May 20, 2016

Spring 2013 Sabbatical Leave Report
Professor Michael Marshall

Priorities identified in my 2013 sabbatical leave application:
I
• Expand my understanding of digital and social media
• To discover ways to integrate this to support my work as a visual artist and long range goals for the department
• Use this information to update my approach to instruction
II
• Through studio practice, advance my understanding of traditional media, including: Water based paint (acrylic and watercolor)
• Oil based paint
• Encaustic beeswax based paint
• Drawing study of naturalistic subjects
• Mixed media non-figurative painting on paper and canvas
III
• Print media study of mono print and other intaglio printmaking processes

In retrospect, the sabbatical was enormously productive in ways that were not fully anticipated. The key outcome was implementation of the University of Hawaii Summer Art Institute – Hilo (SAiH) program.

Research Itinerary

Digital and social media research was applied to the redesign of the department webpage. This was required to support implement the 2012 Laila Twigg-Smith /Hawaii Community Foundation extramural grant project that launched the inaugural 2013 University of Hawaii Summer Art Institute – Hilo Summer Session II program.

This effort required more than full-time attention throughout the spring and summer of 2013. Plans to set aside uninterrupted time for artistic studio practice was overtaken by this creative administrative initiative. Completion of CCECS sponsored Professional Development Advanced Social Media Marketing Workshop on February 14, 2013 supported development of the SAiH program.

Work on the Summer Art Institute project was briefly set aside from March 26 through April 10, 2013, for travel to the University of Houston-Clear Lake (UHCL) where I was an invited Artist-in-Residence. The UHCL workshop residency provided opportunity for me to network with other invited artists from the UHCL International Arts Consortium and serve as a juror for the UHCL 2013 BFA Student Art Exhibition.
The UHCL residency included seven (7) days April 4 – 10, 2013 at the Coronado Studio in Austin, TX where I produced a screen print in conjunction with the Serie XX project: [http://www.youtube.com/watch?v=if3dfuf-4Lo](http://www.youtube.com/watch?v=if3dfuf-4Lo)

I “unofficially” returned to campus duty after the spring sabbatical period to serve as Director for the SAiH grant project/program which took place from June 11 through July 19, 2013. That project report follows as a PDF attachment.

Studio works produced during the sabbatical addressed several priorities identified in my research agenda. Exhibition of this work include the following shows (publication):

- **Honolulu Printmakers 85th Annual Exhibition**, Honolulu Museum Art School gallery and Ektopia Gallery, Honolulu, HI, spring 2013
- **21st National Satellite Exhibition: Another View III**, sponsored by the Los Angeles Printmaking Society at the Saddleback College, Mission Viejo, CA, scheduled to open October 23 through November 15, 2013.
- **2013 Pacific Rim International Print Exhibition**, presented by the School of Fine Arts, Christchurch New Zealand, College of Arts, University of Canterbury at the Chambers 241 Gallery, Christchurch, New Zealand, November 19th through December 7th
- **“37th Annual Fall Arts Festival”**, East Hawaii Cultural Center, Hilo, fall 2014
- **Concrete Poetry**, at the Midkiff Learning Center, Kamehameha Schools Kapālama Campus, Oahu, HI, spring 2014
- **“Intimate”** at the Atrium Gallery, St. Louis, MO, spring 2014
LAILA TWIGG-SMITH ART FUND of the HAWAII COMMUNITY FOUNDATION FINAL PROJECT REPORT

2013 University of Hawaii Summer Art Institute - Hilo

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200 W. Kawili Street, Hilo Hawaii 96720-4091
August 29, 2013
The Project

a. What issue did your grant program address?

2012-2013 HCF-LAF grant funding supported a cluster of six-week artist residencies that provided a Visiting Artist base for the University of Hawaii Summer Art Institute-Hilo\(^1\) program. The project was intended to stimulate broad community arts outreach and provide significant opportunity for the visiting scholars to experience local culture and to create new work.

b. What did you do?

The project invited artists to provide content expertise for a uniquely designed summer session course. SummerAi students were required to select two of three, one-credit studio offerings guided by: Khalid Kodi, (Painting); Jenifer Wofford (Drawing); and Wendy Yothers (Small Sculpture). The Humanities offering by David Goldberg on Hip-Hop culture completed the remaining requirement for the 3-credit course.

Students were screened pre-registration to determine placement into the appropriate studio course: Advanced (Art 300) or Introductory (Art 108). The lab component in conjunction with the lecture distinguished the SummerAi program from the department’s regular studio offerings. The SaiH cohort gathered each week for Monday Assembly. These meetings provided opportunity to reflect and to address individual and group concerns as the 6-week session moved forward.

The experimental summer presentation was offered in support of the BA degree and General Education in Art study at the University of Hawaii at Hilo.

Who benefited from your project?

1) The primary beneficiaries were the cohort of 11 students that came together from Hong Kong, New York, Japan, Arizona, and Hawaii. The group included a retired educator; non-traditional and traditional undergraduates (art and non-art majors); and a recent B.A graduate in Fashion Marketing & Management from the Illinois Institute of Art – Chicago (2012).

\(^1\) University of Hawai‘i Summer Art Institute-Hilo, abbreviated as SAiH. Other contractions include UH Summer Art Institute-Hilo, SummerAi-Hilo, and SummerAi
2) The project also benefited a 16 year old student volunteer who came from Tunisia, Africa at the midpoint of the program (July 5) to gain practical experience and to further her interest in writing critically about the Arts.

Other Beneficiaries and Benefits

3) The west Hawaii community who turned out for the Visiting Artist Presentation and Potlucks hosted by the Donkey Mill Art Center, Holualoa, HI on June 27th (Yothers and Kodi) and July 18th (Wofford and Goldberg). Approximately 75 individuals attended the events that have since been archived on Vimeo for future reference.²

4) The east Hawaii community who turned out for the first annual “SummerAi Hilo Past – Present – Future” exhibition at the Wailoa Arts and Cultural Center, Hilo. The exhibition featured visiting artist works from the UHH Art Department collection and current SAiH faculty/students. The show, which remained on view from July 5th through July 25th, filled both levels of the center and attracted an estimated 800 visitors.³

5) Participants in the “Block Party on the Lawn” hosted by the department on the university Manono campus, Saturday July 25th. The 12 noon until 6:00pm open house included a public mural painting collaboration in a high traffic location. During the course of the day, three mural paintings, each approximately 5’ x 10’ were completed. Approximately 80 individuals participated in the open house.

6) The Wailoa Center “Collaboration” exhibition⁵ which featured the three murals that were painted during the SAiH Block Party event. Attendance figure provided by the center estimated the exhibition attracted approximately 1200 visitors.

7) The Artist Print Edition project. This project when complete will include prints by previous visiting artists: Lee Chesney, Sam Coronado, Carlos Villa, Roy Nydor, Karen Kunc, Albert Paley, and Oliver Jackson – in addition to the SAiH cohort of Kodi, Wofford, and Yothers.


⁴ The exhibition was independently documented for future presentation on Nā Leo ‘O Hawai‘i by Ariel Stefano Aurich. Nā Leo...is one of four PEG (public, education, government) entities operating in the State of Hawaii.

⁵ http://hawaiitribune-herald.com/sections/news/community/collaboration-sensation.html
8) Hilo Boys and Girls Club. Khalid Kodi on his own initiative arranged to provide a 30-minute presentation that focused on geography, culture, and art to a group of youngsters enrolled in a summer day program. Approximately 20 middle school children participated.

9) Khalid Kodi gifted a large mixed media work (approximately 8’ x 10’) created during the session with recycled packing materials and acrylics to the department. We hope to find a permanent home for the painting in the new UHH campus Student Services Building.

10) Wendy Yothers gifted a hand carved walking stick, composed of Carved Bone, Guava/Waiwi, Feathers, and Metal (39” length) to the department collection.

Were there modifications from your original project?

The project budget was structured anticipating a maximum enrollment of 45 students. Multi-pronged efforts by the UHH art department to publicize the program included a complete redesign of the department webpage (summer 2012); publication of a half-page advertisement in the College Art Association fall 2012 Art Journal (circulation 30,000); hard copy and email distribution of program brochures to over 300 art schools; local press release; creation of a SAiH facebook page. These efforts, for reasons that will require additional analysis, did not produce strong enrollment.

Fortunately matching funding support through the UH Foundation and the Howard and Yoneko Droste bequest allowed the project to move forward with a cohort of 11 enrolled students.

In retrospect

1) The intimate scale of the inaugural program made it easier to deal with a range of logistical matters that appeared as the program unfolded.

2) The relatively modest enrollment afforded much greater one-on-one student-visiting artist/faculty contact.

The SAiH studio faculty encouraged the students to take advantage of the low enrollment by inviting them to participate in all three of the studio offerings instead of the required 2 studio-plus-1 lecture format. Five (5) of the eleven (11) students enrolled in the program elected this opportunity, in spite of the extra “work” that was demanded.
A review of department evaluations for the 2013 project has established that the intensive studio practice interactions were a high value experience for both students and faculty.

Overall, there were no significant content modifications to the original project proposal.

c. What challenges did you encounter?

There were several challenges:

1) **Fiscal.** The disbursement of grant and matching funds is hampered by differences in procedural rules that govern Research Council University Hawaii, University of Hawaii Business Office, and delays in processing check request forms mailed to the University of Hawaii Foundation.

2) **Public Relations.** Lava Shoot⁶ a Chartered Student Organization (CSO) associated with the UHH Board of Media Broadcasting (B.O.M.B) did a fantastic job documenting the SAIH project. This student effort far outstripped promotion and public outreach orchestrated through the university Media Relations office.

3) **Facilities.** Backlog in regular maintenance coupled with on-going new construction is acerbated by the department’s isolation on the lower campus.⁷ Regular cleaning/mopping had to be requested. There was insufficient support to set-up and break-down for special events and Monday Assembly; exhibition preparation and transportation to and from Wailoa Center; construction and set-up of painting platforms for the Block Party and other tasks beyond the capacity of the studio assistant assigned to the project. Sheer physical labor took a significant amount of time and focus away from administrative requirements.

The instructional program was often hampered by maintenance and campus construction activity.

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⁶ Lava Shoot, is a video production program supported by the Board of Media Broadcasting; a Charter Student Organization that offers students hands-on training and experience in creating, producing, directing and promoting videos of campus and community life.

⁷ The UH Hilo Art Department studio program and offices are located on the Hawaii Community College (HawCC) campus; sometimes referred to as the “Lower” and/or the Manono Campus.
Mowing, operation of gas powered leaf blowing machinery, and the operation of heavy diesel equipment; near constant dust and noise during work day hours negatively compromised the learning environment.

It does not appear that facility management /development prioritizes academic need for a distraction free environment. This observation is echoed in the following student review:

- “All parties had suffered much from the construction and lawn mowing noise on HCC campus. Hope this could be reduced as much as possible at least on lecture hours.”

The recent formation of a Principle Investigators Users Group, by the Research Corporation of the University of Hawaii, Hilo and office of the UHH Vice Chancellor Academic Affairs will hopefully improve system delivery and management of extramurally funded grant resources.

What lessons did you learn?

1) I have learned that commitment and engaged mentorship can trump less-than-ideal conditions; willingness to literally put ones shoulder to the wheel can lead to unexpected positive results.

While the overwhelmingly affirmative response by SAiH students and faculty to the program helped to lighten the workload, the 2014 program will need to be designed to include more administrative supports.

2) The university Banner system was unable to accommodate a menu of studio course options as proposed for the 2013 SAiH program.

I anticipate modifications for the 2014 program will be made to simplify the complicated registration process that may have contributed to low enrollment.

d. What is the impact or accomplishments of your project?

An excerpt from the review provided by Humanities scholar David Goldberg illuminates:

“I was surprised by how the scale and tone of the project facilitated getting to know the students outside of the classroom and studio...the drive to Kona side for the Donkey Mill Art Center presentations, various impromptu social gatherings, the “Block Party” [event]....
Part of the appeal of this program is the intimate nature of Hilo lending itself to shared experiences between faculty and students...the openness, diversity of age, experience and background in these students made for an amazing time. Having the mix of local students and those coming from the mainland US and other countries was a huge benefit to the program. “

The faculty and student reviews provided sound critical feedback and substantiate the value of the program. Negative comments nearly always pointed to infrastructure and logistical shortcomings. Some of those problems are noted earlier in this report.

Lingering adjustment issues compounded by adverse physical reaction to the environment prompted one student, a summer exchange from Arizona, to leave the program at the beginning of the final week.

What indicators are you using to measure the impact?

In addition to the department generated evaluation, students enrolled in SAiH courses: Art 300 and Art 108 completed standard university bubble form and written course evaluation.

These evaluations are currently being processed by the UHH Institutional Research Office (IRO) and will not be available until the end of August.

e. What unexpected benefits occurred as a result of your project?

Mural paintings completed during the SAiH Block Party on the Lawn were included by invitation in the first biennial “Collaborations” a juried exhibition organized by the Wailoa Arts and Cultural Center director Codie King.

The invitation was prompted by raves from local artists who had participated in the SAiH event, to the organizers during the intake for the “Collaborations” exhibition at the Wailoa center. The reports were so persistent the organizers decided to stop by the university to have a look. A decision was made to include all three (3) paintings – by invitation in the exhibition, and to feature the SAiH effort as a model of Wailoa exhibition concept.

For the SAiH students who participated in these extracurricular projects, the exhibitions constituted a genuine Applied Learning Experience, and provided two lines under “group exhibitions” to add to their developing resumes.
Other benefits included:

1) The two summer exhibition opportunities at the Wailoa Center allowed the cohort of SAiH students and faculty to engage with the broader community.

2) Publicity generated by Wailoa Center for the “SummerAi – Hilo” and “Collaborations” positively promoted the UHH art program and HCF-LAF grant project. The press releases are appended to the report.

3) Student driven publicity for the program provided by Lava Shoot a UHH Charter Student Organization for the “Collaborations” press release and posting of information about the SummerAi Hilo project on youtube and on the Lava Shoot facebook page.

4) Recent donation of foundry equipment to the department happened as a direct result of publicity surrounding SummerAi events and the inclusion of “small sculpture” as a program focus. The department plans to extend its collaboration with the Connections Charter School Makery Project to include in the coming year experimentation with 3-D printer modeling and translation of these forms into aluminum and bronze.

5) Artist Print Edition project took important steps toward completion. It is anticipated the limited box edition will be released in December 2013. The UH Hilo Library Special Collections, the UH Art Department print study collection, and the Connections Makery Project will each receive a completed edition. These editions, will over time, benefit generations of students, print scholars, and the community at large.

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http://www.youtube.com/watch?v=mGegZ1RNukY
https://www.facebook.com/pages/Lava-Shoot/241084269276848
f. What is the next step for this program or project? Is the program likely to be sustained?

The next step for the program is to distill what is essential and to refine an approach to SummerAi that will be economically sustainable.

Success of the seed project should result in greater enrollment next summer.

I believe, with prudent modification, the project can be sustained.

3. Tell Us Your Story

The University of Hawaii at Hilo Visiting Artist Program (Artist-In-Residence) has attracted artists from the state of Hawai‘i, continental United States, and abroad for three decades. These residencies have typically extended from five (5) to ten (10) days.

Starting spring 2011 the department began to experimentation with extended 6-week residencies. The longer residencies, while successful, proved most difficult to manage during the regular academic year. Rather than discontinue the long-term residency idea, SummerAi was developed as a creative response to the problem.

The opportunity to provide specialized or experimental courses for the benefit of majors and other qualified students made good use of institutional resources during what is normally a fallow period for the program. The addition of summer programming also supports the drive to graduate students within a four (4) year academic time frame.

The creation of a blended studio and Humanities lecture in a mixed level presentation was not fully anticipated, but it worked!

Student responses to the multi-disciplinary experience:

• The SAIH program was better than I had expected as it gave me an opportunity to fully focus on different types of visual arts and mediums and to work with students of all experience levels.
• The moments I found memorable were the critique time of each session when fellow
students, very courteously yet candidly, comment each other's artwork.

• `Surprisingly some of my most memorable experiences are during the Hip Hop class,
this instructor has so much knowledge and his technique of teaching is absolutely
comprehensible.

• I really did GREATLY APPRECIATE every experience shared with each visiting artist

• The professors really challenged me conceptually- I learned more about how to present
and defend my art as well as create it. I was also encouraged to think about how art can
play a role in a society.

• On a scale of 1 to 10 I'd rate these summer experiences a 10. Working with this group of
artist coming from different backgrounds and learning from each other and sharing in
these collaborative experiences was a unique experience and is something i wouldn't have
have a chance to do otherwise.

• Getting in the van and riding up to Kona with my classmates to see Jenifer and David's artist
talk at the Donkey Mill is something I'm glad
to have participated in. Field trips are always
fun bonding moments, but it was valuable to
see the Visiting Artists at work, speaking
about themselves and their craft in a semi-
formal room of art enthusiasts.

Some problems encountered by the program were easy to
address. Other issues will require changes that are beyond
the department’s control.

My hope is that the benefits of the SAiH project to the
university will translate into greater and more appropriate
future levels of support for the arts and Humanities on the
University of Hawaii at Hilo campus.

The Experience that Best captured the Work and Impact of the Project

Visiting faculty and students associated with SummerAi helped, collectively, to put a very public face to a
department that has been moving toward greater community engagement.
Shrinking the distance between the East and West Hawaii art community as exemplified by the exchanges that took place between the Donkey Mill Art Center, Wailoa Arts and Cultural Center, the University of Hawaii at Hilo, and Hawaii Community College campuses throughout the summer was a significant accomplishment for the program.

Recollections from the Donkey Mill gatherings, especially the July 18th potluck, sum up for me the story of SummerAi 2013.

The variety of offerings provided a riot of color, texture, and flavor all partially suspended as we waited for those observing Ramadan to join the feast. A brilliant Kona side sunset in an unobstructed view from the Donkey Mill Art Center held us in a cosmic glow. “No cheating” I heard Khalid say through laughter, snatches of conversation, and bites from his plate.

This gathering brought together sensibilities shaped by both the East and the West. Younger and Older women, children, and men representing Africa, Asia, Europe, Pacific Island culture, and the continental United States were all in the “mix”.

“Their presentations were both really insightful... before coming to this program I couldn’t answer the question “What do you want to do with your life?” Now I know exactly what I want to do.”

Marjani Jones (SAiH 201
<table>
<thead>
<tr>
<th>Reports</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Goldberg</td>
<td>13-15</td>
</tr>
<tr>
<td>Khalid Kodi</td>
<td>15-16</td>
</tr>
<tr>
<td>Jenifer Wofford</td>
<td>17-19</td>
</tr>
<tr>
<td>Wendy Yothers</td>
<td>20</td>
</tr>
<tr>
<td>Jodi Cesolini</td>
<td>21</td>
</tr>
<tr>
<td>Mary Cheung</td>
<td>21-22</td>
</tr>
<tr>
<td>Heather Kime</td>
<td>23</td>
</tr>
<tr>
<td>Kauila Santiago</td>
<td>23-24</td>
</tr>
<tr>
<td>Liv Johnson</td>
<td>24</td>
</tr>
<tr>
<td>Kellie Miyazu</td>
<td>25</td>
</tr>
<tr>
<td>Marjani Jones</td>
<td>26-27</td>
</tr>
</tbody>
</table>
David A. M. Goldberg

• Did the SAiH program live up to your expectations?

Absolutely. I expected students who were thoughtful, engaged, and open in terms of their thinking about themselves, culture, and their artwork. Having had experience with the project director, I understood the intent, mood and general strategy of the summer program. I loved living in downtown Hilo in such a way that I was not disconnected from local culture, but also had access to food, laundry, and groceries. I took advantage of the location to make several excursions that led me to a greater appreciation and understanding of Hilo and its residents.

• What so far, has been the most significant challenge(s) of the program?

There were challenges, but they were not insurmountable, and most of them were due to the fact that the program is new and therefore working out various kinks. The main challenges are not pedagogical. They are largely bureaucratic and logistic in nature, some caused by the program's newness, and others by inertia in the UH system (which I am familiar with as both a lecturer and a project manager). For this program to reach its true potential, I believe that the University should streamline the process by which instructors are paid, and by which resources are made available to the program. I do not write this in an expectation that new systems would be put into place. Rather, I would hope that the clear goals and needs of the program could be aligned with the proper channels of procurement etc. so that all stakeholders know what to expect at any given juncture of the project (securing transportation, handling payments, etc)

• Have you had unexpected learning experiences and/or accomplishments?

I was surprised by how the scale and tone of the project facilitated getting to know the students outside of the classroom and studio. Here I am citing the drive to Kona side for the Donkey Mill Art Center presentations, various impromptu social gatherings, the "Block Party," and aloha-driven efforts made by the students themselves to include faculty in their social lives.

Part of the appeal of this program is the intimate nature of Hilo lending itself to shared experiences between faculty and students. Though a larger group would make this more difficult, and there are always risks involved in social interaction outside of formal instruction, the openness, diversity of age, experience and background in these students made for an amazing time. Having the mix of local students and those coming from the mainland US and other countries was a huge benefit to the program.

Though I expected to become familiar with the students' artwork, I was surprised by the level of raw talent that they brought to the table. Many of them were happy to share their work with me and have deeper discussions about its meaning, intent, audience, etc. I believe that this was due in part to the nature of the class I taught, which encouraged them to look at broader currents in global and US culture/history through Hip Hop but also reflect on their own work with Hip Hop as a field of contrast.

The independent music production project (ongoing) with student Marjani Jones was quite rewarding and unexpected.

• How do you rate the quality of your experiences and accomplishments?

10/10
• **Would you recommend the course to others?**

Yes. Especially with the highly successful formula of 3 studio class options plus one mandatory humanities course. I think that whatever the humanities course is for future sessions, it should always come from what appears to be "beyond" the art context but nevertheless apply to it. Part of what I appreciated about this opportunity was tuning the course to address artists and not just students taking general humanities electives.

I certainly don't believe that Hip Hop is the only course material that could serve this intellectual transformation, but...

Part of the success of the course, I believe, was taking students on a journey that began in highly unfamiliar territory (even those who were familiar with Hip Hop probably hadn't been exposed to my specific strategies of presenting it in a deep and highly-integrated fashion) and ended with them representing for their own artistic practice through Hip Hop techniques. I believe that this differs in a subtle but significant way from a course that would be taught "for artists" or "about art/artists."

It requires a sensitivity to the context that doesn't over-privilege the course material for its own sake, but is set up to reveal its relevance and connections to the practices of making, critiquing, consuming, and living through art.

• **Please describe your most memorable SAiH moment**

Probably the moment that, after viewing an emotionally intense and controversial video ("Take This") by a rapper known as Gunplay, the students got into a rather intense discussion about representation, history, stereotypes, aesthetics, politics, and gender. The video is innovative at a technical and narrative level, but explicitly depicts misogyny in a highly stylized and essentialized context of poverty. All of it is constructed, all of it is fiction. Gunplay himself is a talented lyricist, and as director of the video, demonstrates facility with the storytelling medium. It was shown in the context of how the definition of "real" has shifted over the course of rap's evolution.

One student had an intimate professional relationship with women who have been abused and was disturbed by the video, became somewhat agitated, and had the courage to speak up about it – she *easily* could have remained silent. The challenge was for me to negotiate everyone's different positions, and to invite everyone to consider the profound relativism inherent in critiquing or consuming media.

The intensity of this student's response is in no way inherently more powerful than the reaction of another student who chose to view the piece strictly in technical terms. Nor were either of their reactions more valid or "true" than that of the student who was sensitive to racial issues. As they mixed it up in discussion, students who had never been exposed to the image, or the histories it carries, had to come to their own conclusions. Because race, gender and politics are such highly charged issues in US culture that are almost always approached from highly emotional and individualized levels, it was a powerful instructional moment. How to encourage these students to not take the moment, or their reactions to the video or each other, personally? How to create a critical distance that does not allow emotional intensity to override clear aesthetic and content analysis?

We pulled it off (and I made sure to have a follow-up discussion next class so that students were not left "hanging" -- they were exposed to different aspects of each others' personalities and histories during this discussion) and I think became closer as a group/community of learners.
What I appreciate the most was recognizing that Hip Hop, even at its "worst," is still an incredibly powerful medium for creating discussion and opening doors to new understanding of history, culture, and other people.

**Aloha Michael,**

How are you?
I am writing to thank you so much for the opportunity to be part of the SiHilo this summer. Being at SiHilo was a remarkable experience that I enjoyed. Thank you for your vision in conceptualizing and coordinating the program, and for your friendship and generosity.

As promised, here are some preliminary thoughts regarding the future development of the exciting SiHilo program. One question I have been thinking about is: what makes the SiHilo special and unique? How can the program stand-out even more when compared to other similar Art summer programs nation-wide and internationally? There is so much that the SiHilo can capitalize on:

1/ The location of SiHilo in Hilo, Hawaii
2/ The academic program, particularly the course facilities and the faculty.

Below are some suggestions on ways to capitalize on the location, and on the academic program, facilities and faculty.

Three field trips and one cultural public event may be added as part of the program offering and requirements:

1: The Volcano National Park
2: The botanic garden or similar location that offer an experience of the Hawaiian nature- landscape etc.
3: A location that offers an oceanic scene.

These field trips may take half a day each, on the 2nd, 3rd and the 4th weeks of the program, (weekdays). Faculty may integrate these filed trip into their curriculum -- which can in turn inform painting and student work. This will definitely attract off-Island enrollment.

4/ A cultural event in collaboration with Hawaiian dancers, musicians, visual artist and others. This event may take place on the 5th week of the program and may be open to the public. The collaboration between visiting faculty and Hawaiian artists will attract the enrollment of Island residents.

The event may be in the form of an open studio. It can take place over a weekend.

5/ The tradition of engaging the communities should be retained and developed into partnerships with organizations such as the donkey mill, the boys and girls clubs, and other organizations.

6/ The collaboration with the Wailoa center should continue. The events at the center could be publicized across the Island, including through engagement with the media.

**Academic program- courses**

1/ Drawing, painting, three dimensional design and critical/social studies should always be offered as the foundation and signature courses of the SiHilo -- as is the case with all successful summer programs.
2/Other art making techniques courses may be offered as an addition to the standard courses above, but should not replace them. Offering only art making techniques will limit the options for those interested in the wide scope of art making, traditionally offered via painting, drawing and design. This might reduce enrollment.

All three areas, drawing, painting and design should keep the current model of accepting all level students and exploring mixed media.

The Sihilo may hire an administrator and may invest in its alumni. The administrator may start as part time in the Spring semester and can work full-time during the Summer.

I hope these ideas are useful. I will email you if I have any other ideas. Also please see the notes that Jennifer took from our meeting.

warm regards

Khalid Kodi
Jenifer Wofford

2. The Project

a. What issue is your program or project designed to address?

I was the instructor for a mixed-level studio course entitled “Drawing From A Multicultural Perspective”. Students were tasked with addressing particular themes and concepts in each of their 6 assignments.

As artist-in-residence, I established a studio in the other half of the same room that I taught in. Outside of class-time, the room was frequently open so that students could work on their own projects while also experiencing/observing my own studio practice in motion.

b. What did you do? Who benefited from your project? Were there modifications from your original project? If so, in what ways? (Note: modifications should be approved by HCF prior to implementing)

At the onset of each new project (1 per week for 6 weeks), I introduced students to a new theme that they were to explore in their drawing. To do so, I gave a related Powerpoint lecture, presenting students to relevant contemporary art and ideas in a global/multicultural capacity, often centering Hawai’i in the midst of a pan-Pacific conversation. The 6 assignment themes (Mapping, Silhouettes, The Double, Text As Image, Liminality, The Remix) were broad enough to be useful to students at a variety of skill and experience levels, but specific enough to challenge them to problem-solve critically, compositionally and creatively.

With each assignment, both class and open studio time were allotted for brain-storming, sketching, research, and production. On an individualized basis, I assisted students in problem-solving how to render those ideas by teaching relevant techniques, and having critical conversations around compositional decision-making and thematic content. One week after assignments were established, students would engage in group critique of works-in-progress, so that peers could discuss the development of each others’ work to help make final decisions on how to resolve their projects.

There were no significant modifications from the basic format of my original project, but in an unexpected and highly effective improvisation, I slightly readjusted my lectures and assignments to include, reflect and reinforce ideas and language from David Goldberg’s Hiphop course, which students responded very positively to.
The blurred boundary between solo studio and communal classroom seemed to be appreciated by students. While I made a clear distinction between my own studio work and the assignments I gave students (ie, it was explicit to students that they were under no obligation to mimic my own art process), it was a uniquely enjoyable process for all of us to work in such an informal, non-hierarchical, social way in a shared space. The informal nature of a communal studio environment led to all manner of interesting conversation, and new directions in studio work both for students and for myself.

**c. What challenges did you encounter? What lessons did you learn?**

General challenges seemed to take the form of the standard bobbles of any start-up program: systems and expectations not yet firmly in place, inconsistencies in course expectations from students and other instructors, visiting students and faculty having to contend with a sharper learning curve related to unfamiliarity with geography, cultural norms, or not being able to give definitive answers to student questions.

My personal challenges were minor, and were mostly in terms of recalibrating my urban, mainland outlook on cultural production to better serve the diverse needs of a mixed group of students both local to Hawaii and from areas further afield. It’s a normal adjustment that I have make as an adjunct instructor in multiple universities in the San Francisco area, but it took me a tiny bit longer to suss out how best to do this in a unique, new environment like this summer’s program. In my capacity as artist-in-residence, my challenges were fun, in that they were simply about learning how to invent new studio rhythms and production objectives for myself, after years of working without such generous amounts of space and community.

Collegiality with 2 of my 3 fellow instructors was effortless, and in many instances, exceptionally collaborative, cooperative and productive.

**d. What is the impact or accomplishments of your project? How do you know? What indicators are you using to measure the impact?**

The impact remains to be seen: growth in any student tends to reveal itself over time after germinating a while. However, in an immediate capacity, it can certainly still be measured in the incredibly varied, diverse body of artworks that students generated based on what they were absorbing in the summer program. The work that my students created was at times truly excellent: easily on par with my top students in art programs mainland, and oftentimes more inventive. I’ve provided evidence of much of this student work in a large album of digital photos of student work which is on the art department’s main desktop computer. A picture is worth 1000 words, after all.
As far as textual evidence of accomplishments, there was a long group discussion among students: I typed up notes based on their feedback about the program which is possibly of some use in this regard. Hopefully students did proceed with providing more thorough, candid feedback via email or survey semi/anonymously, as well.

**e. What unexpected benefits occurred as a result of your project?**

I wasn’t expecting the program to be quite so informal and personal in terms of relationships: this is much more difficult to accommodate in my normal work as an adjunct professor at multiple universities, where I can do little more than pop in and out of classrooms with fairly fixed interactions with students. The friendships I formed with students and other members of the SAIH community were exceptionally strong, which was an absolute delight, and for my own practice as an artist and educator, deeply invigorating and inspiring. The bonds of a new creative community in Hilo seemed to be forming, and the productive friction of many people of different backgrounds and dispositions around art-making working together seemed altogether quite generative and positive. I also witnessed the birth of a number of longer-distance alliances, and opportunities for other types of collaborations in the future.

**f. What is the next step for this program or project? Is the program likely to be sustained?**

That’s not for me to say. But I certainly hope that it’s sustained.

**3. Tell Us Your Story**

*Please use this opportunity to tell the stories and convey the experiences that you feel best capture your work and the impact this project has had.*

My strongest impressions from the summer are the open-ness of the experience: of students being open to new ideas, of instructors being open to restructuring their pedagogy or rethinking their roles, of the egalitarian aspect of all of us working more or less side-by-side in our studio work, and agreeing to function as a mini-community.

I came to this program extremely weary from an exceptionally taxing, stressful spring term on the mainland, and was deeply grateful for the ease, simplicity, straightforwardness, openness and grace of the Hilo experience. I needed to rebuild my studio practice and reboot my pedagogical practice, and Hilo allowed both of these things, with a refreshing absence of competition or judgment, and enormous amounts of support.
Summer Program Review

Wendy Yothers
August 5, 2013

As an artist and educator, I was anxious to see how the diverse cohort of students and faculty in the Summer Art Institute would interact. My own area of expertise is three dimensional design and craftsmanship. Our students were one and all familiar with drawing and painting, but none of them had seriously tried sculpture.

It seemed to me that the best chance I had to reach them was to awaken them to the teeming, three dimensional nature of the rain forest around them. I filled the studio with gourds, ohia sticks, cow bones from a cattle ranch, and started to work. The Hawaiian Ipu tradition of gourd carving helped create an easy transition from the second to the third dimension for our students. The surfaces of the gourds suggested patterns that the students developed in carving, pyrography, and with paint. The cow bones became scrimshaw, and low relief sculpture. The Ohia became beautiful hand carved objects.

By working in the studio every day during the summer, students saw how my own process of problem solving worked. I quite deliberately did not bring old work to show them or to exhibit in our group show. The students saw how I responded to a tight exhibition time frame, creating objects from the sketch to the three dimensional reality before their eyes, without compromise, and on time. I experimented with the Hawaiian materials at hand, and encouraged their experimentation. We learned from each other quite openly.

I believe the best and most innovative part of the Summer Institute was that students (artists) worked together in community, and could absorb both confidence and craftsmanship from professionals in their field, as well as from each other.
Jodi Cesolini

* I learned of the summer course through my advisor Andrew Grabar.

* The SAiH program was better than I had expected as it gave me an opportunity to fully focus on different types of visual arts and mediums and to work with students of all experience levels.

* The most significant challenge was the transportation issue.

* The most unexpected learning experience and accomplishment was working with 3D and watercolors and learning how hip hop (rap) and graffiti as art. It was great that the art department gave the students an opportunity to work with a medium (watercolor) that is not taught during the regular school semesters.

* I would rate my experiences and accomplishment with the highest ratings. I learned a lot about painting with watercolor in various ways and 3D using tools and mediums of which I had not had any experience with in the past, and the experience of learning about art through the eyes of another culture.

*I have been and continue to promote the summer program to all students and anyone interested in art.

* The most memorable experience was the students working and sharing with the community.

* The SAiH program has improved and strengthened the art department by offering opportunities that are not part of the regular school semester programs.

****I will be taking this program again next summer. Excited to learn about silk fibers and handmade paper.

Please feel free to contact me again if additional information is needed. Thank you for everything.

Mary Cheung

• How did you learn about the summer course? from the UHH website

• Did the SAiH program live up to your expectations? with not much idea about the art, I came with an open mind.

• What so far, has been the most significant challenge(s) of the program? It is the conversion of abstract ideas and themes into an artwork. This is especially challenging to a person without much creativity, like me.

• Have you had unexpected learning experiences and/or accomplishments? This excellent faculty helped me realize that I can do watercolor as well as pastels - media which I had never had experience before.
• How do you rate the quality of your experiences and accomplishments? *My experience with art had never been so enjoyable and fruitful.*

• Would you recommend the course to others? *Yes, and that is why I would also make some suggestions as below...*

• Please describe your most memorable SAiH moment. *The moments I found memorable were the critique time of each session when fellow students, very courteously yet candidly, comment each other’s artwork.*

*Further suggestions on courses*

• for some reason, there was no course syllabus from the Hip-Hop culture class, a course syllabus would be necessary for all courses;

• it would be very helpful if instructors could post their handouts/requirements of each artwork, and notes/artists reference materials online right after each meeting session for students to do their preparation of assignments;

• would it be possible to arrange for excursions, so that students can paint/draw while being engulfed by the beauty of the island?

*On the logistics –*

• It seems to me that your good self have not been given sufficient administrative/logistic help and human resources support from the university. (By the way, I am overwhelmed that you will send my watercolor at the exhibition back to my home address)

• It would be beneficial to students and faculty alike if all courses could be conducted on one campus. There could have been more studio time for the local students. Whereas, out of state or international students would not have to face much inconvenience to match their meal-plan time on the main campus (Not to mention the exhaustion and danger of walking the 3 blocks with the dashing traffic, without pedestrian pathway. Asking for rides from fellow students is not a good nor fair option, as this interrupts the studio time of the helper)

• Adding more mounting boards, more fans, and the possibility of a kiosk selling beverages and sandwiches would be beneficial to visiting faculty and students alike.

• All parties had suffered much from the construction and lawn mowing noise on HCC campus. Hope this could be reduced as much as possible at least on lecture hours

• Personally, I would say the cost of the program is a very good value for money (not a good way to talk about art, sorry!) but I think it would be beneficial to future enrollment if there is a little more transparency about where the allocation of the $300 laboratory fees will go or include.
Heather Kime

I learned about this summer course through the University of Hawaii’s Art Program.

The Summer Art Institute has far surpassed my expectations. The most memorable and unexpected experience was the quality time the visiting artist provided by actually doing art alongside us.

I’ve accomplished many valuable experiences working alongside the visiting artists. Watching their techniques in action, I have learned their vibrant ways.

I have fulfilled my desires for this summer art semester and I’m proud to have accomplished so much.

I give the summer art institute an "A" and I would definitely recommend it to my closest friends.

Surprisingly some of my most memorable experiences are during the Hip Hop class, This instructor has so much knowledge and his technique of teaching is absolutely comprehensible.

Thank you for this awesome experience.

I would hope to be lucky enough to attend SAiH program in the future.

Sincerely Heather Kime

Kauila Santiago

How can we improve the SAiH immersion experience?

I learned about this course, by word of mouth and friends

Because i didn’t expect too much, i got more than expected...

Assignment and Time management was probably the hardest challenge, that and trying to engage with the visiting artist.

Also trying to figure out the scheduling was kinda crazy...

I’ve accomplished way more than thought possible and I definitely surprised myself...

Experience rating: 8 / 10

I would definitely recommend this program to other up incoming artist... even other artist that aren’t in school

Most Memorable Moment: Joanna’s Lounge Karaoke, that, and everything in between

Improvements: Lodging, Food... and less assignments... I enjoy the challenge, but that many assignments in such a short period is silly, and I’m sure other students will agree

Side note:
If a student has a different approach to an assignment, don’t tell them their interpretation of the assignment is WRONG!!!

Please try to be more objective...

On the last day as I was about to turn in my final assignment, I was told that my approach to the assignment was wrong with little explanation and consideration to my creative process.

It was discouraging as an art student trying to learn and demoralizing as an artist. Being a student, I completely understand that there are guidelines and parameters to any assignment in an academic setting, but I felt like my creativity and interpretation as an artist was attacked... I’m not trying to be overly sensitive, and hardly ever take anything personally especially with my art, but that experience didn’t seem professional for an instructor.

I really did GREATLY APPRECIATE every experience shared with each visiting artist, just that last one kinda blew it for me

MAHALO!!

Liv Johnson

How did you learn about the summer course?

Through Mike Marshall

Did the SAiH program live up to your expectations?

It exceeded my expectations.

What so far, has been the most significant challenge(s) of the program?

The professors really challenged me conceptually- I learned more about how to present and defend my art as well as create it. I was also encouraged to think about how art can play a role in a society.

Have you had unexpected learning experiences and/or accomplishments?

Because I was encouraged to push the concepts of my art I also had to push my materials, and so I experimented with materials more than I thought I would.

How do you rate the quality of your experiences and accomplishments?

I highly value the experiences I had during the SAiH.

Would you recommend the course to others?

Yes.

Please describe your most memorable SAiH moment

The sense of an artist community with my fellow students and the professors is what I value most of all
Kellie Miyazu

How did you learn about the summer course?
-I heard about the summer program through Michael Marshall and a couple of the other instructors in the art department.

Did the SAiH program live up to your expectations?
-The program exceeded my expectations. Enjoyed the one on one time with the visiting artists and working along side them and really getting a chance to know and spend time with everyone in the program.

What so far, has been the most significant challenge(s) of the program?
-The only challenge for me was fitting so much work into only 6 weeks, which ended up going by a lot faster than i thought it would.

Have you had unexpected learning experiences and/or accomplishments?
-Yes, getting to have work in the SAiH show at the Wailoa Arts Center was a great experience. Also, being able to help out with the Block Party was also a fun collaboration experience.

How do you rate the quality of your experiences and accomplishments?
-On a scale of 1 to 10 I'd rate these summer experiences a 10. Working with this group of artist coming from different backgrounds and learning from each other and sharing in these collaborative experiences was a unique experience and is something i wouldn't have gotten a chance to do otherwise.

Would you recommend the course to others?
-Yes, i already have.

Would you recommend the course to others?

-My most memorable experience was getting to work with Khalid Kodi on organizing the concept for one of the Block Party group paintings. We took an idea that i had been working on in my own painting and expanded on it with the other artists.

For me it was an overall enjoyable experience, the only improvement that i would suggest might be, having more field trip type activities. also, access to meals on campus, would make working for long periods at a time in the studio more comfortable.
Marjani Jones

**what was valuable to you** Although there were project requirements given by each instructor, there was a general sense of freedom that really got me thinking outside the box and lead me to realize what kinds of medium I enjoy working with most. The most valuable part was the group dynamic and actually getting to know the instructors. They were always available, interested, critical, and willing to go the extra mile to help you get things done. Getting to spend time with classmates in the studio after class, after hours was a great bonding and learning experience, we all pushed each other to try different things.

The other valuable part about the program was being immersed in the way of life, bringing a reusable bag, recycling, being present, kindness to/living with the environment, clear blue ocean, hugs, cheeks kisses, hand shakes, potluck, outdoor sports, shoes off before entering the house, maintaining/living near some type of garden, being genuine; wearing a mask around harsh chemicals, powertools, or sanders (Wendy's class); wash hands before framing (vacuum/clean frame glass) wash brushes (every class). Hilo and this program are good for instilling good habits.

Getting in the van and riding up to Kona with my classmates to see Jenifer and David's artist talk at the Donkey Mill is something I'm glad to have participated in. Field trips are always fun bonding moments, but it was valuable to see the Visiting Artists at work, speaking about themselves and their craft in a semi-formal room of art enthusiasts. Their presentations were both really insightful and quick, but I learned a lot about them and how to present with style and quirk.

**the distractions...what did not work.** Being from out of state and getting accustomed to my new environment, took more time than expected. It was helpful that I had family to help with this transition, but for future out of towners there should be a dorm list of art and room supplies (pots; utensils; etc.), a map (for grocery stores/places that deliver/ben franklin, etc); and bus schedule included in the welcome package. Also, the walk from upper to lower campus is kind of dangerous (no sidewalk until 7-11)

**How did you learn about the summer course?** Assisted with formation and aesthetics for the programs website; Online & word of mouth.

**Did the SAIH program live up to your expectations?** It exceeded my expectations of walking away with new techniques and adding meaning to my work. There was also significant inner development that took place during this program.

**What so far, has been the most significant challenge(s) of the program?** Just the walk; from campus to campus, carrying artwork or supplies.

**Have you had unexpected learning experiences and/or accomplishments?** Yes, quite a bit. There were times I had to step up and take leadership, a role I tend to let others take. Got into two exhibitions, wrote and recorded a song with David Goldberg, and the most significant developing a real focus. Before coming to this program I couldn't answer the question "What do you want to do with you life?" Now I know exactly what I want to do.
How do you rate the quality of your experiences and accomplishments? Scale of one to ten?--11

Would you recommend the course to others? Yes

Please describe your most memorable SAiH moment

There were so many, I had special moments with everyone in this program. It’s too difficult to choose

But if I were looking back I would probably think about the visiting artists, Jenifer Wofford who, seeing at her website before coming, was super excited to meet and happy to find out she was actually just as awesome as I expected in real life too, as a teacher and as a person. Wofford, showed me how to paint flat "Photoshop-like" backgrounds and her class got us to explore ideas & subjects that I could work on for years. I will be doing homework from her class for a long time.

David Goldberg's class was the unexpected class, the one we all required to take, and the one that unified us. The themes and events David explored often showed up in our art, discussions in other classes, and conversations outside of class. The cool part was taking a Hip Hop humanities course with a group of completely mixed people, all different ages, cultures, genders and sharing perspectives. It was also good to break out of my shell and tell folks why it doesn't matter if I suck or don't suck in the words of William Shakespeare "herself", during our "Why Our Art Doesn't Suck Performance". That last class was a special moment we all got to know each other a little better and hang out for the last time.

Working with Wendy Yothers was an interesting experience. She's an extremely skilled craftsman/silversmith/maker and had us working on gourds, magic wands, rings, bracelets, and talismans. I was excited to work in 3-D but often wasn't inspired while in class. It may have been because it was the only class without Powerpoint slides of example work. During the last weeks with she really reached out to me and helped me to make an awesome wrap bracelet of my arm made out of copper, it’s beautiful. Plus she taught me how to work with and protect myself using different power tools. I came home to fresh hardwood floors and there was sawdust everywhere; I immediately got rid of it and even washed the windows. Before Wendy's class I would have left it there, at least for a little while.

Khalid Kodi had a great energy. He quickly produces these massive, intricate pieces that draw you in and keep your eyes moving through it forever, working next to him and all the other students who are also doing all this crazy, different, interesting work in a open drawing space with the breeze and fresh Hilo air flowing through was the best. Sometimes I wish Khalid would would have given us more subjects to work on rather than practicing different techniques, but I don't know if I would have discovered cutting canvas and sewing it back together if we hadn't had that freedom in his painting class. It was more like an open studio with critique, which are both firsts and a great experience. Critiques were good for improving my execution and interpretation of others work. The more critiques, the easier it became to discuss and interpret different artworks in a meaningful way.

All my time spent with the students in the program was pretty awesome, but the the aloha experience I had hanging out with a local hawaiian and his family, sharing the pu pus, learning about the ancestry and practices, being invited into their homes and seeing how they interact with each other. and how similar they are to my friends and family is something i will never forget.

How can we improve the SAiH immersion experience? A shuttle, and some type of communal space