

ARTicles is a student-driven publication of the Chaffey College Center for the Arts. It is published twice each semester by a consortium of students with a passion for the arts, entertainment and culture. The content reflects a diverse sample of the cultural life at the college. ARTicles is generously supported by the Chaffey College Marketing Department.

Oklahoma!

Michelle Mora

Love triangles, jealousy, suicide, and murder. Classic and gripping theatrical themes are harmonized with musical energy and surprising humor. This is not the description of a modern day blockbuster, but of one of the most influential works in the history of American musical theatre: Rodgers and Hammerstein's *Oklahoma!*

Oklahoma!'s theatrical significance lies not only in the fact that it was the first collaboration between renowned composer Richard Rodgers and librettist Oscar Hammerstein II, but also in its role in the development of the now traditional book musical. Before *Oklahoma!*'s debut in 1943, most musical numbers featured in Broadway shows were not meant to progress the story but to provoke a comedic response. *Oklahoma!* broke these conventions by giving songs and dances dramatic goals that were meant to advance the plot line. With rave reviews and sold out performances, *Oklahoma!* became the model for hundreds of future Broadway musicals.



Directed by Christa Havenhill El-Said, Chaffey College's production of *Oklahoma!* was a successful representation of the classic musical. Starting as early as September, Havenhill held production meetings to discuss concepts and design with several different departments. Costume Designers Merrill Grady and Carrie Smith helped define the character's personalities as well as their social standing through their designs. The set design, by Stage Technician Gary Reinschmidt, was impressive, and scene transitions were quick and seemingly effortless.

The cast of *Oklahoma!* in front of the Theater before a dress rehearsal on November 3, 2010

Producing a period musical creates a welcomed challenge for historical authenticity. While both the time and location were conveyed successfully through the sets and costumes, they were done so through a more contemporary standard of color and form. The use of bright colors by these departments added a lively interpretation of the 1906 setting, which was appropriate for the uplifting qualities of this production.

Another important asset to the success of *Oklahoma!* was the music. Musical director Patrick Aranda conducted a live orchestra during the performance, while Daniel Smith's energetic choreography infused folk dance with classic Broadway flare.

Of course the reception of any musical lies primarily within the talent of the actors. Daniel Carlos and Elisa Reyes fit beautifully and naturally into the leading roles of Curly and Laurey. The chemistry between them strengthened their performance. However, the show would not have been as successful if not for the overwhelming genius of the secondary characters. Whitney Losh-Johnson shined in the role of Aunt Eller. She was bright, bubbly, and enjoyable. Kelsey Browne as Ado Annie was colorful and endearing. Her charming attitude and lively nature were crucial to her ditsy yet irresistible character. All eyes were on her as she dominated the stage. Audience members equally loved Dominick White as Will Parker. He lit up the stage with his excellent dancing and humorous gestures and movements. Although the entire cast communicated the comedic aspect of the show, none did so as much as Raymond Aragon as Ali Hakim. Aragon had audiences laughing from start to finish. Steven Rodgers as Jud Fry was able to remain humorous in his frightening role and Kelsey Cole as Gertie Cummings was annoyingly entertaining. Despite the intimidating talent of all of these actors, the minor characters and remaining ensemble still kept up with the confidence and caliber of the main cast. Actors, dancers and ensemble alike shared the stage with enthusiasm and with poise.

The choice to produce *Oklahoma!* was a risky yet effective decision. Havenhill's fear was that it would be interpreted as old fashioned; however, this concern was overcome by her desire to increase student familiarity with this relevant and influential production. The Pulitzer Prize winning play forever changed the face of musical theatre. Despite its dated appearance, *Oklahoma!* is rich with historical value and timeless themes.

Words Can Be Inadequate Things

Sheila Taylor



Leslie Dick performing *Boundary Lines*

Words can be inadequate things. Letters in various patterns combine to name concrete objects like “chair” and “house”. String enough words together and you can tell a story, describe a picture, or state an opinion. It is easy to lie with words, to command, to manipulate.

To tell the truth about our lives, to describe the kaleidoscope of our emotions is much more difficult.

As humans we have a never-quite satisfied desire to communicate, to have someone, anyone, understand what we are going through. Our museums and bookshelves are filled with works from artists and authors who are trying to communicate their inner thoughts. When someone does find the right words and the cipher to their inner most thoughts is cracked, we are briefly able to clasp onto one another and get a fleeting glimpse of what is real. When it is over all we have left is the understanding that the process is what is brilliant and the struggle itself is beautiful.

Leslie Dick, an artist and well-regarded author, visited Chaffey College as part of the *Separation Anxiety* exhibition at the Wignall Museum of Contemporary Art. Dick performed *Boundary Lines*, a piece about motherhood, the dynamics of identity in the mother and child relationship, guilt, perfection, love, and how all those things were altered by her daughter's illness. The audience was awed by the power of Dick to combine words in ways that nimbly deciphered complex emotions. She did not shy away from dark corners or turn

her eyes away from dazzling lights, nor did she allow her audience that comfort. The comfort came afterwards, in questions and comments from teachers and students.

Cynde Miller, a Professor of Art at Chaffey College, shared her thoughts on the performance, “Leslie has a way of sending messages in bottles that when open feel as if she is writing for me, that she is witnessing it all authentically and teasing each thread of the web apart for me to consciously inspect.” As a writer, I am in despair of finding words that can describe listening to *Boundary Lines*. The reality is that the reading left me, and many others in the room, at a loss for words. Dick's ability to share her experience was powerful; the only adequate response is gratitude for being allowed to share it with her.

Student Invitational 2011

Congratulations to all of the students selected for the 34th Annual Student Invitational Exhibition

Donald Dreyer
Chris Hackworth

Rachel Hurton
Evert Munguia

Jaime Munoz
Rachel Alexis Parks

Jessica Pavone
Nicole Rodriguez

Cherie Savoie

The Student Invitational is a juried exhibition featuring a select number of Chaffey College student artists. In this competitive program, the selected artists present new work in various media. The student artists are also trained in professional practices. This rigorous course, taught by Associate Professor of Art Misty Burrell, culminates in an exhibition of work created during the spring term at the Wignall Museum of Contemporary Art.

Student Invitational 2011

April 16 – May 26, 2011

Artist's reception: April 20, 6-8pm

What My Family Looks Like

Sheila Taylor

As the political landscape separates us further from each other, finding commonality and compassion has become increasingly important. All of us, in one way or another, can commiserate or find joy in stories about our childhood, and the family relationships that mold us. On November 29th, the Wignall Museum of Contemporary Art, in conjunction with One Book/One College and the Chaffey College Art Department opened an exhibition of student work from a multitude of perspectives. The exhibition showcased students from all Chaffey College campuses, including participants in the Chaffey College CIW (California Institution for Woman) program. A mother in prison, a single mom, a nuclear family, a brother, a father, gay parents, adopted families, stepfamilies and families created from friends – everyone has a different story to tell and it is revelatory to see how each person deals with the topic. *What My Family Looks Like* gives us a chance to view a stranger with familiar eyes. The exhibition runs through December 4th in the Wignall Museum Project Space.

A New Perspective

Jules Ebe

The great literary accomplishment *Art for Dummies* states, “Art happens when anyone in the world takes any kind of material and fashions it into a deliberate statement.” It is the deliberate act of communication. So, for arguments sake, art defined is using any medium to articulate any idea, message, or lack thereof. Considering this, is writing delineated as art or communication? Is communication a form of emotional connection, or is it contriving rhetoric for an image-inundated society? Where does poetry lie within this conversation?

During the event *More Than Four Walls*, presented by The Wignall Museum of Contemporary Art and *The Chaffey Review: a literary journal*, poets from Chaffey’s creative writing program asked these very questions. The personal was political. The private made public. The concept: the real or imagined fears of familial life, traditional or not. The artist presented each original work as they poured their thoughts out for the audience to consume.

“*More Than Four Walls* helped me see that poetry as a delivery method is another form of art.”

When discussing the impact of the readings, student Alaina Sharpshair admitted, “I feel like I broke my comfort system. I am used to attending art gallery openings, but *More Than Four Walls* helped me see that poetry as a delivery method is another form of art . . . I was forced to sit center aisle. At the times when I was forced to confront issues that I have never had to deal with, or even really given much attention too, I didn’t know how to react with the student making eye contact with me directly.”

And is that not exactly what art is called to do – to challenge, to give a new perspective?

As a writer and presenter, I was nervous as hell. This is my diary spilled out before an audience of professors and fellow students. “Hello class, lets read my mail today and make sure you write a good synopsis for your extra credit assignment.” I was not the only one. There were poems exposing the atrocities of suburban life, or celebrating them. Matt Gonzales’ poem speaking of the lack of sense in this society, why he will never write for a living, or a parody of *The Wizard of Oz*, and why Jimmy Purcell would “Rather Not Be Saved”. Each poet allowed a piece of themselves to be devoured, and Chess Crane nearly threw the podium down the aisle with his intense delivery, as former student Victoria Tulacro gave *Bird Bones* as a gift to her six-year old son in attendance. Poems in the form of music spilled throughout the room and connected the audience to the artist in yet another way. Poetry was not only art – it was music.

So next time you define art, remember a picture can speak a thousand words, and a few well chosen words can pierce like firebrands. Art surrounds, and can happen at any time, in any form.

For more information about this event or others, please visit www.chaffey.edu/wignall or www.chaffeyreview.org

Winter Student Exhibition 2010

The annual *Winter Student Exhibition* at the Wignall Museum of Contemporary Art features work from all art, photography and digital media classes. Faculty in each discipline chooses all work and the exhibition features hundreds of the semester’s best student artworks. This exhibition is organized by the Art and Photography Departments and is presented concurrently with *What My Family Looks Like*, a student exhibition presented in the Project Space.

WSE10: Winter Student Exhibition

November 29 - December 4, 2010

Artist’s reception: December 1, 12:30-1:30pm

Physical Graffiti

Auditions for the Spring 2011 dance concert "Physical Graffiti" are:

Sunday, December 5, 2010 at 2:00pm

Sunday, January 23, 2011 at 2:00pm

in the dance room (CAA 206)

Contact: michele.jenkins@chaffey.edu

A Mid Summer Night's Dream

Auditions for "A Midsummer Night's Dream" is:

January 25, 2011 at 3:30pm in the Theater (TA-05)

Contact: kelly.ford@chaffey.edu

The Center for the Arts Presents

Spring 2011

Join the School of Visual, Performing and Communication Arts each month for a celebration of the arts, culture and entertainment in the new Center for the Arts complex at Chaffey College. During the Spring 2011 semester you will have the opportunity to enjoy presentations from the Departments of Photography, Art, and Broadcasting & Cinema. Each event is free, open to the public, and will be followed by a reception.

Tuesday, February 22

5:00pm CAA-211

Careers in Photography

Discussion panel led by Ardon Alger

Tuesday, March 29

5:00pm CAA-211

Artists and Their Day Jobs

Discussion panel led by Nicole Farrand on all the things artists do to make a living outside of making art.

Tuesday, April 12

5:00pm, CAA-218

Broadcasting & Cinema Student Showcase 2011

Hosted by Daniel Jacobo

Tuesday, April 26

5:00pm, CAA-211

Student Invitational 2011

Panel Discussion

Join the Student Invitational 2011 student artists as they discuss their work, the Student Invitational process and field Q & A from the audience. Student Invitational 2011 is on view at the Wignall Museum of Contemporary Art from April 16 – May 26, 2011.

ARTicles

art writers and critics

Jules Ebe

Michelle Mora

Sheila Taylor

photographer

Andrew Portillo

graphic design

Daniel Carlos

advisors

John Machado

Rebecca Trawick

ARTicles seeks creative students

with writing, photography or graphic design skills to participate in the production of an exciting publication on the visual and performing arts at Chaffey College. This is an excellent opportunity for students with aspirations in the arts, with emphasis on writing, criticism, publishing, photography, graphic design, art history and museum studies.

Interested students contact

John Machado,

Professor of Art History and Coordinator

john.machado@chaffey.edu — 909.652.6110

Rebecca Trawick

Director of the Wignall Museum

of Contemporary Art

rebecca.trawick@chaffey.edu — 909.652.6493

ARTicles

Chaffey College

Center for the Arts

5885 Haven Avenue

Rancho Cucamonga, CA 91737

www.chaffeyarticles.com

contact@chaffeyarticles.com