



NEWS RELEASE

September 22, 1992

For Immediate Release

Press release on art exhibition:

De Anza College Faculty Art Show

September 22 - October 15, 1992

Gallery Hours: Tuesday, Wednesday, Thursday 11-4
Wednesday evening 7-9
Saturday, October 10, 11-2
Before selected Flint Center events

Reception: Wednesday, October 14, 6-8

De Anza College art and photography faculty members begin the celebration of the college's 25th anniversary with the *De Anza College Faculty Art Show 1992* at the Euphrat Gallery. The exhibition opened September 22 and continues through October 15.

The public is invited to a closing reception to meet the artists on Wednesday, October 14, 6 - 8 pm, at the Euphrat.

Included are recent works by Victor Bagno, Neal Boor, Marcia Briggs, Wilfredo Castaño, Prakash Chandras, Michael Cole, Shirley I. Fisher, Diane Francis, William Geisinger, Monroe Hodder, Kim Kelzer, Diane Levinson, Richard Lohmann, Linda Mau, Alan Miller, Motosuke Ohtake, Salvatore Pecoraro, Ken Sakatani, Tom Silver, Matthew Sommerville, Lee Tacang, Charles Walker, and Hillis Williams. All are current or recent full- or part-time art or photography faculty members at De Anza.

The exhibition spans painting, printmaking, ceramics, photography, drawing, sculpture, furniture-making, and rug-making.

(con't)

Euphrat Gallery, De Anza College, Cupertino, CA 95014 (408) 864-8836

Prakash Chandras presents a large-scale painting, *Oriental Screen Play*, whose scrolled, shallow forms are echoed in his two sheet metal sculptures, *Honey of a Dancer* and *Heart Grows Fonder*. Monroe Hodder's *Untitled (For Those Who Have Died of AIDS)*, also a large-scale oil on canvas, uses a limited palette to choreograph five human figures. Victor Bagno (*Are You Lonely Tonight?*) and Ken Sakatani (*New Life*) both place the human figure in a painterly context.

On a smaller scale, Diane Francis juxtaposes magical elements — mango, mayflies, moon, spiral, stars — in her acrylic and silver prismacolor on paper *Mango Moon, Mango Window, Mango Mayfly* and in the monotype and pastel *Pool and Glimmer*. Neal Boor is also represented by a monotype, the gestural *Rojo*. In her screenprint *Obscurely Associative: The Lovers*, Marcia Briggs suggests both electronic imagery and kimono patterns.

Diane Levinson's *Platter with Orange Ring and Blue Spout* is an exuberant ceramic crazy quilt. Bill Geisinger presents traditional *shino* and *tenmoko* stoneware. Linda Mau's vessels, on the other hand, are distinctly non-traditional: *Winter*, shaped in birch and paper handmade from cotton, and *Nature Basket*, of handmade paper edged in abacá, raffia, feathers and moss. Mau's sawdust-fired ceramic *Desert Meditation Stones* play with our assumptions about materials as does Sal Pecoraro's faux marble, acrylic-polymer wall piece *Lucca*, named for the Tuscan province known for its quarries.

Wil Castaño and Richard Lohmann draw upon time-honored photographic techniques in their work. Castaño's gently humorous *Hope E-95 Clean Up Sheet Photograms* is a series of Ektacolor photograms involving rubber gloves, bugs, and a wrench. Lohmann's contact-printed 12" x 20" platinum print, *Quinalt Rainforest #6*, continues his series focusing on the environment.

Also included is a sampler of Shirley Fisher's multifaceted photographic work: *Music Digitized*, the Cibachrome *Daffodil Hill*, and two black-and-white works from her inner landscape series, *Granddaughter and Grandfather* and *Valle de la Luna, Bolivia*. Charlie Walker's Cibachrome *Working Woman* offers close-ups of Miss Liberty's eyes, ears, and mouth. In two pieces from his *Intervaz* series, Matthew Sommerville places photographic reproductions of Vermeer's domestic scenes into wall boxes bolted behind smoky plexiglas bearing cryptic inscriptions.

Alan Miller's drawings are informed with his personal symbology of maps, small objects, old photographs, playing card symbols, and phrases in French or English. In his plastic-wrapped pastel *Goodbye-Pass*, Lee Tacang portrays himself pierced and scarred of chest, yet a smile (or is it a grimace?) plays across his face. Two mixed-media works from Michael Cole's *Temporarily Out of Focus* play with quasi-symmetrical bands of sky, rock, and water textures.

Among the three-dimensional pieces featured in the exhibition are Motosuke Ohtake's sculptures from the *Metacosmos* series, characterized by recombinant forms, sci-fi surfaces, and acute angles. Tom Silver presents *Two Boats*, a tangle of evocative forms in wood. Also included in the exhibition are Hillis Williams' geometrically-patterned wool rugs and Kim Kelzer's punning pink-and-cream *Wing Chair*.

Press photographs are available. For more information or to schedule group tours, please call (408)864-8836. Euphrat Gallery exhibitions and events are wheelchair accessible.

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Contact: Jan Rindfleisch (408)864-8836



NEWS RELEASE

October 1, 1992

For Immediate Release

Press release on event:

A Day Without Art

Tuesday, December 1, 11-4

The Euphrat Gallery and De Anza College Health Services will coordinate De Anza College's observance of A Day Without Art. This event commemorates those who have died of AIDS and promotes AIDS education. On December 1, the Euphrat will dim its lights and offer information about AIDS at a table staffed by Health Services and Gallery volunteers.

Special signage will direct students, staff, and visitors to the Euphrat and other participating campus units. Public artworks on campus will be draped in black, and the Campus Center will present a Day Without Art display.

Visitors as well as De Anza College students and staff are invited to stop by the Euphrat and other Day Without Art sites on December 1.

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Contacts: Patricia Albers, Euphrat Gallery, (408)864-8596, or Ruth Foy, Health Services, (408)864-8732.



NEWS RELEASE

November 19, 1992

For Immediate Release

TREASURE:

**The Community College Enriching Our Lives
Focus De Anza**

November 3, 1992 - January 21, 1993

**Gallery Hours: Tuesday, Wednesday, Thursday 11-4
 Wednesday evening 7-9
 Saturday 11-2
 Before selected Flint Center events
 Closed Thanksgiving Weekend and December 16-31**

Reception: Wednesday, December 2, 6-8

On view at the Euphrat Gallery from November 3, 1992, through January 21, 1993, *TREASURE: The Community College Enriching Our Lives, Focus De Anza* marks the 25th anniversary of De Anza College in Cupertino. Through sculpture, painting, photography, installations and more, this exhibition explores one community college's impact on the visual arts and culture of our region and nation.

TREASURE is dedicated to Dr. A. Robert DeHart, De Anza's President for its first 25 years. Dr. DeHart set the college on a course of "constant, purposeful innovation and improvement." His vision has included bellwether programs involving technology, cultural institutions — California History Center, Flint Center, and Euphrat Gallery— and an Art on Campus program.

Although all of the works in the show relate to the De Anza family, *TREASURE* is, in many ways, illustrative of community colleges as a whole. Community colleges have had a profound impact on the social, economic, political, and cultural strengths of our country and particularly of California. Perhaps this is because both the community college system and our state appeal to those who wish to change their lives. Many community college students are recent immigrants, re-entry people, the first in their families to attend college. *TREASURE* begins to tell the story of the dreamers and visionaries who have walked through the community college's "open doors."

For hundreds of thousands of alumni, *TREASURE* has a personal significance. In researching the exhibition, Euphrat staff heard many speak about how the college provided a nurturing environment which helped change their lives.

(con't)

Appropriately, *TREASURE* is a many-faceted exhibition:

History De Anza's past is evoked in photographs and drawings including a remembrance of the gallery's namesake, **Helen Euphrat**. The Euphrat family once owned the land which De Anza occupies. Photographs of the Euphrat estate and ornaments made by Helen Euphrat are on loan from grandson **Fred Euphrat**. In contrast, a rendering of Cupertino's proposed **Grand Boulevard** project looks to the future. The project would create a tree-lined corridor linking De Anza and its cultural activities to the commercial and shopping areas along Stevens Creek Boulevard, thus helping to foster a community identity for Cupertino.

Alumni and Students Alumni from Creative Arts and other divisions are involved in local and national art communities. Many incorporate timely issues into their art; some have been instrumental in developing cultural institutions in our region.

Holly Crawford, who attended De Anza in 1967 and 1971, is well known for installations addressing social and political issues. She is represented by *Water ! Water \$ Water ?*, an installation combining symbols — such as shower heads and water-intensive crops — with panels documenting her research on water policy.

Ben Kashkooli, a De Anza student from 1977 to 1978, reflects on notions of time and growth in his installation *Two Times Encircles Time Time Time Time Time...* The piece juxtaposes a mechanical rotating hourglass which never runs out of sand with silk tree seedlings grown from seeds picked up in the Creative Arts quad.

New York performance artist and photographer **Tai Dang** studied at De Anza from 1979 to 1981. Dang has worked with Andres Serrano and has performed at the Bronx Museum of the Arts. He is represented by Cibachrome photographs combining self-portraits with images of Buddha.

Several art alumni living in the South Bay have worked to build our region's art organizations. For example, **Jan Karlton** and **Helen Golden** were among the founders of the South Bay chapter of Women's Caucus for the Arts. Karlton presents *The Patriarchs* and *Falling Away*, two recent works in gouache on paper. Also included are Golden's dyed and painted, collaged, and computer-generated photographs.

Myrrh has helped to build YLEM, an association bringing together art, science, and technology. She also has an interest in Latin American cultures. Myrrh demonstrates her artistic and technical abilities with two works, *Targets*, an acrylic painting on wood, based on a 1988 trip to El Salvador, and *Homunculi: The Folks Within (Version 1)*, a computer graphic created for the YLEM newsletter.

For several years student **Ralph Muñoz** has combined art classes with his regular employment. Muñoz was born and raised in Cupertino; his uncle once tilled the land on which De Anza now stands. Included in this exhibition are examples of Muñoz's stylized and detailed drawings inspired by the way his mother once wrote her name in a family album. Some incorporate words such as "Mexican American" or "Bill of Rights"; others are purely abstract.

Alumna **I-Ping Fu** spent the summer of 1992 in her native Taiwan studying education and Chinese arts. The exhibition presents Fu's traditional knots along with rice paper scrolls by her grandfather, well-known Taiwanese artist **Shen Yao-Ch'u**.

Alumna and former staff member **j-walker** presents Cibachrome photographs of high-fashion mannequins set against reflective surfaces which dissolve urban reality into fantasy and illusion.

De Anza student **Norma Dove**, the Educational Diagnostic Center Student Activity Club (EDSAC), and the Photography Club created an installation to demonstrate the hurdles of learning disabilities.

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Included in the scrapbook section are old photographs of former student **Paul Fong** in his football playing days. In the Physical Education Department, art-as-everyday-life focuses on the development of bodies, team work, and the "beauty" of good game strategies. Fong later became a prominent businessman and President of Asian-Americans for Community Involvement.

Some De Anza alumni have pioneered Silicon Valley's technological industries. One is **Carl Pompei**, Chairman of the Board and Co-Chief Executive Officer of Mass Microsystems, Inc., in Sunnyvale. Included in the exhibition is an example of the company's product line, the Mass Microsystems MASSfm™ 24/96 personal fax modem. Also included are two block prints by Japanese artist **Haku Maki**, which Pompei commissioned as gift incentives for employees of his previous company. Pompei's contributions to *TREASURE* reflect how he has brought art to the workplace.

Faculty Visual creativity among members of the De Anza faculty is by no means limited to the art and photography departments.

For example, **José Coleman** — who taught Spanish for many years and is now semi-retired — has developed a drawing style which recalls the surrealists' automatic writing. Coleman contributes to the art community by docenting at San Francisco's Mexican Museum. The exhibition also includes Mochica, Chipibu, and Arimu vessels he acquired while teaching in Lima, Peru.

Scott Peterson, part-time math instructor and full-time avionics engineer at Lockheed, shares photographs taken during his photographic safari in Kruger National Park, South Africa. Also included are Cibachrome photographs taken in Antarctica by **Doug Cheeseman**, biology/zoology instructor and Director of Environmental Studies. Cheeseman uses slides taken in habitats around the world in his popular lectures to community, scientific, and campus groups.

CAOS (Computer Application and Office Systems) instructor **Dan O'Donnell**, known for his witty commentary at college functions, presents a humorous computer-generated drawing, *Receptacles of Wisdom*, created especially for this exhibition. Also on view is a drawing from the collection of English instructor **SDiane Bogus**.

A needlepoint created by Marcy Nunes, sister-in-law of physical education instructor and basketball coach **Tony Nunes**, honors Nunes's 1,000th game.

Visual creativity by instructors is expressed in many ways. For example, the "collaborative learning" classroom *looks* different than a regular classroom. Photographs from reading instructor **Sally Wood** depict how collaborative learning creates teams in which learning and problem-solving are tackled in small groups.

Checks and Balances, a large-scale piece by sculpture instructor **Michael Cooper**, refers to various cultures' relationships with the earth. A De Anza faculty member since 1976, Cooper was awarded the Prix de Rome in 1979. Former part-time painting instructor **Long Nguyen**, who has also achieved a prominent place in the art world, presents his large-scale oil on canvas *Desires, Cyclone #1*. **Lucia Grossberger** taught computer graphics at De Anza from 1986 to 1988. Grossberger's *HUACA* is a 6'-tall interactive sculpture combining traditional imagery from her native Bolivia with kaleidoscopic, computer-generated imagery.

Staff De Anza's staff includes artists as well as collectors. Graphic designer **Sam Fejes** presents her drawings for a record album cover which won a *Print Magazine* award for excellence in design. Also included are paintings from Fejes's collection of her mother's work. **Claire Fejes's** bold, richly colored oils document the life of the Eskimo people. They have been the subject of over 30 museum exhibitions, including a retrospective currently traveling, and illustrate her four books published by Random House.

Also on view is an antique kabuki costume from the collection of **Sets Hirano**, who retired in 1992 after 18 years of service at De Anza. Hirano's grandfather and father used the costume in their amateur kabuki troupe active for decades including in Japanese-American internment camps during World War II.

Trustee Euphrat Board member and former Foothill-De Anza Community Colleges District Trustee **Ray Bacchetti** presents a mixed media work combining seeds, dried grasses, and other natural materials gathered in the South Bay hills.

TREASURE is made possible by generous funding from Campus Center Operations, De Anza College, and the Foothill-De Anza Community Colleges Foundation.

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