Anna Von Mertens, July 13–September 7, 2003

The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work. The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work. The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work. The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work. The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work. The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work. The artist’s theory is that the bed has become the central component of the home, the locus of interpersonal relationships and communication. Examining how we identify a place as home and how we define our sense of place is a recurrent theme in her work.
Influence, 2003 (detail); hand-dyed, hand-stitched cotton, concrete; 17 x 60 x 80 in.; photo courtesy of Don Tuttle Photography.

Von Mertens’s sculptural objects and floor drawings rest on the floor for the most thoughtful approach to another age-old American quest, self-discovery, Von Mertens herself writes. As if in response to Wallace Stevens’s


Anna Von Mertens, in an e-mail to the author on May 22, 2003.

For Von Mertens, the placement of her work on the floor falls somewhere in between these two poles of the sacred and the mundane. In a comprehensive discussion of this work, Von Mertens describes the development of her art and the placement of her pieces:

“Bay Area Selections: The Annual Ernie Kim Award,” Richmond Art Center, Richmond, CA

“Sewn Together,” Gregory Lind Gallery, San Francisco, CA

“Night Skies and Imaginary Coordinates: The Artist as Navigator,” Palo Alto Art Center, Palo Alto, CA

“Commission 02,” San Francisco Arts Commission Gallery, San Francisco, CA

“Introductions 2002,” Gallery Paule Anglim, San Francisco, CA

2003

“Sewn Together,” Gregory Lind Gallery, San Francisco, CA

“Topography/Typography,” Paulette Long and Shepard Pollack Gallery, San Francisco, CA

San Francisco Chronicle, April 12, 2003, D10

“Introductions 2002,” Gallery Paule Anglim, San Francisco, CA

San Francisco Bay Guardian, March 2003, 25

Heidi Zuckerman installation view, Project Spaces Headlands Center for the Arts, Sausalito, CA; photo courtesy of Liz Cohen.

3 Anna Von Mertens, as an e-mail to the author on May 22, 2003.


6 Suggested North Points

7 Assignments of the University of California, Berkeley

8 See our thanks to Phyllis Wattis for her generous endowment of Phyllis C. Wattis.

9 Additional donors to the MATRIX Program include the UAM Council MATRIX Endowment, endowment gift of Phyllis C. Wattis.

The MATRIX Program at the UC Berkeley Art Museum is made possible by the generous endowment gift of Phyllis C. Wattis.