

In this issue

Professional Exhibitions	2
MA Student Exhibitions	6
Witt Shows	10
Lectures & Events	18
Grad Updates	19
Student Clubs	20
Faculty & Staff Updates	21
Outside Academia	29
Alumni	30
Graduation	31
Back Page	32

Chair's Corner: Dr. Dan Frye



Dr. Frye organizing his notes during the graduation ceremony on December 14, 2012

I am sitting at the Sleep Train Arena jotting down some notes. You'll remember it used to be called Arco Arena. I was wondering what I might have to share with you for this issue of the Art Department Newsletter. It seemed to me that something you might be interested in would be how the graduates for this semester felt as they were standing in line getting ready to go through one of our rites of

passage ceremonies – graduation. I figured you would be interested because you will soon go through this ritual, too.

As I walked into the hallway where all graduates for Arts and Letters were waiting, I saw the Art students in small groups that loosely formed a line. They were beaming with anticipation of what they would soon be doing. As they were standing there engulfed in pleasant conversation with each other, I interjected and asked, "What does it feel like to be graduating?"

- Cindy replies, "I finally made it! Holey Moley! It's all about the journey."
- Celso, "Freedom! Maybe a little naive. Excited to do things with my degree!"
- Nayeli, "I did it! I finally did it! What a great accomplishment!"
- Will, "Finally! I'm happy that I'm graduating!"
- Amanda, "I am so happy and proud to be graduating from the Art History program!"
- Heather, "I'm happy that I am finally done!"
- Deanna, "Excited! Glad I made it! Determined!"
- Mieke, "Very accomplished and very proud!"
- Lindsey, "Super amazing! I'm going to sleep for a week.."
- Rachel, "Excited and sad."
- Brandon, "Sad to leave but it's a necessary step for the rest of our lives."

I hear a nostalgic tone in their voices about the things that they had become accustomed to – the first day of classes each semester when they found out what was on the syllabus of the course they enrolled in. They are probably remembering the endless readings for the courses, the study groups where they met new people who are becoming life-long friends, and the group projects (not so much liking the group projects). And then there are the art courses. Up all night memorizing reliquaries and trying to make sense of why this particular one was important. One more brush stroke toward perfection. Or maybe all it needs is just another nail. All of that time spent, all of that effort made, and now it's time to move on. These graduates recognized that, too.

As I asked them what they felt, some responded with a certain anxiousness – kind of like "let's get this train moving!" Others seemed more cautious about what their futures might hold. I hope they remember the Dean's (Edward Inch) speech and some of the points that he was making. One point sticks in my mind where Dean Inch made reference to Eleanor Roosevelt: "Great minds discuss ideas; average minds discuss events; small minds discuss people." Share your great ideas. Inspire new achievements and generations. Talk of the expectations we can have for others and ourselves that will move our communities forward in positive and evolutionary ways. Because, as Roosevelt continued: "The future belongs to those who believe in the beauty of their dreams."

Our graduates are a fine group of students. Please join me in wishing them much luck in their future pursuits. I have also had an opportunity to peruse this issue of the newsletter. I knew that we were busy this semester and the contents of the newsletter record it. There were no less than 21 exhibitions between the Witt and Else Galleries. Please, read on and enjoy a restful and peaceful holiday season.

exhibitions

Lost and Found: Selections from the Sacramento State Art Collection

8/28-9/27

Robert Else Gallery

Since the 1950s and the very beginning of Sac State's history, the Art department has been collecting works of art and storing them away in various rooms and closets in Kadema Hall and other buildings. For *Lost & Found: Selections from Sac State's Art Collection* we took some of the art out of storage and showed it in the light of the Robert Else Gallery, giving viewers insight into more than half a century of art history in the Sacramento region: ceramic sculptures by Robert Arneson, Jun Kaneko, and Ruth Rippon; paintings and drawings by Fred Dalkey, Robert Else, Phil Hitchcock, Irving Marcus, Raymond Witt, Joan Moment, Tarmo Pasto, and Jimi Suzuki; prints by John Driesbach, Anne Gregory, Jack Ogden, Nathan Oliveira, and more. The show also featured limited edition lithographs by art stars Pablo Picasso, Frank Stella, Rufino Tamayo and Andy Warhol that were purchased for the collection in the 1960s with funds from the sale of student ceramics and prints.



Installation photo by Nancy Wylie



Raymond Witt, *Untitled (Warehouse & Railroad)*, ND, oil on canvas

In conjunction with the *Lost & Found* show there were two public events and three receptions. On Thursday evening, September 6, a large audience including a number of alumni, emeritus professors and administrators, including Donald Gerth and Nancy Tooker, heard a panel of Sac State Art Department Chairs - Irving Marcus, Allan Gordon, Phil Hitchcock, Lita Whitesel, Catherine Turrill, and Dan Frye - sketch in the long history of the art collection. A videotape of the panel by Nancy Wylie is available in Special Collections in the University Library, and a review of the event by Lesley Stein is on page 18.



Pablo Picasso, *Le Vieux Roi*, 1959, lithograph



Installation photo by Lesley Stein

On September 20, for an audience of students, alumni, faculty, emeritus professors, and community guests, documentary filmmaker Laurence Campling presented excerpts from his forthcoming film about the legendary Candy Store Gallery in Folsom, the center of the Funk movement of the late 1960s and '70s and the source for some of the artworks in *Lost & Found*.

exhibitions

Lost and Found—continued



Ceramic sculpture by Jun Kaneko



Irving Marcus presenting a work by Robert Else to the art collection. With their backs to the camera are Brenda Louie (left), Liv Moe, and Tim Foster.



Emeritus Professor Jack Ogden (left) and filmmaker Laurence Campling



Ruth Rippon, *Judgment of Paris*, ceramic relief



Clayton Bailey, ceramic sculpture with light bulb and cord



David Roth and Joan Moment photographing her painting, *Arc*, during the deinstallation of *Lost & Found*

exhibitions

Water: Essence and Potential

11/5–12/6 Robert Else Gallery / Recent works by Brenda Louie, Koo Kyung Sook, Meech Miyagi, and Minh Tran

Curated by Pat Chirapravati

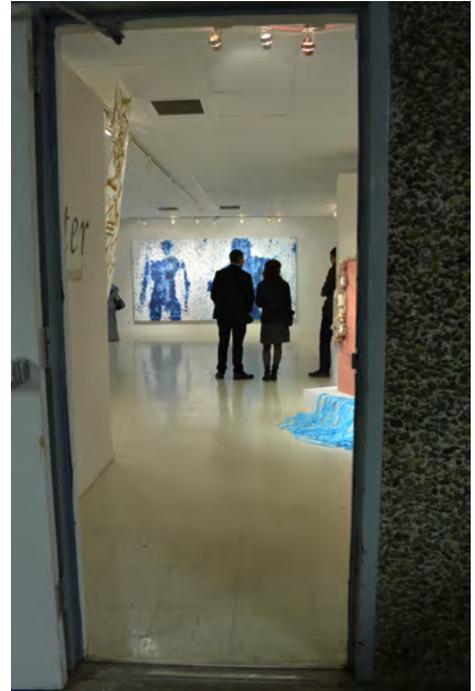
In collaboration of the University's *One World Initiative*, a cross-disciplinary program that examined the global issue of water's political, health, scientific and artistic aspects, *Water: Essence and Potential* explored different important aspects of water by four Sacramento-based Asian artists: Brenda Louie, Meech Miyagi, Koo Kyung Sook, and Minh Tran.

Brenda Louie's painting, *The Rivers United Series I*, was inspired by her recent experience of working with a group of international artists in Beijing. For Brenda, art was the element that brought them together for this exhibition, but she shared with the other artists a concern for the safety of drinking water in many areas of the world. Brenda created a large-scale, mixed-media acrylic painting, using layers of visual diagrams and implied images that signify collective efforts to keep water clean for present and future generations.

Koo Kyung Sook focuses on the intangible life of the body. Her piece, *Invisible*, suggests how fundamental elements in the fascinating mechanics of our bodies, such as water, lymph, and blood, which we do not see or feel, are essential to our existence.

Meech Miyagi's installation, *Penumbra of Perception 2*, considered the homogeneity of human nature and experience. He was visually inspired by a double water vortex, which he manifested with sticks wrapped in paper to visually convey the concept of transformation and the completion of a cycle into the culmination of life experiences.

Minh Tran's sculpture, *Encounters with The Strange and Marvelous*, was a multifaceted exploration of the ethereal nature of the body and water and their similar abilities to both potentially nurture and destroy life. The artwork centers on the views and concepts from her own observations of the outside world. Through her sculptures, she wants to evoke emotions and thoughts in those who view them.



View into the gallery from the breezeway showing Koo Kyung Sook's *Invisible* on the far wall and a partial view of Minh Tran's *Encounters* on the right



(LR) Brenda Louie, Dan Frye, Pat Chirapravati, Minh Tran and Meech Miyagi at the opening reception with the painting, *The Rivers United Series I*, by Brenda Louie

exhibitions

Water: Essence and Potential

November 9, 6-8 pm: Reception Events: Music, Dance, Art, Martial Arts

Emily Caruso: The Performer's Experience

In the beginning of the semester, graduate student Minh Tran asked for my involvement with the exhibit *Water: Essence and Potential*. Knowing my dance-based work, Tran invited me to perform at its opening reception. I joyously accepted the challenge and we began tossing ideas back and forth. Keeping with the theme of the reception, we used a large foam tarp and homemade sprinkler system as a base for the performance.

I spoke with the musicians only briefly before the performance to discuss the length of the piece. They had planned to play seven or so different songs, each about four minutes in length. Originally, I had choreographed a phrase to provide the majority of movement. However, once my feet hit the first pool of water on the tarp, I instantly turned the piece towards another direction. The entire 24-minute piece was improvised. The music provided great inspiration for the movement.

While looking at the video after the performance, I noted the immense number of photograph flashes. I do not remember seeing any flashes during the piece. I spent approximately an hour warming up my body prior to the performance. With the cool weather, cold water, and very little protection from the elements, I was aware of the side effects due to such a risky piece. My body was warm everywhere above the knee. I was surprised at how long I was able to keep dancing in the atmosphere without feeling its negative effects. My feet were cold, yes, but they quickly lost their senses. I became so mentally involved in the piece that I completely excluded the cold (as well as the viewers) from my mind.

I love using water as a physical element in my work because it provides a context that is both factual in its reality and majestic in its fluid beauty. Water was poured onto the tarp and shot out into the air, completely saturating me. The feeling of belonging to an organic and essential element such as water is extremely comforting. Water is the thread of life.

I am captivated by the power and grace of dance-based performance art. The human body is capable of creating the most beautiful and powerful art through its ability to evoke kinesthetic empathy. In our society, all things are replaceable and easily changeable. Therefore, the only things we truly own are our physical and mental bodies. We have the power to manipulate our bodies and create new spaces in endless ways. I eagerly apply visual art perspectives to dance, and inversely, apply kinetic motifs to the visual arts.

- Emily Caruso



Emily Caruso performing November 9 on the Kadema Patio

Catharsis



Catharsis, plastic bags, water and LED lights, on view November 9 on the Kadema patio for the *Water: Essence and Potential* reception

A temporary illumination by Stephanie (NieNie) Vollmer was installed on the Kadema patio for the November ninth evening reception for *Water: Essence and Potential*. As NieNie explains, "The lights are surrounded by the plastic and water yet they are shining bright and protected. The bags remind me of saline bags which showed the importance of water in our lives. Water is essential for life. It cleanses and protects the body. Additionally, I wanted viewers to see the purity of the water by using the clean/sterile lights that shine through."



NieNie in her ASL studio making hundreds of paper boats for another light work

exhibitions – graduate students

Where'd All the Time Go

10/1-10/5: Master of Arts Advancement Exhibition - Emily Swinsick
Robert Else Gallery

Since she began the graduate program Emily Swinsick has focused on using found and thrift-store materials as a means for talking about subjects pertaining to nostalgia and re-purposing. With *Where'd All the Time Go*, she rekindled her love for color and fun from her painting and drawing background to make a sculpture- and installation-dominant show. As a way to stop the separation between creating a "home-like" feeling and making art, decoration, in its purest form, was the main inspiration. Hunting and gathering the items used for the transformation process of creating is half the battle. Finding these pieces in multiples becomes an obsession and is showcased in the amount of works that are displayed in one piece. For the upcoming final semester, she will continue using found items to create a larger scale installation devoted to the idea of a "visual pariah."



Detail - a crushed and painted metal can from a wall installation

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- Emily Swinsick



Emily Swinsick seated beneath a wall installation made of transformed baking and jelling molds in *Where'd All the Time Go*. Photo by Laura DeAngelis

Out of the Round

10/29–11/1: Master of Arts Advancement Exhibition – Chris Thompson
Robert Else Gallery

Out of the Round was an exceptionally elegant display of ceramic vessels shaped into the artist's signature baroque forms with a unique finish of copper metal and ceramic glaze. Chris explains that, "the work displayed in the show demonstrated some of the possibilities for the copper and ceramic techniques that I have been pioneering during my educational pursuits at Sacramento State University. The

process is a successful melding of the two disparate mediums. I have intentionally sought to reverse each medium's role within the work. Metal is usually very premeditated and precise; whereas clay is usually thought to have organic and plastic properties. With this work, I have endeavored to give the metal an organic feel and the clay work hard edges with a certain amount of premeditation."



Chris Thompson, Paulias Rekasias, and Nick Robbins installing the exhibition

exhibitions— graduate students

Balance Between Nature and Mankind

Review by Laura Mentessi

10/15-10/19: Master of Arts Advancement Exhibition - Kerry Cottle

Robert Else Gallery

Kerry Cottle recently presented her Advancement to Candidacy Exhibition titled *Down and Out*, which appeared in the Robert Else Gallery in Kadema Hall from October 15-19, 2012.

Her use of layering and patterns is a visceral journey that is also identifiable with the organic. While she says she had “no preconceived ideas,” it becomes apparent when looking at the collection of paintings as a whole that they are congruent.

An interesting technique that distinguishes her paintings is the presence of small horizontal lines. These marks can invoke movement or impart stillness, depending on the context of the painting and the surrounding colors. One moment they can seem to envelope the entire painting and the next moment they are only a small piece of something much larger.

The rectangle is another prominent shape in many of Kerry's paintings. To the artist, the rectangle “is a very symbolic shape.” As she employs them in her paintings, I think the rectangle brings nature and the artist together. This rectangle often appears like a kind of skyscraper on the horizon. The strong rising shape immortalizes the idea of growth, just as the skyscraper symbolized growth for mankind.

Volcano, a 48”x48” oil on canvas, is blossoming with the sensation of something organic. The symmetrical pattern of the small horizontal lines mimics the process of weaving on a loom. What hangs on the wall in front of me is a weaving of color. Rows of orange, red, blue, and green are stitched into my mind. The rectangular shape jutting up from the bottom pierces through the canvas like a needle. I imagine a spirited Mexican women standing in front of her loom weaving a serape, her craft as natural and organic as this painting.

The relationship between the artist and nature is a gift for seeing what is not visible to everyone. Kerry's willingness to let her feelings guide her work is as organic as nature itself. The result is an image the audience can view in essence as if looking at nature. Her paintings have the astute ability to mediate between nature and mankind.



Kerry Cottle, exhibition photo by Laura DeAngelis



Kerry Cottle at West Campus High School

Art talk by Kerry Cottle

As part of her graduate course in Contemporary Art History, Kerry visited West Campus High School and gave a presentation to an art class about her work. The students' teacher, Yee Van-Her, noted that, “Kerry spoke about specific artists and how their work influenced her own abstract artwork. She also showed that nature, man made products, architecture, and light are loosely used in many of her works. She explained her process of beginning a project and when she knows that her work is complete. One of Kerry's paintings is similar to (or at least a part of the process) what we are currently working on in class.

Kerry also stressed the importance of learning the basics in art classes so that students can understand and appreciate art; therefore, if students have this knowledge, then they can become better artists and apply them to their creations.

During the end of the session, I asked Kerry if she had any shows coming up. She mentioned that she will be having a show in April and will notify me sometime next year. This will give me the opportunity to offer extra credit to my students and to give them the experience of visiting a gallery. Many students have not gone to an art gallery before, so this opportunity will be perfect.

I would like to thank Kerry for sharing her work with us.”

exhibitions— graduate students

Holes

Review by Laura Mentessi

10/22–1/26: Master of Arts Advancement Exhibition –Phillip Altstatt

Robert Else Gallery

I had the privilege of seeing the Robert Else Gallery exhibition, *Holes*, and formulating my own views of it before talking with the artist, Phillip Altstatt, days later. I offered him my interpretations and he graciously supplied his intentions. We agreed that a characteristic of a successful art show is the ability for it to be interpreted many different ways. My own theme for *Holes* - “Alice in Wonderland” - allowed me to journey through each art piece and find meaning. But “Alice in Wonderland” was not all that was intended by the artist.



Preface



Jeff Nichol peering into *Preface* as Phillip Altstatt looks on

Preface, for example, is a tiny-scaled, yet otherwise uncannily realistic tree stump surrounded by a thick patch of pale “grass” sitting peacefully on a pedestal. The entire object has been washed over with white paint revealing small patches of color that lay hidden beneath. I saw in it an echo of the world Alice lives in, sterilized and predictable. However, as I walked closer, I saw inside the hollowed out stump, as if the artist had lifted the top off and invited me to peek inside, where a small intricate staircase winds downward around the inside of the tree. Sitting on the top step is a small red cherry. Given my first assumption, that this is in fact Alice’s rabbit hole, I interpreted it to represent the unconscious and a transformed state. When Alice jumps down the hole after the rabbit, she enters her unconscious and the whimsical absurdity that is Wonderland.

By looking down the hole, I too have entered the rabbit hole/unconscious mind.



Amy (Phillip’s wife, on the left) and guest look into the ‘hole’ in *Prologue*. See interior photo on the next page.

From Phillip’s perspective, however, *Holes* has a meaning deeply rooted in the “feminine”: to him, sexual, mysterious and inescapable. The tree is a yearling cut down too soon, imagery reminiscent of a youth losing virginity too soon. The cherry sits on the first step like a symbol for innocence. The white wash that covers everything on the outside is the conscious mind that tries to conceal any deep thoughts or feelings that may occur from such an experience. Consciousness conceals it and places it in our subconscious as a psychological defense, so as not to stir up any uncomfortable feelings.



Event Horizon. The tiny chair was sculpted by Phillip using the amazing 3-D printer recently purchased by the College of Arts & Letters.

Event Horizon, a massive circular structure that hung from the ceiling, plays with the idea of entering another dimension. An event horizon is considered a point of no return. I originally thought this too as a reference to Alice’s rabbit hole. Once she has crossed into her subconscious/Wonderland what happens to her and the things she discovers cannot be forgotten. For better or for worse, Alice is changed forever. Using Phillip’s perspective it’s easy to see his intention, once a certain point is passed an act has been done and it can never be undone. (continued on next page)

exhibitions— graduate students



Prologue, interior view

This brings me to *Prologue*; a brilliant life-size structure that I initially thought speaks about the duality of the conscious and subconscious mind. Phillip constructs something that from the outside looks like the insides of a house: insulation foam, wood, nails and metal beams. These are usually the unseen parts of a structure. What this object contains within is a tiny long winding hallway with glossy tiled floors, smooth walls and at the end of the hallway something hidden just out of sight. Before my conversation with the artist, I had seen it as the corridor to Alice's unconscious; the mysteries that are hidden at the end are the mysteries concealed from her conscious mind. By putting the outside in and the inside out, I saw *Prologue* as a reference to society's unwillingness to explore hidden thoughts and feelings. I think this was probably the closest interpretation I made to the artist's intentions because it hinted at a deeper meaning within his work, duality, our perception of reality and what reality really is.

"Our world is divided between two beliefs," says Phillip, "religion (God) and science (Darwin)... Duality is the way we talk about the unseen structure of the world." This duality can be seen in his artwork. For instance, *Event Horizon* is polished wood, a smooth symmetrical circle from the front. However, step to the side and the inside is completely exposed. The gaping hole can't be an accident. It wouldn't seem practical to leave the sides incomplete, unless it were the artist's intention. This is precisely the case; on the surface *Event Horizon* is a vortex, symbolic of the point of sexual intercourse. But on a deeper level *Event Horizon* represents the duality of the world we live in and Phillip asks, is the unseen structure of our world fragile? Is there balance?

Looking Back

10/9-10/11 : Master of Arts Advancement Exhibition - Kat Luna
Robert Else Gallery

The exhibition was about representing the past from traces of it that remain and are remembered, including family photos and documents, acrylic and latex paint, mirrors, transparencies and other media. - Kat Luna



(L-R) Chris Thompson, Jeanie Miller, Jacob Miller, unknown woman, and Kat Luna



Kat describes her mixed-media painting to a guest.

exhibitions

Dangerous Ideas:

A Neo-Conceptual Art Showcase by Bobby Edwards

9/4–9/7: Witt Gallery

The works composed here are all conceptual, of thoughts and ideas. Ideas have always had a place in art to one degree or another. The coming of Conceptual art in the 1970's brought about a new excitement celebrating the novelty of ideas explicitly as a medium of expression. What I'm trying to accomplish is in the tradition of the long held power of art as a message, and the new presentation of ideas as the primary gesture of the artwork, to articulate meaningful questions and statements as are relevant to our times. Objecthood still has a role to play in my presentation. Although the idea is the main gesture, the object is a symbol or a model used to convey the idea, used together in a manner similar to poetry.

I respect the act of craftsmanship and have had my hand in the construction of the objects as much as possible, though at times found objects are strongest. Some of the pieces will be accompanied by a short written statement, formally directing thoughts which, when combined with the piece, complete the artistic expression. Other pieces will either be self evident or open to a more loose interpretation. Central themes include history, philosophy, science, and mysticism.

- Bobby Edwards



Bobby Edwards

Relief Printmakers from American River College

Curated by Yukiko Hole

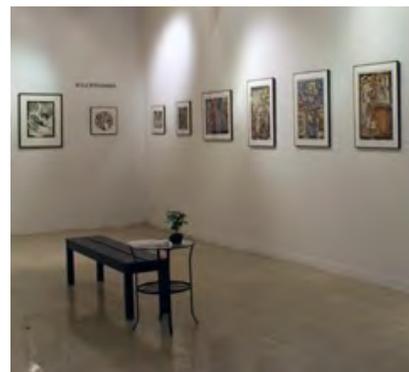
9/17–9/21: Witt Gallery

My exhibition, *Relief Printmakers from American River College*, showed woodblock prints by American River College (ARC) students: Kyle Stevenson, Jay James, Laura Allen, Kadie Sue Anderson, Zak Kwiker, and Yukiko Konishi. I presented their prints with the theme of "Playful Nostalgia." I came up with this idea for the show at the end of last semester when I visited a student show at Kaneko Gallery at ARC. There were many woodblock prints. Looking at them, I felt nostalgic because they are a part of my culture (Japanese woodblock printmaking), but I was also impressed by the artists' unique depiction of their insights such as a turbulent feeling towards society and sweet and bitter feelings for something or someone they love. As a former student of ARC, I felt that it was my duty to introduce their excellent prints to Sac State, hoping to help promote the relationship between ARC and Sac State Art department. To achieve this purpose, I worked hard during the summer break with the huge help of Professor Turrill as a sponsor and Mick Sheldon, the ARC teacher of the artists in the exhibition and former student of Raymond Witt, the Sac State professor and benefactor after whom the Witt gallery is named.

I created some projects to promote Sac State students' involvement in this show: I asked some of my peers to be a part of advertising staff and I made an event within this show, called "Meet the Artists"—a petit reception by three artists from Monday to Wednesday. I also asked the Japanese Club for their help with publicity. On the last day, I produced a closing party, and Professor Sheldon and Kyle Stevenson, one of the artists, did woodblock carving demonstrations. The show was a huge success because I had a lot of help from many people, such as Professor Chirapavati, in addition to those mentioned above. Creating the website, making the postcards and the posters, and dealing with the six artists was challenging for me, yet it was a priceless experience since I am interested in curating art shows as a profession. The most rewarding thing about having curated the exhibition, besides the precious experience, was that I made a lot of friends who have similar interests to mine. Talking with them inspired me to curate another show. - Yukiko Hole



From the left, Yukiko Hole, Kyle Stevenson, Kadie Sue Anderson, Laura Allen, and Yukiko Konishi.



Installation view

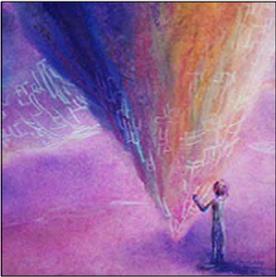
exhibitions

All in the Mind

Recent Works by Ruby Riego & Amber Massey

Review by Laura Mentessi

9/24–9/28: Witt Gallery



By Ruby Riego

her journey is a beautiful one.

The paintings and drawings by Amber Massey and Ruby Riego are not simply a juxtaposition of the obscure and bright; they share a common interest in self-discovery. These images, on display September 24-28, 2012, represent a journey into the mind through two different artistic aesthetics.

Ruby's pastel drawings are whimsical, vivid and at times ethereal. Her greatest achievement – in my opinion – and admittedly her greatest struggle, are the environments for her figures. Cotton candy colored clouds stand like mountains, while in the distance lurk dark shadows: the unknown. This fear of the unknown can be interpreted as the unconscious. Her fear of creating environments for her figures is one traced back to the beginning of her career. In classes she confidently drew people but never gave them surroundings, too unsure of what to draw. The questions – Where are they going? What are they doing? – could be ones she hesitated to ask herself. Dominated by clouds, her environments are a reflection of her uncertainty. The destination is unclear but the journey is a beautiful one.

Amber Massey's journey is about recognizing the restrictions society sets on our emotions. We are conditioned to believe "that it is unnatural to feel grief or pain for longer than a day," explains Amber. The artificial mask we wear is to remain undisruptive for society, maintaining this false sense of reality. "We go around wearing those thick masks on our face," says Amber, "to hide all the pain, sorrow, loss, and anger on the inside because society has taught us that it is not okay to show our emotions." Over time we may become numb to our true emotions and ultimately shut off the part of ourselves that makes us unique. The Noh mask is an object that Amber believed could depict our masquerade. Viewed in sequential order the mask starts out detailed. Anger is portrayed through the haunting eyes and the evil jaws that hold razor sharp teeth. Transitioning to a traditional mask, it appears emotionless and blank. The empty shell of a mask can't hold the weight of our emotions and eventually those masks break.

What can we learn from our journey with these two artists? Be brave enough to ask the hard questions and strong enough to be who you want to be.

Imaginary Friends:

Allen Lee, Jennifer Haddad, Suzy Todd, Peter Newman, and Daniel Zheng / Curated by Lin Green

10/1–10/5: Witt Gallery



Lin Green

I wanted to bring together a group of artists in a non-traditional way, and as we live in an age of boundless speed and technology, I turned to social networking sites and utilized digital media platforms. Employing social media websites allowed me to organize the show in a matter of hours: I went through my list of online friends from around the world and chose artists whom I knew were already existing and working within imaginary/virtual spaces. These artists had developed their talents in the digital age and were familiar with the platforms available.

To question where this epoch will take us and open a discussion about the truths and the challenges we face today is important. Are we becoming more isolated or are we more connected than ever? As a conceptual artist, I think of myself as a curator of space but where is that space? Now that the lines of reality are blurred, so too are the lines between creator and curator. Today, anyone can curate an international show, collaborating and exhibiting together. We can co-create at the speed of light; we can imagine our own worlds, our virtual spaces, and make them happen. That is what *Imaginary Friends* is about.

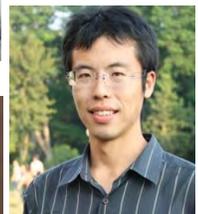
Locations of artists in exhibition (see photos): Peter Newman - Sacramento/Bay Area; Jennifer Haddad - Los Angeles; Allen Lee - Tainan, Taiwan; Daniel Zhen - Tainan, Taiwan; Suzy Todd - Seattle, Washington. Sac State's Emily Caruso performed *Giant Evil Gods* during the exhibition and Sac State alumna Amy Reed played guitar at the exhibition reception



Peter Newman



Allen Lee



Daniel Zheng



Suzy Todd



Jen Haddad

exhibitions

The Orwellian Experience

Recent work by Broc Hervey and Vincent Ng

10/22–10/26: Witt Gallery

Aki Hara interviews Vincent Ng about the exhibition:

What does the show represent?

The show is supposed to address problems we see today in a contemporary dystopian point of view. The problems I addressed revolve around censorship and also the level of idealization towards perfection as presented by the media, which is impossible for any person to achieve.

What are the meanings of each of these pieces?

This poster (a picture of a female figure) addresses the issues of plastic surgery and self augmentation. I wanted to have the contrast with the religious aspect through this piece. This female figure is covered in a veil because it represents the Virgin Mary. People of that religion and think that Virgin Mary is a perfect idol and I wanted to compare that to how people view other women in terms of self-



Vincent Ng and Aki Hara

imagery.

This poster (male) addresses the disconnection between the advertisement and society. Many companies expect everyone to fit into their advertisements. I built this bus stop to make a contrast between the ad and the society. The bus stop is rusty and falling apart, which is the side (reality) we live in, and the poster is the social ideal, which is in the side we cannot reach.

This piece, titled *Censorship*, with photographs of people combined, addressed the disconnection between people and government. I emphasized the idea of censorship by putting controversial issues we had in the past on the figures' faces. Freedom of speech is guaranteed by the constitution but it isn't really guaranteed and it is one of the biggest issues in America today.



Censorship by Vincent Ng

What are some of the examples?

spread government secrets, leak information and make it available to the public. Robert Mapplethorpe and Andres Serrano, artists who created very offensive art to some groups of society, created a huge censorship movement. For example, someone put a picture of Jesus in a jar with piss and said it was art. Some said that's what they want to do, versus FCC and government wanting to censor everything out. There are a lot of ways pieces can get censored out. They can cut funding and shred documents so artists can't put out work.

I'm portraying both sides of the view. In my personal opinion, there is no wrong or right. What's important is where people draw the line. Downloading movies is illegal but people do it all the time. I didn't include my personal opinion in this piece but art should not be censored. The individual viewer can choose not to look at the piece.

Would you continue to make pieces based on controversial topics?

I will if I encounter interesting topics. When the question is up I will think of a way to address it. Personally, this is not the type of art that I dive into but I think it's kind of cool to do something like this once in a while. One of the biggest issues that I didn't address was political disconnects. The censorship touched it a bit, but I wanted to portray the political parties and the people who are supposed to represent in government and what they represent and what people expect from them.

For future reference, what should students know about setting up a show?

Give yourself plenty of time. You have to sign up first, every semester. The review process takes a while, but we knew we were going to have a show here before the semester started. There should be an opening.

exhibitions

Unicorn

An installation by Lin Green

11/26–11/30: Witt Gallery



Lin Green

dress, ritualistically creating new footprints each time they encounter the installation. I want viewers to feel that they are actively engaged with the space, effecting and changing it. It is a reflection of the choices we make and how they shape reality for those who might not have that choice.

The dress, while deceptively frail and delicate, is actually made of cast aluminum. I am also trying to reproduce the weight that this idea carries for me. As a way to explore the memory of being encased in a child's dress, I use this as a metaphor for gender when these abstract constructions don't always work or have lost their meaning. Finding strength in a cocoon of protection while sometimes feeling trapped by it makes sense, but the fact that gender constructions deny some people basic human rights is horrifying to me. How can we re-imagine a world free of injustice towards those who don't quite fit the roles society dictates, those roles that imprison us all?



Detail from *Unicorn*
(the cast aluminum dress)

The forest of star thistle, a more accurate representation of duality, fragile and durable, exist together, but hangs suspended and frozen in time. The ashes, loss and confusion, swirl in chaos as viewers walk around the



- Lin Green

Recent work by Tracey Hogue and Bailey Anderson

10/29–11/2: Witt Gallery

The accessibility and abundance of paper we use on a daily basis as solely a surface for documentation has become standardized and familiar. The opportunity for exploration to create form and dimensionality with a flat surface intrigues me. As a result, I explored and dismembered the 8.5 x 11 inch piece of paper we are familiar with. I am attracted by the ability to change the form of paper by a simple bend or fold. For this reason, I explored process rather than final outcome. This freedom allowed me to focus on manipulation rather than result.

As the technological world is advancing, paper is threatened to diminish. This transitional push to a paperless world is a sign of the times. In this series I explored paper as trash or discarded material as technology takes over.



Tracey Hogue in her installation of shredded paper

- Tracey Hogue

exhibitions

Advanced Sculpture Exhibition

Curated by Roberta Rousos

Review by Laura Mentessi

11/13–11/20: Witt Gallery

Sculpture is an image you can hold in your hand or walk around. Sculpture is a way to speak to a space, to change an environment. Sculpture is who we are - compiled from our individual answers to the question "Why sculpture?"

- Roberta Rousos



Melissa Azevedo, *Body and Spirit*

Two contracting forces that are reliant on one another: Body is the yin - slow, soft, passive; and Spirit is the yang - fast, solid and focused.

I was also intrigued with the many artists' use of different materials to construct their sculptures, including tape, hot glue and even plastic bags. A plastic bag is precisely the object that Caroline McArthur used to create the stiff ruffled tutu that wraps around the waist of her wire sculpted ballerina. *Ballerina #7* is styled in a delicate pose, arms outstretched upwards and one leg gently sweeping across her knee. The juxtaposition of a strong metal portraying a delicate female dancer clearly makes the point of a ballerina's true nature; strength and delicacy combined.

Teferi Wubte's *Shoppers* are two figures constructed out of various metals. The construction is a piecing together of inanimate household objects, such as votive holders, silverware and decorative vases. Like a tinkerer the sculptor adapts and reinterprets household objects, changing their original use to create something completely different from its intended purpose.

You are Open is a life-size sculpture made by Bobby Edwards of a man with his arms raised above his head. I asked Bobby how he got the idea for this piece and he said it was a "kooky idea about how people raise their hands in celebration. I thought there was a neuron connection between the gesture and the feeling." Using the method of realist sculptor George Segal, he wrapped a person in gauze and plaster to create a mold, cut it away, then refashioned it and made each piece of the body individually. By welding a steel support stand he was able to place the figure in his desired position without it collapsing. Two neon signs hang on the wall on either side of the modeled figure; the left one says "you are..." and the right one says "OPEN." Bobby said he used these neon signs as a reference to conceptual art and because light represents divinity in religious art. Although Bobby had originally intended for something more realistic, his finished product evokes a "street aesthetic," which in the end, still resonates with his intended interest in humanism; celebrating individual character. Above all, this idea of individual character is what resonated most to me from my experience at the *Advanced Sculpture Exhibition*.

The *Advanced Sculpture Exhibition* on view in the R.W. Witt Gallery showcased the range of possibilities within a single form of art. Curated by Roberta Rousos, a total of fifteen artists had their work on display.

Two abstract ceramic sculptures set on pedestals glistening with a black sheen caught my eye. I could tell these two were a pair because of their similar shape and size, but also because the two pieces seemed to compliment each other. Sculpted by Melissa Azevedo, *Body and Spirit* reminded me of the dependent nature of yin - yang.



Suspended work by Ka Yi Leung



Bobby Edwards, *You are Open*

exhibitions

Ur face is in the flowers

Recent works by The Awkward Pedestrian

11/5 - 11/9: Witt Gallery

I'll tell you a story.

Growing up, I remember waking up to the smell of multiple cultures intermingling.

I remember waking up to the smell of SPAM, fried rice, Balut (fried fish), purple egg plant, pan de sol (filipino baked bread) hot off the oven.

I remember waking up to the sounds of my grandmother playing Tchaikovsky on the piano. I remember my grandfather singing hymnals on Sunday mornings. I remember family Christmas parties and I remember the familiar faces that were many shades of brown.

Oh, how I love to recall the voices of my youth. Waking up to



Witt gallery room one, projection on white sheeting

the Taglish of lolas, lolos, tita, titos, cousins. I remember that my lola and lolo never called our country the United States, they called it America.

The notion of culture penetrates my memory. The more I grew older, the more I began to see that the idea of my own Filipino tradition becomes a myth, a fantasy. I am Filipino-American. I am a cultural synthesis, an amalgam of reinvented traditions that span centuries in the making. I understand that the elders in my family speak with accents that are rich with the history of oppression and resistance.

My installation *Ur face is in the flowers* takes on many stories that belong to my cultural memory and cultural imagination. I try to tell life as (eye) see it. I see how my family formed new ways of belonging within this unfamiliar (alien) American geography through the process of assimilation. We formed new ways of belonging together within our alienation (we are a nation of aliens aren't we?) conforming to the new ways of living: specifically capitalism, suburbia, dependency on technology. My cul-

tural imagination lies in the hybrid cultures that were formed through these modes of assimilation. Assimilation defamiliarized our native tongues. Cultural genocide is a part of this process, but through the formation of community, we survive. The communities that I grew up with, were communities of comfort, assurance and salvation. We are communities who yearn for tradition through the process of creating our own hybrid cultures. For me that is where the beauty is. As an aspiring artist and art historian I tend to find myself extracting beauty from the rubble of my past, the history. We intertwine through the historical junctures that occur through migration.

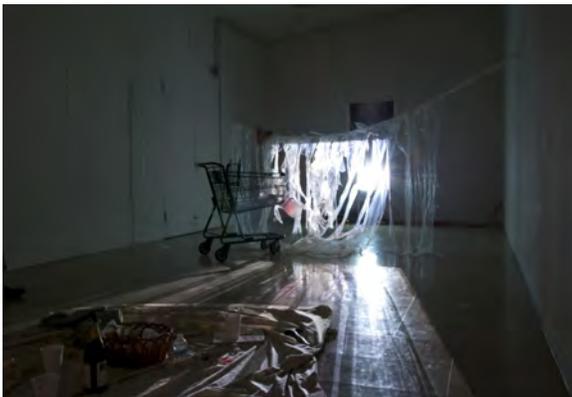
I projected three videos during the week of the show:

video one: "la niña, girl of my dreams," video two: "a family christmas home video," video three: a television projecting a video of star shapes.

I projected the first video onto a white sheet. The second video was projected onto saran wrap. The second video was on a mini-tv using VCR. These are the "forms" of my time and place. These forms, along with the videos signify how I critically engage with the formation of my cultural memory.

I am because we are; we are because I am.

— Megan Ortañez



Witt gallery room two, projection on saran wrap

exhibitions

W3N1

An Installation by Ka Yi Leung

12/3-7: Witt Gallery

Material and Context: A short interview with Ka Yi Leung by Megan Ortañez

Tell us more about the idea behind your installation *W3N1*. How did you come up with the idea for this piece?

It is a redo of an installation from three semester ago. *W3N1* is about the internet. It's about being addicted to the internet as a contemporary site of endless information, billions of images, which has strangely become a global human addiction. The first piece I did I was about being too addicted to the internet. The internet is a strange dimension. It's not like the newspaper, which has special interests and special topics. In many cases, you can't prove where the information is coming from. In terms of time and space, it becomes a fourth dimension, a space of mystery and impermanence.

When did you start using hot glue in your sculpture work? And what do you most enjoy about using hot glue?

I started using hot glue when I was attending Sac City College. I never touched the material until I took my first sculpture class there. I enjoy the process of using it the most. It takes two hours to really melt it, and if you heat it overnight it turns yellow. I enjoy that moment, when you melt the hot glue and you see the reflection through the material. One of the most amazing realities is in the transformation of this material. I use a crock pot to melt



W3N1, a transformation of the Witt with glue, string, black plastic, and light by Ka Yi Leung



the glue. The transformatory states of hot glue go from solid to liquid to solid. Every glue stick is the same, but when you melt it for different purposes it transforms the shape. I like this kind of feeling.

The installation for the Witt Gallery took one full day to create. The piece I made for the gallery is one that cannot be recovered or stored. It only exists within the moments of the week of exhibition, and then it's gone. It's kind of like the life cycle. There's a performative impermanence to it. During the week of the show, you see the physical piece at its most solid state and it evokes an aura of power through its presence.

WITT SHOWS WE MISSED:

Monster Memoirs 9/14–9/14: An Introspective by Aristomelia Vidal and Franceska Gamez

Party Obscura 10/8–10/12: Recent Work by Aiza Tallada and Lindsey White

Birds of Paradise 10/15–10/19: Recent Oil Paintings by Mario Sotelo

exhibitions— university library gallery

Balancing Act: Recent Works by David Middlebrook

9/7–12/15: University Library Gallery / Review by Bobby Edwards



Installation view, Library Gallery. Photo by David Heilman

We at Sacramento State had the good fortune of getting to know the many facets of David Middlebrook. His show *Balancing Act* was in the University Library Gallery during most of the Fall semester, and in mid-November he had a reception and artist lecture there as well. The two days following the lecture he held a workshop in the Art Studio Lab where he demonstrated methods of mold-making, patina application, and a variety of other techniques in fashioning wax, styrofoam and clay. Middlebrook's work is of a surrealist type, as was seen in his *Balancing Act* show, which had some obvious art historical nods to Picasso, Brancusi, Duchamp and Magritte. The heart of his work has a conceptual nature as well, with contemporary connotations toward environmental global consciousness.

Mr. Middlebrook's lecture was a melody of biography, style canon, and seminar about technique. His early college days in Michigan in the late 'sixties showed his early interest in surrealism and drive to push the limits of scale. One anecdote had him trying to manage the logistics of firing giant ceramic pieces. A story that ended in his simply dismantling the kiln. This willingness to think differently combined with his unique style led him through the beginnings of his professional career. Stories of his personal experiences and ideas that came out of them, all to the tune of hard partying and hard work (pre OSHA), had all of us audience members in awe. His mention of being casually invited to Australia and Africa for residencies had some of the graduate students noticeably sighing and groaning that it might have all been so easy at one time. In the end, the practical lessons of being a professional artist, i.e. the managing of the budget, the planning and execution of projects, the networking and the work ethic, and the technical points of fabrication, were the gifts he left us with.

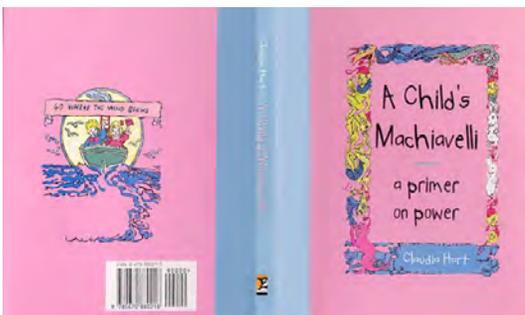
I overheard that Middlebrook had mentioned that the sharing of his lifetime of experimenting and learning was something that meant a lot to him, that it might pass beyond his own career. We were all lucky to gain his insights.



David Middlebrook workshop at ASL. Photo by NieNie Vollmer

Claudia Hart: POLITRIX-BOOKS Advice for the Aspiring at the Twilight of the American Century

11/1–2/2: University Library Annex Gallery



Cover for the 1994 edition of *A Child's Machiavelli*

individual graduate students for critiques. For more on the artist's work: <http://www.claudiahart.com/portfolio/machiavelli.html>

Claudia Hart and Rachel Clarke are currently collaborating on a publication that explores virtual cinema in contemporary art for Intellect Press, London.

<http://www.intellectbooks.co.uk/>

- Claudia Hart

The University Library Gallery is currently hosting an exhibition of works by Professor of Experimental 3D at Chicago Art Institute, Claudia Hart, *POLITRIX-BOOKS Advice for the Aspiring at the Twilight of the American Century*. *Politrix-Books* features original artwork and animation for *A Child's Machiavelli*, the illustrated 1994 cult classic by artist Claudia Hart, and the basis of a new e-book by the Moss Collective and Flicker-Lab productions, NYC. The exhibit also includes the first sketches for the next Hart/Moss electronic project, *A Child's Art of War*, based on a text by the ancient Chinese philosopher Sun Tzu. In November, Claudia Hart visited the campus, presented a lecture in Art 142, 3D *Computer Modeling*, and met with indi-



View of the *Politrix-Books* installation in the University Library Annex Gallery

Lectures & events

Shedding Light On Our Hidden Art Collection

By Lesley Stein

11/13 Panel Discussion: Sacramento State Art Collection

Panelists: Irving Marcus, Allan Gordon, Phil Hitchcock, Lita Whitesel, Catherine Turrill, and Dan Frye. Moderator: Elaine O'Brien



Art Department Chairs (L-R): Phil Hitchcock, Irving Marcus, Allan Gordon, Lita Whitesel, Catherine Turrill, Dan Frye

Five former CSUS Art Department chairs joined current chair Dan Frye on Thursday, September 13, 2012, for a panel discussion illuminating the history of the Sacramento State Art Collection. Consisting of approximately 250 works obtained over the past sixty years, this treasure trove of art has, except for a few years in the early 'nineties, been haphazardly stored and generally ignored. The collection includes the art of Andy Warhol, Pablo Picasso and Frank Stella as well as local artists Robert Arneson, Fred Dalkey, Joan Moment, Ruth Rippon, Robert Else, Clayton Bailey, and Robert Else.

Dr. Elaine O'Brien, CSUS professor of Art History, who spearheaded the revived focus on the collection, moderated the evening discussion. The distinguished panel consisted of Irving Marcus (Chair 1966-1970), Allan Gordon (Chair 1970-1976; 1985-1988), Phil Hitchcock (Chair 1976-1985), Lita Whitesel (Chair 1991-1995), Catherine Turrill (Chair 2001-2007), and Dan Frye (Chair 2007-present). Introducing the group "as wonderful scholars and artists," O'Brien explained they would piece together fragments of the unwritten Sac State art history.

Irving Marcus recalled that he and Ruth Rippon had purchased art from travelling art dealers: "They had very important works they were selling at an affordable price. So we started to acquire some of the big names that are in the show now." Marcus explained that soon after he took over the department chairmanship, he forgot about art collecting. Allan Gordon echoed Marcus saying, "At the time I was chairman, I didn't pay attention to the collection. I spent time trying to get the department accredited." Gordon added, "I do remember the Frank Stella piece -- it was really marvelous."

Phil Hitchcock discovered art in a closet along with broken frames and broken glass. This discovery prompted Hitchcock to become more involved by working with the administration on the School of the Arts collection. According to Hitchcock the Library's Special Collections now holds, among other pieces, 150 works on paper by artist Wayne Thiebaud. Hitchcock asserts that the CSUS art collection, "is valued at over two million dollars -- this is not chump change." His conclusion: "We have something that is a treasure that doesn't have any supervision. It needs stability."

In 1992 Lita Whitesel conducted an inventory of the permanent collection. "Once we got all of the works documented," she explained, "we requested a home for the collection. Instead we were given space in a temporary building." She continued, "We have never gotten a new building even though Facilities Management was going to build a new building for the Art Department." Whitesel also raised another issue, charging a lack of control over the art. She said, "There is no continuing collective memory of what happened to art work lent out to administrative offices." Whitesel concluded that gallery space is needed along with a curator and a grant to pay for framing and rotating exhibitions. She said, "The whole purpose of the permanent collection is for students to be intrigued and challenged by the works of art."

Catherine Turrill remembered that in 2004 yet another inventory of the collection was performed. She pointed to, "a perpetual problem of the collection: out of sight, out of mind."

Dan Frye told the audience that he knew nothing about the collection when he arrived at CSUS until he saw it in a storage closet near a water heater. Frye emphasized that in spite of the harsh physical conditions the collection has been subjected to -- excessive heat, dampness, and dust -- the work has survived and is now safely stored. Frye announced that a committee has been formed and is working on a plan to have the collection professionally managed. Prof. O'Brien ended the panel discussion with a plea: "We need funding urgently to help protect the collection while it is being held."

The conversation by the art department chairs was held in conjunction with the Robert Else Gallery exhibition *Lost & Found: Selections from Sac State's Art Collection*.

graduate students

Jennifer Grossfeld

This has been such an exciting semester! While I began my graduate studies/thesis project in Art Administration/Museum Education as an effort to develop a resource allowing access to our public university's permanent art collection, it has almost taken on a life of its own and now has its own heartbeat.

Earlier in the summer, my advisor Elaine O'Brien and my peer Nancy Wylie, asked if I would join them in curating a show of Sac State's permanent art collection. Hopefully, you had an opportunity to see *Lost & Found: Selections from the Sac State Art Collection*. This show gave daylight to many of the treasures that have been hiding in the dark recesses of our University. We also had a panel of former Art Department chairs who discussed (and we documented) the history of the collection. Documentary filmmaker Laurence Campling presented a lecture about the Candy Store Gallery in Folsom, as several of the pieces in our collection are relevant to that era (late 1960s).

After researching other universities' art collections, including their collection plans and policies, we formed a CSUS Art Collection Advisory Committee to establish our own collection plan. We drafted and submitted this plan to Dean Inch with hopes of establishing Sac State's collection as a relevant resource, protecting its heritage and making it available for education, exhibition, research and community service. Dean Inch concurred, so we are now moving forward with securing an appropriate site on campus to continue the collection's care and growth for future years. We are eager to make it accessible to the public and to students for practical education in museum studies. We just learned that we were awarded a \$2500 UEI grant to purchase collection management software to properly archive this valuable collection.

After a storage/work space for the collection is secured, we will make budgetary proposals regarding the needs and requirements for the collection and then begin to draft a formal collection policy. Since my plans are not to be a permanent Sac State graduate student, and I have completed all of the coursework required, I will be writing and submitting my thesis next semester. However, this collection is near and dear to my heart, and I hope to be involved with it for many years to come.



Professor Emeritus Jerry Walburg, Jennifer Grossfeld and Deborah Walburg at the opening reception for *Lost & Found*



Jennifer preparing for the opening of *Lost and Found*

Afsaneh Dehbozorgi

The graduate program has been a good opportunity to expand my creative process. Along with this, the encouragement to go forward with each painting, opening a new door into the next, has been valuable. This program is definitely what I needed as the next step in my artistic path.



Afsaneh Dehbozorgi

art department associations

GASA (Graduate Art Student Association)

For GASA this semester, we didn't do as much as planned, but we travelled to Berkeley with Professor Connelly to look at art. We saw the Barry McGee show at the Berkeley Art Museum and heard a conversation between BAMFA Director Lawrence Rinder and Los Angeles MOCA Director Jeffrey Deitch. Artists David Middlebrook and Claudia Hart visited our studios, which was a treat. Critic David Roth of *Square Cylinder* gave a lecture for one of our seminars. On the whole this semester, we have been able to get a lot of outside perspectives on the art community. It's hard because we seem to get wrapped up in the same problems until an outsider comes in. A totally different view from someone who doesn't know us at all is really refreshing. As for things coming up for GASA, I would really like to have a large fundraiser (or two) happening in the next semester.



Grad students and faculty: (LR) Jeff, Minh, Elaine, Afsaneh, Andrew, NieNie, Brad, Kat, Roberta (hidden), Chris, Kerry, Emily, and Phillip on Sept. 21 at the coffee house after the Deitch-Rinder interview

- Emily Swinsick, GASA President

Ceramics Guild

Biannual Ceramics Sale in the Kadema Breezeway: 11/27, 12/4-6



Ceramic area volunteers and students in front of Kadema Hall: (L-R) Olivia Medina-Gocke, James Hamlin, Ashlee De Anda and Debbie Moore-Yip



faculty & staff updates

Pat Chirapravati



From the left is Dean Guido Krickx, Continuing Education; Pat Chirapravati; Mr. Toemsakdi Krishanamra, Director of Sasin, Chulalongkorn University; and Dean Edward Inch, College of Arts and Letters.

I had a very active summer in Thailand. In particular, I worked on the planned exhibition *The Lost Kingdoms of Early Southeast Asia: Hindu-Buddhist Sculpture, 6th-10th Centuries* that will appear at the Metropolitan Museum of Art in New York. As a consultant for the Department of South and Southeast Asian art, I negotiated the exhibition loan agreement with the Fine Arts Department of Thailand. I convinced the Fine Arts Department to approve the loan of 42 pieces rated as Thai National Treasures. The exhibition is scheduled for March 24 to June 20, 2014. I will contribute a major article to the catalogue tentatively entitled "Buddhist Art of Pyu and Mon: Buddha Imagery and the Cult of the Bodhisattva." Moreover, in August I presented a paper on "Museum Cultural Management" at the M.A. program in Cultural Management at the Graduate School of Chulalongkorn University in Bangkok.

It was also exciting to plan the visit of Dean Edward Inch, College of Arts and Letters, and Dean Guido Krickx, College of Continuing Education, to Bangkok. The deans are developing potential

exchange programs between CSUS and two of Thailand's leading universities, Chulalongkorn and Thammasat. On the first day we met with deans of five colleges at Chulalongkorn (the MBA program and the Faculties of Applied Arts, Arts and Letters, Communication, and Business). On the second day we met with representatives from two colleges at Thammasat University (Fine and Applied Arts and Liberal Arts). The results of the meetings have been quite positive and Chulalongkorn has recently approached CSUS for a formal agreement regarding student exchange programs.

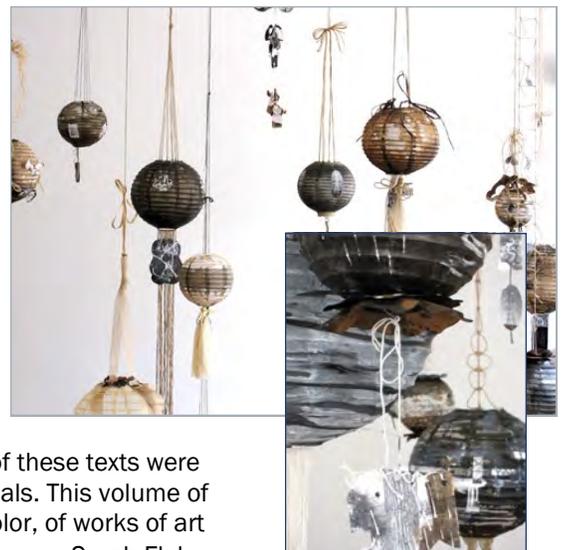
Back in Sacramento this fall, I curated an exhibition, *Water: Essence and Potential*, featuring works by Brenda Louie, Koo Kyung Sook, Meech Miyaki, and Minh Tran. The exhibition is in collaboration with the university's *One World Initiative: Water*. The reception at the opening featured a music and dance performance by a taiko drumming group led by Anne Montgomery, a Chinese martial arts demonstration by my Asian Studies student Michael Schmidt, a koto and shamisen performance by Sumiyo Kikukoki, an improvisational dance by art studio student Emily Caruso, and jazz music by the duo Guitar Bari. Artists' lectures by Brenda Louie and Meech Miyagi were on Nov. 5 and by Koo Kyung Sook and Minh Tran on Nov. 29, 2012.

- Pat Chirapravati

Sarah Flohr

In the summer of 2012, Sarah Flohr mounted a solo exhibition in St. Petersburg at the State Russian Museum, Rosphoto: *Moon at Fruitridge*. The work was reviewed by Vitaly Patsykov, with an article due to appear this winter in *DI (Dialog Iskusstuv)* magazine.

Additionally, Flohr is included in a book that came out in summer 2012. According to the Cornell University Press website, "The second volume of Jean-Francois Lyotard's *Miscellaneous Texts, Contemporary Artists*, gathers thirty-nine essays by Lyotard that deal with twenty-seven influential and innovative contemporary artists: Luciano Berio, Richard Lidner, René Guiffrey, Gianfranco Baruchello, Henri Maccheroni, Riwan Tromeur, Albert Ayme, Manuel Casimiro, Ruth Francken, Barnett Newman, Jean-Luc Parant, Francois Lapouge, Sam Francis, André Dubreuil, Joseph Kosuth, Sarah Flohr, Lino Centi, Gigliola Fazzini, Bracha Lichtenberger Ettinger, Henri Martin, Michel Bouvet, Corinne Filippi, Stig Brogger, Francois Rouan, Pierre Skira Pastels, and Béatrice Casadesus. Many of these texts were originally published in catalogs; others were published in hard-to-find journals. This volume of *Miscellaneous Texts* is illustrated with more than sixty images, mainly in color, of works of art discussed by Lyotard in these writings."



- Sarah Flohr

Details of *Moon at Fruitridge*

faculty & staff updates

Rachel Clarke

In June 2012, Professor Clarke was invited to participate in *Currents International New Media Festival*, Santa Fe, New Mexico, curated by Parallel Studios. Her new media installation *Seismic Shift* was shown at El Museo Cultural de Santa Fe. The festival explored the role of technology and the diverse applications of New Media in the arts. Five thousand visitors attended the various venues of the festival. The festival showcased single channel videos, video and sound installation, interactive new media, animation, computer/software modulated sculpture, multimedia performance, digital dome projection, web art, workshops and panel discussions. <http://www.currentsnewmedia.org/currents2012.html>

In July 2012 Professor Clarke exhibited *Push and Pull*, a 3D animation with sound by Stephen Blumberg at *Flatlanders on the Slant*, Nelson Gallery, UC Davis, CA, curated by Renny Pritikin and Joy Bertinuson. *Push and Pull* was featured on the cover of the catalog for the show. The piece was conceived as an homage to the slant step, an odd object discovered by William Wiley in 1965 and given to his then student at UC Davis, Bruce Nauman. "Its uselessness and abject quality embodied exactly the kind of neo-Dadaist ethos that Wiley was then propagating as an instructor at UC Davis, and for Nauman it served as a sort of muse, if not a fetish." (David Roth, *Square Cylinder*). The apparently useless object, made with such care and attention, inspired underground art shows in San Francisco, Berkeley and Davis in the late 'sixties and decades since, and as a result it has acquired a cult status that remains to the present day. *Push and Pull* channels the spirit of whimsy surrounding the object in the form of a post-photographic virtual slant step mirroring the real one. It morphs, shakes and stretches beyond the limits of physical reality, snapping back into shape just before its breaking point – only to repeat the tortuous sequence over and over again, in a tragicomic metaphor for art and life itself. <https://vimeo.com/47126167>



Rachael Clarke, *Push and Pull*, "Slant Step" 3D animation with sound by Stephen Blumberg

Professor Clarke will be exhibiting an Augmented Reality artwork in AR to View at the College Art Association Conference, in collaboration with v1b3 (Video in the Built Environment, www.v1b3.com) in New York, February 2013. v1b3 is an artist-led project that explores the impact of media in the built environment through curated site-specific interventions, presentations and published documentation. Artists in the exhibit will produce a site-specific augmented reality artwork that responds to the conference space.

In summer 2012 Professor Clarke curated *The Air Around Us*, work by Bay Area artist Chris Fraser at the Center for Contemporary Art, Sacramento. Professor Clarke continues to serve on the Editorial Board of the CAA affiliated international new media journal she founded in 2006, Media-N. <http://www.newmediacaucus.org/wp/media-n-journal/current-issue/>

- Rachel Clarke

Sue Anne Foster

I have a sculpture featured at Black Hawk Gallery in Danville through January. [Sue Anne's *WATCH dog, RoIREX* won the gallery's 2012 People's Choice Award.] I taught one class this semester at Sac State and also taught art at an experimental facility which integrates art into the curriculum (grades 5-7). The Learning Tree in Carmichael is an enrichment center which works with home school programs. The head of the program is a former CSUS student, Sharon Tiner, who was in my class years ago. I continue to be part of the co-op Gallery at High Hand in Loomis.

- Sue Anne Foster



Sue Anne with *WATCH Dog, Rolex*

faculty & staff updates

Andrew Connelly

For the summer and Fall of 2012, my work was on view in the exhibition *Memory Remains* at the Museo de la Autonomia Universitaria, Patio Principal, Centro Historico, Mexico City. Last summer I also showed in *Flatlanders on the Slant*, an invitational exhibition at the Nelson Gallery, U.C. Davis. My slant step from the exhibition appeared in *Square Cylinder*, a regional online art review: <http://www.squarecylinder.com/?s=flatlanders&x=0&y=0>

My work continues to travel through central and South America including a traveling exhibition, art activities and musical performances to cities in the Amazon. *Mixed Messages* went to venues in Colombia and toured throughout Columbia in the following cities: Arauca, Fortul, Tame, Pore, Yopal, Villanueva, Barranca de Upia, Restrepo, Villavicencio, Guamal, Fuente de Oro, Puerto Lleras, Villavicencio, Puerto Lopez, Puerto Gaitan, Arauquita, Saravena, Hato, Corozal, Paz de Ariporo, Aguaazul, Monterrey, Paratebueno, Cumaral, Acacias, San Masrtin, Granada, Puerto Corcordia, San Jose de Guaviare, and Puerto Gaitan. For more info about the international collective I belong to, Art-Nauts, see, <http://artnauts.wordpress.com>.

I'm proud of the sculpture students' exhibitions this fall. Intermediate and Advanced Sculpture (Art 182-183) exhibited in the Witt Gallery in November curated by graduate student Roberta Rousos. Several students from sculpture also exhibited in the Witt Gallery including Bailey Anderson, Bobby Edwards, Lin Green, Tracey Hogue and Ka Yi Leung.

- Andrew Connelly



Andrew Connelly's 'slant step' for the *Flatlanders on the Slant* exhibition at UC Davis's Nelson

Lynn Jones



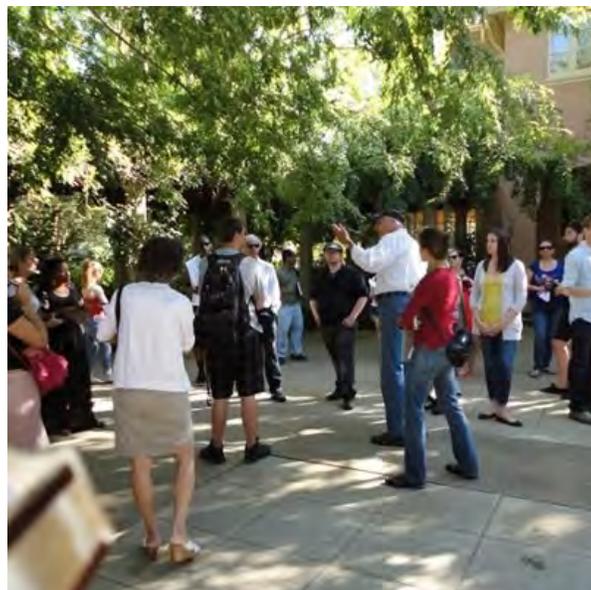
Lynn Jones

In early September the East Bay Chapter of The American Institute of Architects (AIA) offered a wonderful and unique home tour emphasizing contemporary design and sustainable buildings. It was a great opportunity to photograph examples for use in the California Architecture class.

John King, who writes for *The San Francisco Chronicle*, met me for coffee in October. I had questions concerning his recent articles on the new glass towers going up in San Francisco. It was also my intention to ask if he would speak to my class next semester. The meeting was very positive.

Recently at an AIA meeting in Sacramento, a very new film was shown concerning former President Sarkozy's wish to redesign the city of Paris. After the film there was a lively discussion led by the U.C. Davis architectural historian.

- Lynn Jones



Retired Design professor Lee Anderson leads students in Dr. Jones' architectural history class on a tour of the Goethe House by Julia Morgan.

faculty & staff updates

Tom Decker

My sculpture, *San Pablo* was on exhibit in a group show called *Ahhhh Silica!* at the Richmond Art Center in Richmond, California, September 19 - November 9, 2012.



San Pablo by Tom Decker

Brenda Louie



Brenda Louie presenting a lecture in Mariposa 1000 on November 5th

In the Fall of 2012, I was fortunate to have received a few opportunities to create art projects that enrich my teaching and learning curriculum and intensify my creativity in my art.

In September, I collaborated with students and faculty from the Art and Music Departments in Northern Illinois University (NIU) in DeKalb about the concept of the arts converging in the approach of connecting contemporary visual art with Asian musical traditions. In this project, I collaborated and created a large size visual art installation piece based on my personal interpretation and comparison of sounds from the ancient to contemporary music in twelve-tone system; this work offers viewers a multiple-way of appreciating the art: traditional painting-drawing presentation with electronic devices to achieve the sound effects and body movements through the supplementary media (video and audio) on the

NIU campus. Along with my work in the group show in the Jack Olson Gallery, I was invited to lead an improvisational approach in teaching techniques. I worked with students from both the visual art seminar class and the music ensemble class based on the idea of “seeing the music and hearing the drawing.” This performance was created on the site without rehearsal, an approach meant to encourage improvisation in both art and music students in the class. This project has received positive feedback and will provoke further investigating to enrich my teaching curriculum and art collaborative projects in the near future. For more information, see the website: www.niu.edu/olsongallery/

In November, I also participated in a group show at the Robert Else Gallery on the Sac State campus, *Water: Essence and Potential*, curated by Professor Pat Chirapravati. The show was part of our campus-wide *One World Initiative* project. My work on display in this exhibition, *The Rivers United Series I*, was inspired by my recent experience in Beijing while collaborating with a group of international artists with whom I shared a common concern for the safety of drinking water. While working on this large mural painting, I intentionally narrowed my usage of materials to austerity to address the concept improvisation and creativity when there is limitation or insufficiency. This work expresses my advocacy and concerns for the green earth and clean water.

With both events on these two campuses, I successfully delivered two public lectures based on the topic of “The Art of a Contemporary Chinese Diaspora Experience” to discuss the concept of cross-cultural approach in contemporary art.

My commissioned art project with UC Davis Comprehensive Cancer Center was featured in *Synthesis*, the magazine of the UC Davis Comprehensive Cancer Center, Vol 15, No2, Fall/Winter 2012, pages 13-15.

Website: www.cancer.ucdavis.edu



Performing artists Brenda Louie (left) and Sonia York-Pryce. Calligraphy by Brenda Louie. Collaboration in Residency Studio in Beijing, China. Photo by Catherine Stringer, August 16, 2012

faculty & staff updates

Meech Miyagi

Meech Miyagi had several exhibitions this semester, including a solo exhibition in the University Union Gallery and a large installation work in *Water: Essence and Potential* in the Robert Else Gallery. On November 5, as part of the *Water* exhibition, he gave an artist talk in Mariposa 1000.



Meech (right) with Sarah Flohr at Kat Luna's MA Advancement exhibition in the Robert Else Gallery



Penumbra of Perception, November 2012 at Gallery 2110

Tom Monteith

This past summer, Tom participated in a residency workshop in Thailand. Sponsored by Silpakorn University and Cal Poly San Luis Obispo, the workshop brought together fourteen artists—seven art faculty from the CSU system (Cal Poly, CSU Long Beach, Sac State), as well as seven art faculty from Silpakorn University. The 10-day workshop culminated in a joint America-Thai exhibition, *Past-Present-Future: Thai-America Art Exhibition 2012* (August 1-30), at the Art Centre at Silpakorn's Sanamchandra campus at Nakhon Pathom. In addition to meeting many people and becoming acquainted with Thai and CSU colleagues, Tom was able to visit many sites in Bangkok, as well as in nearby Nakhon Pathom and Ayutthaya. Following the residency, he was also able to visit Angkor Wat in Cambodia. In February 2013, the Silpakorn artists will come to California to participate in a reciprocal workshop residency and exhibition at Cal Poly San Luis Obispo.

- Tom Monteith



The opening reception at Art Centre, Silpakorn University Sanamchandra campus, Nakhon Pathom. Left to right: Pongpan Chantanapatha (Silpakorn); Mew Picharanant (student assistant, Silpakorn); Gig (Silpakorn); Natthapol Suwankusolsong (Silpakorn); Kimiko Miyoshi (CSU Long Beach); Adrienne Allebe (Cal Poly); Tom Monteith (CSU Sacramento); Marie Thiebault (CSU Long Beach); Tera Galanti (Cal Poly); Michael Miller, coordinator of exchange (Cal Poly); (cultural attaché, U.S. Embassy); Amrit Chusuwan, Director of Art Centre Silpakorn; Sutee Kunavichayanont; Sakarin Krue-on, Art Centre Silpakorn; Noppadon Viroonchatapun (Silpakorn); Songchai Buachum (Silpakorn); Kung, coordinator/ facilitator of workshop

faculty & staff updates

Elaine O'Brien

After a summer of catch-up reading and travel to Mexico City and Oaxaca with my sister Kathleen to study ancient, modern and contemporary art and be swept away again by Mexico, I began work in mid-August with graduate student Jennifer Grossfeld and alumna Nancy Wylie on the exhibition *Lost & Found: Selections from Sac State's Art Collection*, which opened August 28th in the Robert Else Gallery. With the help of Kevin Ptak, we selected art for the show from a treasure trove amassed since the 1960s: works that had never been exhibited. We also presented two public events to support the exhibition. The first was a panel of Art Department Chairs – Irving Marcus, Phil Hitchcock, Allan Gordon, Lita Whitesel, Catherine Turrill and Dan Frye – on the history of the art collection; the second was a presentation by filmmaker Lawrence Camping on his current film project about the Candy Store Gallery in Folsom, the source for some of the art in the show. The exhibition exposed the high value of the collection and the need to get it under proper university-level management and available for viewing. We formed an advisory committee of campus and community art professionals, and with their advice and the expert help of Sheila O'Neill, the library's Head of Special Collections, wrote a plan for the collection that is now under consideration by the administration.



Elaine presenting a lecture on global modern art at CSU Stanislaus
Photograph by Brooke Borba, *Turlock Journal*

With the September release of my book, *Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms*, I've had the pleasure of reading it with students in the *Topics in Modern & Contemporary Art* seminar this semester. On October 3rd I gave a public talk about the book in the Library Gallery for the Sac State Friends of the Library Authors' series and on November 8 I gave a lecture on global modernisms at CSU Stanislaus.

Among other fun deeds this semester were the August 28th after-performance response to *Red*, the John Logan play about Mark Rothko, with alumna Liv Moe at the B Street theater; docenting under Catherine Turrill at the Didion House for the Sacramento Old City Association's annual home tour; and serving as an academic reviewer for two forthcoming books and another proposed book on modern and contemporary theory and criticism. I was pleased to be nominated as Art Educator of the Year by the Arts & Business Council of Sacramento and to be invited as a visiting scholar for a graduate seminar at Roger Williams University in Rhode Island seminar this February. I accepted that invitation and invitations to teach a class on women in art at the Crocker Art Museum in April and a course in contemporary art at the Beijing Jiaotong University in July. Finally, working on this newsletter with Nancy Wylie – taking pictures and editing texts, but mostly soliciting them from colleagues, staff, and students – has been an ongoing pleasure. Thank you all for sending your terrific photos and texts!

Robert Ortbal

Robert Ortbal is on sabbatical leave this semester working on an upcoming exhibition in Sacramento at the JayJay gallery for the spring of 2013. In October he had the opportunity to travel to New York, Philadelphia, Washington and Chicago.



Hank and Bob in Manhattan

Faculty & staff updates

Scott Parady

Over the summer I participated in *Tea Bowls and Saki Cups: a Kindred Spirit* at the Lacoste Gallery in Concord, MA. The show was part of the 100th Anniversary of the Cherry Blossom Celebration in the United States.

In October I participated in *3 @ The Table* a show at Hawaii's Fishcake Gallery. The show was comprised of functional work and three restaurants from the Island worked with the artists to create food to be paired with the dinnerware. Wendy Tsuji curated the show and gave a presentation that highlighted several of the restaurant projects we had worked on together. The event was held to raise awareness for the use of handmade dinnerware in particular by restaurants. Part of the proceeds were donated to the Hawaii Potters guild to support the local community of potters.

Another show that month was *Three Cups*, an invitational show of Teaware at the Durango Art Center in Colorado. Several events were held in conjunction with this show including lectures, tea gatherings, and ceramic demonstrations.

Also in October I was invited to be a guest artist at Cabrillo College in Santa Cruz. I gave two presentations and demonstrated some of my methods in clay.

Kevin Ptak

This fall semester has been the quickest one to go by for me yet. Many of the final arrangements have been made on small improvements in different areas, from Digital Media to Sculpture to Small Metals. There aren't any huge changes, but there will be some small noticeable differences when students return after the winter break. Always looking to make things better!

I'm already looking forward to the new semester!

The photo is of a recent foundry pour in the ASL sculpture area. This was the most challenging student projects to date for our small, growing foundry. Lin Green's 500-pound standard investment mold from Andrew Connelly's Art 183 class expanded our experience with its size, weight and molten metal volume.



Kevin moving a 500-pound mold at ASL

Rosi Prieto



Rosi Prieto

In addition to teaching Art 1A and 1B, Rosi Prieto is reviewing for publication Rudolf Preimesberger's *Paragons and Paragone: Van Eyck, Raphael, Michelangelo, Caravaggio, Bernini* (2011, J. Paul Getty Museum). Dr. Prieto is writing an interpretation of Andrea del Sarto's *Madonna of the Harpies*, a painting from Renaissance Florence. She is also planning a trip to Mexico during the winter to visit the ancient Maya sites of Chichén Itzá, Tulum, and Tikal in preparation for lectures on the ruins in these locations.

- Rosi Prieto

Faculty & staff updates

Laurie Seban

This spring Laurie finally had the opportunity to visit the Southwest again! With family in tow she hiked Horseshoe Canyon, site of North America's oldest petroglyphs. The mesmerizing images, which were created over 2000 years ago, were well worth the seven mile hike. In addition to Horseshoe, the Seban family visited many of the slot canyons and prehistoric Pueblo sites throughout the southern Utah and northern Arizona area. At home, Laurie has been teaching the Art 5 and Art 100, and also developing lectures and classes at the Crocker Art Museum. She recently completed an art series for children on Asian heroes and demons, and will be teaching a series of classes for adults on traditional and contemporary Pueblo pottery in spring 2013.

- Laurie Seban



Laurie (sunglasses) and family at Horseshoe Canyon

Catherine Turrill



Catherine in the rose garden of the Neue Residenz in Bamberg

Professor Catherine Turrill's summer research plans were impacted by the earthquake that struck northeastern Italy in May 2012, as it resulted in the closure of several of the archives and churches she had hoped to visit in connection with her current project, the quest for confirmation of the artistic activity of a woman named Ippolita Tassoni. The daughter of a famous *condottiere* who enjoyed close ties to the ruling family of Ferrara in the early 1500s, Ippolita may have been a protégée of Lucrezia Borgia and was one of the first nuns to enter a convent founded by her. She may have begun her religious life at a convent just around the corner from Professor Turrill's home in Ferrara, Corpus Domini. This convent is famous for its association with Santa Caterina de' Vigri, considered a patron saint of artists, and Ippolita Tassoni is said to have been a painter. Her existence is certain; her *oeuvre* is not. There still is no record of what happened to her paintings after the 1700s.

In addition to doing research, Professor Turrill made several excursions outside Ferrara, including a trip to Dresden, Germany. Traveling to and from that fascinating city, she and her husband stopped at picturesque Bamberg (partly to see the equestrian statue in its cathedral) and Regensburg. Back in Sacramento, Professor Turrill was engaged in several community activities, serving as captain for the Didion House on Poverty Ridge during the annual Home Tours sponsored by the Sacramento Old City Association (she also researched the home's history, discovering the names of its architects) and continuing her work on the board of the Boulevard Park Neighborhood Association.

- Catherine Turrill

David Wetzl



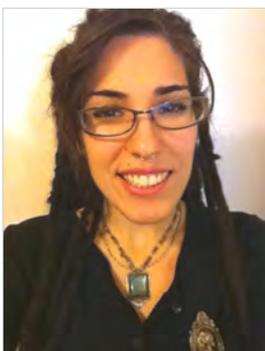
Lynda Jolley, David Wetzl and Beth Jones at Jay Jay

David's thoughts on his paintings in *Evolve Above 2012* at the Jay Jay Gallery:

"Over the last fourteen years my artwork has visually and symbolically employed the eight levels of consciousness that have been discovered and put forth by developmental psychologists of the 20th and 21st centuries. I learned about these psychologists from Ken Wilber. If you view the paintings that I have created, you will see that they evolve, in terms of color ideology: from beige (low end psyche) to turquoise (higher end psyche), and all six of the other psychological color elements are in between the lower and upper levels of consciousness. Even though there are higher levels of consciousness other than what I use in my paintings, the "Blue-Violet" is a higher level of consciousness, and exceeds above and beyond the level of "Turquoise Intuition." This portion shows up from time to time.

Another portion of my artwork deals with "Ego," which is how mind and body connect. The lower portion of the ego (body) deals with our inner animal self and the outer universe. And the upper mind deals with the inner universe, the internal level of consciousness."

outside of academia



Marilyn Koch

By Marilyn Koch, Art Studio/Applied Mathematics Major

I just finished my first showcase, *Ensemble*, with the international art collective, RAW: Natural Born Artists, and much to my surprise, it was a real hoot. I've done a couple shows before, but this was very different. This was my first time the showcase I was involved with had no affiliation with the university.

As a student artist I understand how heavily we rely on campus resources. They supply us with equipment we could only dream of owning, they help us with networking, and get us comfortable with communicating with other people about our art- be it discussing the meaning and purpose of our creations, or something more monetary. Essentially, universities can give us an idea of how cold the water is before we jump in.

So, after a few Sac State gallery shows, it was into the water I went. I knew this showcase was a little bit different from the rest, but I didn't really know what I was getting myself into. Turns out, I landed in something pretty spectacular. The art collective I joined welcomes upcoming artists that work in almost any medium- the traditional painting, photography and sculpting of course, but they also encouraged forms of art not yet accepted as "High Art" like fashion, mixed media, music, and well... jewelry. It was an opportunity for me, as a developing artist, to get the exposure and the experience needed to succeed in an environment that didn't expect complete professionalism.

The event itself required cocktail attire, encouraged a few drinks in your hands, and even had a few bands playing. It didn't feel very hoity-toity, but none-the-less, it still felt classy. There were twenty artists each with their own display booth. 2D artworks were hung up on the walls, the fashion, hair and makeup artists had their own models walking down a runway, the musicians would play in between runway walks and live performances. All of us were placed in nine different categories: Visual Arts, Music, Film, Fashion, Hair, Makeup, Photography, Performing Arts, and Accessories. Yet, despite the diversity of talent, the event seemed to seamlessly flow together for one long and entertaining night, thanks in part to an MC with enough pep to outlast a cheerleader.

In addition to the artists, there were a couple hundred lookers and buyers and everyone looked as though they were having a good time, which may or may not have been the result of the cocktails. Some of the work, admittedly, felt more like good craftsmanship than art, but the intention to encourage and promote new and underground artists was there. It had broken my ingrained association of successful artists with caricatures of the lavishly rich, which for me, was a really big deal.

One of the reasons it took me so long to admit to myself that I am an artist, was fear. I had these illusions that 'real artists' are divided into two piles: Those that only eat Top Ramen, and those that complain about spilling caviar on their ascot. I exaggerate, but the premise is there. I've only really been familiar with extreme lifestyles of artists, but where was the happy medium? (buh-dum tss) What was I supposed to do, just jump right in and hope I'm the .0001% of successful artists? I don't know how to explain my experience that night, aside from loud music, great art and a flurry of business cards, but it was reassuring to know that here I was, among other artists capable of making a decent living from what they love to do too.

Anyway, the networking there was incredible. I managed a couple of commissioned pieces, and received several business cards with photographers and models interested in wearing my pieces for a few photo shoots. I also learned that I need more than just a Facebook account to promote my work, and people give you funny looks if you don't have your own business card. Yes, there are still a million lessons to be learned outside of a classroom, each one just as important as the next. Honestly, if I hadn't forced myself to work outside of academia, I wouldn't have gained the experience and confidence that makes a smoother transition from student to artist. As of now, I'm the RAW Accessories Designer of the Year for Sacramento, and if all goes well, I might get the opportunity to nationally represent RAW as an accessory artist as well.



RAW Ensemble, September 20, Miami Beach Nightclub, Citrus Heights



Necklaces by Marilyn Koch

Marilyn Koch

www.rawartists.org/MetaLotus
www.facebook.com/MetaLotus

alumni

Claudia Castaneda

Alumna Claudia Castaneda currently lives and studies in Milan, Italy. She graduated with BA in Art History from Sac State in 2008. After graduation, Claudia was awarded a grant to study Italian and marble restoration through the Region of Tuscany where she had the opportunity to work with the Italian architecture firm Cellini in Florence at both the Gondi Chapel in Santa Maria Novella and the Medici Chapel in San Lorenzo. In 2010 and 2011, she continued working with the Region of Tuscany in art and cultural promotion. And in 2012 was accepted with a scholarship to attend the Nuova Accademia di Belle Arti Milan, where she is now currently pursuing a Masters in Visual Arts and Curatorial Studies, where she has had the opportunity to learn under professors and art professionals such as Jens Hoffman, Marco Scotini, Tim Rollins, Vasif Kortun, Marc Augé, and Antoni Muntadas.



Claudia (center) interacting with *Space Time Foam*, a Milan gallery installation



Claudia (seated center in beige pants) with Tim Rollins and fellow students at the Nuova Accademia Di Belle Arti Milan

Through dOCUMENTA(13)'s Maybe Education Program, Claudia worked as a student artist assistant to Rene Gabri and Ayreen Anastas in their dOCUMENTA(13) project *And And* in Kassel, Germany. During her time in Kassel, Claudia participated in the project *undocumenta(13) - Per un archive dell'istante* through the artistic network of *undo.net*. The project will close with a *finnasage* at Hopeificio (Milan, Italy) on December 5th, 2012.

This year, Claudia is assisting as a student-collaborator with the translation and research for the second edition of *No Order* magazine (Archive Books, Berlin). Living and studying in Milan has allowed Claudia to visit, collaborate and assist at galleries, including most recently Helke Bayrle's *Portikus Under Construction* at Peep-Hole Gallery (Milano 2012) and Jaan Toomik's exhibition *RUN* at Galleria Artra (Milano, 2012).

Claudia keeps a blog of her travels and art adventures that range from film festivals to the Salone Mobile 2012 (Milan, Italy) to the Venice Architecture Biennale 2012 (Venice, Italy) to food adventures: <http://jam-it-in-your-box.tumblr.com/>.

- Claudia Castaneda

Kory Davis

I am beginning my career as a young arts professional with a passion for community involvement with the arts. I graduated from the Art History program at Sac State in 2009, and am currently enrolled in the MS program in Arts Administration at Boston University. After graduating in 2009, I returned to my hometown of San Diego and became involved with *A Reason to Survive (ARTS)*, a non-profit organization dedicated to providing mentorship and art programming to youth facing adversity. While at ARTS, I was trained in fundraising, development, and stewardship for non-profit organizations. My studies at Boston University have allowed me to strengthen this understanding of non-profit art organizations and gain real life insight into marketing, fundraising, and managing in various sectors of the field from small community based organizations, large scale institutions, to government run public art programs. In January, I will begin a graduate level internship at The Institute of Contemporary Art/Boston in the special events department. After my graduation in May, I will be moving to Stockholm, Sweden where I hope to explore the administrative workings of art institutions in the European Union. I continue to be amazed by art's ability to comfort and empower and I am devoted to helping people find their own personal growth through art. I believe that my education and first hand experiences will absolutely aid me in reaching my overall goal of providing those who seek creativity with the means to develop that skill and fervor.

I am more than happy to be contacted by Sac State students who have questions about Arts Administration graduate schools or the program at Boston University. They can email me at korydav@bu.edu.



Kory Davis

graduation fall 2012

Graduation Smiles



Mieke Lisuk and Pat Chirapravati



Deanna Taylor



Cindy Kelley and Dan Frye



Rachel Clarke and Stephen Blumberg



Rachel Stinson, Jenni Vong, and Noemi Castro

the back page

Nancy Wylie



Nancy Wylie photographing the *Lost and Found* show. Photo by Lesley Stein

Seven years ago I did an Art History Special Project cataloging the Sac State permanent collection. Then last summer I was included in a barrage of emails regarding an exhibit in the Robert Else Gallery featuring pieces from the Sac State collection. In collaboration with Jennifer Grossfeld, Elaine O'Brien, and Kevin Ptak the process of getting ready for a show began. It was delightful to be part of the group, selecting the art, installing and photographing the show, helping with three public receptions, filming the Chairs' panel, and spearheading an effort to apply for a grant through UEI for the purchase of software for recording all of the objects in the collection. The grant was awarded in mid-December and we will be able to purchase the software. The whole experience of being involved with the decision-making process and set-up for the *Lost and Found* show was a thrilling experience. And now that the collection has been found, let's make sure that it does not become lost again.

This is the fifth issue of the newsletter, and I've enjoyed doing it as much this time as the first time. Elaine and I rely on student, faculty, and staff contributions. If you'd like to publish in the next newsletter, email eobrien@csus.edu or nancymay.w@gmail.com.

Contributors:



Laura Mentessi, Humanities & Religious Studies major, wrote reviews of exhibitions by Phillip Altstatt, Kerry Cottle, Advanced Sculpture students, Ruby Riego and Amber Massey as part of an Independent Study in Art History. Reflecting on what she'd learned, she wrote: "The questions I asked are similar to the ones asked in humanities and religious studies texts; these questions help define history and preserve the past. Going to these exhibits and observing the styles, subject, and themes was similar to learning about past artists. However, this time I was the one writing and preserving this moment in history."



Bobby Edwards, History and Studio Art major, wrote the review of the lecture and workshop given by sculptor David Middlebrook, whose work was featured in the University Library Gallery this semester. Bobby also exhibited in the Witt. See pages 10, 14 and 17.



Marilyn Koch, Applied Math & Studio Art major, shares her experience of and thoughts on exhibiting her art outside academia. See page 29. This is the first opinion piece for the newsletter. We hope it inspires more.



Megan Ortañez, Film Studies & Art History major, contributed the interview of Ka Yi Leung's Witt installation on page 16. See page 15 for Megan's own extraordinary installation as the Awkward Pedestrian.



Aki Hari interviewed Vincent Ng about his show, *The Orwellian Experience*, with Broc Hervey. See page 12.



Lesley Stein, Art History alumna, contributed many reviews for the newsletter before she graduated. But she came back and wrote a review of the Chair's Panel on the history of the art collection (page 18) and did a superb job of copy editing the newsletter. Thanks Lesley!

Thanks also to **Cat Xia** for her excellent copy editing.