

SEED
CORN
GALLERY

A GREENLINING
COMMUNITY ARTS
INITIATIVE PROJECT

September 10, 2009 – February 1, 2010

Opening

Thursday, September 10, 2009, 6:00 pm
1918 University Avenue, 1st Floor
Berkeley, California 94704

catalog of exhibited works

welcome!

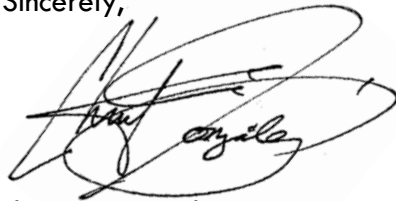
Dear Friends:

Identities and thoughts are journeys that lend themselves to many expressions. Identity is a compass in our hearts that can lead us on a journey home, where we find comfort in the familiar tasks of the everyday, a memory of a time gone by, the expectation and promise of a new place, or to empowerment. The heart is the hearth of the body, and the hearth is the center of the home. A strong heart builds a strong home.

Thoughts can lead us down a path that is split in two. The one path leads to abstraction; a surreal landscape thrust into physical being and hung on a wall for the eyes of others, hiding many stories. The other leads to a transformation in which it is realized and translated and presented as a new landscape and a fresh story.

We hope this show takes you on a journey of inspiration.

Sincerely,

A handwritten signature in black ink, appearing to read 'Christian Gonzalez-Rivera', enclosed within a large, loopy, circular scribble.

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

September 10, 2009

arcelia gallardo



Aztec Gold
Chocolate and edible gold
12"x12"

I started creating edible art as a reflection of my passion for food, Meso-American culture, and addressing the knowledge gap of the two in contemporary popular culture. Cacao, the seed from which chocolate comes, is native to the Olmec, Maya, and Aztec civilizations. The word cacao originates from the Olmecas, the first civilization of the Americas. The Maya turned cacao into a frothy, cold, spicy drink. The Aztecs used cacao beans as currency: 3 cacao beans = 1 avocado, 1 cacao bean = 1 tamale, 100 cacao beans = 1 turkey. Its use as currency made cacao more valuable to the masses than gold, which was amenable only to Aztec royalty in the form of jewelry. It is my goal to amplify the true history of chocolate through chocolate itself. Edible knowledge.

The Aztec Calendar represents the Aztecs' concept of the universe; it consists of an agricultural and sacred calendar cycle that taught the Aztecs how to maintain the universe's delicate equilibrium. It is made of 3 pounds of 53% dark chocolate.

barbara maricle



Family Scene 1958
Oil on canvas
32"x24"

In my current series of oil paintings I explore the many facets of childhood. There is a common experience in growing up; we have all done it. The paintings are inspired by snapshots in which I captured my son and his friends playing and interacting, as well as photos from my own childhood.

In these scenarios, I see something more than what the subjects are experiencing; a new story based on memory and imagination, made meaningful by my own history. It is this interaction between the image and who I am that is compelling for me.

'Family Scene 1958' was inspired by a black and white photo of my family at dinner when I was about 9 months old.

corinne louise



Al fin encontrabamos el
rio / At Last We Have
Found the River
Pencil, Collage
18"x24"

I grew up climbing trees, and started making art as soon as I could hold a crayon. My mixed media artwork features the human form and wildlife that are threatened by human intrusion.

Some animals achieve the miraculous to survive; 5,000 miles of flight by pennyweight bodies, foraging tiny creatures in the mud, spumes of whales that swim in cold arctic seas, remaining hidden in tropical cloud forests to eat orchids another day, finding a way home in the dead of night.

This piece features the Red Throated Loon, whose high-pitched callings drift over water to each other, as well as the Atlantic Puffin or "Sea Parrot," which only comes ashore to breed and raise young.

deborah griffin

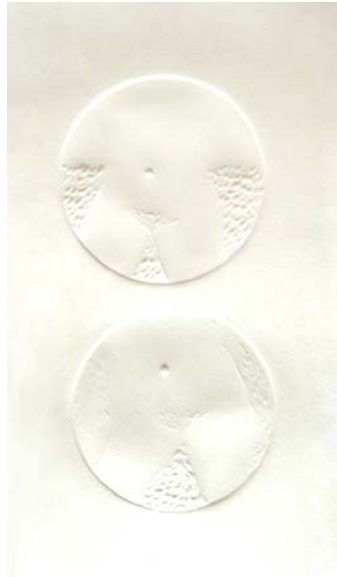


Siren of the Island
Digital Collage
18"x24"



Meditation Vacation
Digital Collage
16"x20"

delfina bernal laidig



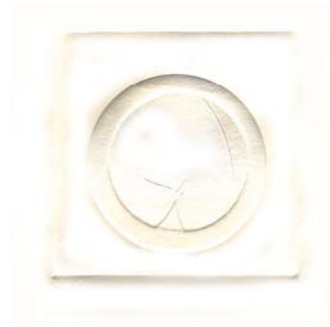
Pubis E
Intaglio
1

I was born and raised in Barranquilla, Colombia and studied at the Escuela de Bellas Artes de la Universidad del Atlantico. Among the many art techniques I studied was intaglio, a printing technique that uses no ink. White on white is just barely discernible; a relief image breaking the surface of the paper.

The theme of lower torsos could remind us of Greek or Roman antiquities, which today, we enjoy as clean marble statuary, washed by time that has erased all vestiges of color.



Lower Torso
Intaglio
1



Pubis
Intaglio
1

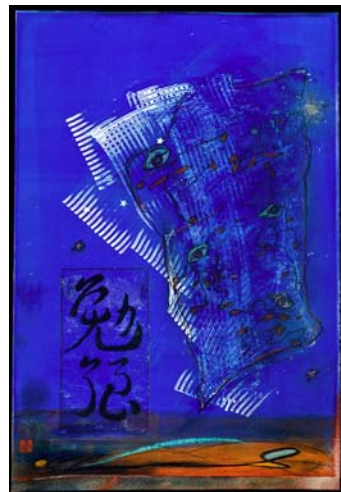
diane abt



Constructing Our Own Realities
Monotype on Japanese Paper
34"x10"

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.

My work is fueled by the beauty of Asian brush writing and the happenstance grace of nature; human suffering unleashed by political upheaval or personal turmoil; delight in playfulness and the lusciousness of color.



Inaugural 2009: Work
Monotype with Chine Colle
22"x15"

donna duguay



Be Gone, Badness!
Art quilt with recycled
mats
56"x49"



Be Gone, Badness!
(detail)

From reading several books about quilt imagery used in African and other cultures, I learned that quilts functioning as bed covers were sometimes designed to protect the vulnerable sleeping person from evil spirits.

Such patterns were intended to confuse and mislead malicious beings by exhibiting irregular, crooked, or maze-like details, since evil is believed to travel best with straight lines. They may also include a border to prevent entry of evil, such as with my use of the dark fish, facing outward on this piece.

The meadow-like center is tranquil, with attentive birds to warn of intrusion; and a flowered handkerchief acts as another border surrounding a mandala with its web of pure white embroidery.

The title of this quilt came about during the last months of the Bush administration.

francesca roccaforte



Blue Door
Photography
11"x14"

"Blue Door and "Rust Door" part of a series that I created of entranceways, portals, and structures. These images are of weathered doors to mausoleums in the cemetery have a great deal of character and add a bit of mystery of what lies beyond.

"Hills" was taken in Pittsburg, California. I am always in awe of the beautiful rolling hills that surround many of the small cities in Contra Costa County. Capturing the hills and trees when they are lush and green is a rare and treasured sight for me.



Rust Door
Photography
11"x14"



Hills
Photography
14"x11"

fulani carter



Crack Dancers of Death
Acrylic, collage, and
airbrush
60"x72"

What I see and feel are what I show. That's all there is, that's all I know.

The purpose of my work is to make you ask questions, get up sit, laugh, cry or remain the enigma that we all are to those who see only surface tensions.

Oh, and I like to get paid for my genius.

hang phan



Catching Fish
Powder color on canvas
20"x24"



Picking the Dragon Fruit
Powder color on canvas
16"x20"

janine macbeth



Sunlight
Acrylic on canvas
22"x28"

My work has been published in magazines promoting racial justice since 2001. For three years, I was a coordinator of Naked Souls Artists Alliance, a volunteer collective that promoted Bay Area vocal, performance, and visual artists. My portrait-centered art works to awaken self-love within all people, and heal our ancestral (sub) consciousness. I was born and raised in Oakland, California.

Sunlight refers not to an external light, but to the internal glow that unites us. Patrisia Gonzalez is quoted in the painting: "For most of us, the lesson is to love ourselves even more deeply, especially because we are the survivors of colonization."

jessica phrogus



The Queen
Wire, cloth, beads,
palm fiber
36"x12"

My father said I was part Seminole Indian when I was growing up and I have clung to that belonging. We are a nation of people who seem to not belong. Fractured families in a society so close in distance but so isolated.

My Seminole Indian Dolls traveled to Silver Springs, Florida, where they found ravens flying in the wind. I don't know what the dolls are waiting for, but they wait.

The dolls are made of found materials. A tomato basket, palm fiber from a tree down the street, silk ties. A background of cloth birds from a dumpster wave merrily at the Seminoles and they all look for the right place to be.



Jewel
Wire, cloth, beads,
palm fiber
36"x12"

jim dennis



Mr. Taylor/Profile
Photograph
11"x14"

A native of the Fillmore District in San Francisco, I began my career as a staff photographer for the Kodak Company in the 1960s. I studied with famed photographer Ruth Bernhard, and count such greats as Ansel Adams and Gordon Parks among my inspirations.

My series of nude images illuminate the natural beauty of the human body in its many forms.



Man to Man
Photograph
11"x14"

Female Torso
Photograph
11"x14"



— | | —
julie vy le



Flower Vase for my
Teacher
(Drawn at age 4)
Oil on canvas
16"x20"

katayoon zandvakili



Visitation
Oil on canvas
46"x36"

My art is an exploration and marriage of the light to the dark. I paint to deepen my connection to Spirit, and to ultimately express my joy and gratitude for, oh, many many things. I love range and freedom, and am often led by a streakful, open quality.

My earliest inspirations were Dürer and Rembrandt, everything magical and sublime, including Fractured Fairytales.

In "Visitation," an angel visits a troubled, young, shape-shifting man.



Visitation (detail)

kazuyo sato leue



Bay Bridge
Acrylic on canvas
28"x22"

When I think

Warm tears simmer out of my heart
and the heart starts to think.

My head is in contrary, cleared out
and emptied.

From the heart to the head, the
head to the heart,

The hot stream circulates and I form
a thought.

When my thought forms, the head
spits out the sentence or a
conversation.

The word marches out neatly and
logically out of my head and the
heart is listening and nodding with
approval.

lisa simonson



Falling Down
Digital Print
24"x19"

Dark whimsy, surreal absurdity, scenes from another place, another world. This is my art. Imagination drives me to create.

Digital art, painting and video art are my prime outlets for such artistic creations. My work is fantastical, extracted moments in time. There are hidden stories in my work although I leave it up to the viewer to fill in the blanks.

I received a BA in Painting and Conceptual Design from SFSU. A portion of my studies include studying art history in Italy. My paintings and prints have been exhibited in solo and group shows around the Bay Area for the past 10 years. My video and animation shorts have been screened in film festivals around the US and abroad.

Dress Time
Digital print
20"x25"



mari kearney



Toss
Watercolor
12"x9"

My work continues to evolve and "Toss" is the beginning of a new direction. I feel that the material is beginning to assert itself without my conscious effort. "Toss" is not completely abstract; but it abstracts movement and color to a degree and has levels of meaning.

I am a native San Franciscan, now living in Oakland. My influences include: the brilliant colors and indigenous mythology of Mexico, the tragedies and myths of my parent's nation, Ireland, and the dichotomies of culture I find in my own USA.

I am passionate about saving the fragile ecosystem of our planet. As an artist, I am interested in projecting light, energy and movement. As a person, I love nature and my art reflects that love for living creatures and for our planet, which I fear is doomed unless mankind starts to treat it more kindly.

martin brecht



A Tree Grows in Oakland
Pencil, Pen & Ink on Paper
18"x12"

I am lost as an artist without an art teaching gig. As an artist-educator, so much of my inspiration is derived from working with youth—their experience of art making is so raw and uncorrupted. After five years of teaching art in New York City to students with autism and emotional disabilities, I have settled into the Bay Area teaching art and mural design to students in after schools and summer camps.

The next stop on my path is a trip to Guatemala where I will volunteer for two months next spring teaching art and soccer to an indigenous Mayan community through the non-profit Soccer Without Borders. All proceeds from this show will directly benefit this project.

A Tree Grows In Oakland celebrates the positive energy and natural beauty of the East Bay (my newly relocated home) while paying homage to my parallel experience from my former stomping grounds—Brooklyn, NYC.

mary shisler



Tiers of Water
Ink jet print on paper
12"x16"

In this piece, I liked how the colors of the water changed in temperature, value, and quality as the water flowed over the small cascade of the pool. The shapes of the reflections appealed, as well.

mia nakano and christine pan



Coco
Archival pigment print
33.5" x 50"

The Visibility Project is a collection of photography portraits that are part documentary, part activism, and all heart. Bold and beautiful individuals from the Asian & Pacific Islander queer women, transgender, and genderqueer communities have come forward to share their diversity and to be visible.

By being visible and by being out, we increase our presence, our voice, our power in the culture at large. We self-represent. We are active and affected participants of social issues locally, nationally, internationally. A comprehensive photography book is in the works with the intent of giving voice to those who chose to stand up and break gender, race, sexual, and ethnic stereotypes.

There is power in numbers and this project aims to capture images across the country to show that API queer women, trans, and genderqueer folk make up a viable, palpable community with limitless contributions to offer.

michael johnstone



Love Parade
Chromogenic print
11"x14"

The character Mrs. Vera was created by my partner David Faulk and I as an examination of long-term survival with a life-threatening illness. The notion of drag is both deconstructed and celebrated. The costumes, created from recycled objects, offer renewal and reinvention to the discarded. We wear costumes to street fairs, parades and other celebrations of life, and encourage others to join in.

"Love Parade" was taken at the annual Love Parade Celebration in San Francisco, and "Blue Tile Wall" shows Mrs. Vera on her way to an Easter party.



Blue Tile Wall
Chromogenic print
11"x14"

michael staley



Adamas
Swarovski crystals on a
replica of a human skull
9"x5"x4.5"

My inspiration for bejeweling began when I viewed a jewelry box at a boutique in the Castro in San Francisco. It was so beautiful I thought this would be a great way to show my creativity. Since then I have bejeweled many objects from tea pots to mannequins.

"Adamas" was inspired by the English artist Damien Hurst who encrusted a human skull in real diamonds. "Size Nine" was inspired by Sharon Von Senden who is known for her encrusted shoes with jewels and beads as well as her famous first floor mosaic at the St. Louis Museum of Modern Art.



Size Nine
Swarovski crystals and glass
beads on shoe
3"x3"x9"

ray patlán



Tio Lorenzo
Acrylic on canvas
30"x20"

salma arastu



Peace Melody
Acrylics and mixed media
21"x21"

I have been painting for about thirty years. 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.

I am creating a body of work through continuous, lyrical line, to express joy in the universal spirit that unites humanity.



Waiting
Acrylics and mixed media
21"x21"

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.

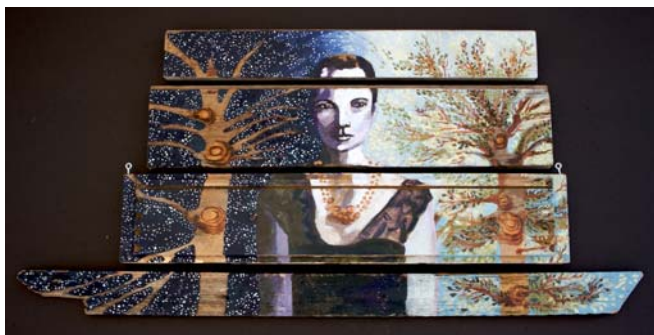
sarah woodward



Chris' Home
Acrylic on wood
9"x16"

Born and raised in New Orleans, I witnessed firsthand the catastrophic forces of Hurricane Katrina. Guiding my artwork is an image imprinted on my mind the night after the storm: an entire forest of pine trees toppled and stripped of leaves, revealing a stunning panorama of stars reaching the horizon where they'd never before been visible. Through art, I try to represent the beauty that a painful loss reveals. My work is rooted in the history of materials. An otherwise unremarkable piece of wood that has survived a hurricane becomes an artifact, and a testament to survival.

Both pieces are made from wood salvaged from friends' homes.



Katrina's
Starry Night
Oil Paint on
Wood
30"x24"

steven low



Homeless Blur
Digital Photo
8"x10"

I am a performance artist and street photographer.

"Homeless Blur" and "Shy Boy" represent a large collection of candid, capturing unique moments in the ordinary lives of San Francisco Chinatown residents.

I am currently a graduate student in San Francisco State University's Communications program.



Shy Boy
Digital Photo
8"x10"

susan hall



Morocco Leather Dyer
Oil on canvas
18"x24"

I live in Albany, California. After 21 years as a juvenile probation officer, I retired in 1994 to pursue my life-long interest in art. 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 & acrylic painting.

I am a frequent world traveler where I take photos which I later use for inspiration in painting. In the past I have focused on vistas and landscape. More recently I include people of the local culture into the scenes, engaged in their everyday activities.

"The Leather Dyer" was inspired by a visit to the dyeing vats in Fes, Morocco where men soak and stomp on leather skins in a maze of outdoor dye vats. The skins are later made into expensive leather jackets for export and the tourist trade.

vivian waterloo



Hamm 1
Acrylic and oil
12"x9"

I paint to explore the language of paint. I improvise with the vocabulary of paint until the visual elements reach a kind of balance and resolution. The brushwork is both accidental and intentional, resulting in images that suggest both micro and macroscopic space simultaneously and blur the boundary between photography and painting.

Hamm 1 is first of a series made after I saw Samuel Beckett's play *Endgame*.

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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Janine Macbeth

SPECIAL THANKS TO OUR ARTIST ADVISORS
Ray Patlán
Victor Coffield

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About the GREENLINING INSTITUTE

The Greenlining Institute is a national policy, organizing, and leadership institute working for racial and economic justice. We ensure that grassroots leaders are participating in major policy debates by building diverse coalitions of grassroots leaders that work together to advance solutions to our nation's most pressing problems.

PARTICIPATING ARTISTS

Arcelia Gallardo
Barbara Maricle
Corinne Louise
Deborah Griffin
Delfina Bernal Laidig
Diane Abt
Donna Duguay
Francesca Roccaforte
Fulani Carter
Janine Macbeth
Jessica Phrogus
Jim Dennis
Julie Vy Le
Katayoon Zandvakili
Kazuyo Sato Leue
Lisa Simonson
Mari Kearney
Martin Brecht
Mary Shisler
Mia Nakano and Christine Pan
Michael Johnstone
Michael Staley
Ray Patlán
Salma Arastu
Sarah Woodward
Steven Low
Susan Hall
Thuy Hang Le Phan
Vivian Waterloo