhibition was one in a series of exhibitions throughout 2011 that are being curated by the Gallery Associates at the Center for Contemporary Art, Sacramento (CCAS). As a Gallery Associate at CCAS, Stacey works with membership services, assists with exhibition installations, writes press releases and exhibition materials, and received training on Smithsonian preparator’s techniques on exhibition installation. Most recently, Stacey joined CCAS’ Education Committee, which offers her another opportunity to learn about and contribute to the development and implementation of museum education programming.

Editors Note: It is exciting that Jennifer is concentrating her Master’s project on a portion of the CSUS collection. A couple of years ago I worked on a special project in art history that involved the cataloging of artwork that is in the possession of the Art department. Primarily, I set up a collective database from an variety of written sources, including a database assembled by art history alumna Christina Maradik that included many ceramic artworks gifted to Sac State. I was also able to locate and catalog numerous undocumented artworks. There certainly are some true gems in the treasure trove that we will all be looking forward to finding out about in the future.

- Nancy Wylie
Art History Club

*History Talks: Art in Reconstructing Societies and Developing Identities* was The Sacramento Art History Consortium’s (SAHC) first official symposium held April 9, 2011. The SAHC is a non-profit organization begun by CSUS alumni and current students: Sara Garzon, Susanna Tu, Claudio Castandeda, and Hannah Beck.

This year’s speakers included:

**Jennifer Jolly (Keynote).** Associate Professor of Art History and Co-director of Latin American Studies at Ithaca College, presented her recent project titled, “Creating Patzcuaro,” where she investigates cultural patronage.

**Joaquin Sarmiento.** Tufts Graduate in Mechanical Engineering turned passionate photographer at SENCA Sao Paulo School, based in Bogota Colombia, presented his project *Um Olhar* funded by a grant from the City of Sao Paulo, where he documents this teaching project he implemented in the city’s favelas.

**Xico Gonzales.** CSUS alumnus and founder of *Brown Syndicate*, a Raza arts organization, presented his work as an artist, poet, and political and cultural activist.

**Esmeralda Salinas,** postgraduate student specializing modern and contemporary Latin and American art at University of Essex (Colchester, UK), presented her recent project about collective memory and identity in Argentina. Salinas focused on artist Antonio Berni’s *Juanito Laguna* series and presented the trends, folklores, and commodification that surround his art.

According to Art History major Sara Garazon, “The speakers all discussed different ways in which art can help in consolidating national identities, in order to empower and represent people that have been marginalized. Also how art can be used as a mechanism for denouncing political injustice, to create awareness and promote change. The research that was presented and the experiences of our guest speakers all served to further our belief that art is essential for the development of societies. Moreover, the experience of putting together an academic event of this kind was really beneficial to our education and it constituted a tremendously important exposure to some of the conventions in the field art history.”

The symposium is the first of a three-phase program. The second phase will be a workshop event, and the concluding phase is the exhibition, “Latin American Photography: The Realities of Poverty and Social Identity,” to be held in the CSUS Library Gallery. Get involved and attend SAHC events: [https://www.facebook.com/SacAHC?sk¼info](https://www.facebook.com/SacAHC?sk¼info) and [http://www.sacramentoarthistory.org/www.sahc.com/Home.html](http://www.sacramentoarthistory.org/www.sahc.com/Home.html)

Ceramics Club

A ceramics sale, the semi-annual fundraiser sponsored by Sac State student Ceramics Guild, was held in the May 3—5.

CSUS Alumni Art Chapter

The semi-annual fundraiser sponsored by Sac State Art Alumni Chapter sold used books, including art books, children’s books, and bestselling fiction and nonfiction in the Kadema breezeway, May 3—5.

Asian Art History Club

On Friday, February 11, the Asian Art History club, in collaboration with La Raza Galeria Posada in Midtown, hosted a lecture by the renowned Native American artist Edgar Heap of Birds, who spoke on “Being a Global Citizen and Sharing Native History and Art Across the World.” A reception followed in the Witt Gallery where posters of Edgar Heap of Birds’ text-based artwork were on view.
Pat Chirapravati

Pat Chirapravati has completed her new book, *The Thai Bodmer Divination Manuscript: War, Wealth, and Destiny*, which will be published by Presses Universitaires de France. The book will be published in both English and French (*Divinations au Royaume de Siam: la guerre, la richesse, le destin*). She presented a paper “Revisiting Srivijaya Art: Do we need a new label?” in the panel “Srivijaya Art in Light of New Scholarship,” at the Conference of the Association for Asian Studies and the International Convention of Asia Scholars, 70th Years of Asian Studies.


Andrew Connelly

My work is featured in an exhibition as a part of a consortium of artists called ARTNAUTS in which artists from the US have their works travel to exhibition spaces around the globe. Titled *Mixed Messages*, this is the second exhibition in which my work is featured. In 2010 the work/exhibition traveled to Mexico City. It will show in Colombia at the Universidad Nacional de Colombia in Bogota, Colombia in May 2011. The exhibition catalogue will be published via Blurb.com.

In addition to summer studio projects, I am working on a book of images with essay written by Natasha Ginwala of New Delhi, India that will include works created during a residency at the Sanskriti Kendra Artist in Residency, New Delhi, India, Spring 2010. The working title is “threshold” and will be published and available on Blurb.com in Fall 2011.

CSUS Sculpture faculty, staff and students will be attending bronze casting workshop directed by Ronnie Frostad at Frostad Atelier Bronze Casting Fine Arts Foundry in McClellan Park June, 2011, and have been invited to build a burning man-style sculpture/fundraising event for Soil Born Farms, a not-for-profit organic farm and educational facility in Rancho Cordova, CA. The event is scheduled for January 2012 at the Radisson Hotel and is entitled “Fire and Ice.”

- Andrew Connelly

Mark Emerson

Mark Emerson’s one-person exhibition, *The Color of Rhythm Paintings: Mark L. Emerson*, is currently on view through June 25th at the JayJay Gallery, 5520 Elvas Ave, Sacramento.

Catherine Turrill

Professor Catherine Turrill spent her Spring 2011 sabbatical in Italy, pursuing research on the artistic activities of 16th-century Italian women artists in two cities, Ferrara and Florence. Most of her research was done in Florence, where she has collected additional archival information on artist-nuns (painters and sculptors) in a Dominican convent dedicated to one of the patron saints of Italy and Europe, Santa Caterina da Siena (Saint Catherine of Siena). While in Florence, she met with the conservator who has restored three paintings by one of the artists she is studying, Plautilla Nelli. Her search for unpublished information about the Florentine convent also took her south to Rome, to the archive of the Dominican order, which adjoins the Early Christian church of Santa Sabina. In the last weeks of June, she will be giving three lectures and leading five tours in Florence for CSU Summer Arts, the sponsor of the three-week course on the art history of Florence.
### Anna Wagner Ott

Over the last few months, I have shifted from making figure sculptures to working on canvas with paint and recycled shredded photo copy paper mush. I start the paper pulp by converting the papers from my shredder into a pulpy mushy liquid. This liquid is then added to screens and dried. Once it is dried, I add a glue mixture and different colored dyes to soften the pulp. My new body of work integrates this pulp with painted abstract organic and geometric shapes and cut painted fabrics. The images that I use on each canvas suggest rocks, spheres, and leaves which are then pulped over with this white pulpy surface. Before the pulp dries, I wipe off some of the pulp so that the painted rocks, leaves and spheres peak through. I have also imbedded painted fabric leaf-like shapes into the pulp. These works are still at the experimental stage.

- Anna Wagner Ott

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### Ian Harvey

Koo Kyung Sook and I were invited to exhibit two large collaborative works in the exhibition Size Matters at the San Jose Institute of Contemporary Art.

*Size Matters*
March 12 – June 18, 2011
San Jose Institute of Contemporary Art
560 South First Street
San Jose, CA 95113
408.283.8155
www.sjica.org

The international magazine *Nature*, published in London, featured the exhibition and our work in the March 17, 2011 issue. Other than that we just kept on working in the studio.

- Ian Harvey

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### Tom Decker

I just returned today from a short trip to Korea. I was invited to lecture, demonstrate, and exhibit my artwork at the 2011 MunGyeong Traditional Teabowl Festival. MunGyeong is a historical center of tea culture in Korea. I joined 35 Korean potters and 25 foreign potters in sharing our culture with over 700,000 visitors at this week-long festival.

- Tom Decker
Rachel Clarke


Elaine O’Brien

During the spring semester, I continued to work with Wiley-Blackwell’s production editors on the Global Modernism anthology, primarily attaining text and image permissions. At the annual February College Art Association conference in New York I met with commissioning editors and possible contributors to a proposed anthology about craft-based contemporary art. I continue to serve the local art community when possible. I’m a member of the exhibition committee for the Center for Contemporary Art, Sacramento (CCAS) and the on-site organizer for Non Solo, a group exhibition of young Brooklyn-based artists, which opens at CCAS in June. I juried the annual members’ show for Roseville’s Blue Line Gallery and participated in two panel discussions: one at the Crocker Art Museum about the Austrian contemporary painter, Gottfried Helnwein, and the other a panel on contemporary African-American art at the Guild Theater in Oak Park. With Art History colleagues and students I presented the eighth annual Festival of the Arts Art History Symposium, this year on the topic of The Real & The Fake. Working with Nancy Wylie on this newsletter has been, as it was last semester, a pleasure. Nancy and I share an admiration for what Sac State Art students, faculty and staff produce. We hope the newsletter will help to document it and get the word out.

Thank you to everyone who contributed news and photos. A special thank you to art history major Lesley Stein, whose articles have enriched this issue.

- Elaine O’Brien

Brenda Louie

Brenda Louie has been selected for the Emerging Public Artist Residency at the Sacramento Metropolitan Arts Commission in 2011, California. Farhat Art Museum ([www.farhatartmuseum.info](http://www.farhatartmuseum.info)) of Beirut, Lebanon, has recently published three videos of Louie’s work and her life experience as an artist which are available online and at the museum’s website.
EDGAR HEAP OF BIRDS

Being a Global Citizen & Sharing Native History & Art Across the World

On February 11 American Indian artist Edgar Heap of Birds addressed a standing room only crowd at CSUS. As an artist Heap of Birds, who also goes by the name Hock E Aye VI, has made it his life mission to bring justice to native and indigenous peoples who are badly mistreated, not only in America but also across the globe. Half Cheyenne and half Arapaho, Heap of Birds has spent his adult life teaching and working as an artist. It is through his artwork that Heap of Birds has been able to express his sadness and anger at what was done to his forefathers. During a slideshow of his work Heap of Birds told the audience he believes America and other counties have a sneaky way of handling history. He travels the world creating art to counter official history and to raise awareness for what really happened. Heap of Birds often collaborates with students around the world by encouraging them to express through artwork their own emotions and perceptions about injustices in their native countries.

Dressed in a vividly colored vest, Heap of Birds told the audience he collects thread and fabric explaining, “Weaving connects the world, one thread at a time.” The Oklahoma native is currently an instructor of Native American studies and fine art at the University of Oklahoma. Heap of Birds has exhibited his art around the world including New York’s Museum of Modern Art and the Smithsonian’s National Museum of the American Indian. An exhibition at Sacramento’s La Raza Galeria Posada ran concurrent with his lecture at CSUS.

- Lesley Stein

LYNDA JOLLEY AND BETH JONES

On April 28 two leaders of Sacramento’s contemporary art scene, Beth Jones and Lynda Jolley, brought their unique perspective to Sac State during an informative and lively presentation. Now celebrating their tenth year as owners of Sacramento’s JayJay art gallery, Jones and Jolley shared their back-story with the audience. The two described their days as Sac State students and their rise to becoming successful art consultants and gallery operators. Their upward climb through the art world involved hard work, long hours and perseverance but also a knowledge, understanding and focus on contemporary art. With a specialty in contemporary art Jones explained that “abstraction” plays a major role in their business.

Several questions posed by students in the audience centered on the speaker’s work as art consultants. Said Jones, “We had no intention of opening a gallery, we were in the art consultancy business.” She described how they consult area businesses as well as owners of private residences. Although they admitted they would now prefer to concentrate on the art gallery, their days are split between the two businesses. One student asked if art consultancy was a growing field. Jones’s answer was direct but honest, “Not in Sacramento.” She advised students that cities such as San Francisco were better suited for art consultancy careers.

JayJay supports local artists including many who have connections to the Art department as past or current faculty, or as former students including: Trent Burkett, Linda Day, Mark Emerson, Ian Harvey, S.R. Jones, Tom Leaver, Michelle Le-Compte, Joan Moment, Tom Montieth, Jack Nielson, Robert Ortblal, Kim Squala, Michael Stevens, Ellen Van Fleet, Mary Warner, David Wetzl, Galelyn Williams and Roger Vail. Jones and Jolley’s presentation included a slide show of work from these artists.

JayJay, whose name is a derived from the owner’s last names, is located at 5520 Elvas Avenue, Sacramento. Artwork by Sac State’s Mark Emerson is currently on exhibit at JayJay through June 25th.

- Lesley Stein
Heather Brown, Sac State Alumna in Art History, will be joining the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) class of 2014. School begins August 1 with a three week chemistry review at the University in Newark, DE. After that, classes will be held at the Winterthur Museum and Country Estate in Wilmington, DE. It's about a 35 mile commute from Philadelphia, so Heather and her husband will be staying in their current apartment, and he'll continue to row on the Schuykill and work at Penn. Check out Heather’s Art Conservation blog.

Congratulations to Art History alumna Kory Davis, who begins the program in Arts Administration at Boston University this fall. Kory writes, “I am so thrilled that my acceptance letters for graduate school have come back with so much good news. I have made my final decision to attend the Arts Administration program at Boston University in the fall. The program at BU has been at the top of my list for quite some time and I am so excited to be accepted into such a solid program of study.”

Nancy Wylie

Spring 2011 was my final semester for completing courses in my Art History major. It has been fun and rewarding to participate in publishing the Art Department newsletter. It started off as a special project, however I am so enthusiastic about the department having a newsletter that I have volunteered my services on an ongoing basis. I have a plethora of experience in the graphic arts and publishing, which I can put to good use by working with Elaine O’Brien to e-publish the newsletter for the Art department. I will be taking photos for the newsletter; look for me, behind the red camera.

- Nancy Wylie

We would like to hear from you.

Please send us your contribution for next semester’s issue. Also, we would appreciate feedback on this issue. Please contact: Elaine O’Brien eobrien@csus.edu Nancy Wylie wylien@csus.edu

Dr. Frye’s Chair’s Corner (continued from page 1)

... The more explanation, the more comfortable the student feels about engaging. The student must also view the teacher as an active participant in the teaching/learning process beyond mere lectures and demonstrations. Is the teacher available and approachable? To what degree are assignments restricted or open? Can a student’s particular needs be accommodated? Is the teacher’s attitude welcoming? All of this can foster a sense of belonging in the student. If the student feels as though she belongs in the class, she is more likely to come to class and engage. The assignments often move beyond mere assignments for the student. The student views the assignment as an extension of herself. She wants to complete the work because it represents her mastery over the medium or content. It represents her thoughts, her ideas, and her feelings. The object becomes a piece of personal intangible value. The student has tested her mettle and achieved high marks of personal relevance.

The teaching/learning dynamic is about living. If students find they are simply reciting or memorizing non-clips, they are not making sense of why they should learn. If they see themselves in what they are being taught, they are more inclined to learn.

- Dan Frye Ph.D.

Symposium (continued from page 5)

... Hart, whose work ran uninterrupted on a screen throughout Schwarz’s presentation, further enhanced Schwarz’ paper with her extemporaneous comments. Schwarz is an Associate Professor of Music at the University of North Texas.

The annual CSUS Art History Symposium presents a unique opportunity for students, faculty and members of the community to hear directly from highly regarded scholars within the field of art history. An afternoon break and post-symposium reception provided the chance for attendees to mingle with the speakers and speak with them on a one-to-one basis.

- Lesley Stein