

Each issue of this quarterly newsletter highlights Summer Arts students, former course coordinators, and former guest artists. This is a forum to tell everyone about your Summer Arts experience, or to tell us about what's happening in your life now. We would love to hear from you! If you want to write an article for the newsletter, please email your story idea to jsharp@calstate.edu.

CSU SUMMER ARTS CELEBRATES 25 YEARS!



Wow, 25 years already...the time sure flew by! We're all incredibly excited to be a part of Summer Arts as we celebrate this milestone.

So far, we've offered 429 courses and served over 10,000 students. We've been hosted by four different CSU campuses, and have worked with hundreds of CSU faculty members from just about every campus in the state. We've entertained thousands and thousands of audience members, too!

The 2010 schedule is set, and we've got a really exciting roster of classes lined up for this summer. Come and join us as we celebrate 25 years of Summer Arts by making 2010 the best year ever!

A complete listing of classes can be found on the back page of this newsletter, and on our website: csusummerarts.org

WON'T YOU BE JIM'S FRIEND... ON FACEBOOK?

Summer Arts has a Facebook account under the name of our fearless leader, Jim Spalding: <http://www.facebook.com/people/Jim-Spalding/687446321>

Sign up to be Jim's friend and get regular updates about Summer Arts courses, guest artist public events, fun trivia, and general good times. Linking with Summer Arts will also give you an opportunity to reconnect with other Summer Arts students, alumni, course coordinators, and guest artists.



Jim Spalding

You can also connect with Summer Arts on MySpace: <http://www.myspace.com/csusummerarts>.

SUMMER ARTS HELPS STUDENTS GRADUATE!

All Summer Arts workshops carry at least three units of transferrable graduate or undergraduate credit. Some of our workshops carry four or six units of credit – and remember, California residents can take up to six units for a flat enrollment fee. This means that resident students can take two three-unit workshops at Summer Arts for the same price as one!

We've always known that there are many students who are three or six units short of graduation and are able to get those much-needed credits through Summer Arts courses, but now more than ever, we're hearing from students about how useful those units are.

With many classes being cancelled on campuses, it is harder than ever for students to get all the units they need for graduation. And it looks like more summer classes will be cancelled this year, too.

Here's what Lorea Zubillaga, who took *The Art History of Florence* said about her Summer Arts experience: "It is a priceless experience, and one that I will value greatly throughout the rest of my education. In addition to the wonderful learning experience, I was able to use the credits from the course to count towards my graduation from San Jose State University. Summer Arts allowed me to see firsthand what I have been studying, while also adding to my requirements for a bachelor's degree in art history."

Come to Summer Arts this year! You'll have the experience of a lifetime, and get the units you need.

ALUMNI SHOUT-OUTS

We are inviting all of our alums to tell us what you've been up to! Email the details to **Kelley Lansing-Moreno: klansing@calstate.edu**, and we'll publish your info in our next newsletter.

JULIANA GUEDES

Television Production: Live in 5, 4, 3, 2, 1 (2007)

Currently I'm living in London and doing a Masters in Production Design for Film and TV, and this happened because I went to CSU Summer Arts. Hopefully, by the time I finish this program I get to work in this industry and with a lot of people I admire.

CARL KALAGORGEVICH

Storytelling through Animation: The Production Studio (2007) and *Chicago Style Comedy* (2007)

Looks like I'm going to be working on special effects and as an extra for an indie WW2 film. The experience and credibility I gained from Summer Arts helped me land this gig.

ERIN SOTO

Dell'Arte International (2006) and *The Michael Chekhov Acting Technique* (2006)

Since finishing Summer Arts I moved to LA and have performed with the Winifred R. Harris dance Company, a modern dance/theatre company which has toured all over the world. I continue my studies of acting and am in pre-production for the film *Mercury Abandoned* and the pilot *Burbank Town*. My love of art and learning has lead to ariel training and mixed martial arts. My experiences at Summer Arts have left me with so much growth and joy. I look forward to the right time to come back!

MATTHEW RAGAN

Fearless Flight: Learning to Fly/Learning to Fall with Diavolo Dance Theatre (2004)

I've left my job working for the educational outreach program Upward Bound (a federally funded college access program for low-income and first generation college students) and am now transitioning into working in curriculum development for a program called CELT (the Center for Engagement, Learning, and Teaching), focusing on helping faculty transition towards using open web based tools for rich media content, student assessment, and curriculum development. Let me know if you want to hear more.

MIIA WALKER, STEPHANIE SOUSA, AND KEVIN ANGULO

Oregon Shakespeare Festival and *Chicago Style Comedy* (2009)

Miia, Stephanie, and Kevin are all in the upcoming production of *Anon(ymous)* at Chico State.

Anon(ymous)

By Naomi Iizuka

Directed and Choreographed by Susan Hargrave Pate

April 7, 8, 9, & 10 at 7:30 p.m.; April 10 & 11 at 2:00 p.m.

Wisner Theatre

Anon(ymous) is a striking play in a free, postmodern idiom by Naomi Iizuka which explores the contemporary issues of forced relocation, adopted homeland, and cultural identity. Separated from his mother, a young refugee called Anon journeys through the United States, encountering a wide variety of people -- some kind, some dangerous -- as he searches for his family. From a sinister one-eyed butcher to beguiling barflies to a sweatshop, *Anon* navigates a chaotic, ever-changing landscape in this entrancing adaptation of Homer's *Odyssey*.

ALL I NEEDED NOW WAS A PITCHER OF ICE COLD LEMONADE

By Marilyn Huerta

Student, *Storytime: Narrative in Contemporary Painting*

Being the daughter of an Air Force serviceman and later the wife of a US Marine, I was accustomed to traveling around the world, but my trip to Fresno during the summer of 2009 was like no other trip. This time I would travel alone without my family, without my husband, and without my children. This time it would be an adventure to myself.

I couldn't wait to get on the road to what I thought sounded like a summer art camp for adults. I wondered if I would be disappointed, after all I had heard so, so much about Summer Arts that I figured my expectations were set far too high. There was no way it would be as thrilling and wonderful as I had heard, but lo and behold to my surprise, it was all that and much, much more! It was an intense ride and a life changing experience.

I arrived early on Sunday morning and already it was hot, sticky and humid. The temperature was over a hundred degrees and my face melted as my arms ached from carrying the tons of paints, canvas and art materials, not to mention all the clothes and personal belongings I'd chosen to bring. My arms were about to fall off when I spotted my dorm room. I ventured across the lawn all the while dropping items as I walked, when I heard someone call down from the balcony, "Hey sister, you need a helping hand?" It was a young "surfer looking" guy who had attended previous arts courses. He ran down the stairs and eagerly helped me carry my belongings to my room. "Sister?" I thought, "What a nice way to greet me and make me feel welcome." Already I felt a sense of camaraderie. I was finally with "my people." My people - meaning fellow artists.

During the first day we attended an orientation then a barbecue later in the evening but Monday morning kicked off an experience I'll never forget. I was enrolled in the *Storytime: Narrative in Contemporary Painting* course coordinated by Professor Samantha Fields and I was about to embark on two straight weeks of painting in the good ol' summer time. "Holy cow, was this for



Marilyn at student culminations



Marilyn with guest artist Laurel Long

real?" All I needed now was a pitcher of ice cold lemonade.

Each morning after breakfast I'd walk across the campus to the art studios and I was in hog heaven. Pine trees towered over the grassy lawns and squirrels ran amongst the trees. The art studio smelled of paints, solvents and wood. The warm sun shined through the large picture windows, and easels, canvases and art supplies filled the room. Student artists came from all areas of California and a few of them were art instructors from various colleges or high schools. Smiles beamed throughout the room and one lucky day we were graced with the presence of student artist playing French guitar. "It doesn't get better than this," I thought. This was a dream for any painter or visual artist.

Each day as we painted, many of us became lost in our thoughts. We dove into the artistic zone and explored painting in ways I'd never dreamt of. Our goal was to create a painting or a series of paintings that narrated a story, emotion, history or had some personal meaning. To help us achieve this goal we were coached by a variety of successful, professional artists such as children's book illustrator, Laurel Long, performance artist Jeffrey Vallance and the very talented pop artists known as the Clayton Brothers, just to name a few. We were invited to attend presentations given by each artist but then individually met with them so we could ask questions and participate in critiques of our own work. This experience was invaluable

and I weighed out each person's feedback and adapted what I felt suited me and what suited my style. We learned to explore who we are as artists and how we might "find our own voice" as an artist. In this exploration I not only worked to perfect my painting skills but I also learned about myself. I began to think more about why I paint, how I paint and why I choose to paint what I do. "Who am I as an artist, but more importantly who am I as a person?"

Of course we spent most of our time painting but lunch hours were spent swimming at the campus pool or mingling and hanging out with guests and fellow student artists in the dining hall. Some days you might hear the comedy improv group belting out jokes and the room would fill with laughter, whereas other days you'd hear the opera singers singing in line at the salad bar. It was invigorating, thrilling and quite simply just plain fun. It was, indeed, a summer art camp for adults and I couldn't believe I was lucky enough to participate in it.

Evenings were rounded off with book readings, films, music concerts and dance or theater performances. We were educated, entertained and our bellies hurt by laughter. It was quite common for many of us to go back into the art studios after each event and literally paint until midnight. We did not want the days to end and although our final exhibit was quite successful, we hated to see the summer end. Art was created, friendships were built and memories were made that would last a lifetime.



2008 Alumni Event

CALLING ALL CSU SUMMER ARTS ALUMNI

July 9th will be our 4th annual CSU Summer Arts Alumni Celebration! Come and join us for a day of free shows and a free dinner! As CSU Summer Arts celebrates its 25th year, we want to make this year our largest alumni celebration yet. Allow us to thank you for making Summer Arts a part of your lives and for keeping the arts alive. Please plan now to join us then!

MY NEXT WORKSHOP: TELLING STORIES WITH MULTIMEDIA AND PUBLISHING YOUR PHOTO BOOK

By Mark A. Larson

Coordinator, *Telling Stories With Multimedia And Publishing Your Photo Book*

My secret to designing past successful CSU Summer Arts workshops has been to find the best guest artists to teach content that I also am very interested in and want to learn more about. Since one of my recent life goals was to improve my storytelling skills with multimedia, I was excited when invited by Summer Arts staff to coordinate another workshop in Summer 2010.

Why multimedia? For years I've enjoyed creating single photos to tell a story, or combining multiple photographs and text into a photo story. Lately, I've been impressed by the impact of photographs combined with audio in multimedia presentations. With expanded multimedia "toolkits," photographers can now tell a story from all angles using many different methods. The need for great photographs remains but our jobs and career paths are being redefined, demanding more collaboration and new skill sets. My 2010 workshop should help develop careers not just as photographers but also as multimedia artists, journalists and producers.

While researching multimedia skills and how to present content on the Web, I also discovered a related aspect of multimedia and story telling -- how to design and publish photo books. My brainstorm -- why not combine these two skill sets into a Summer Arts workshop!

My plan came together when I found two great teachers to be my guest artists: Bob Sacha (a former *National Geographic* photographer who now works at MediaStorm -- see www.mediastorm.org and www.bobsacha.com) and Susan Hayre Thelwell (a photographer who has specialized in teaching workshops on how to make a photo book -- see www.susanhayrethelwell.com).

When asked about his transition from being a photographer at *National Geographic* to a multimedia producer at MediaStorm, Sacha said, "I've always focused on storytelling. Photos are important; as a matter of fact they're what distinguishes the amazing from the ho-hum in multimedia."

"What I've learned, and still personally struggle with, is that photography for multimedia is all about great light, moment and the controls of shutter speed and f/stop -- but it's also about creating a sequence. The biggest visual mistake people make is to not think sequence (Wide Shot, Medium Shot, Close Up, Extreme Close Up). They concentrate all their effort on capturing the single perfect Medium shot for that double page spread in *National Geographic* or for the print on the gallery wall. That Medium shot endures in print but in a multimedia presentation, it goes by in four seconds -- maybe six seconds if it's that good."

During Week 1 of our workshop, students will learn how to add music, voices, interviews, narration and ambient sounds to their photographs for the Web, DVDs or TV. Students do not have to have any prior experience with how to use audio equipment, and will learn recording techniques and software skills to edit photographs



Summer Arts photo critique in 2008

and sound that we will capture this week into powerful multimedia stories.

"I see the workshop as all about encouraging spectacular failures," said Sacha. "The idea is to move people through the steps so they make the obvious mistakes and then never have to repeat them. The more mistakes they make in the three assignments, the fewer mistakes they'll make on the serious stories they create after the workshop. It's about going through the process three times, not about creating the perfect story."

In Week 2 of our workshop, students will explore the technical workflow and aesthetic decisions you need to make to create a beautiful hardbound photo book with photographs from their portfolios using Blurb software technology. My guest artist Susan Hayre Thelwell explained why a photographer should sign up for this workshop.

"Photo books are terrific tangible expressions of the digital images we all now make," said Thelwell. "Part of the rise in interest in books I think comes from people photographing more digitally -- and printing less. Books are a way to get your images off the computer and into an organized portfolio of sorts to share with others. People use them as a replacement for the family album, personal memoirs, show catalogs, and promotional pieces to interest galleries, curators and collectors. I also see many commercial photographers using these now as their 'books' rather than printing a portfolio for each job as they have done in the past."

"During Week 2 of this workshop, after choosing a theme that best presents our images, we

design our dust jackets, including front and back flaps," said Thelwell. "We learn how to design our books page by page, knowing that creating a strong rhythm of photographs is crucial to a successful project. We also learn how to add text, edit, choose the most appropriate fonts, colors, size, italics, underlines, indentations, spacing and bullets, and explore an array of special effects."

"My book-making content fits nicely with Bob Sacha's Week 1 multimedia content in a number of ways," said Thelwell. "First they are both using technologies that are on the cutting edge of where photography is at these days and move the photographer into realms that extend the possibilities for creativity and output. Secondly, I see many people now who are using multimedia and books at portfolio reviews. They publish their own book and CD of their multimedia work and present the two together. You can give the book to a curator who can now look at the promotional piece as an exhibition proposal."

A CSU Summer Arts workshop can be rewarding on many different levels. Beyond the obvious benefits of the workshop you sign up for, you will enjoy the opportunity to see and listen to the other Summer Arts workshops taking place at the same time. Students in my workshops have had great fun photographing the dancers, musicians, actors and artists at work and play, and I predict this year will be the same.

Contact me for more information at mal2@humboldt.edu.

MY VISION OF COLLABORATION AND COMMUNITY

By Jawole Willa Jo Zollar

Guest Artist, *Urban Bush Women Dance: Movin' it to the Next Level*

I work in community. Since Urban Bush Women's inception I have worked in a collaborative process with the dancers. Over the years my vision has expanded to include visual artists, composers, writers, and lighting designers. For the past four years, I have been involved in a collaboration with Compagnie Jant-Bi of Senegal, directed by Germaine Acogny. This is the first time I have collaborated with another company. It has been a great experience. I continue to explore the collaborative process because I love the collective creative thinking that emerges from a talented and smart group of people. My themes continue to be how a community (or individuals) examines itself, struggles with its history, and finds a transcendence or healing. This does not necessarily mean resolution. I work to listen and help uncover the under-told perspectives of people who have often been told they have limited power and potential. Much of my work has its basis in the southern experience. Tallahassee is in north Florida, 20 miles from the Georgia border. I live part time in Tallahassee because it keeps

me connected to my interest in southern history and culture.

My collaborations have gone from the familiar to the unfamiliar. In the beginning the dancers and I were all African American from the south and Midwest and of the same age group. Now the company members are from the African Diaspora, 30-35 years younger than me, and have different generational references. This is very exciting. I now create from their bodies and their physical imaginations that reflect a different world than mine. This is leading me more in the direction of choreographic director, and I am discovering that my creative and teaching strength lies in assembling many diverse people with many visions into one cohesive vision.

This is what excites me about returning to Summer Arts. The diversity of the students and the support of the entire community allow the emergence of new ideas and breakthrough innovation.



Jawole Willa Jo Zollar © Crush Boone



Urban Bush Women in *Batty Moves* © Ayano Hisa

SUMMER ARTS 2010 CLASSES:

VISUAL ART/DESIGN

Drawing and Painting in Florence

June 13 to July 3

- Study, sketch and paint in the streets, piazzas, and museums of Florence, Italy – the home of the greatest examples of Renaissance painting, drawing and sculpture.

Telling Stories with Multimedia and Publishing Your Photo Book

June 27 to July 10

- This multimedia storytelling workshop is for photographers who want to combine still images and sound for the web, DVD or TV, and create a photo book.

Clay as a Medium for Sculpture

June 27 to July 10

- Learn and practice approaches to working with clay through the use of molds, construction methods, refinement of surface and installation-based work, while improving idea development and technique.

Building Reactive Sculpture: Spaces & Objects, Sound & Movement

July 11 to July 24

- Learn to build sculptures that electrically and/or mechanically activate an environment via kinetic/aural, sensory/reactive, and electronic controls.

Toy Design: Concept to Product

July 11 to July 24

- Develop characters for action figures and play sets, and design and produce working toy prototypes by turning 2-dimensional concept drawings into a 3-dimensional physical model.

THEATRE

Ensemble Intensive with Steppenwolf Classes West

June 27 to July 24

- This ensemble-oriented intensive draws from three core courses of the Chicago School at Steppenwolf; Viewpoints, Improvisation for the Actor, and Ensemble Scene Study.

Sword and Forcery: Armed and Unarmed Stage Violence

June 27 to July 10

- Experience unarmed combat, rapier & dagger, "acting the fight," safety, illusion, misdirection of attention, thrusts and parries, weapon history, trick moves, and "skill" moves.

Solo Performance: Writing, Performing, and Touring a Solo Show

July 11 to July 24

- Receive small group and individual mentoring with successful touring artists who will guide you through writing and devising solo performance pieces, as well as marketing and touring a solo performance. All writers and performers welcome!

MUSIC

Auditioning for the Broadway Musical with Paul Gemignani

June 27 to July 10

- Receive hands-on training in all aspects of musical theatre performance from Paul Gemignani ("Dr. Broadway") including auditioning, acting, singing, and dancing.

String and Piano Intensive

July 11 to July 24

- Intense daily instruction, master classes, ensemble experience, coaching and performance opportunities with renowned master artists.

DANCE

Urban Bush Women Dance: Movin' it to the Next Level

June 27 to July 10

- Study contemporary dance, Zollar technique, conditioning, movement from the African Diaspora, text, vocal improvisation and process, and partnering.

Diavolo: Redefining Dance

July 11 to July 24

- More than just dance – push beyond your own limits and develop new tools to approach your life through trust, teamwork, and individual expression.

WRITING

Writing the Memoir: Transforming Truth into Art

June 27 to July 10

- Experiment with memories in playful ways to make visible what has been lurking beneath the surface, and create powerful storytelling.

Writing Hybrid Narratives

July 11 to July 24

- Learn new ways to tell stories by combining different narrative forms and designs, inventing impossible languages and narratives to sing in prose and rupture traditional expectations.

NEW MEDIA

Animation: Making a Hand-Drawn Animated Commercial

June 27 to July 10

- Learn how to animate traditionally with pencil and paper, then on the computer, as you work in a team to write, storyboard, design and animate a 30-second commercial.

Please visit our website for more information: csusummerarts.org