

PRESS RELEASE

September 8, 1998

For Immediate Release

Art exhibition:

De Anza College Faculty Art Exhibition

September 29 to October 29, 1998

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

Reception: Tuesday, October 13, 6-8

The *De Anza College Faculty Art Exhibition*, on view at the Euphrat Museum of Art from September 29 - October 29, features works in sculpture, painting, drawing, prints, mixed-media, and photography. The exhibition presents a range of ideas and processes addressed by members of the college's full and part-time art faculty.

The reception on October 13th will honor two new additions to the Creative Arts Division. One is the new Dean of Creative Arts, Dr. Nancy J. Canter, a painter and printmaker, who has joined De Anza College after seventeen years as a faculty member and department chair at Riverside Community College. Canter's watercolor *Maui* has a wave, front and center, that may relate not only to her love of landscape/seascape but her visceral love of the ocean as a surfer.

Rose Namubiru Kirumira, a sculptor from Uganda, and also a new faculty member, is the first Fulbright scholar for De Anza College. For the fall quarter she is teaching guest artist classes in her preferred media of wood and clay. Kirumira only arrived in the United States in mid-September, but for the exhibition she will create a special sculpture in wood. Kirumira is head of the sculpture department at Makerere University and has a major sculpture at the United Nations Development Program office's in Kampala.

Shirley Fisher is a longtime photography instructor at De Anza, who has documented the college's growth. She exhibits portions of two series of work. One revolves around the construction site of the Advanced Technology Center on the De Anza College campus. Taken in 1994, these digitized prints are colorful abstractions of overviews and details of the construction site. The other series contains large RA4 color prints of beach life. In a lighthearted moment she states, "I'm still trying to find the perfect beach, and after 63 times, I've only found parts of it."

Diane Pierce, a relatively new faculty member in the photography department, displays works from her current series *Animated Objects and Other Oddities*. Her mysterious black-and-white photographs, often with a dark background and defying any easy reading, are created from commonplace objects — a dented aluminum plate, jars, cutlery, an egg, some cones of aluminum foil, toy parts.

In Ben Kashkooli's *Migrant Horse Charging into the American Landscape* (1998), an organically grown grapevine balances on the back of a small bronze horse, which rests on a sprinkling of contaminated soil (from Carneros Region, Sonoma) and is perched on a vertical stack of US potatoes to the height of six feet. Kashkooli has resided in Sonoma for many years. The art, beyond its own power and visual presence, alludes to his struggles against the environmental degradation around him.

Printmaker Linda Goodman is back from a recent stay in Italy, which has inspired works such as *Fantasia Fiorentino* and *Omaggio a Ferragamo*. These are etchings with chine colle and combine images from newspapers and Italian art history with images of shoes. Complex and colorful compositions are built up from tidbits of lifestyle and cultural information, a ticket stub, a stamp, a newspaper clipping, a cartoon.

Karen Plesur offers students two views of the artist's life. An untitled series on tactility requires a close look. Bits of thread or plastic may be incorporated in a black-and-white photograph in such a manner that the added object becomes part of the linear quality or shading or sheen of an area. Sometimes a part of a photograph is cut in a manner to accentuate a shadow. These experiments covered a period of almost ten years. Plesur also gives a hint of her commercial art. Part of the Public Information Office of the Department of Defense, she has a number of messages for students. Much of her work is the government's, thus not a part of her portfolio; some is classified, so not available to her. The subject matter may be interesting, e.g. the documentation of base closures such as Hunter's Point, but since some of the bases are also Superfund Sites, there are also risks — she has had to undergo hazardous materials training to be able to photograph at the sites.

Moto Ohtake's mixed media works are simply titled *Destination #1, #3, #4, and #5* — destinations of some sort of space travel. Working with cut and layered paper, tissue paper, primary colors and transparencies, he builds worlds of space ships, planetary orbs, rectangular slabs, and concentric rings, activated with paint drips and swirls.

Al Miller has taught figure drawing for years at De Anza College. One of his muses is drawn in multiple colors of pencil, the other drawn on a paper bag. In a recent show at the Frederick Spratt Gallery in San Jose, Spratt wrote of the "languid poses...drawn with the greatest fluency and grace."

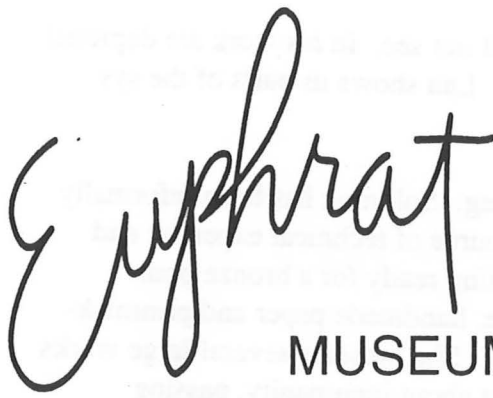
Joan Hill also has a long history at De Anza but will be showing works for the first time, creating a salon style of wall with images of different subjects (flowers, still lifes, landscapes) and media/techniques (silverpoint, conte crayon, ink, watercolor) to give students an idea of the range of skills they will be tackling.

Start of the 100 Meter was taken by photography instructor Douglas Peck at the US Olympic Sports Festival in Houston, Texas. In the large color photograph, some of the racing shoes are in clear detail, but the legs are a blur as they start to run.

Prakash Chandras's *City of San Jose* is a large, colorful painting of the architecture of the city, with stripes and blocks of color that set the scene in motion even though it contains few people and cars. His *San Jose Arena* is peopled, but again in the *San Jose Convention Center* and *San Francisco MOMA*, it is the colorful stripes in the broad expanses of sky, walls, and pavement that unify and dramatize the sites.

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Contact: Jan Rindfleisch (408) 864-8836



NEWS RELEASE

November 20, 1998

For Immediate Release

Press release on art exhibition:

Art and Education

November 18-December 10, 1998, January 5-January 21, 1999

Closed Thanksgiving weekend

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

Reception: Tuesday, December 1, 6-8, reception with artist presentation

Art and Education focuses on art, artists, and educational processes, with specific works in installation, sculpture, photography, painting, and multi-media. It involves educators working with institutions of higher learning, schools, and alternative approaches to education. Included are a variety of perspectives and participation. The processes range from providing a helping hand for emerging artists, to collaborating with a community, to creating challenging organizations, programs, or environments.

A key work is the digital mural produced by **students at California State University Monterey Bay working with artist Patricia Rodriguez**. This new state campus, once a military base, has a unique Visual and Public Art Institute developed by artists Amalia Mesa Bains and Judith Baca. Part of the philosophy of teaching is a six-step process which involves research, knowledge of your history, and checking in with your community both early in the making of the art and again at the end. Rodriguez and her students worked with the Regional Alliance for Progressive Policy in Pajaro Valley on a mural dealing with the dangers of pesticide methyl bromide. Students researched pesticide use and alternatives in organic farming, then used Photoshop to design and create a digital output, *La Fruta del Diablo* (1997), a portable mural with a vinyl surface which could be displayed indoors and out. The mural project was an outgrowth of a technique developed by Judith Baca and Alma Lopez in a Digital Mural Lab at UCLA/SPARC (Social Public Art Resource Center, Los Angeles), part of a rural/urban visual arts curriculum in service of community. The process was a marriage of art, other disciplines, the community, and new technology.

Pok Chi Lau, a Design Professor at the University of Kansas, sees a fair amount of his field related to commercial design. He offers a photographic installation entitled *Art and Education in a Consumer Society*. Lau, originally from Hong Kong, has traveled to China to photograph the conditions of Chinese workers in the new economic zones and in Hong Kong, as well as scenes of wealth they helped create. Lau asks, "Design in the service of what?..." He feels students need to think of design in terms of larger issues of humankind, the inter-

play of economics, the basic needs of human beings, what we chose to see and not see. In his work are depicted a panorama of cramped living quarters, and the cages some people call home. Lau shows us parts of the systems that bring us our shoes or latest technological goods.

Amelia Kroll Solomon works in an informal way in a formal university setting. Solomon has been informally assisting in the San Jose State University Foundry for about two decades, a source of technical expertise and wisdom, providing help to students and visiting artists in mold making or getting ready for a bronze pour. Solomon is a unique artist, innovative in her use of bronze, aluminum, marble, handmade paper and printmaking, working freely and often combining materials few would think of joining. She presents several large works relating to her views and approach as an educator, which include speaking out about inhumanity, passing information from one generation to the next, and forming a bridge to a better place. One work, entitled *Out of the Ashes*, she created after viewing *Schindler's List*. The 7' tall piece is formed from a stack of bronze books (she made molds first, did not burn the books) including *The Diary of Anne Frank* and *Roots*, over which she placed an ark with symbols of persecution and life; on top are three birds symbolizing freedom. Her subject matter ranges from Shakespeare, Isadora Duncan, and her love of nature, to social and political commentary. Solomon, who emigrated from czarist Russia as a child, has a lot of experience to offer and many stories to tell, from dancing with Isadora Duncan to carving marble at Pietro Santa in Italy.

Educational processes take many turns in relation to art. There is a rich history of visual art in the Bay Area, but many times it is a circuitous route to textbooks and college classrooms. An example is art by African Americans in the Greater Bay Area. The following section grew out of discussions with the artists and with artist/educator **Cozetta Guinn**, who has curated a complementary exhibition at The California History Center entitled *In Celebration of African American Art in Northern California since 1858*.

Art ideas are created and supported in the community (sometimes for years) before they are recognized by museums and educational institutions which formalize the educational process. **Woody Johnson** of Oakland has created art since the '60s. He studied wood carving in Nigeria, has worked in Europe and South America. In recent years, he has taught at the East Oakland Youth Development Center and Richmond Cultural Center. He was the curator for Koncepts Cultural Gallery and curated at Pro Arts in Oakland, organizing a major show on Claude Clark Sr., "the father of African American Studies on the West Coast." He currently teaches an Ethnic Studies class at the California College of Arts and Crafts. Johnson, once absorbed by woodcarving, has gone on to printmaking and more recently painting, employing automatic writing to discover an African American form of writing with the spirit of jazz, gospel. His work incorporates a sense of a smaller world (in the last thirty years there have been "a lot of cultural exchanges between Africa and African Americans"). He feels students should know about different thought processes and about "where I live, the people who live around me, my people." "My most important gift is being in this community, so a kid won't have to be twenty-one before he knows anything about his own culture...In Koncepts, I want to create an environment that represents us." [Konceptualizations magazine, Sept/Oct 1988]

Yvonne Browne has impacted education through her work as illustrator or art director for major publishing companies, such as Harcourt Brace Jovanovich, Crowell Collier McMillan, and Houghton Mifflin. She started in the '60s when the concept of integrating textbooks first meant darkening the faces of Dick and Jane. Browne took the lead in presenting images of people of color in textbooks and other publications, and has expanded this exposure through her own artwork of collographs, batiks, and greeting cards, for example a Kwanzaa card or holiday card with children caroling or dolls with different skin colors. Many of her artworks represent everyday life, a child taking a first step, wash day, the market, morning gossip. A recent series related to gambling and she is now working on telling stories through a series about families. Browne grew up in New York, lived for

awhile in the Caribbean where her parents are from, and has been active in the Bay Area for many years. Browne has also taught in traditional contexts in California and in the Caribbean, for example teaching book-making workshops at the Oakland Museum and at Oakland High School.

For **Candi Farlice** the processes of art and education expand and overlap revealing the complexity of our systems. She has curated exhibitions (e.g. *History Truth or Consequences* at San Francisco State University, along with creating a multicultural curriculum), served on a number of boards and committees (City of Oakland, Yerba Buena Center for the Arts, DeYoung Museum), and taught young people in Richmond, Oakland, and Memphis. She helped organize artists in Colors of Black and continues an interest in coalescing a west coast group with the vitality of the Studio Museum of Harlem. Her artwork interweaves with this activism and includes collaborations, public art pieces, performance pieces, and installations that arise out of her work situations or surveys she takes of people around her, thus involving them in the art process. Having worked for many years in a hospital laboratory, she creates an installation with protective gloves, or with blood slides and bits of typed stories. "Blood is a piece of you. A story is a piece of you. I am interested in how we examine people on a physical, mental, and emotional level. People are given numbers. To me a life is on an index card. I feel a loss when someone dies, even though I only knew them by an index card, not a face." In her art, Farlice uses cedar (encases memory), copper (conduit), and wax (protection), all symbols of an educational process: what we pass on, or don't pass on (for fear of the risks) to one another.

Cozetta Guinn exhibits several paintings, including a portrait of her grandmother, that refer to her inspiration as artist, educator, and collector. She is coowner, along with Isaac Guinn, her husband, of Nbari African Arts, a collection of African and African American art and a small business, which they have used to expand awareness of these cultures. Her background includes study in Sierra Leone, Ghana, and Nigeria, and teaching in the public schools. She has taught Intercultural Studies classes at De Anza College and served as a docent at the De Young Museum and the Mexican Museum. Concerned about resources for her students and avenues for their participation, she recently headed the team for the *In Celebration of African American Art in Northern California since 1858* exhibition, wrote the essay for *The Californian* which situated the art in a historical and larger arts context, and collaborated on an interdisciplinary teach-in day.

In 1996 **Carlos Villa** created the artwork *New Used Door: Syllibi for Worlds in Collision I and II*, perhaps the ultimate in connecting artwork to a course outline. Villa has developed and taught the Worlds in Collision courses at the San Francisco Art Institute, has created symposia around the concepts, has published a book from the symposia, and even facilitated the Worlds in Collision Web Site and CD ROM Project, working with artist/educators and high school students. The simplified words in the syllibi, engraved into small bronze plaques, take on expanded meaning when placed on the horizontal used door in an i ching form signifying creativity. The *Crab Box Trilogy* has a more subtle connection to education, referring to barriers for individuals from poor immigrant communities who strive for higher education — "eagles don't fly with sparrows." Villa's connections with art and education are legion, advancing new ideas, finding people, nurturing them. In major projects he often "builds a starting point" then it "becomes theirs." Recently this resulted in the exhibition about the Filipina American experience, he curated with Trisha Lagaso, at San Francisco State University. Concurrently he exhibited his own work *Family Witnessing* at the university's anthropology museum, expanding ideas of art, anthropology, family, and community.

Judy Hiramoto exhibits work which reflects an instance when an instructor did the assignment s/he gave students. *M.I.A., Truth, and Ancestors* (all 1996) grew out of assignments to work with raku and look at family history, assignments which she gave when teaching ceramics at U. C. Santa Cruz. Her *M.I.A.* series contains raku bones and evaluates the validity of information the family of an M. I. A., such as her family, might receive from family or combat peers. What is believable — photographs? objects? text? The concept of truth became

more confusing in *Ancestors*. Hiramoto started from a fantasy of a matriarchal village in Japan, countering earlier anthropological assumptions that assumed patriarchy. She began to create pots to replicate an archeological dig; then she found out there was such a matriarchal village. *Ancestors* includes photographs of her grandmother, the family graveyard, and photos of the ceramic replicas she made of old Japanese pots. In an education context, her work might ask: how does one know what to pass on to others if the most basic information is in question?

Hector Mendoza has participated in a unique (Re)Generation Project, which the Galería de la Raza, San Francisco, introduced in 1994 for the emerging generation of Chicano/a or Latino/a artists and cultural workers, whether in or out of school. Coordinated first by Olivia Armas, now by Jaime Cortez, it connects with established artists from the previous Movimiento generation that established the Galería, and creates an arena for collective activity and developing new leadership. They provide lectures, workshops, a newsletter, and exhibition opportunities. Mendoza, originally from Mexico, currently living in San Jose, has participated for several years. His drawing *El Huesito* and sculpture *187* are part of a series which refers to issues ranging from corruption and abuse of power to immigration issues. An exhibiting artist, he continues his studies at California College of Arts and Crafts, and many of his works touch on education issues, such as education in the streets, role models (or lack thereof), and access (or lack thereof) to formal education.

Teaching as a more senior graduate student at San Jose State University, **Lucy I. Sargeant** was surprised to learn her students knew nothing about what happened at Kent State University during the sixties. Sargeant then painted *Two Days in May*, referring to the killing of students at Kent State during the height of the protests over the Vietnam war. She played off on the Goya painting *The Third of May*, in which Goya portrayed French forces attacking ragtag Spanish rebels or innocents. Sargeant's installation includes her provocative oil painting, a greatly enlarged and updated detail of the original, and information about the art history and recent history she was referencing. She "passes on the coals" to the next generation in a manner that also reflects post-modernist thought in the art world. In this installation we view the plight of the Kent State students and, in general, the role of students in an educational process that includes everyone and is not without responsibilities and danger.

Artists include:

Students at California State University Monterey Bay working with Patricia Rodriguez. Students: Guillermo Ceja-Zapien Jr., Salvador Chavarin, Maria Jacobo, Tamora Schoeneberg, Mariela Vargas, Brock Essick, Patricia Fernandez, Diana Ferreira, Wes Maas, Pedro Jejinez.

Yvonne Browne, Pok Chi Lau, Candi Farlice, Cozetta Guinn, Judy Hiramoto, Woody Johnson
Hector Dio Mendoza, Lucy I. Sargeant, Amelia Kroll Solomon, Carlos Villa

Curated by Jan Rindfleisch with assistance and ideas from Diana Argabrite, Olivia Armas, Amalia Mesa Bains, Pok Chi Lau, Cozetta Guinn, Patricia Rodriguez, and Carlos Villa.

Additional related exhibitions are presented on and often campus, and coincide with or overlap this exhibition.

Amelia Kroll Solomon, November 2-25, 1998, California History Center. Curated by Euphrat Museum of Art.

In Celebration of African American Art in Northern California since 1858, January 19- February 25, 1999, California History Center. Reception January 19 (6-8pm) with simultaneous open hours at the Euphrat. Curated by Cozetta Guinn with Nancy Olsen from the Intercultural/International Studies Division. Part of a larger collaborative project with the Euphrat and the History Center.