

ADA EXHIBITION TEXT
LARGE TYPE

What Has Been & What Could Be

**Rad Women
Serenity Now!
1971–73**

**African American Quilts
It's Still Life
East Bay Ways**

1971–73

In 1971 BAMPFA received a matching grant of \$10,000 from the National Endowment for the Arts (NEA) to buy art for the permanent collection. Founding Director Peter Selz formed the Afro American Acquisition Committee to help select artworks for purchase. The group included Bay Area artist Raymond Saunders; Russell T. Gordon, a professor of art at UC Berkeley; and David Bradford, a graduate student. The works selected by the committee—many of the most important works by African American artists in the collection—are presented here. Inspired by this transformative moment in our history fifty years ago, BAMPFA is committed to adding work by more Black artists to the collection.

Joe Overstreet

United States, 1933–2019

Untitled

1971

Watercolor on paper

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1972.81

Peter Bradley

United States, 1940

Isom Dart 1

1972

Acrylic on canvas

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1972.86

Ben Hazard

United States, born 1940

Drawings for a Sculpture #A-2: Modular Series No. 2

1971

Oil pastel collage on paper

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1972.76

UC Berkeley alum

Raymond Saunders

United States, born 1934

Piece #18A

1968

Graphite and colored pencil on paper

Purchased with the aid of funds from the National Endowment for the Arts, 1972.98

Marvin Harden

United States, born 1935

Past, Present and Future Are Not, as Is Commonly Supposed, Stretched out to Inaccessible Distances

1970

Pencil on paper

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1971.18

ON OPPOSITE WALL

Barbara Chase-Riboud

United States, born 1939

Confessions for Myself

1972

Black patinaed bronze and wool

Purchased with funds from the H. W. Anderson Charitable Foundation, 1972.105

Commissioned by BAMPFA's founding director, Peter Selz, in 1972, this sculpture utilizes Barbara Chase-Riboud's signature combination of bronze and wool to create an abstract form. Both monumental and organic, it references the human body as well as natural phenomena. The artist considers this work, made soon after beginning her series of Malcolm X steles, an "aside" to that series. In this way, it represents a moment of transition and formal development for Chase-Riboud. After speaking with fellow fiber artist Sheila Hicks about how to eliminate the presence of legs or a base in her sculptures, Chase-Riboud was inspired by dancing masks from Burkina Faso, Sierra Leone, and Ivory Coast wherein the wearer is obscured by long fibers that hang from the bottom and sides.

Spencer Lawrence

United States, born 1951

[Untitled] (African Man with Headdress)

1972

Ink, acrylic on paper

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1972.85.2

Charles White

United States, 1918–1979

Love Song Read

1971

Lithograph

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1971.17

Jacob Lawrence

United States, 1917–2000

Catholic New Orleans

1941

Gouache on paper

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art), 1971.22

Betye Saar

United States, born 1926

The Liberation of Aunt Jemima

1972

Mixed media

Purchased with the aid of funds from the National Endowment for the Arts (Selected by The Committee for the Acquisition of Afro-American Art), 1972.84

Betye Saar began her career as part of an emerging group of African American artists in Los Angeles in the 1960s. In dialogue with popular strategies of assemblage at the time, Saar imbued her work with political consciousness. *The Liberation of Aunt Jemima* is one of the artist's best-known works, transforming the racist stereotype of Black women as mammies into a revolutionary. Armed with a shotgun and a pistol, the radicalized figure of Aunt Jemima rebels against the enslavement and oppression of Black women. The work was produced for an exhibition at Rainbow Sign, a historic Black cultural center in Berkeley.

Margo Humphrey

United States, born 1942

Crying Ain't Gonna Help None, Baby

1972

Color lithograph

Purchased with the aid of funds from the National Endowment for the Arts and the H. W. Anderson Charitable Foundation (Selected by the Committee for the Acquisition of Afro-American Art), 1973.17

James Brown's Sounds of Escape-IsM

1972

Color lithograph

Purchased with the aid of funds from the National Endowment for the Arts and the H. W. Anderson Charitable Foundation (Selected by the Committee for the Acquisition of Afro-American Art), 1973.16

NEXT SECTION: ON OPPOSITE WALL

African American Quilts

In 2019 BAMPFA received a historic bequest of quilts by African American artists. The collection, donated by the late Eli Leon, was assembled over more than thirty years and includes the work of more than five hundred individual quilters. With an emphasis on quiltmakers from the Bay Area, including Rosie Lee Tompkins, the collection features artworks that are not only compelling aesthetic objects but also engage with important historical narratives. These quilts are testaments to the care of both their makers and those who kept them over time. This important gift charts a new emphasis for the BAMPFA collection, focused on modes of art making related to community and family history, spiritual life and healing, and living traditions of storytelling.

A rotating selection of quilts will be on view through June 2024.

Rosie Lee Tompkins (Effie Mae Howard)

United States, 1936–2006

Untitled

1995 (pieced); 1997 (quilted)

Quilted by Irene Bankhead

Bequest of the Eli Leon Living Trust, 2019.72.29

MATRIX 173

NEXT SECTION

It's Still Life

Popularized in seventeenth- and eighteenth-century Dutch painting, the still life has historically been a composition of objects arranged on a table to convey beauty, bounty, and the fleeting nature of life. Always an examination of what is valued and what people surround themselves with, still lifes have also been used for centuries to practice painting and drawing techniques. This wide-ranging selection includes works from eighteenth-century Japan, nineteenth-century American folk art, and twentieth- and twenty-first-century European and American painting, photography, and ceramics, conveying how this traditional genre endures with a contemporary twist.

Jim Melchert

1930–2023

Still Life

1965–66

Unglazed ceramic with graphite

Gift of Mr. and Mrs. Edgar Sinton, 1973.12

Joanne Leonard

United States, born 1940

CLOCKWISE, FROM TOP LEFT

Coffee Pot and Electric Can Opener on Countertop

1960–79

Gelatin silver print

Gift of the artist, 2017.77.23

Tools by Stove

1960–79

Gelatin silver print

Gift of the artist, 2017.7.34

Small Dark Stove with Spice Rack

1960–79

Gelatin silver print

Gift of the artist, 2017.7.36

Corean's House, Table with TV and Wrapped Watermelon

1964–70

Gelatin silver print

Gift of the artist, 2017.77.19

Following her undergraduate years at UC Berkeley, photographer Joanne Leonard moved to West Oakland, a community that had experienced years of economic decline and social neglect and that became a hub of activism. Leonard's involvement in the 1960s and 1970s with community building efforts brought her close to her neighbors

and into their homes. There, in work she described as “intimate documentary,” she photographed interior vignettes with a thematic emphasis on technology in the domestic sphere. The rhyming rectangular forms of household appliances, countertop clutter linked friezelike by electrical cords, kitchen implements silhouetted against a pegboard’s dotted grid—all find order within daily disorder, stillness within life.

Paul Wonner

United States, 1920–2008

Still Life with Napkins and Gift Box

1981

Acrylic on paper

Gift of Nancy and Joachim Bechtle, 2016.129

UC Berkeley alum

LEFT TO RIGHT
(SEE MAP ON THE WALL FOR MORE INFO)

Ernst Ludwig Kirchner

Germany, 1880–1938

Still Life

1925

Woodcut

Transferred from the Graphic Arts Loan Collection, the General Library, University of California, Berkeley, 1983.3.4

Barbara Poe

United States, 1922–2013

Still Life

1963

Crayon and ink on paper

Anonymous gift, 1969.10

Wayne Thiebaud

United States, 1920–2021

Lemon Meringue

1964

Etching and drypoint

Gift of Joy E. Feinberg, 1981.3.2

Helen Clark Oldfield

United States, 1902–1981

Floral Still Life

n.d.

Oil on board

Gift of Sheldon and Judy Greene, 2016.55

Sidonie Petetin

France, active 1860s

Still Life with Flowers

1862

Oil on canvas

Bequest of F.L.A. Pioche, X.1993.76

Unknown

United States

Untitled (Still Life with Vase of Flowers)

1840

Ink and watercolor on paper

Gift of Bliss Carnochan and Nancy Edebo, 1996.7.18

Paul Gauguin

France, 1848–1983

Still Life with Quimper Pitcher (Nature morte à la cruche de Quimper)

1889

Oil on canvas, mounted on board

Gift of Frieda S. Nadolny in memory of Annemarie Nadolny, 1990.11

Michiel Simons

Netherlands, 1620–1673

Still Life

c. 1652

Oil on panel

Gift of SB Masters, 2021.18

Pablo Picasso

Spain, 1881–1973

Fruits, Journal, Verre, Pipe

1917

Oil on board

Extended loan, EL.1.2019

Warrington W. Colescott

United States, 1921–2018

Untitled (Still Life)

1947-48

Oil on canvas

Gift of Felix Rosenthal, 2006.72

UC Berkeley alum

André Derain

France, 1880–1954

Still Life with Fruit

1901–54

Oil on canvas

Gift of Mr. B. Gerald Cantor, 1969.14

Juan Gris

Spain, 1887–1927

Bouteille, compotier et verre

1923

Charcoal with smudging, and pen and black ink, on ivory laid paper

Gift of Richard and Mary L. Gray, 2021.7.14

Jurgan Frederick Hoge

United States, born Germany, 1809–1878

The Flower Basket

1856

Watercolor and pencil on paper

Gift of Bliss Carnochan and Nancy Edebo, 1996.7.7

Richard Diebenkorn

United States, 1922–1993

Studio Wall

1963

Oil on canvas

Gift of Richard and Phyllis Diebenkorn, 2015.20

MATRIX 40

Karl Kasten

United States, 1916–2010

Abstract Still Life

1931–2010

Watercolor on paper

Gift of the Estate of Richard M. Roberts, 1994.15

UC Berkeley alum

Audrey Flack

United States, born 1931

Fourth of July Still Life

1975

Laminated serigraph

Gift of Lorillard, a Division of Loew's Theatres, Inc., 1976.3

Stephanie Syjuco

United States, born Philippines 1974

RAIDERS: International Booty, Bountiful Harvest (Selections from the Collection of the A__ A__ M_____)

2011

Archival pigment prints, mounted on wood, wooden crates, and pallets

Collectors' Circle purchase:

bequest of Phoebe Apperson Hearst, by exchange, 2011.4

In *RAIDERS* Stephanie Syjuco appropriated photographs of antique vases, jars, and other vessels sourced from the Asian Art Museum's online database. Printed to actual scale and mounted onto pieces of wood, they appear like props—imitations of the actual objects. By taking these objects from an institutional collection and transforming them into flat reproductions, Syjuco's *RAIDERS* amplifies the decontextualization

that they often undergo in museum settings, placed on display rather than being used. These objects also become containers of identity. Associated with various Asian cultures, they call into question the artist's and institution's connection, or lack thereof, to them.

Henry Alexander

United States, 1860–1894

Teete's House

1886

Oil on canvas

Bequest of Hannah N. Haviland, 1921.1

Ryūryūkyō Shinsai

Japan, active 1729–1823

FROM RIGHT TO LEFT

Still Life with a Bugaku Dance Costume with a Leaping Tiger Hat, and a Poem

1820's

Surimono: full-color woodblock printing,
gold and silver for kimono. marks on box,
hat, light blue gradation.

Gift of William Dallam Armes, 1919.728

Still Life Composed of a Hibachi, Writing Tools, Abacus, etc.

1779–1820

Surimono: full-color woodblock printing,
metallics, embossing

Gift of Marion H. Gorrill, 1985.41

Still Life of Bugaku Dance Hat, Fan, Tengu Mask, Branches of Sakaki, and Poems

1820's

Surimono: Full color woodblock printing, gold and silver on pattern of hat, embossing for tengu and fan.

Gift of William Dallam Armes, 1919.726

Little is known about the life of Ryūryūkyō Shinsai, except that he was one of several exceptional early students of the great ukiyo-e artist Katsushika Hokusai, who all became known for their exquisite *surimono*, literally “printed things.” These privately commissioned and lavishly executed woodblock prints were used as announcements for events, commemorations, and, most notably, New Year’s cards. The prints often featured high-end effects—including the use of metallics and embossing—and subject matter geared toward an educated audience, such as comic

poetry, literary themes, and depictions of exotic objects tied to courtly life or foreign trade and travel.

Stephanie H. Shih

United States, born 1986

Pandemic Survival Kit

2020

Ceramic

Collection of Sonya Yu

IN CENTER OF THE GALLERY

Woody De Othello

United States, born 1991

Close Palm

2021

Ceramic and glaze

Private collection

IN THE NEXT GALLERY

East Bay Ways

The works in this gallery demonstrate how Berkeley, Oakland, and other parts of the East Bay have been a vibrant place for artists to live, work, and visit for nearly one hundred years. Many of these artists have connections to UC Berkeley, while others are longtime residents or started, passed through, or ended their time in the East Bay. As the cost of living has skyrocketed throughout the Bay Area, many younger artists have chosen to live in the East Bay, creating a strong artistic community alongside cultural institutions such as BAMPFA, Berkeley Art Center, Oakland Museum of California, Richmond Art Center, Kala Art Institute, and Creative Growth, among others.

Chiura Obata

United States, born Japan, 1885–1975

Spring Rain at Berkeley

1930

Watercolor on paper

Gift of the Obata Family, 2020.21.2

Chiura Obata is widely regarded for his ink paintings, watercolors, and prints depicting the natural landscape. Obata was invited to lecture at UC Berkeley in 1932, where he became an influential teacher to thousands of students. A decade later, Obata and his family were incarcerated at Tanforan Racetrack in San Bruno. While there, Obata obtained permission to open an art school, which he continued even when transferred to Topaz War Relocation Center in Utah. After World War II, Obata returned to teaching at Berkeley, where he remained until his retirement in 1954. Obata evoked

the beauty of the natural world throughout his work, regularly looking at the landscapes such as Yosemite National Park as much as city scenes in Berkeley.

Romare Bearden

United States, 1911–88

Final Study for *Berkeley—The City and Its People*

1973

Collage on board

Gift of Dr. and Mrs. David Dragutsky, 1974.1

Although he was not an East Bay resident, Romare Bearden's artwork looms large in Berkeley. Following his solo exhibition at UC Berkeley's art museum (now BAMPFA) the year before, he was commissioned

to create a mural for Berkeley City Hall Council Chambers in 1972. This collage is a study for the mural, which was on display for many years but has been removed for conservation. The work depicts a panorama of painted and found printed imagery from the region, including the Bay Bridge, Sather Gate on UC Berkeley's campus, the Ohlone people, Grant Street, and Durant Avenue. Significantly, the layered profile view of faces in the lower center has become a ubiquitous multiethnic logo for the City of Berkeley that is still used to this day.

Scan below to read an article about Bearden's mural,
Berkeley—The City and Its People,
by Lauren Kroiz, associate professor of art history at UC Berkeley



Mildred Howard

United States, born 1945

La Verne & Mama Dear

2004

Mixed media on window

Gift of Paule Anglim, 2014.28

Born and raised in Berkeley and now living in Oakland, Mildred Howard is best known for her large-scale installations and outdoor sculptures. She foregrounds the lives of Black individuals and families, telling everyday stories not found in history books. This intimately scaled work, made using a window, considers how images look through clear surfaces and the dynamic shadows they create. It presents two figures from the artist's own life: Laverne Wells-Bowie, a friend for more than fifty years, and the artist's mother, Mable Howard. Wells-Bowie received her graduate degree in architecture

at UC Berkeley and ran one of the first screen printing businesses in the city in the early 1970s. Mable Howard was a prominent activist and civic leader in Berkeley who was responsible for BART being underground in Berkeley.

Robert Bechtle

United States, 1932–2020

'60 T-Bird

1967–68

Oil on canvas

Museum purchase, 1969.77

MATRIX 33

Sadie Barnette

United States, born 1984

My Father's FBI File: Government Employees Installation

2017

Archival pigment print

Purchase made possible through a gift of Wanda Kownacki,
2018.21.1–5

Throughout her work, Oakland-based artist Sadie Barnette positions personal and family stories as entwined with social and political histories. In 2015 the artist and her family received a five-hundred-page FBI file on her father, Rodney Barnette, filed under the Freedom of Information Act. Despite many redactions, these bureaucratic documents not only confirmed the surveillance of Rodney Barnette following his activity in the Black Panther Party and work with Angela Davis, but also revealed the depth of the

government's harassment and interference in his life. Using pink and black spray paint, Sadie Barnette's intervention on these pages asserts her own perspective and relationship to these supposedly objective records.

Robert Colescott

United States, 1925–2009

Ace of Spades

1978

Acrylic on canvas

Gift of Robert Harshorn Shimshak and Marion Brenner, 1997.7.1

David Huffman

United States, born 1963

Hunter Gatherer

2007

Mixed media on paper

Gift of Dominique Lévy, 2012.34

Dewey Crumpler

United States, born 1949

Bells

1998

Acrylic on canvas

Shah Garg Collection

In his paintings, Dewey Crumpler often explores the movements of culture, objects, and people in an increasingly globalized world. After a trip to Amsterdam in 1998, he created a series of works using tulips as a symbol of African bodies. Recognizing the ways that both were removed from their environment and shipped around the world as commodities, Crumpler confronts the fraught history of slavery through the transformation, resilience, and beauty of the flowering tulip. Raised in San Francisco, Crumpler is an accomplished muralist, creating works that celebrate African American culture. Beginning in 1990, Crumpler taught at the San Francisco Art Institute, where he received his BFA.

Oliver Lee Jackson

United States, born 1935

Painting (6.4.83)

1983

Oil on canvas

Gift of Naomi and Robert Lauter, 1992.10.2

MATRIX 66

Mike Henderson

United States, born 1944

The Yellow Pencil

1979

Acrylic and mixed media on canvas

Courtesy of the artist and Haines Gallery, San Francisco

After graduating from the San Francisco Art Institute in 1970, Mike Henderson joined the faculty at UC Davis. Around this time, he moved away from the politically motivated, figurative paintings that he had created over the previous decade. In his densely layered abstract compositions, Henderson combines painting with found materials. These works depict complex arrangements of space, puzzling together irregular pieces of canvas with vintage clothes and burnt fabrics. Repeating motifs orbit around one another, inhabiting a mysterious if humorous universe of geometric forms. Henderson is also a blues guitarist and filmmaker, inflecting his expansive creative practice.

Raymond Saunders

United States, born 1934

Passages East, West II

1987

Mixed media on canvas and door

Anonymous gift honoring Brenda Richardson and Peter Selz for their support

of the Afro-American Acquisitions Committee, and Jesse Fisher and his security staff at the University Art Museum, 1988.1.1-2

Theresa Hak Kyung Cha

United States, born South Korea, 1951-82

Mouth to Mouth

1975

Video; B&W, sound; 8 min.

Gift of the Theresa Hak Kyung Cha Memorial Foundation, 1992.4.245

UC Berkeley alum

MATRIX 137

In this video, Theresa Hak Kyung Cha captured her own mouth silently sounding out the eight Korean vowel graphemes that are also panned across in the opening shots. The sounds of water and snowy static fade in and out, creating dissonance between what we see and what we expect to hear. Cha's work often deals with the complications of language and communication, a reality of her multilingual upbringing as a Korean immigrant to San Francisco, where she learned English and studied French at Sacred Heart High School. Cha attended UC Berkeley for both her undergraduate and graduate studies. This video was included in her posthumous MATRIX exhibition in 1990, before her art and archives were donated to the museum by her family a few years later.

Jay DeFeo

United States, 1929–89

Origin

1956

Oil on canvas

Gift of Mr. and Mrs. John S. Hilson, 1980.24

MATRIX 11

Miyoko Ito

United States, 1918–83

Reservoir

1981

Oil on canvas

Gift of Naomi Janowitz, 2018.55

UC Berkeley alum

MATRIX 267

Miyoko Ito is known for her elegant and allusive paintings, which render still lifes, architecture, and landscapes in complex abstract forms. Ito was born in Berkeley, and she attended UC Berkeley and studied painting and watercolor. Just before graduating, Ito was incarcerated alongside thousands of other American citizens of Japanese descent during World War II. She eventually settled in Chicago, where she lived and worked for the rest of her life. There she developed her signature style of painting. In *Reservoir* Ito suggested a body of water contained in a spatial composition that is at once flat and dynamic. Using muted colors and matte paint, Ito alternated between geometric and organic shapes, which intersect in surprising diagonals and curling lines.

Rad Women

This section takes its title from the *Rad Women* books by local author Kate Schatz and artist Miriam Klein Stahl. The artworks seen here feature women across hundreds of years who have pushed artistic and social boundaries toward greater liberation and freedom. Several of these works directly take up social critique, engaged in the political capacities of art making.

Others embrace pattern and decoration while exploring gendered notions of self-expression and beauty. Alongside works by women artists are portraits of historically significant women who have shaped history and culture.

Ester Hernández

United States, born 1944

Wanted

2010

Screenprint on archival paper

Gift of the artist, 2021.28.1

Laura Aguilar

United States, 1959–2018

Grounded #111

2006

Inkjet print

Museum purchase, 2021.1.1

Lynn Hershman Leeson

United States, born 1941

Roberta's Construction Chart #1

1975

Archival digital photograph

Bequest from The Moira Roth Revocable Trust, 2022.21.1

Tabitha Soren

United States, born 1967

truth-out.org/ferguson

From *Surface Tension*

2017

Archival pigment print

Gift of Jamie Lunder, 2017.58

Tabitha Soren's *Surface Tension* series depicts found scenes of the often-negative impact of humans on one another and the environment, while also acknowledging the harm that is done when our only experience of these events is through mass media images. Using an 8x10 large-format camera, Soren photographed an iPad screen showing an image from the independent journalism website Truthout.org. This work depicts tear gas on the streets of Ferguson, Missouri, after the protests over Michael Brown's unjust death by police. Alongside the rephotographed image, Soren captured the smudge marks and fingerprints left on the screen. Soren's emphasis on human touch and the importance of screens takes on new resonance in the wake of the COVID-19 pandemic.

Fran Herndon

United States, 1927–2020

Hell No Don't Go

1964

Collage on paper

Gift of the Herndon Estate, 2020.36.1

Carte de visite of Sojourner Truth with a photograph of her grandson, James Caldwell, on her lap

1863

Albumen print, mounted on cardboard

Gift of Darcy Grimaldo Grigsby, 2015.2.10

Sojourner Truth fought for the end of slavery, as well as civil and women's rights, through public talks in the 1800s. These small photographs, known as cartes de

visite, were sold to raise money for her speaking tour. One of her most famous speeches addressed both race and gender: “Ain’t I a Woman,” delivered at the Women’s Convention in Akron, Ohio, in 1851 calls for an acknowledgement of her humanity as a Black woman in the United States. Born into slavery in New York, she escaped to freedom with her daughter in 1827. She said her name was given to her by God to reflect her calling.

Lava Thomas

United States, born 1958

Ms. Jimmie L. Lowe

2018

Graphite and Conté pencil on paper

Purchase made possible through a gift of Phoebe Apperson Hearst, by exchange, 2020.8

Lava Thomas portrays Jimmie L. Lowe in this life-size drawing using the intimate medium of pencil in a monumental format. Based on a police photograph, this work is from a series of portraits of Black women who played a leadership role in the 1955–56 Montgomery Bus Boycott and were indicted under Alabama's anti-boycott laws. Taking the criminalizing mugshot photographs as a point of departure, Thomas honors these under-recognized women with painstakingly detailed portraits that capture complexities of face and body beyond their photographic model. Lowe's gripping gaze is troubled, intense, and determined, her furrowed brow and bodily posture suggesting both fatigue and resilience.

Giuseppe Cesari

Italy, 1568–1640

Judith with Head of Holofernes

1603–06

Oil on canvas

Bequest of Andrew C. Lawson, 1943.2

This painting dramatically depicts the Old Testament heroine Judith, who slew the Assyrian general Holofernes to save the besieged Israelite city of Bethulia, a popular subject for paintings in Europe in the fifteenth to seventeenth centuries. Rather than the actual decapitation of Holofernes, we see the aftermath. Judith looks out of the frame and away from the violent deed, even as the arc of her arm leads our eye to the weapon. Both her maid, Abra, and Holofernes's severed head are cast in shadow, highlighting Judith as a strong image of female empowerment.

School of Peter Lely

England, 1618–80

Nell Gwyn in the Character of Saint Catherine

c. 1670

Oil on canvas

Bequest of Andrew C. Lawson, 1943.7

In the libertine seventeenth-century court of Charles II of England—which embraced a freethinking philosophy not confined by traditional morals—it was fashionable for portraitists to paint women in the guise of beautiful, virginal saints. Here actress Nell Gwyn, also the king’s best-known mistress, is portrayed with two symbols of Saint Catherine of Alexandria: the palm leaf of martyrdom and the spiked wheel that was intended to torture her but instead shattered upon her touch. Lauded as “pretty, witty Nell,” Gwyn wielded her quick wit and bawdy charm to make her mark as one of

the first celebrated actresses of the English theater soon after women were permitted to perform on stage.

Ginevra Cantofoli

Italy, 1618–1672

Truth Revealing the Artifice of Painting

c. 1665–72

Oil on canvas

Gift of Alan Templeton, 2021.22

Nancy Spero

United States, 1926–2009

Goddess I

1985

Collage on paper

Purchase with funds from the National Endowment for the Arts, Rena Bransten, John Bransten, Bliss Carnochan, Penny Cooper, Rena Rosenwasser, Lynda Levin, Peter Michael, Spiegel Purchase Fund, Marcia Weisman, Hamilton Savings Bank, Adolf Rosekrans and the Northern California Women's Caucus for Art, 1990.2.a–e

MATRIX 72

While active in the emerging feminist movement of the 1970s, Nancy Spero began to populate her artwork exclusively with women. She compiled a lexicon of more than four hundred archetypal images—goddess, seductress, mother, and more—drawn from Paleolithic, Aboriginal, Egyptian, and Celtic sources, as well as twentieth-century photography. In this horizontal, friezelike scroll, images of the torso of a

fertility goddess, an Olympic runner, and a prehistoric drawing of a multi-breasted acrobatic figure interact, double, and overlap. The rhythmic repetition of Spero's hand-stamped impressions creates a compelling continuum of powerful women, most engaged in uninhibited movement. The exuberant finale pictures the lower half of a female figure leaping upward, as if beyond any boundaries, including the scroll itself.

IN CENTER OF GALLERY

Jean-Baptiste Carpeaux

France, 1827–75

Why Born Enslaved!

1868

Bronze

Purchased with the aid of the University of California Alumni Fund,
1972.47

“Pourquoi naître esclave!” (“Why born enslaved!”) reads the inscription on the base of this dramatic rendering of a Black woman. The work was executed in many editions and in many materials, such as this bronze. This led to widespread circulation of the sculpture, which has long been seen as a symbol in support of abolition. But when it was produced in 1868, the sculpture reflected already popular attitudes in France, which had outlawed slavery in its colonies twenty years prior. Originally titled *La Nègresse*, this depiction of an anonymous Black woman demonstrates the persistence of representing Black figures in relation to slavery instead of as free and equal citizens.

Unknown

Untitled Tantric Painting (The Goddess, Having Journeyed Through the Blue of Consciousness, at Her Source, Her Center)

2008

Paint on found paper

Museum purchase: bequest of Phoebe Apperson Hearst, by exchange, 2010.17.4

Deborah Remington

United States, 1930–2010

Tacony

1971

Oil on linen

Purchased with the aid of funds from the H. W. Anderson Charitable Fund, 1972.97

IN CENTER OF GALLERY

Nancy Grossman

United States, born 1940

Head

1968

Wooden mannequin head, leather

Museum purchase, 1968.78

Lee Lozano

United States, 1930–1999

Untitled

n.d.

Charcoal on paper

Purchase made possible through a bequest from Phoebe Apperson Hearst, by exchange, a partial gift of the Steven Leiber Trust, and gifts from Andy and Deborah Rappaport, Robin Wright, Frances Bowes, Alexandra Bowes, and proceeds from the Marcia Simon Weisman Foundation Fund and the Friends and Trustees Acquisitions Endowment Fund, 2014.53.251

Christina Quarles

United States, born 1985

Small Offerings

2017

Acrylic on canvas

Purchase made possible through a gift of an anonymous donor,
2018.2

MATRIX 271

Ree Morton

United States, 1936–1977

Fading Flowers

1974

Celastick and painted wood

Gift of the Estate of Ree Morton, 1988.2

MATRIX 2

IN CENTER OF GALLERY

Nicki Green

United States, born 1986

Three States of Gender Alchemy

2015

Glazed earthenware

Gift of the artist, courtesy of [2nd floor projects], 2016.81.a-c

UC Berkeley alum

Anna Dorothea Therbusch-Lisiewska

Germany, 1721–82

Half-Portrait of a Young Woman

1767

Oil on canvas

Gift of Alan Templeton, 2023.5

Anna Dorothea Therbusch-Lisiewska is known for her mastery of the female nude, particularly groundbreaking territory for a woman, as female artists were rarely given access to nude models of any gender. This painting distinguishes Therbusch-Lisiewska's interest in the representation of a realistic woman, in this case likely a courtesan, rather than an idealized figure. Despite presumably being taught to paint by her father, the Prussian court painter Georg Lisiewsky, Therbusch-Lisiewska's career did not begin until her forties—after raising five children as the wife of an innkeeper.

Florine Stettheimer

United States, 1871–1944

Father Hoff

1928

Oil on canvas

Gift of the Estate of Ettie Stettheimer, 1966.12

Jamuna Devi

India, 1915–2011

Kohbar

n.d.

Ink and color on paper

Purchase made possible through an anonymous gift, 1999.25.8

Baua Devi

India, born late 1940s

TOP LEFT

Untitled

1983

Watercolor

Museum purchase, 1998.1.1

TOP RIGHT

Untitled

1983

Watercolor

Museum purchase, 1998.1.6

BOTTOM LEFT

Untitled

1983

Watercolor

Museum purchase, 1998.1.5

MATRIX 175

In the 1960s, when famine threatened the eastern Indian state of Bihar, the government encouraged individuals to augment their incomes through the sale of crafts. In Mithila women painted murals to mark ritually auspicious occasions. Baua Devi was the youngest of the artists who transferred these murals to paper, creating both a transformative financial opportunity and an influential artistic style. Her compositions are filled to the brim with references to Hindu mythology, traditional romantic tales, and everyday life. Recurring motifs include snakes as good luck symbols and women seen in profile with a single large eye.

Miriam Schapiro

United States, 1923–2015

Personal Appearance #2

1973

Collage and acrylic on canvas

Gift of Mr. and Mrs. Harry W. Anderson, 1973.2

Faith Ringgold

United States, born 1930

Moira's Quilt

1986

Four hand-colored line etchings: ink and glued-on sequins on muslin, with flannel border and backing

Bequest from The Moira Roth Revocable Trust, 2022.21.4

Faith Ringgold began her career with paintings that engaged with the Civil Rights Movement, challenging racism and sexism in the United States generally and in the arts specifically. In the 1970s, Ringgold began to produce quilts that emphasize storytelling focused on African American life. These works frequently draw on the artist's own experiences and relationships. *Moira's Quilt* is dedicated to the feminist art historian Moira Roth. Throughout the overall pattern of interlocking, abstract figures is text highlighting urgent political issues. Ringgold and Roth met in 1980 and developed a long friendship. Roth wrote several important essays on Ringgold's work and edited her 1995 memoir, *We Flew Over the Bridge*.

IN CENTER OF GALLERY

Niki de Saint Phalle

United States, born France, 1930–2002

Bird

1974

Acrylic on painted plaster

Bequest of Marcia Simon Weisman Foundation, 1995.51.10

NEXT GALLERY

Serenity Now!

Museums are often seen as a place for respite and calm. Likewise, we turn to nature for peace and meditation. The works in this gallery explore the classic genre of landscape, and many embrace traditions that turn to nature for deeper understanding and spiritual insight. These include Masako Miki's oversize sculpture of prayer beads, the mandalas of Tibetan *thangka* paintings, and the metaphysical abstractions of the Dynaton group. Yet many of the pieces here also present a more unsettling subtext, whether threats of climate change and environmental destruction or a political awareness of the control and surveillance of these landscapes.

Lan Ying

China, 1585–1664

Garden Rock

1641

Hanging scroll: ink and color on paper, wood

Gift of the Bo-an Collection, 1980.42.15

The rare professional artist to garner appreciation from the scholarly gatekeepers of seventeenth-century Chinese art criticism, Lan Ying brought his dramatic sense of composition, angular forms, and expressive brushwork to bear on the subject of this monumental garden rock. Ornamental rocks were focal points in traditional Chinese gardens, representing mountain peaks in miniature, and were judged for their leanness (*shou*), perforations (*tou*), and texture (*zhou*). Lan's rock rates highly on all counts and is almost certainly a portrait of a proud owner's treasure.

Dean Byington

United States, born 1958

Untitled (Fungal Life)

2003

Oil on linen

Gift of Zoë and Joel Dictrow, 2020.45

UC Berkeley alum

Théodore Rousseau

France, 1812–1867

Forest of Fontainebleau

1855–65

Oil on canvas

Bequest of Phoebe Apperson Hearst, 1920.1

Albert Bierstadt

United States, born Germany, 1830–1902

Yosemite Winter Scene

1872

Oil on canvas

Gift of Henry D. Bacon, 1881.4

James Ensor

Belgium, 1860–1949

Seascape

1881

Oil on canvas

Gift of James R. Good, 1966.70

Raymond Dabb Yelland

United States, born England, 1848–1900

Cities of the Golden Gate

1893

Oil on canvas

Gift of Raymond D. Yelland, 1894.1

Catherine Wagner

United States, born 1953

The Arctic Circle IV

2003

C-print, edition 1/5

General Acquisitions Fund purchase, 2004.6.2

Trevor Paglen

United States, born 1974

Four Geostationary Satellites Above the Sierra Nevada

2007

C-print

Purchase made possible through the Friends and Trustees
Acquisitions Endowment Fund, 2009.2

MATRIX 225

Masako Miki

United States, born Japan, 1973

一連坊主 **Ichiren-bozu** **(Animated Prayer Beads Blue)**

2018

Wool on foam with mahogany

Museum purchase with funds donated by Paul Wattis III, 2023.6

MATRIX 273

Yang Fudong

China, born 1971

The Evergreen Nature of Romantic Stories 2

1999

Chromogenic print, ed. 4/10

Museum purchase: Phoebe Apperson Hearst, by exchange, 2013.58

Yang Fudong is part of a generation of artists born during the Cultural Revolution (1966–76) who came of age during a period of rapid change in Chinese society and politics. This photograph is from an early series in which Yang explored the metaphorical distance between contemporary life in China and its historical traditions. Two figures stare at a work of *penjing*, the art of miniature landscape as living sculpture that has existed for at least two thousand years. Their ambiguous expressions are just as likely to convey an almost meditative focus on the plant's beauty as to reveal a moment of boredom.

CLOCKWISE FROM TOP LEFT

Mandala of Krsnari

Tibet

19th–20th century

Ink on cotton

Bequest of G. Eleanore Murray, 2004.20.24

Mandala of Nila Varahi

Tibet

19th–20th century

Ink on cotton

Bequest of G. Eleanore Murray, 2004.20.19

Mandala of Krodha Humkara

Tibet

19th–20th century

Ink on cotton

Bequest of G. Eleanore Murray, 2004.20.30

Mandala of Jnana Dakini

Tibet

19th–20th century

Ink on cotton

Bequest of G. Eleanore Murray, 2004.20.27

Dynaton group

Known together as the Dynaton group, Lee Mullican, Gordon Onslow-Ford, and Wolfgang Paalen came together while living in the Bay Area in the late 1940s. Onslow-Ford and Paalen knew each other from their involvement in European Surrealism circles, while Mullican had read the influential journal *DYN* that Paalen published while living in Mexico during World War II. Together they set out to define the terms of an art that was “timeless,” an interest that derived from the Surrealist push to break from

convention, as well as their research and experience of Indigenous cultures of Central and South America and Zen Buddhism. The group's explorations culminated in a 1951 exhibition at the San Francisco Museum of Art, after which the group disbanded.

Wolfgang Paalen

Mexico, born Austria, 1905–1959

Untitled

1940

Oil on canvas

University of California, Berkeley Art Museum and Pacific Film Archive; Museum purchase

Gordon Onslow Ford

United States, born England, 1912–2003

The Painter and the Muse

1943

Oil on canvas

Museum purchase: bequest of Phoebe Apperson Hearst, by exchange, 2012.42

Lee Mullican

United States, 1919–1998

Fable

1951

Oil on canvas

Museum purchase: bequest of Phoebe Apperson Hearst, by exchange, 2012.16

Rupert Garcia

United States, born 1941

A Post-1492 Landscape

1988

Oil on linen

Gift of Joan Roebuck, 2010.50

MATRIX 79

Olaf Breuning

Switzerland, born 1970

Complaining Forest

2010

Chromogenic print

Purchase made possible through a gift of the Buddy Taub Foundation,

Dennis A. Roach and Jill Roach, Directors, 2011.8.1

Andrea Bowers

United States, born 1965

Eco Grief Extinction Series, Can the World Mend in This Body (Quote by Deena Metzger; Bird: Bachman Warbler, Declared Extinct October 2021; Figure: Robert AnningBell, Dirges and Laments, 1902)

2022

Acrylic marker on cardboard

Restricted gift of Tad Freese and Brook Hartzell, Jonathan Gans and Abigail Turin, and Pamela and David Horn, 2022.8

Please drop off this booklet as you exit the gallery. Large Type Text for the rest of the exhibition can be picked up in the following gallery.