



NEWS RELEASE

February 2, 1996

For Immediate Release

Press release on art exhibition:

## ***Heartwork: Creating Something Together***

February 6 to April 17, 1996

**Museum Hours:** Tuesday, Wednesday, Thursday, 11-4  
Tuesday evening 6-8, Saturday 11-2  
Open to tour groups by appointment

**Reception:** Thursday, March 14, 6-8 with Short Artist Program  
**Family Day:** Saturday, April 6, 12:30-2:30

*Heartwork: Creating Something Together* presents art resulting from artists working with others, in some way reaching out to a community on a special project which draws from deeply felt experience. The media include props for community theatrical productions, a CD-ROM, paintings, installation, sculpture, and documentation.

Art related to collaborations within and outside of **Artship Foundation** and the **Augustino Dance Theater** form a major part of the exhibition. These related organizations combine painting, sculpture, storytelling, performance, and dance, with a "quality of heart" as part of their mission description. Themes incorporate the notion of difference. They always collaborate on new pieces with guest artists, both local and from other parts of the world. Community members participate, across cultures, young and old, with a wonderful energy around creating something together out of bits and pieces of things.

Their art on exhibit focuses on the visual and tactile art surrounding productions such as *Growing Up Invisible*, an unusual play relating to the people who grew up in the carriage house behind former Governor Pardee's home in Oakland. The play was written on the spot, with the participants sitting in the carriage house. Artistic Co-Director Augusto Ferriols sketched faces, helping all to envision the characters. He drew, as others talked and fashioned barn-like theaterware. His watercolor and charcoal studies were used to gain insight into the characters and much later as a way of reliving the experience. In many ways the installation is derived from an "art of scraps," including photos, costume, props (some made by interns at Oakland High School), and things: an old bottle, a horsehair fly whip, saddle equipment.

*Growing Up Invisible* brought people together who had never done anything quite like this before. The dancers were subtly acting. An historic home was adapted, without the niceties of a theater; seating had to be built. Oakland High School interns found themselves not only building things but also acting in the play. The Chinese orchestra had heretofore focused only on Chinese classical music; now they improvised with people singing gospel. The actors didn't have a script. The music director had to worry about having piano music

sound like it was coming from the main house. A challenge for all.

The personal artwork of artists within or working with the dance theater is included as well as the collaborative work. Dianne Jones exhibits an installation with an old Finnish trunk she found. Above are two collages with small snapshots from *Growing Up Invisible*, one with newspapers behind, one with letters behind, which were found in the trunk. The trunk relates to understanding her character, Elise, and also her real-life great grandmother who emigrated from Norway. Oden Santiago, who created the computer graphics poster art for the play, exhibits personal work touching on collaborations with Augustino Dance Theater. Framed in neon, the expanded image based on the imagined family in *Growing Up Invisible* complements her *Family Series* based on her own family, her roots in Africa, and the ideas of spirit, a presence, and timelessness. Jeannette Des Boine exhibits several costumes — robes of beauty which would make anyone who wears them feel regal and inspired, without losing common touch. Originally des Boines created costumes for a small production; she was so inspired that now she creates interesting costumes and the company will create theatrical pieces to go with them. Maria McVarish, starting with an old trunk and precious objects, created an assemblage artwork for a performance; through patina, erosion, and sometimes simulated "time," she creates evocative almost science fiction pieces.

Other company collaborations have related to movement and disability. Artistic Co-Director Slobodan Dan Paich developed costume props and wheelchair staging assembly with and for Grace Lin, a former member of Augustino Dance Theater. He constructed a sedan chair structure/sculpture of wood, bamboo, and avocado seeds for Grace Lin to be carried in and for her to perform the *Sleeve Dance*, a free reconstruction of an ancient Chinese dance in which the female dancer imagines herself as the woman of the future.

The collaborations of Artship/Augustino Dance Theater seem innumerable, and each is so different. A project entitled *Windflowers*, which took place on a vacant city site, was inspired by festivals from many countries and celebrated the wind. "Ladders 16-26' tall, covered with pinwheels, made a swishy noise since it was always windy. We all made pinwheels. At first the pinwheels were white, then they were painted by children. The last week they were a riot of color — they came to flower." Some parts of a *Golden Gate Poles* project still stand in Oakland. They made these poles for five years, every Saturday, in a parking lot. Many community members participated, and the poles were placed all over the neighborhood. At 8' to 16' tall, they were constructed from rolling pins, carburetors, turned wood, with lace and doilies painted to look like wings. Then there is the *Windows Project* in Jack London Square, with window exhibitions involving artworld artists, neighborhood folks, a homeless woman, international participants such as the designer for Princess Diana, and kids. The Euphrat exhibition reflects these projects and some of the visual and tactile studio energy of materials such as telephone wire, crockery bits, silicone, colored ribbons.

The community spirit is evident also in an installation by a totally different collaboration: ***It's GonnaTake More Than A Crane*** by Ellen Bepp, L. Tomi Kobara, and Norine Nishimura with Dennis Jennings providing resource materials. Conceived to relate to the bombings of Hiroshima and Nagasaki and subsequent nuclear energy issues, the background of the piece is five silkscreen images of devastation; the foreground contains a wire globe sitting on a mound of knotted papers, each imprinted with a fact concerning the current nuclear situation followed by address and phone number of an organization to support in response. Viewers are encouraged to take a knot. The installation's title refers to a tradition in Japan — if a person folds 1000 origami paper cranes, their wish will come true. These artists feel that working toward a non-violent world will take more than symbolic folding; they encourage activities which venture into a pro-active commitment to a nuclear-free world.

A more serene community project was the donation of ***Spring in Cupertino***, a landscape portrait of Cupertino, to Cupertino City Hall by Zhunwang Zhao. Zhao, who produced public art in Beijing before moving to Cupertino, wanted to give something back to his new city, which he loved. So he worked through the Arts Commission and the City Council, producing sketches of Cupertino, seeking and responding to ideas of what Cupertino is — and doing this at a time when the heart of Cupertino had been the subject of much city discussion and planning. The process might have been bureaucratic and complex, but the watercolor studies were lyrical and observant. This was an accomplishment for a newcomer and an excellent cultural addition to a city with a substantial Chinese American population.

A land-based project, ***Indian Canyon***, is the focus of Costanoan Indian Research Incorporated. Also dealing with the invisibility of people, this non-profit presents documentation of Indian Canyon Ranch, more than an art form,

rather an educational, cultural, and spiritual environment/resource. Indian Canyon is the only land that was deeded back to a Costanoan Indian, the recipient being Ann-Marie Sayers. The story of Sayers and the story of reclaiming and recreating a culture, from sweat lodge to roundhouse, is just beginning to unfold, but has captured the hearts and minds of thousands, and exists in a new area of combining art, an earth art of sorts, with re-looking at history, current politics, and spiritual life. When Sayers tells her story of their eight-year struggle to reclaim her family's ancestral lands in Indian Canyon, she uses the word Noso-N, which translates as "Breath, so it is in Spirit." Noso-N is the name of their newsletter. Editor Russell Imrie extends the community via a World Wide Web site with articles, art, sound recordings, even a computer-generated fly-through of the canyon area.

Love for country, for a place called home, is something warm to share with others who are far away from their roots. With this in mind, Lucia Grossberger Morales decided to use multimedia, a powerful medium for interactive storytelling, and created ***Sangre Boliviana*** (Bolivian Roots), a bilingual CD-ROM Exploring a Multicultural Experience. She is also connecting it with the Internet. While of special significance to the one million Bolivians living in the United States, *Sangre Boliviana* has resonance with those from neighboring Latin American countries and with all who feel a closeness to land, people who live close to the land, and their art forms. "*Sangre Boliviana* is an Art Disk containing nine interactive, multimedia pieces which explore my relationship with Bolivia, the country where I was born. I started it many years ago, when I first returned to Bolivia after having emigrated at the age of three. There were many lasting impressions from that trip: the compelling barren beauty of the Altiplano, the tenacity of the indigenous people in maintaining their ways, the striking colors of their clothing, the attachment of people to life, and unfortunately the underlying racism toward the indigenous people. With each subsequent trip I felt a draw, a pull. As if the ancestors were calling me. Their language wasn't something you could hear. It was the language of the heart."

Spiritual, communal and personal views of hearts and "heartwork" are evident in the painted photographs of Curtis Fukuda and Lissa Jones, collaborators for over six years. Exploring the mysteries of spirit, life and death, Jones and Fukuda have made multiple trips to Mexico to document aspects of ritual life in Oaxaca, particularly focused around **Dia de los Muertos** (the Day of the Dead), when altars become elaborate with mementos, pan de muertos (bread) and flowers. Often a mixture of indigenous beliefs, Catholicism, pop culture, and personal treasures, this artform is then expanded by Fukuda and Jones, in the processes of photography and paint. "As Asian Americans who have grown up with our own set of rituals, we found commonality in the Oaxacan view of life and death." While Fukuda grew up in East San Jose amidst Latino culture, it was something he realized later he took for granted. "Everyone adds something to the altar. There are objects from generations ago. This is an ongoing conversation for us. The myths. Everything has a story." Jones and Fukuda see their interaction with people in Oaxaca as life-expanding; they return often, taking copies of their work to people whose altars they photographed. Fukuda has hosted young people from Oaxaca in his home.

Also on exhibit during the month of April is the Euphrat Museum's 1996 **Collective Children's Project, *Drawing Together***, created in conjunction with the exhibition *Heartwork*. In the shape of a contour drawing of a human heart are collaged children's photographs of their faces surrounded by their vision of compassion. Guest artists and storytellers will visit classrooms in the Sunnyvale, Cupertino Union, and Los Altos School Districts to facilitate the project, with several hundred students participating.

*Heartwork* offers a glimpse of people and organizations working locally and internationally. Multicultural, international, interdisciplinary, combining fun and fervor, this exhibition comes from deeply felt experience and affirms/nurtures continued hope for artforms which draw in communities in new ways.

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NEWS RELEASE

May 11, 1996

For Immediate Release

Press release on art exhibition:

***De Anza Student Art Show***

May 28 to June 21, 1996

**Museum Hours:** Tuesday, Wednesday, Thursday, 11-4; Tuesday evening 6-8, Saturday 11-2.  
Open to tour groups by appointment. Open De Anza Day, Sunday, June 9, 10-4.  
Open after graduation ceremonies June 21.

**Reception:** Tuesday, June 4, 6-8

The 27th annual *De Anza Student Art Show* is on view at the Euphrat Museum of Art from May 28 - June 21. Sponsored by the De Anza Associated Student Body and the Euphrat Museum of Art, this juried exhibition features paintings, drawings, prints, mixed-media works, photography, graphic design, sculpture, and ceramics, and is open to De Anza students from all departments.

Works include a two-part sculpture/painting by Manijeh-Jafari: a self-portrait, with one part a 2' papier-mâché head and the other part a painted canvas containing small photos of all the instructors she has had at De Anza — a unique mode of focusing on the learning and growth period of college. Inez Liu created the very unusual *Koi Komb*, a 4.5'-wide carved cedar comb, which appears to rake a landscape of small stones. Jennifer Moe exhibits several small, thought-provoking photographs of women with suitcases near railroad tracks; two of these are hand-colored. David Zaslow produced a 6'x6' screen made of steel and aluminum entitled *Work in Progress*.

The gathering of works reflects expertise in diverse media and varied interests and points of view. The exhibition is a chance to see some excellent work and support the creative process.

Jurors for the exhibition were Mary Ceruti and René de Guzman. Ceruti is the Program Director at Capp Street Project in San Francisco, where she has facilitated the commission of more than 22 site-related artist projects. She has an MA in Creative Arts and Arts Education from San Francisco State University. René de Guzman is Assistant Artistic Director, Visual Arts, for the Center for the Arts Yerba Buena Gardens, in San Francisco. He has a BFA in Practice of Art from the University of California at Berkeley.

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