Chair's Corner: Dr. Frye

I am thumbing through the final draft of our newsletter. Wow, were we busy this semester! This issue truly evidences the results of a dynamic teaching–learning relationship. There are no less than ten pages devoted to exhibitions not including the Student Awards Show and Art History Competition. And the array of shows definitely displays our diversity in mediums, ideas, and approaches to art. Later in the newsletter you will see photographs of the Masters of Arts exhibition at the University Library Gallery. Again you will see a divergence of aesthetic vision. But don’t miss the names at the end of the articles. In some instances, it is the artists themselves writing a caption for their work. But I do believe that we have a budding number of students who have found a possible pathway of interest (read that as employment) beyond graduation.

And then there was the “Profession of Art” lecture series. Students have shared with me that this lecture series has been most insightful. Not only did they learn of a variety of positions within the art world but they also learned of how these lecturers navigated themselves to fulfilling positions in life. There were other lecturers such as Jenny Stark and Sylvester Ogbechie that contributed the enlightened word to audiences. I think this is surely something we want to see continue as it offers explanation by examples of successful lives in art after graduation.

Did you get a chance to go to U–Nite?! Not only was it a collaboration of artist/professors from the University that displayed our varied aesthetic voices but it as well evidenced collaboration between the College of Arts and Letters and the Crocker Museum. I don’t believe that has ever been done before. The number of people who attended was insane. And the performance piece by Professor Connelly's Installation and Performance class was over-the-top. Let’s do it all again.

We would like to hear from you.

Please send us your feedback on this issue and your contribution for next semester’s newsletter.
Contact: Elaine O’Brien eoobrien@csus.edu Nancy Wylie wylien@csus.edu
Less than Zero: An Installation by Minh Tran
Witt Gallery: 1/23-1/27

Art has given me so much. It has given me the ability to transfer feelings that were too overwhelming. I want to have a chance to learn to give someone else that ability, for them to have a voice in the art I create. I want to be able to let others feel that every emotion and experience that we have is acceptable. With this show, I wanted a way to express the act of letting out. The process of life that we all have to come to terms with. There is an end to everything, but I also wanted to honor what remains after we or others pass. The process of letting go becomes worthy of appreciation.

I look into the mirror and I see these lines I am creating. And everything finally makes sense.

Minh Tran

Hornet reporter John Riturban interviewed Minh for this show. “When the figures melt,” she told him, “they will disappear and will create something new in itself. . . It is a cycle. . . What you create out of yourself in the time you are alive, there is life in it and a continuation.” For the full story, go to: http://www.statehornet.com/features/student-artist-follows-passion-opens-her-third-exhibit/article_530a8f4e-472c-11e1-b178-0019bb30f31a.html

Inner-Connection: Recent Work by Deanna Taylor
Witt Gallery: 2/6 - 2/10

The experience of life seems separate and individual, but underneath there are movements of a common force and one consciousness. These forces and forms are moving from person to person as a vibration of a single being. Though people walk in a singular fashion we are all connected through the senses. The symphony of inner-connectedness experienced with one’s inner unity and harmony with the mediums such as the canvas, paint, ink and other materials are expressed through these paintings.

Deanna Taylor
Human/Nature: Recent Work by Samantha Holland

Nature is Dynamic. People are Dynamic. The planet and its components are constantly changing and evolving. The same concept applies to humans. The changes can be slow and unrealized or sudden and drastic. They can be nourishing or destructive. The movement and growth of both the environment and humans can assume a calm, meditative quality or a rushing, excited quality. All of these forces maintain an equal value, and I try to celebrate them all with this equality.

I find myself fascinated by the relationship between humans and nature — how we interact and impact the other. The study of human connection with and slow destruction of nature is a driving force behind much of my output in the last couple of years, and is the basis of this body of work.

About the Witt show:

I really enjoyed seeing people’s reactions to my output. Most of the people who came into the gallery gave me good feedback and ideas for future work. The experience also gave me the opportunity to practice hanging pieces and gave me further understanding into the importance of such things as lighting, taking inventory and organizing my work. I would recommend this process of showing at the Witt gallery to anyone who plans on continuing in the art industry after college.

Samantha Holland

Through Our Lenses: Mother and Daughter: Exhibition of work by Lalhlimpuii Sailo and Pooja Tripathi

On February 20 – 24, the Asian Culture Club of Sacramento State was delighted to host the photography exhibition Through Our Lenses: Mother and Daughter in the R.W. Witt Gallery. The mother, Pui Sailo, is a media artist and an immigrant from India whose past photography works focused on capturing people in unsuspecting moments of their existence. Her daughter, Pooja Tripathi, who is only fourteen, became enthralled with photography at the age of ten and soon discovered the medium to be a way of holding onto memories that would otherwise be forgotten. Together the two captured their life experiences and interactions with their adopted home in Davis. The exhibition reception drew a wonderful gathering of Davis residents, friends and family of the artists, and many Sacramento State students and faculty. The artists were delighted that several of their works sold, especially since this was their first joint exhibition.

Amber Massey

L-R: Chong Lo, Hannah Beck, Amanda Steffen-Wright, Pooja Tripathi, Puii Sailo, Lin Green, Amber Massey, and Megan Ortanez
Nuances de Vie, Photographic Printmaking in Three Media: Master of Arts Thesis Exhibition by Valerie Wheeler

Robert Else Gallery: 2/27 - 3/2

The images

As an anthropologist, I have spent decades making sense of the human ‘everyday’ throughout space and time. Throughout its history, photography also has dealt with the everyday. “Art,” said Jean-François Lyotard, “is the flash that rises from the embers of the everyday”: calla lilies and tulips with their evocative purity of organic form, divine light in medieval churches, the past in the present, space and reflection, surfaces. For much of my work, the photographic moment is visceral and intuitive; I see, I feel visual pleasure, I click. Landscapes are more rational, yet about the sensations of space. The overall mood of my pictures is poetic and contemplative. I print full-frame because that is what my eye sees in the moment.

The processes

To paraphrase Ansel Adams, a photographic negative is to a print as a musical score is to a concert. Making a black and white print is a magical act. Light and dark dialectically arise from dark and light. My simple tools are a light-tight box with a tiny hole and presses of one kind or another. Materials are light sensitive film, metals, paper, chemical compounds, pigments, and light. Two of the printing processes used here are old; the third is new. Each is different from the others, and each print is a different performance. All are handmade.

Valerie Wheeler

Natural Static: Mixed Media Work by Marina Sterner

Witt Gallery: 2/27 - 3/2

Technology is increasingly prevalent in contemporary life. As fast as it advances, it also changes the way we live our lives. The use of televisions, computers, cell phones, and other electronic devices directly interrupts our ability to perceive and experience the natural reality around us.

Natural Static, Marina Sterner’s first solo exhibition, was a space created for introspection and meditation, and included paintings (acrylic, oil, and encaustic), digital prints, and video pieces. The works juxtaposed the aesthetics of the natural world against those of the virtual world. Each piece is an exploration that seeks to express the ambiguity of perceived reality through abstraction. The imagery was presented as an invitation for viewers to reflect on the dynamics of their personal relationships with these worlds. The installation offered an opportunity, free from judgment, to explore individual emotions related to the ways we choose to live. The exhibition strove to create an impetus for change through the experience of self-reflection. How are you experiencing reality? What reality do you prefer? Is it virtual, natural, or both?

Marina Sterner
When I make art I am chasing after an idea. No matter how strange the idea may be I know it was formulated through observations in a very real world. The first step is to observe the idea and stand back from it. Next I begin to walk hand in hand with the idea to learn from it and begin to understand it. Finally I begin a dance with the idea, where I start to build a portion of it, and then it seems as if the idea builds a little bit of itself.

My career at CSU Sacramento has consisted of a Bachelor’s degree in Mechanical Engineering with a minor in Art Studio, mainly in metalsmithing and jewelry. It has been very beneficial because it constantly seems to start a process in which the art classes would encourage free thoughts and ideas and then engineering classes would attempt to make sense of the idea.

The show was titled “The Art of Engineering” because I tried to bring some of the concept ideas I have for products or machines to life through art. Because in the end both art and engineering are a form of communication; it just depends on who is listening. This show attempted to cross between both audiences and find a common ground.

Blake Mendoza
Out of the Earth-Into the Fire

Group Show
Witt Gallery: 4/9-4/13

Out of the Earth ~ Into the Fire brought together the work of nineteen artists from the Sac State Ceramics Department. The work displayed showed a range and depth of the wood firing process from two kilns: an anagama kiln in Pope Valley, CA, and the Sasukenei Smokeless Kiln on the Sac State campus.

Though wood firing has existed worldwide for thousands of years it is a relatively new process in America, the first anagama kiln having been built in the mid seventies. The Sasukenei kiln on campus was designed by Masakazu Kusakabe and built with funds from a grant: it is the only wood fired kiln on a CSU campus. Depending on the type of kiln the process of wood firing can range from four to eleven days or more. Each piece represents a community of artists who played key roles in the preparation, loading, and firing process. No matter the excellence of the single piece or the talent of the artist, it would not exist without a community coming together to produce it.

Curators Sharon Bellomo, Dania Lukey, and Debbie Moore-Yip are alumni of Sac State and volunteers for the ceramics program.
Visions in Metal: Hand-Crafted Works by the Small Metals Program

Witt Gallery: 4/16-4/20

The Art department’s Small Metals program hosted Visions in Metal, a student-curated exhibition of student work in jewelry and sculpture. The show was on view in the Witt gallery from April 16th to April 20th with a closing reception during the Festival of the Arts on Friday, April 20th. Visions in Metal featured the work of thirteen metal sculpture and jewelry artists and exhibited a wide variety of handcrafting techniques and unique artistic visions. Friends, family and members of the Sacramento Arts community saw the show, which we hope helps bring support and awareness to this very small program.

Dawn Neely

L-R standing: Marilyn Koch, Tessa Parks, Dawn Neely, Dana Fucci, Kevin Kidd, Dr. Frye, Kayla Edwards, Blake Mendoza, and Marissa McGee. Below in front: Michelle Haas and Kurosh Yahyai

Installation view of Visions in Metal

A few of the finely crafted works in the exhibition
Generalizasian: Stuck in Racist and Feminist Art by Cat Hellxia * Megan O * Trina
Witt Gallery: 3/5 - 3/9

This was a fun show, pleasantly cluttered with smell and imagery, and of course Surf Ninjas playing on a television and a series of funny YouTube videos. The point of the arrangement around the exhibits of the artists’ works was to drive home the issue that informed all their art: the misconceptions and stereotypes of Asians in America. Further, as Asian women, depicted as the perfect little Manga girl who doesn’t say much, or whatever other misinformed references and pigeonholes the artists thought they found themselves in as an ethnic group. Cat’s work was well composed formally, her written self-description put a finer point on what wasn’t already obvious - her experiencing a limbo between cultures. A character of a doll crying rice is pretty straightforward. Another of a face slurping noodles with a cityscape in the background was a little less obvious. But being informed by her description, it’s her being fed these ideas of what she is, or is supposed to be; the noodles’ seeming endlessness shows the artist’s exhaustion.

Megan’s work seems less about overt protest or confusion over her place in the world, but it still has strong cultural ties and a more subtle protest of feminism colored by cultural domesticity. Other elements such as memory and family present themselves. Trina makes life-size, paper mache dolls which are admittedly creepy in the tradition of Hans Bellmer’s surrealist La Poupée series. They are dressed and presented in a stereotypical fashion: their bodies and skin are obviously unrealistic and at times contorted, but the eyes are big and black and have a life about them. This combination is very effective, assuming it’s to mean something along the lines of this living/fake stereotype, a twisted reality. Trina photographs them out in the world pushing the concept further as by a kind of portraiture. Very well rounded show and fun environment created despite the thoughtful subject matter.

Bobby Edwards
Merit Making for the Southeast Asian New Year: Offering of the Sand Stupas

Else Gallery: 4/9 - 4/20

On the morning of April 4th students of Professor Pat Chirapravati’s Art 3B and 117B classes along with many other students that ranged from majors of Studio Art to Anthropology to Japanese came out to help her install the installation titled *Merit Making for the S.E. Asian New Year: Offering of the Sand Stupa*. The stupa is the oldest Buddhist religious monument and was originally only a simple mound of mud or clay to cover relics of the Buddha. The stupa is an object of veneration used for Buddhists of South-East Asia and India. They are large hemispherical mounds that represent the Buddha, crowned and sitting in meditation posture on a lion throne.

This exhibition was the creation of Pat Chirapravati who gave her Art 195 (Fieldwork) students the reigns of executing. That morning a pile of sand was converted into eight medium stupas inside the Else Gallery and one large stupa outside in the Kadema courtyard. A terracotta pot was filled with the remaining sand so guests could create their own sand stupa offerings in various sizes. The Fieldwork team had already collected different types of decorations, including candles and incense, but it was the large amount of origami created by groups of students that really set it off. This project was truly a team effort and showed the extent of the community we have not only in the Art Department but on the Sac State campus.

Amber Massey, Minh Tran, Pat Chirapravati, Luis Magana

Lin Green, stupa archaeology

Pat Chirapravati in foreground dancing with Thai dancers at the closing reception for *Making Merit*. Aristomelia Vidal is in back wearing a smile and a red sash.

Amber Massey, Minh Tran, Pat Chirapravati, Luis Magana
This year’s Student Awards show was outstanding thanks to the strength of the art, but also to the expert care of the judges - Cameron Crawford, Elizabeth Higgins O’Conner and Hearne Pardee - and to Kevin Ptak’s virtuoso installation. Attendance at the awards presentation and reception might have broken records. The Else was filled with students, professors, friends and family, all in smiles. Chair Dan Frye welcomed everyone. Assistant Chair, Catherine Turrill read descriptions of the scholarship donors — Increase Robinson, Raymond Witt and Frederick M. Peyser, Sr. — and announced the student winners. Associate Dean Nicholas Burnett handed winners their prize letters and congratulated them.

The annual scholarship awards for undergraduate students include the Frederick M. Peyser, Sr. prize for two-dimensional media, the R. W. Witt Scholarship Awards in Art History and Studio Art, and the University Art Product Award. For classified graduate students in Art there are the Increase Robinson Memorial Fellowship Award and the R. W. Witt Scholarship Award in Art History.

Lesley Stein won the Witt Award in Art History for her paper, “The Theatre of Pompey.” For selecting the winning paper from a number of fine entries, Professor Turrill thanked Carrie Robbins, PhD Candidate in Art History at Bryn Mawr College, who we know from her excellent talk last spring at the Festival of the Arts Art History symposium. Catherine read Robbins’ statement at the award presentation.
2012 Awards Show and Art History Competition

Award presentation — students and faculty waiting to hear

Award Show judges 2012: Elizabeth Higgins O’Conner, Sierra College; Hearne Pardee, UC Davis; and Cameron Crawford, CSU Chico

Above, top to bottom, left to right: Phil Altstatt, Lin Green, Lesley Stein, Ren Hudson, and Roger Vail
2012 Awards Show and Art History Competition

2012 AWARD SHOW, SACRAMENTO STATE

LIST OF AWARD-WINNING ENTRIES

GRADUATE STUDENTS: CERTIFICATE AWARDS

First place: Jeremy Jordan, for Ladder III
Second place: Mehran Mesbah, for Great Men
Third place: Jillian Haas, for Long Story Cut Short

GRADUATE STUDENTS: ROBINSON MEMORIAL FELLOWSHIPS

Jillian Haas, for Long Story Cut Short
Jeremy Jordan, for Ladder III
Mehran Mesbah, for Great Men
Emily Swinsick, for At First You Don’t

UNDERGRADUATE STUDENTS: CERTIFICATE AWARDS

First place: Afsaneh Dehbozorghi, for Euphoria I
Second place: Darren Stoddard, for 401 Post-Its
Third place: Kelly O’Connell, for Untitled

UNDERGRADUATE STUDENTS: UNIVERSITY ART PRODUCT AWARDS

Ben Ehrmann, for Untitled II
Samantha Holland, for And Then There Was a Goat
Jan Meyer-Schaffner, for Lovemark
Naomi Rankin, for Chrysanthemum

UNDERGRADUATE STUDENTS: PEYSER PRIZE

James Angello, for Untitled II

UNDERGRADUATE STUDENTS: WITT SCHOLARSHIPS

First place, Witt: Alfredo Rodriguez-Medrano, for What Have I Become
Second place, Witt: Ethan Flanagan, for Untitled I
Third place, Witt: Teferi Wubte, for Self-Portrait

Witt Art History Essay: Lesley Stein, for “The Theatre of Pompey”
Liv Moe

On Tuesday, March 13, 2012, the annual “Professions of Art” lecture series kicked-off with a lively talk delivered by Liv Moe, the Executive Director of Sacramento’s Verge Center for the Arts. Moe, who is also a visual artist and writer, was the first of three guest speakers to lecture during the spring semester. Professor O’Brien introduced Moe to the audience, who gathered in Kadema 145, by asserting that the success of the Verge is directly due to Moe’s efforts and collaborative skills. Under Moe’s leadership, the Verge, an innovative art space for artists’ studios and contemporary art events, received a prestigious arts grant and has formally achieved non-profit status. In recognition for her work at the Verge, the Sacramento Arts and Business Council recently named Moe “Arts Executive of the Year.”

In her lecture, Moe described the path that led her from a Fargo, North Dakota childhood to the center of the Sacramento art world. She explained, “In high school I was the arty kid, but my work was really bad.” Moe learned about art making from her mother. But more importantly, from her mother, Moe picked up the habit of always keeping herself busy with projects. She now juggles her personal studio-art time with project management duties at the Verge, including fundraising, marketing, promotion and event planning.

A solid education in the arts played a major role in Moe’s career trajectory. She earned a B.A. in Art Studio from U.C. Davis, and a Masters of Art from CSUS. Moe started out as a Sociology major, but after taking an art class she switched her major to Art. She created her first sculptural project, a stack of books, for an assignment that asked, “What do books innately do?” Said Moe, “That first art class was my portal into the world.” Even though she found herself in the company of students with more art experience than herself, she said, “I was excited to go to school and learn more.”

During graduate school Moe edited and wrote articles about the local art scene for the monthly publication, Midtown, which she and her husband Tim Foster produced. Midtown made Liv and Tim the voice of the local culture and gave her the wide view needed to the void in Sacramento’s art world. She thought, “Why must a new mall or a new arena make Sacramento great?” She has worked passionately ever since to push art to the forefront. Her mission at the Verge is two-fold: first to provide vital resources to local artists; and second, to bring international recognition to local contemporary artists.

Moe honed her gallery administration skills while working for Verge in their original 14,000 square foot space on V and 19th. In 2008, she was responsible for the conception and implementation of Verge’s successful show, Hitchhikers and Other Work, featuring 300 photographs by Doug Biggert. In 2010, Moe steered the relocation of the Verge to its present 22,000 square foot warehouse facility that now includes over twenty artists’ studios and plenty of exhibition and event space.

Often referred to as an art incubator, the Verge under Moe’s leadership is at the leading edge of providing much needed resources to Sacramento’s contemporary art scene. Said Moe, “One of the biggest values to the new space is the studios. It also provides the opportunity for the community at large to come in and interact; it starts making art part of everyday life – which I think is essential.”

The Verge Center for the Arts is located at 625 S. Street, Sacramento.

Lesley Stein
On April 3, 2012, Jenny Stark, photographer, filmmaker and videographer, CSUS Associate Professor and Coordinator of Film Studies, discussed her recent film and photo projects along with her concurrent exhibition, *In Between Place: Jenny Stark’s Central California*. Following her lecture, Stark led the audience on a tour of her new series of landscapes and interiors on view in the Else Gallery from March 6 to April 3. She explained to the assembled group, “I’m always thinking about identity and I always start with place; then I start thinking about place as part of my art.”

For the exhibition statement, Stark wrote that, “In some ways these photos are about Central California as a place between destinations like Tahoe, San Francisco and Los Angeles. They are also partial narratives created by things left behind and by the fragility of a debt economy. Uninhabited homes in Sacramento and Stockton, unfinished developments in Natomas, levees and pumping stations in the Delta region, all reflect a sense of instability.”

Stark, a native of Bellaire, Texas, earned a BFA in Photography from the University of Houston and an MFA in Film and Video from the California Institute of the Arts. Her films have been shown at South-by-Southwest in Austin, Texas, The New York Underground Film Festival, The Viennale in Vienna, the L.A. Film Forum, and the Museum of Contemporary Art in Mexico City. Stark’s work was recently showcased in an exhibition and film screening at the Crocker Museum and again on U-Nite, April 12.
Lial Jones Discusses “My Brilliant Career”

Lial Jones was the sixth lecturer to speak in the CSUS Art History Department’s two-semester series Professions of Art. Jones focused her April 10th lecture on the path taken from childhood to her current position as Director of Sacramento’s Crocker Art Museum, playfully giving her talk the title “My Brilliant Career” after the well-known Australian film by Gillian Armstrong. Professor Elaine O’Brien introduced Jones by describing her as one of the most influential art administrators in Northern California. O’Brien added that, “Under Lial Jones’ guidance, the Crocker has become a rich resource for us.”

Citing her mother as her biggest influence in life, Jones remembers that even as young as six months old, she was “intently focused” on objects. Approaching objects of visual culture creatively is an idea Jones finds powerful. “For me, there has always been a power and draw to museums, even from an early age,” said Jones. That attraction has stayed with her throughout her life. Explained Jones, “It’s the story of the object that makes a museum come to life for people. It’s not just about the dates of works of art.”

Jones began volunteering in museums when she was in high school. By the time she was eighteen, she was hired as a tour guide at the Lorenzo Museum in Cazenovia, NY. Jones earned a BA in American Studies from the University of Delaware where she learned that she would never make much money working in a museum. Obviously that did not deter her from pursuing a career in museum related work. She went on to earn a degree from the Museum Management Institute at UC Berkeley. For nearly twenty years, Jones worked at the Delaware Art Museum in Wilmington, where she rose from contemporary art curator to Deputy Director of the museum.

In 1999 Jones was hired as Director of Sacramento’s Crocker Art Museum. At the time, Jones recalls that “the museum was rather moribund and the staff was not unified.” She was hired to change the museum. Under her direction, the Crocker built a state of the art wing enlarging the museum from a 50,000 square-foot facility to one that is now 151,000 square feet. The Crocker art collection nearly doubled from 9,000 works of art to over 16,000 works. Museum attendance grew from 99,000 visitors a year to over 250,000 under Jones’s leadership. She has also steered the museum’s budget from $2.2 million to $9.4 million.

Jones said, “The Crocker Art Museum is now something Sacramentans can be proud of. It is a vibrant cultural center.” She envisions the Crocker as “the jewel of Sacramento.” Jones told the audience, “My passion and experience are the number one reasons I have been successful in Sacramento.” Her advice to students who wish to pursue museum careers is to start volunteering now. She said that content knowledge is important but one must also know the history of art and visual culture. Jones said, “Don’t be afraid to express sheer delight in what you are seeing.”

As for the future of the Crocker, Jones said “We’re not a tourist city but I would like to see more of a regional draw from San Francisco. As a regional art museum we have a responsibility to artists of this region to collect and show their work. But we also want to bring in work people may not see unless they fly to Chicago.” She concluded her lecture saying, “Because we’re in the capital of California, people think we will be the center of the art world and we’re in a good position to take advantage of that.”

L. Stein

After the lecture: L-R: Luis Campos-Garcia, Lial Jones, Celina Miranda, Lin Green, and Cat Xia
Craig Watson is the Protagonist of His Own Story
May 8: Craig Watson, Director, California Council for the Arts, Kadema Hall 145

Can a studio art major amount to anything in the “real” world? According to Craig Watson, the answer is, “absolutely.” Watson, who was the spring semester’s final speaker in the ongoing Professions in Art lecture series, is the Director of the California Arts Council, the official state arts agency. During the course of the May 5th lecture, Watson gave an account of the choices he made throughout his life that led him to where he is today. “For me,” he explained, “good outcomes are not due to a linear path.” Watson told the audience that he didn’t end up exactly where he expected to be in life.

Where he is today is at the helm of a council that puts money into the arts throughout the state of California. That includes distributing one million dollars to artists-in-residence programs and one million dollars to local arts councils in all fifty California counties. It’s a job that Watson likes, despite the fact that California ranks 49th out of 50 in terms of money spent by individual states across the country. (The bottom of the list rank is based on the fact that Kansas is the only state without an arts council.) Ironically, California has more working artists than any other state. Said Watson, “It’s shameful that our state doesn’t invest more in the arts…. What’s great about working for the 49th out of 50 is the challenge -- we have no place to go but up.”

Watson was chosen as director of the Arts Council after a nationwide search. “I am not the usual suspect,” said Watson who went on to explain that he was hired for his background and skill even though he had no direct experience working in a government bureaucracy. His prior professional experience includes numerous arts council positions at the local level, followed by a career in telecommunications in Rhode Island, New York and California.

The son of a minister, Watson listed four events that were important steps in his career path. First, as a fifth grader, he appeared on the Art Linkletter show “Kids Say the Darndest Things.” Dressed as Thomas Jefferson, Watson was unprepared for a question from Linkletter and went home embarrassed, but with a valuable life lesson. Second, during a family trip to Mexico, Watson discovered the famed Mexican muralist Diego Rivera. The third seminal event for Watson was when he ignored advice from a high school guidance counselor by choosing public speaking and typing classes over advanced chemistry. And fourth, Watson was one of 300 people hired by the artist team Christo and Jeanne-Claude to build the Running Fence across Marin and Sonoma Counties, California in 1976.

“For me,” said Watson, “these choices led to important moments in my life.” From the Linkletter show he learned that real preparation matters and that, “the best defense against a curve ball is to be ready.” All that he understands about the global world, he learned from his trip to Mexico. He said, “You must challenge yourself about other cultures.” The speaking and writing skills he learned in high school have served him well. Said Watson, “very few can survive solely as studio artists (Watson was a studio art major in college).” From Christo and Jeanne-Claude, Watson learned the power of process. Explained Watson, “Everything you do has a process that leads to chances of success. Christo impressed upon me the power of process and mastering it for big impact.”

Watson concluded his lecture with a few words of advice to students: “Network like your future depends on it; mentors matter; internships matter; keep your imagination alive; and, don’t be the usual suspect in your own life.”

Lesley Stein
Art History Lecture: Sylvester Ogbechie

The annual Sacramento State “Festival of the Arts” culminated with a didactic lecture from Professor Sylvester Ogbechie on April 21, 2012. A professor of art history and architecture at UC Santa Barbara, Dr. Ogbechie addressed the standing room only crowd with a very serious issue: “Art Collections, Museums & Preservation of Cultural Heritage in Africa.” As both a scholar in African arts and as a native of Nigeria, Dr. Ogbechie spoke with authority and from personal experience. Dr. Ogbechie told the audience that Nigeria, a country known for its indigenous arts, has been looted of its cultural heritage. He explained that nine-tenths of known African sculptures originated in Nigeria but are now held illegally and are displayed in western museums.

The most important works, and the focus of his discussion, are the so-called Benin Bronzes. In 1897 the British burned the Palace of Oba in the kingdom of Benin and looted it of artworks including ivory and important ceremonial bronze objects. Dr. Ogbechie shared photos depicting British soldiers blatantly posing with stolen bronze works made for the king of Benin. Said Dr. Ogbechie, “They represent a massive plunder of indigenous wealth; all works from and for Benin kings.” He explained, that today a good Benin Bronze object could sell for tens of millions of dollars. Said Dr. Ogbechie, “The appropriation of African cultural objects results in an active transfer of equity and cultural works.”

The Nigerian government’s attempts to reappropriate stolen treasures, for display in their own museums, have continually been rebuffed. Dr. Ogbechie said that the British people have forbid the British Museum from returning the artwork to Nigeria. One option for the Nigerian government would be to take their case to court in America, but Dr. Ogbechie said that would require a huge financial investment.

Students from the Spring 2012 Senior Seminar hosted a post-lecture reception including delicious homemade treats.
Emily Swinsick, U-Nite Storm Performance Participant Reflects on the Experience

Before taking Andrew Connelly’s “Installation and Performance” class I could never see myself being a performance artist. Little did I know, signing up for this class would take me out of my installation comfort zone. On the first day, we were all told about U-Nite and begun discussions on what would be performed. Once the idea was settled on, we began to gather the tools and started to practice. The meaning began to deepen for me as practice continued but didn’t really set in until the second live performance that night. It was cold, rainy and we had just performed the first run-through less than an hour earlier. We were all tired, cold and out of breath. The sun had finally set and the red lights were completely effective. As we set into our full running pace, I felt it: my personal “storm.” I knew I was in a sort of trance and was not sure how to react to the sliding that was happening around me. I realized that in this moment, I really wanted to help people up that were falling; it was no longer a part of the script as much as real life. We were all in this together and there was no way I was letting anyone fall behind. Once the timer hit to go back to a drone-like pace, I felt like I finally snapped out of the spell that was cast under me. It was a really great experience to have this be my first introduction in the world of performance art and I think I might be interested in trying it again.

Emily Swinsick
On Friday evening, May 11, art students displayed their impressive culminating achievements at the department’s annual Art Ball. Artwork was everywhere on view in four campus venues. In the breezeway of Kadema Hall the always-ample Art Alumni-sponsored buffet was spread. Everyone enjoyed the refreshments, mingled in the breezeway and patio, and visited the exhibition of work by Bachelor of Arts candidates in Studio Art in the Else and Witt galleries. Both spaces were thoughtfully curated by the artists themselves. In Kadema 145 the videotape Ethan Flanagan made of the Art History seniors’ thesis presentations was screened from 5-7 pm. In the Kadema breezeway between rooms 101 and 130 was a display of ceramic ware and sculpture. Chris Thompson’s famous barbecue and other good food was shared. In room 264 were photographs by students in Roger Vail’s Pinhole Photography class; and in Kadema 268 a display of drawings by Brenda Louie’s Intermediate Drawing students was on view. In Mariposa 1007 an exhibition of video and animation films created in New Media and Electronic Art courses impressed visitors with the quantity and quality of the art, much of which showed engagement with life and critical thinking as well as skill. ASL was full of art and a crowd glad to be there: faculty, students, and their friends and families enjoying the show. Paintings and drawings in a range of 2-D media filled ASL 106 and 108 with wall to wall energy and color, much of the work showing a bold and sensitive engagement with materials. A sculpture exhibition with works — abstract and representational — in many sizes, mediums, and modes of expression was on view in ASL 110, where a video of Storm, the exuberant U-NITE performance at the Crocker Art Museum, was screened. In the ASL installation spaces, Black and White, were works by Art 187 students. Viewers could also watch a bronze/aluminum pour in the ASL foundry, and in the back yard of ASL were more sculptures, water-sliding demonstrations and live performances. Midway between ASL, Mariposa, and Kadema, Art Ball goers visited the calmer spaces of the Master of Arts exhibition, Confluences, in the Annex Gallery of the University Library Gallery (see pp. 22 and 23). The Annex has rarely worked so well, thanks to the effort and installation skills of the artists.

The Art Ball closed the year leaving us proud of our work - proud of the students and the Art department.
art ball

L-R: Sarah Day, Ethan Flanagan, Aristomelia Vidal, Kurosh Yahyai, and Jesse Sigafoos

At ASL: Andrew Connelly, Koo Kyung Sook, and Ian Harvey

Catherine Turrill and alumna, Sally Worthing
2012 Art Ball ASL Painting and Drawing Exhibition

ASL 108, Advanced Painting (Sarah Flohr)

ASL 106, Life Painting & Figure Drawing (Tom Monteith)
master of arts exhibition 2012

5/4-31: Confluence - MA Exhibition, Library Gallery Annex
Reception: May 11, 5 - 7 pm (during the Art Ball)

Confluence: Where Art and a Graduate Education Merge

Six talented graduate students with vastly different art practices came together in for the annual Master of Arts show to offer the best of their work. The exhibition and its title, Confluence, represented the culmination of the artists’ Sacramento State graduate school experience. It is a moment in time, a marker, where their work, flowing through different channels, came together. Yet there is no permanence to it, as they will all move on in different directions to pursue individual careers.

Undaunted by four semesters of arduous projects and bristling critiques, long hours with occasionally disappointing results, these emerging artists have proven their stamina and abilities with stunning results. The works ranged from geometric minimalist shapes and organic forms to art that relies on dramatic scale, surprising composition, and inventive colors. Confluence engaged the viewer in a rich narrative of thought, emotion, and creativity, executed through a wide range of styles, mediums and expressions. Erik Castellanos paints with oil in a small format while exploring two and three-dimensional planes in an abstract approach to portraits and assemblages. Digital photographer and filmmaker Laura DeAngelis focuses on relationships, restraint and freedom, while interacting as a figure in space. Jillian Haas’s quixotic abstract sculptures use atoms as building blocks via a unique mix of copper, pvc piping, resin, epoxy and woods. Jeremy Jordan, a mixed media artist, sculpts primarily in steam-bent wood with refinement and elegance, manipulating the wood into large-scale organic forms. Mehran Mesbah’s large-scale oil paintings on birch panels, adroitly examine cultural ideologies through strategic disjunctions. Leslie Philpott’s poetically expressive style is applied to reinterpreted landscapes painted with acrylics in a large format.

Key to this exhibition’s success was the artists’ sense of camaraderie forged through the shared journey of graduate school. Motivated by a desire for a path to self-discovery, the students were constantly challenged by the art faculty to explore their limits. The end result was articulated in this extraordinary group show of professional works of art. The confluence of their art and graduate education was celebrated in this remarkable exhibition.

Lesley Stein
Installation shot by Laura of Mehr hanging his paintings, with Veiled Symmetries on the left.
master of arts exhibition

At the reception: Erik Castellanos (second from left) with his family. Erik’s painting relief, ES, is on the wall behind them.

ES, mixed media painting by Erik Castellanos

At the reception: Mehr Meshbah studies WRSW by Leslie Philpott

Leslie Philpott with her painting, Untitled. Photograph by Laura DeAngelis

Artists at the reception, L-R: Jeremy Jordan, Leslie Philpott, Patrick Bell (Leslie’s husband) and Mehr Meshbah with sculpture by Jillian Haas behind them. Justin Sweetnam on the right considers a painting by Mehr.
Sacramento State Ceramics Guild

Spring Sale of Student Work
Kadema Hall Breezeway: 5/1-3, 10 am - 5 pm
Brenda Louie

Professor Brenda Louie participated in a panel discussion, “Three American Asian Women Artists in Conversation,” on April 24, 2012 at the Sacramento City College’s Cultural Awareness Center. Louie’s work, De-Construction II was included in the travelling show Art for the Sake of Humanity at the Pacific Grove Art Center (February 24 to April 5). The exhibition was sponsored by the Farhat Art Museum and the Non Violence Center of Santa Cruz. Her Book of Zero III D No. 1, a mixed media 3-D work, will be included in the Flatlanders on the Slant show at the Nelson Art Gallery in UC Davis from July 11 to August 17. Brenda’s most recent project proposal, “Visual Interpretation and Comparison of Ancient Bianzhong to Contemporary Music” was accepted to be part of the Northern Illinois University Asian Art History Department’s “The Converge Arts - Contemporary Art and Asian Musical Traditions.” The event will take place at the Northern Illinois University, DeKalb, Illinois in September 2012. Brenda will travel to Beijing, China for an artist residency in August, 2012.

Gerardo Gomez, a young El Salvadorian artist included in the Art for the Sake of Humanity exhibition, presented a slide lecture of his work on March 14 in Brenda Louie’s ART 20A.

Andrew Connelly

Art 187 Installation and Performance Art has been extremely active this semester including spontaneous performances at ASL, on campus, and installations in our White and Black rooms at ASL. Most notably was the collective performance entitled "Storm" performed April 12 as part of U-Nite at the Crocker Art Museum. Although the original concept was designed by Professor Connelly, the work became a collaborative effort with the students of Art 187 calling themselves Oneeightseven. The performance included over twenty performers on a large red tarp using sprinklers and a makeshift rain machine, stage lighting and an original soundtrack consisting of voice recordings of each student’s own personal storm. The performance lasted seventeen minutes and thirty-seven seconds in the outdoor courtyard of the Crocker and could be seen from the interior with limited access in the courtyard.

Professor Connelly’s work can be seen this summer at the Nelson Gallery on the Campus of UC Davis as a part of Flatlanders on the Slant, a thematic exhibition based on the 1960's slant step by William T. Wiley and Bruce Nauman. Exhibition dates are July 11 – August 17, 2012.
Robert Ortbal

In February, Robert Ortbal’s solo show Lattice opened at California State University Stanislaus. A 32-page color catalog accompanied the show [http://issuu.com/csustan-college-of-the-arts/docs/robert-ortbal-lattice?mode=window&viewMode=doublePage](http://issuu.com/csustan-college-of-the-arts/docs/robert-ortbal-lattice?mode=window&viewMode=doublePage). Currently he is in a group show at Kala Art Institute’s Kala-ifornia: State of the Art 2 in Berkeley. This summer he is participating in the group show, Flatlanders on the Slant, at the Nelson Gallery, UC Davis; and in June he will be creating an installation, Figure/Ground, with three artists from the Bay Area at Liberty Arts in Yreka, CA. “[The Figure/Ground artists’]... nomadic practice lends itself to a profound sense of searching. Wandering not just in and out of the surrounding landscape but mining below the surface - to places of the heart - where itinerant behavior is often rewarded with insight into the human condition...”

Pictured here are images from field trips Bob led to the de Young Museum (below left ) where students worked with Artist-in-Residence Ramekon O’Arwisters on his project Communing with the Unseen: African Spirituality in Contemporary Art; and in San Jose where Sac State grads had a joint seminar with grad students at San Jose State and visited the Joan Brown survey, This Kind of Bird Flies Backward (below right).
Lynn Jones

Lynn Jones’s Art 118 B, California Architecture class was treated to a lecture, “The Dead Architects Society,” delivered by Milford Wayne Donaldson, FAIA, on April 26, 2012. Donaldson is the State Historic Preservation Officer for California. Focusing on mid-century modern architecture, Donaldson shared information on the process of officially preserving California architectural icons. His lecture concerned a major new change in preservation procedures. The students responded with thought provoking questions.

Catherine Turrill

Professor Catherine Turrill spent the winter holidays in Europe, including a short trip to France in early January. Seeking information and images for her art history classes at Sacramento State, she visited the Louvre, d'Orsay and Cluny museums in Paris. All were memorable - the Cluny also for the fact that it is located in the remnants of the city's ancient Roman baths - but perhaps her favorite day was the one spent in the city of Amiens, famous for its Gothic cathedral and, she was happy to discover, for its delicious macaroons. On a crystal clear, cold January day, the interior of the cathedral literally glows with light, and is something like fine French champagne in color. In April she attended the annual conference of Phi Beta Delta, the honor society for international scholars, of which she is now the Senior International Vice President. This year's conference was in Kansas City, Missouri, home of the famous Nelson-Atkins Museum, which was a high point of the trip. She is looking forward to returning to Italy, and to her own research, during the summer vacation.
Rosi Prieto

Dr. Prieto is working on a book currently entitled: *Inventing the Past: Colonialist Discourse in Italian Renaissance Domestic Art*. It examines themes and legends of ancient cross-cultural encounters that frequently appear on works of art for the home. One of the themes explored is the Meeting of King Solomon and the Queen of Sheba. This Old Testament story appeared on cassoni (the decorated wooden chests commissioned and often presented to women on the occasion of marriage) and deschi da parto (painted trays commemorating weddings or births); it is an adaptation of the last bronze panel on Ghiberti’s Gates of Paradise. The Solomon and Sheba encounter seems to be a strange choice for celebrating weddings because it makes no reference to such, although these rulers were often depicted holding hands. The theme has Orientalist overtones that may have represented the desired subjugation of women and exotic nations.

Pat Chirapravati


I curated two exhibitions on campus, "Through Our Lenses: Mother and Daughter," at the Witt Gallery (Art Department) and "Merit Making for the Southeast Asian New Year: Offering of Sand Stupas," at the Else Gallery (Art Department).
Rachel Clarke asked us to feature two events for this newsletter. The first is her participation in the recent group show, Seeing Sound, on view between March 9 and April 15 at the Pence Gallery in Davis. With collaborative works by other visual and sound artists, Rachel and composer Stephen Blumberg presented their latest collaborative video installation, a musical visualization composed interactively as in a dialogue between image and sound focused on a shared theme. For more on the show at Pence, go to http://www.pencegallery.org/archive.html The second event Rachel mentioned is the exhibition of her video sculpture, Seismic Shift, in this summer’s International New Media festival in Santa Fe at El Museo Cultural de Santa Fe. Some of you will remember Seismic Shift from last winter in the exhibition, OSTRAS-NENIE: Reconsidering the Known, curated by sound artist and Sac State alumna, Jennifer Rarick for Aggregate Space in Oakland. If you missed it then and can’t make it to Santa Fe, Seismic Shift is available online at http://vimeo.com/35529963 Unforgettable and timely. We’d like to see it installed in Governor Scott Walker’s living room.

About the International New Media festival in Santa Fe: http://www.currentsnewmedia.org/currents2012.html

Elaine O’Brien

Other than a lecture on “Snakes and Ladders: Metaphor and Symbol” for the fifth grade students at David Lubin school, an essay for Brenda Louie about her fabulous Leaving Home series, a trip to LA for the College Art Association conference, and proof reading the global modernisms book, this semester was about planning, directing, and assisting with events—lots of collaboration. The events included the ongoing Professions of Art lecture series, which brought three more outstanding regional art administrators to Sac State: Liv Moe, Director of the Verge; Lial Jones, Director of the Crocker Art Museum; and Craig Watson, Director of the California Arts Council. There was also Jenny Stark’s exhibition of photographs, In-Between Place: Jenny Stark’s Central California, for the Else Gallery in March, which I instigated and helped make happen, and two exhibitions at the Center for Contemporary Art with their six associated events. The first CCAS show, Hanging in the Balance: Ten Emerging Chinese Artists, curated by Qin Jian, new media artist and professor at Xiamin University College of Art, China, travelled here exclusively in March after showing at the Ringling College of Art and Design, Florida. The April-May CCAS exhibition project was Body Stories: Koo Kyung Sook and Sandra Davis, with lectures by both artists and a public dialogue between book artist Stephanie Sauer and writer Doug Rice on the making of Dream Memoires of a Fabulist. The art history colleagues, students and I enjoyed hosting the Festival of the Arts art history lecture by Dr. Sylvester Ogbechie of UC Santa Barbara. Putting this newsletter together with Nancy Wylie and Lesley Stein has been as fun as ever. Many thanks to you who sent pictures and news. Next semester I will do fewer events, focus on a new research project, and experience the long anticipated pleasure of using Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms, the book I’ve worked on for years, to teach the Topics seminar (Art 116) in global modern art.
In Memory

Remembering Linda Day (1952-2011)

Linda Day taught drawing and painting at Sac State from 2000 to 2002, when she left to take a position at CSU Long Beach. In the two years she was here the impression she made was deep and permanent. Linda made the department come alive. She laughed at old ways and made changes. She cared about teaching and was savvy about contemporary art. No one worked as hard or cared as much about students’ success and building a strong department than Linda. Dan Frye recalls that, “Linda...was bold, bright, and had a bravado that sometimes made a person stand back a bit. But she was a kind, caring, and attentive person. Her students knew that and loved her more because of it.”

In March of 2011, Linda had her students write a manifesto, and she wrote one herself. Here are a few lines that seem most like Linda, as painter and teacher:

*Be a fool for love. Be a fool for art. Embarrass yourself in the studio on a daily basis. Build it up. Break it down. Loose it. Find it again*

*Remind yourself daily that real freedom exists in the studio – and probably nowhere else.*

On May 8th Linda added one more principle to her artist’s credo:

“**PROTECT EACH OTHER.** The community of artists with whom we grow and develop as creative people often changes as we grow older – but that group of people is often our greatest support and inspiration, is sympathetic and understanding when we fail, embracing us when we succeed, and – perhaps most important – challenging us to be the best we can be.”


Kurt von Meier Memorial

Kurt von Meier (1934-2011) was remembered by Sacramento State University on February 11, 2012 in Kadema 145, where he lectured for over 30 years as professor of Art History. The Kadema courtyard, decorated by Dr. von Meier’s former students for this event, included a ceremonially chalked 8-foot, red Bon-po mandala and silken Tibetan prayer flags. Minutes before the memorial, bagpiper Don Duncan offered a call to the community with “Amazing Grace” and several traditional laments.

The memorial service began with an introduction by Elaine O’Brien, who spoke of Kurt’s humor and largesse. Lori Lockamy recited “The Heart Sutra” and a biographical essay from Kurt’s *A Ball of Twine with Hidden Noise* (www.csus.edu/indiv/v/vonmeierk/noise.html). Kurt’s lifelong friend, Larry Barnett, read “On the Passing of an Old Friend” (www.barnettweekly.com/?m=201201) and a brief remembrance from Kurt’s collaborator, Cliff Barney. A screening of excerpts from the documentary of Kurt’s final exhibition at CSUS, *Mandala: Mirror, Reflection* (2003), narrated by Kurt, made attendees feel as though he were in the room. As gifts for those in attendance, Michael Azevedo of the Center for Contemporary Art, Sacramento produced fifty copies of the documentary. Finally, attendees shared what Dr. von Meier meant to them—including former student Pattie Phare-Camp, who said the first thing she remembers him saying was: “It doesn’t matter if you are enrolled in this class, or even enrolled at this University. If you want to come and do the work, you are welcome here.”

The Else Gallery was opened afterward for a reception where the annual student awards show was on view, offering a fitting tribute to his memory and a perfect start to the second Saturday art walk. Guests were greeted with tea, chocolate, nuts and dried fruit: a typical treat Dr. von Meier enjoyed with students when they visited him at home.

Lori Lockamy
Hong Zhang, 2002 Master of Arts, Sacramento State

Graduate alumna Hong Zhang currently lives and works in Lawrence, Kansas with her husband John and daughter Rose. She started her MA program at Sacramento State after completing a BFA from Central Academy of Fine Arts in Beijing and moving to the United States in 1996. After her 2002 MA at CSUS she earned a MFA from U.C. Davis in 2004. Her graduate and immediate post-graduate work was recognized with a Skowhegan Artist Residency Scholarship (2003) and a Dedalus Foundation MFA Fellowship (2004) and Pollock Krasner Foundation grant (2006). Her work is in a number of public and private collections such as Sylvain Levy/DSL Collection (France 2011), The Origo Family Foundation (Switzerland 2009), The White Rabbit Contemporary Chinese Art Collection (Australia 2008), The Kansas City Collection (2010), Spencer Museum of Art at University of Kansas (2006), Ulrich Museum of Art at Wichita State University (2010) and The Ministry of Culture of China (Beijing 1994). She has exhibited nationally and internationally at venues such as The Smithsonian National Portrait Gallery in DC, The Third Chengdu Biennale in China, The Portland Museum of Art Biennale, The Center for Contemporary Art Sacramento, and BRIC Rotunda Gallery in Brooklyn, NY. Her work is currently on view in the exhibition, Asian American Portraits of Encounter, at the Smithsonian National Portrait Gallery until Oct 14, 2012: http://www.npg.si.edu/exhibit/encounter/hong.html and http://www.youtube.com/watch?v=EScPo8CFScK. Hong’s recent site specific solo exhibition Haywire at The Lawrence Arts Center ran through March 8, 2012: http://www.lawrenceartscenter.org/current-exhibitions.html#hay-wire

Hong Zhang will be showing her work at Sacramento State next spring. She will join her two artist sisters for an exhibition titled Three Sisters and Three Elements in the University Library Gallery, February 1-May 18, 2013.

Hong’s website: www.hongchunzhang.com

Artist sisters Hong, Ling, and Bo Zhang will exhibit together at CSUS in February
announcements

Kelsey Gorder initiated into Phi Beta Delta

Graduating senior Kelsey Gorder, who studied art history at the CSU Program Center in Florence in 2010-11, was among several Sacramento State students and faculty to be initiated into Phi Beta Delta, the Honor Society for International Scholars, in May 2012. Sacramento State's Omicron chapter is one of the original chapters of this society, which was founded just over a quarter century ago on the Long Beach campus of California State University and now has chapters around the world. Art Department faculty members of Phi Beta Delta include Pat Chirapravati, Sarah Flohr, Brenda Louie, and Catherine Turrill. Professor Turrill, who was just re-elected President of the Omicron Chapter, also is Senior International Vice President of Phi Beta Delta.

2012 Student Research Challenge

Art history majors Sara Garzon and Nancy Wylie participated in the 2012 Student Research Challenge hosted by the CSUS Office of Academic Affairs and the Office of Research Administration. Held on March 8, the students each delivered a ten-minute power point presentation based on scholarly research projects. Sara Garzon, who graduated in 2011, presented her senior thesis on “Latin American Photography: The Realities of Poverty and Social Identity,” a two-year project of research, project development, curatorial work, exhibition (see last year’s newsletter), and catalogue essay. “I explained,” Sara notes of her presentation, “that the outcomes of my research were not only about understanding the ethics of photojournalism and the limitations of social documentary phototherapy, but also an art exhibition that addressed some of these complexities. Additionally, I had the chance to discuss slightly the impact of visual media in creating messages of urgency and call to action as well as my realization that in the era of visual information audiences are now indifferent to certain depiction of reality as the “gaze” separates people by locating some at the center of comfort and further creating the idea of the “other.”

Nancy Wylie’s presentation was a compilation of her senior thesis research on the surrealist Remedios Varo. According to Nancy, “This contest was a very interesting personal challenge. It allowed me to focus on a specific aspect of my previous research and then encapsulate it in a brief presentation.” Because many of the competitors are science majors, this event is a great forum for spotlighting art and art history students.

The Student Research Challenge promotes outstanding scholarly research and creative activity at Sacramento State. All currently registered undergraduate and graduate students are eligible. Alumni who received their degrees in the previous spring, summer, or fall semesters are also eligible and are encouraged to participate. Prizes are awarded to the two outstanding presenters ($500) in both the undergraduate and graduate student divisions. The next research challenge is scheduled for March 2013. Students who wish to enter must meet the February 2013 deadline. For more information: http://www.csus.edu/research/student/researchcomp.htm

Spring 2012
announcements

Congratulations!

- Sara Garzon, invited to join the graduate program in art history at New York University
- Brandon Gehres, accepted to study art and ideas at Oxford Brookes University, England, for the spring semester, 2013
- Lin Green, awarded a Taiwan U.S. Sister Relations Alliance Study Abroad Scholarship to study Mandarin in Taiwan this summer
  - Alicia Guerra began her MA program in art history at U.C. Davis
  - Tatiana Reinoza passed her doctoral exams in art history at U. Texas, Austin, and is ABD!
  - David Mohr, accepted into the MFA program at Mills College
  - Linda Neely, accepted into the MFA program at Chico State

From the Student Editors:

Spring 2012 was a culminating semester for Lesley Stein and Nancy Wylie, contributing editors and writers of the Art Department newsletter, ArtNews. Both of us graduated with BA’s in Art History. This was Lesley’s second degree, having previously earned a BA in Communications from American University in Washington, DC.

Nancy, like many liberal arts students, left undergraduate general education courses, Geology and Anthropology, as her final courses. They actually were quite interesting and she wonders why she didn’t complete them decades ago. She enjoyed a fantastic trip to Los Angeles and visited LACMA (Los Angeles County Museum of Art) specifically to see the show, In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States. Nancy’s senior project research paper focused on Remedios Varo, a surrealist painter (1908-1963). It was a dream come true for Nancy to finally see several of Varo’s paintings. Another fantastic show that Nancy took in at LACMA was the magical Children of the Plumed Serpent: The Legacy of Quetzacoatl in Ancient Mexico.

Lesley was recognized during the spring semester for her art history research paper, “The Theater of Pompey: An Unprecedented Monument,” which she wrote for Prof. Catherine Turrill’s class, ART 103. “Greco-Roman Art,” earned Lesley the 2012 R.W. Witt Scholarship Award for Art History Essay. The research paper was selected for publication in the Spring 2012 CSUS Undergraduate Writing Journal, an online publication of essays across the curriculum.

What’s next for us? Lesley will incorporate her art history knowledge culled from CSUS studies as she pursues a freelance writing career. Check out her recent articles about art, architecture, design, and photography on her blog ARTjabber at www.artjabber.com. Nancy plans to take a hiatus and then will consider applying for a special Masters in Fall 2013.

Although Lesley and Nancy have graduated, neither is going away. Both plan to continue as contributors to the Art department’s newsletter, ArtNews.

See you in the Fall!