I was walking up the road in back of Kadema Hall the other day. As I got closer to the building, I continued to look at the mural painted on the south wall of the ceramics studios. The mural continues down the entire length of the building. It contains reproductions of artist heroes studied by non-art majors in an art appreciation class. I remember when there was no mural there. I also remember the excitement in the students’ voices as they explained what they had learned about painting a mural and the people they chose to represent.

Next to the ceramics studio in front of the mural is a large ceramic urn. In fact, as I pass between the ceramics studio and the Else Gallery, there are other urns representative of different eras in the human experience—some standing, some laying on their side. It is as if I am walking through an archaeological dig. I remember when there were no urns there. But now students seem engaged in something larger than a single pot. I know this to be so as I have discussed with some of the students the “great divide between fine art and craft,” a symposia topic hosted by the art historians last spring.

I went to a presentation of one of our past art history students who went on to get her masters in art history and is now working at the Crocker Museum. Okay, I was late to the presentation, but there was little doubt in my mind as to the quality of involvement that she had with her research and was able to share that enthusiasm with her audience. Our art history program is about 50 students strong now. I remember when there was no program.

A number of things have changed in the past few years. There are now opportunities for students to show their work at the Witt Gallery. There are more students entering the Student Awards Show in the spring of the year— I think a sign of increased confidence in their work—both creative and scholarly. I have listened to both faculty and staff who frequently find ways of improving the educational moment and experience here at CSUS. There is little doubt in my mind that the investigation and creation of art will continue to grow here. And I applaud all who contribute to our continued growth.

Dan Frye, Ph.D.

Kevin Ptak

Kevin Ptak, the Art Department’s Instructional Support Technician (i.e. our sine qua non), had shoulder surgery on November 5th and is on medical leave. He sent this note from home:

My surgery went splendidly well, and I’m feeling better each week. I trust Omar is taking care of everyone’s needs in spectacular fashion, but I’m anxious to get back to work post haste. The time is coming, but very likely will not be until February. I would like to thank you all for the get well cards and the feeling of being a part of a team with such a meaningful mission.

I think that one of the things that the Art Department does best is inspire a student to explore his or her own unique interests. It is a common sight for me to see different faculty members light up with encouraging expressions as they see their students begin to tap into new ideas about their own studies. In fact, this is one of the things I love about my job; that I am often able to assist in the studio aspect of these explorations. I too am continuously learning from both students and faculty, through the vast variety of challenges they present.
Pieces Lost; Pieces Remaining
Works by Roberta Rousos
At the R.W. Witt Gallery, CSUS, September 13-17, 2010

I was a wife and stay-at-home mom for over 15 years when my husband was killed suddenly in a car accident in 2007. In one moment, I lost the other half of my past, my present and my future. My children were already teenagers and would be gone soon; what was I to do with the rest of my life? With the encouragement of my family, I returned to school to finish my BA in Studio Art. The past three years have been some of the worst and the best of my life. Art has been a necessary distraction from my grief and at the same time, a path to healing.

This show presents some of my best work to date. I tried to capture a sense of displacement, of loss, and of hope for a new life. Lips symbolize how we communicate with the world. Eyes symbolize how we perceive the world as well as being the windows to our soul. I use lips and eyes in varying configurations to convey how the pieces remaining no longer fit in the right places. I use vibrant colors and muted darks to suggest the intense emotions experienced in grief.

When you lose someone you love, you lose parts of yourself as well. The greater the love... the more pieces are lost. With time and attention, you can find new pieces, but your new whole will forever be different. (RR)

As They See It
Stephanie Mercado, Art History Major and Chief Curator
University Library Gallery, CSUS

As They See It was a student-curated exhibition in the University Library Gallery that featured the works of contemporary female artists from around the state of California. Students in Professor Phil Hitchcock’s Art Gallery Management class were given the opportunity to curate an exhibition in the University Library Gallery. Initially Professor Hitchcock approached me with an idea for an exhibition that would feature female artists. I gathered other students and together we began researching various galleries and artists throughout California. We wanted to highlight contemporary artists that had never been featured in Sacramento. The exhibition displayed the work of eight women artists whose work was unique in medium and style. As They See It became the first exhibition in the University Library Gallery to feature solely female artists. The title, "As They See It," describes how these women see "it" as the artists they are, and not as women. "It" is characterized by their lives, society and the relationships they have with the world.

As They See It gave the other students and me the opportunity to experience everything it takes to put on a professional level exhibition. As an undergraduate student of Art History I am interested in curatorial work and I plan to further my studies in the Art History of Women and Latin America. (Stephanie Mercado)
Pushing the Limits

R.W. Witt Gallery
November 8-11

When is the last time you saw a pen and ink piece that is 10 feet by 5 feet? Have you ever seen a wooden palette turned into fine art? Can simple clay cups be sculptural? What is art? What is craft? All of these questions were addressed in the show Pushing the Limits at Sacramento State University. Six artists showed work created specifically for Pushing the Limits. Christopher Thompson conceived of the show last semester as an answer to his senior thesis in pursuit of a Bachelor's Degree in studio art. Pushing the Limits is also about creative friendships among artists and the sense of community that ensues. Each of the artists were challenged to push their individual limits in some way. Some responded by working with scale while others chose to explore unfamiliar forms, processes and techniques. The artists pulled the show together with pieces that are a combination of sweat, collaboration and just plain dogged determination.

(Christopher Thompson)

Keeping Warm

Emily Swinsick
R.W. Witt Gallery, November 15-19

I wanted to have a show this semester to prove to myself that I could do it. Having a gallery exhibition is something I know I'll be able to look back at in twenty years and still be proud of doing. It was a lot of work and stress, but in the end I wouldn't change a thing. Keeping Warm was about the tenderness of your heart and the joy that simple wonders can bring to your life. If you search hard enough you be able to find wonderful things all around you. In the end, true happiness is being aware of the beauty that surrounds your life and letting it warm your soul.

(Emily Swinsick)

Fungus, Honeycomb & Other Delights

Works by Diana Ellis
R.W. Witt Gallery, November 1-5

As a Studio Art Major, I was delighted to have an opportunity to present the work I have accomplished during my time at Sac State. My show at the Witt gallery, entitled Fungus, Honeycomb & Other Delights, was made up of mixed media sculptures and drawings. I prefer to work with natural and found materials. Within my show there were dead honeybees I had collected atop a fortresses made of beeswax; drawings painted with berries, dirt, and coffee; mounted heads of mythical beasts made from torn up stuffed animals; and even cockroaches wearing top hats beside little paper houses. I view the many wonders of existence as parts of a greater whole. For me, making art is an attempt to better understand this whole and my place within it. The imagery found in my work looks as if it is of another world, but I see it as a reflection of our own. Thoughts, images from nature, emotions, and experiences melt together within the subconscious, forming something new like as they do in dreams. I often think about how existing is both absurd and fantastic. It is frightening and delightful. I always strive to express this in my work and maintain my sense of wonder for all, no matter how mundane or how great, how disgusting or sweet. The fact that it exists will be epic regardless. (Diana Ellis)
The Sacramento State University Library Gallery

Located in the Sacramento State University Library, The Library Gallery brings museum-quality exhibitions to campus, benefiting university students, faculty, and the greater Sacramento community.

Leslie Rivers has been the Assistant to the Director of the Library Gallery, Phil Hitchcock, since 2002. Her engagement with the gallery began when she was a student at Sac State. She was taking Phil Hitchcock’s Gallery Management class when he asked for volunteers to help with the gallery opening. Leslie raised her hand and it has been a happy union ever since. Leslie said that, “the planning that goes into each show is unique,” some of the shows are decided by Library Gallery administrators while others may be proposed by an artist or organization. Leslie reported that the exhibit running December 10, 2010 to March 12, 2011, New Wave of Chinese Contemporary Art, is guest curated by Jessica Gezi Qu. The next exhibition, The Aesthetics of the Fake, opens on March 31st and is organized by Sacramento State Professor Rachel Clarke with Claudia Hart and Michael Rees.

Visit the Library Gallery: Hours: Tues–Sat 10am–5pm    Phone: 916.278.4189 or 916.278.6898
Email: Phil Hitchcock: hitchcock@csus.edu    Leslie Rivers: riversls@csus.edu    Web: http://www.al.csus.edu/sota/ulg

Photo/Graphic Interface: Works by Nigel Poor and Doug Rice

November 15 through December 9, 2010
Else Gallery talk by Nigel Poor: Thursday, November 18th
Reception: Thursday, December 2, 5-8 pm, Else Gallery
Reception reading by Doug Rice from
Between Appear and Disappear

Charles and Susan Young

Original Prints and Drawings by Modern and Contemporary Artists
Art Sculpture Lab, CSUS, November 22, 2010

The Young’s showed original prints and drawings from a collection of works they will be presenting to museum curators in California. Charles and Susan are print collectors and dealers under the business name of Charles M. Young Fine Prints & Drawings LLC. The Young’s have a marvelous collection that they generously displayed and talked about their interesting experiences. They showed works by world-famous artists, including, Max Beckman, Jim Dine, Otto Dix, Helen Frankenthaler, Kiki Smith and Pablo Picasso. (NW)
Melanie Brown

Melanie is a graduate student in the Sac State, Master of Arts program, concentrating in Digital Arts. Originally from Lockeford, California, Melanie moved to Sacramento to pursue her Bachelor’s Degree in Art, which she completed in 2009.

The direction of her graduate program is the integration of digital art, video and installation production. Her use of electronic visual media allows her to project the forms in an interactive space in order to create an environment that the observer can move around in and become a part of. Her purpose is to investigate her personal spiritual journey. Melanie was raised in a very Christian home environment and her current work allows her to literally project how that religious upbringing has affected her and how she views herself now. Melanie utilizes images that she acquires through appropriation, particularly from the mass media. She is also a videographer and creates and produces original video footage. After taking her first digital course at community college, Melanie became enthralled with using Photoshop computer software to manipulate images which instigated her interest in digital arts. She describes the use of her chosen medium as “a bridge between art and graphic design.”

Melanie has been influenced by digital artists, Bill Viola, Jennifer Steinkamp and Marcel Odenbach.

Melanie’s work was featured in a solo exhibit in the Else Gallery in Kadema Hall from October 4 – 8, 2010. (NW)

Mehr Mesbah

The fall 2010 semester has been the beginning of Mehr’s pursuit of the Master of Arts program. Mehr received his BA in Fine Art at Walla Walla University, Walla Walla, Washington. Upon completion of his BA Mehr traveled rather extensively in Canada and parts of Europe and participated in the art community in Portland, Oregon before enrolling in the Master’s program at CSUS. Mehr’s primary medium is oil painting, though recently he has begun to explore charcoal and other drawing media.

His current work revolves around the notion of memory and recollection. Since his start at CSUS, Mehr has been working on a series of portraits of his parents. The process consists of finding a specific personal memory; in this case, an actuality of adolescent self-awareness at the age of seven, and utilizing that mnemonic element in order to locate people, places or objects connected to that memory. Given the locale of the memory being 23 years ago, the recollection of his parents becomes a proverbial needle in the hay scenario.

As it is evident at first glance of Mehr’s work, the multiplicity of variance between two of the same subject becomes obviously clear. That our recollection of any one memory will always have some changing perspective as our present continually walks away from the past, like the horizon rolls back the sky. The images he depicts are created completely from memory; he does not use any reference from photos or models. By using his parents as the subject of his work, he has discovered that, in his own words, “though they created me, I am in essence recreating them through this process.” After completing the Master’s program Mehr plans to apply for an artist-in-residency program in Europe. He is also interested in teaching at the community college level.

Mehr’s work was on display at the Marco Fuoco Gallery, Sacramento, October 9 – November 5, 2010. (NW)
Mikko Lautamo

Mikko completed his BA in Studio Art with a concentration in Electronic Arts at Sac State and is furthering his education through the Master of Arts program. He is in the second year of the program.

Mikko’s medium of work is computer programs that produce perpetual, non-repeating animations. His programming skills are self-taught, primarily in Adobe Flash, Action Script 3 language. However he credits Professor Rachel Clarke and her Intermediate Electronic Art class for his initial introduction to scripting and animation in Flash. For his recent work, he creates the vectorized drawings by rendering them on an electronic drawing tablet. The images he creates are saved directly to the computer, and then he orchestrates and synthesizes the figures using the Flash software program (a time-intensive process). The results are a projected animation of the allegories and metaphors that Mikko infuses into his work. Visually, there are circles with smaller circles in a rotating and random movement around and across the screen. He describes the randomness as intentional: “a visual interpretation of the circles joining and separating.” Metaphorically, he relates this to a social construct. When a major force becomes predominant in the work, for example, small dependent forces will cling to the larger group. He explains that, “this may require the lesser giving up a part of themselves in order to stay with and cleave to the larger group, often clinging on until the larger force burns out, disperses and then the process begins all over again.”

Mikko has been influenced by many artists, including: Sol Le Witt, Marcel Duchamp and Andy Warhol. Mikko’s projected installation of a work titled Hero was on view in the Else Gallery, Kadema Hall, October 11 – 15, 2010. Experience Lautamo’s online interactive work, Brain: http://webpages.csus.edu/~mwl22/ (NW)

Meech Miyagi

Meech completed the Bachelor of Arts with an emphasis on sculpture at Sacramento State, and he is in his second year of the Master of Arts program. Meech has an extensive background in clay sculpture, but is currently using mixed media to create his sculptural works. His primary emphasis is to observe and comment on society by invoking his feelings and thoughts. The fact that he is not bound by a particular medium which allows for limitless possibilities. He uses the medium to assist in the expression of his work. His current sculptural undertaking is to create a largely figurative series that portrays a cyclical metamorphosis that is undertaken in reaction to life experiences. His intent is to portray the multi-faceted changes that can occur in reaction to a “life changing” event: from impact, to collapse, to recovery, to renewal and transformation.

Upon completion of the graduate program, Meech is looking forward to establishing a non-profit artist in residency program in Auburn, California. (NW)

Laura DeAngelis

Laura received her Bachelor of Arts degree in Art-Photography at the University of Nevada, Reno. She is in the first year of the Masters of Arts program at Sac State.

Laura is currently working on what she describes as “environmental portraiture.” Her method is to utilize the camera to capture and transform an interior environmental scene. Part of her process is to incorporate props and color to add to the definition of the space. Laura is skilled at both digital and analog photographic processes and techniques, however she is currently using a digital format camera to record a series of self-portraits. For her undergraduate work she primarily used an analog camera and an array of alternative film development processes. Laura has found that a digital format camera allows her more flexibility in catching the decisive moment when working with self-portraits. Laura’s subject matter and technique has been influenced by the work of photographer Sandy Skoglund. (NW)
Jillian Haas

Jillian started the Sac State Master of Arts program this fall 2010 semester. She also attended Sac State as an undergraduate student and completed a Bachelor of Arts in Art Education. Jillian is exploring the use of a variety of materials to create wire figurative sculptures. She is also working in oil paint and is experimenting with different methods of blending the two mediums. The purpose behind her process is somewhat complex but includes what she deems to be “unanswered questions” of what occurs after life. Her goal is to not have it be obvious in her work but rather as a reverberating and subtle theme. She is motivated to experience the materials she is using in a less controlled manner. By letting go and not forcing the material she feels she is experiencing a more positive outcome. Jillian has been influenced by the work of many artists, including Kiki Smith, Jeff Koons and Louise Benoit.

After Jillian completes her graduate program she hopes to teach at the college level. (NW)

Natana Prudhomme

Natana entered the Master of Arts program at Sac State directly after completing her Bachelor of Arts in Psychology and Art/Studio. Art making for her is compulsory; she describes it as a “well fitted suit,” whether it be painting, drawing, or constructing. Thematically, Natana is investigating the psychological aspects of humanity and how her own personal journey relates to society’s expectations and demands. She is experimenting with a style where she creates a three-dimensional painting. She creates the painting-constructions by building fragile, stage-like frame works, each of which displays multiple self-portraits. Fragments of other images dangle like mobiles within each framework, requiring the viewer to look through the mobile images to the self-portrait images in the background, thus creating a multi-dimensional visual experience.

Natana has been influenced by the study of art history, particularly in regards to conceptual art of Marcel Duchamp and Robert Rauschenberg. From her studies she has learned that the contemporary art field is very broad. All of the rules about art have been broken so what is there left to explore? Natana’s conclusion is that her personal self and experiences are what she can explore and use to contribute to the art world. (NW)

Jeremy Jordan

Jeremy is in the first year of the Master’s of Arts program at Sac State, where he also received his Bachelor of Arts degree with a double major in Studio Art and Art History. Jeremy specialized in ceramic sculpture as an undergraduate and is continuing his work in ceramics as a graduate student through the exploration of new methods: what occurs when he pushes the limits of the material. He is experimenting with a variety of construction and finishing techniques: mixing minerals with clay, for example, which alters the color of the material and creates a marbling effect on the form’s surface.

Jeremy has been artistically influenced by the artwork of Peter Voulkos and Dale Chihuly and particularly admires Damien Hirst’s adventurous capacity to “push the envelope.” (NW)
Leslie Philpott

Leslie earned her Bachelor of Arts Degree in Studio Art from the University of California, Davis in 1991. This is her first year in the Sac State Master of Arts program. Her primary medium is oil on canvas although she occasionally will use acrylic paint. Currently she is working on developing her painting skills with a focus on the human figure in its environment. Leslie has been actively painting since her graduation from UC Davis in 1991. She has returned to get a Master’s degree in order to further her academic career and to refresh and enhance her painting skills. Her current direction is conceptually strategic: to complete a pre-determined number of paintings in a pre-determined number of days. (NW)

Michele Taylor-Hamilton

Michele Taylor-Hamilton graduated from CSUS in 2008 with a B.A. in Art History and Photography. She returned to CSUS to pursue a special major Master of Arts program in Curatorial and Art History Studies and will graduate in December 2010. In 2009, Michele began an internship at the California State Parks, State Museum Resource Center where she photographed the Native American basketry and pottery collection and assisted with the de-installation of the American Masterpieces: The Artistic Legacy of California Indian Basketry exhibit at The California Museum. Michele also worked as a Graduate Student Analyst for the State museum database system (TMS) where she worked with the object accession records. In April 2010, Michele co-curated an installation exhibit at the CSUS Else Gallery entitled, The Last Wedding: Part II, and also assisted with an exhibition in the CSUS Anthropology Museum entitled, From Maker to Museum: Weaving through a Collection.

After graduation in 2008, Michele began working at the Davis Art Center (DAC) as the Special Collections Curator, managing their permanent art collection. She spent two and half years researching the 124 artworks and 92 artists within the DAC art collection, taking on the role of registrar and photographer. For her Master Thesis Project, Michele designed and curated an exhibition, in October 2010, that featured 54 artworks from the art collection. The exhibition, Lost and Found: Visions of the Davis Art Center, featured regional artists from the 1960s-1980s who pioneered the Bay Area Figurative and Funk Art Movements, and studied abstract expressionism and surrealist techniques. Michele also wrote the exhibition catalog.

Michele continues to work at the Davis Art Center and will return to the California State Museum Resource Center in January 2011 to begin photographing the basketry collection for a California Native American book set for publication in 2012. Michele hopes to curate an artist retrospective exhibit in 2011, pursue a career in the museum industry, and teach. (MTH)

Stacey Wong

Stacey Wong is a special major Master of Arts program candidate in museum studies with a concentration in museum education. Her program includes fieldwork at the Pence Gallery in Davis and the Sacramento Metropolitan Arts Commission (SMAC). Stacey worked with the Director at the Pence to perform curatorial research, develop exhibition materials, and give tours to school groups. While at SMAC, she curated an exhibition of wood-fired ceramics at the Sacramento International Airport. Currently, she is an active docent at the Crocker Art Museum and an intern with the museum’s education department for which she is writing lesson plans for the museum’s online teacher resources. The lesson plans teach K-12 math and science using artworks from the Crocker’s permanent collection. For her Master’s thesis project, she will evaluate these lesson plans in actual classroom environments.

In addition to being a full-time student, intern and docent, Stacey works part-time as a Gallery Associate at the Center for Contemporary Art, Sacramento (CCAS). At CCAS, she works with membership services, assists with exhibition installations, writes press releases and exhibition materials, and continues to learn about the Sacramento art community, the museum industry, and the larger global dialogue on contemporary art. (SW)
Art History Club

Sara Garzon is the current president of the Sac State Art History Club. The club has a membership of 18 students with about half of the members meeting on a regular basis. They have a busy agenda this semester which includes a workshop series that will feature Sac State Art Department Faculty as the guest speakers. The first workshop is on Public Art which will be facilitated by Phil Hitchcock. The second workshop will be led by Catherine Turrill and will focus on the subject of European art. The third workshop will be facilitated by Pat Chirapravati which will be based on Asian Art. The club has planned the workshops in order the assist art historian students to learn more about curator, writing about art, and the vocabulary that is used. They are looking into the possibility of writing a review of the workshops and have it published in the Hornet newspaper.

Future plans for the club include an idea for a “Grand Dinner” that would bring together students and faculty from all of the different area of the arts, such as theater, music, languages, and dance. The dinner would be an occasion to interact with the various departments and programs on campus in a collaborative appreciation of the arts.

The club is also making plans for the Art Symposium that will take place this coming spring 2011 semester. The club facilitates the welcome brunch for the guest speakers and refreshments that are served during the speaking engagements.

Come to a meeting and find out more about the Art History club. The group meets every Wednesday at 10:00 a.m. in Kadema Hall, in the conference room across the hall from the department office. If you have questions or comments please contact Sara Garzon at art.historians@gmail.com or connect with the group on Facebook.

Ceramics Club

The students in the photo on the right posing with guest artists and Professor Parady are members of the Ceramics Club, which was awarded an ASI DOC funding grant to bring artists to Sacramento State for an open studio workshop from November 16 and 17, and an artists’ lecture on November 17 in Kadema 145.

In the lecture, the Colorado-based artists and friends had interesting things to say about the inspiration for their work and what the ceramic medium means to them. They emphasized the importance of domestic art, especially the dishes we eat and drink from, because they offer us an ongoing aesthetic education. Their alternative exhibition practices were especially interesting. Their Artstream Nomadic Gallery, an Airstream trailer that travels from site to site, for example, but also the Artstream Library and Studio for Arts and Works, which circulates ceramic cups in the same way a library circulates books.

The club hosts two ceramics sales a year. Student and faculty ceramic works are on sale before Mother’s Day and Christmas.

Grad Students Club

The Graduate Art Student Association’s main goals have been to promote community, to unite Art graduates, and to bridge the gap between faculty and students. The 2010-2011 school year brings with it new opportunities both on and off campus. We hope in the spring semester to bring in artists for lecture and discussion and to include more of the Sacramento State community in our activities.

Since the first year grad students are just beginning the program and getting used to the work load, we took this semester as a break. Both semesters of last year, however, were busy for GASA. We had an art auction to raise funds and went to Los Angeles for three days to experience the art scene in a world city. We also visited galleries in and around Sacramento and San Francisco. It is our belief that by experiencing more art not only do we learn about art history and contemporary art first hand, we also find inspiration. (MB)
CSUS Alumni Art Chapter

The newly chartered CSUS Alumni Art Chapter hosted its first meeting during Homecoming week on October 8, 1993, with a reception in the Robert Else Gallery where there was an exhibition of the work of alumna Sarah Flohr, then a Fulbright Scholar and now a full-time member of the Art Department faculty.

Over the last seventeen years, the Art Chapter has hosted a number of events in support of the Art Department and its alumni. These include exhibitions celebrating Sac State’s fortieth and fiftieth anniversaries, annual exhibitions of art by alumni and Art Chapter members, a ceremony honoring alumnus Wayne Thiebaud, public screenings of films on artists ranging from Caravaggio to Maya Lin, and the stage play “Cabaret” (co-hosted with the Alumni Association). In addition, the Chapter has supported fund-raising events on campus (including the annual art book sale) and performed a range of community services. Chapter members have offered art projects to children at Loaves and Fishes and have taught handmade papermaking classes at various elementary schools. The highest profile event sponsored by the Art Chapter is the annual Art Ball, initiated in May 1995, and held at the end of every Spring semester. The Art Ball is a tribute to the graduates and to their teachers in the Art Department who brought them to that point.

Michael Azevedo, Mattie Jones, Paul Gungner, Joy Betinuson, Nan Roe, Michael Rowden, and Pat Mills have been a very strong part of the Art Alumni team. As President of the Chapter for many years, I have enjoyed watching the Art Department develop and recognizing what the teachers have brought to the students. I applaud the faculty for their dedication and the students for the maturity of the work being produced. I also would like to extend an invitation to all to join the Art Chapter. Membership is open not only to alumni, but also to current Sacramento students, faculty, and staff; emeritus faculty and staff; and friends of the University.

Art Alumni Chapter book sale. From left to right: Pat Mills, Florence Jones, Olivia Medina-Gocke, Leah Nathanson, and Namon Little

The Art Alumni Chapter’s Art Ball buffet, May 2010

Matt Dunkerly is doing the shrimp. Matt was a TA for Andrew Connelly’s beginning sculpture class that did the costumes. He is putting together a show in S.F. this month with artists including a couple from Sac State. Celestial Blue Thunder is the title for the Art car in the background, by the intermediate/advanced sculpture students (Art 182/183).
Faculty Updates

Catherine Turrill

Professor Catherine Turrill gave two public lectures in November. On November 18, she led a group tour of the European painting collection at the Crocker Art Museum (sponsored by the Art History Club); on November 19 she gave a gallery talk at the exhibit hosted by the University’s Center for Hellenic Studies, “The Creative Photograph in Archeology” (University Library Annex Gallery). This Fall, she also has collaborated with Professor Christy Junkerman (San Jose State University) on the development of the 2011 version of the course, “The Art History of Florence: Antiquity to Baroque.” Sponsored by CSU Summer Arts and offered for the first time in 2009, this three-week course will be held at the CSU program center in Florence from June 12-July 23, 2011. Professor Turrill created the course and is looking forward to being one of its four lecturers and tour guides, as she will have just completed her Spring semester sabbatical. While in Italy, she will be continuing her research on the sixteenth-century painter, Plautilla Nelli, the first woman painter of Florence.

Andrew Connelly

Andrew Connelly collaborated with Amitesh Verma of New Delhi on a two-artist transcultural exhibition titled Crossing Over at the Shridharani Gallery in New Delhi, India, on view from June 15 to June 25, 2010. The sculptures that Professor Connelly exhibited were inspired by his residency at Sanskriti Foundation in India and conveyed something of his experience of India as a society in transformation. Working with materials such as bamboo, water, clay, soft drink bottles, and electrical tape, which carried one set of connotations in the United States; for Connelly, in the Indian context, such materials bore other meanings that multiplied through cross-cultural exchange. In a review of Crossing Over published in India noting Connelly’s use of materials, Neha Chandra comments on the significance of bamboo in a Connelly sculpture titled Transcendence. Chandra quotes the artist: "I made a similar form in my studio back home out of solid laminated wood and wanted to see the same form in woven bamboo. I wanted to see a contrast, a translucency to the form. Bamboo is also a material associated with the developing world. Unlike the US, it is used for so many applications such as scaffolding and furniture here in India. While making this work in India, I was able to observe and embrace the contrasting cultures and approaches to all things."

Mark Emerson

In July of this year Mark Emerson was included in a group exhibition, Line, Curve, Form, at the David Richard Contemporary gallery in Santa Fe, New Mexico. His painting, Let Me Know, 2003, 70" x 70" polymer on panel, is hanging in the California Contemporary Gallery in the New Crocker Art Museum, which opened in October. Emerson is currently preparing for a one-person exhibition of new paintings and works on paper that will open at JayJay Gallery in May of 2011.
Faculty Updates

Brenda Louie

Farhat Art Museum in Lebanon has recently purchased a large body of work by Sacramento State Art Studio Professor, Brenda Louie. This collection includes an early work: a mixed media art installation titled *Reflections on Things at Hand*, inspired by Mencius, the ancient Chinese Confucian philosopher and his discussion of issues of humanity. *Reflections on Things at Hand* was funded by Sacramento Metropolitan Arts Commission and 1078 Gallery, and exhibited in 1991 and 1992 in both Sacramento and Chico. Louie’s paintings and installation will travel to Lebanon to become part of the museum’s permanent collection and will be shown in its 2013 Grand Opening in Beirut.

Louie’s *Mapping of Memory Series* is in the permanent collection of Crocker Art Museum and is now on display.

Currently, Louie is working on a collaborative project, *Abstract Beauty of a Line*, with Dr. Fayeq Oweis, Professor of Arabic Language and Culture at Santa Clara University. The goal of this project is to promote understanding of cultural diversity and to encourage respect for social change at an international level. Through this work and partnership, Louie and Oweis hope to transform different written languages into visual art as an inclusive process emitting a transformative effect of global peace and harmony. This project is sponsored by Farhat Art Museum. (BL)

Evri Kwong

Evri Kwong had solo exhibitions at The Katzen Art Center Museum, Washington D.C., the Sandra Lee Gallery, San Francisco, and Gallery Godo, Seoul, Korea. Through the Sandra Lee Gallery and Gallery Godo his works were represented at the Los Angeles International Art Fair, the San Francisco International Art Fair, the Santa Fe Art Fair, and Est Quest Auction, Hong Kong. His solo exhibitions were cited as the Best of the Arts in both Washington D.C. (*Washington D.C. City Paper*) and San Francisco (*The San Francisco Weekly*). His works were acquired by the permanent collections of the Haggerty Museum and the University of Michigan Ross School of Business.

Pat Chirapravati

Pat Chirapravati presented a paper titled “In Search of Maitreya: Early Images of Dvaravati Buddha at Si Thep” at the international conference ‘Buddhist Narrative in Asia and Beyond’ held in honour of HRH Princess Maha Chakri Sirindhorn on her fifty-fifth birth anniversary. The conference was arranged by Chulalongkorn University, Bangkok, from 8 to 11 August 2010. Pat also spoke at The Northern California Forum for Diversity in Graduate Education held at Sac State on Oct 16, 2010, and at the Sac State symposium, “Facing East: Global Learning and Conversation,” on Oct 19, where she led a panel on Asian Art that featured two art history students: Amber Hadley, who presented a paper titled “Japanese Folding Screens: Function, Design and Symbol,” and Juliane Diaz, who spoke on “Women's Fashion in Kimono.”
Faculty Updates

Rachel Clarke

In spring 2010 Rachel Clarke was commissioned by the Crocker Art Museum to create a participatory artwork as part of the grand opening of the new Crocker Art Museum. The project took over six months to create, and in October 2010 A Crocker Mosaic went on show in the Crocker’s Auditorium Vestibule. It is a participatory, new media artwork set to original music composed by Stephen Blumberg. The project involved gathering over 700 images (via a dynamic website) from members of the community. These images were then choreographed to the musical score, in forms that reference mosaic structures and interwoven patterns, emphasizing the richness and vitality of a diverse community. Clarke employed 3D computer animation to create a ‘virtual architecture’ within the installation space. This piece will be on show until October 2011.

Also in October 2010 Clarke was invited to exhibit her work at The University Gallery at California State University, Stanislaus. The show, entitled Awakenings contains solo and collaborative works (including collaborations with Mike Azevedo and Stephen Blumberg) including a 12 channel video installation, several new media and interactive works and a 3D animation called Flow. The show runs through December 17, 2010. An expanded version of Flow will also be installed at UC San Diego in January.

Clarke is currently preparing to co-curate an exhibition in the University Library Gallery at CSUS with Claudia Hart, Associate Professor of New Media at the School of the Art Institute of Chicago. The exhibition, called Aesthetics of the Fake opens in March 2011 and contains works by prominent national and international new media artists working with 3D CG technologies as an art form. (Rachel Clarke)

Tom Decker

For the past six months I have tried to come to terms with the notion “homemade.” This summer was one of intensive work in my home studio. Inspiring me was a collaboration with my daughter. She freely decorated many of my handmade domestic vessels with her own sgraffito and underglaze techniques. The objects I made also include a new form of sculpture abstracting vernacular architecture. This is documented online on my home page. My work was on exhibition close to home at the San Joaquin Potters Association Hands in Clay show in Modesto, the Livermore Art Walk, The City College of San Francisco Faculty Exhibition, and The Berkeley Art Center Members Showcase. I am now preparing new work to be exhibited rather further afield in 2011 at Kunstlerhaus Ulm, Germany. (Tom Decker)

Sue Anne Foster

This semester Art Educator and artist Dr. Sue Anne Foster curated the ArtStock 2010 exhibition of sculpture and large format paintings – eighty artists from Northern California and over 148 artworks – that opened on October 3rd for an extended run through December at High Hand Gallery in Loomis. From January through May of this year Foster worked with children in an after-school project to create a rainforest on the back of the stage at Glenwood Elementary School in Robla District. Foster also collaborated with artist Gretchen Ryan on a sculpture made of recycled materials that won an award of merit at the annual international show, Bold Expressions, at the Sacramento Fine Art Center sponsored by Northern California Arts. She continues to be an exhibiting member of the High Hand Co-Operative Gallery in Loomis and will have a booth at the Crocker/Creative Art League Christmas sale on Thanksgiving weekend. (SAF)
**Faculty Updates**

**David Wetzl**

David Wetzl currently has work in two collective exhibitions. One is *Stuff Your Stocking* at JayJay Gallery of small works by all of the artists represented by JayJay. The other show is *Birdhouses* at the Gregory Kondos Gallery, Sacramento City College: a fundraiser curated by Suzanne Adan and Michael Stevens. The artists in the *Birdhouses* show were asked to make a three dimensional, art related, sculptural birdhouse object. Professor Wetzl titled his birdhouse object *Picasso and Payaso are PoMod Birdhouse Ego Defenders.*

Asked for news to include in this newsletter, professor Wetzl sent a fascinating text titled, "Notes on Influences." Here's an excerpt:

“The major influence on my current work is the premier writer on consciousness, Ken Wilber, who has been my literary guru for the past eight years. His influence on my work has largely outweighed that of any current or past visual artists. His focus is on the transpersonal levels of consciousness, or those levels that move beyond the conventional emotional/rational levels upon which most of our western egos are tightly bound to. Four years ago I read one of his books, *Integral Psychology* that was an enlightening interpretation of ideas relating to developmental psychology. It was based on studies by many psychologists, but the focus was on the work of Jean Piaget and Clare Graves. Throughout the 20th century and into the 21st, developmental psychologists have discovered (scientifically proven) and pinpointed eight (8) levels of consciousness. These levels are revealed, both subjectively and sociologically, in the form of archetypes, symbols/semiotics and artifacts.

These developmental psychologists have produced an eight-color coded system to denote each marked level of consciousness. Recently, I have adopted their eight-color coded system as my working color scheme, and incorporated it into my work as a conceptual component/armature.”

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**Elaine O’Brien**

After many months of preoccupation with family health emergencies, Elaine got her nose back into her books this semester and completed the last of the editorial texts for the anthology of global modern art she has worked on for so long with art history colleagues in Asian, Latin American, and African modernism. The book is now in the hands of the publisher, Blackwell-Wiley, and she is beginning to look around for another project. Cambridge Scholars Publishing Ltd. is interested in a collection based on last year’s Festival of the Arts Art History Symposium, “Revisiting the Arts and Crafts Divide,” so that’s a possibility.

Elaine was pleased to be asked by Rachel Clarke to write a brief catalogue essay for her current exhibition, *Awakenings*, at CSU Stanislaus, on view from October 18 to December 17th. The essay, titled “Rachel Clarke’s *Awakening*,” was fun to write and increased Elaine’s already strong admiration for Professor Clarke’s exceptional art and mind. The topics seminar in Modern and Contemporary Art History that she led this semester on the *Art of the African Diaspora* was another source of pleasure and growth. What could be a better way than guest lectures by colleagues Jim Chopyak (music), Roberto Pomo (film), and Hellen Lee-Keller (literature) to situate visual art in the context of other arts? The current exhibition in the Else Gallery, *Photo/Graphic Interface: Nigel Poor and Doug Rice*, which she arranged with the artists, was another chance to work with much-admired colleagues. Finally, helping Nancy Wylie produce this Art Department newsletter has been rewarding. Nancy is skilled, enthusiastic, and easy to work with; and to see what Art department students and colleagues have been up to since May has been inspiring.
Janon Kadhim

During the past academic school year 2009-2010, I worked in Al-Khobar, Saudi Arabia. I was the Chair of the Interior Design Department of Engineering at Prince Muhammad Bin Fahd University. I had a wonderful and very interesting year there where I was involved in planning and participating in various professional activities at the University. I presented lectures, went on field trips, participated in and organized a number of workshops, organized final design juries and exhibits of the Interior Design students’ work and had the opportunity to attend conferences and professional exhibitions in a number of neighboring Gulf countries. All of those events were very rewarding to me on a professional and personal level. My most admirable event was the organizing and hosting of the ID Open Day event which was an opportunity to showcase and exhibit the ID students' work. Another memorable event was a two-part presentation on Mesopotamia that I delivered at the PMU faculty Forum, which was attended by a large number of the University Faculty. (JK)

Laurel Phillips Seban

Laurel Phillips Seban has been teaching the Native American Art courses at CSU Sacramento for the last seven years, and on occasion, the Asian surveys. She has also taught and lectured on Ancient, Modern, Pre-Columbian, and Asian art at colleges and museums in the area. This spring, she is teaching the Art 100 and Art 3A classes at CSUS, and Modern Art at the University of the Pacific. Laurel is looking forward to working with the California State Indian Museum as a volunteer (hopefully starting in December).

In addition to teaching college-level courses, Laurel has also worked extensively in art education, developing multicultural art programs for a wide range of elementary programs. She lives in Davis with her husband and four children, ages nineteen to six. (LPS)

Robert Ortbal

Robert Ortbal’s current solo show at JayJay Gallery, Different Parts of Remembering, includes sculptures and intaglio prints. Blurring the Lines, a recent four-person show at the Kala Art Institute in Berkeley included a half dozen sculptures and a selection of intaglio prints. “The intaglio prints,” Ortbal notes, “are an exploration of an entirely new medium for me and were created as part of a printmaking residency I was invited to attend last fall at Sitka Center for Art and Ecology with master printmaker Julia D’Amario. It was a great opportunity to explore a new medium. Julia has printed for Pace Editions in NYC for the past 17 years and now is the exclusive intaglio printer for Jim Dine when he is working in Idaho. She comes to Sitka every fall to work one-on-one for two weeks with two different artists during the month of October. At the end of the residency, Julia editions the prints, which are divided equally between the artist and the Sitka Center. Prints are also selected to be included in the collection at the Gordon Gilkey Print Center at the Portland Art Museum and Jordan Schnitzer’s private print collection (he helps fund the project). Every other year the prints are exhibited in January at Print Arts Northwest in Portland.” (RO)
Faculty Updates

Scott Parady

I have a few shows I am currently involved in. One is *Fifty Gravy Boats*, an invitational exhibition at the Diablo Valley College Art Gallery, opened October 25th. The show included both utilitarian and sculptural forms from artists around the country including Arthur Gonzales, Richard Shaw, and Josh Deweese. *Form and Function, Ceramic Artists in California*, is an invitational exhibition at the Westmont Museum of Art, running November 18th through December 18th. The show included 16 artists and over twenty of my pieces. *La Mesa in Santa Fe* is an invitational show of dinnerware that includes nearly 200 artists mostly from the USA. The opening is December 10th and runs through January. The show takes place at Santa Fe Clay.

Michael Mina San Francisco: I was approached last May by Wendy Tsuji, an architect and designer, to develop dinnerware for Michael Mina’s new restaurant being built in San Francisco on 252 California St. I was drawn to this project because this restaurant has a reputation for exceptional food and had decided that even the most high end production dinnerware was not complimenting their culinary art. They wanted every piece to be completely hand made and chose three local ceramicists to create the ware. While commissions can be oppressive I quickly realized that they wanted my pots to be my pots and not a manifestation of their ideas for the restaurant. The work began as soon as school let out making and firing batches of prototypes every two weeks for three months. In August the final order came in and I began making around 900 pieces consisting of twelve forms. The restaurant opened in mid-October and my final delivery was November 3. The relationship with the restaurant will be ongoing, collaborating with the chefs to create new dinnerware to compliment their culinary evolution. The restaurant is an incredible gallery for handmade dinnerware to be experienced by patrons who may have little exposure to handmade ceramics.

*The Elusive Tea Bowl* curated by Jeff Shapiro in conjunction with the Lacoste Gallery in Concord MA will include 13 Japanese ceramicists and 12 American ceramicists. This show will be part of a three day symposium held March 11-13 hosted by Harvard University, the Museum of Fine Arts Boston, and the Japanese Societies of Boston and New York. (SP)

Sarah Flohr

*Small Clearing*, a solo exhibition of Sarah Flohr’s work—curated by Vitaly Patsyukov—was mounted at the National Centre for Contemporary Art, Moscow, Russia, last summer. The image below is one of the works from that show. (Sarah Flohr)

*Untitled*, watercolor on paper, 10 ½ X 22 ¼" (26.7 X 56.5 cm), 2009
Faculty Updates

Kent Lacin

I run a full-service commercial photography studio with 1.5 employees; this last year has been pretty active despite the weak economy. Our projects have included shooting for an ad campaign for Amtrak (including shooting from a helicopter in San Diego), shooting a Mexican Cookbook using our new natural light studio, traveling within California and Nevada to shoot an annual report for Catholic Healthcare West, shooting an extensive series of billboards for Mercy Healthcare, photographing the famous San Francisco Giant Willie McCovey for ads in the Bay Area, and shooting frozen food packaging for Costco US and UK. This year we have photographed Gov. Arnold Schwartzenegger, Clint Eastwood, Jack Nicholson, Quincy Jones, Dave Brubeck and Carol Burnett for the California Museum (this was more of a paparazzi type job, but interesting nonetheless).

Commercial photography has always been at the border of fine art and commerce. Much of my time is spent earning a living whilst shoveling as much fine art into the photographs as possible. My less commercial activities recently include printing approximately seventy five images of homeless teenagers, photographed from 2004-2008, to give to the Sacramento History Center, and continuing to shoot personal images which will eventually become a show. I am now making documentary movies again (my Master’s degree specialty from UC Davis), and have invested some serious money in digital movie equipment. Also, I am a serious practicing jazz pianist, and find the playing of jazz music a very satisfying form of artistic activity. Our group, The Jazz Report, has begun playing publicly this year. Watch for us! All these activities, marvelously, seem to be enhancing and supporting each other. (Kent Lacin)

Tom Monteith

Untitled, acrylic on canvas, 48 x 192 inches.
MONDAY EVENING ART HISTORY

LECTURES BY CURRENT AND FORMER STUDENTS

Kristina Schlosser Marrone

On November 22, Kristina Schlosser Marrone, who earned her Bachelor’s in Art History at Sacramento State, presented an illustrated talk based on her 2009 UC Davis Master’s thesis, “The Twenty-First Century Tiller Girls: Natalie Bookchin’s Mass Ornament.” Her paper argued that Natalie Bookchin’s video installation, Mass Ornament, appropriates YouTube videos to comment on contemporary video-sharing culture. Kristina also told the audience, which included Art History faculty and students, about her path from the Sac State Bachelor’s degree to employment at JayJay Gallery, a gallery that represents a number of Sac State artist professors, to the UC Davis graduate program (much more demanding, she says, than the Sac State BA program!), to her new job at the Crocker Art Museum as Assistant in New Membership sales.

Michele Taylor Hamilton

On November 15, Michele Hamilton who is finishing her Master’s degree in Art History presented a talk about her exhibition, “Lost and Found: Visions of the Davis Art Center,” Sacramento State Master’s Thesis and Exhibition (on view at the Davis Art Center until November 19). Michele gave an accomplished, engaging talk about the archival research and collection management she has done for the Davis Art Center in order to create the exhibition of the Center’s art collection and the exhibition catalogue. Her talk, which included new historical information, illuminated the significant art history we have right here. Sac State professors Jimi Suzuki, Bob Brady, Robert Else, Jack Ogden, and others are featured in the exhibition.
DEDICATION OF THE DONALD W. HERBERHOLZ BENCH

On the evening of October 11 the Art Department hosted the dedication of the Donald W. Herberholz Bench and small sculpture garden located at the east end of Kadema Hall’s central breezeway. Donated by his wife, Barbara, the installation includes a sculpture by Donald Herberholz titled *Infinite Spirit*. During the well-attended reception, Catherine Turrill invited guests to speak. Dean Masson accepted the gift for the College. Eulogies by devoted colleagues, friends, and family of the former Art professor followed, recalling Herberholz’s notable contributions to Sacramento State in thirty five years of service and his deep commitment to the art education of young people. He and Barbara Herberholz authored one of the leading art education textbooks, *Artworks for Elementary Teachers*. Before he retired in 1991, he was chair of the Art Department, received Sacramento State’s Meritorious Professor Award in 1984, won the California Art Education Association’s Award of Merit twice (1981 and 1988), and was named California Art Educator of the Year by the National Art Education Association in 1985. As an artist, Herberholz was known for abstract and whimsical sculptures in welded metal like the *Infinite Spirit* he gave to the Sac State Art Department.

Heather Brown

On November 29, Art History alumna Heather Brown gave a talk on art conservation and her educational career, beginning with her Sacramento State BA in Art History, including a semester abroad in Spain and internships at the Museum of Modern Art and The Asian Art Museum in San Francisco (and a five-day-a-week commute from Sacramento!), to graduate studies at the University of London, Courtauld Institute where she earned her MA. She is currently interning in art conservation at the Holocaust Museum in Washington, D.C. and the Philadelphia Museum of Art. Heather impressed everyone with her passion for art conservation. She plans to specialize in contemporary art conservation, and since contemporary artists use an unlimited variety of materials, the art presents unique challenges for conservators, as in the Tate video Heather showed of the conservators’ effort to duplicate a Chris Ofili mixed-media painting.
Spring 2011

Events

Edgar Heap of Birds, Artist lecture: “Being a Global Citizen and Sharing Native History and Art Across the World,” Friday, February 11, 2011, 6:00 p.m. in Mariposa 1000

The Aesthetics of the Fake

March 31–June 4, 2011

An exhibition, conference, and on-line catalog organized by Rachel Clarke, Claudia Hart and Michael Rees Sacramento University Library Gallery.

Festival of the Arts, April 13–16, 2010

Sacramento State will shake off the cold of winter and welcome the return of spring with its annual Festival of the Arts.

Art History Symposium, Saturday, April 16, 2010

The Real and the Fake, the theme of the 2011 symposium, is inspired in new media exhibition, The Aesthetics of the Fake, which will be on view in the University Library Gallery from March 31 to June 4, 2011.

2011 Art and Art History Competition

Any undergraduate or graduate student who is enrolled in classes at Sacramento State in academic year 2010-2011 may enter the competition for inclusion in the annual Awards Show. The application forms are available in the Art Department office as well as online at http://www.al.csus.edu/art/awardsshow.php. The deadline for filing an application will be the last day of finals week (Friday, December 17).

The finished art and art history entries will due at the Art Department in January 2011: Friday, January 7 for the Art History essays and Tuesday, January 25 for the Awards Show entries. More information at: http://www.al.csus.edu/art/index_competition.php

Art Ball

Anything can happen and usually does at Sacramento State’s annual Art Ball, which rolls across campus in May 2011. The free event celebrates the Art Department’s graduating seniors and master’s students with special showings of their works and those of other students, along with live music, food, and performance art.

Upcoming Else & Witt Gallery Shows

Else Gallery

Award Show February 7–24, 2020
Reception February 18, 2010, 5:30–7:00 p.m.

Witt Gallery

Celso Dalisay, Jr. and Linda Neely
January 31–February 4, 2020
Tiffany Gancarcik and Jennifer Claudio
February 28–March 4, 2011
Stephan Higganbotham
March 28–April 1, 2011
Phillip Alstatt
April 4–8, 2011

We would like to hear from you.

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

Nancy Wylie

My name is Nancy Wylie and I am an Art History major at Sac State. I have been at Sac State, literally, forever as a staff member and student. Yes, I started as a freshman in the fall of 1972. Now you know that I have been here forever. However, I am very close to graduation (Spring 2012) and I just have my Senior Seminar class left to fulfill in spring 2011. I was in need of some extra units to round out my graduating units total so I went to see my advisor Professor Elaine O’Brien. She mentioned that she would like to produce an Art Department Newsletter and that might be a great special project for me to assist her with during the fall semester. I was swept up in her enthusiasm and vision! Assisting Professor O’Brien with the newsletter has been so invigorating. I have learned so much about the Art department and all of the students, faculty and staff that are a part of “my world.” One of my assignments was to interview the studio art graduate students. All of the graduate students at Sac State are involved in a grand variety of projects and mediums to further their creative and educational process. I was so honored and excited to interview each of them in their studios and I felt a strong sense of dedication that each of them have towards their projects. I hope you have enjoyed the first issue of ArtNews and that you have as much fun reading it as I had assisting with its production.

Festival of the Arts, April 13–16, 2010

Sacramento State will shake off the cold of winter and welcome the return of spring with its annual Festival of the Arts.