

NEWS RELEASE

September 10, 1996

For Immediate Release



MUSEUM OF ART

Press release on art exhibition:

De Anza College Faculty Art Exhibition

October 8 to October 31, 1996

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

Reception: Wednesday, October 16, 6-8

The *De Anza College Faculty Art Exhibition*, on view at the Euphrat Museum of Art from October 8 - October 31, features works in sculpture, painting, drawing, prints, mixed-media, photography, ceramics, and interactive multi-media. The exhibition presents a wide range of ideas and processes addressed by the college's full and part-time art faculty.

In the center of the museum, Michael Cooper, in "an anti-gun statement," exhibits a small motorcycle with side car with a gun for a body — a tour de force which he has designed and created from multiple varieties of hardwood. Quiet political statements nearby are Ben Kashkooli's *Blue Time in Water* (*Homage to Edmund S. Muskie*), a 3' high sculpture with a floating hour glass, and his 2"x2" etch-a-sketch toy displaying words drawn to say, "Let Live." *Lost and Found* sculptures by Sal Pecoraro include one of concrete, brick, rebar, and cast stone, and the other containing "found" handsaws painted with miniature landscapes. Other sculptural pieces, more abstract, include *Acceleration*, welded stainless steel "with a rock," "an exploration of linear structural form," by Motosuke Ohtake and several white metal constructions by Prakash Chandras which play with reflected color.

Bill Geisinger, who heads the ceramics program, exhibits stoneware plates from his *West Iowa* series. These focus on the flow pattern of the glaze and its resemblance to the pouring of a liquid, or to the erosive nature of a river basin, while acknowledging the use of large plates to serve up food for big family meals. Incorporating found objects from flash bulbs to door hinges, Diane Levinson presents several 3' tall strange and humorous ceramic bouquets of flowers, from her 1996 series *No Glads for Mom*. Linda Mau's sculptures are made from "paperclay," paper pulp mixed with stoneware clay, and steel wire armatures; themes relate to art and technology in Silicon Valley, with titles such as *What Goes Around* (a möbius strip) and *Twentieth Century Tower of Babel*.

Shirley Fisher created several works specifically for the exhibition: *Looking Back: What Were Their Contributions?* and *Photo Treasure Box*. Both include photos of former or current faculty. One of her

other works alludes to the artist's wide travels, covering over sixty countries. Updating a process that originated c. 1750, Wilfredo Castaño has developed color photograms centered on images of tulips. In photography also there are black-and-white images of Cairo and Giza by John Maruoka, and hand-coated platinum contact prints, taken at locations from Big Sur in California to Devil's Churn in Oregon, by Richard Lohman.

The 5'x8' oil painting *Hostile Takeover* by Lee Tacang centers on male figures and on a suspended U.S. Cavalry saddle (dating from the 1860s), which he has used for a prop in his drawing classes for years and which has become an icon in his artwork. Monroe Hodder also paints large canvases, here *Pear Matrix II*. Why pears? "These icons stand for me as witness to the evolving self. To the languid reverie of painting, they bring the voluptuousness of the real." Marcia Briggs spliced together xerox prints of arbor, fence, gate, toy frog, and toy skeleton for *In the Garden*. Linda Goodman displays color etchings, one a *Fantasia Florintina*, and Alan Miller displays fluid, linear figure drawings in crayon, graphite and wash. Michael Cole's multimedia computer piece *TimeWorks*, is a Web-based work in progress, wherein viewers are asked to submit their own imagery related to a particular story. The images will then become part of the site.

Faculty Artists include: Marcia Briggs, Wilfredo Castaño, Prakash Chandras, Michael Cole, Mike Cooper, Shirley Fisher, Bill Geisinger, Linda Goodman, Monroe Hodder, Ben Kashkooli, Diane Levinson, Richard Lohmann, John Maruoka, Linda Mau, Alan Miller, Motosuke Ohtake, Sal Pecoraro, Lee Tacang.

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Contact Jan Rindfleisch (408)864-8836



CALENDAR LISTING

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Faculty artists: Pamela Andreatta, Marcia Briggs, Wilfredo Castaño, Prakash Chandras, Michael Cole, Mike Cooper, Shirley Fisher, Bill Geisinger, Linda Goodman, Monroe Hodder, Ben Kashkooli, Diane Levinson, Richard Lohmann, John Maruoka, Linda Mau, Alan Miller, Motosuke Ohtake, Douglas Peck, Sal Pecoraro, Karen Plesur, Lilian Quirke, Lee Tacang.

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NEWS RELEASE

November 10, 1996

For Immediate Release

Press release on art exhibition:

Families: Rebuilding, Reinventing, Recreating

Nov. 21, 1996 - Jan. 30, 1997

Closed for the holidays, Nov. 28-30 and Dec. 12-Jan. 6, 1997

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

Reception: Wednesday, January 15, 6-8 with artist presentation

Families: Rebuilding, Reinventing, Recreating is an exhibition of painting, photography, sculpture, and installations which focuses on the values of family ties — so important, that we human beings come up with unique ways to rebuild, reinvent, and recreate families and ourselves — with kinship or without. These values include closeness, fulfillment, an environment for creativity and growth, coming to terms with aloneness, and building a nurturing family support structure within oneself.

Families: Rebuilding... considers the expansion of the word family. Constructed families can include people whom we consider more than friends, who may be drawn from our work lives or spiritual lives. While we often speak of the presence of important people in our lives, there is also living with absence, separation. We build upon memories, and recreate a family within. The process of rebuilding, reinventing families is creative, and integral to the ongoing rebuilding, reinventing of oneself. The artists in *Families* shed light on these ideas through artwork and processes.

ARTISTS

Johnny Coleman's art is about growth and change, about self-creation within his experience as an African American male, and about how he was prepared within his family and community to face life and its possibilities. It is also about private spaces that exist when the performers in our lives are absent. The installation *Storyteller: For Beulah's Youngest* centers on an open wood-frame wall from a garage, with bound newspapers, baby food jars, old neckties, chalkboard, and found book (*Among the Missing*). The 8'x5' installation pertains to the site/rite of passage of learning to fix an inner tube. "Son, push the innertube into the bucket and look for bubbles." Coleman defies the experience, which challenged and armed him with the seed of self-reliance, making an African image of power. But this is a contradicted process of personal evolution. Closeness is

escaping, just as the bubbles are. Similar to another wood-frame structure he created, it is a family space and a lonely space.

One exhibition section speaks of building an inspirational and nurturing system outside the biological family, specifically here, a support system from other artists, very often women. The section centers on a **collaborative dinner table installation** *Art Family/Dinner Party* organized by Flo Oy Wong, surrounded by art from some of the artists involved in the table installation.

The idea began in June 1996 when Wong invited eleven artists to a potluck (and slide sharing) at her studio. Many of the women were friends involved in Asian American Women Artists Association (AAWAA), an organization Wong helped form. This was intended to be a first of numerous suppers celebrating different powerful women from the artworld. Later Wong, working with Jan Rindfleisch, created a tablecloth superimposed with photographic images taken from the dinner. Then the participants each were invited to bring a symbolic family/support/nurturing item for a dinner table installation, to create a nutritive potluck of related ideas and emotions. The result: *Art Family/Dinner Party*.

The potluck gathering is part of **Flo Oy Wong's** enlarging her international family through art, examples of which are on display. The suitcase artwork *Lucky Daughter* relates to Wong's position among siblings (the daughter preceding the birth of a male sibling), half of whom were born in China, the other half in the U.S. *Baby Jack Rice Story*, a collaboration with Edward K. Wong, is built upon resurrecting close family-like relationships between her husband and his boyhood friends in the South (with whom they have spent summers now reconnecting). *International Women's Conference Rice Sack* (work in progress) is signed by members of her "international family" whom she met in Beijing, 1995, as part of the International Women's Conference; Wong was a representative from the Women's Caucus for Art, another organization with which she is active, this time as a national board member.

Participants in the dinner gathering included Lenore Chinn, Jacqueline Yuke Lan Ford, Anna Wong, and Terry Acebo Davis, who themselves have created art referring to ideas surrounding family and personal choices.

Among her portraits, painter **Lenore Chinn** has depicted her chosen "next of kin," people associated with the Hollywood apartment which served as her home away from home for many years. These members of her constructed family have been important stimuli to her creative growth and "a profound presence in my life... Many of the people were involved in the arts and participated in my career as an artist. To this day I feel they continue to encourage me... In 1990 when one friend, David, landed in SF General Hospital, he listed us as his next of kin. From that day forward we told others that we had inherited each other... As the AIDS epidemic weaved its way through my family, only one male relative and two Latina partners survived." Two paintings on display show these three people who remain as a core of her family. In *Visible Difference* (1990), Mary and Terry stand in front of cliff dwellings symbolic of their long-term relationship. *Departure* (1986) is a portrait of Robert in the apartment, painted at a time when Robert had gone through grieving the loss of his partner. Chinn's portraits of this chosen family go back to 1981 with *Son Cuates* ("The twins — they started me on the road to getting to know all these people.").

Jacqueline Yuke Lan Ford brought the element of money in family or potential family relationships into the foreground — how it alters choices — whether in searching for mates (finding a rich husband or buying a picture bride) or in family dynamics (demurring to a rich male relative—kissing his toes). She often uses Chinese funerary money, referring to her Chinese heritage. A painting of a dress collaged with money, a man with money heart aflame, a woman with her man made of money. A heart papier mached in funerary money is

an all too raw reminder, with added significance for young artists who often feel torn between needs for money and their love of creating art. *American Stir Fry* is a take-out food carton filled with flat paper noodles, constructed from photocopies of pictures and statements from catalog brides. On exhibition recently at a bank, a number of male employees thought nothing was wrong with mail-order brides, causing considerable discussion and the request that the work be removed from view.

Anna Wong created a work specifically for *Art Family/Dinner Party* and it became a stand-alone piece. A papier mache egg stabilizes smaller eggs decorated with images of family and of AAWAA, her closeknit artist friends, all connected by an "umbilical" cord. The egg sits on a nest of moss and cloth.

Terry Acebo Davis exhibits *Dahil Sa Yo* ("because of you" in Tagalog), a work incorporating personal thoughts about family, relations with other admired women artists, and larger ways of drawing support and inspiration from women, family, community. The work centers on repeated, near life-size images of her mother, originally from the Philippines. These images are screen printed on a checkered plastic tablecloth she once used for a celebratory dinner after completing an art project with an artist whom she greatly admires, Mildred Howard. On the floor are spiritual offerings of water, salt, and rice; on the wall is a night light. In one sense, it's about her not having children: "Who will look after me when I get old?" Below the figures are crates, such as those used by her father in the produce market. The crates relate to farmworkers and the manongs, a name for the labor force of single men coming from the Philippines earlier in this century. Davis always learned, "First came the men," but she wondered why we don't look at the women. One way to look for models is to start at home, as she did with looking at her mother. A piece she is currently working on contains the photos of hands and feet of older Filipino women, "people who have mothered people," who made sacrifices, like Gabriela Salon (similar to Joan of Arc). "They always want me to eat with them... a nurturing, caring-for sense."

A portion of *Bayanihan Transition*, a multiphased public artwork by **DIWA Arts**, a coalition of Filipino American artists, also builds on ties to the Filipino community, working with their remembrances. Quotes from community members are displayed on lightboards, which had been placed in 1994-95 in areas with significance to the Filipino community, such as a popular Filipino restaurant in San Francisco, and at the San Francisco airport, where Filipinos returning home to visit relatives intersect with Filipino immigrants just arriving. "Bayanihan" is the custom where relatives and friends help a farmer carry his home from one place to another during the migration in the growing season. The project referred to the idea of mutual support and actively involved the community in its creation. A major installation, *Santa Cruzan*, at Capp Street Project in San Francisco, culminated the project. DIWA stands for "idea" or "spirit." Davis, who is a member of DIWA Arts, has found "aunts and uncles" in the Filipino community and "brothers and sisters" in the artworld — often around shared food. The family members are sources of inspiration and support. Personal searching and extended family ties are integral to the process and endproduct of this art. DIWA Arts includes: Romel Padilla, Rene de Guzman, Johanna Poethig, Terry Acebo Davis, Reanne Estrada, Rico Reyes, Leo Bersamina, Maria Medua, and Agelio Batle.

In the Name of my Father centers around food as well. Artist **Joe Bastida Rodriguez** has created an installation around a table setting, incorporating ofrendas to commemorate his father's dedication to family, church, friends, and community. On five plates are written offerings on corn husk, honoring his father using quotations from family members. A place is also set for his father. Corn husks, corn meal, calaveras, and saints refer to his family's mestizo heritage, his Chicano culture, and to the "other world" (spiritual) to which his father looked for help when he was alive. A painted image depicts his father in clothes that represent his youth. A soundtrack contains voices of family members recalling their memories. Beyond the work's formal, cultural, and

spiritual components, it has been part of a healing process and building a concrete presence for a set of memories.

Sara Leith-Tanous exhibits photographs taken of her husband as he was dying of cancer and of their little boy who was just embarking on life. The series *What we mean when we talk about love* has been in one way about keeping alive a very dear person in her life, in another way about transformation, a period of tremendous growth, coming to terms with life and what is really meaningful. In the context of constructing family and constructing self, one might focus on the larger symbolism of these works, with the images of dying and new life representing the continual cycles in each of us as we try to hold onto closeness and struggle for growth. The embodiment in family members of our own beginning and end is thus only a small part of a life of daily losses and aspirations, and the creativity we bring to them.

Artists:

Lenore Chinn

Johnny Coleman

Terry Acebo Davis

DIWA Arts: Romel Padilla, Rene de Guzman, Johanna Poethig, Terry Acebo Davis, Reanne Estrada, Rico Reyes, Leo Bersamina, Maria Medua, and Agelio Batle

Jacqueline Yuke Lan Ford

Joe Bastida Rodriguez

Sara Leith-Tanous

Flo Oy Wong and Edward K. Wong

Art Family/Dinner Party installation artists: Kim Anno, Lenore Chinn, Terry Acebo Davis, Jacqueline Yuke Lan Ford, Lissa Jones, Swati Kapoor, Yvonne Littleton, Laura Parker, Jan Rindfleisch, Anna Wong, Flo Oy Wong.

With representative works by Lucy Arai and Mary Chabiel, who are exhibiting in the companion show *Families: Stories and Practice*.

Curated by Jan Rindfleisch, in large part with Flo Oy Wong, working from connections with the Asian American Women Artists Association. Additional assistance: Diana Argabrite and Terry Acebo Davis.

Exhibited in conjunction with *Families: Stories and Practice*, curated by the Euphrat Museum of Art, presented at the Sunnyvale Creative Arts Center Gallery, Sunnyvale, Nov. 7 - Dec. 21, 1996.

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