The Artist’s Eye

Tammy Rae Carland

David Huffman

Lava Thomas

John Zurier

UC BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
The Artist’s Eye:

Tammy Rae Carland, David Huffman, Lava Thomas, John Zurier

University of California, Berkeley
Art Museum and Pacific Film Archive (BAMPFA)

March 19–July 17, 2022

The exhibition is curated by artists Tammy Rae Carland, David Huffman, Lava Thomas, and John Zurier and organized by Claire Frost, curatorial assistant, and Stephanie Cannizzo, associate curator, with Lynne Kimura, Carmel and Howard Friesen Collections Engagement Associate and academic liaison. The exhibition was conceived by Apsara DiQuinzio, currently senior curator of contemporary art, Nevada Museum of Art.

The exhibition is made possible with lead support from Dr. Rosalyn M. Laudati and Dr. James Pick and with additional support from Pamela and David Hornik.
## Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Director’s Foreword</td>
<td>Julie Rodrigues Widholm</td>
</tr>
<tr>
<td>2</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Riddle Me This</td>
<td>Tammy Rae Carland</td>
</tr>
<tr>
<td>8</td>
<td>The Romantic Affairs of Tammy Rae Carland</td>
<td>Sarah Thornton</td>
</tr>
<tr>
<td>12</td>
<td>Fair Game</td>
<td>David Huffman</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>Jacqueline Francis</td>
</tr>
<tr>
<td>20</td>
<td>Commemoration, Critique, Clarion Call</td>
<td>Lava Thomas</td>
</tr>
<tr>
<td>24</td>
<td>For Lava Thomas: Commemoration, Critique, Clarion Call</td>
<td>Bridget R. Cooks</td>
</tr>
<tr>
<td>30</td>
<td>To Quiet and Still the Mind</td>
<td>John Zurier</td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>Pamela Wilson-Ryckman</td>
</tr>
<tr>
<td>38</td>
<td>Reflections on The Artist’s Eye with Christina Yang</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Works in Exhibition</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Artist and Writer Biographies</td>
<td></td>
</tr>
</tbody>
</table>
Installation view of *Fair Game*, curated by David Huffman.

With more than 28,000 artworks in the BAMPFA collection, it is most certainly a foundational element, the DNA if you will, of our institution. A museum’s collection reflects its history and can signal its future. It’s a priority for me to maximize our use of the BAMPFA collection and to provide greater public access to its areas of depth and breadth as a resource for special exhibitions, teaching and learning, critique, preservation, reevaluation, and focused growth.

This exhibition is among a significant lineage of BAMPFA exhibitions curated by artists, including Nayland Blake, Enrique Chagoya, Andrea Fraser, and Fred Wilson, among others. It is always a rewarding opportunity for our visitors—and the museum’s own staff—to learn about different aspects of our collection through the artist’s eye.

In 2019 former BAMPFA curator Apsara DiQuinzio invited Tammy Rae Carland, David Huffman, Lava Thomas, and John Zurier to guest curate an exhibition from our collection. By doing so, we welcomed their perspective on not only the collection but the institution as well.

*The Artist’s Eye* centers the perspectives of these four collaborators in their shared roles as curators, makers, and art aficionados. Tammy Rae, David, Lava, and John were each invited to curate a section of this exhibition, drawn from artworks and archival material from BAMPFA’s collection and shaped by their own unique tastes and interests. Building on their previous relationships with BAMPFA, these four artist-curators delved deeply into our collection, selecting a combined total of nearly seventy-five paintings, sculptures, works on paper, and installations. The artists also collaborated on the layout of the exhibition, which is organized into four discrete sections dedicated to each of their individual selections.

In addition, we’ve been pleased to invite each of them to show their own work along with the works they’ve chosen to present from our collection. Furthermore, we invited them to help us identify new works to add to the collection by artists not currently represented in our holdings. Their recommendations have allowed us to deepen our commitment to bringing works by underrepresented artists into the collection with the purchase of work by Kenyatta A.C. Hinkle, Caroline Kent, and Lena Wolff. This project has been a beautiful example of collaboration in action.

I want to express my deep gratitude to Claire Frost, Stephanie Cannizzo, and Lynne Kimura for their invaluable contributions to this exhibition, and to former Chief Curator Christina Yang for seamlessly stepping in to help them bring this project over the finish line. Huge thanks to the entire BAMPFA staff, who realized this exhibition with grace and flexibility. Special thanks to Rosalyn Laudati and James Pick for their lead support of this exhibition, and to Pamela and David Hornik for their generous support.

And thank you to Tammy Rae, David, Lava, and John, whose elegantly profound exhibition allowed us to see so much in a new way.

Julie Rodrigues Widholm
EXECUTIVE DIRECTOR, BAMPFA
Introduction

For The Artist’s Eye, BAMPFA invited four local, established artists—Tammy Rae Carland, David Huffman, Lava Thomas, and John Zurier—to take the role of curator. Working with the museum’s staff, the artists delved into BAMPFA’s holdings to choose artworks based on their interests. The exhibition, postponed for a year due to COVID-19, coincided with the continued transformation of museums (and the world) in the wake of the global pandemic and attendant social movements. Throughout the collaborative planning process, the artists brought generous discussion and thoughtful critique to the project, adapting their approaches to address the current moment and include spaces for their own work. They also suggested works for acquisition (some included in their selections), shaping BAMPFA’s collections for generations to come.

Carland chose works that involve language and wordplay and relate to one another in a riddlelike way. Huffman’s selection is a personal, nonlinear reflection on art history, Black experience, and his own memories. Thomas commemorates the fiftieth anniversary of Betye Saar’s The Liberation of Aunt Jemima by addressing BAMPFA’s relationship with Black artists and highlighting work made by Black female artists about the experience of Black womanhood. Zurier selected works that reflect on quiet, solitude, weather, near and far distance, and nature in art. Together, these varied perspectives highlight the multiplicity of narratives that diverge and intersect across the museum’s collections. The selections also collapse art historical periods and notions of linear time that have acted to marginalize artists and narratives outside of the Western, white, patriarchal mainstream. Shaping new historical and cultural narratives, The Artist’s Eye continues BAMPFA’s legacy of working with living artists to underscore the dynamic relationships between artworks, museums, and the communities of which they are a part.
In researching the artists featured in BAMPFA's collection, I was drawn to contemporary artists whose fixation on language plays out in their work as riddles or verse. I was compelled by those artists who use the punchline and the poetic—two things that are not implicitly connected and yet, in their reflexivity and restraint, leave room for me, and you.

My selection of work shares the common threads of minimalism, fragmentation, assemblage, translation, appropriation, quotation, and repetition. These are visual communication tropes that can, with intention, bypass dialects and biography and rely on emotional recognition, affect, and the active participation of the audience.

I have always been interested in artists and writers in conversation with one another through their work, riffing and referencing in an attempt to create a continuous dialogue or call and response—artists whose works are scripts to be re-performed, staged, played with, or played upon. In this sense, I have approached the final selection for this gallery as a rebus or a puzzle, one with infinite conclusions and solutions.

—Tammy Rae Carland

Installation view of Riddle Me This, curated by Tammy Rae Carland. Artworks by Zoe Leonard, Lorna Simpson, Marilyn Levine, Jay DeFeo, David Ireland, Sarah Charlesworth, and Zarouhie Abdalian (left to right)
Installation views of *Riddle Me This*, curated by Tammy Rae Carland. Artworks by Theresa Hak Kyung Cha, Felix Gonzáles-Torres, Arnold J. Kemp, and Sarah Charlesworth (left to right)
The Romantic Affairs of Tammy Rae Carland

Sarah Thornton

We encounter five theatrical works by Tammy Rae Carland in the exhibition: two sculptures, two photographs, and a video projection. Made between 2010 and 2013, they address the pressures of performance, the drama of identity, and the love and loss of others.

Made of glistening porcelain, a microphone on a stand and a bottle on a stool persist silently together like Laurel and Hardy before the arrival of the talkies—or perhaps Anderson Cooper and Andy Cohen in a rare moment of speechlessness. They share their plinth with another phallic piece, a life-size bronze of a banana peel titled Make ‘em Laugh. The installation is tragicomic: what if the ceramic sculpture slips on the bronze banana peel?

To the left of these sculptures, shining on a white wall, is a video called Live from Somewhere. Just seven minutes long, it features two spotlights roving across a luscious red curtain. The round spots search. They yearn, divert, and ultimately entertain. Perhaps twin sisters or lesbian lovers, they skate across the drapes. As in Waiting for Godot, the sidekicks become stars, picturing the death of God—or Gilda Radner.¹

A pair of framed photographs completes the constellation of works by Carland. Ghostlight depicts an enchanted mop in the middle of an otherwise dark and empty stage. Like a witch’s broom, it promises more than a clean floor. Next to Ghostlight, a photograph titled Balancing Act reveals a stack of chairs, a towering creature infused with animism, on stage between sultry folds of fabric.

In the next room, Carland’s subtle group exhibition teases out the geometry and emotions of her stylistic obsessions and queer missions. Two silver-plated brass circles by Felix Gonzalez-Torres hang on the wall. The minimal piece mimics the gender-neutral form of Gonzalez-Torres’s famed Perfect Lovers clocks—not to mention the dancing spotlights of Carland’s video on the other side of the wall.

Eventually, the space embarks on a slow-motion spin of yawning orbs: the black-and-white spheres in Sarah Charlesworth’s Arc of Total Eclipse, the vast ring in Zoe Leonard’s Bullfight No.1, the cleavage and other bodily curves of Lorna Simpson’s Counting, the top of Jay DeFeo’s 1970s Footstool, and the repetitive patterns of Theresa Hak Kyung Cha’s circular text, which displays the word one in a curve above other. Put another way, One is on top of Other. One loves Other. One lost Other.

By these means, we are able to inspect the foundations of Carland’s soulful conceptualism.

¹ Live from Somewhere is inspired by the first seven seconds of a recording of Radner’s 1979 one-woman Broadway show. The stand-up comedian, famed for her Saturday Night Live characters, died of ovarian cancer in 1989, at the age of forty-two.
Installation views of Tammy Rae Carland’s work, curated by the artist.
Searching the BAMPFA archive, I looked for works that spoke to my art historical, personal, and cultural interests. I chose artists that have in some way influenced my own practice, combining their work with photographs from the museum’s archives. At the same time, I wanted to organize a new experience on history and relevance, one that my history books never presented, to place some works of important Black and white artists in relation to one another in hopes of emancipating them from their segregated past.

My art practice is grounded in ideas of abstract painting, science fiction, and Black culture. As a child, our house had many fine art reproductions, political posters, and objects purchased from thrift and antique stores. Growing up, my mother often took us to Black Panther rallies, political events, and museums. Art and activism were a large part of my upbringing. This curation is rooted in that perspective.

In our house, *Ia Orana Maria (Hail Mary)* by Paul Gauguin was a memorable image. In that work, brown bodies are the protagonists in an amazing tropical paradise, something that was not the norm in American culture. With a Huey Newton poster hung nearby, nonlinear narrative and time surrounded me.

We are in very unusual times, to say the least, and yet for Black folk, unusual times have long been the norm. I hope you can see that art is truly a powerful, creative human experience, an experience that allows, perhaps, a new universe of ideas.

—David Huffman
Installation views of Fair Game, curated by David Huffman. Artworks by Rosie Lee Tompkins, Fred Wilson, Franklin Williams, Francis Bacon, Robert Colescott, and Paul Gauguin pictured (left to right), and nineteenth-century photography in the case.
It should be no surprise that the objects David Huffman has chosen for *The Artist’s Eye* include photographs, books, paintings, and mixed media works. Huffman’s long-standing interest in a variety of media and making processes runs as deep as his study of popular American culture, narratives of Modernist and Postmodernist art produced in Western Europe and the United States, and iconographies of Blackness as difference and distinction.

When I asked Huffman to take some photographs of his installation, he texted me, in rapid succession, six JPEGs. The first to arrive was the 1875 edition of *Narrative of Sojourner Truth*, featuring a luminous cameo of the author’s turbaned head and shawl-draped shoulders on its cover. In a second image of Truth—a palm-sized carte de visite (1863)—she is seated with her right arm akimbo and a framed photograph of her grandson balanced on her lap. After this picture came one of the biomorphism of Willem de Kooning’s painting *The Marshes* (c. 1945): already mounted on the wall, it casts a formidable shadow. The three remaining shots document the labor of hanging the show. In one photograph, two vividly rendered Gauguins rest side by side on a carpeted, wheeled cart: the lithograph *Pastorale Martinique* (1889) and the oil painting *Still Life with Quimper Pitcher* (1889). In another photograph, Rosie Lee Tompkins’s brilliant *Untitled (“F” Quilt)* (1996), a polyvocal shout of dispersed color and geometries, sits on two Styrofoam planks. The final image shows art handlers maneuvering Romare Bearden’s *Continuities* (1969) into place: five hands hold onto the artwork, one attached to a body that stands beyond the photograph’s borders. Such unevenness, asymmetry, and mystery are more than fitting for this collage portrait of a woman and a man who stand and face us from within a strangely flattened, domestic space.

Taken together, this batch of photographs, composed by Huffman, conveys an exhibition coming into view for the artist. Looking through the camera lens afforded him the opportunity to see again and to discover anew.
Installation views of David Huffman’s work, curated by the artist.
The year 2022 marks the fiftieth anniversary of Betye Saar’s iconic 1972 assemblage *The Liberation of Aunt Jemima*. This section of the exhibition commemorates that anniversary with a selection of works by a multigenerational group of Black women artists. These works reflect diverse theoretical and formal approaches—abstraction, figuration, and conceptualism—that address a variety of social, political, and personal concerns: Black women’s liberation and resistance, society’s persistent indifference to the violent disappearance of Black women, an indictment of anti-Black sentiment harbored within progressive liberal ideology, state-sanctioned surveillance and violence against Black lives, Black femme beauty, Black female interiority, and work inspired by poetry that questions the status quo. These myriad considerations, references, and calls to action remain relevant and urgent in today’s era of racial reckoning.

As museums across the country confront their own legacies of structural racism and exclusion, a close look at BAMPFA’s permanent collection reveals much work to be done. Of the collection’s 28,000 objects, excluding 3,000 quilts gifted to BAMPFA by Eli Leon in 2019, only 59 of the remaining 25,000 objects were created by Black women artists. Black women’s cultural production represents .0236 percent of BAMPFA’s vast holdings—just over .2 of 1 percent, or roughly 2.4 objects per 1,000. This bleak statistic is symptomatic of a broader absence within the BAMPFA community.

Part commemoration, part critique, and part clarion call, this exhibition advocates for greater representation of Black women across all aspects of BAMPFA’s leadership, programming, and administration, and calls for a commitment to do the transformational work necessary to create a culture where Black women’s creative and intellectual work can thrive.

—Lava Thomas

Installation view of *Commemoration, Critique, Clarion Call*, curated by Lava Thomas. Artworks by Carrie Mae Weems, Sadie Barnett, Erica Deeman, and Barbara Chase-Riboud (left to right), and BAMPFA archival ephemera in the case.
Installation views of Commemoration, Critique, Clarion Call, curated by Lava Thomas. Artworks by Bettye Saar, Mildred Howard, Mary Lovelace O’Neill, Erica Deeman, and Barbara Chase-Riboud (left to right), and BAMPFA archival ephemera in the case.
Critique, Clarion Call

Commemoration, For Lava Thomas:

with her laptop in the stark spotlight of an otherwise dark room. She reads In her film criticism of the museum’s history. decision to participate came the need for transparency of her concerns and appear complicit in the museum’s de facto racist policies. With her ultimate fact, she hesitated to curate of the challenges Black women have faced working with the museum. In prints. The text clearly expresses her anger and frustration after learning features three pages from Thomas’s personal journal in three large-format especially for the exhibition.

in the art world mirror the racial dynamic in the world in general. Through The Artist's Eye, Thomas brings attention to the problems of omission within the institution by calling out the museum for its history of exclusion. Regardless of the content of their art, Black artists in the United States have always doubled as activists. This is because the work of being visible as a Black visual artist requires labor inside and outside of the studio. First, artists must make art; second, they must find a network of people and institutions willing to acknowledge its existence and support its exhibition. This is not an easy task, as the invisibility and misrecognition of Black women in the art world mirror the racial dynamic in the world in general. Through The Artist's Eye, Thomas brings attention to the problems of omission within the institution by calling out the museum for its history of exclusion.

The small sample of works by Black women artists that Thomas displays gestures toward the abundance of creative production that still needs to be recognized and acquired. She makes this known by exhibiting artworks in the collection and ephemera from the museum’s files related to Black women artists. Finally, Thomas includes two new works she created especially for the exhibition. Aspects of the Artist’s Dilemma (2022) features three pages from Thomas’s personal journal in three large-format prints. The text clearly expresses her anger and frustration after learning of the challenges Black women have faced working with the museum. In fact, she hesitated to curate The Artist’s Eye because she did not want to appear complicit in the museum’s de facto racist policies. With her ultimate decision to participate came the need for transparency of her concerns and criticism of the museum’s history.

In her film Solidarity Redux: Black Lives Matter (2022), Thomas sits at a desk with her laptop in the stark spotlight of an otherwise dark room. She reads


Installation view of Commemoration, Critique, Clarion Call, curated by Lava Thomas. Artworks by Sadie Barnett and Erica Deeman (left to right).

For Lava Thomas: Commemoration, Critique, Clarion Call

Bridget R. Cooks
Installation views of Lava Thomas’s work, created by the artist for the exhibition.
statements released by twenty-one art museums in the United States that claimed solidarity with Black Americans in the aftermath of the murder of George Floyd, one of at least five men killed by police on May 25, 2020. As commitments to reject racism and promises to embrace “diversity, equity, and inclusion” repeat, viewers may wonder what has happened since these well-intentioned words were written. What exactly is the plan? When will we see change? The statements written by museums that focus on Black artists pledge to continue to be safe spaces, while other museums say that they will do better. Through this exhibition, Thomas makes the case for the significance of Black representation in the art world, and she invites all of us to hold museums accountable.

To Quiet and Still the Mind

John Zurier

“I don’t like to arrange things. If I stand in front of something, instead of arranging it, I arrange myself.” — Diane Arbus

This group of works is a reflection on immersion in nature. It explores themes of quiet and contemplation, near and far distance, weather, affinity, and the passing of time amid hills, trees and streams, shores, a vacant city street. The selection highlights the museum’s exceptional collection of Chinese landscape paintings from the Yuan, Ming, and Qing dynasties, and Japanese Nanga (Southern-style painting) from the Edo period. It also includes modern and contemporary works by Diane Arbus, John Cage, Theresa Hak Kyung Cha, Constance Chang, and James Ensor.

As a student in landscape architecture at UC Berkeley in the mid-1970s, I also studied drawing and painting with Joan Brown. She encouraged me to look at traditional Chinese painting. It taught me to slow down and really look. You can see the influence of East Asian aesthetics in my work—such as the emphasis on brushwork and surface texture, the seasonal and atmospheric effects, and the monochrome and near monochrome of the colors.

The common quality linking all of this work, including my own, is a sense of silence and solitude—or, perhaps, a longing for solitude, freedom, calm, and serenity away from the cacophony of urban life.

—John Zurier
Installation views of To Quiet and Still the Mind, curated by John Zurier. Artworks by Caroline Kent and Yuan Jiang, in the manner of Guo Xi, and by Theresa Halt Kyung Cha, Dai Jin, Yamamoto Baiitsu, and Yose Buson (left to right).
“Poems are paintings without form; paintings are poems without words.”
—Du Fu, ninth-century Chinese poet

The paintings of John Zurier included in this exhibition might be thought of as silent poems—each created as a way to release and discover feelings that could not be put into words. The artist has often described his work as being about feeling, and poetry is a deeply rooted reference and source of inspiration for him.

One of the works selected by Zurier from the BAMPFA collection for this exhibition, Dai Jin’s *Summer Trees Casting Shade*, a fifteenth-century Ming dynasty ink painting, shows tall, sheer mountain cliffs jutting into the upper part of the vertical image, a scholar/painter recluse in a hut surrounded by trees tucked into the bottom of the image, and the poetic title in calligraphy in the upper-right corner. The composition is a construction, a variation on a format developed, repeated, and reinterpreted over centuries in the evolution of Chinese landscape painting. Never a straight depiction of a specific scene or place, each of the monochromatic ink paintings included in this exhibition is instead a generalized statement about the experience of nature, expressed most directly through the artist’s touch, which is embedded in the brushwork.

Zurier’s paintings often impart the time he has spent visiting Iceland and suggest his encounter with that extreme and unfamiliar landscape. In his minimal, often monochromatic works, his experience is conveyed through the gesture, mark, and texture of the paint and support surface. Color—often limited to a single shade—sets the light and mood of each individual work.

The works in this exhibition can be viewed as an aesthetic experience in much the same way as music. The rhythmic movement of the calligraphic lines in John Cage’s etching, the atmosphere and tone of the Chinese paintings, the sequence of images in Theresa Hak Kyung Cha’s video, the dimension of time—each demands that the viewer free their mind and be present.

Diane Arbus said, “If I stand in front of something, instead of arranging it, I arrange myself.” In front of Zurier’s paintings, you might arrange your mind to intuit the whole feeling and space they present.
Installation views of John Zurier’s work, curated by the artist.
Reflections on The Artist’s Eye

with Christina Yang

CHRISTINA YANG (CY)
Let’s go back to when we started this project. I would love to hear a little bit about your encounter with the collection.

TAMMY RAE CARLAND (TRC)
I thought I would start with In a Different Light, the exhibition that Larry [Rinder] and Nayland [Blake] did in the [19]90s. It was the first queer content show with queer artists that I ever experienced. I had a personal critique of it as a graduate student and had written about it extensively in one of the fanzines I did because of its lack of representation of women. I thought I would contend with, celebrate, and critique it. This dovetails into Lava’s approach. When I did keyword searches [of BAMPFA’s collection for this show] for lesbian, there were zero hits. When I did queer, there were zero hits. When I did gay, there were a couple [of] men. I knew the work was in there. It just wasn’t searchable, right?

And that to me is the story of my life. The hiding-in-plain-sight idea of queerness—that you are always there, if not visible. So, I wanted to get specific and queer the collection. But the show got extended, and I got more interested in creating a room that felt like one of my pieces, with elements of my own practice.

CY
I will say that it still feels like queering the collection. I remember a [sculptor] friend once telling me that sometimes he'll start a piece, and by the time he's done, the original idea is no longer central to the work. Was there any work that you added or was a surprise to you?

TRC
I really don’t think so. For SFMOMA, I once did a blog post where you got to access the collection. I based it on an essay by Catherine Lord called “Looking for My Museum,” where she was talking about the lesbian bar when she was in graduate school in the 1970s as her museum. That was something in the back of my mind.

There were things I found in the collection that I have reverence for. To be able to put Felix Gonzalez-Torres in—somebody who had such a personal impact because I worked with him for a short period of time. Also, the Zoe Leonard, Lorna Simpson, and Sarah Charlesworth—this generation of artists who are slightly older than me but I saw as inspirations in my own works.

CY
So beautiful.

Lava, do you want to speak about where you started and how the process was?

LAVA THOMAS (LT)
I knew early on that I wanted to curate a show of works by Black women, building on the research and archive of the 2019 exhibition About Things Loved: Blackness and Belonging, which was organized by UC Berkeley graduate students with guidance.
from professors Leigh Raiford and Lauren Kroiz. As I began looking through the collection, I discovered how few works by Black women artists there actually were. That was an unpleasant surprise. There were only 59 works by Black women out of a collection of 25,000 if you exclude the gift of quilts from the Eli Leon Collection.

When I looked at the actual works by Black women artists, a fair number of those pieces were gifts that were created for fundraisers, but there were some exceptional works, like Betye Saar’s; Barbara Chase-Riboud’s piece that was commissioned by BAMFFA’s founding director, Peter Selz; an installation work by Mildred Howard, which I couldn’t include due to its size; and photographs by Carrie Mae Weems, among others.

I chose to exhibit works by three generations of Black women artists, with The Liberation of Aunt Jemima serving as an anchor for the show. Some early works were purchased with funds from an NEA initiative called The Committee for the Acquisition of Afro-American Art, including Betye Saar’s 1972 work. As it turns out, since the show was delayed for a year, 2022 was the fiftieth anniversary of The Liberation of Aunt Jemima.

Over the period of time that we worked, so much was happening socially and politically, and I responded to what was happening globally in terms of racial politics. I approached this show as a form of curatorial activism and as an opportunity for institutional critique, examining places where the institution has been neglectful not only in acquiring our work, but also in how Black women are represented on staff. It’s really important to understand how the dearth of our works in the collection also reflects our absence throughout the institution.

**CY**

I am struck by your selection, by the younger generation of artists that you’ve included. The example that you’re setting for multiple living generations is really, really powerful. I want to really live the work that you’ve asked us to do. Thank you so much for that.

John, do you want to speak about encountering the collection?

**JOHN ZURIER (JZ)**

I was [initially] thinking about abstraction, but I was also thinking about work that meant a great deal to me personally, in terms of nature and the world and painting. In the beginning, I had two separate spaces, so I thought I could have one section on nature and include Asian painting, and another section of pure abstraction. Then we changed the space allocations and added spaces for our own work. And that changed my thinking. I was not really thinking about my selection in relationship to my own work—except obliquely, maybe.

Anyway, what happened is that I went to the art storage space with Claire [Frost] and Laura [Hansen]. We looked at everything on my list, and then I asked if they would be willing to pull out all the racks, just to see what was there. It was exhausting. And it was fantastic. That’s when I saw the Diane Arbus photograph, which I had never seen before. This small thing just hit me right in the gut.

I had maybe a hundred works that I was considering. I was still trying to put together a group of work about abstraction and nature. Then I started listening to James Cahill’s lectures, and I realized that I was going at it backwards. I needed to focus on the Chinese and Japanese paintings and forget about the abstraction.

I was looking at these paintings and reading Chinese painting theory when I was in graduate school at Berkeley and not quite understanding it. I was looking at all this work but not really studying it, just absorbing it. I felt Chinese painting related more to the way I look at things than Western perspectival space. This exhibition became an opportunity for me to really study the collection, to talk about it with Lynne [Kimura] and Julia [White], and to clarify some things for myself. I’m incredibly grateful for this opportunity because I feel like it’s helped me to see things in a new way.

**CY**

I love your description of the nonlinearity of your path. And really, all of you have a path and a through line, but it’s not one that an art historian or a curator would necessarily take. And that’s what’s so refreshing about what you’ve done in the exhibition; you’ve created all these alternative potential pathways that I hope give the visitor who doesn’t necessarily follow art history or theory encouragement to listen to their own instincts. That’s what I feel is so powerful about this exhibition.

**DAVID HUFFMAN (DH)**

So much life has happened since [the beginning of this project], George Floyd was an axis shift—not only politically but emotionally. I lived through the [19]60s in Berkeley, where a lot of boots-on-the-ground activism was happening. I remember my mom driving me and my family to witness what the Oakland police had done to the Black Panther headquarters. They shot the whole place up and it was a war zone. It was terrifying as a little child seeing that. Time [is] like a foreground/background experience. Sometimes a background becomes the foreground, and for me Floyd’s death collapsed some of those experiences.

It didn’t happen at the very beginning of the curation moment because I was leisurely looking for painting. I was trusting my instincts to just pull out something important. Then the George Floyd moment, right?

[In my work,] there’s a certain trauma ingredient in a beautiful sunset after a nuclear explosion or a heavy pollution. It is gorgeous visually, but the ingredients are myriad. The good and the bad, the sweet and sour. And I’m looking at stuff and I’m thinking about this slight urgency of the political landscape, and how can I enter it a little bit?

**CY**

Because in a way you’d already started the conversation around that.

**Yeah. But then the [BAMFFA] collection didn’t really talk about it so well. It wasn’t until I saw that Fred Wilson sculpture, and I was like, that’s got to be in the show. It was this signifier for me about the global moment. I thought about the absence of Black art, period. All my history books were segregated, and I wanted to create a show**
that was going to juxtapose what my history books failed to do.

And when I saw the Sojourner Truth photo—she occupies powerful content for me. And I’m not going to say I logically know how and why she’s there, but I just know I needed to have her there. I guess, in some ways, it was as simple as restating historical relationships. And I did want to make something interesting for the public, too.

CY

I want to make this a conversation as well and see if you have any questions for each other.

LT

I was the last to install. I had an opportunity to see everyone’s space, and I was just so struck by everyone’s brilliance in their individual selections, the works that each of you chose, and I still can’t decide which is my favorite. Each approach is so different and so specific. And I just want to say that it’s been an honor to work alongside all of you.

DH

I was [the] first one, so I had the opposite experience and didn’t see anything until we had our opening, and I just felt like part of something really cool. And I love how each room is a consciousness.

TRC

Everything stands independently and yet is bouncing off each other in ways I don’t even quite know about yet.

JZ

I just would agree with what everybody has said. I walked into David’s room first, and I thought it was so beautiful. I’ve seen the Fred Wilson globe in the museum before, but I’ve never seen it like this, and the way it relates to the Rosie Lee Tompkins quilt is brilliant. And I’m seeing so many of the works in the show in a new context.

I don’t talk about global warming in my section, but the climate crisis is always present; it’s about nature in the broadest sense. But then I walk into Tammy Rae’s section, and I see Zarouhie Abdalian’s piece, who was a student I worked with some years ago. And I’m thinking, this piece is a symbol for the whole exhibition. Here’s a bell going off and you can’t hear it. You can read that as political, you can read it as environmental, you can read it as the voices of people who are screaming and not heard.

CY

I have two theorists—they’re both Black feminist writers that I am obsessed with. One of them is Rizvana Bradley, who teaches [at UC Berkeley] and has written a really important essay on how looking is touching and a way of the body making contact. And I’m also super fascinated with Amber Jamilla Musser’s writing about Lyle Ashton Harris’s portraits of Billie Holiday. She talks about shine, light, luminescence, and sparkle. I feel like every one of your paintings has that tactile engagement. To some extent, we’re prioritizing sight, but we can think about it for non-sightedness and the idea of sound. It is so interesting how the voice and the body are also present in all of your selections, and I’m interested in if the sensory was something you thought about or struck you as viewers or as curators.

LT

I approached that through the use of the supersaturated blue. And that was very intentional. I didn’t want the traditional white wall. I wanted to engage the senses through color. The color I chose is from the drawing by Mary Lovelace O’Neal. I wanted viewers to be enveloped in this color that you want to touch. And I wanted that to be the background for the pieces—most of which speak to activism. I also wanted to choose a color that would activate Betye Saar’s piece and also the Mildred Howard piece, which is like a cadmium red.

CY

And shiny, too, right?

LT

Yes. You want to touch it. It encompasses desire as well.

CY

Sings at you though, too.

LT

All of the pieces that I chose have a tactile quality. Particularly the Chase-Riboud piece. While I didn’t think of shine necessarily, I did think of a sensory engagement that I wanted the viewer to have that would really enrich and enhance the experience of looking at the individual pieces.

DH

What is that blue color that you chose?

LT

The name of it is Starry Night.

DH

It has properties of lapis lazuli in a sense, which is an African color that’s very prominent in Kemet, Egyptian culture. I was just curious.

LT

That’s not a connection that I made until you brought it up, and you’re absolutely right.

CY

John, you were nodding when I introduced this idea of luminescence, light.

JZ

Yeah, because I love light and luminescence. And I like the idea of sight as touch. In my own work, I’m interested in dryness and texture. It is not shiny; I don’t like shiny. Edvard Munch said varnish is violence, and I’m with him on that. But sparkle is something else. And I mean, David, you’ve got that.

DH

It’s bling, man.

JZ

But what’s so lovely about it is that it’s all about material. It’s the very material that the Chinese painters for millennia have been using that I love. The thinness of it, the paper, the silk, ink, mineral color. Like the Landscape with Figures [from the thirteenth century]—it’s so dim and gray, which is wonderful because that’s old silk. When silk is exposed to light, it gets dark. [In the Japanese paintings, which are only 150 years old, the silk is much fresher and lighter, and it sparkles. And you can see what sparkle these other paintings might have had.]

In my own work, I often use glue-size tempera, which is essentially pigments mixed into rabbit skin glue, which has a sparkle to it because you’re seeing the
pigment just suspended on the surface. And the glue has a granular structure that reflects the light. In certain lights, you get this sparkle, which is really nice.

**CY**

I think actually in your exhibition about water and that presence, which is different. It’s not sparkle, it’s not shine, but it is a . . .

**LT**

Reflection.

**TRC**

When you were saying sparkle, I was thinking about punctum, which is Roland Barthes’s term in photography [for] the thing that pricks you. And that is very subjective and individual. We can all look at something, but the punctum, the thing that draws us in for further investigation or care, is so individualized. It can be a thread on a dress, it could be a curl on a hair, it could be a color. And I think about that a lot as shine.

The Simpson piece and the collar that woman has has been a punctum for me since I first saw that work when it was first made. It’s the idea of tracing the collar and going around her [body]. To me, that’s the embodiment that is possible in image making, what an image can embody as opposed to illustrate.

**DH**

I think surfaces are like visual alchemy. It’s a membrane that thrives in some manner, depending on the material you interface with it. And the bling or the glitter, the dazzle, is almost like a dimensional grab. There’s this invisibility that I’m working with, and I’m trying to burst out of that in some way. It might seem contradictory to have something like “I can’t breathe” in a bright color that’s more joyful than it’s concern. To me, life has always been nonlinear, irregular, contradictory. Everyone knows that [with] a good moment, there might be a not-so-good moment soon.

I use a very specific type of glitter, very high, fine-ground glitter so that it is part of the material surface. I like that way of delivering the energy.

**CY**

What’s left undone? What [might] the future hold?

**LT**

Both my curatorial presentation and my new works address a future at BAMPFA that I would like to see. They speak to the need to rectify BAMPFA’s history of systemic exclusion and advocate for increased representation of works by Black women artists in the museum’s collection. But they also affirm the need for holistic institutional change. I imagine a future where Black people—Black women specifically—are authentically welcomed and valued at BAMPFA, as reflected not only in the collection, but also across the museum’s staffing, programs, and internal practices.

**JZ**

What I noticed is that the collection is overwhelmingly the result of gifts. And the gifts reflect the taste of the donors.

My hope for the future is that the free admissions to the galleries would be expanded for everybody, that it’s free as many days as possible, more than just once a month. And the other thing is that the MATRIX program continues to be supported. To me, it is one of the best museum programs anywhere. I wouldn’t be the artist that I am without it.

**TRC**

I want to echo everything that you all said and also say that, having access to look at the collection through this project, something that occurred to me is, why is this private? I thought about public libraries, which were my saving grace growing up. The collection should be open-sourced and available. I know that I’m speaking about a huge can of worms, and I’m not on staff here, but how amazing would that be if you could—as an artist, a researcher, a scholar, a young person, a community member—just be able to poke around?

**CY**

Those are incredible points of accessibility and generosity. I’ve always been fascinated with open storage and how unfiltered that is as an experience from the public. And it seems like as a public university, it should always be available for the students here, and the faculty should always feel like they can access the collection.

**TRC**

I also think this format was really successful in community building and connecting the four of us and me further to the museum and the museum staff. It would be cool to do it again with a different group of artists.

**CY**

One of the things I think about as far as curatorial practice is this idea of multiplicity and not necessarily a curator having a singular, authoritative voice. And the model that you all have provided in terms of collaboration, collectivity, and multiplicity—but, at the same time, singularity—they’re both coexisting together in such an amazing model. There is a lot to take away from what you’ve spent three years working on.

And so much has happened since the beginning.

**LT**

It brackets a very specific moment in history where so much happened. John mentioned that the majority of the collection is gifts. It would be wonderful to see intentional acquisitions by BAMPFA that are funded. For example, the small O’Neal piece: Mary Lovelace O’Neal taught at UC Berkeley for nearly thirty years, including seven years as the chair of the Art Practice Department. She is known for monumental paintings, and it’s surprising that BAMPFA doesn’t own a major piece by her. That acquisition would require a fundraising effort or a major gift by a donor, and that’s something that I would very much like to see.

**DH**

I can say for me as an artist, it’s great to finally get three pieces shown in this museum. As a spectator and a visitor with my mom, I was embracing the art that was shown to me, but it’s a slight endurance, too, because people that look like me aren’t normalized in these spaces. And I remember going to a Julie Mehretu MATRIX show once. I was very excited about those paintings, but I was disappointed with the text that described her influences; none of them were Black people influences. I felt
like she was playing a position of “don't be too Black here.” And that was the condition in the [19]90s, when that show was up.

I feel like this is a new era, and Lava's piece really just dug into that. That has really helped me as [an] artist and as a person of color. I'm hoping that the institution can be a little bit braver when it tries to tackle stuff like MATRIX shows. The sense of Blackness has really been absent there.

I would like to feel confident that this is not just catching up but really trailblazing ahead. I am excited to be in this show with you guys. I ain't diminishing none of this.

I think one of the dangers is that a lot of these institutions are looking for Black value rather than Black genius or Black scholarship. And you have to be careful not to just put Black bodies in. You have to understand the genius, too. Don't step over us just to look for bodies of inclusion. I'm tired, to be honest with you. I ain't sleepy, but I'm tired of that.

LT
I want to thank Claire [Frost], Stephanie [Cannizzo], and Lynne [Kimura], who've been with this project from the very beginning and who have been incredibly helpful. I also want to thank doctoral candidate Delphine Sims and former BAMPFA Curatorial Assistant Lucia Momoh for their help when the project first began. And thanks to BAMPFA for supporting the new, experimental work.

JZ, TRC, DH, CY
Yeah, Thank you.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Birth Place and Dates</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
<th>Acquisition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zarouhie Abdalian</td>
<td>United States, born 1982</td>
<td>As a Demonstration</td>
<td>2013</td>
<td>Acrylic vacuum chamber, electric bell, and steel</td>
<td>22 x 25 x 22 in.</td>
<td>BAMFPA collection, museum purchase: bequest of Phoebe Apperson Hearst, by exchange</td>
<td>2013.32</td>
</tr>
<tr>
<td>Theresa Hak Kyung Cha</td>
<td>United States, born South Korea, 1951–1982</td>
<td>Untitled</td>
<td>c. late 1970s</td>
<td>Collage in three sections</td>
<td>Frame: 13 ½ x 28 ¼ in.</td>
<td>BAMFPA collection, gift of the Theresa Hak Kyung Cha Memorial Foundation</td>
<td>1992.4.25.a–c</td>
</tr>
<tr>
<td>Theresa Hak Kyung Cha</td>
<td>United States, born South Korea, 1951–1982</td>
<td>Repetitive Pattern</td>
<td>1975</td>
<td>Black ink on cloth sewn with white thread to cloth</td>
<td>46 x 46 in.</td>
<td>BAMFPA collection, gift of the Theresa Hak Kyung Cha Memorial Foundation</td>
<td>1992.4.59</td>
</tr>
<tr>
<td>Jay DeFeo</td>
<td>United States, 1929–1989</td>
<td>Footstool</td>
<td>1970s</td>
<td>Wood, acrylic, charcoal, graphite, ink, and wax pencil</td>
<td>18 ½ x 14 ½ in.</td>
<td>BAMFPA collection, gift of Bruce and Jean Conner</td>
<td>1994.11</td>
</tr>
<tr>
<td>Theresa Hak Kyung Cha</td>
<td>United States, born South Korea, 1951–1982</td>
<td>Faire Part</td>
<td>1976</td>
<td>Black press type and black ink on fifteen envelopes</td>
<td>4 ½ x 6 in.</td>
<td>BAMFPA collection, gift of the Theresa Hak Kyung Cha Memorial Foundation</td>
<td>1992.4.87</td>
</tr>
<tr>
<td>Theresa Hak Kyung Cha</td>
<td>United States, born South Korea, 1951–1982</td>
<td>Untitled</td>
<td>From Funny House (Speech Acts)</td>
<td>Archival pigment print</td>
<td>61 x 41 in.</td>
<td>BAMFPA collection, gift of the artist in memory of Kevin Killian</td>
<td>2019.40</td>
</tr>
<tr>
<td>Arnold J. Kemp</td>
<td>United States, born 1968</td>
<td>Untitled</td>
<td>From Funny House (Speech Acts)</td>
<td>Archival pigment print</td>
<td>61 x 41 in.</td>
<td>BAMFPA collection, gift of the artist in memory of Kevin Killian</td>
<td>2019.40</td>
</tr>
<tr>
<td>Zoe Leonard</td>
<td>United States, born 1961</td>
<td>Mirror No. 2 (Metropolitan Museum)</td>
<td>1990</td>
<td>Gelatin silver print</td>
<td>40 ½ x 27 ½ in.</td>
<td>BAMFPA collection, gift of Elaine McKeon</td>
<td>1996.9.2</td>
</tr>
</tbody>
</table>
Marilyn Levine  
Canada, 1935–2005  
**Black Suitcase**  
1971  
Ceramic and aluminum wire  
14 x 23 x 8 ¼ in.  
BAMPFA collection, gift of Mr. and Mrs. Walter S. Newman  
1971.39  

Lorna Simpson  
United States, born 1960  
**Counting**  
1991  
Photogravure and screenprint  
73 ¾ x 38 in.  
BAMPFA collection, gift of John Bransten  
1993.3  

Lena Wolff  
United States, born 1972  
**Circular Paths**  
2022  
Collage and hand-cut papers  
28 x 24 in.  
BAMPFA collection; restricted gift from Margarita Gandia and Diana Campeanor, Ann Baxter Perrin and Marc Perrin, Jane and Jeff Green, Wanda Kownacki, Charles and Naomi Kremer, Roselyne Chroman Swig, Michael R. Smith, Dr. Rosalyn M. Laudati and Dr. James Pick, and Maryellen and Frank Herringer in memory of Tecoah Bruce.  

Tammy Rae Carland  
United States, born 1965  
**Live from Somewhere**  
2013  
Single-channel video; color, silent; 7 min.  
Courtesy of the artist and Jessica Silverman, San Francisco  

Tammy Rae Carland  
United States, born 1965  
**Funny Face I Love You**  
2010  
Ceramic handbuilt and cast sculpture; porcelain stool, microphone, microphone stand, and water bottle  
Dimensions variable  
Courtesy of the artist and Jessica Silverman, San Francisco  

Tammy Rae Carland  
United States, born 1965  
**Make ‘em Laugh**  
2011  
Bronze  
11 x 6 x 4 in.  
Courtesy of the artist and Jessica Silverman, San Francisco  

Tammy Rae Carland  
United States, born 1965  
**Balancing Act**  
2013  
Color photograph  
37 ¼ x 50 in.  
Courtesy of the artist and Jessica Silverman, San Francisco  

Tammy Rae Carland  
United States, born 1965  
**Ghostlight**  
2013  
Color photograph  
37 ¼ x 50 in.  
Courtesy of the artist and Jessica Silverman, San Francisco  

Francis Bacon  
United Kingdom, 1909–1992  
**Study for Figure V**  
1956  
Oil on canvas  
60 x 46 ½ in.  
BAMPFA collection, gift of Joachim Jean Aberbach  
1993.28  

Jean-Michel Basquiat  
United States, 1960–1988  
**Untitled (New York City)**  
1981  
Oil stick on paper  
18 x 12 in.  
BAMPFA collection, gift of Mrs. Rose Holtz  
1985.4–5  

Romare Bearden  
United States, 1911–1988  
**Continuities**  
1969  
Collage on board  
50 x 43 in.  
BAMPFA collection, gift of the Childe Hassam Fund of the American Academy of Arts and Letters  
1971.9  

McArthur Binion  
United States, born 1946  
**Untitled**  
2021  
Ink and graphite on paper  
11 ½ x 11 ½ in.  
David Huffman collection  

Robert Colescott  
United States, 1925–2009  
**Ace of Spades**  
1978  
Acrylic on canvas  
79 x 59 ½ in.  
BAMPFA collection, gift of Robert Harshorn Shimshak and Marion Brenner  
1997.7.1  

Willem de Kooning  
United States, born Netherlands, 1904–1997  
**The Marshes**  
c. 1945  
Charcoal and oil on composition board  
32 x 23 ½ in.  
BAMPFA collection, gift of Julian J. Aberbach and Jerry Ganz  
1986.18  

Paul Gauguin  
France, 1848–1903  
**Still Life with Quimper Pitcher (Nature morte à la cruche de Quimper)**  
1889  
Oil on canvas, mounted on board  
13 ¼ x 16 ½ in.  
BAMPFA collection, gift of Frieda S. Nadolny in memory of Annemarie Nadolny  
1990.11  

Paul Gauguin  
France, 1848–1903  
**Volpini Suite: Pastorale Martinique**  
1889  
Zinc lithograph on canary paper  
12 ³⁄₄ x 14 in.  
BAMPFA collection, gift of Frieda Nadolny and Paula Hirschl  
1994.26.3.6  

Caroline Kent  
United States, born 1975  
**A State of Suspension**  
2018  
Acrylic on canvas  
50 x 30 in.  
BAMPFA collection, museum purchase  
2022.3  

Jacob Lawrence  
United States, 1917–2000  
**Catholic New Orleans**  
1941  
Gouache on paper  
Frame: 28 ½ x 34 ½ in.  
BAMPFA collection, purchased with the aid of funds from the National Endowment for the Arts (selected by the Committee for the Acquisition of Afro-American Art)  
1971.22  

Rosie Lee Tompkins  
United States, 1936–2006  
**Untitled [“F” Quilt]**  
1996  
Velvet and velveteen  
66 x 53 in.  
BAMPFA collection, bequest of the Eli Leon Living Trust collection  
2019.72.69  

Fair Game  
David Huffman
Sojourner Truth
United States, c. 1797–1883
Narrative of Sojourner Truth; A Bondswoman of Olden Time, Emancipated by the New York Legislature in the Early Part of the Present Century; with a History of Her Labors and Correspondence, Drawn from her “Book of Life”
1875
Book, 320 pages
8 x 5 ½ x 1 in.
BAMPFA collection, gift of Darcy Grimaldo Grigsby
2015.2.6

Franklin Williams
United States, born 1940
Untitled
1968
Acrylic, yarn, glitter, and plastic tubing on canvas
38 ½ x 44 ¼ in.
BAMPFA collection, gift of the University Art Museum Council in memory of Abigail Folger
1970.26

Fred Wilson
United States, born 1954
The Wanderer
2003
Polychromed wood, globe
54 ½ x 15 ½ x 22 ⅛ in.
BAMPFA collection, purchase made possible by the Acquisitions Committee Fund, General Acquisitions Fund, and Norma H. Schlesinger, Andrew and Paul Spiegel Fund
2004.7

Pascal Sébah
Turkey, 1823–1886
Mid-19th century
Sphinx Head, or the Watchman over Egypt, Hight [sic] 66 Ft. Length of Nose 5 Ft. Mouth 7 Ft. & 7 In. Breath of Face 13 Ft. 3 In.
c. 1860–80
Albumen print
9 ¼ x 12 ¾ in.
BAMPFA collection, William K. Ehrenfeld M.D. collection
2005.3.77

Studio of Georgios and Constantinos Zangaki
Greece, active Algeria/Egypt/Jerusalem, 19th century
Sphinx et pyramide de Cheops (Sphinx and Pyramid of Cheops, with Figure)
c. 1865–80
Albumen print
8 ¼ x 10 ¾ in.
BAMPFA collection, William K. Ehrenfeld M.D. collection
2006.3.1

Carte de Visite of Sojourner Truth with a Photograph of Her Grandson, James Caldwell, on Her Lap
1863
Albumen print, mounted on cardboard
4 x 2 ½ in.
BAMPFA collection, gift of Darcy Grimaldo Grigsby
2015.2.10

David Huffman
United States, born 1963
The Promised Land
2009
Acrylic, oil, glitter, and pencil on wood
84 x 120 in.
Courtesy of the artist

David Huffman
United States, born 1963
George
2020
Mixed media on wood panel
72 x 60 in.
The Joyner/Giuffrida collection

David Huffman
United States, born 1963
Sun Ra’s Dream
2022
Acrylic, oil, collage, color pencil, spray paint, and glitter on four wood panels
Overall: 96 x 96 in.
Courtesy of the artist

David Huffman
United States, born 1963
Untitled
Democratic Republic of Congo, c. 1985–96
Charcoal, fruit juice ink, and mud on barkcloth
12 x 32 ¼ in.
BAMPFA collection, gift of Cathryn M. Cootner, in memory of Pat Eliot
2016.170.A

Slaves Taken from Dhow Captured by H.M.S. Undine
1884
Albumen print
6 ¾ x 9 ¼ in.
BAMPFA collection, William K. Ehrenfeld M.D. collection
2005.3.1

Captioned Carte de Visite (Lerning [sic] Is Wealth. Wilson, Charley, Rebecca & Rosa, Slaves from New Orleans)
1864
Albumen print, fragment
6 ¼ x 4 ¾ in.
BAMPFA collection, gift of Darcy Grimaldo Grigsby
2015.2.45
Sadie Barnette
United States, born 1984
My Father’s FBI File: Government Employees Installation
2017
Archival pigment prints
25 x 20 in. (each)
BAMPFA collection, purchase made possible through a gift of Wanda Kownacki
2018.21.1–5

Barbara Chase-Riboud
United States, born 1939
Confessions for Myself
1972
Black patinaed bronze and wool
120 x 40 x 12 in.
BAMPFA collection, purchased with funds from the H. W. Anderson Charitable Foundation
1972.105

Erica Deeman
England, born 1977
Untitled 08
From Silhouettes
2014
Digital chromogenic print
45 x 45 in.
BAMPFA collection, gift of Jamie Lunder
2016.140

Kenyatta A.C. Hinkle
United States, born 1987
The Evanesced: The Retrieval #52
2018
Ink on Dura-Lar
40 x 24 in. (each)
BAMPFA collection, museum purchase 2021.24.1–3

Mildred Howard
United States, born 1945
Period
Question Mark
Apostrophe
From Parenthetically Speaking: It’s Only a Figure of Speech
2010–11
Blown glass, three parts
Period: 5 ½ in. (diam.) x 3 ⅞ in.;
Question Mark: 28 ⅜ x 13 x 5 ½ in.;
Apostrophe: 10 x 5 ½ x 3 ½ in.
collection of Lava Thomas

Mary Love lace O’Neal
United States, born 1942
Untitled
From Elegant Miniatures from San Francisco and Kyoto
1982
Paint, lampblack, chalk pastel, and graphite on paper
5 ½ x 5 ½ in.
BAMPFA collection, gift of the Naify Family
1995.48.478

Adrian Piper
United States, born 1948
Aspects of the Liberal Dilemma
1978
Black-and-white photograph framed under Plexiglas, audiotape, and lighting
Framed photograph: 18 ⅜ x 18 ⅜ x ⅜ in.
BAMPFA collection, gift of the Peter Norton Family Foundation
1993.35.a–c

Betye Saar
United States, born 1926
The Liberation of Aunt Jemima
1972
Mixed media
11 ⅞ x 9 x 2 ⅝ in.
BAMPFA collection, purchased with the aid of funds from the National Endowment for the Arts (selected by The Committee for the Acquisition of Afro-American Art)
1972.84

Carrie Mae Weems
United States, born 1953
The Capture of Angela
From Constructing History
2008
Archival pigment print
40 x 40 in.; frame: 61 x 51 in.
BAMPFA collection, museum purchase; bequest of Phoebe Apperson Hearst, by exchange
2009.1

Selection of Ephemera from BAMPFA Archives
1972–2019

Lava Thomas
United States, born 1958
Aspects of the Artist’s Dilemma
2022
UV-cured acrylic on paper on Dibond;
three panels
83 x 59 in. (each)
Courtesy of the artist and Rena Bransten Gallery

Lava Thomas
United States, born 1958
Solidarity Redux: Black Lives Matter
2022
Video; B&W, sound; 36 min.
Courtesy of the artist and Rena Bransten Gallery

Lava Thomas
Commernoration, Critique, Clarion Call
Lava Thomas
Constance Chang (Chang Shangpu)
United States, born China, 1924–2021
Landscape
1960s
Ink on paper
6 x 10 ½ in.
BAMPFA collection, gift of the artist 1996.22.4

Dai Jin
China, 1388–1462
Summer Trees Casting Shade
Early 15th century
Hanging scroll: ink on silk
78 x 42 ½ in.
BAMPFA collection, purchase made possible through gifts from an anonymous donor, Robert Bloch, the Warren King Family, Jane Lurie, Kirsten and Terry Michelsen, and other Friends of the Asian Gallery 2000.7

James Ensor
Belgium, 1860–1949
Seascape
1881
Oil on canvas
8 ½ x 11 in.
BAMPFA collection, gift of James R. Good 1966.70

Fan Qi
China, Qing dynasty, 1616–after 1694
Evening Landscape
17th century
Album leaf, mounted as hanging scroll: ink on paper
9 ¼ x 11 ½ in.
BAMPFA collection, purchase made possible through a gift from an anonymous donor 1997.17

Gao Jian (in the manner of Li Cheng)
China, 1636–1707
Winter Landscape
1669
Album leaf: ink and light color on paper
10 ½ x 12 ¼ in.
BAMPFA collection, gift of Sarah Cahill, in memory of James Cahill 2016.4

Hu Shicha
China
Landscape with Waterfall
n.d.
Album leaf, mounted as hanging scroll: ink on paper
54 x 14 ½ in.
BAMPFA collection, gift of Dorothy Dunlap Cahill 1994.31

Ren Yi
China, 1840–1896
Figure in Landscape
n.d.
Album leaf: ink and color on paper
9 ½ x 9 ¼ in.
BAMPFA collection, purchase made possible through a gift from an anonymous donor 2004.1.5.a–b

Sun Junze
China, early 14th century
Landscape with Buildings
Early 14th century
Hanging scroll: ink and color on silk
73 x 44 ¾ in.
BAMPFA collection, gift of Sarah Cahill, in memory of James Cahill 2016.4

Yamamoto Baititsu
Japan, 1783–1856
Flowering Plum Blossoms
1853
Hanging scroll: ink and color on silk
86 ½ x 36 in.
BAMPFA collection, gift of Col. and Mrs. Prentice B. Peabody 1997.40

Yosa Buson
Japan, 1716–1783
Summer Landscape with Rainstorm
18th century
Hanging scroll: ink and color on silk
28 x 18 ¼ in.; overall: 71 ¾ x 25 ¼ in.
Private collection

Yuan Jiang
China
Landscape with Houses, Figures, and Goats
1719
Hanging scroll: ink and color on silk
62 ½ x 30 ½ in.
BAMPFA collection, gift of Dr. Eugene C. Gaenslen, Jr. 1973.41

Landscape with Figures
(in the manner of Guo Xi [c. 1000–c. 1090])
China, c. 1267–1387
Hanging scroll: ink on silk
Image: 29 ⅝ x 15 ⅝ in.
BAMPFA collection, purchase made possible through a gift from an anonymous donor 2002.2.4

Landscape with Two Seated Scholars
(in the manner of Jiang Song)
China, Che School, 1520
Hanging scroll: ink on silk
60 x 35 ½ in.
BAMPFA collection, gift of Dr. Eugene C. Gaenslen, Jr. 1983.24.4

John Zurier
United States, born 1956
Evenl
1999
Oil on linen
90 x 120 in.
BAMPFA collection, gift of John Zurier and Gallery Paule Anglim 1998.62

John Zurier
United States, born 1956
Fjall
2011
Glue-size tempera and oil on linen
62 x 24 in.
BAMPFA collection, museum purchase: bequest of Phoebe Apperson Hearst, by exchange 2011.32

John Zurier
United States, born 1956
Laughlin Way 1
1999
Oil on linen
21 ⅝ x 15 in.
BAMPFA collection, gift of Dr. David D. Stein and Dr. Phyllis A. Kempner 2019.115.4

John Zurier
United States, born 1956
Early Spring
2021
Oil on linen
21 ⅝ x 25 ¾ in.
Collection of the artist, courtesy of Peter Blum Gallery, New York, and Gallery Nordenhake, Berlin, Stockholm, Mexico City
**Artist Biographies**

**Tammy Rae Carland** was born in Portland, Maine, and now lives and works in the Bay Area. An artist who works with photography, video, sculpture, and small-run publications, she engages conceptual strategies and humor to document and archive queer narratives through personal history and experience. She received her Bachelor of Arts from Evergreen College, Olympia, Washington, and her Master of Fine Arts from UC Irvine. Her work has been screened and exhibited in galleries and museums internationally, including New York, Los Angeles, San Francisco, Istanbul, Berlin, and Sydney. Her photographs have been published in numerous books, including *The Passionate Camera: Queer Bodies of Desire and Lesbian Art in America*, and she is a featured artist in Sarah Thornton’s book 33 Artists in 3 Acts. Her fanzine writing has been republished in *The Riot Grrrl Collection and A Girl’s Guide to Taking Over the World*. In the 1990s, Carland independently produced a series of influential fanzines, including *I (heart) Amy Carter*. She has collaborated on the record art for seminal underground music releases for such bands as Bikini Kill, The Fakes, and The Butchies. From 1997 to 2005, she managed, in partnership, Mr. Lady Records and Videos, an independent record label and video art distribution company that was dedicated to the production and distribution of queer and feminist culture.

**David Huffman** was born in Berkeley and continues to live and work in Oakland. Working in painting and installation, he engages sci-fi aesthetics and objects related to Black culture to explore identity and racial politics. He studied at the New York Studio School and the California College of Arts and Crafts, where he received his Master of Fine Arts in 1999. He has had solo exhibitions at McEnery Gallery, New York; Jessica Silverman Gallery, San Francisco; Paulson Fontaine Press, Berkeley; Roberts & Tilton Gallery, Culver City, California; Patricia Sweetow Gallery, San Francisco; San Francisco Arts Commission Galleries; and Lizabeth Oliveria Gallery, Los Angeles, among others. His work is included in the permanent collections of the Arizona State University Art Museum, Tempe; Arkansas Art Center, Little Rock; BAMPFA; Birmingham Museum of Art, Alabama; Crocker Art Museum, Sacramento; de Saisset Museum, Santa Clara University, California; Embassy of the United States of America, Dakar, Senegal; Los Angeles County Museum of Art; Oakland Museum of California; Palo Alto Arts Center; San Francisco Museum of Modern Art; and Studio Museum, Harlem, New York.

**Lava Thomas** was born in Los Angeles and is currently based in Berkeley. She studied at UCLA’s School of Arts and Architecture and received a Bachelor of Fine Arts from California College of the Arts. Thomas’s multimedia practice interrogates issues around race, gender, representation, and memorialization, with an emphasis on portraiture that visualizes Black women’s empowerment and activism. Her work has been exhibited at various galleries and museums, including the National Portrait Gallery, Washington, DC; International Print Center, New York; Museum of the African Diaspora, San Francisco; California African American Museum, Los Angeles; Rena Bransten Gallery, San Francisco; and Contemporary Jewish Museum, San Francisco. Thomas is the recipient of a 2021 Academy of Arts and Letters Purchase Prize, the 2020 San Francisco Artadia Award, and a Joan Mitchell Foundation Painters and Sculptors Grant. She has participated in artist residencies at Facebook, Los Angeles; Headlands Center for the Arts, Sausalito, California; and the Djerassi Resident Artists Program, Woodside, California. She was awarded the Lucas Artists Fellowship Award, and an artist residency at the Joan Mitchell Center, New Orleans. Thomas’s work is held in the permanent collections of the United States Consulate General in Johannesburg, South Africa; Smithsonian American Art Museum and Smithsonian National Museum of African American History and Culture, Washington, DC; Studio Museum, Harlem, New York; San Francisco Museum of Modern Art; Pennsylvania Academy of Fine Arts, Philadelphia; de Young Museum, San Francisco; Spelman College Museum of Fine Art, Atlanta; and BAMPFA.

**John Zurier** was born in Santa Monica, California. He lives and works in Berkeley and Reykjavík, Iceland. Zurier’s abstract, nearly monochrome paintings use color, surface modulation, and brushwork to evoke distortions of air and weather. He received his Master of Fine Arts in painting from UC Berkeley in 1984. He has had museum exhibitions at the Moderna Museet Malmö, Sweden; San Francisco Museum of Modern Art; New Mexico Museum of Art, Santa Fe; Colby Museum of Art, Waterville, Maine; and BAMPFA. He has also exhibited at the 30th São Paulo Biennial; California Biennial, Orange County Museum of Art, Santa Ana; 7th Gwangju Biennale, South Korea; Kettle’s Yard, Cambridge, England; and Whitney Biennial, New York. He was awarded the John Simon Guggenheim Fellowship in 2010.
Writer Biographies

Bridget R. Cooks is a scholar, writer, curator, and academic. She is the Chancellor’s Fellow and Professor of Art History and African American Studies at UC Irvine. Cooks’s research focuses on African American art and culture, Black visual culture, museum criticism, film, feminist theory, and postcolonial theory.

Jaqueline Francis is chair and associate professor of the Graduate Visual and Critical Studies program at California College of the Arts, San Francisco. Francis researches critical questions about minority identities and identifications represented in historical and contemporary visual cultures in the Americas and Europe.

Sarah Thornton is a sociologist who writes about art, design, and people. Formerly the chief art market correspondent for The Economist, she is the author of three critically acclaimed books. Currently, Thornton is a scholar-in-residence at UC Berkeley, where she is deeply immersed in researching a book that investigates the culture of breasts.

Pamela Wilson-Ryckman is a painter and art historian whose paintings have been shown nationally and internationally in solo and group exhibitions in San Francisco, Chicago, New York, Seville, Madrid, and Skarhamn, Sweden. Currently, she is a graduate advisor in painting at UC Berkeley and California College of the Arts, San Francisco.