



DARK
INHERITANCE
purposeful dislocation

SEEDS FINE ART EXHIBITS

DARK

INHERITANCE

purposeful dislocation

BIOLA University
August 21, 2010–September 30, 2010

Palos Verdes Art Center
October 29, 2010–January 8, 2011

curated by Cindi Zech Rhodes & Denise Kufus Weyhrich
SEEDS FINE ART EXHIBITS

TABLE OF CONTENTS

3 **FORWARD**

4 **ESSAY** by BARRY KRAMMES

9 **ARTWORKS**

9 **DUALITIES**

Vinita Voogd, *Collected Stories*
Marianne Lettieri, *Naming Day and Mantel of Iniquities*
Bo Choi, *Power and Powerless*

11 **THE ENEMY WITHIN**

Regina Jacobson, *Fear*
Mark Cummings, *Save Me from Myself*
Christopher Scardino, *Prophet*
Andrew Myers, *Recycled Tears*

12 **BROTHER AGAINST BROTHER**

Simon Kogan, *Cain and Abel and Jealousy*
Grace Carol Bomer, *Eli, Eli, lama sabachthani? (My God, my God, why have you forsaken me?)*
Duncan Simcoe, *2 Boys and a Sword*

14 **CHANGE**

Guy Kinnear, *Pater Noster: Blind Paul*
Wayne Forte, *Self-portrait with Changed Mouth*
Janice Lowry, *Learning to Fly*
LeRoy Schmaltz, *Seeing Through the Heart of Things*

16 **HEALING**

Jeff Lefever, *Meditation in Black and White: Life, a Reflection*
Lynn Aldrich, *Seeking Sanctuary*
Denise Weyhrich, *Tabernacle*

17 **LIFE'S JOURNEY**

Marsha Brady, *A Contemplation Upon Flowers*
Larry Brady, *Psalms 102:15*
Anne England, *Life Tower*
Tom Lamb, *Marks of the Land—Irvine*
Craig Goodworth, *Triduum*
William Catling, *Gently and Slowly Rising*

20 **ACKNOWLEDGEMENTS**

FORWARD

CINDI ZECH RHODES SEEDS Fine Art Exhibits curator

"In the darkness of this void, this seemingly endless black of trials, there is the barest smell of water. Though the deep is not navigable on my own, the corner of my eye catches a shuttered flash of light, drawing me like Aslan beckons "further in, further up". My ear catches the quietest of whispers—come hither beloved, come hither."

—CZR

Dark Inheritance—purposeful dislocation came about as a slow, long gestation and birth. During the last eight years, Denise and I along with a myriad of gifted fine artists, have explored many facets of our relationship with God. We have visited the ideas of God revealed through different cultures. We have celebrated the newness of life expressed through the blessing and sacredness of children and nature. We have explored the names of God and traveled the road from The Last Supper to Easter morning. We have focused on our vital need for each other, for friendship, support and help. And finally, we've come back to the garden. To that willful independent yank of the apple from the tree of the knowledge of good and evil, which divides us from the Divine.

It is this darkness, this inheritance, this compulsion to rush and touch the beautiful flame, which makes us human. But also present at the same time, is the bright spark of the breath of God in us. We recognize it in each other in times of transparency and transcendence. The psychiatrist Carl Jung tells of our "shadow sides" without which we cannot truly have a full reflection ourselves, with potentials for both good and evil. It is the diametrical pull that turns our head and hearts back to God, where our comfort is expressed by the Old Testament psalmist, reminding us, that we are not alone.

"Even the darkness is not dark to You, And the night is as bright as the day. Darkness and light are alike to You."

Psalms 139:12 (NASB)

DENISE KUFUS WEYHRICH SEEDS Fine Art Exhibits curator

"There is a tide in the affairs of men, which taken at the flood, leads on to fortune. Omitted, all the voyage of their life is bound in shallows and in miseries. On such a full sea are we now afloat. And we must take the current when it serves, or lose our ventures."

— Brutus (in Shakespeare's *Julius Caesar*)

The crossroads of our lives are too often not revealed, as Shakespeare observes and we see Brutus and his conspirators lead to their own destruction. A few years back, Cindi and I experienced two exhibits "100 Artists See Satan" and "100 Artists See God." These exhibits set us on a path to attempt to address the subject of *Dark Inheritance—purposeful dislocation*. The flippant devil-may-care attitude of these exhibits along with the questioning of the existence of a loving God in our cruel world truly lodged in our minds. So, the challenge of developing a thoughtful multifaceted response was simply a matter of time as one by one the artworks were gathered.

What you hold in your hand is the product of our lives—of strange dichotomies: blessing or curses, triumphs or wounds, floating adrift or taking the current, and waging wars or surrendering to trust and love. The saying "That which I would not, that do I do" is ever present in both the large and small actions of life. My old habits die hard despite my best intentions. I need wiser guidance. Ultimately, I realize that I am not in control of the bigger challenges of life and death. But by having a correct diagnosis, the solution is clearer. In finding out the details of my own health condition, I have come to realize how my numbness can lead to great damage, one tiny misstep can result in a grave consequences, and I constantly need to monitor myself or disaster results. My need to be conscious of this tenuous balance has led me to be more reliant on Christ.

DARK INHERITANCE: PURPOSEFUL DISLOCATION

by **BARRY KRAMMES**

Man is a creature who walks in two worlds and traces upon the walls of his cave the wonders and the nightmare experiences of his spiritual pilgrimage.—Morris West, *The Clowns of God*

I was acquainted with a churchman who for years conscientiously directed the choir and served on the board of elders in his local congregation. One night, in a moment of uncontrollable anger, he accidentally strangled his beloved wife. Homo sapiens are complex, self-centered creatures capable of the most heinous atrocities as well as the greatest humanitarian deeds. Within each one of us lurks potential for both good and ill. A Cherokee legend describes two wolves within, one white, the other black, vying for control. Saint Augustine referred to this interior struggle between good and evil as a “house divided against itself.” And we are all too familiar with the image of a protagonist with both a devil and an angel perched on his shoulders, aggressively whispering encouragements from both directions simultaneously.

The artwork in *Dark Inheritance* is not meant primarily to pleasure or entertain the viewer, but rather to force the observer to look within and focus on his/her own interior state. Max Benavidez suggests, “At their best, the arts are about looking deeply into dark places.” It is easy to recall the riveting political prints of Hogarth and Daumier; Goya’s convulsively acidic *Disasters of War*, and the angst-ridden work of the German Expressionists on the brink of World War II.

In our own time, we think of artists such as Andreas Serrano, Cindy Sherman, Joel-Peter Witkin and Paul McCarthy who convincingly reveal the darkest and bleakest scenarios with bravado-like gusto. Some of the current generation of painters—Jenny Saville and Cecily Brown for example—grab their viewers “by the throats,” demanding contemplation of the most over-the-top hard to look at images, images that have the power to “shock your socks off.” In fact, some of the new object makers, fashioning found and fabricated materials into gritty, in-your-face sculptures, refer to their pieces as “guttural upchucks.”

I tend to be suspicious of artists who employ gratuitous shock in their art. It cheapens the work. I’m also wary of artists who use art merely as a tool to propagate their various agendas and ideologies. Yet, standing before the dark art created by the hands of a skilled artist can be a profound visual experience. Viewing Picasso’s *Guernica* in Madrid’s Reina Sophia Museum was an insightful, transforming moment for me. In meditating on man’s inhumanity to man and viewing atrocities perpetrated on the innocent, my breath was taken away. In silence I inwardly wept for both perpetrators and victims of the conflicts and wars that continually plague our planet.

While much current art practice is conceptual in nature—concerning itself with clever games and philosophical puzzles—the art in this exhibition is of a distinctly different variety. The curators of *Dark Inheritance* selected the artists and their work specifically because of its spiritual nature, that is, work purposefully exploring the paradoxical, ambiguous, baffling character of human existence. Although some in the art community do not agree that art can have a spiritual dimension, almost everyone would acknowledge the validity of an instrumentalist approach to art making that examines life’s complexities and conundrums from varying perspectives.

The exhibition includes 23 artists and 70 works of art utilizing a wide range of materials including drawing, painting, photography, sculpture, printmaking, video, calligraphy, assemblage, fabric constructions and installation. Most of the work in this show is narrative. Discovering artists’ stories and learning to see from their unique point of view helps us understand nuances of thoughts and ideas we might never otherwise encounter. Six sub-themes: Dualities, The Enemy Within, Brother Against Brother, Change, Healing and Life’s Journey help direct the viewer throughout the exhibition.

DUALITIES

An appropriate place to begin is with the sub-theme of dualities and India born artist, Vinita Voogd. One of her pieces, a fabric construction called *Collected Stories*, patches together a lush tapestry of intricate fragments from a wide variety of sources. Relying on the intense colors of India, her richly woven wall hanging with fishhooks and lures speaks of the intersections between East and West, her native homeland and her new life in Southern California. Gathering both stories and materials, she creates a sensuous visual feast exploring, in her own words, “dualities of wealth and poverty, peace and discord, technology and ecology in a universal landscape of harmony.”

Marianne Lettieri also uses fabric to reveal the dualities of good and evil. *Naming Day—Animals of the Ark* is an all-white christening gown covered with a myriad of creatures from land and sea. Its pristine crispness speaks of beginnings, of innocence and of a beautiful world devoid of evil. The purity of *Naming Day* is in stark contrast to *Mantel of Iniquities*, a cadmium red Geisha-like robe festooned with objects that hint at a life filled with sin. By pairing the two garments, Lettieri seems to suggest that all too soon the blamelessness and naïveté of early childhood gives way to the dubious experimentation of youth, corrupted by a freewheeling, jaded society with few restraints or admonitions.

In her works with fabric, Bo Choi, a Korean-American artist, first cuts, then reconstructs garments into what she refers to as *Second Skins*. In addition, she makes photographs, videos and installations often with this reconfigured clothing. *Power and Powerless*, her hauntingly beautiful, multiple layered photo images of animated white dress shirts, conjure up a number of dualities. In one photograph, a floating shirt with many sleeves raises its left hand in a commanding gesture while the right seems to passively protrude from a gigantic cuff. Associations with orating politicians, dictators or preachers make the viewer conscious of those in control and by default, those who have no voice—leader/follower, dominant/subordinate, insider/outsider, elite/ordinary, employer/employee, authority/novice.

THE ENEMY WITHIN

The Enemy Within, a second sub-theme, looks at work in the exhibition related to the interior battle we all wage. *In Save Me From Myself*, Mark Cummings paints an unforgettable image of conflict. With a sacred heart throbbing in the background, the hand of God pulls a desperate young man from the shell of his shackled self. Cummings, who refers to himself as a “classic artist,” employs all the tricks of a melodramatic Hollywood illustrator to make his point clear. Stylized graphic qualities and facile brushwork gives one the feeling that this is a poster for some B-rated religious movie. With its kitsch sensibilities, the artist has delivered his message in no uncertain terms: sometimes we are our own worst enemies.

Regina Jacobson, another figurative painter working in the realist tradition, depicts *Fear* in the guise of a pubescent girl. We recall a host of artists, both past and present, whose riveting, psychological portraits of vulnerable young women (Edvard Munch, Eric Fischl, Helen van Meene) never fail to succeed in packing a wallop punch. Somehow all of us, male or female, can wholly relate to that most awkward, painful, tortured time of life, when alone and paralyzed by fear we confronted the fact that regardless of whether or not we were ready for change, it would come nonetheless. Puberty is suggestive of change and change with its sidekick fear, reappears over and over again in the cycle of life.

Scardino’s *Prophet* is for me one of the most fear-producing images in *Dark Inheritance*. History tells us of genuine prophets as well as false ones. Many who claim to be the real deal, aren’t. Is the seer in Christopher Scardino’s painting warning of cataclysmic events to come or amassing power, trying to con the gullible and easy to fleece? His ambiguous form stirs a sense of bafflement, that awful feeling of uncertainty with which we struggle on a regular basis. The inverted, upside down, surreal nature of much in life often makes it difficult to discern the authentic from the knock off. We’re left with the unsettling feeling that we’ve been duped when what we long for is authenticity.

Andrew Myers’ bronze sculptures are playful compared to the other works of art in this section. At first they seem to be one-liners but then they wriggle their way into the “museum of my mind” and are probably there to stay. I keep

thinking about *Recycled Tears*. We recycle to save the earth, but why tears? Because they're a precious commodity to some. For individuals who "stuff" their emotions and never deal with them, recycling might be the best alternative. Healthy people manage to work through the negative feelings that come their way, but for those who have been conditioned and shamed into thinking that they can never cry, Myers might very well have the solution.

BROTHER AGAINST BROTHER

The third sub-theme deals with the age-old conflict of domestic violence and sibling rivalry. Russian artist Simon Kogan depicts these themes in his intimate, Rodin-inspired bronzes. Old Testament literature is filled with stories of fighting brothers vying for a blessing: Cain and Abel, Ishmael and Issac, Jacob and Esau, Joseph and his brothers. What causes a man to be so consumed with rage that he takes the life of the one who is most like him? (A study from New York University's School of Medicine recently reported that Palestinians and Jews have similar DNA.) It seems we are often most hostile to the people closest to us. With all the expressionistic huptzpah Kogan can muster, he dishes up *Jealousy* as a writhing, seething piece of headless flesh bent not only on his brother's destruction, but on his own as well.

Of all the genocides committed against an endless roster of people groups throughout history, none have captured the imagination of the American people more than the Holocaust. Dozens of movies, books and works of art have been devoted to this massacre. The words "Never Forget" or "Never Again" have been etched into our psyche. Grace Carol Borner, meditating on the plight of those who suffer, paints *Eli, Eli, lama sabachthani? (My God, my God, why have you forsaken me?)*, a scene of nightmarish proportions. In it, a contorted figure in fetal position screams into the dark abyss, terrified of the seen and unseen, reduced to a frenzied soul in the depths of despair. We are reminded of Holocaust Jews, hidden away in unimaginable nooks and crannies desperately fighting for their very lives. On their lips was the prayer of the ancient psalmist (Psalm 22), and of Christ on the cross, "My God, my God, why have you forsaken me?" One Holocaust survivor said, "I stopped praying and believing in God as I watched my mother being pushed to her death in the gas chambers."

Duncan Simcoe's elegant linear drawings on tarpaper reference the contemporary rivalry between Palestine and Israel. His *Ishmael Series* is a longstanding exploration of insider/outsider relationships. Over the years Simcoe's Ishmael character has been a stand-in for other disenfranchised groups and individuals, including the artist himself. The series contains a wide range of scenarios involving two male figures (often adolescent) performing various actions in modern suburban settings. By making his narratives universal as well as personal, Simcoe's drawings take on a convincing validity. *2 Boys and a Sword* appears as a candid snapshot but with the ever present, aura encompassed weapon hovering above, a continual reminder of the violent nature of daily life in many parts of the world today.

CHANGE

Can life-long habits, beliefs and behaviors be altered? The fourth sub-theme looks at ways artists think about change. The dramatic story of Saint Paul's conversion in the New Testament is a compelling example of transformation. Guy Kinnear's *Pater Noster: Blind Paul*, depicts the zealous persecutor of fellow Jews, leveled by God to a state of complete vulnerability. Blinded, naked and in the dirt, the once proud Paul is left to grovel. It seems that change often happens as the result of traumatic events outside our control such as death, divorce, disaster, devastating illness or a divine encounter with God. Kinnear's painting is powerful because he shows us that luminal moment when Saul becomes Paul, when old is replaced by new, when hatred and murder become love. The title of the painting, *Pater Noster or Lord's Prayer*, references a request for God to "deliver us from evil."

But Saint Paul was never perfect. Although change was forced upon him, he continued to fight his demons. "For the good that I will to do, I do not do; but the evil I will not to do, that I practice." It sounds all too familiar doesn't it? Philipino-American artist Wayne Forte gives us a piercing self-analyzing portrait dealing with this struggle. He calls it *Self-portrait with Changed Mouth*. Drawing attention to the mouth by putting a rectangle around it, he makes it the focal point of his powerful linear composition. Forte was no doubt thinking of another New Testament passage from the book of James: "The tongue is a fire that no man can tame. It is an unruly evil, full of deadly poison. Out of the same mouth proceed blessing and cursing." Forte reminds the viewer that what comes out of our mouths continually gets us into trouble. Anyone in control of the tongue, James tells us, can "bridle their whole body." A changed mouth may be indicative of substantive interior change.

One day, years ago, I ran into artist Janice Lowry. "How are you doing?" I innocently asked. "Well," she replied, "I've stopped making art." I wanted to know why. "I've finally left an abusive relationship and now there's nothing to make art

about." At the time, Janice was in the throws of change. Eventually, her difficult childhood and troubled early years were replaced with healthy relationships and a positive, prolific artistic practice. Her assemblage, *Learning To Fly*, was one of the last pieces Janice completed just a few months prior to succumbing to cancer in September 2009. A porcelain doll holding a bird head has been hurled from a distant nest. It feels like she is falling to her demise, however the feather in the corner is a hopeful sign, indicating not a tragic outcome but a possible flapping and thrashing at the last moment to ascend to the heavens. Although this piece is painful to look at, we intuitively understand that the artist has been given wings and taken flight, forever freed from the shackles of this life.

Like Janice Lowry, Leroy Schmalz has been assembling found objects for years. Taking the detritus of our "throw it out" society, he reclaims fragments from multiple sources to create sculptures. *Seeing Through the Heart of Things* speaks of trying to gain perspective, peering through the jumble of life. Unifying the composition with repeated circles of various sizes, Schmalz alludes to articles used to accentuate vision: glasses, monocles, peepholes, scopes of various kinds, all intended to give us clearer insight and thereby more accurate perception. Before effective change can take place, problems must be identified and the heart of the matter must be determined.

HEALING

The fifth sub-theme deals with the possibility of more permanent change—healing. Photographer Jeff LeFever travels the globe capturing sacred spaces in world-class cities. His photographic essay video, *Meditation in Black and White: Life, a Reflection*, documents interiors of sacred spaces and contrasts them with images shot on the surrounding city streets. The photographs in his slide show were taken in the Czech Republic and the beaches of Laguna Beach California. From the gothic, St. Vitas Cathedral, to Europe's oldest surviving medieval synagogue, Prague is a magical place where one can easily be transported back in time. Medieval sacred spaces were created to function as a diversion to the exterior world outside, helping the worshiper focus on the spiritual realm. LeFever's inside/outside approach pits the harshness of life on the street against the therapeutic, otherworldliness of the holy.

The medieval cathedral was not only a consecrated area but a safe location as well. "Sanctuary" was a term used in the Middle Ages to describe a house of worship as a place that provided the right to asylum. Hunted individuals could not be prosecuted as long as they remained within church confines. "The New Sanctuary Movement," begun in the '80s, provides places of safety for refugees and undocumented laborers threatened with exportation. Lynn Aldrich's *Seeking Sanctuary*, a large-scale sculpture made of corrugated plastic sheeting from Home Depot, references this "safe haven" idea. By simply cutting and layering corrugated plastic in the shape of an arch, Aldrich creates a striking spiritual metaphor imbued with pensive possibilities.

"Hospital" is another descriptor used for places of worship, centers where the bruised and wounded, sick and suffering come for help. Co-curator and installation artist Denise Weyhrich wants us to think about healing. Her piece brings us into the intimacy of Christian adoration. Collecting over 70,000 plastic, disposable communion cups from her congregation in Orange, she arranged and assembled these tiny, clear, wine stained containers in a circular formation resembling a gigantic cup. Christianity is a religion that functions best as a corporate, community-based organism. The Eucharist, the central part of Christian worship, is a "family" meal recounting the death and resurrection of Christ. Weyhrich's *Tabernacle* implies that healing occurs as a result of God's presence filling individuals, groups and organizations, both professional and laymen, as they join together in a concentrated effort of restoration.

LIFE'S JOURNEY

The last sub-theme grapples with the journey of life we are all on. Six artists express their philosophies in this part of the exhibition. The first are Marsha and Larry Brady, master calligraphers. *A Contemplation Upon Flowers* is their violet and cadmium yellow floral composition based on a poem by Henry King, Bishop of Chichester (1592-1669), and friend of British poet, John Donne. Pansy-like, invented flowers fill the picture plane with pistils and stamens in an intoxicating swirl of marks and colors. This riotous arrangement so "fresh and spruce" reflects the verve of life's full embrace. But we know what happens next. King reminds us of the futility of striving for eternal spring. Fresh flowers always affirm life, but all too soon wither and perish. Like the lilies of the field, we're here one day and gone the next. Pulling dead flowers from a vase of stale water is a pungent reminder of the brevity of life. King beseeches the flowers, oblivious of their approaching doom, "Teach me to see Death and not to fear."

Anne England has learned to accept life's uncertainties. *Life Tower* is a quirky little monoprint that says a lot about journeying. One of the grand dame's of Southern California printmaking, England always has a little hope in her art. Besieged by cancer for years, England is a survivor. "Honey," she says, "I've had so many different kinds of cancer, I only have one of everything left." Such a humorous, grace filled attitude, marks the life of someone who has learned to take what time bestows and deal with it. In her work, threatening clouds and a menacing black bird overshadow a dumpy, imperfect, even crumbling tower. The dark upper portion of the composition skillfully plays against the intricate detail found in the bright red structure. However, it is the larking about, expressive qualities of the piece that make it so endearing.

Perspective or point of view is everything to the artist. Photographer Tom Lamb shoots his images from helicopters. Aerial, bird's-eye perspectives breathe life into his prints. From below, his scenes are mostly unnoticed bits of fairly mundane landscape, but from the air beautiful patterns and textures emerge filling his compositions with a compelling presence. *Marks on the Land -Tustin* photographs shows the landing pad of a runway with a crossed out #1, a serendipitous reminder that we should always maintain a sane estimation of ourselves. The formal abstract qualities of his work contrast with a light hearted entropy, causing mesmerizing results. It's sometimes difficult to evaluate the circumstances of our daily existence since we're all in the thick of it, too close to see things objectively. Examining from multiple viewpoints, stepping outside our particular situation to glimpse a heavenly view, seeing as it were with new eyes, these approaches are essential in this journey of unfolding discovery.

While Tom Lamb has his head in the clouds, Craig Goodworth's art is mired to the earth. Taking some of his cues from Joseph Bueys, Goodworth refers to himself as an artist/pilgrim. Performing actions and creating ritualistic events, he explores and scavenges the natural world, finding carcasses, mammal skulls, and other dead remnants readily available in the environs of the Southwest. *Seeing Triduum*, Goodworth's video synopsis of a prayerful, three-day event, the viewer is immediately conscious of the brutal realities of the animal kingdom and the grinding struggle for survival. Finding a dried up deer carcass in the desert, Goodworth purposefully desecrates it by puncturing the hide with long steel rods. On the third day of the ritual he jerks the rods back out of the mangled remains with measured intention. The resulting magnificent pattern of light floods the bullet-like holes, illuminating the dark interior. Watching these moving images, one is aware that somehow out of death new life emerges and continues to flourish unabated.

Bill Catling, Goodworth's mentor, also uses natural materials (clay and branches) and reflects a timeless, archaic sensibility through his work. The Golem-like figures Catling pulls from the earth are lacerated, scarred and shrouded with an eerie, victimized stillness. In *Gently and Slowly Rising*, we feel the sluggish upward thrust of an exhausted female nude almost as if she has just exhaled for the last time. Wings made of steel and wire suggest that ascendancy is imminent and "an expansive journey" is about to take place - a journey into the eternal realm. Catling's art affirms a deep connection to a mythic past and to the bodily roots of this world. His tortured creations represent the pain, degradation and suffering of this physical life but also the possibility for transformation of darkness into a positive, redemptive force.

CONCLUSION

The power of art lies in its ability to let us get inside the deepest part of another human being, in a place beyond words and the rational, where anything is possible. In *Dark Inheritance*, the stories of 23 artists have been juxtaposed in a visual panoply of processes, concepts and expressions. Being invited to look into their worlds has given us specific examples of the human struggle and what it means to be mortal. This show explores the reality of evil as a major part of the human condition and the flawed nature of being finite. That good often resides with the bad; that our heavens and hells are often "inches apart"; that our "wonders and nightmares" often collide; that a moment of emancipation is often followed by an act of devastation—these are the conundrums impossible to reconcile, to understand or make sense of.

Eventually we must "lay it all down" and acknowledge that life is paradoxical and ultimately a mystery. While theology and the sciences tend to solve problems that provide answers, the arts work best when they ask the challenging questions of life and abide beyond the realm of human understanding. The artists in this exhibition, grappling with these challenging psychological and spiritual complexities, have created works resulting in prophetic critiques, honest confessions and redemptive fragments. To use the words of theologian Wilson Yates, they have given us "The facts of our mortality, our caughtness, our passion as unequivocal parts of our lives, but at the same time have pulled us into a recognition that we know and do not know what they finally mean."



Vinita Voogd
Collected Stories
2010
collagraph, chine collé,
collage and assemblage
mounted on birch
62 x 16 in.



Marianne Lettieri
Naming Day
2009
assemblage
36 x 15 x 8 in.



Marianne Lettieri
Mantle of Iniquity
2009
assemblage
60 x 53 x 2 in.



Bo Choi
Second Skin—Power and Powerless
2009
white dress shirts
60 x 6 x 26 in.

Regina Jacobson
Fear
2009
oil on canvas
16 x 16 in.



Mark Cummings
Save Me from Myself
2009
oil on canvas
48 x 24 x 3 in.

Christopher Scardino
The Prophet
2009
acrylic/oil on panel
54 x 2 x 36 in.



Andrew Myers
Recycling Tears
 2008
 bronze zebra wood cement
 18 x 13 x 24 in.

Grace Carol Bomer
Eli, Eli, lama sabachthani?
 (My God, my God, why have
 you forsaken me?)
 1995
 mixed media on canvas
 52 x 40 x 2 in.



Duncan Simcoe
2 Boys and a Sword
 2002
 alkyd on tar paper
 40 x 32 in.



Simon Kogan
Cain and Abel
 1990
 bronze edition of 9
 10.5 x 6 x 4 in.



Simon Kogan
Jealousy
 1992
 bronze edition of 9
 7 in.





Guy Kinnear
Pater Noster: Blind Paul
 2010
 oil on panel
 24 x 16 in.

Wayne Forte
Self-portrait with Changed Mouth
 2002
 charcoal on rag paper
 50 x 40 in.



Janice Lowry
Learning to Fly
 Bush Street Studio
 March 2009
 assemblage
 18.5 x 11.75 x 4 in.



LeRoy Schmaltz
Seeing Through the Heart of Things
 2010
 wood and found objects
 26 x 19 in. a



Jeff Lefever
Meditation in Black and White: Life, a Reflection
 2009
 photographic essay video

Lynn Aldrich
Seeking Sanctuary
 2005
 corrugated plastic and fiberglass
 panels, aluminum rivets
 55 x 19 x 56 in.



Denise Weyhrich
Tabernacle (Detail)
 2010
 communion cups, ribbon
 60 x 52 x 52 in.

Marsha Brady
Contemplation Upon Flowers
 2010
 gouache and watercolor
 25.75 x 22.5 x 1 in.



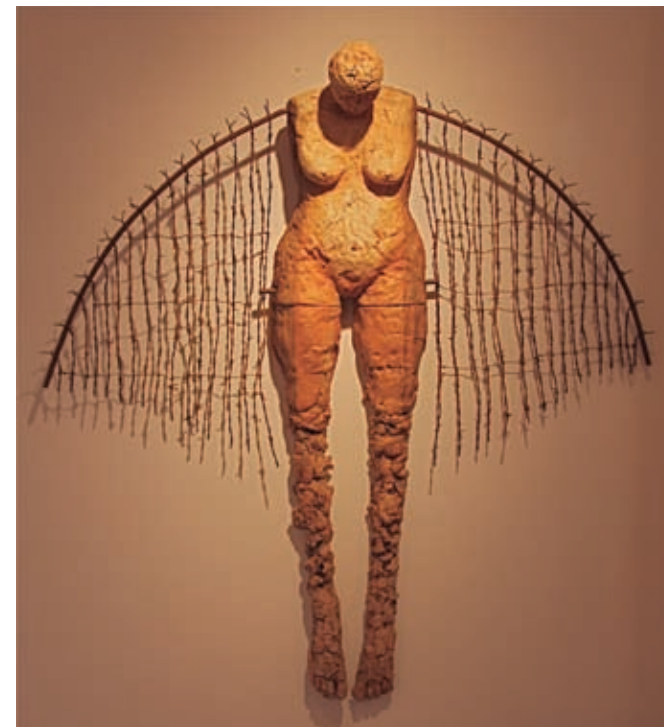
Lawrence Brady
Psalm 102:15
 2008
 ink and stamping on watercolor paper
 24.75 x 24 x 1 in.





Anne England
Life Tower
2007
monoprint
16 x 25.5 in.

Tom Lamb
Marks of the Land—Tustin
2006/2010
photography
44 x 56 in.



Craig Goodworth
Triduum
2009
video and installation

William Catling
Gently and slowly rising
2001
Ceramic, steel and wire
60 x 53 x 8 in.

CURATORIAL ACKNOWLEDGMENTS

To produce an exhibit such as this during a time of crisis seemed to make sense. Though the way was circuitous and challenging, one by one our dream opportunities were given. We thank our families for their great part in this long venture, not only for emotional and financial support, but also for practical help with technology, building, and muscle. In the development of this exhibit and catalogue Barry Krammes remained a constant encouragement and a beacon. His essay is priceless, and an encouragement to all artists to be real and to continue to risk their hearts. For years, the artists have been encouraging us to provide a catalogue. This permanent printed record of this exhibit would not be possible, or so beautiful, without the extremely generous Vesna Petrovic and her graphic design studio Picnic Design.

Looking at these amazing artworks, the presence of each artist and their life's struggle is shared. We, as curators, are privileged as we were invited into their narrative, their studios and homes, to search out the art for this exhibit. Their trust and friendship mean the world to us as they openly offer their gifts and hearts in this exhibit. The timing for many artists was extremely difficult, as they faced death, sickness, and great loss in their lives and each piece provides a significant contribution to the collective whole. They graciously received our late night phone calls, e-forms, endless emails and their participation is invaluable.

Not only have these two institutions, BIOLA University and Palos Verdes Art Center, given us these incredible exhibit spaces and the opportunity to exhibit, they have also provided the funding for this catalogue. BIOLA has been both a cornerstone for the fine arts dealing with works of faith and the issues of our world. Palos Verdes Art Center has been a target for us not only as Denise's hometown, but also as a highly respected beacon of culture in LA County. These venues would not have been possible without the vision and support of the gallery directors, Barry Krammes and Scott Canty.

Finally, Thanks to the kindness, support and prayers of our friends, our home church of St. John's Lutheran in Orange CA and by the grace of God, SEEDS will continue to grow. Thank you all so very much, Cindi & Denise.

SCOTT CANTY Director of Exhibitions

The Palos Verdes Art Center is nestled on the corner of Crenshaw Boulevard and Crestridge Road in Rancho Palos Verdes where prominent places of worship intersect the center; Saint John Fisher Catholic Church, Peninsula Community Church, Congregation Ner Tamid of South Bay and Church of Jesus Christ of Latter-Day Saints Luanda Bay Ward. The Palos Verdes Peninsula is home to many places of worship throughout the community, including Wayfarer's Chapel—The chapel's architect, Lloyd Wright, son of the pioneering American architect Frank Lloyd Wright, designed the chapel to interconnect nature and architecture—both are united to celebrate the presence of God.

Early this year Denise Kufus Weyhrich and Cindi Zech Rhodes approached the center about an idea for an exhibition; DARK INHERITANCE—PURPOSEFUL DISLOCATION. This conceptual exhibit includes artworks from 23 artists, both national and international artists sharing their views and insights on issues of a spiritual matter. Considering our location, I decided to accept this idea and bring an exhibition that touches on the spiritual in art to our community.

The exhibition program would like to thank the Palos Verdes Art Center Board of Trustees, art center volunteers, the exhibitions committee and the dedicated staff for their continued vision and commitment to the arts in Southern California. In addition, our guest curators, Cindi Zech Rhodes and Denise Kufus Weyhrich, and BIOLA University Professor/Gallery Director, Barry Krammes for including the art center in this partnership. This exhibition is sponsored, in part, by the *Los Angeles County Board of Supervisors*, through the *Los Angeles County Art Commission*.

BARRY KRAMMES Professor

Biola University is pleased to welcome Cindi Rhodes, Denise Weyhrich and the SEEDS artists to the Biola University Art Gallery. It is also a pleasure to partner with Scott Canty and the good folk at the Palos Verdes Art Center. I met Cindi and Denise a number of years ago and have become a fan of their annual SEEDS exhibition, which brings together a wide variety of visual artists exploring a diversity of substantive issues related to spirituality. Attending a College Art Association Conference several years ago, I distinctly remember an art critic suggesting that there were just two categories of art: one was decorative and the other spiritual. That idea made sense to me and since then I have endeavored to discover spiritual qualities in all artwork.

Scholarship reveals that in periods of great transition and change, like those currently confronting our nation and the world, artists naturally gravitate toward dark imagery. Dark Inheritance is a timely and challenging exhibition, one that invites the viewer to reflectively ponder the disturbing complexities of the human condition. Looking and seeing are two distinctly different activities. Having an authentic encounter with a work of art can be a moment of significant awakening. Hundreds of hours have been accumulated putting together this exhibition, all with the hope that many who come to look—will take time to see.

ARTISTS INDEX

LYNN ALDRICH

•• *Seeking Sanctuary*, 2005
corrugated plastic and fiberglass
panels, aluminum rivets
55 x 19 x 56 in.

• *Parch*, 2009
plastic downspout, gutter
extension, Flexi-spouts
96 x 34 x 36 in.

• *Downpour*, 2010
garden hose, brass ends, wood
panel
33 x 27 x 4 in.
seedsfineart@gmail.com

GRACE CAROL BOMER

•• *Babel's Child I*, 2007
mixed media/encaustic on panel
24 x 24 x 2 in.

•• *A Better Resurrection*, 2007
mixed media on oil panel
12 x 12 in.

•• *Eli, Eli, lama sabachthani?*
(My God, my God, why have you
forsaken me?), 1995
mixed media on canvas
52 x 40 x 2 in.
gcarolbomer@gmail.com or
828-545-2451

LAWRENCE BRADY

•• *Psalms 102:15*, 2008
ink and stamping on WC paper
24.75 x 24 x 1 in.
lrbdsen1@ix.netcom.com

MARSHA BRADY

•• *Contemplation Upon Flowers*
2010
gouache and watercolor
25.75 x 22.5 in.
marshabradyl@rockymountains.net

LAWRENCE & MARSHA BRADY

•• *W.H. Auden—Excerpts*, 2009
gouache on Bugra paper
24 x 17 x 1 in.

WILLIAM CATLING

•• *Unconscious Forgetfulness*
2006-2007
ceramic, wire, branches, wood with
rusted objects
50 x 17 x 24 in.

•• *Bearing the accumulated weight
of memory*, 2005
ceramic with rusted toy
76 x 17 x 21 in.

•• *Gently and slowly rising*, 2001
ceramic, steel & wire
60 x 53 x 8 in.
bcatl@apu.edu

BO CHOI

•• *Bible Bundle*, 2009
Bible
8 x 4 in. 50 pieces

•• *Bible Knitting*, 2010
Bible
12 x 4 x 4 in.

•• *Second Skin—Power and Power-
less*, 2009
white dress shirts
60 x 6 x 26 in.
choi.boyoung@gmail.com

MARK CUMMINGS

•• *Save Me from Myself*, 2009
oil on canvas
48 x 24 x 3 in.

•• *For Fire, Just Throw*, 2010
oil on canvas
20 x 18 x 2 in.

• *Weighing Values*, 2010
oil on canvas
16 x 20 x 3 in.
mcorignals@gmail.com

ANNE ENGLAND

•• *Suckerman*, 2010
monoprint
20 x 20 in.

•• *Life Tower*, 2007
monoprint
16 x 25.5 in.

•• *Vision*, 2008
monoprint with mixed media
18 x 20 in.
anneenglandart@cox.net

WAYNE FORTE

•• *Puxando III*, 1991
charcoal on rag paper
32.5 x 50 in.

•• *Self-portrait with Changed
Mouth*, 2002
charcoal on rag paper
50 x 40 in.

•• *Ezekiel (Chapters 4 & 5)*, 2008
charcoal on rag paper
30 x 30 in.
forte@cox.net

CRAIG GOODWORTH

•• *Triduum*, 2009
Video projection
Installation of animal bones, metal
rods and earth
craiggoodworth.com

REGINA JACOBSON

•• *Fear*, 2009
oil on canvas
16 x 16 in.

•• *Bridgekeeper*, 2009
oil on canvas
20 x 20 in.

•• *Between Justice and Mercy*,
2009/2010
oil on canvas
36 x 51 in.
rj@reginajacobson.com

GUY KINNEAR

•• *Pater Noster: Blind Paul*, 2010
oil on panel
24 x 16 in.

•• *Gray Room 6: Limba*, 2007
oil on panel
36 x 25 in.

•• *The Second Ceiling: MEDIC*, 2007
oil on panel
32 x 24 in.

•• *W.H. Auden—Excerpts*, 2009
guykinn@guykinneer.com

SIMON KOGAN

•• *Jealousy*, 1992
bronze, edition of 9
7 in. tall

•• *Gasp*, 2001
bronze, edition of 9
12 x 6 x 4 in.

•• *Cain and Abel*, 1990
bronze, edition of 9
10.5 x 6 x 4 in.
simonkogan.com

TOM LAMB

•• *Marks of the Land—Tustin*,
2006/2010
photography
44 x 56 in. framed

•• *Marks of the Land—Ventura*,
2007/2010
photography
44 x 56 in. framed

•• *Marks of the Land—Irvine*,
2009/2010
photography framed
44 x 56 in.

•• *lambstudio@iname.com*

JEFF LEFEVER

•• *Meditation in Black and White:
Life a Reflection*, 2009
photographic essay
www.lefever.com

MARIANNE LETTIERI

•• *Naming Day*, 2009
assemblage
36 x 15 x 8 in.

•• *Mantle of Iniquity*, 2009
assemblage
60 x 53 x 2 in.

•• *Out of the Ground*, 2008
mixed media
36 x 25 x 1 in.
mariannelettieri@yahoo.com

JANICE LOWRY

•• *Learning to Fly*, March 2009
assemblage
18.5 x 11.75 x 4 in.

•• *Bird Keeper*, 2006
assemblage
14 x 20 x 4 in.

•• *Emily's House*, 2005
assemblage
15 x 18 x 6 in.

•• *A Collection of Janice's Comic
Books*, 2007-2009
3 of Janice's books in a cigar box
5 x 9 in.
artype@cox.net

ANDREW MYERS

•• *Recycling Tears*, 2008
bronze zebra wood cement
18 x 13 x 24 in.

•• *Catastrophizing*, 2009
bronze, zebrawood, cement
34 x 12 x 26 in.

•• *In Case of Emergency*, 2008
bronze, cement, wood, glass
9.5 x 9.5 x 25 in.
www.andrewmyersart.com

CHRISTOPHER SCARDINO

•• *Dunce Cap*, 2009
acrylic/oil on panel
30 x 2 x 13 in.

•• *The Watcher*, 2010
acrylic/oil on pastel on panel
36 x 2 x 30 in.

•• *The Prophet*, 2009
acrylic/Oil on panel
54 x 25 x 36 in.
714-658-4282

LERDY SCHMALTZ

•• *Seeing Through the Heart of
Things*, 2010
wood and found objects
26 x 19 in.

•• *Technological Serenity*, 2010
wood, computer pieces and
found objects
29 x 17 in.

•• *My Best is Worthless in God's
Sight*, 2009
wood and found objects
6 x 25 x 8 in.
schmaltzart@verizon.net

DUNCAN SIMCOE

•• *One or the Other*, 2005
alkyd on tar paper
40 x 32 x 24 in.

•• *2 Boys and a Sword*, 2002
alkyd on tar paper
40 x 32 in.

•• *Running*, 2009
alkyd on tar paper with phone
6 x 10 ft.

•• *Blockhead Builds a Wall (2)*
2010
alkyd on tar paper
12 ft. x 40 in.
dsimcoe@calbaptist.edu

•• *Blockhead Builds a Wall (1)*
2010
alkyd on tar paper
12 ft. x 40 in.
dsimcoe@calbaptist.edu

VINITA VOOGD

•• *Collected Stories*, 2010 col-
lagraph, chine collé, collage and
assemblage mounted on birch
62 x 16 in.

•• *Let the River Run*, 2010
collagraph & chine collé
24 x 6 in.

•• *Night Sky*, 2010
collagraph & chine collé &
firework papers
16 x 16 in.

DENISE WEYHRICH

•• *7x7 Days of Redemption*, 2007
wood cabinet, communion
wafers, x-acto blades
34 x 24 x 5 in.

•• *Hadie*, 2010
cut palm trunk, linens,
communion wafers
21 x 37 x 13 in.

•• *Tabernacle*, 2010
communion cups, ribbon
60 x 52 x 52 in.
deniseweyhrich.com

•• *Tabernacle*, 2010
communion cups, ribbon
60 x 52 x 52 in.
deniseweyhrich.com

•• *Tabernacle*, 2010
communion cups, ribbon
60 x 52 x 52 in.
deniseweyhrich.com

• pictured in this catalogue

• shown at Biola University
Art Gallery

• shown at Palos Verdes
Art Center

Lynn Aldrich
Grace Carol Bomer
Marsha Brady
Lawrence Brady
William Catling
Bo Choi
Mark Cummings
Anne England
Wayne Forte
Craig Goodworth
Regina Jacobson
Guy Kinnear
Simon Kogan
Tom Lamb
Jeff Lefever
Marianne Lettieri
Janice Lowry
Andrew Myers
Christopher Scardino
LeRoy Schmaltz
Duncan Simcoe
Vinita Voogd
Denise Weyhrich

© 2010 SEEDS Fine art Exhibits
All rights reserved. No part of this publication may be reproduced in any manner without the permission of the publisher.



SEEDS Fine Art Exhibits is an urban fine art mission, creating direct conversation between artists and viewers and supporting the artist's call to create.

241 North Cambridge Street, Orange, California 92866
714-225-5695 seedsfineart@gmail.com



www.stjohnsorange.org
"Seeds is a mission of St John's Lutheran"



BIOLA UNIVERSITY ADMINISTRATION

Barry H. Corey, Ph.D., *President*
David P. Nystrom, Ph.D., *Provost & Senior Vice President*
Patricia Pike, Ph.D., *Vice Provost for Undergraduate Education*
Doug Tarpley, Ph.D., *Dean of Fine Arts & Communication*
Loren Baker, M.F.A., *Chair, Department of Art*
Barry Krammes, M.F.A., *Director, Biola University Art Gallery*



This *Dark Inheritance* exhibition is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

ISBN 978-0-9827715-0-1



Palos Verdes Art Center
5504 West Crestridge Road, Rancho Palos Verdes, CA 90275
phone: 310-541-2479 fax: 310-541-9520
Email: info@pvartcenter.org web: www.pvartcenter.org

2010-2011 BOARD OF TRUSTEES

Officers and Trustees
Allen Lay, *Chairman*
Robert A. Yassin, *CEO and Executive Director*
Loren DeRoy, *President*
Betty Wing, *1st Vice President*
Nancy Cumming, *2nd Vice President*
Grant Nimman, *Treasurer*
Liz Fitzgerald, *Secretary*

TRUSTEES AT LARGE

Janet Baszile
Edward Carson Beall
Don Crocker
Denise Guzman
Maude Landon
Richard Lohrer, *Chair Endowment Committee*
Marilyn Long
Georgene McKim
Debbie Richardson
Jane Shutt
Mohini Sayal

HONORARY BOARD

O. Allen Alpay
Dorothy Chacksfield Edinger
Martha Norman
Harlyne J. Norris

DESIGN Vesna Petrovic, Picnic Design

