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James B. Moore
Sanderson Morgan
Kris Patzlaff
Leslie Kenneth Price
Keith Schneider
Sondra Schwetman
Mort Scott
Teresa Stanley
Lien Truong
Erin Whitman
Sarah Whorf

HUMBOLDT STATE UNIVERSITY FACULTY EXCHANGE EXHIBITION

University Art Gallery
California State University Stanislaus

500 copies printed

California State University, Humboldt, Faculty Exchange Exhibition

February 22 - March 30, 2010

This exhibition and catalog have been funded by:

Associated Students Instructionally Related Activities, California State University, Stanislaus

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University Art Gallery
College of the Arts
California State University, Stanislaus
One University Circle
Turlock, CA 95382

Catalog Design: Kristina Stamper, College of the Arts, California State University, Stanislaus

Catalog Printing: Claremont Print and Copy, Claremont, CA

Catalog Photography: Courtesy of the artists

ISBN: 978-0-9802410-3-7

Cover Image: M. Wayne Knight, *Hope and Despair Illustrated* 2009, oil on canvas, 72" x 36"

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DIRECTOR'S FOREWORD

The University Art Gallery is very pleased to exhibit a survey of the full time faculty of Humboldt State University. This exhibition stems from a continuing dialogue between the faculties and galleries of CSU Stanislaus and Humboldt State University. This dialogue began in 2008 when the First Street Gallery in Eureka mounted an exhibition of CSU Stanislaus faculty member Gordon Senior entitled *Tools of Unknown Use*. This exhibition was followed by Sondra Schwetman's exhibition *Illuminance, Mythology and Weird Little Fetishes* at CSU Stanislaus. With this exhibition comes the chance to cement relationships between these two institutions with the participation of a larger body of faculty.

Many colleagues have been instrumental in presenting this exhibition. I would like to thank the artists for the honor of exhibiting their amazing work, First Street Gallery Director Jack Bentley, First Street Gallery exhibition Coordinator Justin Mitman and First Street Gallery assistants Heather Cruce, Jon Lynn McCallum, Anna Kraus and Matt Porr, HSU art 456 student interns, College of the Arts, California State University, Stanislaus for the wonderful catalog design and Claremont Print and Copy for their expertise in printing this catalog.

A great thanks is extended to the Instructionally Related Activates Program of California State University, Stanislaus as well as anonymous donors for the funding of the exhibition and catalog. Their support is greatly appreciated.

Dean De Cocker, Director
University Art Gallery
California State University, Stanislaus

INTRODUCTION

HUMBOLDT STATE DEPARTMENT OF ART : A STUDENT-CENTERED ART DEPARTMENT

Humboldt State University's Art Department is nationally recognized and accredited by the National Association of Schools of Art and Design. What we are most proud of is our dedication to undergraduate students. Many schools reserve individualized instruction for their graduate students. At Humboldt State, we mentor all of our students. It's one of the things that makes our program unique, and it absolutely benefits the development of the student as an artist.

HSU's Art Department administers one of the largest enrolled major areas on the HSU campus, with over 400 students and 20 full-time faculty members. Our instructors are active as artists, art historians, or art educators with years of experience to share with our students. The faculty actively exhibits their work, publishes their research, and collectively recognizes the importance of technology as a force in our society, which has the ability to free artists, historians, and educators from the boundaries of our traditional disciplines.

The Humboldt State University Art Department is a creative community dedicated to rigorous skill building, intellectual growth, and creative problem solving. We understand the importance of our task to educate the individuals who will shape the culture of our collective future. We recognize art as a potent and positive force for change in contemporary society.

Our curriculum is designed to empower students to take risks, to arrive at insights about society, and to understand themselves. We offer our students a rigorous grounding in the fundamentals, and we provide an excellent education in the history, practice and teaching of the visual arts. We challenge our students to exceed their preconceived limits, and we strive to produce graduates who will go forward with confidence in their skills, abilities, and potential.

To further challenge our students, we also bring a range of outstanding visiting artists to campus for workshops, exhibitions and lectures. Recent visitors include Michael Lucero, Oliver Jackson, Raymond Saunders, Christo and Jean-Claude, Richard Shaw, Kevin Reagan, Shinzaburo Takeda, Gordon Senior, Cecilia Paredes, Sandow Birk and many more.

Our purpose has been consistent throughout our history: to help students develop the strong conceptual ability and technical foundation required of professionals in all their endeavors. We recognize the broader role of art in today's increasingly visual culture. Our graduates must be leaders in that future society with independence of mind, spirited curiosity, and a sense of art's important connection to a rapidly changing world.

Jack Bentley
Director, HSU First Street Gallery

IMAGES AND STATEMENTS

DON GREGORIO ANTÓN

Here and nowhere else is where I forge my hope, where I heal and embrace, and where I navigate myself and my understandings. My work has no greater purpose than this.



The Fuel Will Feed the Flame 2009
translucent image on copper
7" x 12"

JOANNE BERKE

Book Arts has a long history in art, it offers new ways to reflect on a visual narrative. In the last quarter of the 20th century our relationship with the printed word has changed dramatically. For some, the very notion of altering a book is still sacrilegious, but as reading becomes more digital the book will become more of an iconic object.

I first started making books in 1980. At that time I was telling stories in a two dimensional format working in a mixed media fashion, using text juxtaposed with images. It was a natural progression to change from a two dimensional format to making artists books. Today I'm still interested in altering books and exploring the book as a sculptural object. In the piece *It's All French to Me*, I'm commenting on how texting acronyms as a language is foreign to me. It's a language of the youth, designed to communicate quickly while keeping parents clueless.

Many things from my daily life inform my work; mostly my pieces are wry interpretations of our culture and society.



It's All French to Me 2008
mixed media
22" x 22"

JAMES CRAWFORD

In ceramics, I've almost always had an affinity for the 'less is more' approach. For some, that approach reflects the primal nature of the process – pots made in villages with simple technology and little time for embellishment, forcing an economy of appearance without sacrificing beauty of form. For myself, however, this reductive aesthetic comes about through careful control of form and color. Clay and fire have a tendency to release the expressionist qualities in ceramic materials – ash flashing, metallic lusters, orange flashes, or changes of color where the glaze 'breaks' on the edges of a pot to name just a few. All of this can create exactly the kind of traditionally exuberant ceramic surface that I'm trying to avoid. This has to be carefully suppressed. The balance is crucial – withhold too much and the work is lifeless – allow the materials too much freedom and the tension and purity is lost.

After working for many years with traditional rough brown stoneware clay, I wanted to work with clay that did not have such a strong identity. I wanted the identity to belong to me, not the material. So porcelain became my material. Porcelain in its whiteness does have an identity but it's more like a sheet of white paper, the finest paper, waiting for me to hopefully make something, perhaps visually complex out of nothing but white earth. Using only the purest of porcelains available and firing the forms without glaze, results in a surface that with proper technique is not unlike the timeless quality of polished marble.

To make my forms, I throw vessels (usually bowl or vase forms) on the wheel. Pots are containers. Some are meant to hold things, and others to hold ideas. I'd like to think mine do both. I use the vessel concept to generate form and in turn use that form as a canvas for drawings that are etched into the form, thereby becoming a real part of the form and not just a surface decoration. The final firing temperature is extremely high resulting in a glass like porcelain so hard I am able to polish and refine the surface with techniques not unlike those used by stone sculptors. The final quality of 'white' and satin marble surface in these pieces are very important in being able to convey a sense of quiet, timeless beauty.



Porcelain Bowl Form 2009
etched and diamond polished porcelain
6" x 21"

MIMI DOJKA

Knowledge of Consequence emerged from an intention to more wholly integrate my art, and sustainable living interests and practices. As a burgeoning heirloom seed saver I created this artwork as a reflection of my concerns regarding genetically modified seeds and our lack of understanding about the planetary consequences of their use.



Knowledge of Consequence 2009
mixed media
9.75" x 5.25" x 0.75"

NANCY FRANZIER

My current body of work references the teapot as a sculptural form. The process of integrating the body of the teapot with its various parts into a form that is non-utilitarian, playful and visually interesting is a challenge that appeals to me. Even though in most cultures the teapot is considered a functional object, I am compelled to view it as sculpture because it is a form that through its functionality has been infused with ritual, memory and metaphor.



From left to right:

Red Arch 2009
earthenware
8.25" x 8" x 3.25"

Responding in Red 2009
earthenware
6" x 6.5" x 3.25"

The Crossing 2009
earthenware
8" x 6" x 3.25"

NICOLE JEAN HILL

Over the passed three years, I have been photographing pets with few anthropomorphic qualities. I am interested in creating both a pet portrait while simultaneously examining the relationship of the animal within the home décor. In 'Towards a Philosophy of Nature', Robert P. Harrison suggests that, "precisely at the moment when we have overcome the earth and become unearthly in our modes of dwelling...we insist on our kinship with the animal world. We suffer these days from a new form of collective anxiety: species loneliness." Through my photographs I aim to document the sadness, beauty and humor in these human-animal arrangements and examine the ambiguous hierarchy between imposition and tenderness. The work reflects a conflicted dichotomy between the human desire to control nature and the intimacy and affection we afford our non-human counterparts.



Shearing Day 2009
archival pigment print
30" x 34"

M. WAYNE KNIGHT

Ideologues and their tribes will be the death of us all. Especially when they are based on borrowed concepts that resemble a cartoon of complex ideas, over-simplified and exaggerated. When I gather with people who permit the echo chamber effect, like minded people talking to each other, I am instantly bored.

This university is rapidly heading to homogenizing teaching into a static, safe and predictable process. At the same time we tout diversity. No one seems to see the dichotomy of this. Becoming a cartoon of our selves is the real danger especially as resources dwindle, fear is parlayed into politics and we want to feel safe by simply being part of a similar group. I hope this art is idiosyncratic.



Hope and Despair Illustrated 2009
oil on canvas
72" x 36"

MICHELE MCCALL-WALLACE

con·tin·gent [kuhn-tin-juhnt]

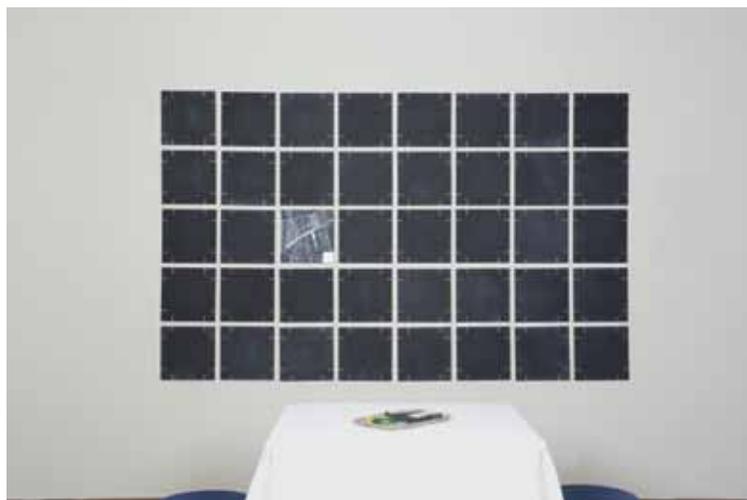
-adjective

1. Dependent for existence, occurrence, character, etc., on something not yet certain, conditional.
2. Liable to happen or not; uncertain; possible.
3. Happening by chance or without known cause; fortuitous; accidental.
4. *Logic.* (of a proposition) neither logically necessary nor logically impossible, so that its truth or falsity can be established only by sensory observation.

-noun

5. A quota of troops furnished.
6. Any one of the representative groups forming part of an assemblage.
7. The proportion that falls to one as a share to be contributed or furnished.

Choose a square from the wall. Choose a line. Contribute.



Contingent 2009
mixed media
10" x 10" per panel

JAMES B. MOORE

Metaphysical Representation

I paint realistic still-life oil paintings on linen canvas. The structure of these paintings is almost always symmetrical and centered. The painted background surrounds the subject with graduated light and muted echoes of the colors found in the objects and tablecloths. The resulting mood is quiet and harmonic.

I love to look at things. I delight in seeing what is, and I like to celebrate this phenomenon truthfully. I particularly like simple and compact forms. I also love to draw. I teach life drawing and I draw from models frequently.

Color harmonics, for me is similar to music—capable of stimulating a sense of peace, meditation and deep spiritual wholeness. I am convinced that global peace can be enhanced through living in a state of peace and grace. I hope my paintings will quietly contribute to this in people's lives.

A recent element in my paintings is the use of metallic lines, usually in a circle form. While references to halos is unavoidable, I am using them as broader representations of the elusiveness of spiritual consciousness. Depending upon the angle of light, the lines appear or disappear. For me, this symbolizes how enlightenment is a fragile process of relaxing and dissolving a sense of self and allowing the emergence of a sense of timeless connection to all that is.

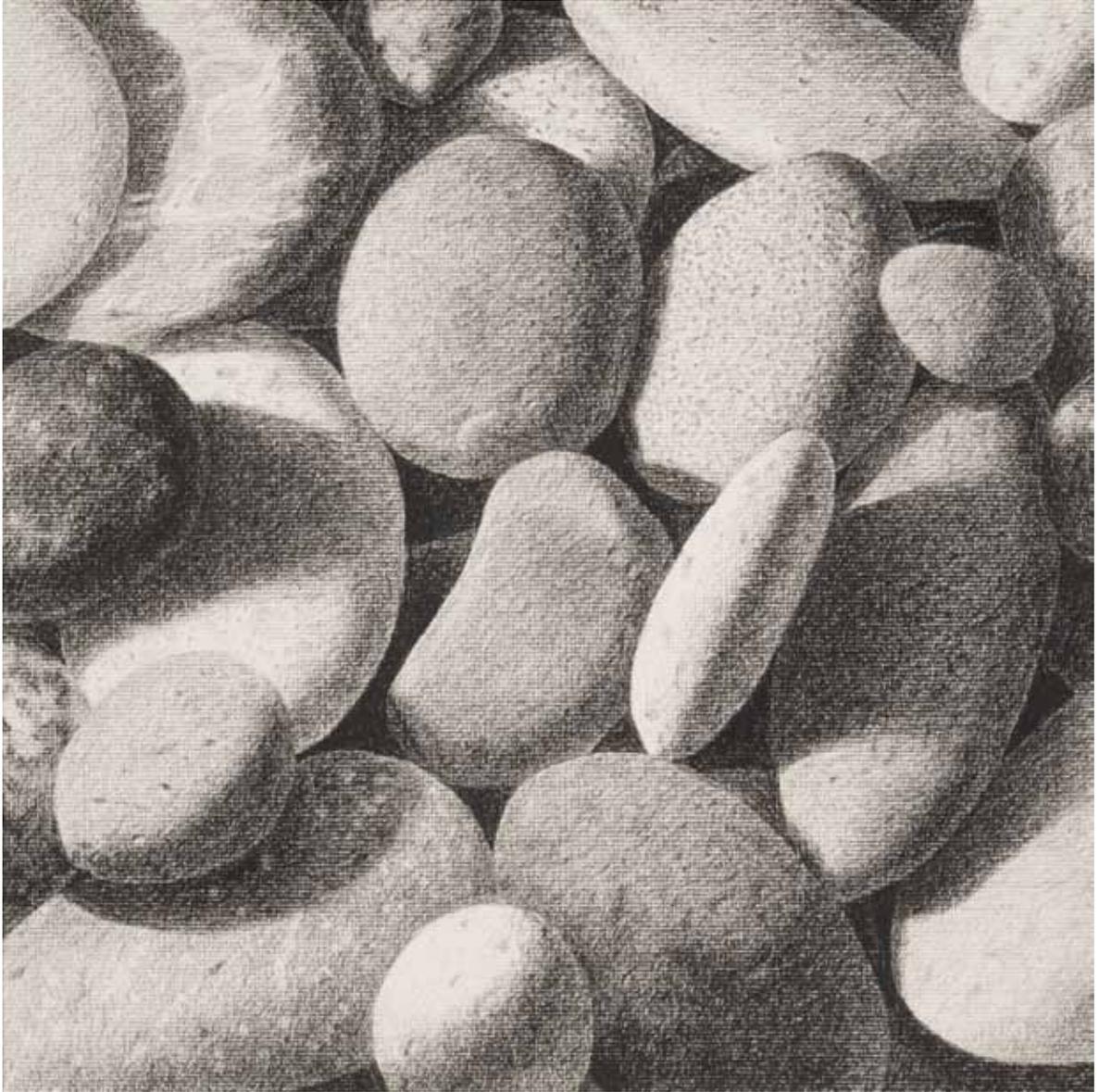
At the deepest level, I am convinced that physical being is a spiritual experience.



Two White, One Brown Jug 2009
oil on linen
30" x 24"

SANDERSON MORGAN

My submissions for this exhibition reflect a renewed interest in the possibilities of becoming involved in one's sketchbook practice. In the doing of this I am finding that I have a good instructional basis for my drawing students and a direct connection with their own endeavors.



Flow 2009
charcoal on straphmore paper
23" x 23"

KRIS PATZLAFF

It's All In Your Head is in response to our contemporary culture's options for dealing with pain. Technically, I am intrigued with images and their ability to be manipulated by a variety of media.



It's All In Your Head 2009
mixed media
10" x 15" x 4.25"

LESLIE KENNETH PRICE

My mom, when she was alive would say: "give me flowers now, while I am alive, don't wait until I am dead." When I was a child I remember watching my Mom in our apartment tending to her houseplants, or noticing a weed pushing up through the crack of the cement sidewalk. Because of that statement and other experiences, I have chosen to use nature to dialogue with as a metaphor for life. Flowers are pregnant with historical, religious, and social meanings. They are also impermanent.

I paint from some aspect of the natural world, and the uniqueness of the space, light and color interacting with it. This information I choose to paint from provides a structure that I then improvise from. I sample the colors, shapes, patterns and light. I am open to the possibilities that are presented to me. I work on a painting until all the visual elements I've selected resonate as correct in their relationships. The completed painting is dynamic and meditative simultaneously, which is similar to my experience of the source material.



Opening 2008
acrylic on panel
55" x 56"

KEITH SCHNEIDER

The ceramic figure, with its rich and varied history, has been a great source of inspiration for me. By taking liberties with abstracting, exaggerating, synthesizing and stylizing as I see necessary for each of my pieces, I attempt to create individual "characters" that, through gesture, facial expression, color, and texture, possess their own unusual personalities and evoke their own particular emotions. I like using the idea of the figure as a thematic point of departure because it allows for such a broad range of interpretation and can be approached from so many different directions.

My pieces are constructed from low-fire clay and fired to cone 03. Surface color is developed with underglazes, glazes, and stains. I often begin my pieces with a wide variety of wheel thrown forms and put them together in combination with other elements; sometimes extruded pieces, sometimes press-molded or handbuilt. During this process, I try not to be too cerebral, but instead, attempt to react directly to what is visually in front of me and trust my instincts.

Often, as I am working, these pieces take on a life of their own and it is interesting to me that some of my characters seem anxious and overwhelmed, some worried and perplexed, some quizzical and amused. As I live with these characters, I believe that they speak to me about myself.

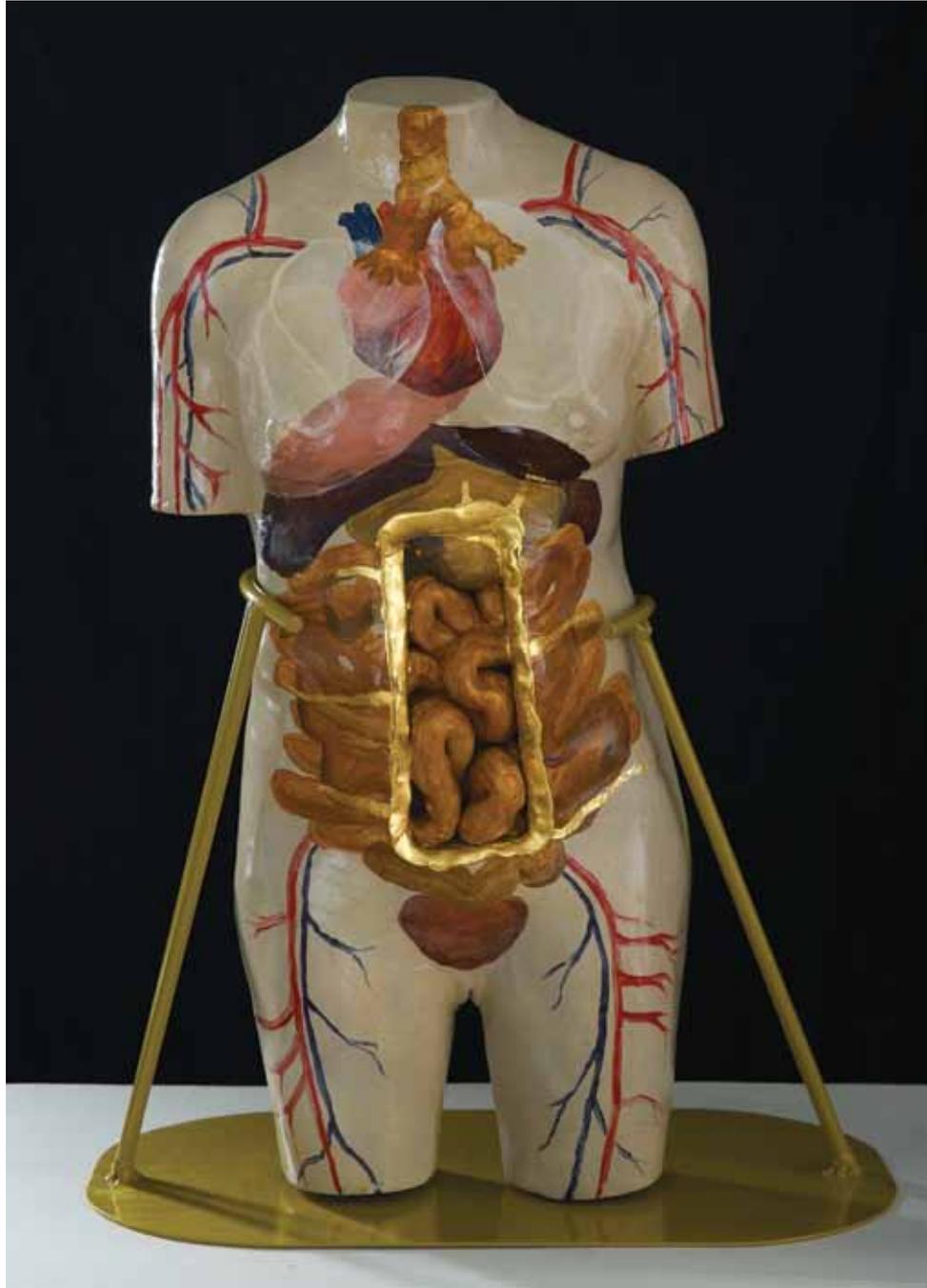


Untitled 2009
earthenware
14" x 28" x 6"

SONDRA SCHWETMAN

Under My Skin

This piece is about having something or someone under your skin, similar to a splinter that you just can't seem to remove. It's about longing and limits. It is something with which you live.



Under My Skin 2009
mixed media
33" x 23" x 14"

MORT SCOTT



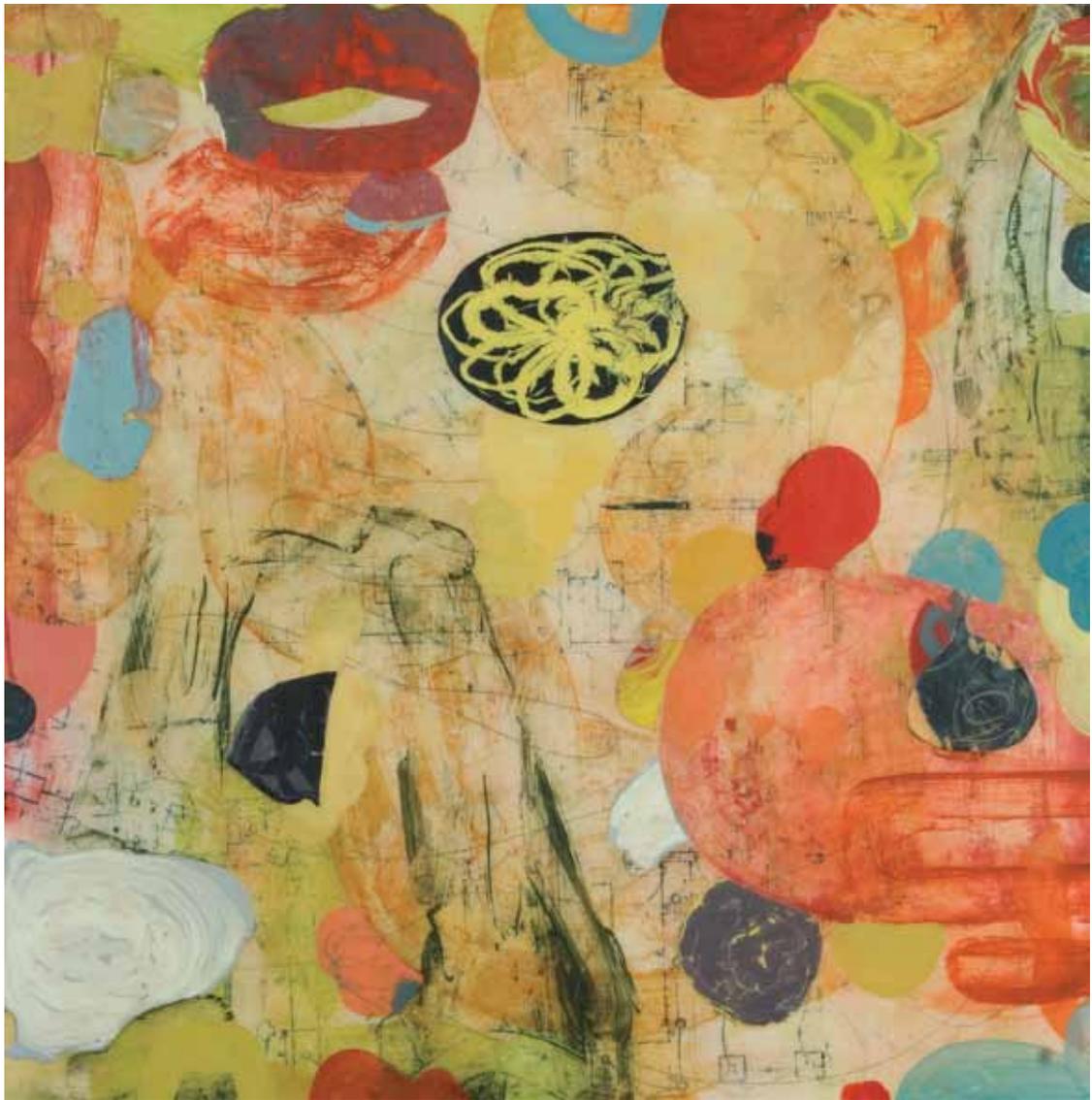
I'm Pro Choice 2008
cast bronze
27.25" x 10.5" x 6.5"

TERESA STANLEY

For nearly twenty years, my work has been concerned with the processes of abstraction. Early in my development as an artist, I was wary of what I thought was the meaningless formalism of abstraction and was drawn instead to a more confessional and narrative style of painting. Despite my suspicions, what interested me then, and continues to, is the space between things; the fragile and accidental meeting of form in space. Once I allowed myself to be lured by the charms of abstraction, I found that it was unnecessary to leave my narrative sensibilities behind. I continue to this day to forge a personal investigation of the self and the physical world with an interest in the formal qualities of space and color.

My work fuses an intuitive approach to nature with the structure and order of scientific inquiry. I am interested in fusing different ways of describing and mapping the world, be it linear and systematic or more intuitive and visual. My work gathers these two approaches, finding a point of reconciliation and collaboration.

My paintings are executed in acrylic and mixed media on wood panel. My works on paper are executed in acrylic, silkscreen and graphite on semi-transparent mylar mounted on archival paper.

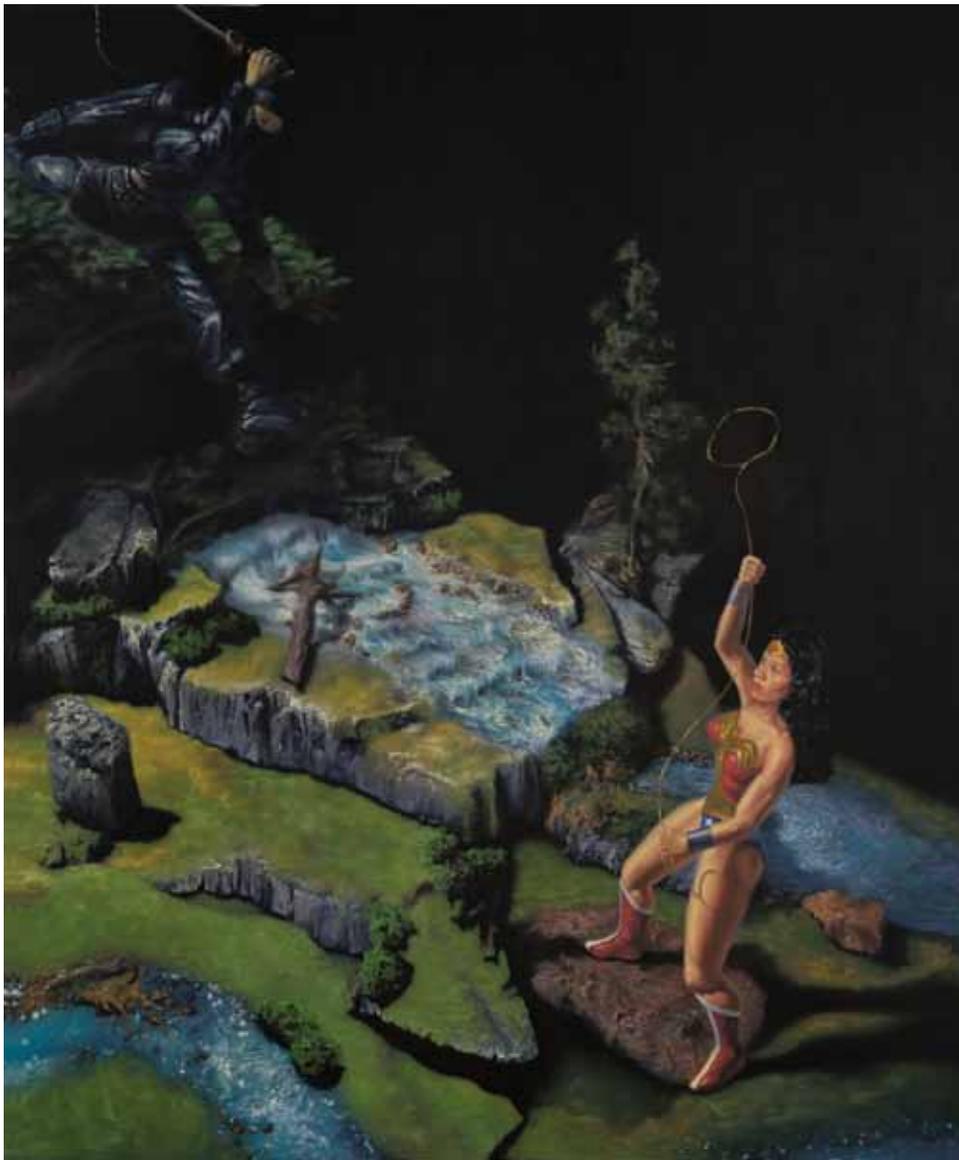


Treasure Map no. 1 2008
acrylic on wood panel
30" x 30"

LIEN TRUONG

The Protagonist is a series of paintings exploring the relationship of icons and superheroes and ultimately the desired values, aesthetics and powers projected onto them. Using action figures and gaming terrains meticulously hand carved and painted to simulate the natural world, the created narratives rely on the symbolic nature of each character to suggest allegories to contemporary experience.

Like old Hollywood movies when Caucasian actors used make-up to play different ethnicities, my personal features and/or skin color is imposed onto these action-figures, becoming the protagonist, antagonist or both. The personal ego is an obstacle. The paintings are meant to examine a range of humanistic conflicts: stereotypes, gender and race politics, as well as deconstruct the experience and abilities assigned to these prototypes in relation to our world. Translated through a swirl of oil paint mimicking the already painted objects, the work attempts to offer a kind of speculative fiction, parable or alternate history.



East-West no. 2 2009
oil and wax on canvas
72" x 60"

ERIN WHITMAN

I paint to relinquish my desires. I paint to understand the changing nature of desire, to uncover the slippery edge where attraction meets repulsion. I paint because I am hungry and I paint to stay hungry. I'm still trying to lick the plate clean.



Slice 2009
acrylic on panel
30" x 30"

SARAH WHORF

I am continually fascinated by the way an artwork can reproduce the look of an object or swing widely into abstraction. The image can exist as a reflection of both the item's objective self as well as function as a metaphor for something else. When multiple objects are juxtaposed in the picture plane, then an arena is created, where the pull of symbolic and narrative voices can play against each other in multifaceted ways.

Everyday objects can deliver potent metaphorical messages when separated from their normal surroundings and paired or grouped with other objects. Sometimes the intersections are benign and cooperative. At other times, the visual combinations connote destructive, divisive or belligerent relationships.



Sea Floor Generator 2008
reduction linoput monoprint
18" x 18"



This exhibition is
dedicated in fond memory
to HSU Professor
M. Wayne Knight
1949-2009

ACKNOWLEDGEMENTS

California State University, Stanislaus

Dr. Hamid Shirvani, President

Dr. Herman D. Lujan, Interim Provost/Vice President of Academic Affairs

Mr. Daryl Joseph Moore FRSA, Founding Dean, College of the Arts

Ms. Susana Gajic-Bruyea, Vice President for University Advancement

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