

PARTICIPATING ARTISTS

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Bianca Tummings
Chloe Hedden
Diane Abt
Francesca Roccaforte
Habib Saher
Jan Dove
Joanna Katz
Joaquin Newman
Julie Oppermann
Kat Zandvakili
Kazuyo Sato-Leue
Lara Hoke
Larry DeDionisio
Leila Hornick
Lorrie Fink
Mio Nishi Good
Monica Marini
Paul Bigelow
R. Parker Blackburn
Rameen Gasery
Ray Patlán
Susan Hall
Trius Fernsler
Vasanthi Victor
Victor Coffield
Victoria Kirby

SEED
CORN
GALLERY

A GREENLINING
COMMUNITY ARTS
INITIATIVE PROJECT

summer
EXHIBITION

August 14–December 31, 2008

Opening
Thursday, August 14, 2008
6:00 pm

1918 University Avenue, 1st Floor
Berkeley, California 94704

catalog of exhibited works

The GREENLINING INSTITUTE

A multi-ethnic advocacy, research, leadership development, and public policy organization whose ultimate goal is to increase the role that low-income and minority Californians play in the civic arena in order to create equitable policies and improve quality of life for all communities.

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The Greenlining Institute and the Seed Corn Gallery thank you very much for your support of our community arts initiative!

welcome!

The SEED CORN GALLERY
is a project of
The Greenlining Community Arts Initiative

GALLERY HOURS
Monday-Friday, 9:00am to 5:00pm
Weekend hours TBA

STAFF
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SPECIAL THANKS TO OUR ARTIST ADVISORS
Ray Patlán
Joaquin Newman
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Dear Friends:

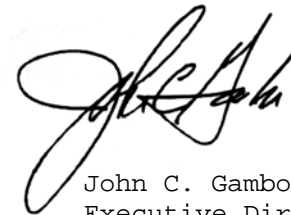
Art – especially community art – is cultural asset that has its roots in the need for people to communicate with one another in ways that sometimes words cannot express. Yet, in a technocratic world increasingly driven by facts and figures, art as a legitimate form of expression is often, and sadly, underappreciated.

In Greenlining's own research and advocacy, we speak the language of policy to articulate and act upon the social justice issues affecting California's diverse communities. Yet art as a means for communicating the ideals of social justice transcends linguistic and cultural barriers, as well as time.

Greenlining's Community Arts Initiative through the Seed Corn Gallery is our way of acknowledging the debt that social justice movements all over California and the nation owe to the artists that have given it life.

To all of you present, thank you very much for supporting community artists with your presence. To the artists whose works are represented in this show, thank you for sharing with us your efforts, your message, and your time.

Sincerely,



John C. Gamboa
Executive Director
Greenlining Institute

August 14, 2008

andrea rey



Deer
Construction, Carved Pine,
Acrylics, and Varnish
20"x20"x4"D

I was born and raised in Mar del Plata, Argentina. Over the last 20 years I have been showing my work in Argentina, Europe, San Francisco and New York. My work is part of several private collections. I have been living in the San Francisco Bay Area since 1996.

My artistic work is an offering that allows others to be both an observer and a communicator at the same time. A whimsical nature permeates my work that seen through insightful eyes reveals a "winkling" eye.

I construct and carve my pieces on found wood that I collect from boatyards, the ocean and from the streets. I use mostly an X-acto knife to do all the carvings.

My finishes are made with leftover paints, varnishes, acrylics and water-based products that I collect from construction sites, boatyards and dumpsters.



Detail of "Deer"

anthony grimes



Eagle Harassment!
Porcelain Wall Piece
26"x18"

I was born in San Francisco and have lived and worked in the Bay Area all my life. I have worked in a variety of maintenance jobs, from carpentry, plumbing, painting, locksmithing, and as an electrician for many years, including a stint doing maintenance at the Oakland Mayor's Office.

I have since suffered two strokes, one in the year 2000 and one in 2007, and have since been in recovery.

My work has been shown in San Francisco, Alabama, at the June Steingart Gallery in Oakland, and at the Stone and Canvas Gallery in New York City.



Detail of
"Eagle Harassment!"

My ceramic sculpting career started when my mother had clay therapy for her hands to treat bad arthritis. I became interested in porcelain sculpting back in 1990.

Since 2000 I have been trying to receive an Associates degree in art, and am now attending Merritt College on scholarship.

bianca tummings



Dying Rose
Photograph
8.5"x11"

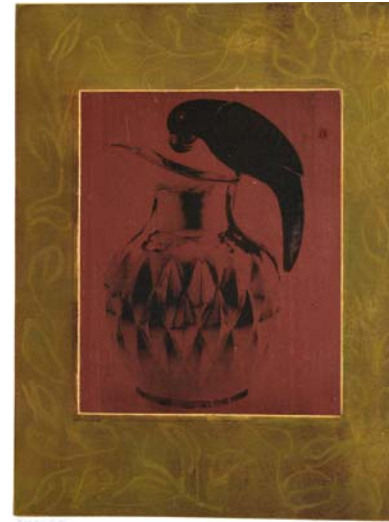
With my photography, I explore the daily and mundane.

I look for the little pieces that comprise the whole.

I stride to show the viewer there's just a little bit more to everything than what's seen at first glance.

If you stare hard enough, hidden away, there's a simple beauty in the ordinary.

victoria kirby



Bird Vessel II
Monoprint with Aquarelle
Pencil
22"x15"

I began to be interested in including trees – the colors, textures and patterns of tree bark and the incredible shapes of pods and seeds – in my prints when I became a volunteer with the Friends of the Urban Forest helping to care for San Francisco's street trees. This led to including drawings of insects, then to inking pine needles, grass, pieces of bark, and other bits from nature to create patterns in my prints and finally to using them to imbed texture into plaster plates that I started making this year.

I have been employing solarplates (etched using sun and water only) for over five years, alone and combined with inked plexiglass plates, and now, plaster plates. Many of my prints also include chine collé using Japanese papers and, sometimes, hand-dyed fabric.



Summer Insects
Monotype with Watercolor
30"x11.5"



Tree Elements IV
Monoprint with Watercolor
and Ink
15"x22"

victor coffield



The Long Thin Line
Oil on canvas
30"x40"

After retiring from being a letter carrier for some twenty years and raising four daughters I took up an old interest in painting and soon added sculpture. I have since "studied" at Laney College in Oakland for a number of years.

I love dance and am attracted to the truths revealed in body language. I grew up on Disney, am enchanted by Daumier, and love the physical comedy Geoff Hoyle. I work to get that sense of rhythm in my painting. I enjoy playing with shifting shades of color within a composition. I have of late been working with much thicker layers of paint and texture.

I began work with sculpture in order to become more familiar with human anatomy. It didn't take long before I was in love with the pure process of molding earth. I'm fascinated with the way clay suggests, on its own, forms that are wonderfully suited for the body language that my figures desire.

Whether I set out to do a social criticism piece or a whimsical abstraction my work usually winds up with some comic seriousness to it. I like confronting what I see as the deeply troubling human condition with a sense of humor, and thus hope.

chloe hedden



Nut (Egyptian Goddess of the
Night Sky)
Acrylic on Board
18"x14"

As an artist, I look for the unseen patterns and hidden narratives that reveal the magnificence in all things. Robert Henri said, "Paint the spirit of the bird rather than its feathers." There is a still point in every moment and to capture this essential luminescence is to acknowledge the ancient wisdom in all things.

I make use of archetypes from the cultural and mystical history that connects all humans and all life forms. Joseph Campbell said that artists are the shamans of our time. I believe that we have the ability as well as the obligation to find and share truth and offer direction to the greater community.

I was born and raised in Utah's wild red desert, and have found that no matter how far abroad I travel, the same breathless urgency to connect people to place pursues me.



The Peaceful Warrior
(John Lennon as DaVinci's
Antique Warrior)
Mixed Media on Board
18"x14"

diane abt



Adam's Rib II
Sumi Ink on Cardboard
(Diptych)
42"x18"



Delight in Stillness
Acrylic, collage on canvas
18"x24"



Dance of the Cherry Moon
Monoprint over sumi ink on
Japanese mulberry paper
18"x24"

I was born and grew up in Chicago, which partly explains why I relish a certain grittiness and no-nonsense approach to life. However, living in Japan for seven years, and especially studying calligraphy, also had a profound influence on me.

I like to combine the elegance of East Asian brush writing with unconventional mark-making inspired by the stuff of everyday life: from kitchen junk to weeds gathered on morning walks in the woods. The delicate strength of Japanese paper and the velvet embrace of European paper give me rich, vibrant layers of texture.

Before making art my full-time endeavor in 2003, I worked for more than 35 years as a journalist in Chicago, Tokyo, Seattle and Silicon Valley.



Moonshine
Monoprint over sumi ink on
Japanese mulberry paper
26"x20"

vasanthi victor



Desi Woman I
Oil on canvas
18"x24"

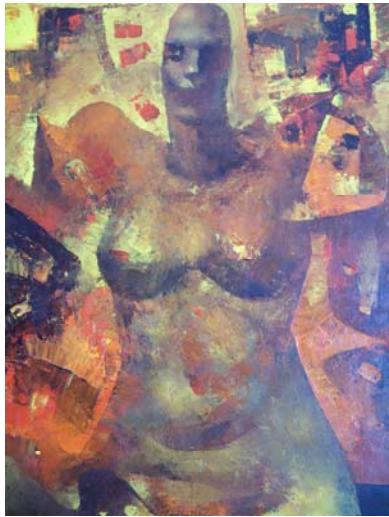
I depict a stylized, abstract form of face and figure and landscape, mostly in lines of curvature. I think these curvature lines derive from the drape and flow of the South Asian sari. It has inspired me to combine color and form on canvas.

In them I seek to convey a brownness of earth tones which hint at the idea of the tropics, heat and dust; while in a broader sense, attempting to capture the geography of their 'Being.'

When I look around, brownness dots the landscape. Does it whisper, 'Om,' I wonder?

"Desi Woman I" is an abstract form of a woman's back dressed in a 'choli' and sari. Here her sari drapes color the background while her face almost disappears. She is the first of the Desi Woman series. 'Desi' translates from Hindi to mean "someone from the old country".

trius fernsler



Orange Nude
Oil, Palette Knife
32"x22"

I grew up in the D.C. area, and spent much of my youthful life living abroad. I have dedicated my life to the arts. They are my passion. I studied painting for two years at the Repin Institute in St. Petersburg, Russia. I have spent the last eight years developing my craft in the Bay Area. My goal to serve the public is determined.

Trained in the realist tradition, I search now for a meaning in the world of art separate from the reality I feel confronted by in the everyday. Reality appears like some façade, asked by the multitude of artists in today's world to head towards a gem of precision cuts.

I make my statement against the current trend, the trend that flows like two great snarling rivers around me and take from each lessons they have learned to create a motion of thought, an elevation of principle, deriving from the abstracts and the real, the real which is never so real to me and the abstract which seems to search for communication with the real. Both to me are one and the same and my most recent goal is to combine the two so that they are joined as if in holy matrimony, but without the attachments that come with it.



Red Child/Red Line
Oil with Gesso
25"x25"

francesca roccaforte



Mother Guadalupe in Blue
Photograph
16"x20"

I am an award-winning photographer and a digital photography instructor. I was born and raised in New York City, where I received formal training in photography at art school.

I currently live and work in the San Francisco Bay Area. I have exhibited my photographs extensively and have been published in several anthologies and cultural journals. I have been actively involved at Berkeley City College Digital Imaging Program where I received Certificates of completion in Digital Imaging and Digital Video Production.

I have several degrees in the Visual Arts, including a Masters Degree from California State University, East Bay.



Royal Cross
Photograph
18"x24"

"Royal Cross" and "Mother Guadalupe in Blue" are archival printed digital photographs enhanced in Photoshop. These images are part of a portfolio of work which emphasizes architectural design, texture, and form. They also create a sense of an "other worldly place" with an added element of mystery.

habib saher



Gohare Penhan (Hidden Gem)
Wood
15"x9.4"x5.1"

Most of my works are large outdoor projects, but I also love to work on collections of smaller statues which are inspired by the deep-rooted culture and the theosophy of the East. Each of my exhibited artworks is a part of a special collection.

I find secrets within natural materials such as wood and stone. Maybe that's because I spent a few years in a solitary place in the bosom of the wild nature.

Every piece of wood seems to hide a secret within itself, a mystery which stares in the evolved artwork.

And that is what I try to accomplish, for only an unrevealed mystery remains a mystery.



Degardisi (Transition)
Bronze
26.4"x2.8"x2.8"

Anan ke raze be mol
(The Unrevealed Mysteries)
Wood
26.7"x14.9"x4.7"



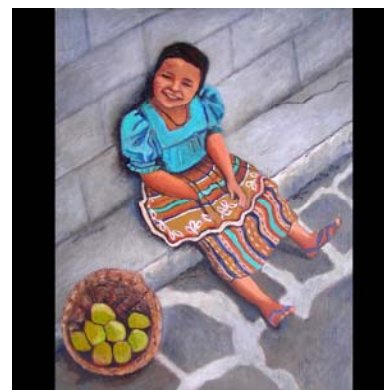
susan hall



Joyabaj Women
Oil on canvas
12"x18"

My journey into painting began with watercolors in sunny Puerto Vallarta, Mexico where I hang out for a month every winter. More recently I have turned to oil painting. I am a frequent world traveler. During my travels to third world countries, I take photos which are later used for inspiration in painting.

I search out vibrant scenes when traveling and try to translate the mystery and sparkle of the scene into a painting. I look for an interesting pattern of light and dark or a pleasing combination of bright colors. I simplify the shapes and eliminate distracting details while pushing the colors to intensify the impact of the scene.



Guatemalan Girl with Fruit
Oil on Canvas
14"x18"

In the past I focused on vistas and landscape. More recently I include people of the local culture into the scenes, engaged in their everyday activities. My work has been shown in many restaurants, several galleries in the Bay Area and a gallery in Puerto Vallarta.

"Joyabaj Women" was inspired from a photo I took of a busy market scene in the small village of Joyabaj in Guatemala.

"Guatemalan Girl with Fruit" was inspired by a photo I took of a young girl trying to sell fruit on the street in a village on Lake Atitlán in Guatemala

ray patlán



America La Bella
(America the Beautiful)
Photograph
11"x14"

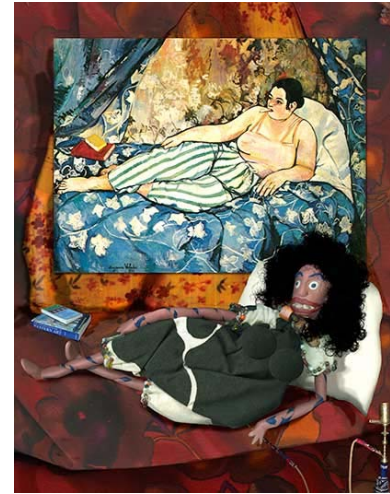
I am primarily a public artist and painter now using my photographic experience to document murals but also other public art forms.

As an artist I have utilized photography and a variety of enhancements such as photo montage, reference material, projection, digital manipulation, presentations, and just plain old fun. I utilize both analog and digital techniques to get desired results.

This photograph was one of the earliest images created upon my return from Vietnam in 1968. I had been a combat photographer for military history while in the Ninth Infantry Division. While photographing my old neighborhood on the South side of Chicago I came upon a group of children playing "GUNS" in an empty lot. I asked if they would pose for me.

I sometimes wonder if any of these kids ever became combat vets. Since children are the prized of any country this title seemed an appropriate contradiction. "America La Bella"

jan dove



Oola as Valadon's Odalesque
Digital Photo/Collage
20"x18"

Years ago I made a small doll out of scraps, a doll which I recently scanned and digitally edited into an art historical context.

Playing the doll as an alter-ego, I tried out different periods of western art history. I began by making fun of images that were outside my aesthetic. But then, with a sense of shock when people responded to my work with laughter, I began to feel protective of my alter-ego/doll.

I began thinking about her as a representative of humans in my society who do not meet the norms of beauty/acceptability. I began thinking about putting my doll in a variety of art historical contexts that reflect a variety of cultural norms of beauty and acceptability, especially for women.



Vitruvian Doll
Digital Photo/Collage
35"x23"



Oola as Empress Theodora
Digital Photo/Collage
46"x35"



Oola as Marilyn
Digital Photo/Collage
35"x23"

joanna katz



Rock and Tree Stump
Watercolor, gouache
21"x26" framed



Sand Dune
Watercolor, gouache
26"x22" framed

"Rock and Tree Stump" is painted in Yosemite, and "Sand Dune" at Asilomar. In both paintings I chose to depict a quiet and less obvious richness, rather than the more dramatic beauty you often see on post cards. Both paintings also explore the constant dance between life and death, with the dead tree stump in "Rock and Tree Stump," and the dead tree at the top of "Sand Dune," plus the struggling fir tree on the left side. New growth is shown with grasses in "Rock and Tree Stump," and with grasses and many other vital plants in "Sand Dune."

rameen gasery



King without a Castle
Archival Digital Print
11"x14"



Love
Archival Digital Print
11"x14"



Unlawful
Archival Digital Print
11"x14"

Distilling the extraordinary from the mundane is an exercise in what I feel is a photographer's ability to see beyond the void. With every click of the shutter, the person behind the lens has yet another opportunity to record history, the lens becoming a thin membrane separating fantasy from reality. It is for the above reasons that I see photography as a combination of both the astral AND the ethereal:

Astral because one can capture a snapshot of life as it is at that moment in time, transforming that moment from the physical to the mental, eventually manifesting itself in physical form once again as a photograph...

Ethereal because texture, color, light, etc. all magically come together to mold that moment into something both here and there all at once.. a physical and mental manifestation of an idea, shape, or phenomenon that is both special and timeless...

With my photographs, I aim to permanently record the omnipresent paradox that we call life.

My current work explores the concept of irony and the contradictions that bring truth to our consciousness.

r. parker blackburn



Girl in France, Carousel
Photograph
22"x28"x1.5"



Family, Avignon
Photograph
14"x11"x1.5"



Island, Utah
Photograph
12.5"x35.5"x1.5"

Is B&W tired and archaic? I feel I have only begun to explore the range opened up by B&W. A monotone image is an extreme abstraction of normal human vision, yet in photography it can be paired with extreme reality in the underlying image. We see things in B&W images that our color vision obscures, whether it is tonality, textures, patterns or emotions.

While my subject matter is diverse, my objective is usually the same: capture an image that connects emotionally and unexpectedly. For example, I have explored industrial landscapes (e.g., Port of Oakland) that emphasize the chaotic designs found within a highly regimented ecosystem. In exploring normally ignored fences, I highlight their (in)effectiveness. In a growing body of street photography, images have a familiar context that engages the viewer, yet questions remain. Hopefully the image is a starting point for one's imagination and introspection.

joaquin newman



De Donde Eres
Oil on Canvas
60"x40"x4"

Our way of dressing has been a tool that has been used for generations to express who we are. The traditions of our ancestors have historically dictated our dress, reconnecting us with our community, creation myths, or the land we stood upon.

This has changed in our modern world, especially for Chicanos in the United States. The clothing many of us wear now reflects the convergent cultures we embody, or sometimes a glaring lack of specificity, often making the discernment our of origins difficult.

This recent painting, "De Donde Eres," is part of a series of paintings that seek to examine this shift in identity expression, as well as the bold act of expressing one's cultural heritage. Depicting two women of uncertain national origin, the Japanese style kimono is made of traditional Guatemalan textile designs. The juxtaposition of their seemingly incongruous fashion brings to light the power of distinct cultural icons, and the fusion or confusion that can emerge from a globalized 'melting-pot.' Their environment reflects their mixed origins and the effect of a seemingly shrinking world.

julie oppermann



Drips
Watercolor and flashe on
paper, mounted on canvas
36"x48"

My paintings are bright, colorful and abstract. I work with water-based media on paper. I am not afraid to use the materials in non-conventional ways, or to push the boundaries of the media. I let my paintings evolve as I work; each brushstroke informs the next. I welcome the accident - spilled paint, careless brush strokes or bleeding color. These moments tell a story; they are artifacts of the artistic process.

My inspiration comes from many sources, from textiles to wallpaper to forms found in nature. I am drawn to the pop-art and abstract expressionist painting of the 1960's, as well as the work of the lyrical abstractionists.



Cymbals
Watercolor on paper
20"x28"



Superimpositions
Watercolor and flashe on
paper, mounted on canvas
36"x48"

paul bigelow



Visions of Johanna
Ceramic Sculpture
18"x9"x7"

I was born with a plastic spoon in my mouth and went to school where I learned most from epiphanies while extremely high. After such peak experiences, I earnestly tried to live the American dream and pursue happiness, but found capitalism to be a low form of life.

To combat resulting existential fears, I read Kerouac, Ginsberg, Kesey and Salinger, traveled in third world countries, found art, and as the saying goes, was blind but now I see (better). All of this is true even if I didn't mean it.



The 15th Dalai Lama
Ceramic Sculpture, Wall Piece
15"x8"x6"



For Ramona
Ceramic Sculpture
19"x8"x7"

monica marini



Decime quien sos vos, Decime
donde vas
Aquatint
17.5"x12"



Women, Umbrellas, and Clouds
Aquatint
17.5"x12"

"Umbrellas" is a series of aquatints I developed during the last 9 months.

Umbrellas are metaphors of fears, little fears that were part of my life and were sometimes present during the production of my artwork. Those fears, like the umbrellas in my work have flown away leaving behind a happy, playful artist.

"Paraguas" es la serie de aguatinas en la que he estado trabajando durante los últimos 9 meses.

Paraguas como metáfora de miedos, esos pequeños miedos que han rodeado mi vida y muchas veces han estado presentes en la producción de mis grabados. Estos miedos como los paraguas han "volado" dejando detrás una artista feliz, dispuesta al juego con las imágenes.

kat zandvakili



The Seventies
Mixed Media on Canvas
2005
50"x35"

I paint from the heart, composing my paintings like I do my writing; working through layer upon layer of big splashes of color (oil, ink, pencil, glitter, you name it) until I reach the joy.

This painting grew out of the feeling I had when we moved to California and I learned to grow up with Saturday morning cartoons, Round Table pizza, missing my parents, and loving my little brother so much it felt like jealousy: Innocence.

kazuyo sato-leue



Brown Day
Acrylic on Paper
14"x17"

I was born in Japan and came to San Francisco to study art at the Art Institute in 1976. I currently live and have my studio in Oakland. After studying for 8 years at this school, I mastered American Abstract Expressionism.

My work contains representational (metaphoric) images, which all 1950's American Expressionistic painters strictly avoided, and therefore my paintings are not really in the style of the 1950s. You will notice that my paintings have squiggles in bold colors and symbols as well as drippings, brush strokes and color patches. Am I developing American Abstract Expressionism or regressing?

mio nishi good



4 Aspects
Acrylic on canvas
20"x20"

My paintings are products of my imagination. They express the shapes and colors that I find beautiful. I like the precise nature of the line and also the free flow of ideas which evolve from the process of planning and creating a piece of art. The choice of colors is very important to me to express my personality in my artwork. My primary goal is that my art creates a unique space and that it creates something beautiful in that space.



Abstraction
Acrylic on canvas
20"x20"

I favor the square shape of the geometric 20 x 20 inch canvas. I hope to continue creating my series of 20 x 20 inch paintings by exploring subjects which inspire me to paint them and imagining how to make them interesting and beautiful.

lorrie fink



Ahimsa
Oil on Canvas, framed
30"x24"

My paintings are inspired by organic forms found in nature, linking personal experiences to larger universal themes.

In the "So Long" series, I explore the nuances and exuberance of light, color, and pattern, drawing inspiration from the kettle ponds of Cape Cod, Massachusetts. While kayaking through the ponds, I was captivated by their unique natural environment. In this work, I've attempted to capture those unfettered moments of contemplation and serendipity by depicting interactions of water and light, movement and reflections, as I examine my perceptions of what's above and below the surface.

These paintings are part of the "Kettle Ponds/So Long" series.



Carried Away
Oil on Canvas, framed



Reeds Squared
Oil on canvas, framed
18"x18"

lara hoke



Face Studies
Oil on Paper
30"x24"

I grew up in the suburbs of Washington, D.C. and have exhibited in New York, Washington, DC, Pittsburgh, PA, Saugatuck, MI, Alexandria, VA, and Rome, Italy. In 2003 I graduated with Honors from Carnegie Mellon University School of Art. I recently made the move to the Bay Area after spending four years in Brooklyn.

My work focuses on the figure and plays with the psychological weight of light, shadow, color, and line. Painterly and quiet, my work attempts to capture the subtle interaction of human beings with their environment and with each other.



Gretchen's Room
Oil on Canvas
24"x28"

larry dedionisio



Bending Figure
Charcoal and Pastel on Paper
25"x33.5"

I view the gesture as an abstraction of the human form. When I am drawing, the figure is initially put down on the paper as a series of abstract marks, and from these marks, I allow the human form to emerge.

In clay, the process is much the same. I allow the clay to "take shape", never forcing the medium to become representations of bone and muscle. Rather, I am always searching for what animates the flesh and blood of the subject. I often rely on serendipity and believe it is essential to use power of observation during the creative process.



Blue Line
Charcoal and Pastel on Paper
8.5"x11"

leila hornick



Red
Acrylic on Canvas
12"x12"

I am a painter, photographer, and graphic artist who currently resides in Oakland, CA.

"Red" is part of a series of paintings where I use layers of movement and color to evoke a specific emotion.



Father (The Prisoner)
Acrylic on Canvas
14"x16"

"Father (the Prisoner)" is part of my family portrait series. Working from photographs of my family members, I choose images that evoke specific memories and relationships. In this instance I took a photo of my father shortly after his last release from prison, sitting at a table somewhere in New York City, and coincidentally wearing a striped shirt. His pallor and awkward angles are meant to evoke both his status as a nonentity in society and his absence from my familial life. In another painting from this series, "Family Portrait," his position in the portrait is held by an empty chair.