

Euphrat Museum of Art

De Anza College, Cupertino, CA 95014

Between Disciplines: Art, Music, Language

January 8 – February 7, 2002

Closed January 19

Hours: Tu, W, Th, 11-4; Tu evening 6-8, Sat 11-2. Open to tour groups by appointment.

Reception: Tuesday, January 22, 6-8 pm

Artists: Artists from Djerassi Resident Artists Program (including Kim Anno, Squeak Carnwath, Carmen Lomas Garza, Joyce Kozloff, Dan Kwong, Joe Sam., Kotoka Suzuhi, and William Wareham), Prentiss Cole, Keay Edwards, Dawn Nakanishi, Brian Ransom, Herb Tam.

Between Disciplines: Art, Music, Language is an exhibition showcasing art that touches different and related disciplines. It ranges from art produced in a multidisciplinary residency program (visual art, choreography, music, poetry) to unique clay sculptures that serve as musical instruments, from paintings inspired by music to mixed-media installations with sound and language.

Artists' Pages illustrates the diversity of the arts, all within the microcosm of a local artist residency program that covers the disciplines of choreography, music, composition, literature, visual arts, and media arts/new genres. Each year the **Djerassi Resident Artists Program** in Woodside, California welcomes over fifty artists from across the country and around the world. The Program is a valuable resource for local, national, and international artists. As a legacy of their time spent, each artist-in-residence is asked to leave an "Artist Page" at the conclusion of their residency. To date over 500 Artists' Pages have been collected: drawings, collages, notations, poems, and other images. For this exhibition, we have selected the Pages of twenty artists, including **Kim Anno, Squeak Carnwath, Carmen Lomas Garza, Joyce Kozloff, Dan Kwong, Joe Sam., Kotoka Suzuhi, and William Wareham.**

The work of **Brain Ransom** from St. Petersburg, Florida focuses on various areas of ceramic and musical investigation with which he has been involved in recent years. One area is highly sculptural (earth tones, organic), microtonally tuned musical instruments employing ceramic resonators. A second area is based on dreams and is called *Dieties of Sound* — otherworldly sound pieces activated by breath, wind and motion. "I create unusual harmonic and tonal musical instruments to go inside each piece, usually from four to six instruments inside each Deity." The third area is a ceramic sound installation, where the viewer explores a landscape of electronically produced sounds that are enhanced by ceramic resonators. "Visitors are the composers in this acoustically designed space. Individual compositions are

based on the route a visitor takes while walking through the gallery." Each of these areas is represented in the museum installation.

Herb Tam exhibits several small oil paintings based on his enjoyment of hip-hop music. The images are both expected and obscure. Portraits of two performers are juxtaposed with works titled *The Quivering Empire*, *Gas*, and *The Lure of Fast Money*. The titles are somewhat disconnected from the images, and an artist statement, "I can't afford to be cheap," changes the tone once again. While Tam loves "this type of music, this imagery," he addresses larger issues. "It's the logo I'm after — the assurance of meaning without thought." Logos speak "like all art, of a permanent contradiction: for uniqueness and acceptance." So one looks again at the painting of the rave with its anonymous feel-good atmosphere, of the nighttime scene of the strip in Las Vegas, and of the interior a famous rapper's house with its "baroque modern" furniture.

Keay Edwards creates sculptures that explore and manipulate sound. *Experiments in Time Keeping #2* has a block of ice-encased superballs suspended above a steel parabolic dish. The sound of water and of rubber super balls dropping is routed to an audio processor for manipulation and output through a speaker above the sculpture. *Aural Artifacts #2* captures ambient sounds from its environment through a parabolic microphone and routes them out an array of speakers after manipulation by computer. Installed near *Experiments in Time Keeping #2* it manipulates the sound from the other piece as well as picking up sound in its environment such as viewers talking. Edwards speaks for many artists who work with different disciplines: "I love to learn... Through art I can choose the subject matter and the method through which curiosity is both sated and piqued."

What would it be like to see clearly...to not be ruled by the judgments and preferences that cloud our vision? **Prentiss Cole's** artwork is influenced by such questions that go beyond art and encompass science, religion, and psychology. Of equal importance is a simple liking to experiment with ordinary materials. What results are works that combine text with object, works that are textual musings about language and the transcendent to which language can only point. *Sine/Cosine (Wave 1)* is a 12' wide mixed-media wall piece in the form of a sine wave with over a hundred aphorisms (known and invented) hanging from it, such as "What's denied becomes the master" and "Is there a knowing that is not partial?" It is like a running commentary from his journals. *Out of the Closet* is a wall installation of garments, which grew out of another installation *Is Anyone Listening?* The garments are of silicone rubber, wire screen, cheesecloth and aluminum and have "nametags" with questions about identity. "Who is this that I have no wish being?" "Who is this that pretends to know what's going on?"

Dawn Nakanishi creates a poetic installation, viewed on entering and leaving the museum: text engraved into rock slabs embedded in a path of river rocks. *Life is a River, a Journey of the Soul* is set off by large hanging leaves from a sycamore tree. There are many sycamores on the De Anza College campus, so their usage brings us back to this site of learning with its academic disciplines, by which we come to probe, learn, and fashion our own way in the world.

The exhibition was curated by Jan Rindfleisch and Diana Argabrite with Nancy Canter, Linda Mau, Carlo Ricafort, and Consuelo Underwood.

Call Jan Rindfleisch 408-864-8836 for more information.