



**NEWS RELEASE**

**July 25, 1991**

**For Immediate Release**

**Calendar listing on upcoming art exhibition:**

***Freehand: Drawing Loosely Defined***

October 1 - November 21, 1991

Gallery Hours:

Tuesday, Wednesday, Thursday 11-4

Wednesday evening 7-9

Saturday 11-2 (October 12, 19, 26, November 2, 9, 16)

Before Flint Center events (October 24, 26, November 3, 12)

Reception:

Wednesday, October 9, 6-8

***Freehand: Drawing Loosely Defined*** is one in a series of exhibitions organized periodically by the Euphrat Gallery to examine ways in which contemporary artists use various mediums. The exhibition presents drawings by artists from California and beyond. It explores how and why they work in this most spontaneous, demanding, ancient, and contemporary of mediums. Also included in ***Freehand: Drawing Loosely Defined*** are doodles by artists and other well-known Bay Area personalities.

The Euphrat Gallery is located east of the Flint Center on the De Anza College campus in Cupertino. For more information or to make reservations for group tours, please call (408)864-8836.

#####

**Contact: Jan Rindfleisch, (408)864-8836 or (408)864-8596**



## NEWS RELEASE

September 5, 1991  
For immediate release

### **DIANA ARGABRITE RECEIVES CALIFORNIA ARTS COUNCIL AWARD**

The California Arts Council has named artist and art educator Diana Argabrite a 1991-92 Artist in Residence at Nimitz Elementary School, Sunnyvale, and deVargas Elementary School, San Jose, both in the Cupertino Union School District. The Euphrat Gallery and Cupertino Union School District are co-sponsoring the residency.

Argabrite will use the California Arts Council's award and matching funds, totaling \$14,300, for visual arts classes with a multicultural perspective. Kindergarten through sixth grade students will participate.

Argabrite's residency complements the Euphrat's Extended Day Art Program, which offers students at Nimitz, deVargas, and four other schools in the Cupertino Union and Sunnyvale School Districts a year-long afterschool art program free-of-charge or at minimal cost to students. Both programs relate art problem-solving (studio work, reflection, and discussion) to what students learn in docent tours of Euphrat exhibitions.

Diana Argabrite serves as Arts and Schools Coordinator at the Euphrat Gallery. She has been a California Arts Council Guest Artist, lecturer on multicultural arts at San Jose State University, and member of the California Arts Project Visual Arts Team. Her work has appeared in exhibitions at San Jose State University, San Jose City College, and the Arts Council of Santa Clara County. Argabrite holds an M.A. in art and art education from San Jose State University.

Argabrite's classes are very popular among students, parents, and educators. "This project gives all of our children an equal learning experience that isn't dependent on their language skills. It really taps into their individual experiences and backgrounds," said Dr. John Erkman, Principal of Nimitz Elementary School. "This is the most phenomenal experience for children (and adults)!" added one classroom teacher. "I only wish we had Diana in our school 100%. Kids would learn so much."

#####

**Contact:** Jan Rindfleisch (408) 864-8836  
Euphrat Gallery, De Anza College, Cupertino, CA 95014



## NEWS RELEASE

October 3, 1991

**For Immediate Release**

**Press release on art exhibition:**

***Freehand: Drawing Loosely Defined*  
October 15 - November 26, 1991**

**Gallery Hours:**

Tuesday, Wednesday, Thursday 11-4  
Wednesday evening 7-9  
Saturday 11-2 (November 2,9)  
Before selected Flint Center events

**Reception:**

Wednesday, October 30, 6-8

*Freehand: Drawing Loosely Defined* is one in a series of exhibitions organized periodically by the Euphrat Gallery to examine ways in which artists use various media. This exhibition brings together works informed by the gestures, attitudes, and approaches we associate with drawing.

*Freehand* includes drawings by John Altoon, Gale R. Antokal, Santa Barraza, Lynda Barry, Squeak Carnwath, Howard Hack, Susan Hauptman, Peter Jemison, Barbara Leventhal-Stern, César Martinez, Sue Martinez, José Montoya, and John Valadez.

Gail R. Antokal and John Altoon are among artists who use color in their drawings. Antokal presents two pastels from her *Nightswimming Revisited* series. These velvety, atmospheric images of swimming pools seen at night are built from strokes of vibrant color. The fanciful

(continued)

**Contact:** Jan Rindfleisch (408) 864-8836.

**EUPHRAT GALLERY**, De Anza College, Cupertino, CA 95014

drawings of John Altoon are linear and rather spare: Altoon's pen-and-ink line curls through areas of delicately airbrushed color. For Susan Hauptman, on the other hand, color interferes with the act of seeing. Her charcoal and pastel still lifes in rich greys and blacks resonate with a strange clarity. "Light enables me to see," she says. "It's what really gives shape and form."

Like Hauptman, Howard Hack often draws everyday household objects. Included in this exhibition are works in silverpoint, a time-honored but seldom seen medium which uses silver wire to draw on a surface ground prepared with gesso, and three-dimensional mixed media works inspired by the silverpoints. Hack's images find a kind of monumental beauty in the small and commonplace.

Barbara Leventhal-Stern sees animals as metaphors for the human condition. "Elephants and Others who Never Forget," a large-scale pastel drawing, is inspired by the art of India; two smaller works draw more directly on Leventhal-Stern's personal experience. These combine fragments from sketchbooks, including self-portraits, with lithography. César Martinez, of San Antonio, Texas, also combines self-portraiture with images of animals in vigorous charcoal and pastel drawings from his series *Mestizo*. Putting his own life into the context of the confrontation between European and American cultures, Martinez depicts himself as jaguar (native to America) and as bull (native to Europe).

In Squeak Carnwath's enigmatic drawings, experience layers itself into markings, words, and pictographs, opportunities to revel in the physical qualities of charcoal, graphite, paint stick, and an occasional dog track.

Sue Martinez's two graphite portraits present Hopi/Dineh women from Big Mountain, Arizona, who draw strength from their land, labor, and struggle to maintain a way of life. Martinez's vision is influenced by photography and a fascination with the decorative qualities of objects. Santa Barraza, who teaches at Pennsylvania State University, deals with the Chicana experience, incorporating stitchery, xerox, photographs, and found objects into her drawings. Barraza's work blends humor, contemporary cultural references, religious symbolism, mysticism, and the viewpoints of children.

While these drawings were intended for museum walls and art world critique, a number of works in *Freehand* were not. Lynda Barry's pieces are from her comic strip, seen locally in *Metro*. Working in a pseudo-unsophisticated style within the conventions of a comic strip format, Barry combines social commentary with whacko humor. She lives in Seattle, but recently is more often found in Hollywood where she is at work on a screenplay.

Two pastel portraits by John Valadez have the look of museum pieces. Their original purpose, however, was to pay the rent on Valadez's studio above the Victor Clothing

(continued)

Company in Los Angeles: Valadez made portraits of employees for the company's walls. These works suggest the style and approach of his typically larger and more complex compositions.

Artist, teacher, poet, musician and founder of the cultural collective Royal Chicano Air Force, José Montoya is represented by some of the hundreds of sketches he makes using a felt-tip pen, napkin, paper towels, or whatever is handy. For Montoya, drawing is often visual note-taking about people he observes or imagines, an activity naturally part his life.

Peter Jemison, a member of the Seneca Nation of Indians and manager of the historical town of Ganondagan in upstate New York, also draws on non-traditional supports. His work in *Freehand* is in colored pencil on paper bags, a choice influenced by "Seneca beaded bags, Lakota parfleches, Cree birchbark containers, and Mimbres pottery." The bags' multiple surfaces and hidden interiors are well-suited to Jemison's layered, enigmatic imagery.

Although the works in *Freehand: Drawing Loosely Defined* represent only some of the many facets of drawing today, they demonstrate once again the difficulty of putting a precise definition to the term. Perhaps more than anything else, these works share an immediacy which characterizes the medium of drawing.

The Euphrat Gallery is located east of the Flint Center on the De Anza College campus in Cupertino. For more information or to make reservations for group tours, please call (408)864-8836.

#####