



beyond boundaries

catalog of exhibited works

March 20–June 30, 2009

Opening

Friday, March 20, 2009, 6:00 pm
1918 University Avenue, 1st Floor
Berkeley, California 94704

**SEED
CORN
GALLERY**
A GREENLINING
COMMUNITY ARTS
INITIATIVE

welcome!

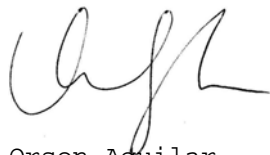
Dear Friends:

In this time of great change and upheaval, our country has come to reflect on the limitations of our social systems, our prosperity, and our way of life. We have come to see that we both affect, and are affected by, events that occur outside our borders. Immigration, the economy, and the environment take the top headlines across the country, representing our fear of things foreign and unknown, as well as our fear of what lies beyond the boundaries of our comfort.

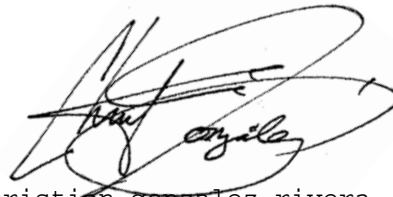
Art has reflected the spirit of the times in both good times and bad, both as a critique of the events changing our lives, and as a reflection of how we would like things to be.

Thank you to all the diverse artists in this exhibition who have shared their vision of what lies beyond our boundaries.

Sincerely,



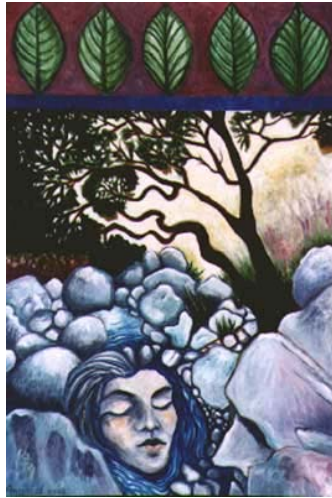
Orson Aguilar
Executive Director
Greenlining Institute



christian gonzalez-rivera
Curator, Seed Corn Gallery
Program Manager, Research
Greenlining Institute

March 20, 2009

anahid



Spirit of the Land
Acrylics/oils on canvas
36"x24"

My work is inspired by nature and tempered by my own experiences. I see art-making as a yoga; a union with the spirit. I work intuitively, from the heart, not from the head. Instead of logically planning out a painting, I let the painting tell me what it wants to be. This way art becomes a process of discovery and self-knowledge. I quiet my mind and listen to the small voice within, and the images flow spontaneously. My love of nature plays a big part in my art.



Forest Shadows
Acrylics/oils on wood
12"x12"

I love vibrant colors and mysterious shapes and use them to express things that words cannot express. I ask the viewer to suspend his/her judgment instead of trying to put the art in a category as we often do, abstract or representational, etc., to just explore with their eyes and feelings and see what the painting evokes in them.

benjamin ellis



Red Road Undone
Oil and pen
25"x25"

Grand statements aside, I have a burning desire to create.

Don't we all?

If I don't heed the burn, then it burns me.

One theme that has presented itself throughout my life is the finding of and sustaining the freedom to create.

What helps me is stability, in terms of a warm home and lots of space to explore in.

I'm also helped out by warm friendships, with lots of space to explore and have fun in.

And then there is yoga, which creates inner space, and room to explore.

There are other themes, and ideas - I'm sure we'll discuss them in time.



Bacanassima
Acrylic and pen
11"x14"

bianca tummings



Senior and Time
Photograph
8.5"x11"

With my photography, I explore the daily and mundane, looking for the little pieces that comprise the whole.

I strive 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.

'Senior & Time' is a portrait of an old man contemplating the truth of his life.

carina lomeli



Hope
Oil on canvas
18"x24"

I am a Xicana artist who moved away from family in Phoenix, Arizona for schooling as a Fine Artist in the Bay Area. As an artist/journalist I like to travel the world and express in my paintings how humans, nature and ideas affect each other, giving the world a unique perspective on observations and situations that come about daily and historically, as well as social and psychological issues.



Overlooked Circumstance
Oil on canvas
24"x30"

The expressive and rhythmic style of painting conveys a passion in which each painting is created. Rough application of paints and pigments underlines the improbability of beauty in reality, (imperfection).

I am proud to be the first generation in the US receiving a bachelor degree. I plan to attend art school in Spain for a MFA in painting.

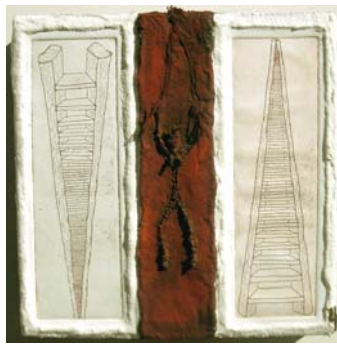
carmen gogniat



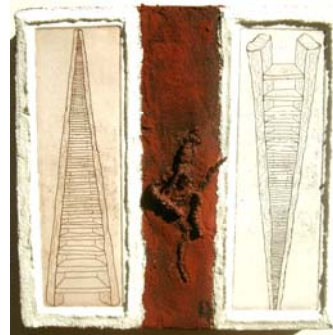
Carmwn Grabado
Multimedia on canvas
8"x8"

The sketchy human forms made out of wire that I call "Monigotes" are trying to find their way out of chaos and deterioration, which is represented by the oxidized color.

Stairs, spirals, labyrinths, and rescue ropes open the possibility of escaping, and finding stability. They are representing the struggle of my native country of Argentina to find its way out of chaos after the economic collapse of 2001.



Monigotes en el
Subeybaja
Multimedia on canvas
8"x8"



Monigotes en el Bajaysube
Multimedia on canvas
8"x8"

christina rossi



Giuseppina e Santina
Caesin
18"x14"

Creating has become tuned to preserving the everyday life of those that preceded me; capturing a day in human history, or telling a story through the imagery of the land and human interaction. My work is indicative of my exploration of the human experience through spiritual and mythological cycles and interaction with the natural world.

In the series of portraits of my family members past and present, I explored the links beyond time and geography that brought a wide variety of cultures together to form my family, from Dutch traders, and indigenous people to Italian farmers and welsh coal miners."

The portrait is from a photo of my grandmother, Santina (on the right) and her older sisters posing for a photo to send to the United States so that my grandfather could choose a wife.

delfina bernal laidig



Musicos
Acrylic and oil
36"x48"

I was born and raised in Barranquilla, Colombia, studying in the Escuela de Bellas Artes of the Universidad del Atlántico and actively participating with the group of "La Cueva." My paintings are represented in Colombian museums and private collections the United States.

I am constantly searching and learning about Art and through Art.

My recent oeuvre reflects on experiences found in art and art history, attempting to integrate art styles and art pieces of renowned artists into familiar, everyday settings. Utilizing the genre of still life as a focal point, I reference the musicians of Bonampak as a vivid example of how art was represented in a lost culture, just as the Egyptians and Romans utilized the same technique of fresco.

deborah griffen



Lovelorn Miss Sandborn
Collage
16"x20"

My work explores multiple dimensions ranging from representational figurative, still life and landscape paintings to the more surreal landscape of dreamwork and personal transformative images. My materials vary depending upon the project, but may encompass oil painting, pastel, acrylic and mixed media, as well as photography and digitally-enhanced imagery.

The Digital Alchemy series, of which "Lovelorn Miss Sandborn" is part, explores archetypes in metaphoric environments. From my collection of late 19th and early 20th century tintypes, ambrotypes, daguerreotypes, and vintage postcards, I select various images, add my drawings and photography by scanning them into a digital format then use computer technology to layer and manipulate the original images. I then print the images using archival papers and inks.

esteban diaz



Cityscape
Acrylic
24"x36"

The point of view in this picture is a metaphor for looking down from heaven, but in this case heaven is a tiny room in a Tenderloin SRO.

Unlike Heaven from the Bible, this heaven is both beautiful and dangerous. The street scene is about navigating those boundaries through the filter of an immigrant's status.

francesca roccaforte



Pond Reflection
Photograph
11"x14"

I am an award-winning Bay Area photographer and digital photography instructor. My images focus on design and form in nature and architecture. I have also created bodies of work of portraits of culturally diverse people.



Birds in Flight
Photograph
11"x14"

I have exhibited my photographs in California, New York, Italy, Germany, and Africa, and have been involved in the Berkeley and Oakland artistic community where I have been exhibiting my photographs and televising my independent films.

In "Pond Reflection," a pond glitters in the late afternoon light in various hues of blue and green, creating a moment of tranquility under the swaying trees.

Complimenting an urban wall design, "Birds in Flight" depicts a city bird taking flight with thoughts of a quiet respite from its afternoon walk.

fulani carter



Obama Nation, Myth in Progress
Digital Photograph
21"x19"



Life's a Bitch
Acrylic
36"x24"

What I create is based on the what I observe and understand about the human condition. I create with no illusions as to the subject matter being nice, safe or in good taste.

OBAMA NATION represents the myths and false hopes of a desperate nation looking for a messiah and getting just another colored politician, who at some point will not live up to the masses' dreams. In short he is a target for all the good and bad hopes that Amerikkans want so badly to believe in.

LIFE'S A BITCH is a reflection on the sad condition so many people find themselves in, whether it's through poverty, mental illness or any of the numerous forms of abuse that too many face daily in 21st Century Amerikka.

janet brugos



Animals Lost and Found
Mixed Media
27"x21"

St. Basil's Cathedral rises high above Red Square in Moscow. The architect, Postnik Yakovlev, certainly did not believe in boundaries or in creating a variation on someone else's plan. It seems to glow from within. Its appeal lies in its irregular nature. Eight onion domes surround a central spire. Each textural tower has a unique patterned form and is placed at a height different from the others.

Seeing this sculpture was like entering into a mystical experience. I wanted to reach out and trace its patterns and forms with my fingers. In some ways the swirling towers with their vibrant colors are like the whirling dervishes of Turkey. I was compelled to translate this mystery of St. Basil's into my own art form, hence "Mystic Moscow".



Mystic Moscow
Mixed Media
20"x16"

jeff marshall



What Holds the Devil
Back?
Acrylic
31"x40"

This work evokes the boundaries of personal responsibility to yourself, your family and to your community. It reminds us that we are accountable on many levels for the vision of peace, prosperity and justice, and making that vision a reality.

jennifer downey



A Year's Time
Oil on canvas
36"x36"

In my paintings, I am exploring aspects of nature and the feminine. Of particular interest in this series is the quality of power intrinsic to both.

The power that I seek to portray is a quiet and implicit one. I find it in misty mountains, thin nighttime air, and shadowy plains; I also find it in facets of feminine energy.



Sentinel Spirits
Oil on canvas
26"x48"

Despite its seeming serenity, however, this power also carries an immensity of potential: in it lies the force and cycles of life itself. It is this latency—enormous potential beneath a quiet surface—that I am challenged to capture in each painting.

jhina alvarado



Quiet Desperation
Encaustic, mixed medium
16"x20"

I choose symbols that are both personal and universal in their significance, creating an atmosphere into which the viewer can step, bringing with them their memories, worries, ambitions, and desires. Through such lenses, the buried symbols, repeated themes, and iconic images take on specific meanings, hidden to all but the observer.

The urge towards chaos is restrained by creating lists, categories and numbers, always counting in order to frame the anxiety of the unknown and create order. Patterns and repetition of distinct elements add a sense of security through rhythm while the deliberate contrasts of texture, lines, color, and objects provoke drama.

joanie mitchell



Sudanese Journey
Digital Print
24"x20"

The purpose of my art is to bring joy and adorn the world.

I have had a traveler's life, and as I went about, I drew the world. I was the master of the quick sketch, and with a few lines, I captured the markets and temples of India, Balinese ceremonies, and the rainforests of Hawaii and Peru.

I gave my heart first to Africa. 'Sudanese Journey' traces my African travel up from Tanzania through Kenya, the Sudan and Ethiopia. I was young and traveled alone, often among men. They were courteous and helpful, respectful and protective. It was like traveling with benevolent parents. I remember these men when I hear news from Sudan, which is always bad news. My Sudanese journey brought me to a different place, to the generous heart of Africa.

joanna katz



Littered Landscape #1
Watercolor
30"x22"

I painted these three watercolors in reaction to how we humans are going beyond decent boundaries in our carelessness and greed in our relationship with this earth. The paintings represent progressive stages of pollution, and nature's reaction to them. Also, I like the way this series goes beyond the conventional boundaries of painting by combining tightly rendered, realistic subject with what is loose, watery, somewhat fantastic.



Littered Landscape #2
Watercolor and Acrylic
30"x22"



Littered Landscape #3
Watercolor and Acrylic
30"x22"

kazuyo sato-leue



Stay with me, will you?
Acrylic on canvas
28"x22"

I paint because it is a joy to see something no one has ever seen before. Creating a painting is like going to an exciting and unknown country. It is challenging because the canvas is always white and empty to start with. It is exhilarating because there is total freedom to create anything. Imagine making a delicious cake without using a recipe or measuring ingredients, rather using intuition and experience to guide your hands.

In the process I run back and forth, turn the painting around and around, jumping, scratching, dancing, and playing. Sometimes it is exhausting, sometimes difficult or painful, but like living, it is always fulfilling and something to be thankful for. When the painting is complete it is as if it is ready to walk or jump off from the canvas. This is when my paintings get their names. The experience is like creating, birthing, raising, and letting go of a fully formed child.

maggie malloy



Warnings
Color Reduction Lino
Cut/Etching Print
24"x36"

I am an artist interested in the visual psychic story of the human race; our struggle to understand universal emotions that cross over to all genders, races and cultures. Our stories are born in history. To move from history and explode into the present, we have to come up with new ways of thinking about our future as a global culture.

I have been exploring all visual mediums focusing on ceramic sculpture, painting, printmaking and mural collaborations. My objective is to challenge the stereotypes and record changes with positive images that can help us view the world as a global effort. As an artist, I am dedicated to the visual arts as a way of giving back to our social environment visual images that enhance and deepen our care as human beings.

maj-britt mibrand and talia brown



Metalia
(Maj-Britt Mibrand)
Weaving
36"x24"

"Metalia": Is it a landscape? A field with a lake, a canyon, and a waterfall against a dark sky? Or maybe that is a big chunk of ice? Global warming?

I wove this tapestry from a watercolor painted a few years ago by my now eight-year-old granddaughter, Talia Brown. Woven by "ME" and painted by Talia equals "METALIA." Both the painting and the weaving also have a lot of metallics in them.

I enjoy using traditional weaves and patterns in a non-traditional manner, and am striving to find a harmonious balance between the natural and the artificial or planned. I like putting brightly dyed colors on a natural or neutral background. I often like to work in an improvisational manner, starting something and seeing where it will take me—just like jazz.



Waterfall
(Talia Brown)
Watercolor
17"x14"

mari kearney



Textures
Mixed media
30"x24"

I live and work in Oakland, California. A native San Franciscan, I lived with the Girón family in Oaxaca, during numerous Mexico visits. In Oaxaca, I came to appreciate Southern Mexico's rich cultural heritage and indigenous art.

Besides the usual influences of any San Francisco Bay Area artist, my art is influenced by my Celtic background and by the spirit of Oaxaca. Both cultures employ rich symbolism. My work, like these two cultures, contains many dichotomies. Some art is realistic and may seem purely decorative.

I am passionate about saving the fragile ecosystem of our planet so, naturally, some works reflect this passion, often in a surrealist manner. As an artist, I am interested in projecting light and energy. As a person I love nature and my art reflects that love for living creatures and the planet.

marisa minaisan



In the Sky with Lightning
Acrylic on canvas
30"x18"

Since the early 1990s my work has involved the creation of conceptually-based sociopolitical symbols through the study of the human form.

My work strives to contradict our idea of reality through stark juxtaposition and the displacement of objects in time and space.

mark dukes



Holy Face of Saint Sambo
Acrylic on wood
48"x48"



Living Large
Acrylic, collage on wood
48"x48"

I combine Byzantine iconography with the African American experience. I sometimes work with certain black American stereotypes. I use the stereotypes as the visual basis for symbolizing a past that echoes into the present. I intentionally complicate the image and sabotage it by alluding to the true spiritual struggle of those who have and are presently laboring under the weight of the misrepresentation of their dignity and identity.

Through this complication and intentional sabotage I attempt to move the stereotype into the realm of an archetype. I am focused right now on working on my "magnum opus" which is a picture book called, "The Illuminated "N" Word of God: a Divine Comedy of Black Existential Wonder and Dubious Authenticity." This book is about St. Sambo and his mother Aunt Jemima of God.

mark lightfoot



Collateral Damage
Mixed Media on Paper
36"x36"



Exit Plan
Mixed Media on Paper
36"x36"



Glory
Mixed Media on Paper
36"x36"

This series of mixed media drawings began as a still life setup I created in my high school classroom for my beginning art students. As I set up the objects, I began to see possibilities for exploring my feelings concerning the war in Iraq and humanity's ongoing justification of violent, destructive behavior. I began to construct other still life groupings to further explore this theme. These three images are the result of that process.

martin brecht



System is Buggin'
Pen on watercolor paper
12"x9"



Alphabet City Soup
Pen and marker on paper
17"x13.5"



Voices of Dream Town
Pen and marker on paper
17"x13.5"

I am an art educator as part of the New York City Teaching Fellows, teaching students with autism and emotionally disturbed children at an elementary school in the Lower East Side of Manhattan. As such, my art began to reflect the chaotic experience of urban education, the obsessive art-making tendencies of my students, and an experimental approach to painting, drawing, collage, and mural arts.



Voices of Dream Town
Ink, marker, and watercolor on paper
13.5"x17"

michelle echenique



Maiden Voyage
Mixed Media
23"x13"



Power
Mixed Media
9.5"x7"

As a figurative—some say narrative—artist, my work can perhaps be considered more obviously contemporary commentary than that of an abstract artist. Utilizing magazines and other print material only reinforces this connection to the real world, compelling viewers to see in the context of here and now.

While my collages have been described as sharp, to my mind these pieces are meditations rather than apparent message pieces. I rarely begin with a set idea or intention; rather I start with an image that catches my eye. From here I build the initial choices framing the piece, and meaning coming and going as elements are added and erased. The connections and discoveries are startling at times, each move leading to another. While I honestly let the work breathe on its own, my experience, biases, opinions and identity guide the route even if subconsciously.

monica hernandez



Closet Xicana
Acrylic on canvas
24"x30"



Still a Woman
Acrylic on Canvas
20"x24"

I'm from Pittsburg, CA, and currently attending UC Berkeley, double-majoring in Chicano Studies and Practice of Art. My interest in art began when I traded my tenor saxophone my senior year of high school for a set of pencils, eraser, and charcoal. Art became something I really enjoyed so after starting community college, I couldn't go without taking at least one art course a semester. That is when I got to experiment with acrylics, ceramics and other medias.

At Berkeley, my professor told the class that our backyards are full of substance we can use to make art. This has been true for me since most of my art is very personal as it deals with my family, Mexican culture, and other issues that I deal with in everyday life. I also make pieces for school projects or as part of research papers on topics I choose. Art is the mode I use to express and critique my culture.

monica marini



Rayün
Intaglio
14"x13.5"

I was born in Argentina and have lived in Berkeley since 1974. I am primarily a printmaker and have taught several printmaking workshops for Taller Sin Fronteras at Kala and Laney College. From 1975-1980, I served as visual arts director for La Peña Cultural Center. My work has been exhibited throughout the Americas, Finland, Japan, Switzerland, and New Zealand. From 1994-1998 I served as a commissioner for the Alameda County Arts Commission.



Contained
Intaglio
9"x7"

These two intaglio prints are part of a wide group of prints I have developed from the point of view of a woman artist from the Americas, from the world.

As an artist I have a universal self-image, one that will not change by changing geographies. This self-image is expressed in my work through the representation of hands. My hands are my self-image. The self image of a woman artist.

monica regan



Soldier
Photographic Print
14"x11"

I am a writer and visual artist, originally from San Francisco. After over thirteen years of social justice work in Bay Area organizations, I'm devoting more time to my art, currently working toward an MFA in Creative Writing at SFSU.

During a recent artists' residency at San Francisco's public dump I collected unrecognizable shreds of individual lives – photos, magazine clips, books, and small ephemeral objects. I started photographing the discards as a way of examining them closely, seeing them as fragmentary windows into who we are, where we've been, where we're headed. As an archeologist tries to piece together meaning out of shards, eventually I found myself interested in assembling the photographs into sequences, juxtaposing them to compose my own brief narrative or open a question. I hope they provoke reflection and inquiry, rather than answers.

pearl jones tranter



New Mexico Drive-by
Digital Print
9.5"x16"

Fences define man's attempt to bring order to surrounding chaos, whether it be from the chaos brought by man himself or that of nature. This "duet" makes a visual statement about the culture of the adobe walls in New Mexico and graffiti.

In the adobe filled landscape of New Mexico, serene orderliness is "built in" by the sameness of earthen color and form. There, the worldwide urge to make a mark on a blank wall has until recently been relatively nonexistent. In one Rio Grande edge community's efforts to control graffiti, local tagging aficionados and community organizers combined to make their marks in a highly skilled display of style and talent.

In New Mexico, one drives by many unadorned walls that are timeless. The wall with graffiti is transformed into a specific moment in time.

phillip hua



Eurus
Ink and packaging tape
on the Wall Street
Journal
60"x48"

An image of a tree, digitally painted and manipulated, is printed onto sheets of *The Wall Street Journal* and then painted on again. Each sheet is wrapped in packaging tape and assembled together, mimicking the commodification and manufacturing of nature. When exposed to light, the piece begins to yellow and degrade, symbolizing environmental change.

Serving as an extended metaphor for our relationship with nature, this piece addresses the issue of the environment through the themes of technology, commerce, and activism while commenting on the trajectory of contemporary painting in an exceedingly digital era.

rick darnell



Boy with a Big Cigarette
Collage
8"x8"

This piece is about creating appropriate boundaries regarding the costs of personal excess.

As a gay man I struggle with waiting for marriage, and obtaining first class citizenship rights for myself and the people I share the community with, gay and otherwise. The fence is symbolic of the wrong kinds of boundaries and reminds me that when one group of people struggles, we all struggle.

rosa maria alfaro



Women and War
Watercolor on paper and
Digital Print
20.875"x30.75"

I was born and raised in the highlands of Costa Rica. Though I have lived in the United States for many years, the distance from my homeland has not displaced its influence on my thoughts and emotions.

My artwork, constant and unflinching, looks inward through the lens of my cultural experience towards our greatness and painful fragilities, and the consequences we have sometimes inflicted on ourselves and others.

Women greatly impact my artistic expression—the women who surrounded me, friends, family members, their histories, anxieties and fulfillments. In my own humble way, I pay homage to their existence and courage as they continuously leave behind a better path for future generations.

salma arastu



In Search of Better
Horizons
Acrylics and Mixed Media
32"x38"

I have been painting for over thirty years, and have traveled extensively from India to Iran to Kuwait to UK, Germany, and to the US.

Folk art, miniature art and Arabic Calligraphy are three strong influences on my art, adopted along my journeys. All textures and all colors are assimilated on my surfaces. Undefined energy inspires me to fill the surface of the canvas with moving lines and penetrating textures. I apply layers of colors and then embroider with pen and ink. It is an ongoing process. The different layering materials that I use bring out subliminal images.

Some works are direct influences of Indian folk or miniature art. Others are total abstracts. In my efforts, I have tried to bring Eastern spirituality and Western techniques of painting learned over the years.

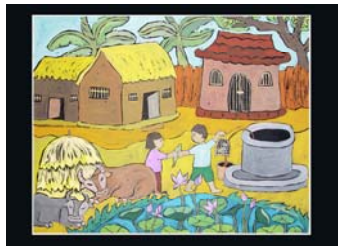
thuy hang le phan



Carrying the Water
Powder color
16"x20"

Powder color on MA paper is special traditional technique from northern Vietnam. Each artist has a different formula for mixing the powder and glue, giving each a different style and expression.

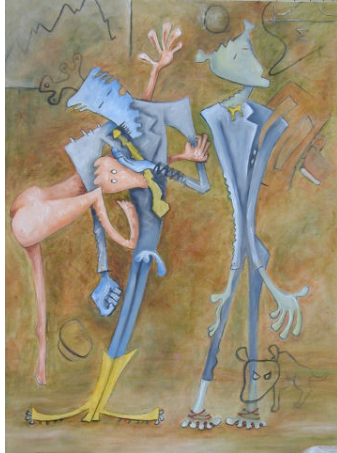
In the night, everyone invites each other to go to carry water from the village well. Under the crescent moonlight, their life is very simple and happy.



Summer Afternoon
Powder color
16"x20"

When I was a little girl, in the summer, I liked to go to the countryside where my grandparents lived. I could play with paper kites, catch birds, and take care of the oxen with my cousins. These were the good memories of my childhood that I think I will never forget.

victor coffield



Academic Response
Oil on canvas
48"x36"

Since I worked most of my life I have a strong desire to use my painting and sculpture to assail some of the more shameful political and social issues that corrupt our culture. So, much of my work is narrative.

With 'Academic Response' I am letting out my irritation with the lack of concern for the plight of working people within academia.

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.

zachary norris



Desarraigo
Aquatint Print
5"x6"

I was born and raised in Oakland, California, and I currently direct the Books Not Bars campaign at the Ella Baker Center for Human Rights. I study art at Laney College and have exhibited my work at the Greenlining Institute and at the La Peña Cultural Center.

'Desarraigo' is a portrait of my great great grandfather, Spencer Hampton, who was murdered in Mississippi, with a representation of Hurricane Katrina. It is a reflection on the violence and displacement the African people have faced in the Western hemisphere.

Desarraigo means 'uprootedness.'

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

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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!

PARTICIPATING ARTISTS

Anahid
Benjamin Ellis
Bianca Tummings
Carmen Gogniat
Carina Lomeli
Christina Rossi
Delfina Bernal Laidig
Deborah Griffen
Esteban Diaz
Francesca Roccaforte
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