The other day I was looking at a few students working in the studio. Class had not started yet, but they were busy working on various details of their projects. It struck me how engaged and enthusiastic they were. Given the social and economic unrest displayed by the 99 percent and the continued budget cuts, it would seem that students would have a lot to complain about and that their topic of interest would be other than academic. Yet, here they were working hard and seeming to enjoy what they were doing.

Although the group was busy, I asked one of them, “What is a worthwhile education?” She stopped what she was doing and slowly looked up at me with a pensive stare. After a few moments, she began to explain, “A worthwhile education is something that makes you want to keep learning.” She continued with anecdotal stories of how she had been motivated to dig a little deeper in some of her classes. Of course, not all of her classes did this for her. But as she talked of those classes that did make her want to know more, she became emphatic in her delivery.

Another student sitting at our table agreed with what the first student said and added that for him, a worthwhile education allowed him to achieve a higher level of understanding, not just of social and mechanical structures discussed in class, but how things began to fit together in the universe. (Continued at the bottom of page 23.)

in memory

Professor Emeritus Kurt von Meier Ph.D. (1934 - 2011) required his students to have and make their own experiences. Stressing the importance of etymology, visualization, conscious awareness and non-ego, he used art to expose universal truths through esoteric teachings. For example: a typical assignment in Primitive Art and Mythology, meant to give a direct transmission of the concept “Temenos,” required us to walk the entire property line of the University while keeping a log of times, places and circumstances. At CSUS his major projects, involving students, were the creation of a “Segre’s figure” as a site marker for nuclear waste, a proposal for the “mirrored room” as envisioned by Marcel Duchamp, and two e-books, A Ball of Twine with Hidden Noise and Laws of Form. In his final year at the university, a two-part exhibition of his private teaching collection was shown in the Else and Witt galleries, entitled Mandala: Mirror: Reflection. It included important sacred and ceremonial objects, works by students, and pieces given to him personally by artists such as Duchamp, Warhol, Lichtenstein, Hamada, and several world renowned spiritual leaders. For his final lecture performance, which took place in the spring of 2004, he spun vintage vinyl while art historical images were projected onto a screen behind him.

Dr. von Meier will be lovingly remembered by the CSUS community in February after winter break; time and place to be arranged. A screening of the DVD Mandala: Mirror: Reflection from the exhibition of the same name and narrated by Kurt himself, will be followed by shared memories from the audience and light refreshments. For more information on the work of Kurt von Meier, please visit: http://www.csus.edu/indiv/v/vonmeierk/noise.html

- Lori Lockamy

Dr. Dan Frye, Art Department Chair

Kurt von Meier teaching at Sac State in the late 1960s

Note: See the beautiful memorial display-case installation by Lori Lockamy and Kevin Ptak in Kadema Hall (EO)
A Collection of Memories
9/12-9/16, Deanna Owen
Witt Gallery

Deanna Owen’s exhibition, A Collection of Memories, in the Witt Gallery, September 12-16, included numerous works in a wide range of materials, sizes, and shapes. She presented pieces in charcoal and ink on paper, watercolors, and mixed media on glass, cardboard, and paper.

In a statement describing her work Owen said, “I believe two words encompass my work: identity and time. The two ideas are ambiguous, enigmatic, and always changing. A Collection of Memories refers to memories that are not my own, but memories of others, memories that help sum up my identity, who I am and where I’ve come from. I use family photographs and personal relics spanning back to the 1900s as my inspiration. By collecting memories in photos and mementos, I try to piece together and understand the lives of those who came before me.”

Owen’s reference to the word time was explained by her as, “Time pertains to an incomprehensible idea. Time can be endlessly fluid, but at the same time can be frozen in a moment.” She added, “It is also important to remember that time can be destructive. So many of these treasures from the past have been greatly affected by natural elements and time.”

Owen also commented, “As my artistic investigation has made me contemplate my own self, I hope that others viewing my work will also be able to find an appreciation and new level of reverence for their own history, identity, and time.”

hidden from itself
9/19—9/23, Laura DeAngelis, Advancement to Candidacy Exhibition
Else Gallery

This show explores the psychological elements associated with shame in familial relationships. As a photographer, this work required a very different approach to image making. It relied heavily on the assistance and interactions with those closest to me in order to create the work. In stepping away from controlling every detail behind the camera, I became more conscious of the narratives involved in the process of composing a shared experience.

Both images are of and by Laura DeAngelis
Cellular Veil

10/3—10/7, Caitlin Robinson
Witt Gallery

Everything in the outside world that humans can sense is interpreted through cells, ultimately. Visual images are filtered and distorted; they even could be partially obstructed, as they transit through the cells in the corneas. Those images are further distorted and refracted in the vitreous fluid of the eye. This fluid is what contains what most people call “eye floaters” meaning cells and fibers. Then the refracted images are transformatively interpreted by rod and cone cells at the retina into nerve signals. These signals are passed along the optic nerves to the brain. The entire process of sensing and indeed living is defined by cells. All sensory input goes through the micro-cosmos of our cells, including the fungi, protists, and bacteria in us and on us. It is a cellular veil, having to process the world through fluctuating cells. Yet, we are given no other options than to accept the world through the cellular veil. In photography, there is a distortion blur caused by the curve of the lenses; our “lense blur” is our cells. Forever creating vision and in our vision, not knowing how to interpret the world without it.

Caitlin Robinson

New Wave

9/26—9/30, Alex Booze
Witt Gallery

The experience that I got from showing in the Witt Gallery was amazing. It felt amazing to have my work hung up in a galley setting for the first time. It is a nice feeling to accomplish. What I took away from the gallery experience is that there is a huge amount of support for the art that I create. Many faculty members and art studio majors came by the gallery to view the work and give me compliments and feedback. I think that all Art Studio majors should show at the Witt gallery not only because it is an amazing experience, but because it prepares us as artists that are entering the real world. It confirmed the fact that I love my art and I love making my work.

Alex Booze
**Recent Works by Gabrielle Beniston**

10/14, Gabrielle Beniston  
Witt Gallery

Gabrielle Beniston, a senior with a dual major in Photography and Art, mounted an exhibit of photographic images in the Witt Gallery, October 10-14, 2011. “With my work I want to evoke a feeling in the viewer rather than a thought or story,” explained Beniston. “I use photos so that the viewer can escape into his or her own memories.” Beniston’s interest in art began at an early age. She explained that, “At twelve years old I had the chance to go to Europe with my grandmother. This trip inspired my love and appreciation for art and photography.”

When asked to explain her process for creating her work, Beniston answered, “For my process I take the photo with black and white film, then enlarge the photo, make a black and white copy (at Kinkos), then I make a gel transfer. Next I wipe off all of the paper and it becomes a flexible film with just the black ink on it. Then I adhere it to the canvas with collage glue. Then I paint on top of it. For this photo I used oil.”

Beniston’s exhibit also included postcards, greeting cards, and business cards, all featuring her work.

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**Labyrinth of Chance**

10/10—10/14, Kat Luna, Advancement to Candidacy Exhibition  
Else Gallery

The title for my graduate advancement exhibition was *Labyrinth of Chance*. The work in the photograph is *Untitled 10*, a site specific, temporary and experimental piece.

The series of ink washes that were the focus of the exhibition [not shown in the photograph] represent a journey in the labyrinth of chance. The ink is dependent on its environment and its own conviction. The voids in my paintings are areas that are yet to be discovered. The spaces marked with ink washes is a setting already established waiting for others to experience the environment. The spirit of the ink is not the spirit in terms of a higher spiritual sense but the spirit of the ink is me. The ink traveling through different avenues, and will pool in one area or branch out to the next. The ink imitates chance. I become the ink, the ink becomes me.

Kat Luna
exhibitions

Left Brain, Right Mind
10/24—10/28, Jeremy Jordan, Advancement to Candidacy Exhibition, Else Gallery

Suddenly I am awake, heart racing, fire building from within. Remnants of two simultaneous dreams linger in the forefront of my mind. A flood of emotions drown rational thought and pull me under, down to the deepest depths of despair. I gather up as much rationality as I can and begin to search for the best resolution and defense against the noon day demons invading me at night. While weighing the options, thoughts like flash cards flow through my conscience mind; the grasp of a hand, the chalk of a pill, the edge of a blade. With the reflexes of a boxer my body initiates a pre-conditioned response. I arise from bed and retreat to the couch, video playing, pad and pencil at the ready.

As the split screen images from my unwelcomed dreams are replaced with the familiar chapters of the selected DVD I begin my calculations, my computations, and my designs. Ohm’s law gives me the formula I need to determine precise amperage draw and correct fuse size for the circuits of my car’s electrical system. Basic geometry gives me the exact displacement of a speaker and the port size required for a specific box volume. The execution of formulas and specificity of dimensions proceed to calm the raging emotions strangling my mind. I find solace in knowing that no matter what $2 + 2 = 4$ and the sum of all angles of a straight sided enclosure will always be 360 degrees.

The rhythms of calculating combine with analytical logic to create their own elegance as I systematically create diagrams, charts and templates. With the fire extinguished and the demons excised balance is achieved. Neurons are no longer weapons used in a war between my conscience and subconscious. Analytic thought gives way to emotional chaos. Without chemical or council I withdraw back to slumber, calm, collected and in my right mind.

- Jeremy Jordan

CTRL/DELETE: Paintings by Digital Natives
10/24-11/4, James Angello, David Mohr, and Daniel Taylor
Witt Gallery

Originally, James Angello and I decided to put a show together for the gallery. We had become friends about a year ago when we began taking painting and drawing classes together. We then asked Daniel Taylor to join us for the show, making it a three-person group show. We knew that we wanted to use the show as a way to begin a discussion about the reasons why painting and drawing are still important in a predominantly digital world. Once we came up with our concept, we titled the show **CTRL/DELETE: Paintings by Digital Natives.** It was a great experience working together to develop the idea for the show and then follow it through all the way to the end. At first, we were unsure of how our very different painting styles would work together in a setting that was meant to present a fluid concept and stand as a whole. In the end, we think it worked very well, and seeing our three different kinds of paintings together in one gallery helped bring out individual things that we could appreciate in each other’s work. This was the first show that any one of us had worked on in organizing and presenting, but I think the fact that we approached the show as three friends interested in inspiring and motivating each other is what made it such a success. We learned a lot from the experience in terms of promotion, hanging work and following through with an original concept, and we deeply appreciated all the help and encouragement we had from professors on campus.

- David Mohr
exhibitions

Into Existence

10/31-11/4, Jillian Haas, Advancement to Candidacy Exhibition
Else Gallery

We feel each other’s emotions. They are like an unseen electrical current that goes from me to you, to another, and then to another. You may not see what I feel, but you feel this human connection.

Regardless of our human connections and our similarities of emotional responses, the only thing I can know for certain is how I perceive the world and my own emotional reactions to life situations. Even in this emotional response I may have, a life situation can be difficult to verbalize. Through this thought process of past situations and the present ones, I created a theme for my sculptures, human emotions.

These sculptures are not about portraying emotions, but discovering them. It is a discovery for myself to better understand humanity and these situations we all face in life. Through these emotions and the ability to experience them, the good with the bad, are what make us human, and through them we remain alive. I bring to myself visible, these emotions, “into existence.”

- Jillian Haas

Where Memories Meet

9/12-9/16, Alfredo Rodriguez Medrano
Witt Gallery

Where Memories Meet was the title of senior Alfredo Rodriguez Medrano’s multi-media sculpture exhibit. His pieces, ranging in height from six to nine feet, were on view in the Witt Gallery the week of November 14, 2011. Medrano explained that he turns junk into art. His materials were all salvaged from the trash, including the paint that he obtained from a chemical recycling facility.

In describing his work Medrano said, “It represents me belonging to two different worlds, two different cultures. Coming from another country, you face that and you have to master both cultures.” Medrano grew up in the artistic neighborhood of Coyoacan, Mexico. It was the same neighborhood that Frida Kahlo and Diego Rivera lived. Says Medrano, “Art has always been part of my life.” At age 16, speaking no English, he arrived in Sacramento by himself. “I went to the Freemont Adult School and learned English,” said Medrano.

Hoping to teach art after he graduates from CSUS, Medrano said, “I would like to start a community center for kids, where they can express their frustrations and emotions. I’ll call it ‘The House of the Rising Sun.’ I see a real need for that here.”

- LS
The Anatomy of Love

11/28-11/2, Ren Hudson
Witt Gallery

The Anatomy of Love is the sum of what my show is about. I have deconstructed the symbolism and definitions of what love means. These works are an exploration of my own definitions for what love is. Through my exploration I have given the viewer a chance to find their own meaning of love. What encompasses all of this is irony. It is ironic that when a viewer looks at my work they can “love it,” “hate it.” feel disappointed, angry, fascinated, uninterested, inspired, content, confused etc..., all of which have been used to describe what love is.

This group of paintings, drawings, and objects portrays the universal complexity of what love may or may be. I find it interesting that this heart muscle inside our body has become a metaphor for love. However I have been able to find meaning for the heart through literal and metaphorical imagery through a series of paintings and sculpture.

Love is for everyone, yet some definitions that surround love have become a force that tries to control this intangible feeling. Whether a physical or metaphorical idea this muscle inside our bodies encompasses so much meaning depending on an individual’s perception. I hope that my viewers are able to understand the meaning of love I present or choose their own, after all that’s what I believe love to be, freedom of choice.

Ren Hudson

Urban Sentiments: Recent Work by Celso Dalisay, Tracey Kroell, and Luis Magana

12/12-12/16
Witt Gallery

We decided to take Urban Sentiments as our title because the content of each artist’s work is tied to an urban theme. Tracey’s work deals with depression. She tells the story of two figures: one who takes drugs to calm the pain and a second figure that is always there for her trying to help ease the depression. Celso draws figures accustomed to city life. He pursues no particular content but has recently heard his work talked about as expressing a certain naïvety about living in the city. His doll-like figures on geometric ground are part of the city.

Luis’s paintings are about how a foreigner sometimes feels odd, like a monster in a strange city and a strange country. He pursues the thought that many times being a foreigner means bringing one’s own culture to a different society. This process makes them foreigners, perceived to some extent as monsters. The title is right because an urban environment has these three and other different human characteristics and experiences.

- Luis Magana
The Small Works Show

11/28 – 12/9, Marina Sterner
Else Gallery

The Small Works Student Exhibition & Art Sale was the realization of an idea inspired by a small gallery’s blog. The concept was to sell only small works, to make art more affordable and therefore more accessible. Most professional work is large and often purchased by deeper pocketed patrons. Many artists do many beautiful small pieces. Produced in large quantities by art students, these small gems are regularly shuffled aside during the composition of larger and more ambitious, works, exhibitions, and installations.

The Small Works Show was a rewarding experience for all who were able to participate and attend. Meeting the goal, the sale was a success, with over half the entrants selling at least one piece. The Art Trust Fund will also receive a significant contribution: its commission from the show. Many entrants and patrons are looking forward to seeing the show again.

We were lucky to have live music, performed by The Pylot, for the opening reception and amazing refreshments, provided by Lynn Peters at all three receptions. Special thanks as well to our sponsor, Elaine O’Brien and the Art Department, especially Catherine Turrill, for her dedication and hardwork. We deeply appreciated the opportunity and your support.  

- Marina Sterner

Enter Cocoon: An Interactive Installation

12/5 - 12/9, Lin Green
Witt Gallery

On candle light, ink, and paper in lieu of electricity

During these few days you are welcome to take a part of this work with you while I simultaneously replenish it. The work shifts with each moment, in flux and a part of the space around it. It is time to re-imagine our place in galleries, in institutions, in nature, in theory and in life as a collaborative work in progress because nothing can be still for long and everything eventually becomes undefined.

(Lin Green’s instructions to gallery visitors)
Fall 2011 graduation

About twenty Art majors attended the Fall semester Commencement ceremony for the College of Arts and Letters, the first one to be held under our new dean, Edward Inch. It also was the last ceremony attended by Dean David Wagner, who spoke on behalf University President Alex Gonzalez, still recovering from surgery. Professor Rachel Clarke, now a senior marshal, helped keep things in order; Department Chair Dan Frye led the contingent of Art graduates to their usual rows of seats at the front of the auditorium; and Professors Andrew Connelly and Catherine Turrill sat with the rest of the Arts and Letters faculty, leaving their seats only to congratulate our graduating seniors as they made their way forward to claim their certificates. Typically December graduations are smaller than those held in May, but even so the proud families and friends of the graduating students filled the seats and cheered with enthusiasm and pride when the names of their BA and MA candidates were called aloud. It is hard not to enjoy a commencement ceremony, regardless of how many one attends as a student, faculty member, or administrator.

Catherine Turrill

graduate student updates

Stacey Hilton

I completed my Master’s thesis, the Crocker Art Museum School and Teacher Programs Survey, which analyzed the results of an online survey of 121 mostly Sacramento-area teachers on their use and perception of the Crocker Art Museum’s education programs and materials. This is the first comprehensive evaluation of the Crocker’s school and teacher programs since the museum’s reopening in 2010. During this semester I continued my employment as a Gallery Associate at the Center for Contemporary Art, Sacramento, for which I assist with exhibition installation, write press releases and other exhibition materials, provide membership services, work with local and regional artists to coordinate participation in CCAS events, provide visitor services and docent. I curated Urban Light, an exhibition of cityscapes by Sacramento-based artist David Lobenberg and co-curated Light and Shadow Studies, an exhibition of abstract paintings by Sacramento-based artist Janice Nakashima at Lumens Light + Living on K Street in Sacramento. Both exhibitions were part of the yearlong Art of Light series at Lumens that explored how artists have taken the concept of light to create a unique visual experience. Currently, I am a member of CCAS Education Committee and am developing a new docent program for the Center that is projected to begin touring the 2012-2013 school year. I hope the faculty and students at CSUS will take the opportunity to reserve a docent tour and visit CCAS.

- Stacey Hilton
Ceramics Club

The annual holiday ceramics sale, a fundraiser to support the educational activities of the Ceramics Club, was held in the Kadema breezeway November 29 to December 1.

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, November 29—December 1. “To those of you who donated books, many thanks! We probably made around or over $200, perhaps close to $300, this Fall.” - Florence Jones and Catherine Turrill

Asian Culture Club

Asian Art History students have been very busy this semester, taking a trip with Professor Pat Chirapravati to the Asian Art Museum in San Francisco on November 12th. Professor Chirapravati took students from Art 3A and Art 115, as well as members of the Asian Culture Club.

Spring 2012 will be an exiting time for Asian Art History at CSU Sacramento. In February the Asian Culture Club, Asian Studies Program and the Music Department will bring Korean komungo player Jin Hi Kim to CSU Sacramento. She will be performing at the Pan Asian Music Festival at Stanford University February 3-5, and will then make her way to Sacramento to perform and lecture on February 7th. She is an incredible performer and we are very excited about her visit.

Later in February the Witt Gallery will host Lalhlimpuii Sailo and her daughter Pooja Tripathi who will show their photography work, Through Our Lenses, which captures their favorite things in life. The show runs February 20-24 with a reception on Friday the 24th. In April in the Else Gallery, Making Merit for Southeast Asian New Year: Offering of the Sand Stupas will be an interactive installation. Visitors can participate in Southeast Asian New Years activities.

Mieke Lisuk
GASA / Graduate Art Student Association

GASA organized two trips this semester, first to the Di Rosa preserve and the Hess Collection. The Di Rosa was a 2 ½ hour guided tour. Before the tour we perused works in the “Gateyard Gallery.” The tour took us through the main gallery, the courtyard and the main house, with a trip up to the entrance to the nature preserve where we all went inside the “Glass Chapel.” From there we stopped in a park and had a picnic lunch, then went through a self-guided tour of The Hess Collection.

The second trip was to 20+ galleries in San Francisco. We carpooled to Walnut Creek, then took BART under the bay into the city. In the city we went through the galleries in 49 Geary Street. Before and after going to 49 Geary Street we went to some of the surrounding galleries. Among the galleries was the John Berggruen Gallery, which had two original Richard Diebenkorn paintings.

When taking over as GASA president I set out first and foremost to create cohesiveness in the group; this happened at a surprising pace. We are constantly coming up with and executing ideas for gatherings, trips and events. These range from gallery and museum trips, a block party fundraiser, camping-based art excursions, and group shows. We are having one opening January 14, Second Saturday, at the E Street Gallery, 1115 E Street.

-Jeremy Jordan
faculty updates

Pat Chirapravati

Pat Chirapravati participated in two international conferences in June and July 2011. She was a chair and speaker of the sixteenth International Conference of the International Association of Buddhist Studies at Dharma Drum University, Taiwan. Her paper was entitled “In Search of Maitreya: Early Images of Dvaravati Buddha at Si Thep,” in the panel Maitreya Buddha: Studies of Images and Texts from Gandhara, China, and Southeast Asia. At the sixteenth International conference on Thai Studies, Vision of the Future, in Bangkok, she presented a paper entitled “Reflection on Buddhist Rituals in Peninsular Thailand: Studies of Monk’s Accounts and Imagery,” in the panel Religious and Cultural Practices in Pre-Modern Thailand. She also was one of the speakers on the panel, Current Issues of Thailand’s National Museums, at Siamese Heritage Protection Cultural Program Symposium, The Siam Society, Bangkok. In October she attended a two-day meeting of an international exhibition project, Lost Kingdoms of Early Southeast Asia: Hindu-Buddhist Sculpture, 6th-10th Centuries, at the Metropolitan Museum of Art, New York. As a consultant on the exhibition and a contributor to the catalogue, her article will be focused on the Buddhist materials of the mainland of Southeast Asia. In November she presented a paper, “Reflection on Buddhist Art of Mainland Southeast Asia (1800-1900): The Buddha, His Lives and Followers,” at the LA County Museum of Art.

Tom Decker

Tom Decker was invited to present a solo exhibition of new ceramic sculpture entitled Table of Contents in the Robert Else Gallery August 22 to September 16. Seven of the large sculptures on exhibit were made entirely at CSU Sacramento during the summer months. At the artist’s talk prior to the opening reception, he reflected on his process for this show: “As I had to find my own way with this new work, it was necessary to work through the sculptural process as more than just a metaphor for my life experience.”

Sarah Flohr

In November, Sarah Flohr participated in Paper Age, a group exhibition at the Center for Contemporary Art in Moscow, Russia. The international exhibition set the “Age of Paper” (the “Gutenberg Age,” which presumably has passed) against today’s digital age, proposing paper itself as a vehicle for consciousness — of tradition as well as expanding potentials of technology and media. Artists participating with Sarah included Russian emigré Ilya Kabakov, Jim Dine from the US, and David Hockney of Los Angeles and the UK.

Ian Harvey

Since May, Koo [artist Koo Kyung Sook, Ian’s wife] and I have been working in the studio on our ongoing collaborative series of Figure works. We initiated this collaborative work in 2006 and since then have created 10 large scale Figures. One of these works, Figure 2, (10 x 12 feet) is currently on view in the Annex at Jay Jay Gallery, Sacramento. Unlike the previous works that considered the torso and full figures, the new work in progress focuses on monumental heads. We are working on these new pieces in preparation for an exhibition next September in Seoul, South Korea.
Anna Wagner Ott

On November 12 and 13, the Masque Theater of Toronto, Canada, presented the Toronto premiere of *Crazy to Kill*, an opera by John Beckwith and James Reaney, written in 1988, and based on the detective novel by Ann Cardwell. The Masque Theater production featured three singers, two actors and eighteen puppets designed and created by Professor Anna Wagner-Ott. The performance took place at the Enwave Theatre at Harbourfront. *Crazy to Kill* was directed by David Ferry, with guest music director Greg Oh.

Andrew Connelly

I have been involved with several exhibitions abroad this semester. These group exhibitions include a traveling show entitled *Mixed Messages*, which went to Amazonas, Brazil; and Región Amazonica, Inírida, Guainía, and Leticia, Colombia. Another exhibition, *Memory Remain*, traveled to Cuernavaca, Morelos, Mexico. In January 2012 my work will be a part of group show titled *The Ecological Imperative* at The Museo Contemporáneo de Valdivia, Chile.

The work shown is a mixed media sculpture entitled *Trio*, created for the Center for Contemporary Art, Sacramento’s Annual Art Auction held in November. It can also be seen in the Arts and Letters Dean’s Office, Mariposa Hall.

Elaine OBrien

In June, I enjoyed working with the Brooklyn-based touring artist group, *Non Solo*, to bring an installation of their improvised site-made work to the Center for Contemporary Art, Sacramento. On opening night I moderated a public panel discussion with the young artists. In August I travelled to Washington D.C. to serve on the Art History panel for the NEH Division of Research Programs 2011 Fellowships competition, which funds outstanding projects in the humanities. During the semester I curated the *Professions of Art* lecture series to give students and the rest of us a chance to hear four outstanding regional art professionals – Rennie Pritikin, Shelly Willis, James Housefield, and Stacey Shelnut-Hendrick – talk about their educations, careers and modi operandi. In November I gave a guest lecture on Picasso’s *Guernica* to Roberto Pomo’s Honors 102 seminar, *Pursuing the Public Good through Cinema*, and brought artist Chris Daubert to the Art Theory 206 seminar to present his work through the theoretical lens of “failure.” Recently I stole a few days to visit Miami Art Basel, the world’s largest contemporary art fair. While in Florida, I met with Laura Avery, Director of the Selby Galley of the Ringling College of Art and Design in Sarasota, to make arrangements for shipping an exhibition of contemporary Chinese art, *Hanging in the Balance*, from the Selby to the Center for Contemporary Art, Sacramento, for a show opening February 28.

Working with Nancy Wylie and Lesley Stein - generous, talented professionals - on this newsletter has been a delight. What could be more fun than talking with people about their creative work and taking their pictures? (And who looks better in pictures than art students?) Lori’s remembrance of Kurt von Meier and Catherine’s of Riis Bohr remind me that the creative energy documented in this newsletter has a long and impressive history.
Rachel Clarke

Rachel Clarke will be exhibiting in a group show called OSTRANENIE: Reconsidering the Known, curated by Sac State MA alumna, Jennifer Rarick, December 16th, 2011 - January 21, 2012, at Aggregate Space in Oakland: 801 West Grand Avenue (entrance on West Street), Oakland CA 94607, http://www.aggregatespace.com/

The Real-Fake, an exhibition of radical new works of art employing 3-D software, first exhibited at the University Library Gallery, CSUS, was exhibited from October 24 - December 2, 2011, at Ben Shahn Gallery, William Paterson University, New Jersey, co-curated by Rachel Clarke, Claudia Hart and Michael Rees with works by: Kari Altmann (Baltimore), Jose Carlos Casado (New York), Rachel Clarke, Claudia Hart (Chicago), Spencer Hutchinson (Chicago), Yael Kanarek (New York), Brian Khok (Chicago), Alex Lee (Seoul), Lenox-Lenox (Chicago), Alex McLeod (Toronto), Jon Rafman (Montreal), Michael Rees (Montclair), Lou Regele (Chicago), Timur Si-Qin (Berlin), Yemenwed (New York), Katrina Zimmerman (Chicago), Zeitguised (Berlin). The events at William Paterson University included artist presentations and a panel discussion with the curators, Michael Rees, Claudia Hart, Rachel Clarke and Chris Manzione, on Thursday, November 17, 2011. http://rhizome.org/announce/events/57820/


Rachel Clarke continues to serve on the Board of Directors for the College Art Association's New Media Caucus.

Brenda Louie

Brenda Louie’s mixed media solo exhibition, The Book of Zero Series VIII, was on display at the University Union Art Gallery this fall. The artist presented a public gallery talk at the closing reception on November 3, 2011.

This show was a kind of return for Brenda, whose first mixed media art installation, Reflection on Things at Hand, had been sponsored by the University Union Gallery at Sac State when she was a graduate student in the Art Department in 1989. At that time it received a “New Work Award Grant” from the Sacramento Metropolitan Arts Commission. More than 20 years later, the University Union Gallery generously provided space to showcase her work again. The newly renovated concrete floor inspired Brenda to re-create a floor piece with encaustic works from The Book of Zero Series, 2004. She also took the opportunity to re-contextualize pen and ink drawings from the Leaving Home Series, 1994-5. These works were in concert with a new painting, The First Red Rectangle Series II, from 2011. All the works shown were based on childhood memories from Communist China and the British colony of Hong Kong in the 1950’s.

The Farhat Art Museum in Beirut, Lebanon is producing a catalogue of their collection of Louie’s work. The pen and ink drawings exhibited in the University Union show are a part of the Farhat’s permanent collection. Professors Elaine O’Brien and M.L.Pattaratom Chirapravati of the Art Department are among the writers who will contribute essays to the catalogue along with Professor Mary-Ann Milford-Lutzker of Mills College in Oakland, Professor Chris Daubert of Sacramento City College and Mr. Farid Zahi, an art critic of Rabat, Morocco. The catalogue will be published in three languages (English, Arabic and Chinese) and will be available in the Fall of 2012.
Faculty Updates

Catherine Turrill

Before returning from her Italian sabbatical, Professor Turrill led five tours and gave three lectures for the CSU Summer Arts course on the "Art and Art History of Florence." She also had the amazing experience of being one of only two tourists in the Uffizi on the last Tuesday evening of June, when the museum opens its doors from 7 until 11 p.m. and offers free admission to visitors. In early July, she traveled to Munich, Germany to tour its art museums, giving particular attention to the ancient Greek and Roman sculpture in the Glyptothek. Her Fall semester activities included serving as a "house-captain" for an historic Arts and Crafts bungalow that was featured in the annual home tours sponsored by the Sacramento Old City Association in September, continuing the restoration of her early 20th-century "high water" bungalow, and lecturing on Italian Baroque art to the docents at the Crocker Art Museum. The last activity was in connection with the current exhibition at the Crocker, "Florence and the Baroque: Paintings from the Haukohl Collection" (Nov. 5, 2011 - Feb. 12, 2012).

Lynn Jones

Professor Jones sent us this amusing comment on the field trip she led to the Federal Courthouse for Modern Architecture, Art 118A:

"The Art 118A class was sent to court and found guilty of liking modern architecture!!! They toured a special courtroom, a judge’s chamber, and enjoyed the wonderful views of Sacramento."
Robert Ortbal

This fall I was invited to participate in the Beyond Tradition: Art Legacies at the Richmond Art Center, Part II celebrating their 75th anniversary. The Center is a venerable yet funky Bay Area art space that historically has recognized and supported a long list of artists important to the region and beyond, like Bruce Conner, Squeak Carnwath, Enrique Chagoya and Hung Liu, by giving them solo shows early on in their careers. I mounted my first large-scale installation there back in 1995. Coincidentally, I also took part in a group show at the Blue Line Gallery in Roseville titled TB-9: The Arneson Legacy, which concentrated on the recent work of artists who studied with the late Robert Arneson. Photos are students’ “Exquisite Costume” projects for Art 70, loosely based on the surrealist parlor game, exquisite corpse. - RO

Scott Parady

I was invited to participate in three shows this fall. One was Doceo Argilla, “I teach clay,” an exhibition of Ceramic Educators of California at the Sonoma Community Center in collaboration with the Association of Clay and Glass Artists of California. Another group exhibition, Sons Of Clay, opened in September at the Stewart Kummer Gallery in Gualala CA. Ten artists participated including Robert Brady. In October Two Woods and a Gas opened at the Trax Gallery in Berkeley. My work was featured and two other artists were introduced to the gallery. I gave an artist talk at the opening and earlier that day I taught a workshop, “A Day With Scott Parady,” presented by Walnut Creek Civic Arts Education.

In the November edition of Esquire magazine my dinnerware was pictured in a restaurant review in which Michael Mina San Francisco was voted the restaurant of the year. I just completed work on a large piece that includes 120 Saki casks that will be installed in Pabu in Baltimore. - SP
Can a man go from writing and performing poetry to curating contemporary art in world-class museums? If you ask Renny Pritikin, the answer is a resounding yes! Pritikin was the first in a series of featured speakers to appear in the Professions of Art: A Lecture Series, presented by the CSUS Art Department.

On September 8, 2011, Pritikin, who is the Director of the Nelson Gallery and Fine Arts Collection at UC Davis, spoke about his career, described numerous art shows he has curated, and gave his impressions of the art scene in Northern California. Professor Elaine O’Brien introduced Pritikin to the audience saying, “He’s a culture maker, one who shapes and defines the culture.” O’Brien added, “He brings a global awareness to his work and to the local art scene.”

Right from the start Pritikin admitted to the audience of students, faculty and members of the community, “I have never been asked to talk about myself before. It’s a great privilege. I think about ‘why me?’ and why did I end up with a life in the arts?” Pritikin grew up in a middle class New York family explaining that neither of his parents went to college and that there was no art in his house. While he doesn’t really have an answer as to how he ended up living a life in the arts, Pritikin said, “I think about it all the time.”

Pritikin emphasized that he is not an art historian and that he came into the arts as a poet and later turned to being a curator and art writer. From 1975-1982 he served as the first director of New Langton Arts in San Francisco and in the 1990s was the Chief Curator of Visual Arts at San Francisco’s Yerba Buena Center for the Arts. Along the way he earned a Fulbright Fellowship and taught curatorial practices at the California College of the Arts in San Francisco.

A slide show of the art and artists he’s worked with accompanied Pritikin’s lecture. He has mounted shows for many contemporary artists some of whom Pritikin refers to as “fringe artists” and given many of them platforms for notoriety.

Of his time at Yerba Buena Pritikin said, “Our goal was to be the first art institution to deal with diversity. We were trying to open art to men of color and gays through thematic exhibits and a visual culture with stuff that was not intended to be art.” He said he was trying to show an aesthetic that included the working class and under class as worthy of museum shows. There was, however, no mention by Pritikin of women artists getting equal billing.

Commenting on the local art scene Pritikin said, “I had to educate myself.” He admitted that when he arrived in Davis he was completely naive and didn’t know who Fred Dalkey was. Now he finds the area to be, “an incredibly rich community with many talented artists.” However, he is both surprised and disappointed to find the area lacking in what he calls the two most important developments in the 21st century: digital art and social practice.

Pritikin closed out the evening on a positive note. When asked if he still does poetry Pritikin said not much. He concluded, “I used to say nothing in the art world is as interesting as finishing a poem. It’s like sex. But when you find an artist that is great and you organize a show and it’s great, everyone says (expletive), then that’s great!”
The second speaker in the fall lecture series was Shelly Willis, art administrator, curator, educator, and author. Appearing before an overflow crowd in Kadema 145 on October 13, 2011, Willis was introduced to the audience by Professor Elaine O’Brien who commented that she is a fan of Willis’s “persistent enthusiasm for contemporary art.”

Willis, who manages a $20 million budget as the Director of Art in Public Places Program for the Sacramento Metropolitan Arts Commission, shared with the audience her circuitous route through the art world. At the age of eight, a trip to the Huntington Library in Orange County with her grandmother, to see Blue Boy by Thomas Gainsborough, set Willis on her path through the art world. But she didn’t go to another gallery until she was 18 years old. Explained Willis, “As a child I had no access to art in my daily life and that affected me for the rest of my life.”

Willis rose from an internship at Chico State’s Turner Gallery, to Program Assistant at the California Arts Council, to Visual Art Director for the City of Fairfield, CA, to Director of Public Art on Campus at the University of Minnesota’s Weisman Art Museum, and finally to her current position in Sacramento.

While at the California Arts Council, Willis “learned the process of selecting artists and putting artists under contract.” In her position with the city of Fairfield Willis was responsible for curating 100 shows including Where is Fairfield?. That project involved dozens of public art works on display throughout the city for one day only. Commented Willis, “It became very interactive. It made me think about the power of art and the capacity to change things.”

In her most ambitious project to date, Willis oversaw the installation of twelve works of art on display at Sacramento Airport’s new Terminal B, including the much-discussed red rabbit by artist Lawrence Argent. Willis described the large-scale piece of luggage beneath the rabbit this way: “This is public art. It’s not a museum. You can touch the piece, so you’ve got to make it more robust.” Explained Willis “Four years ago I came here specifically to manage the $8 million airport project and the chance to work with engineers and designers at the top of their game.” In that role she had to put her best diplomatic skills to use. Said Willis, “I’m in between the artist and politician, the artist and architect, and the artist and engineer.” Adding, “It’s a collaboration.”

When asked by a student in the audience to describe new directions for public art Willis answered, “Technology is going to change the way the work is built. Art is starting to become more robust and live in public space the way it couldn’t before.” What’s next on the horizon for Willis? She would love to do a project on water issues, “My heart is in temporary projects; you can experiment more, it costs less, and the logistics are much easier.”

Lesley Stein

Shelly Willis—Art Administrator, Curator, Educator and Author

October 13, 2011

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Lesley Stein
James Housefield: Visual Culture Historian

November 10, 2011

Thursday, November 10, was the evening that the esteemed Professor James Housefield from the Design Department at UC Davis presented an active and exciting presentation as a part of the Professions of Art lecture series. Professor Housefield fashioned his lecture to include a brief account of his personal professional development, anecdotes for student success which he referred to as “nuggets.” He concluded with a brief account of his current work and a sneak peek at a lecture that he was to present at the Legion of Honor in regards to the exhibit of paintings by Camille Pissarro, *Pissarro’s People*.

Professor Housefield has been at UC Davis since 2008 with a prior position as NEH Distinguished Teaching Professor in the Humanities at Texas State University–San Marcos. He started off his presentation with a colorful and musically themed introduction to some key elements that could be helpful to establish and maintain one’s professional career and credibility. These “nuggets” were simple truths and practices that have contributed to his professional endeavors. He freely shared them with the audience: use your uniqueness (what you can individually contribute); always thank those who help you, use live music, sing and dance (even if you do it badly); when writing a paper or giving a lecture, stick to one message; ask questions of art; form arguments; support your argument with research; start and form a conversation. Professor Housefield defined a three step strategy for developing an argument, for which he credits his UC Davis Dept of Design colleague Susan Verba: be a sponge (take in everything), be a filter (question and research information), and form your voice (establish your own position). Housefield related that in his career as an art historian, design professor and museum curator, he has had to wear a different hat for each his roles. He encouraged students to be prepared, ready to fulfill many different roles, and to be flexible.

Professor Housefield paid homage to one of his mentors, Denis Cosgrove, a professor at UCLA in cultural and historical geography, who has greatly influenced Housefield with ideas and concepts of geography and art. (For more information: [http://en.wikipedia.org/wiki/Denis_Cosgrove](http://en.wikipedia.org/wiki/Denis_Cosgrove)). Cosgrove’s concepts about geography and art have developed as another of Housefield’s nuggets: that we each need to “find a place in the world and aspire to be indispensable.”

Currently, Professor Housefield is writing a book on Marcel Duchamp.

- Nancy Wylie

James Housefield (center) surrounded by lecture attendees, including Savannah Oravetz on Housefield’s right, Savannah’s boyfriend Kevin Harbaugh next to her, and Dawn Neely on Housefield’s left.
Stacey Shelnut-Hendrick: Director of Education, Crocker Art Museum

An appreciative audience gathered in Kadema 145 on December eight, the last Thursday evening of the semester, to hear Stacey Shelnut-Hendrick tell of how she came to be the Director of Education at the Crocker Art Museum. Like the other three speakers in the Professions of Art lecture series, her career route from college to a profession in the arts did not follow a predictable path.

A business major in college, resolutely practical, she recalled that she just happened to take a course in art history simply because it satisfied general education requirements. She excelled and was asked if she’d like to create an exhibition on campus. The show that the future museum educator put together was modest, but it was a watershed for her. More than a mere display of objects, it allowed her to present ideas she cared deeply about. Although Shelnut-Hendrick finished her Bachelor of Arts in International Studies with Business Management, her career course permanently shifted with that exhibition. It showed her the power of art, that it has potential to create community and move it towards an ideal by bringing everyone into the conversation, especially those who have been excluded in the past.

It was inspiring to hear about Shelnut-Hendrick’s eighteen years of experience in museum education and her current goals for education at the Crocker. The speaker’s democratic, interactive lecture proved to her audience that learning from art begins with taking time to look and ask questions. Enthusiastic student response to the lecture is exemplified by the remarks of two students. One, a Sociology major enrolled in the survey of Western art history from the Renaissance to the present, said (in other words) that all semester she had been wondering why we so extravagantly admire art made by and for rich and powerful white men, art that was so often in the service of oppressive ideologies. Hearing Shelnut-Hendrick speak, she said, made her realize the enormous social potential of art: a realization that changed her whole perception. “Now I understand,” she ended emphatically. Art History MA student, Stacey Hilton, who has been working this semester as an intern with Stacey Shelnut-Hendrick in the Education department at the Crocker, was equally enthusiastic. Her remarks show the generosity of our speaker and the importance of the Art department’s relationship with regional art institutions like the Crocker. “I loved Stacey’s talk,” Stacey Hilton emailed the next day. “I had several questions, but wanted to wait until others had a chance to chat with her.... She and I chatted briefly about the docent program I’m developing for CCAS [Center for Contemporary Art, Sacramento]... She told me to contact her to discuss it and get some good sources for materials from her. She is so great.”

Looking back at the series of Professions of Art lectures this semester, it’s the generosity of the speakers that stands out, their interest in young people. All four were delighted to come to campus and share the vicissitudes of their educations and professions. All four clearly love what they do and are an inspiration to students setting out to make their life’s work.

- Elaine O’Brien
Manuel Fernando Rios, Studio Art MA

Manuel Fernando Rios earned his BA in Studio art from Sac State in 2005 and his MA in 2008. After receiving his MA, Rios was awarded a Graduate Fellowship from the Headlands Center for the Arts in Sausalito, California where he had a studio from the Summer of 2008 until the Summer of 2009. In 2011 he received his MFA from the University of California, Davis. He is now a resident artist at the Verge Center for the Arts, Sacramento. His work explores the idea of borders, real and unreal by abstracting forms from existing maps and combining them with airbrush, paint, stenciling and serigraphy. The fragmented words and imagery lose their original meaning in their abstraction, forming a conglomerate of patterns and shapes within their surrounding environment.

His early work mostly involved serigraphy prints as a means of political activism against anti-immigration policies in California. It also promoted community involvement in the barrios of Sacramento. He has worked with art collectives the Royal Chicano Air Force and The Brown Syndicate. Rios has shown in such venues as the Museum of the African Diaspora (M.o.A.D.), San Francisco, California in the 2009 group show, Identity: I Do It For my People; and in 2011 at the Galería de la Raza, San Francisco, in the group show, Losing Count. Rios lectured at Sonoma State University this past September where he was part of a group show titled The Future is Now: New Bay Area MFA Graduates. For more information see www.manuelfernandorios.com

Jennifer Rarick, Studio Art MA

I am a sound and video artist. In 2004 I re-entered the art world through the Master of Arts program at California State University, Sacramento. In 2006, leaving behind a career in auditing, I turned to devoting full time to my work as a sound and video artist, while also pursing my MFA at San Francisco Art Institute. I received my MFA, concentration in Design and Technology, in 2008. I was awarded an Artist in Residence at the Montana Artist Refuge in the summer of 2008, where I had the amazing opportunity to collaborate with jazz musicians and Eric Moe, a contemporary composer.

I relocated to Atlanta, GA. in August of 2010 and have been actively teaching and showing. In addition to my personal artistic practice, a way of always engaging myself in the culture around me and investigating new methods to various traditional artistic practices, I can often be found working on film production sets and in the studio as a sound designer.

I am currently a guest curator for Aggregate Space Gallery in Oakland, CA. My exhibition, Ostranenie, which opened December 16th, is the gallery’s first film, video & installation exhibition. Rachel Clarke is one of the exhibiting artists.

For more information see http://www.jenniferrarick.com/iWeb/May%203,%202010/Jennifer%20Rarick.html

- MR - JR
announcements & updates

Sacramento Art History Consortium

The Sacramento Art History Consortium (SAHC) is a non-profit organization created in 2010 by students and alumni of Sacramento State University. The consortium originated by the need to have a premier source for art history in the region, which would develop projects and activities that connect Sacramento to the global art discourse. The mission of the organization is to provide services that stimulate cross-cultural dialogues and cultivate new ideas about art in Sacramento, for which SAHC has been developing different projects and activities.

Starting in 2011 the consortium has been implementing the project *Exploring the Power of Art*, which investigates the impact that art can have in helping reconstruct societies that have been subjugated to different forms of violence. In September, SAHC developed a mural workshop at Capitol Heights Academy. Led by local muralist artist, Shane Grammer and members of SAHC, the workshop provided underserved students the opportunity to create collaboratively a work of art through which they could be empowered and recognized as the mural became a symbol of their community.

SAHC also organized the exhibition *Latin American Photography: The Realities of Poverty and Social Identity*, which opened in the University Library Gallery Annex on December 2, and will be up until March 10th. The show looks at the power of visual media in promoting awareness of the situation of others, while simultaneously furthering our understanding of a specific region of the world. SAHC is working hard to develop other activities and maintains an active blog. For more information about the consortium, visit our website at www.sacramentoarthistory.org or like us on Facebook-Sacramento Art History Consortium.

-Sara Garzon

Art History Reception

On September 28th, Art History students, alumni, and faculty, including Pat Chirapravati, Elaine O’Brien, Laurie Seban, and Catherine Turrill as well as Dan Frye, department Chair, Brenda Strong, department secretary, and Dean Edward Inch, enjoyed meeting each other over lunch on the sunny fifth-floor patio of the College of Arts and Letters offices in Mariposa Hall. The Art History faculty hosts receptions for students each semester to help give students a sense of community and shared goals. The Art History concentration has a Facebook page for staying in touch and sharing information. Like us at http://www.facebook.com/csusrarthistory

Pat Chirapravati, Anne Dalisay and Destini Bouldin
Emeritus Professor Riis Bohr (1916-2011)

Emeritus Professor Russell (Riis) Bohr taught art history at Sacramento State for thirty years (1954-1984). Two years after earning an MA in Art Education at the University of Pennsylvania in Philadelphia (with an emphasis in arts and crafts), he moved across the country to California and enrolled in the doctoral program at UC Berkeley. There he earned his PhD in art history, specializing in modern European art (1959). His doctoral thesis on the Italian drawings in the Crocker Art Museum has been a valuable resource for the authors of later catalogues of that important collection. Professor Bohr had “ABD” (“all but dissertation”) status when he joined the faculty of the Art Department at Sacramento State in 1954. His academic training and professional experience had prepared him to teach a wide range of courses. At UC Berkeley, his minor areas were Ancient, Medieval, and Asian art history. Immediately after World War II, he worked briefly as a Consultant Instructor in Arts and Crafts for a United States government agency, establishing a school in the Pacific and Asian Military theatres (he was assigned to Japan and the Mariana Islands in 1946-47).

While on the Sacramento State faculty, Professor Bohr served as Department chair in the 1960s and 1970s, published a book on Classical art, traveled widely, and was involved with two research projects in Asia. In 1960, he spent his sabbatical leave in India. Twenty years later, in Summer 1980, he was a member of a team of Sacramento State faculty and staff that, under the auspices of a Fulbright-Hayes Project Abroad grant, returned to India to make photographic record of the country’s arts and crafts. Trained in advertising illustration at the Philadelphia Museum College of Art (1944-46), he also enjoyed some success locally as an artist. For example, in the 1950s, he exhibited his work at several juried shows in the Sacramento area, such as the Sacramento County Fair, the Crocker Kingsley exhibition, and the Sacramento Artists League.

Professor Bohr’s students remember him fondly as an inspiring, dedicated, and very professional teacher whose large slide collection, broad education, and diverse travels enriched his classroom instruction. “His requirements were rigorous and his lectures very well organized,” recalls Dr. Lynn Jones, an art history instructor at Sacramento State. She adds, “He was the epitome of what a professor should be.” Eleanore Sarah Wootton, an adjunct professor in Humanities at American River College, took most of his art history classes and had him as a thesis advisor when she earned her MA at Sacramento State. She also recalls visiting Professor Bohr in his home. When she admired his plants, he presented her with several unusual winter hyacinths that still bloom in her garden every year, bringing back memories of her experiences as his student.

A bronze plaque with a dedicatory inscription honoring the memory of Professor Bohr will be installed in his former classroom, Kadema 145, during the Spring semester.

- Catherine Turrill

(Chair’s Corner continued from page 1)

For him a worthwhile education provided explanations and meaning of the environment around him. He also noted that it was sometimes difficult to have these expansive discussions with his friends who did not continue their education. “You tend to talk about what you know; what you have been exposed to.”

I sat back and listened as other students within hearing range of our discussion stopped what they were doing and added their observations of a worthwhile education. One said it provided “life skills to make it in the world.” Another agreed and added that it allowed the individual to grow in terms of an awareness of self but also guided the individual in a group setting. Self-worth and purpose were attributes that everyone agreed on.

I noted throughout the conversation that the students were able to make salient points while accepting the contributions of their peers. I think that is a mark of learnedness. Our topic grew as more students who could hear the energy in our voices, stopped what they were doing and joined us. All gave substance to the meaning of a worthwhile education. What was most notable was the students’ enthusiasm and pride in recognizing what they had accomplished with their own education.

I hope you have a restful and peaceful holiday. We here in the Department are looking forward to your return in the spring semester.

- Dan Frye
Spring 2012 Events

**Professions of Art Lecture Series, Spring 2012**

All lectures are in Kadema Hall 145 at 6:30pm. They are free and open to the public.

- March 13: **Liv Moe** (Director, Verge Center for the Arts, Sacramento)
- April 10: **Lial Jones** (Director, Crocker Art Museum, Sacramento)
- May 8: **Craig Watson** (Director, California Council for the Arts)

**Festival of the Arts, April 12-16, 2012**

*U-Nite at the Crocker*, 5:30-8 pm, April 12, is of special interest because it will be a first and major collaboration between the Crocker Art Museum and all of the Arts programs at Sac State: Art, Design, Theater, Film, Music, Dance, and Creative Writing.

Notes on the Spring Gallery Schedule:

The Witt Gallery has a full Spring schedule lined up. Highlights include an installation by **Minh Tran** on the theme of "what remains of us when we are no longer here on Earth" (*Less Than Zero* is the title). **Teferi Wubte**, who is a native of Ethiopia and had his previous college education in art there, plans to show works from before and after his arrival in the USA in a show titled **Self-Finding**. In addition, **Pat Chirapravati** is curating a show of photographs by an Indian artist, **Lampuii Sailo**, and her daughter (**Through Our Lenses: Mother and Daughter**). Lampuii is from Misuram, a region near Bangladesh, and was one of several artists represented in the show of contemporary Asian art that Pat curated for the University Library Gallery several years ago.

The Else will show a range of work by faculty and students, beginning with the important annual Student Award Show, plus a special exhibition related to the Festival of the Arts and the Folklore Conference in April curated by Professor Chirapravati. Also of note on the Else Gallery schedule are **Valerie Wheeler’s** solo show, part of her MA degree project. Emeritus Professor Wheeler, with the Department of Anthropology, earned a BA in art and is now finishing her MA in Photography under Roger Vail's supervision. A solo show in the Else by filmmaker **Jenny Stark** (Communication Studies) promises to be eye opening. Professor Stark teaches film and video and heads the Sacramento State Film Studies program.

staff notes

From your creative crew: **Lesley Stein and Nancy Wylie**

It is our pleasure to participate and create the ARTnews newsletter for the Art Department. As art historians, we believe that we are making history all of the time. By preparing the newsletter with Professor Elaine O’Brien we are devoted to capturing the art history that is evolving at Sac State. However, “it takes a village,” quoting Hillary Rodham Clinton, “…[it’s] about the network of relationships and values that do connect us and bind us together.” The newsletter is your opportunity to document and proclaim the creative and industrious work that you do. We invite you to contribute. Afterall, we are history in the making, right here at the Sac State Art Department Village.

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 ewobrien@csus.edu Nancy Wylie wylien@csus.edu