

The Beauty, the Splendor, the Wonder...

Katelyn Cochran

Hair (hâr) 1. A slender, threadlike outgrowth of the epidermis.

...or rather, a symbol of the organic, uninhibited, rebellious, and politically charged lifestyle of the flower children in James Rado and Gerome Ragni's *Hair: The American Tribal Love-Rock Musical*. *Hair* tells the tale of a bohemian "tribe" in New York City, comprised of the recently drafted Claude Bukowski, the wild and eccentric George Berger, the lovely and intense Sheila, and various other hippie friends. The tribe opposes the Vietnam war and challenges societal norms while living a free and spiritual life.

The first week of April saw the Chaffey College Theatre Department's close adaptation of *Hair*. Thanks to director Kelly Ford, Associate Professor for the Theatre Arts Department, along with choreographers, Jo Jo Mrgich and Jessica Puertas, musical director, Patrick Aranda, and scenic designer, Chris Dievendorf, the lively world of *Hair* was brought to the Chaffey College Theatre. Mark Anthony Flynn, who portrayed Claude Bukowski, sat upon the stage waiting as the crowd entered the theatre and addressed the audience, which inevitably led to the iconic opening performance of "Aquarius". George Berger, played by Vil Towers, and Sheila, played by Claresa Williams are then introduced along with Robert "Luca" Tucker as Woof, Nathaniel Culpepper as Hud, Alexis Peralta as Jeanie, and Baili Graham as Crissy.

Continued on page 5

Cast of Hair directed by Kelly Ford



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.

Inside the Student Invitational – One Student’s Experience

Timothy Haerens

For the past several years, my wife, Joy, and I have been avid supporters of the *Student Invitational*. We’ve never missed an opening reception or the artists’ panel discussions, and these talented students continue to amaze us. We invariably look forward to their sharing and their stories about the development of their artwork and how they’ve overcome the stresses and/or other difficulties many of them experience while developing projects. Imagine my excitement last semester when I learned that I was going to be one of these students!

My journey to get to this point was long. In the spring of 2009, my appreciation for art was reawakened by my participation in Adjunct Instructor Denise Johnson’s Art-1 (Contemporary Art History) class. I wanted more. I spoke with Susan Starr, my academic counselor, in order to find out what I needed to do to get my associates degree in studio art and to be able to transfer to a four-year college or university. In the fall of 2009, I enrolled in Adjunct Instructor Quinton Bemiller’s Art-70 (Museum and Gallery Field Study) class and another course I needed for the transfer. Because I was a part time student, I was prepared for a long-term process.

Two years and six more art/art history classes later, in the fall of 2011 I was encouraged to try out for the *Student Invitational 2012*. In October, I attended a meeting where a few former SI students spoke about their experiences in the class, and I listened with awe to their excitement and enthusiasm while they encouraged a classroom full of interested students to apply. I made it a point to meet with several of my art professors to discuss my project ideas and to have my questions answered about the process. I assembled a portfolio of my work, finalized my written proposal and submitted them on the due date. I had heard that the students who were selected would receive a phone call, so I anxiously waited all weekend for the phone to ring. By the time Sunday night rolled around, I was certain that I didn’t make it. On Monday morning, it was confirmed. My name was not on the list posted on the classroom doors in the art buildings. I felt disappointed. However, I wasn’t paralyzed. I still had the determination to make my educational goals in studio art happen. Yes, I still wanted more.

When the *Student Invitational 2013* was being promoted in the fall of 2012, I wasn’t sure if I wanted to risk being disappointed again. However, I knew that I would be transferring in the fall of 2013 and that this would be my last opportunity, and so I decided to take that risk. I also realized that fear of disappointment is not a good excuse for not trying – if I didn’t enter, there would be no possibility of being selected. So once again, I repeated the process I had previously attempted the year before and waited for the phone call. Sunday night arrived without a phone call; I knew I hadn’t made it – again.

On Monday morning I heard Professor John Machado yelling at me in the parking lot as I was walking to his Art-9 (Pre-Columbian Art History) class. He shouted, “Congratulations on making the Student Invitational!” I was literally shocked and rendered speechless. Further proof greeted me when I saw the list with my name on it attached to the classroom door. There were twelve of us. I was elated.



Timothy Haerens at the opening reception of the *Student Invitational 2013* at the Wignall Museum of Contemporary Art. Photo: Quinton Bemiller

During the weeks that followed, I was filled with anticipation and excitement. Professor Misty Burrue, *Student Invitational* guru, notified us that there would be a meeting on November 26, where we would learn the “nuts and bolts” about the class and meet with Rebecca Trawick and Roman Stollenwerk from the Wignall Museum of Contemporary Art. We were given add codes, encouraged to choose a mentor, informed about important dates to remember, told to plan a budget and to be prepared to present our “work in progress” on the first day of class. It was during this meeting when I began to feel an overwhelming sense of responsibility. It was as if a heavy weight was being placed on my shoulders. I thought to myself, “This is serious.” I felt my self-confidence suddenly begin to wane. My excitement turned into a nagging concern about being good enough, smart enough, clever enough, capable enough, etc.

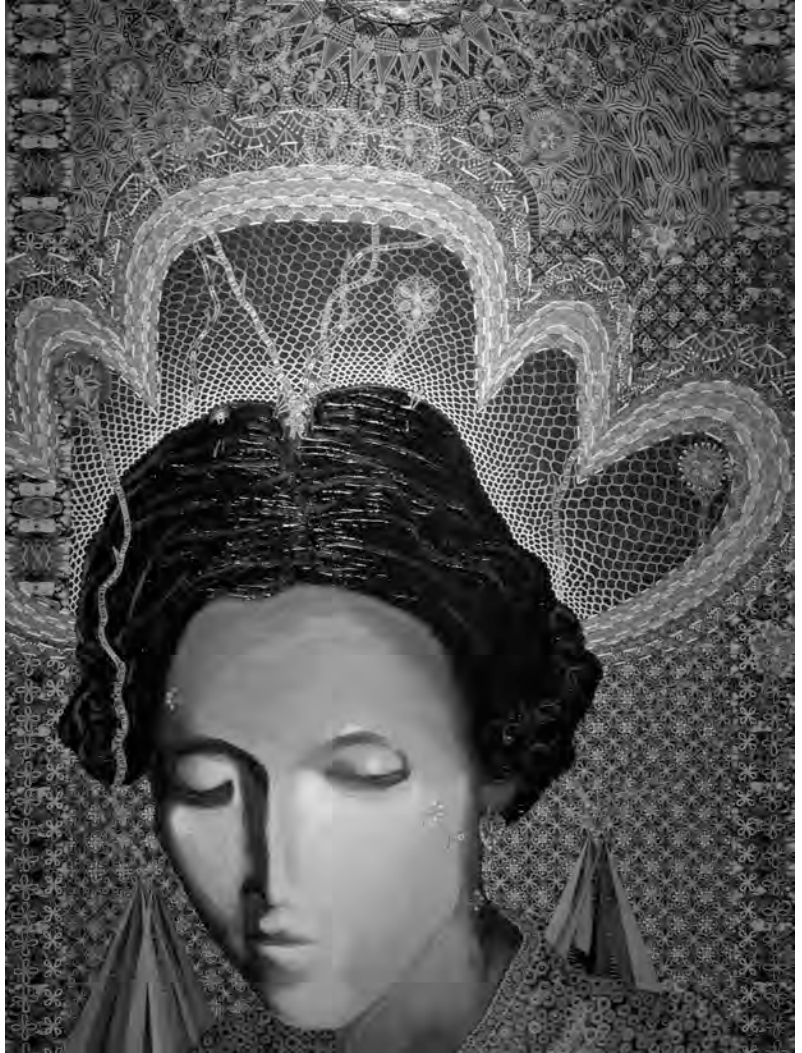
Continued on page 4

Beauty in War

Beksy Palacios

In 1966, *The Battle of Algiers*, a film about the 1962 Algerian War of Independence, was released. The film illustrates the battle between the French army paratroopers and the National Liberation Front or FLN, an Algerian socialist party set up to obtain independence for Algeria from France. Women were also part of this battle because they could easily move through Algiers without raising suspicions. These women were either killed in battle or convicted to life in prison for their participation in the war; they also inspired Asad Faulwell to create two magnificent pieces. *Les Femmes D'Algier* is a hauntingly beautiful piece because of the intricate patterns and colors it has and because of the woman's solemn face.

Asad Faulwell's *Les Femmes D'Algier* interested me because it is the type of art that looks beautiful at first glance, but then you can feel the pain behind it. The painting depicts a woman's face in grey with colored flower like patterns surrounding it. The piece is not only painted but it has stickers and pictures, as well, adding texture. The woman is looking down, and she seems sad, but her face isn't incredibly detailed. In the edges of the painting there are black and white pictures of women from the battle; they look like they are almost hiding behind the colors. The painting reminds me of a Persian carpet because of the intricate design. Looking at the piece, you see several colors and designs but you have to learn to see all the details and to see all the emotions that are bleeding out of it.



Asad Faulwell's painting *Les Femmes D'Algier* in the Wignall Museum of Contemporary Art exhibition *New World* curated by Roman Stollenwerk

The painting has a divine mix of colors that stood out in contrast to the grey paintings of women. All the colors and groovy little patterns make me think of the happier moments in life. The colors are suggestive of the psychedelic colors that one would see in the 1960's. There are so many different designs that you could not take it all in at first; you must take the time to view the piece in detail. The top is a weird blend of random shapes and designs reminiscent of the chaos these women went through. The bottom half of the painting looks uniform which is probably to represent the structure of the military during the battles. Near the woman's shoulders there are colorful pyramid like things that have roots sprouting from them and then blossoming into beautiful flowers, displaying their strive and eventual success in gaining independence. Most people would look at this piece and think it was just pretty because of all the shapes and colors, but to me, this represents uniformity along with anarchy and sadness.

Looking at the woman's face is at first lovely but after closer examination her face shows a great sadness.

There is little detail in the woman's face so she could be any woman. She has little stab wounds inflicted by something that looks like pretty hair pins which to me represents all the bloodshed they had to see and experience firsthand. Lines that look like plant roots are coming down toward her and seem to penetrate the top of her head, as if she is under attack by everything around her. When you examine the sides of the painting you'll see black and white pictures of women also from the battle. These pictures are hidden behind all the colors, which is a brilliant way of showing innocence and how easily they could go unnoticed. There is a design around her head that looks like a giant crown; maybe this symbolizes the elegance and regality all these women had. The positioning of the woman gives off the impression that she is walking away from all the turmoil of her, or at least she's trying to. The woman wouldn't be considered a classic beauty but she radiates it and at the same time exudes misery.

Continued on back page

Student Invitational, continued from page 2

After the meeting, one of the first things I did was to ask Professor Nicole Farrand to be my mentor, and I scheduled a meeting with her. I came to the meeting with a grandiose plan for executing my project and Nicole challenged me to rethink some of my ideas. She told me not to let being a good student get in my way. I went home wondering what she meant and feeling somewhat numb and uncertain. My winter break was spent trying to brainstorm a “Plan B.” Finally, because I knew that the most important thing I needed to do was to begin, I bought my first substrate and began to thoroughly research as much information about the theme of my proposal as I possibly could. This process seemed to help me regain some of my confidence. Maybe I could do this. Then came the first peer critique.

I’d been through many critiques before and thought my skin was pretty thick. But this time it was different. Somehow it was more serious than ever – more important. I took everything to heart as I processed everyone’s input. Some things were hard to digest. I spent considerable time experimenting with materials and the effects I wanted to create. When I would reach a roadblock, Misty would suggest that I step back, work on some other element of my project and return when refreshed. Sometimes that was easier said than done. After all, time was not standing still. It’s hard to believe that we had less than two and a half months to be ready. Furthermore, along with creating art, we had other things we needed to accomplish – artist statements, photos for the takeaway, building a maquette, a field trip, special equipment requests, finalizing our exhibition space, loan agreements and getting prepared to install our artwork.

This class is different from any other art class because every student is working on a different project and has different needs. The atmosphere is stimulating and energetic, which is both a blessing and a curse. There were times when I felt invigorated being surrounded by these creative artists. However, when I was dealing with “artistry mental blocks,” I would feel defeated because everyone else appeared to be extremely focused. I even had constant neck and shoulder pain that lasted for two months! At times the stress seemed overwhelming. Yet, we would support each other emotionally and we bonded while sharing this intense semester. And, I learned that I wasn’t the only one who was going through a difficult mental procedure. Just about everyone seemed to be dealing with his or her own unique kind of pressure.

Seeing the result of all of our efforts was an extraordinary experience. Suddenly, we weren’t twelve individuals doing our own thing. We were a cohesive group. Our goal was to put on a group exhibition; and it all came together. The opening reception was surreal for me. At

times I felt as if I was having an out-of-body experience as I watched viewers wander about the museum gallery.

In order to help prepare us for the panel discussion with the artists, we participated in a walkthrough the previous Friday. We each were given ten minutes to talk about our work in front of Misty, Rebecca, Roman and our SI artist colleagues. Needless to say, it was intimidating, especially knowing that our “head honchos” as well as our peers were critiquing us.

The panel discussion with the artists was nervous making, yet it turned out to be an enjoyable event. I even had the opportunity to create a new word that evening – “Vocabulator.” The event was well attended and Sheila Taylor and Rocío Medina were splendid facilitators. This turned out to be a good “dress rehearsal” for our taking several of Chaffey College’s administrators on a walkthrough of the exhibition the following Friday.

The *Student Invitational* is more than an art class. We’ve been told that it’s similar to the experience of a graduate course. We’ve had the opportunity not only to make art, but also to write about it, speak about it, photograph it and display it. We’ve also learned about curating an exhibit. We are currently working on artist résumés and requests for letters of recommendation.

Along with our mentors, Rebecca Trawick, Roman Stollenwerk and Professor Ardon Alger have all contributed greatly to our learning process and to the overall success of our class. As for Professor Misty Burrue – my immediate thought about her involvement is to use her favorite word – “WHAT?” There’s not enough space in this publication to hold all the words that would do adequate justice in expressing the amount of support and dedication she has devoted to our projects and us this semester. Her guidance of and faith in us is invaluable.

By the way, I came to realize what Nicole was saying to me when she told me not to let being a good student get in my way. She was inviting me to get out of my comfort zone, to feel free to make mistakes and to be okay with that. And, I was able to grow and make some headway because of her challenge. As a result, I believe that I’m better prepared for the next phase in my journey towards a Bachelor of Arts Degree in Studio Art as I transfer to CSUSB in the fall.

I am thankful to the faculty who selected me to be part of this amazing experience. I think that much of the stress I felt was from wanting to make you proud. Now that the *Student Invitational 2013* is almost a memory, I’m happy to say that I was able to make myself proud. Perhaps that’s even more important.

Hair, continued from front page

With forty-eight musical numbers and no definite scenes, the production flowed between song and conversation, mimicking the “fluid-abstract world of the 1960’s, as seen by, for, and about the “Flower Children” of the period,” as described in the program. The program, designed by Cherie Ventola, also features information on numerology due to the significance of the cosmos and astrology to the 1960’s and the flower children.

The musical follows Claude, Berger, and Sheila as they experiment with drugs, sex, and politics, ending with a final “trip” that involves Claude being drafted into the Vietnam War. The other members of the tribe include Professor Jonathan Ausubel, Adam Carter, Janeth Shayo, Jessica Puertas, Art Fregoso, Miguel Davalos, D.J. Hughes, Becky Romero, Vikki Gonzales, Kelsey Cole, Patrick Wells, Jessica Perez, Frank Lopez, Angel Carranza, Kyle Buenaseda, Sean Van Stryland, Luis Pulido, Andy Carballo, Tracy Kocher, Alicia Hubbard, Steven Rogers, Monzaa Wilson, Catherine Fernandez, Jessica Clifford, and Jo Jo Mrgich.

Chaffey’s adaptation of *Hair* comes at a time when youth interest in politics is growing. The 2012 election saw the second highest youth turnout since the 1972 election with more than 22 million young voters. *Hair* is as relevant now as when it premiered off-Broadway in 1967 with motifs of freedom, happiness, sex, and politics. The germaneness of *Hair* will never be limited by time or place.

Dedicated to William Robles



Clareesa Williams as Sheila



Mark Anthony Flynn as Claude talks with Margaret Mead played by Professor Ausubel



Hair photographs by Michael Gilland

SUMMER COURSES

School of Visual and Performing Arts Summer 2013 Course Schedule

ART & ART HISTORY

ART 1 (77831) Contemporary Art: 1945-Present MTWTh
8:00-9:40am Rancho CAA-211 Q.Bemiller

ART 3 (77832) Survey of Western Art From Prehistory
through the Middle Ages MTWTh 7:00-8:40pm Chino
CHMB-160 T.McDermott

ART 5 (77833) Survey of Western Art from Renaissance
to Contemporary MTWTh 9:50-11:30am Rancho
CAA-211 J.Machado

ART 9 (77834) Art of the Ancient Americas MTWTh
11:40am-1:20pm Rancho CAA-211 J.Machado

ART 10 (77835) Fundamentals of Design in Two
Dimensions MTWTh 11:30am-2:45pm Fontana
FNAC-213 C.Glaze

ART 10 (77836) Fundamentals of Design in Two
Dimensions MTWTh 11:30am-2:45pm Rancho CAA-210
J.Rochlin

ART 10 (77837) Fundamentals of Design in Two
Dimensions MTWTh 3:00-6:15pm Rancho CAA-210
P.Lewis

ART 14 (77839) Introduction to Drawing MTWTh
11:30am-2:45pm Rancho CAB-102 J.Rath

ART 14 (77838) Introduction to Drawing MTWTh
3:00-6:15pm Fontana FNAC-213 J.Cline

ART 16 (77840) Introduction to Painting MTWTh
3:00-6:15pm Rancho CAB-101 S.Maing

ART 18 (77841) Introduction to Ceramics MTWTh
11:30am-2:45pm Rancho CAC-107 B.Bosworth

ART 18 (77842) Introduction to Ceramics MTWTh
7:00-10:15pm Rancho CAC-107 D.Ross

CINEMA

CINEMA 25 (77845) Survey of World Cinema MTWTh
11:40am-1:20pm Fontana FNLC-120 E.Jacobson

CINEMA 25 (77846) Survey of World Cinema MTWTh
3:20-5:00pm Rancho CAA-218 D.Jacobo

CINEMA 26 (77847) Survey of American Cinema MTWTh
8:00-9:40am Chino CHMB-160 E.Jacobson

CINEMA 26 (77848) Survey of American Cinema MTWTh
1:30-3:10pm Rancho CAA-218 D.Jacobo

DANCE

DANCE 10A (77849) Jazz Dance IA MW
10:30am-12:45pm Fontana FNAC-105 M.Townsend

DANCE 10B (77850) Jazz Dance IB MW
10:30am-12:45pm Fontana FNAC-105 M.Townsend

DANCE 20A (77851) Modern Dance IA MW 1:00-3:15pm
Fontana FNAC-105 M.Townsend

DANCE 20A (77852) Modern Dance IA MW
10:30am-12:45pm Rancho CAA-206 M.Jenkins

DANCE 20B (77853) Modern Dance IB MW
10:30am-12:45pm Rancho CAA-206 M.Jenkins

DANCE 420 (77854) Social Dance TTh
10:30am-12:45pm Rancho CAA-206 Staff

DIGITAL MEDIA

ART 63 (77843) Introduction to Graphic Design MTWTh
11:30am-2:45pm Rancho CAA-115 K.Stadler

ART 82 (77844) Introduction to Multimedia MTWTh
3:00-6:15pm Rancho CAA-115 M.Lewis

MUSIC

MUSIC 1 (77856) Music Fundamentals MTWTh
1:30-3:10pm Chino CHMB-160 T.Fischer

MUSIC 1 (77855) Music Fundamentals MTWTh
3:20-5:00pm Fontana FNAC-110 N.Williams

MUSIC 2B (78290) Music History and Literature MTWTh
9:50-11:30am Rancho CAE-101 M.Hagen-Ching

MUSIC 4 (77857) Music Appreciation MTWTh
11:40am-1:20pm Fontana FNAC-110 A.Yankee

MUSIC 4 (77858) Music Appreciation MTWTh
9:50-11:30am Rancho CAE-102 P.Aranda

MUSIC (continued)

MUSIC 21 (77860) History of Jazz MTWTh
11:40am-1:20pm Chino CHMB-242 T.Fischer

PHOTOGRAPHY

PHOTO 1 (77868) History of Photography MTWTh
9:50-11:30am Fontana FNAC-110 STAFF

PHOTO 7 (77866) Introduction to Digital Photography
WTh 11:30am-2:45pm Rancho CAA-123 and INET-M
K.Haddad

PHOTO 7 (77865) Introduction to Digital Photography
MTWTh 3:00-6:15pm Rancho CAA-123 J.Shafer

PHOTO 10 (77867) Beginning Photography MTWTh
11:30am-2:45pm Rancho CAA-127 A.Sanchez

THEATRE

THEATRE 1 (77861) Introduction to Theatre MTWTh
3:20-5:00pm Rancho CAA-211 S.Biggs

THEATRE 4 (77862) Theatre History: Ancient to 1700
MTWTh 9:50-11:30am Rancho CAA-218 S.Biggs

THEATRE 5 (77863) Theatre History: 1700-Present
MTWTh 9:50-11:30am Rancho CAA-218 S.Biggs

THEATRE 10 (77864) Beginning Acting MTWTh
3:20-5:00pm Fontana FNAC-105 K.Slay

Learn more about the Chaffey College School of Visual and Performing Arts at www.chaffey.edu/vpa



Student Expo 2013 June 3 - 20, 2013

Artists Reception: June 4 from 5-7pm

This annual student exhibition features a selection of the year's best student work from art and photography classes during the academic year 2012-2013.



ARTicles

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Join

ARTicles seeks creative students with writing, photography and graphic design skills to participate in the production of this 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.

Beauty in War, continued from page 3

The contrast of plain black and white paintings of women and colorful detailed designs in *Les Femmes D'Alger* is an interesting way to draw people to look at this unforgettable piece. In most paintings, all the random colorful figures would be overwhelming and distracting but I think that the grey paintings stand out more; the colors somehow accentuate the woman's face making her the main focus of the painting. Because her face is grey, I assume the artist was trying to show the misery and oppression that women went through. The painting has an eerie beauty to it, which is heartbreaking to think about what these people went through but at the same time there's a contentment because they were strong enough to fight for their freedom. There is more to be seen in this painting than just pretty colors surrounding a face; you should see the agony these women had to endure that the artist is trying to portray.

Beksy Palacios won the 2012-2013 Art Writing Essay Contest, sponsored by the Wignall Museum of Contemporary Art and ARTicles. This article was the winning piece. – ARTicles editors

