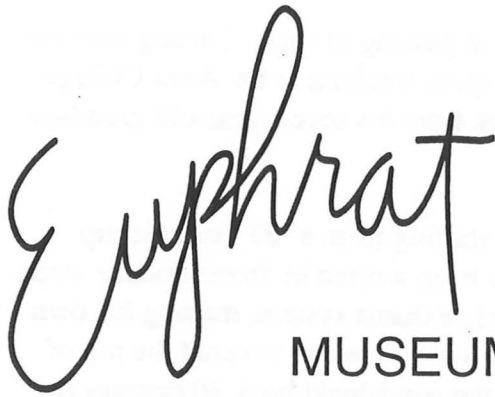


NEWS RELEASE

December 1, 2000

For Immediate Release



MUSEUM OF ART

Press release on art exhibition:

***De Anza College and Foothill College Faculty Art Exhibition***

January 9 - February 1, 2001

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

**Reception:** Tuesday, January 23, 6-8, reception with artist presentation

**Artists:**

De Anza College

Wilfredo Castaño, Michael Cole, Mike Cooper, Sal Pecoraro, Eugene Rodriguez, Lee Tacang

Foothill College

José Arenas, Carolyn Brown, Bruce George, Ron Herman, Gordon Holler, Kate Jordahl, Keith Lee, Linda Lum, Kent Manske

*De Anza College and Foothill College Faculty Art Exhibition* presents a variety of artwork created by the full-time art faculty from De Anza and Foothill Colleges. These faculty members have set the artistic tone of the two sister colleges of the Foothill-De Anza Community College District. Some of the instructors have taught since the beginning years of the district. Others are recently hired. Sculpture, painting, drawing, prints, mixed media, photography, ceramics and more will be on display.

De Anza College

**Sal Pecoraro's** *Branciforte Construct No. 2* (1998) is a low relief wall sculpture, acrylic polymer on wood panel. Part of a series based on the location of his studio, it explores formal relationships in a manner evolved from his early sky paintings (one for every day of the year, then joined together), through his mixed media sculptures, both small and large scale. Pecoraro's work is familiar to anyone visiting the De Anza College campus. He created a large public water sculpture of marble and concrete in front of Flint Center that has become an often used image for the college.

**Lee Tacang** exhibits *92*, a mixed media work which refers to lineage and the passing of time. Tacang does not want to spell out its meaning, but it has references to the long time he has spent teaching at De Anza College ("92" is the drawing room) and the passage of time in his own life. Artwork from his seven-year-old grandson, Ben Olson, is an integral part of the work.

**Mike Cooper's** *The Tubester* is a street rod over four years in the making, starting from a '33 Ford pickup which he immediately tore down to its bare frame. Numerous articles have been written in *Street Rodder* magazine about this unusual work. For example, Cooper has created an incredible exhaust system, making his own header flanges, so that a cluster of tubing pours out from the engine compartment. He has lowered the top of the truck 7", channeled the body 6", and lowered the chassis 5". He leaned the windshield back 30 degrees (a curved windshield from a '90 Toyota), constructed elaborate air ducts, and mounted aluminum radiators, scratch-built. He has incorporated sensual shapes, reminiscent of sculpture he has done of the human form — aiming for good proportions, grace, and elegance.

**Wilfredo Castaño** exhibits photograms. The photogram is a primitive type of photographic image. They are made by placing objects on light-sensitive paper, exposing them to light, and then processing the exposed paper. Castaño's images evoke poetic messages. His influences are Edward Weston, Man Ray, and Lazlo Moholy-Nagy and others of the Symbolist and Surrealist school.

**Michael Cole** wants viewers to look beneath the surface. *Separated at Birth* is a series of digital collages which reevaluates his relationship with himself and his physical surroundings. Cole was a twin whose brother died at birth. *Separated at Birth* explores what their relationship would be if he had lived. Porcelain dogs are a metaphor for what could be in an ideal relationship and "hopefully adds some humor to an otherwise uncertain end."

*Fathers, Sons, and Sometimes Lovers* (oil on panels) is part of *Interruptions*, a series of paintings by **Eugene Rodriguez** that explores the fantasies, fears, and desires that can arise when Latino gay men want to form intimate relationships. Rodriguez's work examines forces of class, ethnicity, location, and sexuality. The paintings question the bonds that create family, using family photographs, staged fictional narratives, and stills from his video work.

### Foothill College

**Gordon Holler** exhibits digital photography, a series called *Isobe's Voyage*. Isobe is an imaginary traveler who encounters the forces and spirits of nature. Starting from a mask and water, Holler creates something magical. Titles add dimension to the compelling images. *Isobe Listens. Seeing the Fire Water. The Spirit Guide. Levels of the Green Sea*. One of Holler's legacies on the Foothill College campus is the creation of the Bamboo Garden at the Japanese Cultural Center.

*Hopscotch* and *Bubble Burial* are part of **Ron Herman's** *The Formative Years* series, black-and-white photographs created in the last seven years and staged with outdoor elements often brought indoors. The works address childhood as the period when gender and sexual distinctions are not yet clearly defined. For example opposite gender clothing items are often passed down from older siblings and worn by a child without notice. In this adult recollection of the inhibited nature of childhood, the models long to reclaim their lost freedom.

**Kate Jordahl** is known for her landscape photography and has photographed far and wide — Bali, New Zealand, Alaska. Some of her most beautiful photographs are from here in California. *Clouds and Scrub, Eastern Sierra, California. First Snow, North Rim, Yosemite Valley. Cliff House, San Francisco*.

**Kent Manske's** *Symbols in a Box* is an interactive artist's book. A small box contains symbolic images. Above is a small shelf. Viewers can pick images from the box and arrange them on the shelf, making their own art narrative. *File Folder in Chest* is a mixed media digital print with wonderful color and texture, combining symbols of everyday life with Manske's penchant for inventing new processes.

**Linda E. Lum's** pencil drawing is of a room where she used to live. She has been interested in very pale works, images that are hard to make out and that appear on the surface to be extremely serene. "Red gladiolas in a vase in the middle of the drawing are painted in gouache to contrast with the environment...to rivet your attention." She thinks of the piece as a "trap" because "beauty can captivate and cause one to not move ahead with things that must be done."

**José Arenas**, the newest member of the Foothill faculty, connects a painterliness and concern with collage with allusions to everyday Mexican forms, phrases, colors and textures. Some are drawn from his mother's stories about life in Mexico, others from his own life experiences of moving back and forth between Mexico and the United States.

**Bruce George** exhibits four large pieces of wheel-thrown ceramic sculpture, including some beautiful raku and a very unusual teapot. **Keith Lee** exhibits digital images printed on old textbook pages, creating intriguing visual and verbal juxtapositions. **Carolyn Brown** presents art online.

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