

Way Bay 2

Gallery Guide

Please do not
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the gallery

Way Bay 2

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Way Bay 2 is the second iteration of an exhibition exploring the creative energies that have emerged in the San Francisco Bay Area over the past two centuries. The exhibition features nearly two hundred works by Bay Area artists, filmmakers, and others who have engaged with the region's geographic, social, and cultural landscape. In contrast to a conventional historical survey, **Way Bay 2** has been organized to suggest poetic currents and connections among works from disparate times, cultures, and communities. The exhibition draws exclusively from the rich collections of BAMPFA, the Phoebe A. Hearst Museum of Anthropology, and the Bancroft Library.

The gallery portion of the exhibition is divided into sections with titles borrowed from poems by Bay Area writers. Each section includes work from a broad range of periods, styles, and media. Films and videos share the space with paintings, photographs, sculptures, and works in other media, at times fitting into the poetically themed sections, and at others standing alone as resonant images of the people and places of the Bay Area.

In the museum's entry corridor is an interactive postcard project consisting of poems by and about the Bay Area by writers past and present, as well as an exploration of BAMPFA's rich archival holdings of audio and visual recordings of artists and filmmakers. Visitors may delve more deeply into the archives in BAMPFA's Film Library and Study Center on the lower level, where an area is devoted to **Way Bay 2**.

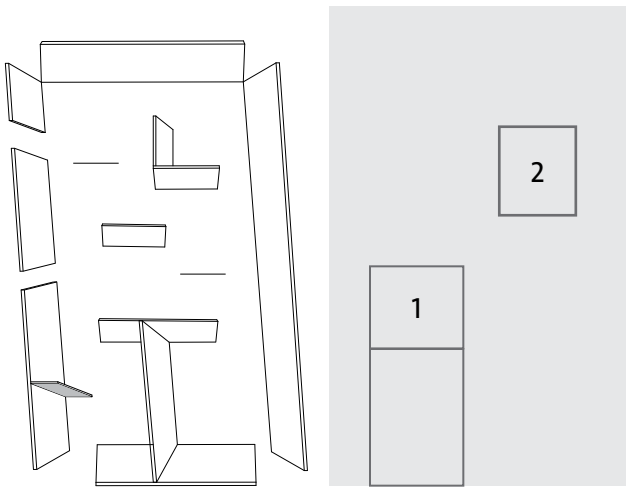
Throughout the run of the exhibition, readings, performances, and workshops extend **Way Bay 2's** exploration of Bay Area creative practice across diverse media and disciplines.

Digital version available:
bampfa.org/waybay-guide

Way Bay 2 is organized by Director and Chief Curator Lawrence Rinder, Film Curator Kathy Geritz, and Engagement Associate David Wilson, with Curatorial Assistant Matthew Coleman and Assistant Film Archivist Jon Shibata. The exhibition is made possible with lead support from Nion McEvoy and Leslie Berriman. Additional support is provided by Carla and David Crane; Penelope and Noel Nellis; Hanley Tzeho, Christopher Tzening, and Jonathan Tzechien Leung; Alexandra Bowes and Stephen Williamson; Rena Bransten; Gertrud V. Parker; Janie and Jeff Green; The Jay DeFeo Foundation; an anonymous donor; Eliza Brown and Hal Candee; Dudley and Michael Del Balso; Lorrie and Richard Greene; Arun and Rummi Sarin; Sotheby's; Paul Templeton and Darrell Louie; and Ama Torrance and C.J. David Davies.

Acknowledgements

The curators are grateful for the generous support of many people who have contributed their time and expertise to creating this exhibition: Elaine C. Tennant, Jack von Euw, Lorna Kirwan, and Christine A. Hult-Lewis at the Bancroft Library; Benjamin Porter and Ira Jacknis at the Hearst Museum of Anthropology; Malcolm Margolin; Art Lab staff Alayna Tinney, Claire Astrow, and Lukaza Branfman-Verissimo; and the California Audiovisual Preservation Project. Curatorial interns Lian Ladia and Emet Levy contributed invaluable research support. Many thanks to project advisor Lyn Hejinian.



See! I am dancing! On the rim of the world I am dancing!

Ohlone song

1 ANONYMOUS (CHALON/OHLONE)

Untitled, basketry tray, coiled

n.d.

Phoebe A. Hearst Museum of Anthropology,
University of California, Berkeley Acc.393

Chalon is one of eight linguistic divisions of the Costanoan (or Ohlone) people, who are the original inhabitants of the Bay Area. Between 1795 and 1814, many of the Chalon-speaking people were forcibly relocated to the area of Mission Soledad, where they were made to work on the Mission's farms and industries and denied the right to practice their culture. This tray was made primarily for sifting acorn meal.

2 IRA NOWINSKI United States, born 1942

Pomo: Wanda Quitiquit, Ukiah

2009, printed 2010
Digital archival pigment print

Courtesy of The Bancroft Library, University of
California, Berkeley BANC PIC 2006.079

The territory of the Pomo people extends across Sonoma, Mendocino, and Lake Counties, just north of San Francisco Bay. This is a portrait of the Pomo artist Wanda Quitiquit who holds a small gourd decorated with traditional Pomo designs. The photographer, Ira Nowinski, took nearly 5,000 images to document the contemporary lives of California Native Americans.

3 CHRIS McCAW

United States, born 1971

Sunburned GSP #488 (Sunset/Sunrise, Galbraith Lake, Alaska)

2011

Four gelatin silver paper negatives

Museum purchase: Bequest of Phoebe
Apperson Hearst, by exchange 2011.31.1.a-d

This four-part image was made by exposing gelatin silver negative paper to direct sunlight. This process not only captured a ghostly image of the Alaskan landscape but also resulted in the sun burning a record of its trajectory directly into the paper. At this location, situated north of the Arctic Circle, the summer sun never entirely sets but only skirts the horizon before arcing up again into the sky.

4 KARL KASTEN

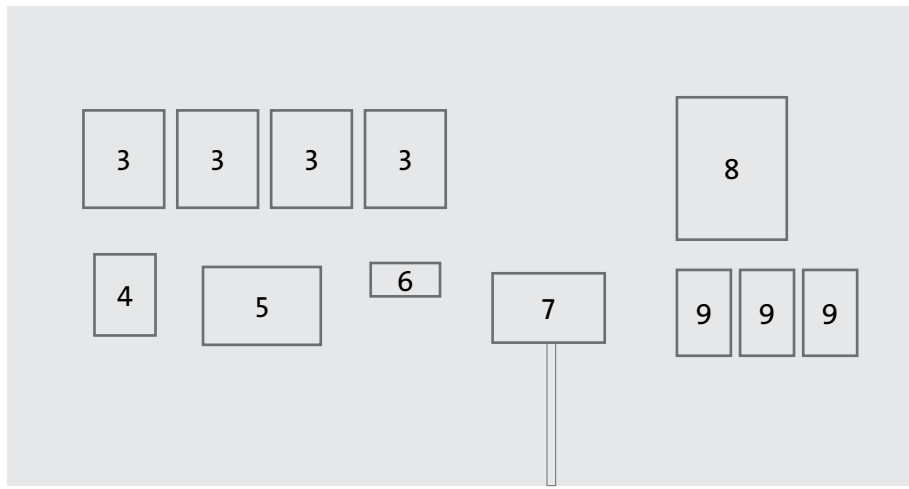
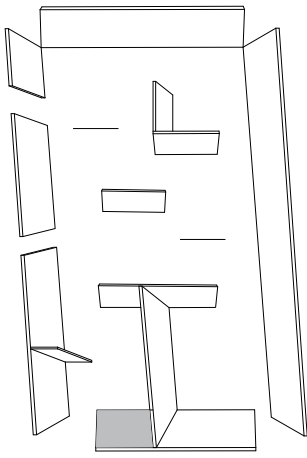
United States, born New Zealand,
1916–2010

A Marina

1966
Intaglio

Gift of Karl and Georgette Kasten 2017.18.8

In 1950, Karl Kasten founded the printmaking program at UC Berkeley, where he taught until 1983. His work was influenced by Hans Hofmann, with whom he studied in the summer of 1951 at Hofmann's school in Provincetown, Massachusetts.



When the brightening came, only the darkest survived

Namwali Serpell, from "Company" (covering *Company* by Samuel Beckett), 2017

5 **JOAN FINTON**
United States, born 1929
Dreamscape
2010
Monotype
Gift of Joan Finton Baumrind 2018.7.3

6 **GIUSEPPE CADENASSO**
United States, 1858–1918
Sunset Scene with Trees
c. 1900
Pastel on cardboard
Gift of Sheldon and Judy Greene 2016.49

Born into a farming family near Genoa, Italy, Giuseppe Cadenasso immigrated to California at the age of nine to live on his uncle's vineyard in the Capay Valley. As a young man he moved to San Francisco, where he performed at the Tivoli Opera House and waited tables at Coppa's, the gathering place of the city's bohemian community. His artistic talents were discovered by the painter Jules Tavernier, who saw the young Cadenasso drawing portraits of the diners in chalk on the restaurant walls. As a professional artist, Cadenasso was known for his moody paintings of eucalyptus groves. He moved to Oakland in 1902, and from 1903 to 1917 was head of the art department at Mills College.

7 **EDWARD SILVERSTONE TAYLOR**
United States, unknown
Sol
1958
16mm BAMPFA preservation print transferred to digital file; color, silent; 5 min.

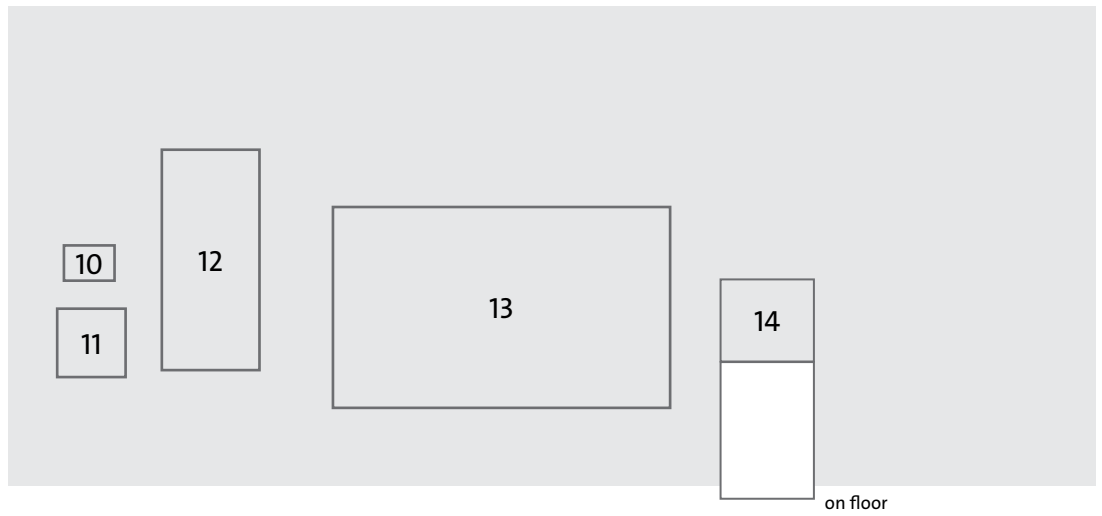
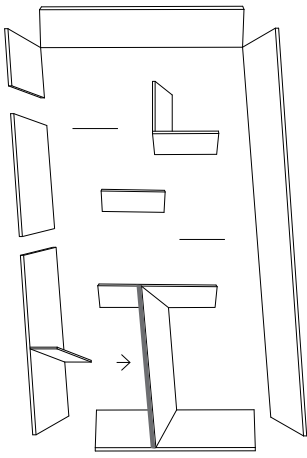
Edward Silverstone Taylor's little-known abstract films were made with his own Lucitron, an optical projector he developed that allowed him to create varied colors and patterns.

8 **CARINA BAUMANN**
United States, born Switzerland, 1965
Untitled
2008-2009
Translucent white film on aluminum
Purchase made possible by the Jan Boyce Fund for Contemporary Art 2010.14

This self-portrait photograph of the artist was taken using only moonlight for illumination.

9 **LAWRENCE FERLINGHETTI**
United States, born 1919
Out of Chaos
2011
Lithograph
Gift of Kala Art Institute and Lawrence Ferlinghetti 2017.171.a

Poet, printmaker, and founder of the legendary City Lights Books, Lawrence Ferlinghetti made this multipart print at the Kala Art Institute in Berkeley. In this work, Ferlinghetti presents three images that express aspects of his poem "Out of Chaos."



10 JOHN ZURIER
United States, born 1956

Fjall

2011
oil on linen

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2011.32

11 JESS
United States, 1923–2004

The Hero Describes Lineage

1955
Oil on canvas

Gift of Fine Art Associates in honor of James Elliott; courtesy of Odyssea Skouras 2014.18.1

Jess trained as a chemist and worked on plutonium production as part of the Manhattan Project during World War II. Concerned about the outcome of nuclear weapons proliferation, he abandoned his scientific career and turned to art, studying first at UC Berkeley and then at the California School of Fine Arts (now the San Francisco Art Institute).

This work reflects the influence of his teachers, especially the Abstract Expressionist painter Clyfford Still, and captures Jess's interest in what he called the "mythic landscape," in which the primordial energy of our chaotic origins begins to resolve into form and meaning.

12 SABURO HASEGAWA
United States, born Japan, 1906–1957

Distance

1952
Hanging scroll; ink and color on paper

Gift of Nobuku and Joe Brotherton in appreciation of James Cahill 1977.19

Saburo Hasegawa was an influential figure in the Bay Area, though he lived here for only two years at the end of his life. In his art, Hasegawa combined elements of traditional Japanese culture with modern elements and techniques. *Distance* includes an image printed from a tree stump onto which the artist carved an abstracted version of the Japanese word *gen*, which means, roughly, "cloudy impenetrability." *Gen* is also the second part of the compound word, *yugen*, an essential term in the aesthetics of *noh* drama.

Distance was created in Japan but first exhibited in San Francisco when the artist relocated to the Bay Area in 1954.

13 DAVID WILSON
United States, born 1982

Again

2012
Charcoal on paper

Collectors' Circle purchase in honor of Anne McGrew: Bequest of Phoebe Apperson Hearst, by exchange, with additional support from Nancy and George Leitmann, Jan and Tom Boyce, Robert Harshorn Shimshak and Marion Brenner, and Carla and David Crane 2012.21

This large-scale drawing of the East Bay's Wildcat Canyon was made by David Wilson over the course of many months. Each day he would travel by bus and foot to the same spot overlooking the canyon with a single piece of paper. The focus of each drawing depended on Wilson's ability to remember his work from the previous day. He only assembled the complete work once he had finished each and every individual drawing.

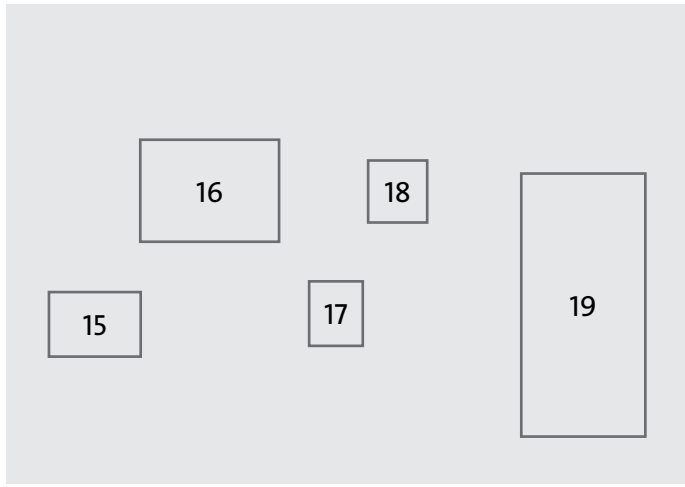
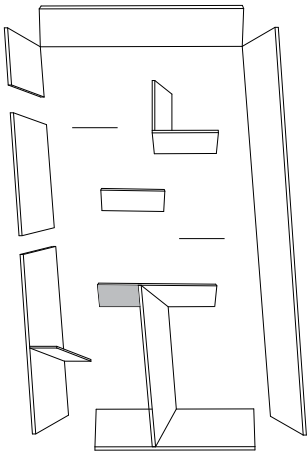
This is the third in a trilogy of works made while sitting in this same location. The site is of significance to the artist because shortly after his father's death he spent nearly a year building a large structure in the canyon as a memorial. That structure, made of found branches woven together, still exists in its decay in one of the wooded areas pictured here.

14 NICOLE PHUNGGRASAMEE FEIN
United States, born 1974

Dawn

2003
345 torn paper circles and acupuncture needle

Purchase made possible through funds provided by the Herringer Family Foundation 2003.27.2



15 LÉONIE GUYER
United States, born 1955
Untitled, MHK-3
2008
Graphite and gouache on Indian paper
Gift of the artist 2011.13

18 AL WONG
United States, born 1939
Square Burn
2017
Paper with burn marks
Purchase made possible through the Boyce Family Endowment Fund 2017.67

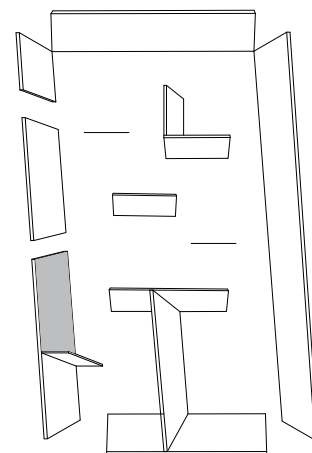
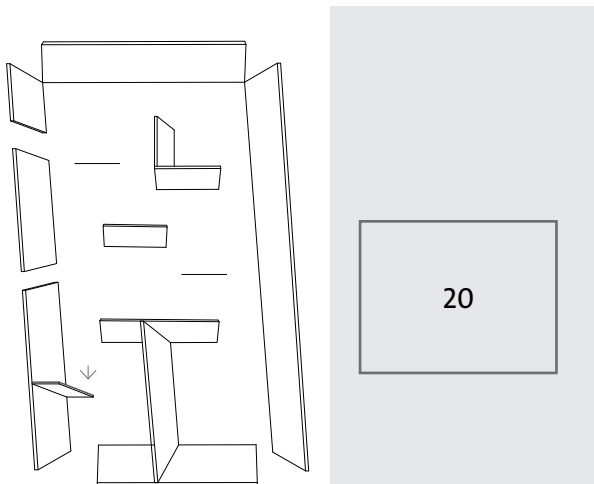
16 GREGORY ANTIPA
United States, born 1941
Didinium vs. Paramecium
1968, printed 2017
Archival pigment print on Epson Legacy Fibre
Gift of the artist 2017.40

Gregory Antipa's photograph is a composite of multiple images of a carnivorous *Didinium* ciliate attacking and consuming a *paramecium*. An early example of a scanning electron micrograph of single-celled organisms, the images are over 500 times life size.

19 BRUCE CONNER and EDMUND SHEA
United States, 1933–2008; United States, 1942–2004
Angel
1975
Unique gelatin silver print photogram
Partial gift of Richard Lorenz 1997.38

The ethereal figure in this work is the "shadow" of Bruce Conner, who stood in front of a sheet of sensitized paper as it was exposed to light. Conner was a prolific and wildly experimental artist whose work often touched on spiritual themes. His collaborator Edmund Shea was a photographer best known for his celebrity portraits including images for book and album covers for Richard Brautigan, Hunter S. Thompson, Fleetwood Mac, and Keith Jarrett.

17 JIM MELCHERT
United States, born 1930
A picture postcard (mailed from Japan)...
c. 1975
Graphite on paper
Gift of the Naify Family
1995.46.494.2



Each exhalation, the birth of another century, its violent form

Aja Couchois Duncan, from "Class," 2016

- 20** **TABITHA SOREN**
United States, born 1967
Truth-out.org/Ferguson
2017
Archival pigment print
Gift of Jamie Lunder 2017.58

Although it may first appear to be a manipulated digital image, Tabitha Soren's *Truth-out.org/Ferguson* is a straight photograph of an iPad tablet screen, which displays an image of the Ferguson, Missouri insurrection. The oily smudges and smears of daily use partially obscure the iconic image and suggest a meeting point of personal and political, digital and analog.

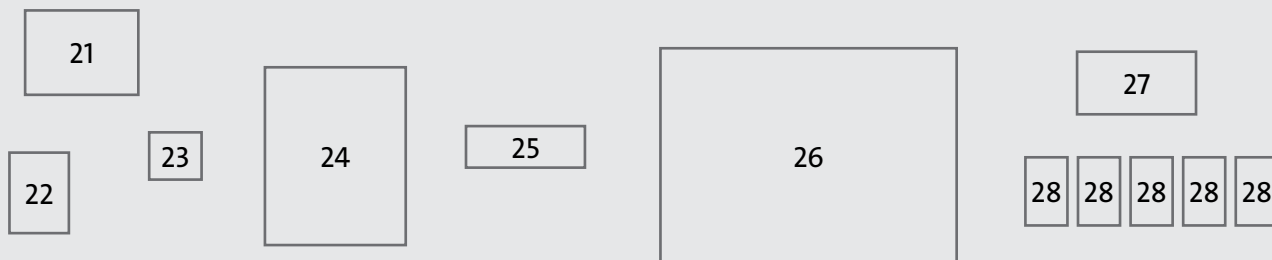
- 21** **PAUL SCHIEK**
United States, born 1977
similar to a baptism
2007
Chromogenic print
Collectors' Circle purchase: Bequest of Phoebe Apperson Hearst, by exchange 2010.10.2

- 22** **IRA NOWINSKI**
United States, born 1942
Bloody Island, Robinson Rancheria, Clear Lake
2007, printed 2011
Digital color photograph
Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2006.079

This photograph documents a plaque at the site of the Bloody Island Massacre in Kelseyville near the shores of Clear Lake. On May 15, 1850, a regiment of the United States Cavalry massacred up to 400 Pomo Indians (primarily elderly men, women, and children) in retaliation for the murder by two Pomo men of Andrew Kelsey and Charles Stone. Kelsey and Stone had for years kept hundreds of Pomo enslaved at their Clear Lake ranch. Their abuses of the Indians included kidnapping, starvation, physical brutality, rape, and forced labor.

- 23** **LUIS GUTIERREZ**
United States, born 1933
Art is a Mirror Hanging on the Wall
2015
Acrylic and ink on paper
Purchase made possible by the Norma H. Schlesinger, Andrew and Paul Spiegel Fund 2017.89.1
- 24** **CATHERINE WAGNER**
United States, born 1953
Frankenstein III
2003
Lambda print, edition 1/5
General Acquisitions Fund purchase 2004.6.1

- 25** **ROBERT GUTIERREZ**
United States, born Philippines, 1972
Valparaiso
2008
Acrylic ink on panel, diptych
Purchase made possible by the Marcia Simon Weisman Foundation Fund 2010.15.a-b



26 **WILLIAM T. WILEY**
United States, born 1937

The White Rhino Injured

1966

Acrylic on canvas

Gift of Brenda Richardson, in honor of
William T. Wiley 2001.19

In this prescient work, William Wiley paid homage to the white rhino, a species endangered due to poaching for the animal's coveted horn. In this image, the massive horn has been cut to a stump and appears to have been tied with a tourniquet, which nevertheless fails to staunch the bleeding. This painting has accrued even greater poignancy since the death of the last male northern white rhinoceros on March 19, 2018.

27 **CHRIS JOHANSON**
United States, born 1968

Untitled (Man with Knife)

1998

House paint on wood

Museum purchase: Bequest of Phoebe
Apperson Hearst, by exchange 2012.43.1

28 **SADIE BARNETTE**
United States, born 1984

**My Father's FBI File:
Government Employees
Installation**

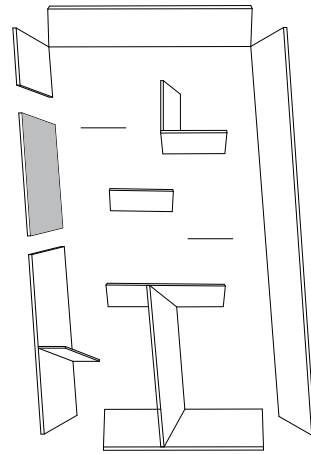
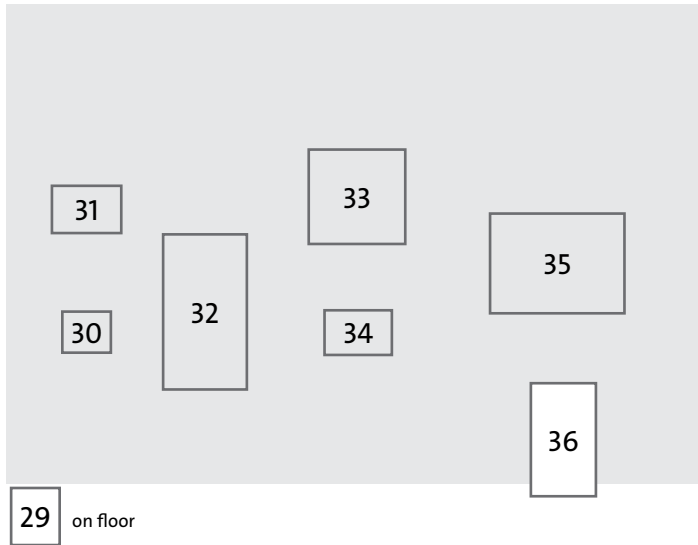
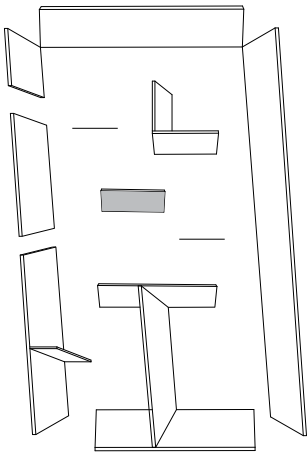
2017

5 archival pigment prints, edition
of 5

Purchase made possible through a gift from
Wanda Kownacki 2018.21.1–5

This work features reproductions of pages from the artist's father's FBI file, which she obtained through a Freedom of Information Act request. Rodney Barnette was a member of the Black Panther Party and, though he was never charged with any crime, he was under surveillance by the FBI for years and his file ran more than 500 pages. The pages featured in this work deal specifically with the FBI's successful effort to have Barnette fired from his job at the Post Office under the pretext of immorality, as he was living with a woman out of wedlock.

The artist's spray-painted pink marks are suggestive of graffiti tagging while also alluding to her father's historical role as the first black owner of a gay bar, Eagle Creek Saloon, in San Francisco. In the artist's words, "I tried to think about what would most offend J. Edgar Hoover and I figured it would be splashing the pages with pink."



I did go out to look at the moon

Kevin Killian, from "Candyland III," 1985

29 ZAROUHIE ABDALIAN
United States, born 1982

As a Demonstration

2013
Acrylic vacuum chamber, electric bell, and steel

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2013.32

30 GUY DIEHL
United States, born 1949

Still Life with Modigliani

1992
Acrylic on canvas

Bequest of Anne L. McGrew 2012.36.2

31 LINDA CONNOR
United States, born 1944

The Patient One, Lamayuro Monastery, Ladakh, India

1988
Gold-toned gelatin silver print on printing-out paper

Gift of Jane Reed 2017.108.3

32 MARTIN WONG
United States, 1946–1999

Silence

1982
Acrylic on canvas

Purchase made possible through a gift of the Martin Wong Foundation and a bequest of Phoebe Apperson Hearst, by exchange 2012.25

Although not deaf, Martin Wong was fascinated by American Sign Language and often included texts written in ASL hand symbols in his paintings. In this work, the hands spell out a poem:

Silence
of a warm embrace
W[h]ispers
of anot[h]er place
Dronings
of an afternoon
Sunlight
of an empty room

33 JOAN BROWN
United States, 1938–1990

Dog Watching Moon

1960
Oil on canvas

Gift of Mr. and Mrs. Edgar Sinton 1969.17

34 DAREN WILSON
United States, born 1979

Objects After Morandi

2015
Glazed ceramic

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2015.59.1-5

This group of ceramic objects is based on still life compositions by the twentieth-century Italian painter Giorgio Morandi.

35 WILLIAM KEITH
United States, born Scotland, 1838–1911

Woodland Scene

c. 1900
Oil on canvas

Gift of the American Trust Company 1939.1

William Keith arrived in San Francisco at the age of twenty and became well known for his paintings of California's natural landscape. He was a close friend of the naturalist John Muir, with whom he traveled in the Sierra Nevada and worked to create Yosemite National Park. Keith came under the influence of Swedenborgianism, which led him to shift from realism to a more spiritually expressive style. In 1886, he moved to Berkeley, though he continued to commute each day by ferry to his studio in San Francisco.

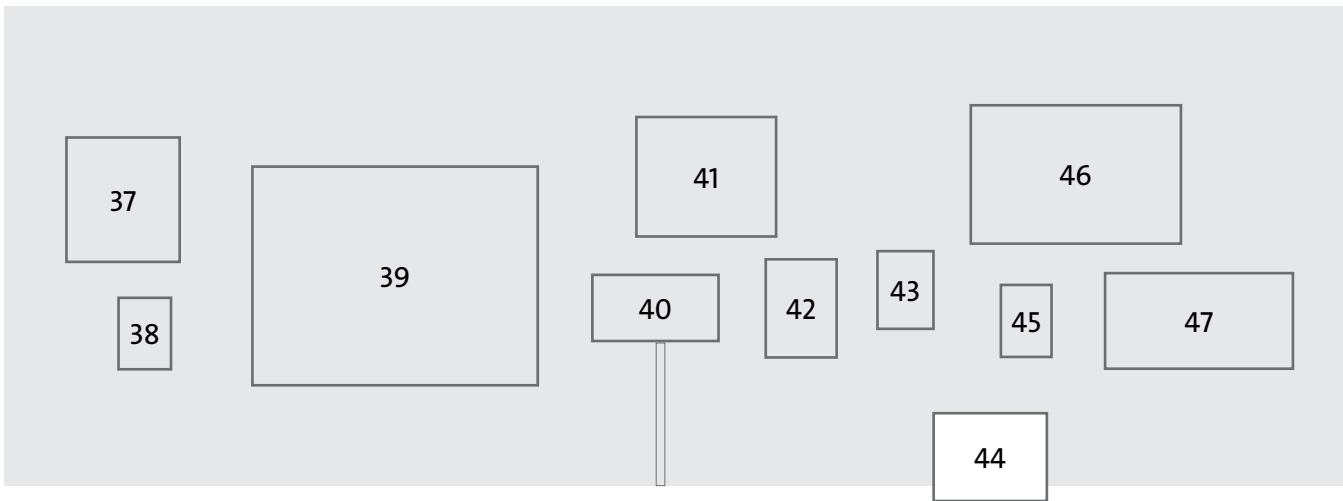
36 SARGENT JOHNSON
United States, 1888–1967

Owl

c. 1935
Jadeite stone

Gift of Mrs. Ansley K. Salz 1965.32

Sargent Johnson moved to San Francisco in 1915. He was of Swedish, Cherokee, and African-American descent, and much of his work represented aspects of African-American identity. This work, however, captures the enigmatic nature of an owl, using forms suggestive of Cubism and other modern abstract styles.



seconds before sleep seem all tangled up

Steffi Drewes, "from for the fact finders," 2017

37 RICHARD DIEBENKORN
United States, 1922–1993

Studio Wall

1963

Oil on canvas

Gift of Richard and Phyllis Diebenkorn
2015.20

This painting was made in Richard Diebenkorn's Berkeley studio on Adeline Street near Stanford Avenue. The artist recalled this studio many years later:

It was a triangular room at the back of a tavern. I could open a door and look right down the bar at all the regulars. There was a lot of useless furniture built into the wall, and when I pulled it off you could see many different overlapping layers of house paint. The effect was fascinating.

38 HENRY ALEXANDER
United States, 1860–1894

Teete's House

1886

Oil on canvas

Bequest of Hannah N. Haviland 1921.1

San Francisco native Henry Alexander studied painting at the Academy of Fine Arts, Munich. He later returned to the Bay Area, where he specialized in painting highly detailed interiors such as *Teete's House*. The *New York Herald* described Alexander as "one of the creators of the modern school of art." Much of his work was destroyed in the 1906 earthquake and fire.

39 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

40 LAWRENCE JORDAN
United States, born 1934

Our Lady of the Sphere

1969

16mm blowup to 35mm transferred to digital file; color, sound; 9 min.

Courtesy of the artist

Lawrence Jordan's complex, magical collage animations, which largely draw on Victorian engravings to create dreamlike fantasies, film-poems, and allegories, have been compared to "a Joseph Cornell box come to life." A central figure in the Bay Area film community since 1955, Jordan was one of the founding directors of the experimental film distributor Canyon Cinema Cooperative and taught at the San Francisco Art Institute.

41 LAURIE REID
United States, born 1964

Up the stairs into the warm night

2016

Oil on linen

Purchase made possible through a gift of Barbara N. and William G. Hyland, Monterey, California 2017.32

42 GEORGE HERMS
United States, born 1935

All I Wanna Do Is Swing n' Nail

1961

Wood, paper, fabric, metal, leather, twine

Gift of Alfred Childs 1967.8

**43 ALEXANDER KORI GIRARD and
OLIVER HALSMAN ROSENBERG**

United States, born 1979

United States, born 1975

Ellora 2 (#22)

2009

Mixed media on paper

Purchase made possible by the Friends and Trustees Acquisitions Endowment Fund 2010.21.4

44 JUDITH SCOTT
United States, 1943–2005

Untitled

2002

Mixed media

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2011.19.2

45 FRED MARTIN
United States, born 1927

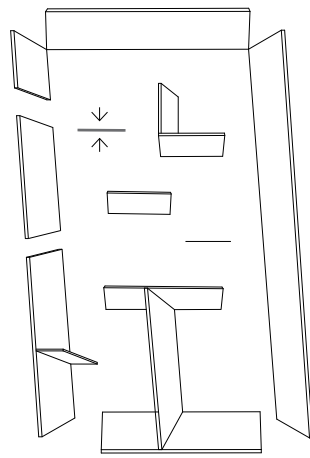
This Is the House of Life

1958

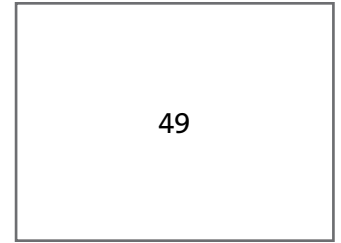
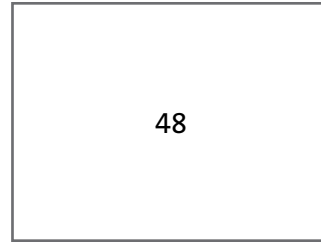
Distemper, watercolor, collage, and pencil on paper

Bequest of Joseph M. Bransten 1980.12.4

This work on paper displays Fred Martin's intense, almost mystical, passion for life and the spirit of regeneration. A phallic



film projections



form appears to push upward through layers of symbol-filled soil, implanting a seed that bursts to life at the surface. Martin studied art at UC Berkeley and was director of the California School of Fine Arts (now the San Francisco Art Institute) from 1965 to 1975.

46 BRETT GOODROAD
United States, born 1979

**Burt or On the Mountain
One Line Grown**

2017
Oil on canvas

Purchase made possible through a gift of
Barbara N. and William G. Hyland, Monterey,
California 2017.35

This painting was inspired, in part, by the rugged Ventana Wilderness south of Monterey, though the artist points to many other diverse references:

Burt or On the Mountain One Line Grown takes its title from my impression of Basil Bunting's cadence and density. His poetry also exemplifies something the painting is attempting: lyricism through heavy building. Blocks on top of one another. Filtering history, etc., feeling and specific narratives. The "Burt" acts as the niceness, the nice people, everyone in the painting is nice. Good people. The painting is the same size as Watteau's *Embarkation to Cythera*. Watteau is a constant visual cue to which I return. His visual field is my own or it is a place where I feel the perfect balance of elegance and power.

47 HARRY JACOBUS
United States, born 1927

Hellenic Blemishes

1971
Oil and crayon on paper,
mounted on canvas

Gift of William Roth 1982.1

Harry Jacobus was a close friend of the painter Jess and the poet Robert Duncan, with whom he founded San Francisco's King Ubu Gallery in 1952. Jacobus shared with his friends an interest in classical antiquity and Romanticism. Of Jacobus's art, Duncan said, "it is an intimation of the beauty around us as it is within us."

48 OAKLAND TRIBUNE

**Tribune-American
Dream Picture**

1924
16mm film transferred to digital file;
black and white, silent; 7.5 min.

The *Oakland Tribune* and American Theatre hosted a contest asking readers to submit their dreams; the winner of the most unusual dream would be made into a photoplay. Mrs. L.L. Nicholson of Oakland had that honor.

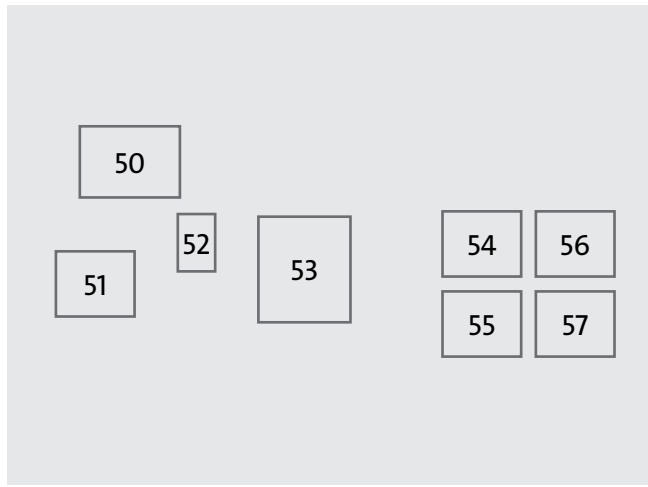
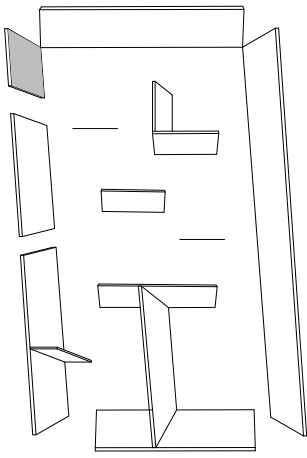
49 LYNNE SACHS
United States, born 1961

Drawn and Quartered

1987
16mm film transferred to digital file;
color, silent; 4 min.

Courtesy of the artist

Lynne Sachs and her boyfriend at the time took turns filming each other on a rooftop at the San Francisco Art Institute using her great uncle's historic Double 8mm Filmo camera. The resulting footage was then printed on 16mm so that four 8mm images are visible simultaneously. For the filmmaker, "Within the parameters of the image gestalt, we are dancing together without ever touching. Our two bodies remain totally distinct and apart."



Your heart is fine feeling the widest possible empathy for the day and its inhabitants

Joanne Kyger, from "Your Heart is Fine," 2000

50 JUNE FELTER
United States, born 1919
Ed and Alice
1962
Oil on linen
Gift of Susan Felter 2018.6

June Felter contributed to the Bay Area Figurative Movement, along with her contemporaries David Park, Richard Diebenkorn, and Elmer Bischoff.

This painting depicts the artist's husband's parents relaxing at their home, an old boarding house on Walnut Street in Berkeley that now houses the Osher Lifelong Learning Institute.

51 MIKE BRODIE
United States, born 1985
5485
2006-2009, printed 2012
Chromogenic print
Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2012.22.2

Mike Brodie spent six years—starting when he was just eighteen—photographing the lives of his friends and acquaintances. This powerful image depicts a young man being comforted after a diving accident.

52 IMOGEN CUNNINGHAM
United States, 1883–1976

Coffee Gallery
1960
Gelatin silver print

Gift of Jan Leonard and Jerrold A. Peil
1999.49.4

The Coffee Gallery was a popular North Beach hangout where writers such as Bob Kaufman and Lawrence Ferlinghetti read their work and musicians such as Jerry Garcia, Grace Slick, and Janis Joplin performed. The artist George Herms, whose work appears elsewhere in this exhibition, worked as a janitor at the Coffee Gallery the year Cunningham took this photograph.

53 ACHILLES RIZZOLI
United States, 1896–1981

**Mrs. Geo. Powleson
Symbolically Portrayed/The
Mother Tower of Jewels**

1935
Ink on rag paper

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange, and partial gift of the Ames Gallery 2017.9

Achilles Rizzoli was an architectural draughtsman who applied his technical skills to highly personal, symbolic drawings. This work represents an acquaintance from his San Francisco neighborhood. As noted on the drawing, it was made "in appreciation of her remark, 'You are a jewel,' uttered March 6, 1935." As suggested by the text inscribed at the top of the work ("Mother Tower of Jewels"), the fantastical building depicted was inspired by the 435-foot tall Tower of Jewels at the 1915 Panama Pacific International Exposition, which Rizzoli attended several times.

JOHN HARDING
United States, born 1940

**54 San Francisco Airport
Shuttle, 1995 (#4)**

2008
Digital archival pigment print
Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2010.016

55 Oakland Airport, 2008 (#72)

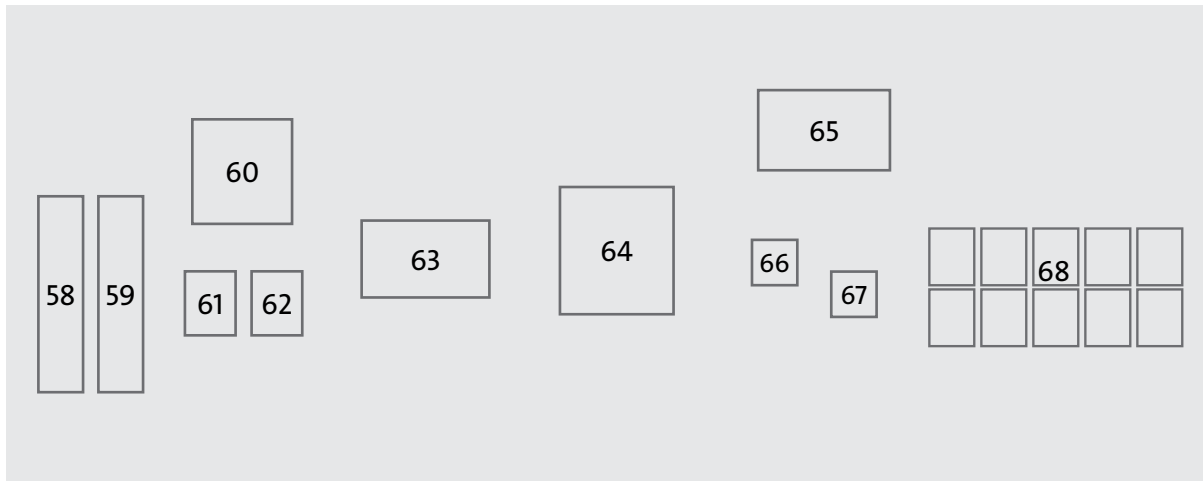
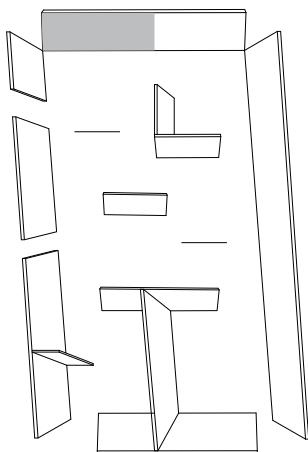
2008
Digital archival pigment print
Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2010.016

**56 San Francisco, Twin Peaks,
2009 (#24)**

2009
Digital archival pigment print
Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2010.016

**57 San Francisco, Broadway &
Columbus, 1981 (#27)**

2008
Digital archival pigment print
Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2010.016



Man is a false window through which his double walks to the truth

Philip Lamantia, from “Man Is in Pain,” 1952

THOMAS HILL

United States, born England, 1829–1908

58 **The Grizzly**

c. 1890

Oil on wood panel

59 **The Wawona**

c. 1890

Oil on wood panel

Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 1971.012, 011-012—FR

60 **DONNA BROOKMAN**

United States, born 1949

Palace of Memory V

2013

Archival pigment print

Purchase made possible through a gift of Barbara N. and William G. Hyland, Monterey, California 2016.167

JIM GOLDBERG

United States, born 1953

61 **Linda Benko**

From Rich and Poor

1979

Gelatin silver print

62 **Gardiner Hempel**

From Rich and Poor

1980

Gelatin silver print

Collectors' Circle purchase: Bequest of Phoebe Apperson Hearst, by exchange 2010.11.1-2

63 **DEBORAH PURETZ GROVE**

United States, born 1954

MMS Mono 48

1998–2006

Collaged monotype

Gift of the artist 2014.39.4

This collage combines imagery from prints made out of electronic engineering diagrams.

64 **ED AULERICH-SUGAI**

United States, 1950–1994

Cell 28

1988

Water-based media on paper

Gift of Daniel R. Ostrow 2018.11

Ed Aulerich-Sugai was a botanist inspired by diverse life forms and processes, especially involving cells. This painting represents a cell dividing through the process of mitosis.

65 **DAVID IRELAND**

United States, 1930–2009

Untitled (Cement Painting)

c. 1975

Cement on paper with wire mesh

Gift of Marcia Tanner 2017.84

HADI TABATABAI

United States, born Iran, 1964

66 **Thread Drawing 2012-17**

2012

Thread and polymer varnish on Fabriano Artistico (640 gsm) paper

67 **Thread Drawing 2012-18**

2012

Thread and polymer varnish on Fabriano Artistico (640 gsm) paper

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2013.12.1-2

68 **DANIEL HIGGS AND KYLE RANSON**

United States, born 1964; born 1969

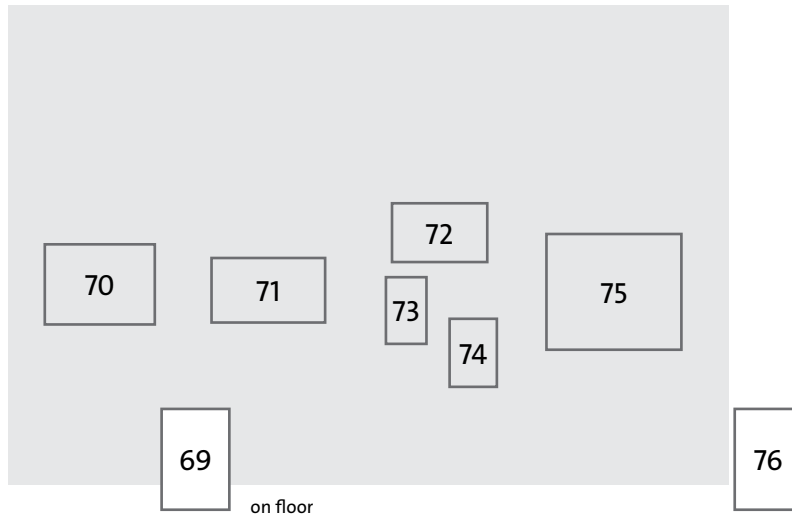
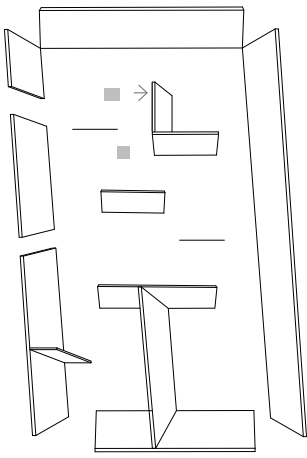
Morph Traits

2007-2010

Mixed media on paper

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2010.39.0

These works are excerpted from a series of 44 drawings made in a collaborative exchange between Daniel Higgs and Kyle Ranson. For several years, these two geographically separated artists mailed drawings back and forth, each one inspired by the one that came before.



She dances the city back into balance, Every weekend she dances for the city

Kim Shuck, from “Unhomed,” c. 2015

69 NICK MAKANNA
United States, born 1988

Rune XX

2017
Glazed and bisqued ceramic

Gift of the artist, courtesy of Andres Guerrero
Gallery 2017.90

70 MARLON MULLEN
United States, born 1963

Untitled

2005-2006
Acrylic and gesso on canvas

Museum purchase: Bequest of Phoebe
Apperson Hearst, by exchange 2011.20.11

71 JORDAN BELSON
United States, 1926-2011

Bop Scotch

1952
16mm transferred to digital file;
color, sound; 3 min.

Courtesy of the Estate of Jordan Belson

This early film by Jordan Belson animates images of San Francisco pavements, sidewalks, and other surfaces. For film historian William Moritz, it “seems to reveal a hidden soul and life-force in ‘inanimate’ objects.”

72 EVELYN REYES
United States, born 1957

Carrots

2007
Oil pastel on paper

Museum purchase: Bequest of Phoebe
Apperson Hearst, by exchange 2011.20.11

Evelyn Reyes worked in San Francisco’s studio for adult artists with developmental disabilities, Creativity Explored, between 2002 and 2017.

73 WILL YACKULIC
United States, born 1975

Untitled

2004
Mixed media on paper

Gift of Roger Parodi 2017.6.2

74 CHRYSXA
United States, born Greece, 1933–2013

Cycladic Book

c. 1954–55
Plaster

Gift of Susan Meller 2016.175

This early work by Chryssa was made at the California School of Fine Arts (now the San Francisco Art Institute) shortly after the artist emigrated to the United States from Greece.

75 TALI WEINBERG
United States, 1982

Thought Patterns: To pay attention is a political act 2013

Archival pigment print on kozo
paper, edition 1/3

Purchase made possible by the Marcia Simon
Weisman Foundation Fund 2013.41

This work is from a series titled *Thought Patterns*, about which the artist has written:

In this series, text becomes the threads from which to generate woven structures. I use my knowledge of weaving and the repetition of phrases across the page to create resonating patterns. These lines of text are quotations excerpted from conversations with women activists, artists, and scholars throughout the Bay Area. Conversations take place in people’s homes, sometimes over a shared meal. This process continues to unfold slowly over time, as each woman I speak to recommends several others with whom I should speak next. Intimate exchanges about political action and daily life become the raw material for the production of new systems—embodied on the page and in a social fabric.

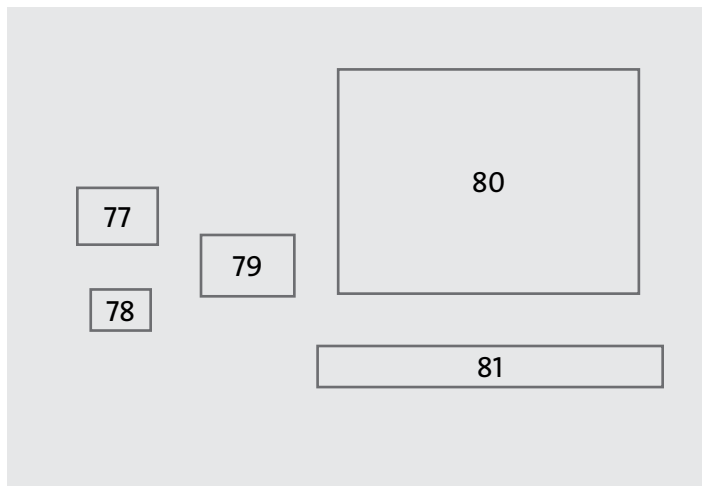
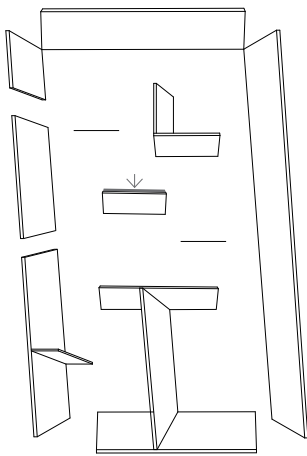
76 PETER VOULKOS
United States, 1924–2002

Untitled

1988-1989
Bronze

Gift of Penelope Cooper and Rena Rosenwasser
1991.11.5

Peter Voulkos, who founded the ceramics program at UC Berkeley in 1959 and taught at the university until 1985, is renowned for his raw, monumental works that merged Abstract Expressionist gesture with the medium of clay. In this work, his method of working in broad, pieced-together slabs is interpreted in bronze.



All people are our potential comrades in the struggle against this decrepit order of the world

David Brazil, from “Our Community,” 2012

77 CHRISTOPHER GARRETT

United States, born 1972

Untitled

2004

Graphite and colored pencil on paper

Gift of Robert Harshorn Shimshak and Marion Brenner 2014.64.6

78 MICHELLE VIGNES

United States, 1926–2012

This is Indian Land (Alcatraz)

1969

Gelatin silver print

Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2003.108:1306B-13—AX

French-born photographer Michelle Vignes worked as Henri Cartier-Bresson’s assistant before moving to the Bay Area in 1965. Between 1969 and 1971 she photographed the American Indian occupation of Alcatraz Island.

I went for the first time as a photojournalist to document this event on Alcatraz. This was also the first time I realized that we all live on Indian land, and I was taken within the sacred hoop, what we call a circle. From this point, I followed the attempts by Indian people to show the reawakening of their pride, re-educating non-native Indians to these changes.

79 RUTH-MARION BARUCH

United States, born Germany, 1922–1997

Black Panther guards at Free Huey Rally, Bobby Hutton Memorial Park, Oakland, CA

Number 21 from the series *A Photo Essay on the Black Panthers*

August 25, 1968 (printed 2010)

Gelatin silver print

Gift of The Pirkle Jones Foundation 2012.35.48

Ruth-Marion Baruch studied with Ansel Adams, Dorothea Lange, Edward Weston, and Minor White at the California School of Fine Arts (now the San Francisco Art Institute).

80 CONRAD RUIZ

United States, born 1983

Overload

2009

Watercolor on canvas

Gift of the artist and Neil LeDoux 2009.36

81 ENRIQUE CHAGOYA

United States, born Mexico, 1953

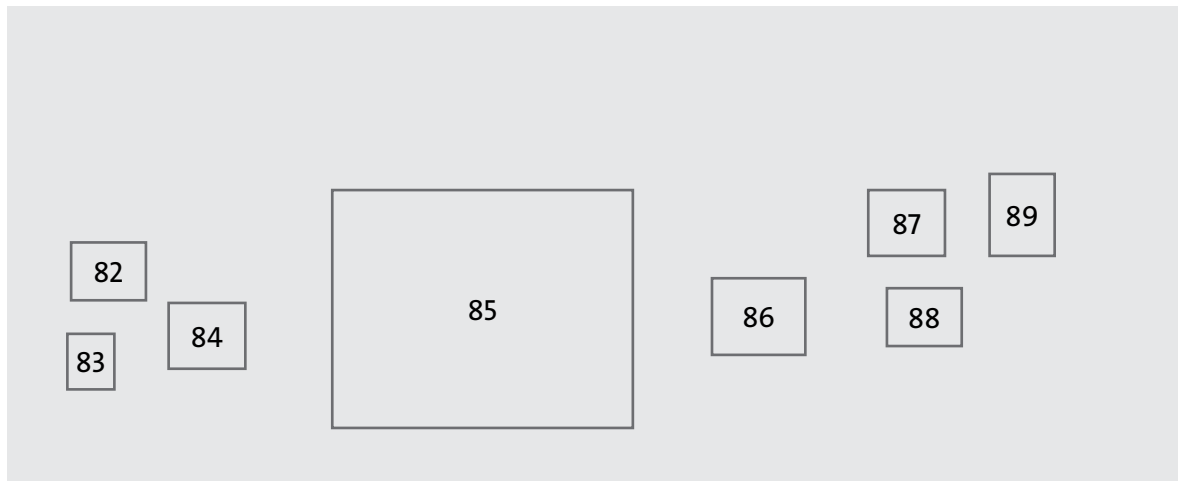
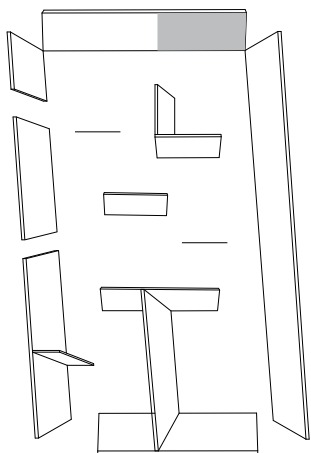
Codex Cosmovisionarius

2006

Acrylic, water-based oil paint, pencil, solvent transfer, gesso, on 19th-century etchings

Museum purchase: Bequest of Thérèse Bonney, class of 1916, by exchange 2006.62

Enrique Chagoya has created more than a dozen codices, utilizing a form that derives from the pre-Columbian illustrated texts created by the Mayan and Aztec people to describe their history, culture, and cosmology. *Codex Cosmovisionarius* focuses on contemporary issues of globalism and immigration.



My mother is a weather system, she eats villages whole

Tanea Lunsford Lynx, from “Mothers II”

82 GUY OVERFELT
United States, born 1966
Burnout Drawing #19
2000
Rubber on Rives BFK
Gift of Charles Linder 2001.3.9

85 OLIVER LEE JACKSON
United States, born 1935
Painting (6.4.83)
1983
oil on canvas
Gift of Naomi and Robert Lauter 1992.10.2

88 MARGO HUMPHREY
United States, born 1942
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 1973.16

83 G.F. NESBITT & CO.
Franklin
c. 1859
Engraving, color, and letterpress on paper
Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC
1963.002:1556:103—A

This handbill, made to advertise the clipper ship Franklin, is of a type that was widely circulated in the Port of New York, luring men and women to seek their fortunes in California.

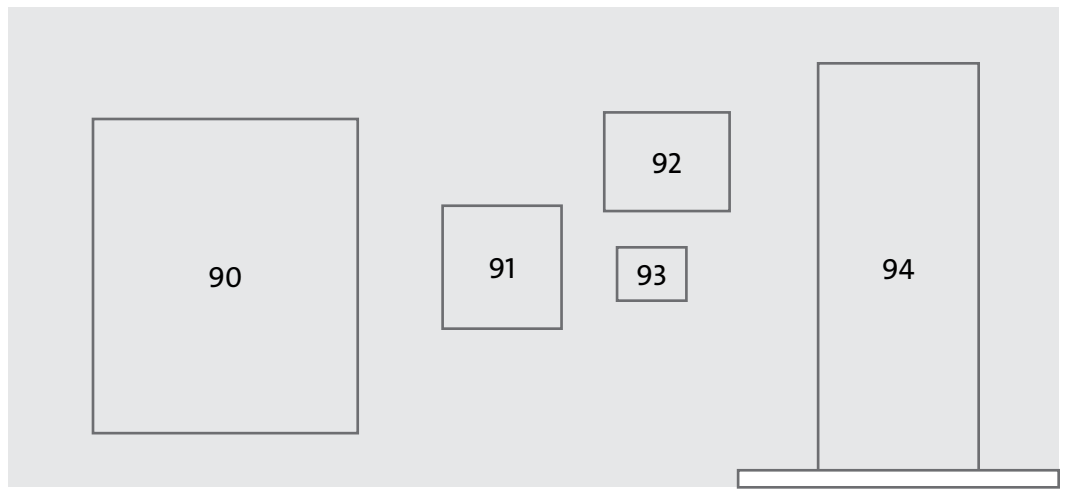
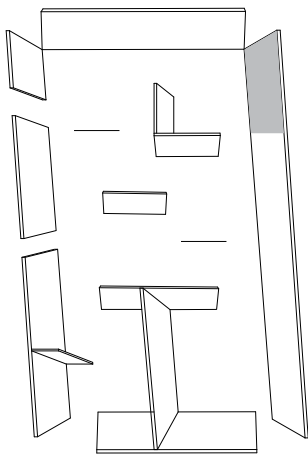
86 LARRY SULTAN
United States, 1946–2009
Practicing Golf Swing
From the series *Pictures from Home*
1989
Chromogenic print
Gift of the artist 2002.23

89 HELEN CLARK OLDFIELD
United States, 1902–1981
Floral Still Life
1937–1942
Oil on board
Gift of Sheldon and Judy Greene 2016.55

Born and raised in Santa Rosa, California, Helen Clark Oldfield studied at the California College of Arts and Crafts (now California College of the Arts) and the California School of Fine Arts (now San Francisco Art Institute), where she was exposed to European Modernism by her instructor and, later, husband Otis Oldfield.

84 MICHAEL JANG
United States, born 1951
Golden Gate Bridge 50th Anniversary
1987
Gelatin silver print
Gift of Sandra Phillips 2018.12

87 WILL ROGAN
United States, born 1975
Untitled (scaffolding collapsed during wind storm, stranded worker)
2000–2001
Chromogenic print
Purchase made possible by a gift from the Wallace Alexander Gerbode Foundation 2002.9.1.1



90 JAY DEFEO
United States, 1929–1989

Origin

1956

Oil on canvas

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

91 RANDY COLOSKY
United States, born 1964

Nothing lasts like forever #3

2009

Folded gun target with 12-gauge
bird shot ammunition mounted on
hot press paper

Gift of John and Natasha Boas Art
Fund 2017.43

Appearing to be a delicately made cut-
paper snowflake, Randy Colosky's *Nothing
lasts like forever #3* was made by firing bird
shot at a folded black shooting target.

92 RICHARD KAMLER
United States, 1935–2017

Rapture

2008

Prismacolor, oil pastel, and charcoal
on paper

Gift of the artist 2016.174.1

93 JOSEPH I. WHITTLE
England, 1825–1920s

San Francisco Bay with Alcatraz and Steamship Princess

c. 1860

Oil on canvas

Courtesy of The Bancroft Library,
University of California, Berkeley
BANC PIC 1963.002:1352—FR

94 IRENE PIJOAN
United States, born Switzerland,
1953–2004

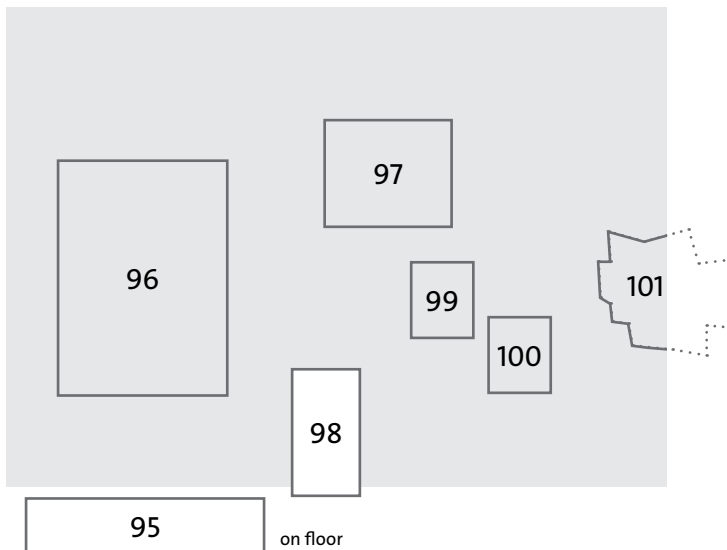
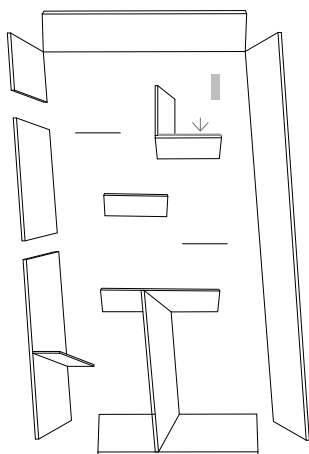
Kick Count Chart

1994

Mixed media on paper

Museum purchase: Bequest of Phoebe
Apperson Hearst, by exchange 1995.67.b

This monumental work is one section of a
three-part piece that represents stages of
childbirth.



A glaze of a berg of what we are

Josephine Miles, from "Berg," 1959

95 JEREMY ANDERSON

United States, 1921–1982

Riverrun

1965

Redwood, pine, enamel

Gift of the University Art Museum
Council 1967.46

96 TRAVIS COLLINSON

United States, born 1979

Pinkie was painted by Thomas Lawrence but what if blue boy was a beat poet (Paule)

2013–2014

Acrylic on linen

Purchase made possible through a gift of the
Paul L. Wattis Foundation 2014.5

This is a portrait of the San Francisco
gallerist Paule Anglim. Behind her are
works by Bay Area artists John Zurier,
Joan Brown, and Bruce Conner.

97 FRANK MOORE

United States, 1946–2013

Patti Smith

1979

Oil on canvas

Gift of Linda Mac and Michael LaBash,
Inter-Relations 2018.16.1

Frank Moore, who was born with cerebral
palsy and was unable to walk or speak, was
a multidisciplinary artist, filmmaker, actor,
and musician. He played piano and sang in
hardcore punk bands, performing in many
shows at San Francisco's famed Mabuhay
Gardens. This painting is a portrait of the
poet and singer Patti Smith.

98 KOTA EZAWA

United States, born Germany, 1969

The Simpson Verdict

2002

Digital file; color, sound; 3 min.

Courtesy of the artist. Museum purchase:
Bequest of Thérèse Bonney, Class of 1916, by
exchange 2005.2

Kota Ezawa used drawing software to
reconstruct the final moments of the O.J.
Simpson murder trial, based on broadcast
footage he bought on the Internet. In
the late 1990s, Ezawa worked as a legal
videographer, occasionally appearing
in court to play back videos or record
testimony.

RUTH WALL

United States, 1917–2010

99 Untitled

1954

Watercolor and ink on paper

Gift of Dan and Claire Carlevaro 2017.44.9

100 Untitled

1954

Watercolor and ink on paper

Gift of Dan and Claire Carlevaro 2017.44.10

Ruth Wall grew up on an Indian reservation in
Utah. She served in the Army during World
War II and later attended the California
School of Fine Art (now the San Francisco
Art Institute) on the GI Bill. Between 1952
and 1954, Wall lived in Paris, where she
made these eccentric figure studies.

101 BARRY MCGEE

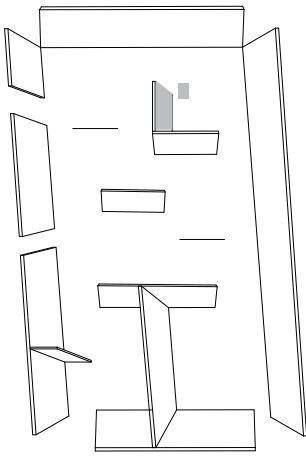
United States, born 1966

Untitled

2008

Ballpoint pen and acrylic on paper

Museum purchase: Bequest of Phoebe
Apperson Hearst, by exchange 2008.16.a-m



CARLOS VILLA

United States, 1936–2013

102 Tat2

1969

Ink and Itek photograph

Purchase made possible by the Marcia Simon Weisman Foundation Fund and the Norma H. Schlesinger, Andrew and Paul Spiegel Fund

Carlos Villa was a Filipino-American artist who advocated for a multicultural approach to art education and museum practice. In this work, he overlays a drawing that resembles the design of a Maori tattoo onto a photographic self-portrait. In this way, Villa aimed to underscore his connection to a South Pacific cultural heritage.

103 Artist's Feet

1979

Cast paper pulp and feathers

Promised gift of Moira Roth

104 STEPHEN SHAMES

United States, born 1947

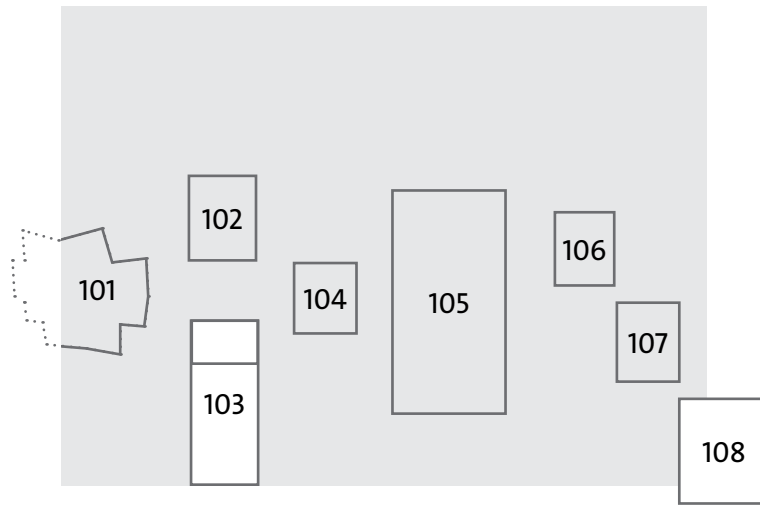
At Home, Huey P. Newton listens to Bob Dylan's *Highway 61 Revisited*, Berkeley

1970

Gelatin silver print

Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 2002.078--AX

In 1967, while still an undergraduate at UC Berkeley, Stephen Shames brought his camera to a rally for the Black Panther Party for Self Defense. This was the start of what became a seven-year project to document photographically the Panthers and their activities.



105 SNIFF (SCOTT HEWITT, SCOTT MEADOWS, BRUCE RAYBURN, AND DAVID RYAN)

United States, active 1997–present

213

2001

Acrylic on wood, 1/3 of original painting

Gift of Sniff (Scott Hewitt, Scott Meadows, Bruce Rayburn, and David Ryan) 2018.38

Sniff, a group of four artists—Scott Hewitt, Scott Meadows, Bruce Rayburn, and David Ryan—worked collaboratively on numerous paintings and sculptures at The Bulb, a 60-plus-acre former City of Albany landfill in San Francisco Bay. The Bulb was not only the site of countless works of art—some of which can still be seen today—but also numerous residents' homes, a large amphitheater, and community library.

This painting is one of the few remaining panels of a large mural made out of pieces of an old dock that washed up on the shore of The Bulb. The painting existed outdoors for years, exposed to the elements, until it was dismantled and its parts scattered. The imagery in this panel reflects personal themes and fantasies.

LEWIS WATTS

United States, born 1946

106 Afro Punk Atlanta (green hair coat and leggings)

From the *Black Joy Portfolio*

2017

Archival pigment print, edition 2/10

Gift of the artist 2018.41.1

107 Afro Punk Atlanta (white headband with two puffs)

From the *Black Joy Portfolio*

2017

Archival pigment print, edition 2/10

Purchase made possible through the David Robinson Photography Fund 2018.17

For several decades Lewis Watts's photographic work has explored diverse expressions of African American cultural identity. His most recent body of work documents the radiant personalities and idiosyncratic attire of attendees at Afro Punk festivals in Europe and the United States. These two portraits were made at a recent festival in Atlanta, Georgia.

108 NICKI GREEN

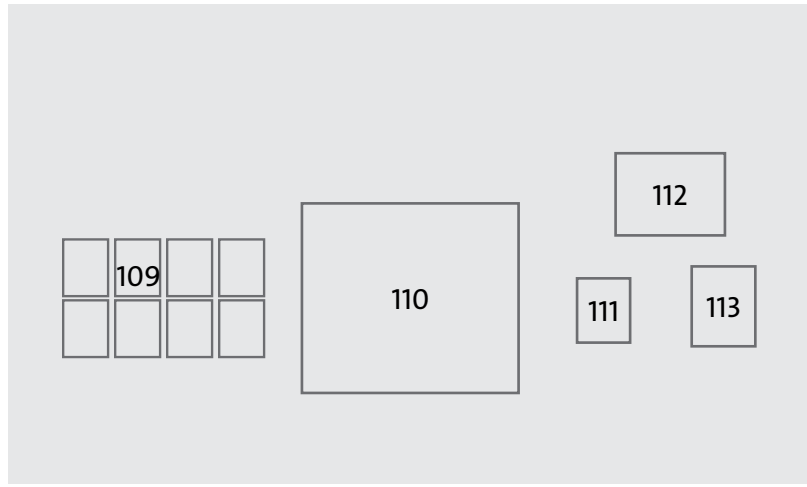
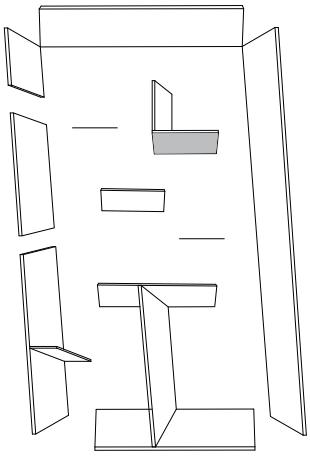
United States, born 1986

Three States of Gender Alchemy

2015

Glazed earthenware

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



the world as we reach stretches

Robert Duncan, from “Upon Taking Hold,” 1955-56

109 DIANE HALL AND LYN HEJINIAN

United States, born 1947; United States, born 1941

The Eye of Enduring

1995

Oil on panel, glass, and wood

Gift of the artists, courtesy of Haines Gallery
1995.58.a-h

110 LINDA FLEMING

United States, born 1945

White Cave

2006

Graphite on rag paper

Purchase made possible through a gift of
Barbara N. and William G. Hyland, Monterey,
California 2018.20

This drawing combines a realistic rendering of the mouth of a cave near Linda Fleming’s Colorado property with a sinuous abstract form symbolizing a pattern of thought. The image was inspired by the artist’s recollection of a Japanese poet and mystic who lived in the cave for a time and taught Fleming a unique mode of singing meditation that he called “free song,” which involved creating vocalizations to match one’s inner being.

111 CHARLES ALBERT ROGERS

United States, 1848–1918

Chinese Carpenter at Work, St. Louis Alley

1901

Oil on board

Courtesy of The Bancroft Library,
University of California, Berkeley
BANC PIC 2004.007:03—FR

Charles Rogers studied art in New York, Rome, Paris, and Munich before arriving in San Francisco in 1877. He lost 150 paintings when his studio burned in the aftermath of the 1906 earthquake.

112 MILDRED HOWARD

United States, born 1945

La Verne & Mama Dear

2004

Mixed media on window

Gift of Paule Anglim 2014.28

The small window contains an image of Mable Howard, the artist’s mother, a civil rights activist and civic leader who was instrumental in convincing BART to run its tracks underground in South Berkeley. Also in the image is the elder Howard’s friend La Verne (the girl with a dark-colored dress). La Verne did her undergraduate work at the California College of Arts and Crafts and received a graduate degree from UC Berkeley.

113 DAVID JOHNSON

United States, born 1926

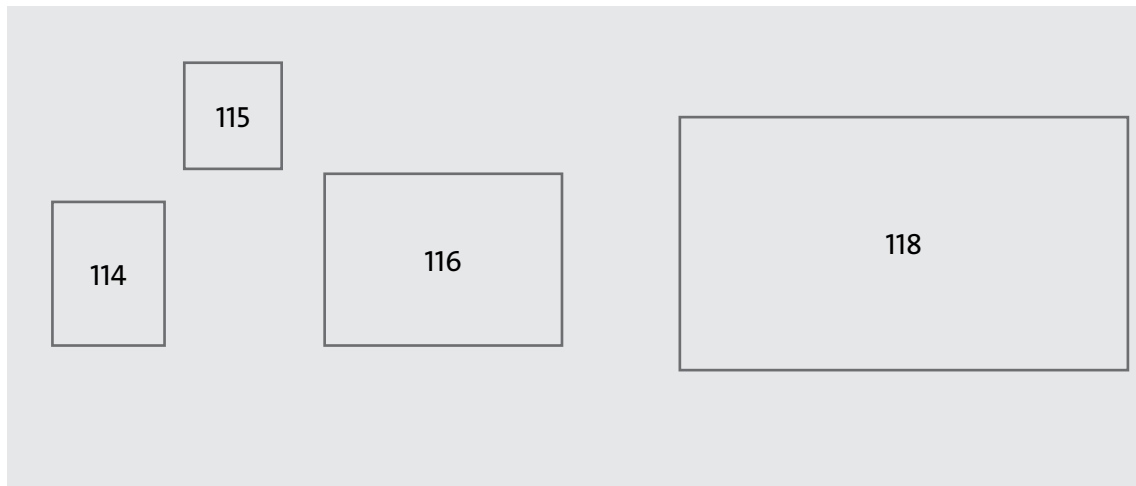
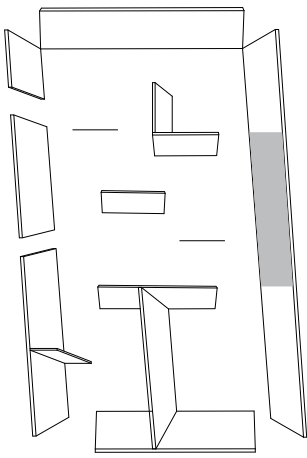
Looking South on Fillmore

1946

Digital print from gelatin silver print

Courtesy of The Bancroft Library, University of
California, Berkeley BANC PIC 2017.001

David Johnson was Ansel Adams’s first African American student. In contrast to Adams’s interest in the natural world, Johnson turned his camera on the familiar and local environs of San Francisco’s Fillmore District. Johnson’s images capture this vital African American community before it was dramatically altered by large-scale demolition and redevelopment in the 1950s.



on floor



I decided I was a mountain in horizontal lines

Mg Roberts, from "Fatfall," 2017

114 WILLEM DE KOONING

United States, born Netherlands,
1904–1997

Litho #2 (Waves #2)

1960
Lithograph

Gift of Professor and Mrs. Karl Kasten 2016.13

The Abstract Expressionist painter Willem de Kooning had never worked with a printing press before he accepted an invitation from UC Berkeley professor Karl Kasten to come to Berkeley to experiment with lithography. This is one of two prints de Kooning made here, using a mop as a tool to create a structured yet explosive image.

115 CHRIS DUNCAN

United States, born 1974

White Cinderblock

2015
Direct sunlight and acrylic on
canvas

Purchase made possible with funds provided
by The Mark & Hilarie Moore Family Trust
2016.24

To create this image, Chris Duncan wrapped fabric around a cinderblock, which he then placed on an Oakland rooftop for six months. Exposure to sunlight faded parts of the fabric, creating a quasi-photographic effect, although none of the fabric was treated with photo emulsion. Duncan painted the central section of the sun-bleached fabric.

116 CHICK STRAND

United States, 1931–2009

Waterfall

1967
16mm BAMPFA preservation print
transferred to digital file; color,
sound; 3 min.

Restored by the University of California
Berkeley Art Museum and Pacific Film
Archive and the Academy Film Archive with
support from the National Film Preservation
Foundation.

Waterfall is a film poem composed almost entirely of found and stock footage that has been hand processed and solarized, and set to Japanese Koto music. Chick Strand, a key figure of the Bay Area experimental film scene that emerged in the early 1960s, cofounded Canyon Cinema.

117 FRANCES BUTLER

United States, born 1940

Bananaman in Switzerland

1970–1971
Silkscreen on cotton
Gift of the artist 2018.3

118 BARRY MCGEE

United States, born 1966

Untitled

c. 2008
Acrylic on unstretched canvas,
grommets
Gift of billy ocallaghan & mark gross 2014.60

119 CONNIE GOLDMAN

United States, born 1958

Genea X

2017
Oil on panel
Gift of the artist; courtesy of Chandra Cerrito
Contemporary 2018.29

120 LUCY PULS

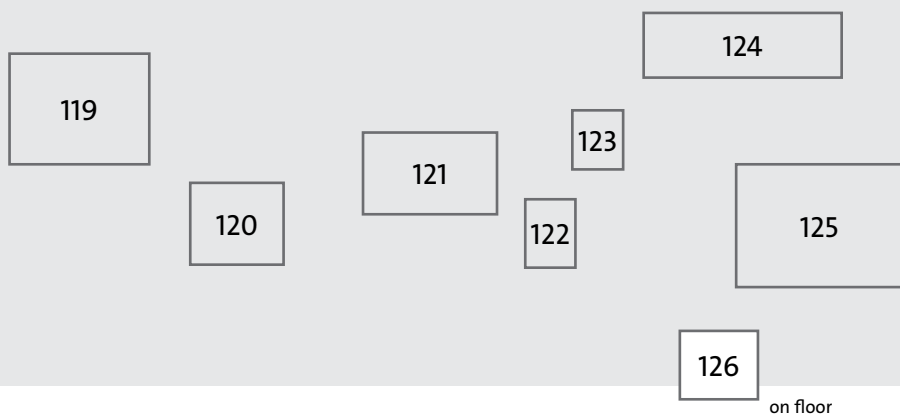
United States, born 1955

Ultra Iterum (13-D-10)

2013
Fabriano 640 gsm paper, pigment
prints, mica powder, matte medium
Gift of the artist 2018.13.2

This work is from a series in which Lucy Puls investigated the empty and distressed interior spaces of foreclosed homes in California's Central Valley. The image is a combination of a photographic detail of an interior wall with a tilted, rectilinear area composed of mica powder. In the words of the artist:

The title *Ultra Iterum* is made up of the Latin words: Ultra = beyond, further, on the other side, more than, in addition, besides. And Iterum = again, a second time, for the second time. Ultra Iterum = more again. By this I mean it's not over. If there is recovery in one place there is uncertainty somewhere else.



121 ROBERT BECHTLE
United States, born 1932
House on Otis Drive, Alameda
2010
Charcoal on paper
Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2010.40.1

122 ED LOFTUS
United States, born Great Britain, 1973
Untitled
2011
Graphite on paper
Purchase made possible by the Jan Boyce Fund for Contemporary Art 2012.6

123 NANCY WHITE
United States, born 1947
#65
2014
Acrylic on paper mounted on board
Purchase made possible with funds provided by Barbara N. and William G. Hyland, Monterey, California 2014.55.1

124 LEO VALLEDOR
United States, 1936–1989
Scintilla
1967
Acrylic on canvas
Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2012.29

Leo Valledor grew up in San Francisco's Western Addition neighborhood. In 1955, at the age of nineteen, he exhibited his abstract paintings at the legendary Six Gallery, site of the famous Allen Ginsberg reading of *Howl* that same year. In 1961, he moved to New York City, where he began showing at the Park Place Gallery with artists such as Mark di Suvero and Robert Smithson. In response to Valledor's 1966 exhibition there, the New York School poet Ted Berrigan wrote:

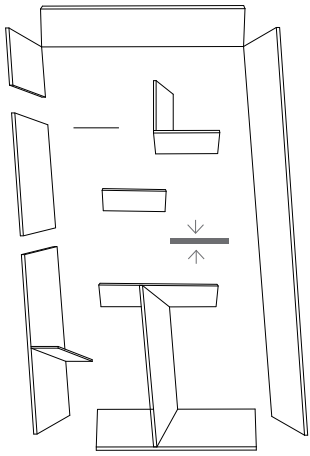
Leo Valledor magically invokes moods of nature with painting that consists simply of a number of bands of color juxtaposed in a manner that seems intuitively correct. His only "trick," to zigzag one of the bands, somehow is responsible for all kinds of miracles, conjuring up, in different paintings, sky, a summer afternoon, twilight, blue sea, mist, and everything pellucid.

In 1968, Valledor returned to San Francisco, where he continued to paint until his death in 1989.

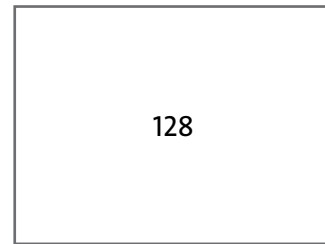
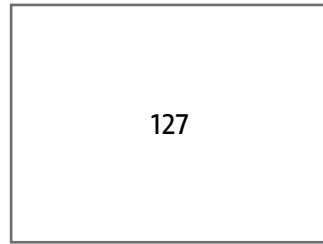
125 LEW THOMAS
United States, born 1932
Light on the Floor
1973
Gelatin silver print
Gift of the Robert Florsheim Art Fund 1997.10

In the 1970s, Lew Thomas was instrumental in advancing one of the most important, yet least known art movements of the Bay Area: photo-conceptualism. In several seminal publications edited by Thomas, essays by writers such as Hal Fisher, Allan Sekula, and Thomas himself laid out a theory of photographic practice that embraced linguistics, structuralism, and semiotics while retaining a preference for evocative subject matter over dry formalism.

126 JAMES STERLING PITT
United States, born 1977
Untitled (White Pine/Whistle)
2013
Acrylic on wood
Purchase made possible through funds provided by the Herringer Family Foundation 2014.8.a-b



film projections



127 SCOTT STARK

United States, born 1953

Degrees of Limitation

1982

16mm film transferred to digital file;
color, silent; 3 min.

Courtesy of the artist

Scott Stark, who attended and taught classes at the San Francisco Art Institute, describes his short film:

A silent film made completely in about 15 minutes on a partly cloudy day in San Francisco in 1982. With the 16mm Bolex camera mounted on a tripod, I wound the motor a single crank and ran as far as I could before the camera stopped (about 1 second). I returned and wound it 2 cranks and did the same, continuing the process, adding one more crank each time, getting a little farther up the hill each time, and getting a little more winded. The process was repeated until the camera ran out of film.

128 THE MILES BROTHERS

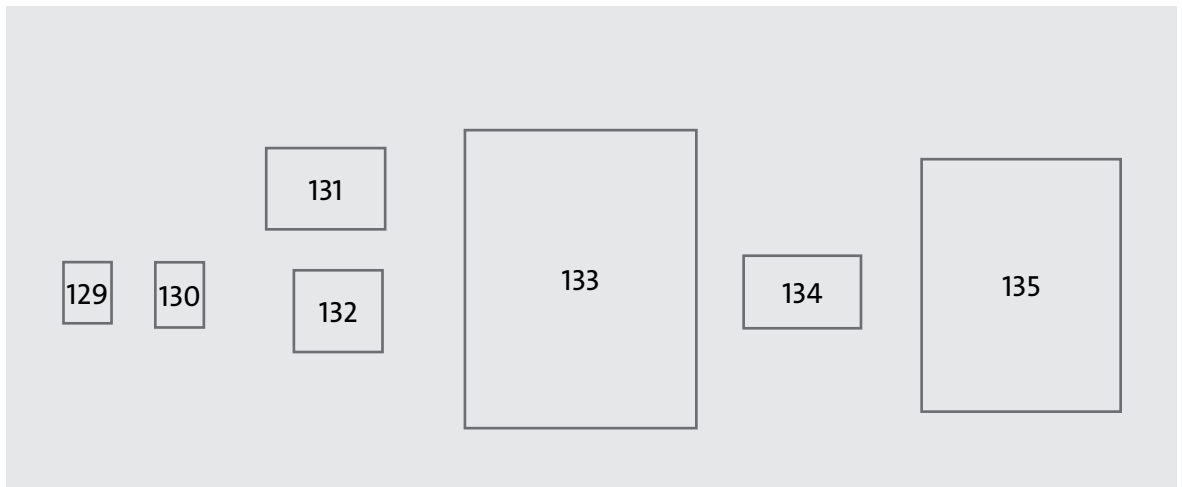
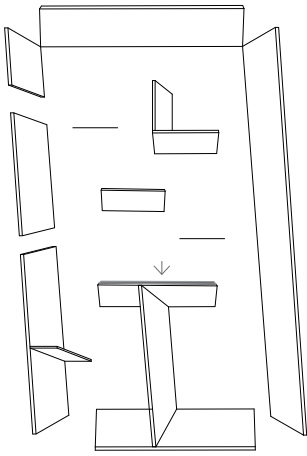
United States

A Trip Down Market Street

1906

35mm film transferred to digital file;
black and white, silent; 12 min.

The Miles Brothers—Earle, Harry, Herbert, and Joe—opened a film studio on San Francisco's Market Street in 1906. One spring day, they secured a camera to the front of a cable car and filmed the ride down that street to the Ferry Building; because the length of their film was determined by that ride, it is sometimes called the first structural film. Recent research dates the film as having been shot shortly before the April 18, 1906 earthquake and fire. This digital transfer was made from a 35mm print made from a restored 35mm negative, which was made from the Internet Archive's rare 1906-era 35mm print. The film reveals fascinating details of city life at the time.



Plenty of presences, unbelievable speed

Micah Ballard, from “Way Bay,” 2017

129 CORNELIA SCHULZ

United States, born 1937

L 7

2016

Oil on canvas stretched on wood

Gift of Cornelia Schulz and Patricia Sweetow Gallery 2018.40

130 TERRY FOX

United States, 1943–2008

Untitled

1967

Ink on paper

Purchased with the aid of funds from the National Endowment for the Arts 1972.99

131 SAM FRANCIS

United States, 1923–1994

Middle Blue, No. 5

1960

Watercolor

Gift of Julian J. and Joachim Jean Aberbach 1965.38

Although this watercolor was made in Bern, Switzerland, a decade after Sam Francis left the Bay Area, it shows the influence of his teachers at the California School of Fine Arts (now the San Francisco Art Institute), including Mark Rothko and Clyfford Still. Francis was first inspired to study art by the painter David Park, who brought original works by Miró, Picasso, and Klee to the hospital where Francis was recovering from an Army flying accident. After recuperating from his spinal injury, Francis enrolled at UC Berkeley to study painting.

132 LUCILLE PARIS

United States, 1928–2008

Green/Red/Rose/Ochre

1962

Gouache on paper

Gift of Lucille M. Paris 2005.10.13

133 NAOMIE KREMER

United States, born Israel, 1953

Rudimentary Pixillation

1999

Oil on linen

Gift of Modernism, Inc., San Francisco 2004.35

134 SARA KATHRYN ARLEDGE

United States, 1911–1998

A selection of glass slide transparencies

1947-1950

Glass slide transparencies transferred to digital files; color, silent; c. 10 min.

While teaching at California College of Arts and Crafts (now California College of the Arts) between 1947 and 1950, Sara Kathryn Arledge began using scientific glass slides as her artistic medium. She created abstract patterns by cutting up colored stage-light gelatins, baking them in the oven, then scratching and drawing on the resulting surface with tools ranging from toothpicks to Sharpie pens. The transparencies were exhibited using a magic lantern slide projector.

For Terry Cannon, who arranged for the slides to come into our collection, “Arledge’s slides, when illuminated, had an extraordinary three-dimensional quality and produced an undulating, sparkling effect as the light source traveled through the layers of gels sandwiched in glass. The experience was akin to viewing a shimmering stained-glass window.” Because it was difficult to exhibit them in public venues, Arledge documented them in several of her experimental films.

135 LINDA GEARY

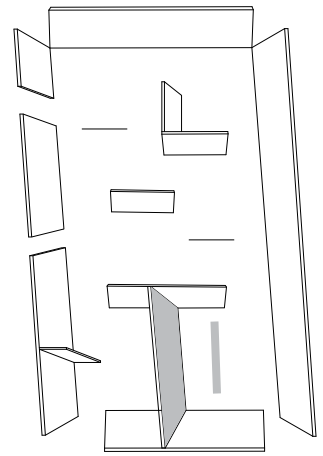
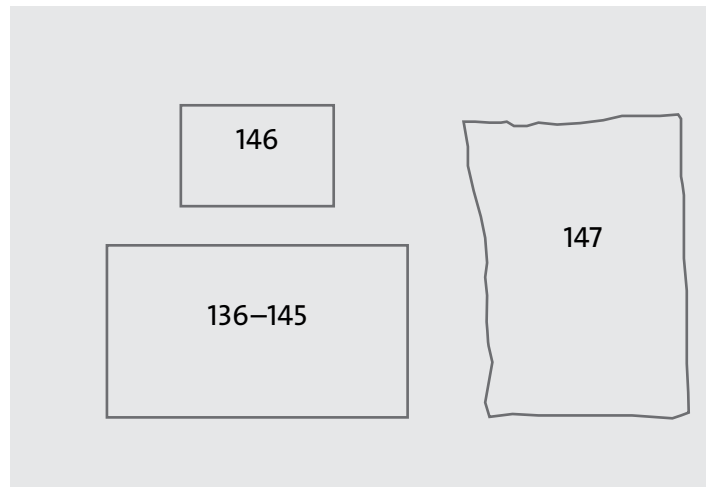
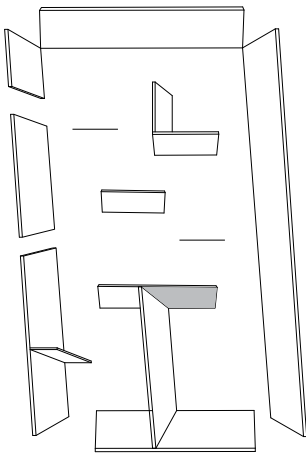
United States, born 1960

Freeze Tag

2010

Oil on canvas

Collectors’ Circle purchase: Bequest of Phoebe Apperson Hearst by exchange, with additional support from Jane Lurie, Tecoa and Thomas Bruce 2012.19.1



At the edge of the known world, we stand amazed

Jack Spicer, from “Stinson,” 1961

AJIT CHAUHAN

United States, born 1981

Promised gifts of the artist

136 I like a/loved one to/be apt in/the wing

2003

Ink on paper

137 169-3

2001

Ink and pencil on paper

138 Untitled

2004

Ink and gouache on paper

139 Tago

2004

Pencil, ink, and gouache on paper

140 Mago

2004

Pencil, ink, and gouache on paper

141 no more sad fountains

2002

Ink and pencil on paper

142 it's always / just a flower in / the buttonhole

2002

ink on paper

143 the forlorn moosey faced poem

2002

Ink on paper

144 lie down in darkness / bend the bow / like being in drag

2000

Ink on paper

145 The Concrete Pail

2004

Ink on paper

146 DEAN SMITH

United States, born 1961

Thought Form #11

2005

Color pencil on paper

Purchase made possible by the Acquisitions Committee Fund 2009.6

147 ROSIE LEE TOMPKINS

United States, 1936–2006

Untitled

c. 1987

Mixed media

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2009.18

Rosie Lee Tompkins combined an improvisatory style with unusual materials, including velvet, which she obtained from thrift stores near her home in Richmond, California.

148 EDWEARD MUYBRIDGE

United States, 1830–1904

Panorama of San Francisco from California St. hill

1877

11 joined albumen prints forming a panorama

Courtesy of The Bancroft Library, University of California, Berkeley

149 WYNN BULLOCK

United States, 1902–1975

Color Light Abstraction 2029

1960, printed 2017

Archival pigment print

Gift of Bullock Family Photography LLC 2017.92.2

Between 1959 and 1965, Wynn Bullock created a series of photographs he called *Color Light Abstractions*. Bullock commented, “Light to me is perhaps the most profound truth in the universe. My thinking has been deeply affected by the belief that everything is some form of radiant energy.”

150 GWENAËL RATTKE

Germany, born 1972

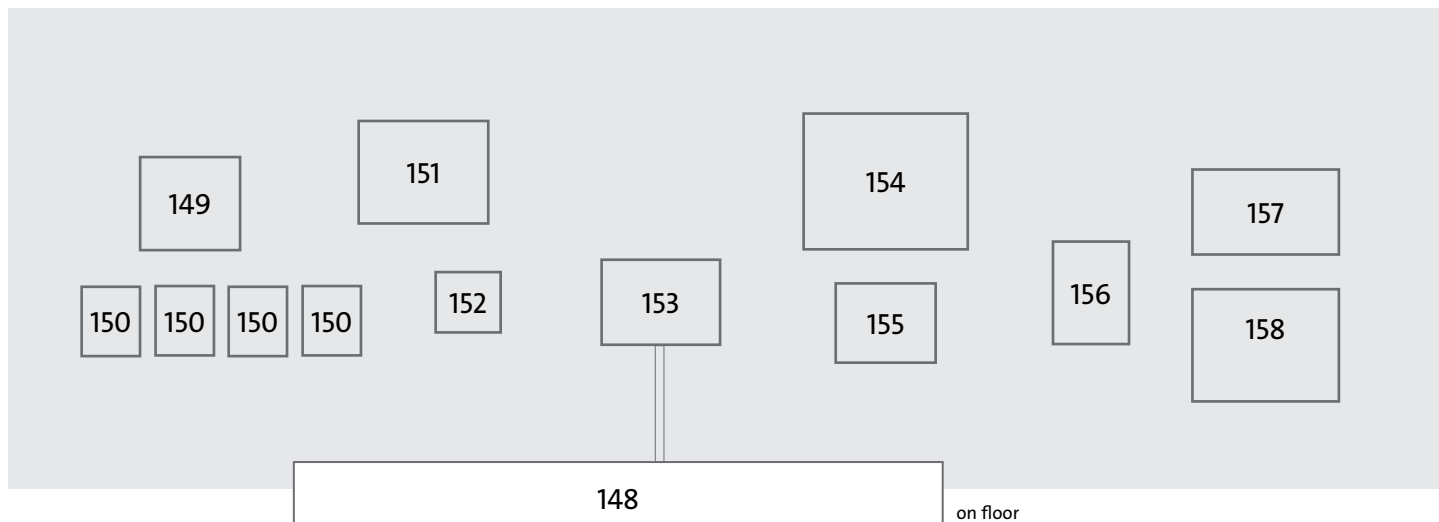
Selections from San Francisco Reverberation

2016–2017

Silkscreen, airbrush, solvent transfer, vintage paper

Museum purchase; gift of John L. Block, by exchange 2018.22.1–36

Berlin-based artist Gwenaël Rattke has visited San Francisco several times and been an active participant in the city's underground queer zine culture. Most recently, Rattke came to the Bay Area for concurrent residencies at



the Headlands Center for the Arts in Sausalito and the Kala Art Institute in Berkeley. During his time here, Rattke produced a 36-page screen-printed book from which these pages are excerpted. In the words of the artist:

The book is to pay homage, in a very open and subjective way, to a number of San Francisco sub-cultural histories and characters that have resonated with me over the years. It is not to be a purely nostalgic look at the city but rather an attempt to link past strategies to current realities. The past can be a guide within the contemporary cultural and political maze and can contain inspiration and sustainability for dealing with current struggles and dilemmas.

151 SASHA KELLEY
United States, born 1990

Transit Eyes

2012, printed 2017
Archival Piezography pigment print

Purchase made possible through the David Robinson Photography Fund 2017.65

Sasha Kelley is an Oakland-based photographer whose work celebrates spiritual transcendence and the everyday sublime.

152 SYLVIA FEIN
United States, born 1919

Crucial Eye

2011
Egg tempera

Purchase made possible through gifts from Andrew Teufel and Judith DeVito, with additional funds provided by Glenn and April Bucksbaum 2014.6

153 MINYONG JANG
South Korea, born 1968

The Dark Room

2001
16mm film transferred to digital file;
color, silent; 4 min.

Courtesy of the artist

This haunting and beautiful film was shot at San Francisco's Camera Obscura, located on the lower level of the Cliff House at Land's End.

154 SUZANNE PERKINS
United States, born 1937

Phosphene

1972
Acrylic on canvas

Purchase made possible through a gift of Barbara N. and William G. Hyland, Monterey, California 2017.66

Suzanne Perkins learned Josef Albers's color theory in classes at Yale University in the early 1960s. After she moved to Berkeley in 1967 she began painting mandala-like, optically dynamic images using a spray gun and a specially designed turntable that allowed her to paint in concentric circles. Perkins was closely involved with the Bay Area avant-garde film scene and contributed one of her paintings to the production of Jordan Belson's 1972 film *Light*.

155 RUTH ARMER
United States, 1896–1977

No. 23

1971
Oil on canvas

Gift of John M. Branstén, Robert J. Branstén, James D. Hart, and Ruth McDougall 1971.66

San Francisco native Ruth Armer studied art in New York City between 1915 and 1919 with George Bellows, Robert Henri, Max Weber,

and John Sloan. Her later work, such as *No. 23*, is a dramatic contrast to the Romantic figurative style of her Ashcan School forebears. Here she focuses on the optical effects of color and brushstroke, creating a sensation of warm, glowing energy.

156 ELISABETH SUNDAY
United States, born 1958

Man in Bloom

1989
Gold-toned gelatin silver print

Anonymous gift in honor of Lawrence Rinder 1996.13

In the late 1980s, Oakland artist Elisabeth Sunday spent several months living with, and photographing, the Efe people in Congo's Ituri Forest.

157 DAN MILLER
United States, born 1961

Untitled

2013
Ink on paper

Purchase made possible by the Jan Boyce Fund for Contemporary Art 2013.38

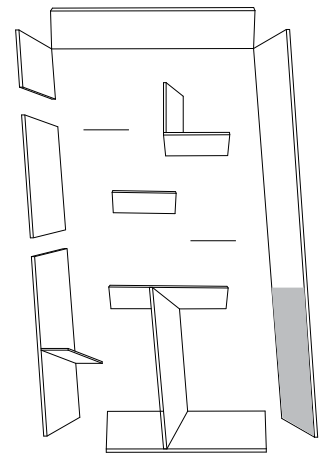
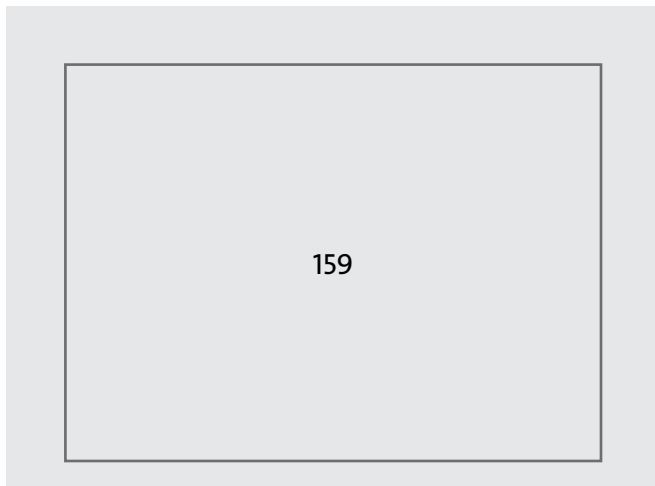
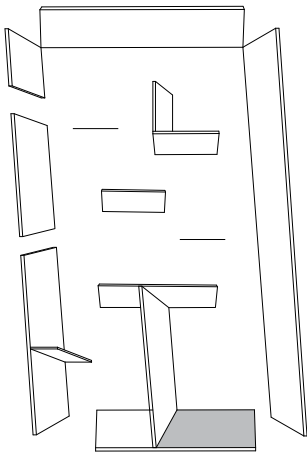
158 KIM ANNO
United States, born 1958

Niagara

2013
Oil and inkjet on aluminum

Gift of Barbara N. and William G. Hyland, Monterey, California 2013.78

Kim Anno's image evokes the sublime power of Niagara Falls while suggesting the layers of human interference and control that have transformed this natural wonder.



Smoke that we might find each other in the near future.
Smoke to come down to the bonfire.
Smoke that we are going to be ok
But there is no telling yet if that is true

Juliana Spahr, from "October," 2017

159 XARA THUSTRA

United States, born 1976

This is what we are for and this is what we'll get

2002

Latex enamel on plywood

Museum purchase 2015.41

For the past twenty years, Xara Thustra's art has been inseparable from the Bay Area social justice struggle and community empowerment movements. Her work has included agitprop street art, performance, and filmmaking. This mural, which references the 9/11 attacks, was first shown in the 2002 *Bay Area Now* exhibition at Yerba Buena Center for the Arts.

160 EMMA MICHALITSCHKE

United States, born Germany, 1864–1925

Yosemite Landscape

1913

Oil on canvas

Gift of Emma Michalitschke 1919.2.8

Emma Michalitschke studied at the San Francisco Art Association School of Design. Following the 1906 earthquake, she moved to Berkeley, where she lived and painted until her death in 1925.

161 LUCAS FOGLIA

United States, born 1983

Creek, Kevin's Land, Virginia

From the series

A Natural Order

2009

Chromogenic print on Fuji Crystal Archive paper, edition 1/3

Purchase made possible by the Marcia Simon Weisman Foundation Fund 2013.36.2

Regarding the series *A Natural Order*, the artist wrote:

From 2006 through 2010, I traveled throughout the southeastern United States befriending, photographing, and interviewing a network of people who left cities and suburbs to live off the grid. Motivated by environmental concerns, religious beliefs or the global economic

recession, they chose to build their homes from local materials, obtain their water from nearby springs, and hunt, gather, or grow their own food.

All the people in my photographs are working to maintain a self-sufficient lifestyle, but no one I found lives in complete isolation from the mainstream. Many have websites that they update using laptop computers, and cell phones that they charge on car batteries or solar panels. They do not wholly reject the modern world. Instead, they step away from it and choose the parts that they want to bring with them.

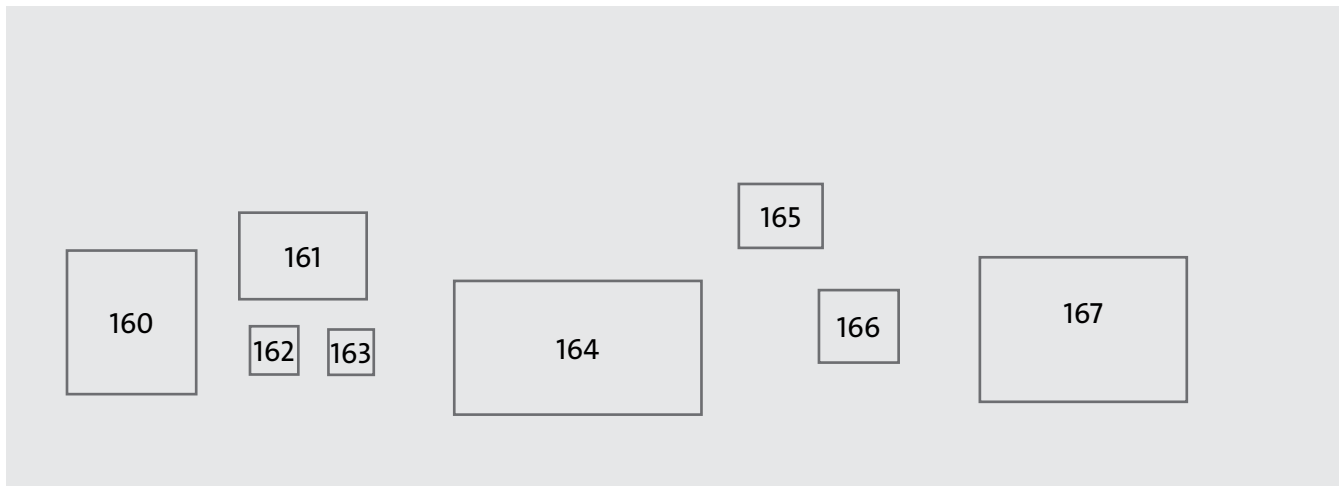
162 UNKNOWN ARTIST

The Cliff House and Seal Rocks, San Francisco

c. 1875

Reverse painting on glass, mixed media

Courtesy of The Bancroft Library, University of California, Berkeley BANC PIC 1970.012—FR



163 KAY SEKIMACHI

United States, born 1926

Homage to A.M.

2011

Linen, painted warp and weft, textile dye, and permanent marker

Purchase made possible through a gift of Barbara N. and William G. Hyland, Monterey, California 2017.36

This work is an homage to the painter Agnes Martin, whose signature style incorporating parallel horizontal lines was originally inspired by the threads on her friend Lenore Tawney's loom. In this work, Sekimachi reintroduces Martin's abstract motif to the medium of weaving.

164 LESLIE SHOWS

United States, born 1977

Face K2

2012

Ink, acrylic, Plexiglas, Mylar, canvas, crushed glass, metal filings, and engraving on aluminum

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2013.17

This seemingly abstract composition is derived from a scanned image of one face of a pyrite crystal.

165 CHIURA OBATA

United States, born Japan, 1885–1975

Before the Rain, Mono Lake

From World Landscape Series: America

1930

Color woodcut

Collection of the University of California, Berkeley UC.1031.a

Chiura Obata emigrated from Japan to the United States in 1903 at the age of seventeen. In 1928 he returned to Japan, where he produced a portfolio of thirty-five woodblock prints of scenes in California landscapes.

Upon returning to the Bay Area to teach at UC Berkeley, Obata ran an art supply shop on Telegraph Avenue with his wife. In 1942 he, like many Japanese Americans at the time, was interned at the Tanforan, and later Topaz, detention centers. At both of these locations, Obata helped create art schools serving hundreds of detainees.

166 MARY IJICHI

United States, born 1952

Draw #18

2016

Acrylic and pencil on Mylar

Purchase made possible through a gift of Barbara N. and William G. Hyland, Monterey, California 2016.120

167 ARI MARCOPOULOS

United States, born Netherlands, 1957

Jackass

2008, printed 2009

Pigment print

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange 2009.29

The following video materials were selected from the BAMPFA archive and compiled as a digital gallery.
View this collection at bampfa.org/waybay

Freude

Sacred Heart of Jesus

1965
16mm film transferred to digital file;
color, sound; 5.5 min.

Courtesy of Elon Bartlett

Scott Bartlett

Making Offon

1980
16mm film transferred to digital file;
color, sound; 10.5 min.

Courtesy of Elon Bartlett

George Bolling

Phase

1970s
Betacam SP preservation video transferred
to digital file; black and white, sound;
6.5 min.

Cahuilla Bird Singers

From Lewis de Soto / MATRIX 144

1991
Audiocassette transferred to digital file;
31 min.

Peter d'Agostino

The Walk Series: roof walk

1973
Betacam SP preservation video transferred to
digital file; black and white, sound; 27 min.

Courtesy of the artist

Cecilia Dougherty

Gay Tape: Butch and Femme

1985
½-inch VHS master transferred to
digital file; color, sound; 29 min.

Courtesy of the artist

Cecilia Dougherty

Leslie

1998
Betacam SP video transferred to digital file;
black and white and color, sound; 11 min.

Courtesy of the artist

Felix Feist, Jr.

**California Election News
no. 1 and no. 2**

1934
16mm film transferred to digital file;
black and white, sound; 12.5 min.

**First Generation (Dede Tisone,
Betty Estersohn, Joan Valdes)
with Mary Winder Baker, Debra
Rapoport, and Susan Wick**

Baker/Rapoport/Wick

1977
½-inch open-reel video transferred to
digital file; black and white, sound; 14.5 min.

Courtesy of the artists

**First Generation (Dede Tisone,
Betty Estersohn, Joan Valdes)**

Jasmine Nash: Black Dance

1977
½-inch open-reel video transferred to
digital file; black and white, sound; 27 min.

Courtesy of the artists

**Rupert Garcia, Enrique Chagoya,
Nathan Oliveira**

**In the Light of Goya
Q&A at the University Art Museum**

1996
Audiocassette transferred to digital file;
32 min.

Peter Gessner and David L. Brown
**Making Waves: Sailing with the
Bay Area Peace Navy**

1987
¾-inch U-matic video transferred to
digital file; color, sound; 20 min.

Courtesy of Peter Gessner

Anna Halprin and Seth Hill
Right On (Ceremony of Us)

1969
Betacam SP preservation video transferred
to digital file; black and white, sound;
30 min.

Courtesy of Jim Newman

John Held Jr.

**The Vanishing World of
Correspondence**

1984
¾-inch U-matic video transferred to
digital file; color, sound; 21 min.

Courtesy of the artist

Warner Jepson and Ruth Asawa
I17 (Ruth 1)

1974
¾-inch U-matic video transferred to
digital file; color, silent; 41 min.

Courtesy of the Estate of Warner Jepson and
the Estate of Ruth Asawa

Stefan Kürten

MATRIX 131

Interview with Lawrence Rinder

1989
Audiocassette transferred to digital file;
28 min.

La Mamelle

In Review (aired January 5, 1980)

1980
¾-inch U-matic video transferred to
digital file; color, sound; 30 min.

Courtesy of Nancy Frank and Darlene Tong

Ginny Lloyd

**Color Xerography Evening
Magazine excerpt**

1980
¾-inch U-matic video transferred to
digital file; color, sound; 1.5 min.

Courtesy of the artist

Deborah Mangum

Six Phrases in Real Time

1978
¾-inch U-matic video transferred to
digital file; color, sound; 13 min.

Courtesy of the artist

**National Center for Experiments in
Television (NCET)**

**KQED tape #8013. Experimental
Project Sampler**

1968
Betacam SP preservation video transferred
to digital file; black and white, sound;
59 min.

Courtesy of the artists

Manuel Neri

**On Painting: The Work of Elmer
Bischoff and Joan Brown**
Talk at the University Art Museum

1992
Audiocassette transferred to digital file;
31 min.

Newsreel Los Siete

1969
16mm film transferred to digital file;
black and white, sound; 33 min.

Courtesy of California Newsreel

Jani Novak Boku-maru Variations

1975
½-inch open-reel video transferred to
digital file; black and white, sound;
112 min.

Optic Nerve Anais Nin

1971
½-inch open-reel video transferred to
digital file; black and white, sound; 56 min.

Courtesy of the artists

Optic Nerve Art Works

1975
2-inch quad video transferred to digital
file; black and white and color, sound;
31 min.

Courtesy of the artists

Optic Nerve Harvey Milk Interview at Castro Camera

1978
¾-inch U-matic video transferred to
digital file; color, sound; 61 min.

Courtesy of the artists

Optic Nerve Jerry Brown Talks to Whales

1977
¾-inch U-matic video transferred to
digital file; color, sound; 45 min.

Courtesy of the artists

Optic Nerve Pushed Out for Profit

1978
2-inch quad video transferred to
digital file; color, sound; 29 min.

Courtesy of the artists

Terry Riley and Arlo Acton Music with Balls

1969
Betacam SP preservation video transferred
to digital file; color, sound; 23 min.

Courtesy of Jim Newman

Loren Sears Loops

1968
Betacam SP preservation video transferred
to digital file; color, sound; 5.5 min.

Courtesy of the artist

Sidra Stich, Todd Gitlin, Diane Johnson, Greil Marcus, Angela Davis Made in U.S.A.: An Americanization in Modern Art, the '50s & '60s

Morning Symposium at the
University Art Museum

1987
Audiocassette transferred to digital file;
160 min.

Skip Sweeney Illuminatin' Sweeney

1975
Betacam SP preservation video transferred
to digital file; color, sound; 30 min.

Courtesy of the artist

Edward Silverstone Taylor Street Fair 1959

1959
16mm film transferred to digital file;
color, silent; 6 min.

TVTV Living Space Composite #2

1970
½-inch open-reel video transferred to
digital file; black and white, sound; 27 min.

Courtesy of the artists

TVTV New Games

1973
½-inch open-reel video transferred to
digital file; black and white, sound; 15 min.

Courtesy of the artists

TVTV and Ant Farm Nitrous Newsweek: Ant Farm and the Last Days of Vinyl Pillow

1970s
½-inch open-reel video transferred to
digital file; black and white, sound; 33 min.

Courtesy of the artists

Unknown artist Panama-Pacific Exposition at San Francisco, Cal.

1915
16mm film transferred to digital file; black
and white (tinted), silent; 18 min.

Video Free America Video Free America 1970–1983

1983
Betacam SP preservation video transferred
to digital file; black and white and color,
sound; 43 min.

Courtesy of Skip Sweeney

Way Bay 2 program series

Personal Flag Generator Workshop

Saturday / 6.2.18 / 1:00

Dig, Sift, Soak: Clay as a Pigment with Mutual Stores

Friday / 6.15.18 / 6:00

Black Life: Will Alexander

Saturday / 7.7.18 / 6:00

Black Life: Spiritual Technologies Project

Friday / 7.13.18 / 6:00

Monuments and Ruins: Sculpture workshop with Maryam Jousif and Nick Makanna

Sunday / 7.15.18 / 2:00

Seeing & Reading: Graphic Design Workshop with Mary Banas

Saturday / 7.21.18 / 1:00–4:30

1+1=11: Risograph Workshop with Tim Belonax

Saturday / 8.4.18 / 12:00–3:00

Black Life: Brontez Purnell

Friday / 8.17.18 / 6:00

Feral Fabric with Amanda Walters and Paulina Berczynski

Sunday / 8.26.18 / 12:00

Wavy Gravy

Sunday / 9.2.18 / 2:00

On the occasion of **Way Bay**, we invited Bay Area writers to select a piece of their own writing and a piece by a deceased Bay Area personal literary hero. Their selections were printed on postcards in the BAMPFA Art Lab, and are included in the exhibition.

Selections are listed in the order they were received.

Kevin Killian, "Candy Land III"

Jack Spicer, "Stinson"

Cedar Sigo, "Mount Analog for Jared Stanley"

Philip Lamantia, "Animal Snared in His Revery"

Laura Moriarty, "Glass Action"

Jerry Estrin, excerpt from "The Park"

Brent Cunningham, "Back on Earth"

Leslie Scalapino, excerpt from *Orchid Jetsam*

Damon Potter, "untitled"

Bo Huston, "Remember Me"

Rae Armantrout, "Evidence"

Joanne Kyger, "Night Palace"

Ryanaustin Dennis, "Plywood"

Bob Kaufman, excerpt from *Golden Sardine*

Gloria Frym, excerpt from *Mind Over*

Matter: A Tribute to Poetry

David Meltzer, excerpt from *Two-Way*

Mirror: A Poetry Notebook

Kit Robinson, "RASPBERRIES IN JANUARY"

Joanne Kyger, "Your Heart Is Fine"

Chris Carlsson, excerpt from "When Punk Mattered:

At the Dawn of the Neoliberal City"

Harold Gilliam, excerpt from

The Natural World of San Francisco

Aaron Shurin, "Song"

Barbara Guest, excerpt from *Forces of Imagination*

Namwali Serpell, "Company"

Lucia Berlin, excerpt from "Let Me See you Smile"

Alli Warren, excerpt from *I love it Though*

Pat Parker, excerpt from *Movement in Black*

Kim Shuck, "Unhomed"

Mary TallMountain, excerpt from "The Last Wolf"

Bob Perelman, "Folk Wisdom"

Jack Spicer, excerpt from "Phonemics"

Aja Couchois Duncan, "Class"
Beth Murray, excerpt from *The Island*

Steffi Drewes, "for the fact finders"
Joanne Kyger, "untitled"

Andrew Joron, "A = A"
Philip Lamantia, "Man Is in Pain"

Wendy Trevino "Revolutionary Letter"
Karen Brodine, excerpt from "Woman
Sitting at the Machine, Thinking"

Norma Cole, "Planetude for Etel Adnan"
Robert Duncan, excerpt from "Upon Taking Hold"

Denise Newman, "A Wreck: the Caldecott"
Philip Whalen, "Giant Sequoias"

Juliana Spahr, "untitled"
Lester Rowntree, excerpt from *Hardy Californians:
A Woman's Life with Native Plants*

Brandon Brown, excerpt from *Things To Do In Berkeley*
Stacy Doris, excerpt from *Fledge: A Phenomenology of Spirit*

Lindsay Chloe Choi, "untitled"
Josephine Miles, "Berg"

Mary Burger, "His Wrist"
Leslie Scalapino, excerpt from *That They Were at the Beach*

Rusty Morrison, excerpt from "understory"
Barbara Guest, excerpt from "Imagined Room"

Jocelyn Saidenberg, "October"
Beth Murray, "Home"

Garrett Caples, "For David Meltzer for Julie Rogers"
David Meltzer, excerpt from "California Dreamin'"

Micah Ballard, "Way Bay"
John Wieners, "Keep It"

Claire Marie Stancek, excerpt from *Oil Spell*
Pat Parker, "Between the Light"

Gabrielle Daniels, excerpt from "Proving Impermanence"
Bob Kaufman, excerpt from "Bagel Shop Jazz"

Lyn Hejinian, excerpt from *The Book of a Thousand Eyes*
Leslie Scalapino, excerpt from "This eating and
walking at the same time is associated all right"

Carol Tarlen, excerpt from "Mission Poet
Dee Dee Kramer, "à la carte economy"
Banned By State Department"

Alan Bernheimer, "Twilight of the Trilobites"
Jack London, excerpt from "Confession"

David Brazil, "Our Community"
Bob Kaufman, "Abomunist Manifesto"

Michael Palmer, "Storm"
George Oppen, excerpt from "Of Being Numerous"

Gillian Hamel, "O"
Leslie Scalapino, excerpt from *The Front Matter, Dead Souls*

Beth Custer, excerpt from "Crux of Murder"
Shirley Jackson, excerpt from *The Haunting of Hill House*

Gillian Conoley, "Peace"
Denise Levertov, excerpt from *Jacob's Ladder*

Jennifer S. Cheng, excerpt from *HOUSE A*
Theresa Hak Kyung Cha, excerpt from *Dictee*

Fred Turner, excerpt from *Counterculture to Cyberculture*
Ken Kesey, excerpt from "Ken Kesey Was a Successful
Dope Fiend"

Cathy Arellano, "My Pendleton, My Love"
Leslie Feinberg, excerpt from *Stone Butch Blues*

Syd Staiti, excerpt from *The Undying Present*
Theresa Hak Kyung Cha, excerpt from *Dictee*

Stephanie Young, excerpt from *Pet Sounds*
Joanne Kyger, excerpt from *Trip out and fall back*

Reid Gómez, excerpt from *California Wasn't Good For Us*
Randy Shilts, excerpt from *And the Band Played
On: Politics, People, and the AIDS Epidemic*

Tongo Eisen-Martin, excerpt from "Faceless"
Bob Kaufman, excerpt from "Jail Poems"

Jean Day, excerpt from *Low Life*
Jack Spicer, "For Huntz"

Truong Tran, excerpt from *The Book of Others*
William Dickey, "Happiness"

Ismail Muhammad, "How White?"
June Jordan, excerpt from "In Memoriam:
Martin Luther King, Jr."

Hazel White, excerpt from *Walk for two: In the
ecotone of language, landscape, nonviolence*
Merce Cunningham, excerpt from "Craneway
Event 2008 with Tacita Dean"

Tanea Lunsford Lynx, "Mothers II"
Maya Angelou, "To a Man"

Emily Wolahan, *Study for Cleaning*
Jack Spicer, excerpt from "Dear Lorca"

Nicole Trigg, "untitled"
Theresa Hak Kyung Cha, excerpt from *Dictee*

Jacq Greyja, "untitled"
kari edwards, excerpt from *Bharat jiva*

Pam Martin, "Pivot"
Jack Spicer, excerpt from "Imaginary Elegies"

Christopher J. Adamson, "untitled"
Thom Gunn, excerpt from "Tom-Dobbin: Centaur Poems"

Mg Roberts, excerpt from *Fatfall*
Gertrude Stein, excerpt from *Tender Buttons*

Robert Glück, excerpt from *Communal Nude*
Bo Huston, excerpt from *Horse and Other Stories*

Brenda Hillman, "Autumn Ritual with Hate Turned Sideways"
Barbara Guest, "The Brown Vest"

Carmen Gimenez Smith, "Bay Bridge Abstraction"
Gloria Anzaldua, excerpt from "Speaking in Tongues:
A Letter to Third World Women Writers"

Josiah Alderete, "untitled"
Bob Kaufman, "untitled"

Sara Larsen, excerpt from *Merry Hell*
Lenore Kandel, "Phoenix Song"

Luisah Teish, "untitled"
Veve Amasa Clark, "untitled"

Karen Seneferu, "untitled"
J. California Cooper, excerpt from *Some Love,
Some Pain, Sometime: Stories*

Rob Halperin, "NEAR GROWING SWELLS OF CASCADIAN
DOOM ARISES THIS MELODIOUS SURGE"
Frances Jaffer, "Gecko"

Viet Le, "Heal / Heel"
Shunryu Suzuki Roshi, excerpt from *Zen Mind, Beginner's
Mind: Informal Talks on Zen Meditation and Practice*

Janice Lobo Sapigao, excerpt from "My family came
to America"
Justin Chin, excerpt from "Grave"

Barrett Watten, "5 Stanzas from Plan B"
Bill Berkson, "Space Dream"

The following artists contributed image-based
works to the postcard print series:

Margaret Tedesco, Rashad Pridgen, Jenifer Wofford,
Eliza Barrios, Lordy Rodriguez, England Hidalgo, Dominic
Mangila, Barbara Jane Reyes, Rupert Garcia, Enrique
Chagoya, Moira Roth, Nancy Hom, Jason Bayani, Trinh T.
Minh Ha, Gina Osterloh, Jerome Reyes, Michael Warr

FRONT COVER:

Rosie Lee Tompkins: *Untitled*, 1987; mixed media; 100 ½ × 70 ½ (irregular) in.; University of California, Berkeley Art Museum and Pacific Film Archive; museum purchase: Bequest of Phoebe Apperson Hearst, by exchange, 2009.18.

BACK COVER:

Minyong Jang: Still from *The Dark Room*, 2001; 16mm film transferred to digital file; color, silent; 4 min; courtesy of the artist.

