

Slide

A partnership between visual and literary art



June 7-29, 2013 • Joyce Gordon Gallery, Oakland, CA

Slide

June 7 – June 29, 2013

Participating Artists: Christine Balza, Xiomara Castro, Samantha Chundur, Nicole Dixon, Jon Fischer, Trevor Parham, Tomyé, Jamie Treacy, and Monica Zarazua

Joyce Gordon Gallery presents, "SLIDE" an exhibition that partners visual and literary arts in order to deepen the act of storytelling. The seven short stories in the book 'Slide' by author Monica Zarazua are translated into the mediums of painting, mixed media, sculpture, video, and photography.

The writing process involves figuring out words, characters, and incidents needed to tell a story. It involves making connections between parts. Once the story is captured, is the ending final? In this exhibition the answer is no, never; stories evolve as they gain new storytellers. In this collaboration each artist expands on an aspect of a written story from the collection Slide that resonates with him or her. The artwork transforms images, feelings, and ideas expressed with written words into physical forms. With these new interpretations, the connections between individual worlds, both internal and external, are revealed. The stories expand and deepen as different artists express what is most true for them.



For more information about Joyce Gordon Gallery, please contact:
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Owner: Joyce Gordon - jvbgg2@gmail.com
Gallery: 510.465.8928

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Oakland, Ca. 94612
www.joycegordongallery.com
Celebrating 10 years

Mission Statement:

Joyce Gordon Gallery is a commercial fine art gallery located in the downtown district of Oakland California. It exhibits art that reflects the social and cultural diversity of the Bay Area and international artists. The aim of the gallery is to respect the creative pursuits of the individual and seeks to make such work accessible to a broad audience.



Monica Zarazua • holds an M.F.A. in Creative Writing from the University of Nevada, Las Vegas. Her stories have been published in *The Collagist*, *The Blotter* and *Asia Literary Review*. She hopes to write stories that give courage to the reader, not by pulling the reader away from the precipice of uncertainty caused by constant change, but by allowing the reader to walk fearlessly beside it. Her style reflects influences from magical realism and surrealism. It contains mythic and psychological explorations that respectively characterize these two writing forms. monicanomiddlenamezarazua.wordpress.com

“Slide” (Pochino Press) is available on amazon.com or on her website.

Nicole Dixon • Nicole was born in Oakland, CA and received a B.A in Studio Art from Spelman College in Atlanta, GA. In addition to exhibiting paintings, she has produced commissioned works, including family portraits and in-home murals. She has served as the altar-artist for numerous gatherings, conferences and activist organizations. Nicole uses art as an interactive medium and vehicle for self-transformation, community bridge-building, and positive social change. Through her multimedia paintings and altarpieces she communicates her ideas through the human figure and face. The intensity of emotions that can be conveyed through the human image intrigue her. Although often unintentional, her heavy-handed high-contrast color palates, sharp shadows, and highlights are reflections of this deep-seated intensity. nicoledixon.carbonmade.com



"Afri-Intersections" Acrylic, Charcoal Chalk and Gold Leaf on Canvas, 36" x 36", \$700



"Back and Forth Along a Straight Line" Acrylic, Charcoal, Wood and Gold Leaf on Canvas, 24" x 36" \$800

For the “Slide” exhibition, Nicole uses the bodies of current and historical figures as a site of power and dialogue. The subjects of her work are the embodiments of socio-cultural, political, and spiritual journeys. The adolescent pre-colonial Peruvian protagonist in “The Turn”, is transformed in Nicole’s work into a series of anointed global figures that illuminate the power and dignity of communities marginalized by imperialism. The protagonists wrestling with sexual abuse in “Petals and Smoke” become universal figures partnering in a journey towards healing and transformation. Nicole uses text and symbolic imagery as offerings that honor the subjects in her work, and reinforce their role as instruments of community empowerment.



“Bowerbirds and Tree Collards” Acrylic, Charcoal Chalk and Gold Leaf on Panel, 48” x 24”, \$600



"If Only, Because Every Female is a Daughter" Acrylic, Charcoal, Wood and Gold Leaf on Canvas, 24" x 36", \$800



"Waiting in the Dark" Acrylic, Charcoal, Chalk and Gold Leaf on Panel, 48" x 24", \$900



"A Crystalline Hub For Potential Memory" Acrylic on Canvas, 30" x 40", \$800

Jamie Treacy • With a B.F.A from University of Michigan and M.F.A in Painting and Drawing from California College of Arts, Jamie has participated in numerous solo and group exhibits, including his 2011 solo exhibition *Into the Fragility* at Oakland's Rockridge Library. Jamie uses the mediums of acrylic painting and cut paper to create fictional landscapes. These landscapes are based on reality but are intended to create new spiritual spaces. Filled with symbols from our recent past, Jamie's work serves as a document of his quest to create a visual language. He believes everything leaves a record of itself in the universe and that simplicity is cradled by an overwhelming history of activity. In his work, he sifts through this activity; he creates work that celebrates elements from our surroundings that are often overlooked.

Jamie is also a high school art teacher at Oakland's Skyline High School and is committed to sharing the transformative power of art making with his students. jamietreacy.com



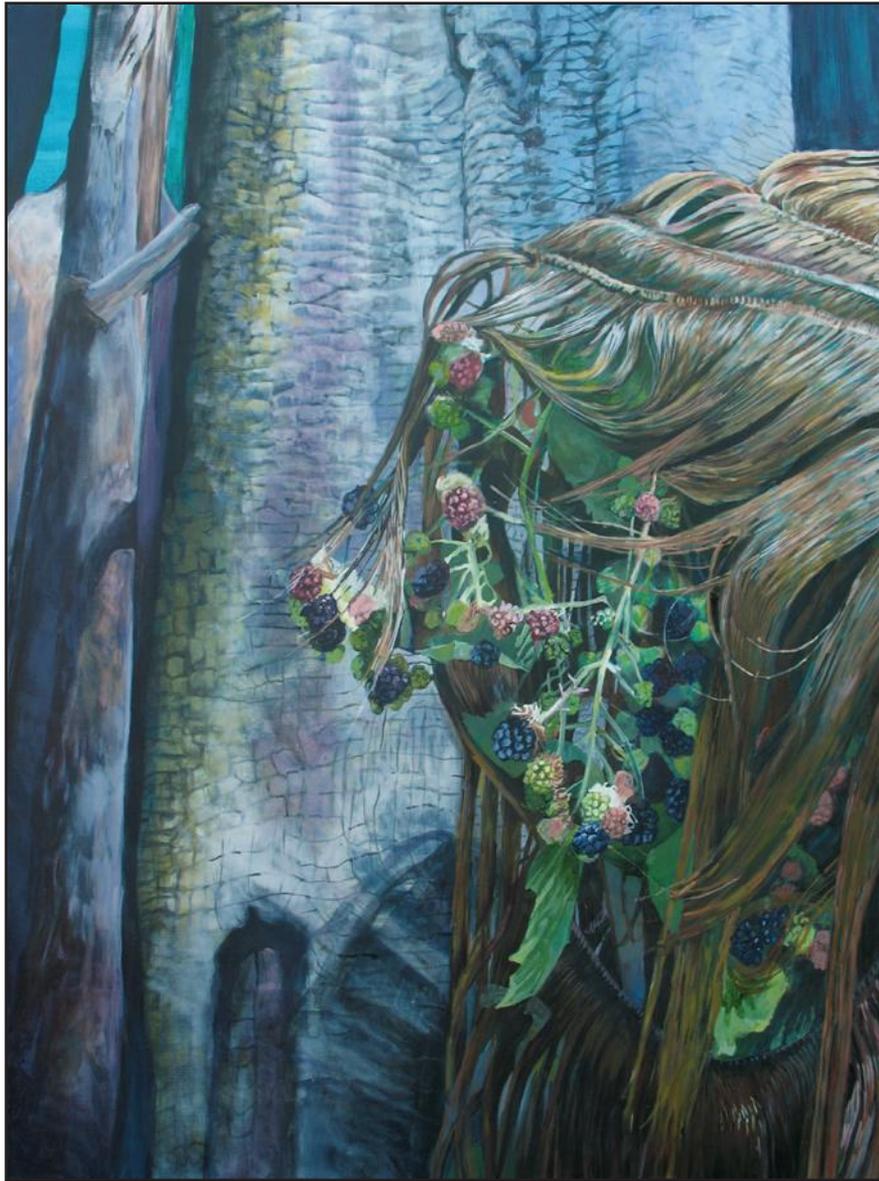
"Sculpture Ingredient Hopefuls" Acrylic on Canvas, 30" x 40", \$800



"A Shrine For A Threatened Flourish"
Acrylic on Panel, 32" x 40", \$825



"Brushing Would Be Futile", Acrylic on Canvas, 40x30, \$800



"As the Strands Transform Her" Acrylic on Canvas, 30" x 40", \$800

The body of work I have included in this show were inspired by Monica Zarazua's stories "Curios" and "Strands."

In "Curios," I was fascinated by how Zarazua described her main character's house as being filled with curiosities stored in jars; stacked in windows sills and adorning every perimeter of her house. In those jars, the character collected objects that held memories of significant life events. Having grown up around similar collections that were imbued with meaning, I knew exactly what to look for when recreating these stacks of objects as still-life. In these still-life paintings, I was interested in exploring how objects record the personality of their handler or owner in how they are arranged, collected and displayed.



"The Strands at Rest", Acrylic on Canvas, 40" x 30", \$800

In "Strands," I gravitated towards the image of "hair" being a remnant of a person after they have died. In this story, the main character exists in an in-between stage of being a human and being a plant. She retains her human consciousness and memories, but she is slowly beginning to take on botanical traits as she decomposes, with only her hair as a reminder of her former vessel. For this series, I recalled the familiar scene I see in Oakland of discarded hair extensions festooned on the sidewalks, or what I like to call "tumble-weave." I walked around my neighborhood draping plants with extensions in the hopes of capturing a discarded style among the plants. The draping, decorating and wrapping of the strands reminded me of the great power of personality that hair holds, and how even disembodied from a person, it holds onto that human echo.

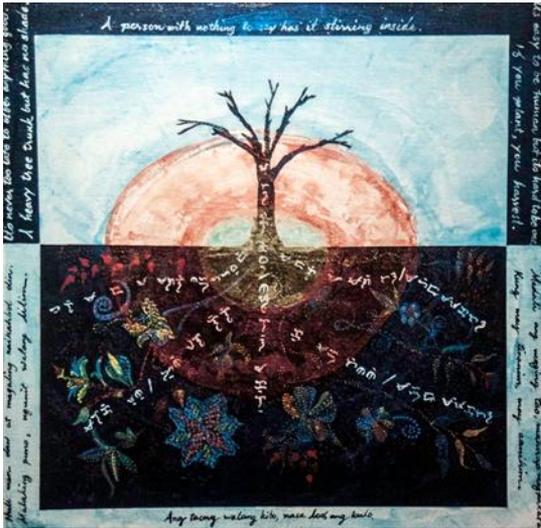
-Jamie Treacy

Christine Balza • A self-taught artist, Christine attempts to explore the phenomenon of cultural memory loss as well as to impart metaphysical healing by blending urban and tribal beliefs. She is inspired by Baybayin, an ancient Filipino script not actively used since the 1800's, as it reflects centuries of forgetfulness from colonization. What began as a personal journey through quiet anxiety has grown into giving voice to ancient ancestors. She combines Baybayin script and creative expression in a way that she feels will resonate with people and encourage them to explore their own cultural knowledge.

Her workshops on Baybayin script have been featured in print and on local and international television. Two key pieces of her work were published in Tayo Literary Magazine. She has exhibited at Linen Life Gallery in San Leandro, Oakland State Building Atrium, Cultural Craft and Art Gallery, San Francisco's NJAHS Peace Gallery, Asian Art Museum, and Oakland's Joyce Gordon Gallery. Among her honors is 'The Joyce Gordon Gallery Award': First Lady of Culture.



"Biyak (Spirit)", Acrylic and Mixed Media on Canvas, 24" x 36" each (dyptic), \$1000



"Puno/Tree/Full/Chief", Acrylic and Mixed Media on Canvas, 20" x 20", \$500

For "SLIDE," she explores the connection between themes in the book, her childhood memories and manifestations of cultural loss, expressing that which cannot be forgotten.

"NOBODY expects the Spanish Inquisition!" ~ Monty Python



"Eggplant and Ruby", Wire, \$200



"Dada", Acrylic and Mixed Media on Canvas, 20" x 20", \$500

Xiomara Castro is an Antioch College alumn (1998) with a B.A. in Environmental Communications and a concentration in Photography. Her first experiences with photography as a teenager in Washington D.C. created an outlet for expression that has followed her since. Originally, her work was inspired by nature. Even in urban settings she was driven to capture images of parks and urban landscapes. She also strove to capture the landscapes of El Salvador, during travels there with her family. In her college years she concentrated on honing her craft in the traditional darkroom. Eventually, she created a body of work titled, *After the Conquest*, which is an inquiry into Indigenous perception and spirituality, and cultural resistance in Central America. The project won the first International Juan Rulfo prize for Photography in Paris, France in 2000.



After a ten-year hiatus from photography, she returned passionately and seriously to her work. She also enjoys shooting at the New Orleans Jazz and Heritage Festival every year. xiocastro.com



Originally my goal was to return to the darkroom for this project. Over the past couple years I have been working the Albumen printing process, which originated in France in 1850. It was the first process made commercially available to print photographs on paper. To do this paper is coated with an emulsion of egg whites, dried, then coated with silver nitrate, dried, then exposed to UV light. It's making a comeback with photographers who are immensely patient and interested in resurrecting Albumen printing now considered "alternative".

I felt this process would translate what I saw in my mind's eye when I read *Slide*. As my days in the alternative darkroom progressed, I found the images that came to life in Albumen prints (Series I & Series II) were "snapshots" of the described landscapes, settings and moments found within the stories. They are literal depictions that settle the viewer in a place, then lead them to the larger composite images and a deeper personal response to what has been written.



Series I of Albumen prints along with the next two digital prints are in response to “Eggplant and Ruby”. Series II of Albumen prints along with the next three digital prints are in response to “The Turn”. Both stories resonated with me and pushed me to create pieces that visually represented themes of personal symbolism, identity, resiliency and self recreation. Landscapes, portraits and objects all combine for the magic circumstances characters in “Slide” find themselves in and the power they muster to land amongst it all.

Through this unique process of making photographs entirely generated from “Slide”, I now have an even deeper gratitude for writers and the expansive worlds they create.

- X.C.

Above:

“Series II”, three Albumen prints, 4x4, 8” x 18” framed, \$350

“The Space Between the Valley and the Sky” digital Glicée print, 16” x 16”, \$500

Opposite page top from left to right:

“Series I”, three Albumen prints, 4”x 4”, \$350

“The Orb that was His Voice, Her Voice” digital Glicée print, 16” x 16”, \$500

Opposite page bottom:

“Ruby Spirit” digital Glicée print, 16” x 16”, \$500



"The Turn" digital Glicée print, 16" x 16", \$500



"Complete Potential" digital Glicée print, 16" x 16", \$500

Samantha Chundur • is an artist trained in architecture, urban design, and planning. Her love of design and cities led her to choose a career in urban design while also inspiring her travels, art, and photography.

She was raised in India, where as a child she developed a keen interest in art and dance. One of her most vivid childhood memories is of drawing and coloring every day, mostly out of interest but partly due to a fascination with markers, crayons, and stationery. Her aversion to sewing and embroidery eventually led her to enroll in after-school art classes, which not only provided an opportunity to learn the nuances of painting formally, but also gave her a chance to opt out of craft-related coursework. After an initial focus on landscapes, Samantha has shifted towards abstracts. The vivid, bold colors inspired by her native country, as well as different cultures she has encountered through her travels, dominate and continue to inspire her art. samanthachundur.com



"Manika (Ruby)", Oil on Canvas 30" x 30", \$1800



"Bheda (Contrast)", Oil on Canvas 72" x 36" (dyptich), \$5600



"Mahotiha Manika (Eggplant and Ruby)", Oil on Canvas, 40" x 30", \$2800

I'm deeply fascinated by the rich, vibrant hues of India, my native country, where color dominates every aspect of daily life. From the rich tones of cooking spices, to the colorful kollams drawn in front of houses, to the bold, bright shades of traditional clothing and textiles, one is constantly surrounded by color. Growing up, these colors were such an integral part of my life that it was easy to forget how they enriched it. My paintings are a celebration of these 'everyday colors.' – Samantha Chundur

Samantha's recent and current exhibitions include:

SOLO EXHIBITIONS:

2013: 'Vistara: Expansion' - Joyce Gordon Gallery, Oakland

2012: 'Tattva:The Elements' - Spice Monkey Restaurant Gallery, Oakland

GROUP EXHIBITIONS:

2013

'Rebirth Through Time' - Joyce Gordon Gallery, Oakland;

'Youthful Dreams' - The Sequoias, Rotunda Art Gallery, San Francisco;

'Undercurrents and the Quest for Space' - SOMArts Cultural Center, San Francisco

'Silde' - Joyce Gordon Gallery, Oakland

2012

'Holiday Art Salon' - Joyce Gordon Gallery, Oakland;

'Wonder' - Berkeley Art Center, Berkeley;

Her photographs have been selected to be published in 'World Savvy's 2013-2016 Population & Progress Collaborators Guide'

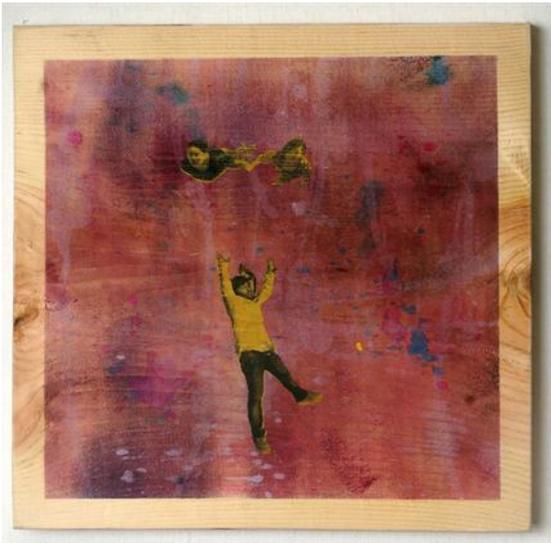
Jon Fischer • received degrees in engineering and philosophy of science before learning to screen print in order to fabricate forty postcards and meet women. Some years later he is married and operating a small screen print studio in San Francisco. The ultimate goal of his art practice is to extend the aesthetic, collaborative, and social possibilities of screen printing. His projects have ranged from a mural depicting the Mission District, to a 600ft² screen printed floor fabricated for Just Theater. Participating in “SLIDE” offered him the chance to develop an adventurous large-scale project focused on the overlaps between written and visual art.



“Interview With The Writer Monica Zarazua” screenprint and ink on pine, 37 12” x 12” tiles, \$4800



Detail 1 & 2, screenprint and ink on pine, 12" x 12" tile



Detail 4, screenprint and ink on pine, 12" x 12"

The inspiration behind this direction of work is the law of nature that states when one slows down video recordings of people moving around and inspect them frame by frame, almost every image looks interesting, mysterious, and funny.

"Interview with the Writer Monica Zarazua" overlaps several visual stories over thirty-eight wood tiles aligned in a nonlinear grid. Individually screen printed and hand inked, each tile represents one "frame" in a series of interacting scenes that take place over land, sea, and air and progress forward, backwards, up, and down along the gallery wall.

To develop this project, the artist interviewed the author and enlisted several adventurous friends (including Monica Zarazua) to improvise dozens of simple movements and sequences filmed using HD video on location at a variety of Bay Area locations, including the Berkeley Pier at sunset and underwater in a 60°F pool. Individual images selected from single frames in the source footage were collected and reassembled to form intertwined fantastical stories that draw on motifs such as color, text, space, and movement. The result resembles something in between a period silent movie, a comic strip, and the pre-cinema locomotion studies of Eadweard Muybridge.

The piece creates a story for the storyteller to inhabit. Presenting a complex structure of overlapping narratives that is generated from simple recordings of people in motion, the project explores a fluid relationship between fiction and non-fiction, in which each creates the other.



Detail 5, screenprint and ink on pine, 12" x 12"



© Daniel Zarazua

Trevor Parham was born in Oakland, CA and received a B.A. in Fine Arts from the University of Pennsylvania School of Design. His passion for education, music, video, and social change found him producing socially responsible hip hop music videos, that have won multiple awards. He wrote, produced, and edited, "Revolution," an educational music video that won three film festival awards including Best Music Video at the 2008 Hollywood Black Film Festival. He also directed a music video about Barack Obama that was featured on KTVU news and won the Vote Hip Hop Contest. "Shining," his Michael Jackson music video tribute won seven awards at U.S. and international film festivals.

Trevor's multimedia art incorporates a mix of aural, visual, textual, and performance elements that capture the viewers' attention while also provoking them to ponder their dreams, memories, and experiences. He uses archival footage, speeches, and familiar formats that allow viewers to recognize the work's larger historical significance and cultural context. Youth of a color are a typical centerpiece in his work, exploring themes of identity, education, racial justice, and community empowerment.

...

I use art to create experiences. Throughout the creation process I am just as conscious of the viewer's experience as I am of any other element in the piece. Similarly, it's important to me that the viewer be just as aware of their overall experience with the piece as they are its aesthetic and semantic qualities. The quality of the experience defines its perception.

I tend to use multimedia in so much of my work, because it accommodates multiple forms of expression and perception. Some ideas are best expressed visually, and some are best perceived aurally, so I give myself as many options as possible to elucidate my thoughts.

Perception is multifaceted, so it's important to reflect that when creating experiences.

Writers' Blocks takes its inspiration from a story titled, "The Cup", in which a man watches the life of a little boy unfold through a portal in the bottom of a teacup. As the man watches, he scribbles notes about his observations of the boy and tries to exert influence over him at critical moments in the boy's life. The experience of living vicariously through the young boy ultimately reinvigorates and rejuvenates the older man.

The installation presents four portals into the lives of different young people confronted with blocks in their creative process. The videos inside the portals provide an opportunity to identify with the experience of writer's block. The installation itself is composed of eight large blocks with white surfaces that can be written on with dry erase markers. Whiteboards and dry erase markers are commonly used for brainstorming and working through creative blocks so the structure itself serves as a symbol for creativity and an opportunity for participants to break through their own creative blocks. As participants interact with the installation by writing and drawing on the blocks, they un-block their creativity and transform a large blank white structure into a colorful participatory art piece.

- Trevor Parham



"Writer's Blocks" Interactive Video Installation, \$4500



"Imelda" Fused Recycled Bottle and Window Glass, 40" x 21", \$3800

Tomyé was accorded a B.F.A in Commercial Art from Moore College of Art & Design in Philadelphia, PA, and a M.A Administration Certificate from Golden Gate University of San Francisco, CA. Ever the inquisitive Artist, she has completed classes to learn the art of stained glass, fused glass, woodworking, and enamel on metal. She has also gained skills from on the job training through teaching art and framing, conducting workshops for various ages, and mentoring artists.

Among her achievements are receiving a City of Oakland Individual Grant Award, being chosen as an artist for the City of Oakland Sister City Art Exchange Project, illustrating multiple publications, and serving as executive director of a visual arts non-profit gallery.



"We Just Shouldn't Knoww" Fused Bottle Glass & Objects Installation within Medicine Cabinet, 5" x 27" x 17", \$2000

Conceptual interpretation of ideas, whether mine or someone else, heightens my artistic adrenaline. Other folks thoughts which relate to something I'm interested in, intrigues me.

I address coming forth with a visual idea, similar to how I respond to a commission. For my fabrication to suit the short stories of "Curios" and "Strands" I'm envisioning the use of Fused Recycled Glass from Beer bottles, Wine Bottles and Window Glass with other objects included. These seem the most suitable medium to achieve the fluidity of the Author's narratives.

-Tomyé

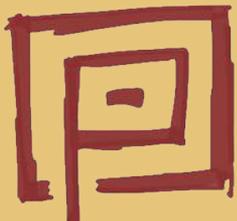
The Joyce Gordon Gallery is:

Joyce Gordon • (Owner) Backed by her studies at the California College of the Arts, a keen eye for detail and aesthetic, and many years of selling art, Gordon opened The Joyce Gordon Gallery in 2003. Since then she has hosted over 200 exhibitions, primarily focused on Oakland-based and Bay Area artists. Her exhibits celebrate the unique creativity of our culturally rich and diverse region. In addition, the Gallery provides creative and cultural exchanges with artists nationally and internationally.

Eric Murphy • (Gallery Director) is a photographer and independent curator, who has been supporting Oakland art organizations since 1999. He is the Project Manager for the Oakland-Fukuoka Artist Exchange, a traveling exhibition of works by Oakland artist James Gayles and Fukuoka artist Hiroko To. Eric Murphy is currently the Gallery Director of the Joyce Gordon Gallery.

The Turn
Eggplant & Ruby
Strands
Slide
Curios
The Cup
Petals & Smoke

"Table of Contents", 4.5" x 3.5" by Christine Balza, \$350



Pochino Press offers a multi-media stage for change makers and culture creators. The mission of Pochino Press is to publish works that illuminate stories, which originate in the intersections where hybrid cultures not only meet, but form a new sensibility. pochinopress.com