Way Bay 2

Gallery Guide

Please do not remove from the gallery
Way Bay 2
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.
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  2010.34

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 Odyssia 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 PHUNGRASAMEE 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

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.

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

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

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.
Each exhalation, the birth of another century, its violent form
Aja Couchois Duncan, from “Class,” 2016

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<td>ROBERT GUTIERREZ</td>
<td>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</td>
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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.

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.
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.”
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

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.

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  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

39  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.

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
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.

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
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  BRET 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.

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

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.

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

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.
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

60 DONNA BROOKMAN
United States, born 1949

Palace of Memory V
2013
Archival pigment print

61 Linda Benko
From Rich and Poor
1979
Gelatin silver print

62 Gardiner Hempel
From Rich and Poor
1980
Gelatin silver print

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

66 HADI TABATABAI
United States, born Iran, 1964

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


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 2011.21.2

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 2011.21.11
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  CHRYSSA
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 2003:108:13068-13—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”
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.

99  RUTH WALL
United States, 1917–2010

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 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 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.

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.

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.

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.
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.
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 1960.13

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
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.

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.

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, Teoah and Thomas Bruce  2012.19.1
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.
At the edge of the known world, we stand amazed
Jack Spicer, from “Stinson,” 1961

AJIT CHAUNAN
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 GWENÄEL 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 Gwenäel 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. Bransten, Robert J. Bransten, 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

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.

This is what we are for and this is what we’ll get
2002
Latex enamel on plywood
Museum purchase 2015.41

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.

Yosemite Landscape
1913
Oil on canvas
Gift of Emma Michalitschke 1919.2.8

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.
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

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<td>1973</td>
<td></td>
<td>Betacam SP preservation video transferred to digital file; black and white, sound; 27 min.</td>
<td></td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>Cecilia Dougherty</td>
<td></td>
<td>Gay Tape: Butch and Femme</td>
<td></td>
<td></td>
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<tr>
<td>1985</td>
<td></td>
<td>½-inch VHS master transferred to digital file; color, sound; 29 min.</td>
<td></td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>Leslie</td>
<td>1998</td>
<td>Betacam SP video transferred to digital file; black and white and color, sound; 11 min.</td>
<td></td>
<td>Courtesy of the artist</td>
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<tr>
<td>Ginny Lloyd</td>
<td></td>
<td>Color Xerography Evening Magazine excerpt</td>
<td></td>
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<tr>
<td>1980</td>
<td></td>
<td>¾-inch U-matic video transferred to digital file; color, sound; 1.5 min.</td>
<td></td>
<td>Courtesy of the artist</td>
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<tr>
<td>National Center for Experiments in Television (NCET)</td>
<td></td>
<td>KQED tape #8013. Experimental Project Sampler</td>
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<tr>
<td>1968</td>
<td></td>
<td>Betacam SP preservation video transferred to digital file; black and white, sound; 59 min.</td>
<td></td>
<td>Courtesy of the artists</td>
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<tr>
<td>Warner Jepson and Ruth Asawa</td>
<td></td>
<td>I17 (Ruth 1)</td>
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<td></td>
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<tr>
<td></td>
<td>1974</td>
<td>¾-inch U-matic video transferred to digital file; color, silent; 41 min.</td>
<td></td>
<td>Courtesy of the Estate of Warner Jepson and the Estate of Ruth Asawa</td>
</tr>
<tr>
<td>Stefan Kürten</td>
<td></td>
<td>MATRIX 131</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1983</td>
<td>Auditocassette transferred to digital file; 28 min.</td>
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<td>La Mamelle</td>
<td></td>
<td>In Review (aired January 5, 1980)</td>
<td></td>
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<tr>
<td></td>
<td>1980</td>
<td>¾-inch U-matic video transferred to digital file; color, sound; 30 min.</td>
<td></td>
<td>Courtesy of Nancy Frank and Darlene Tong</td>
</tr>
<tr>
<td>Peter Gessner and David L. Brown</td>
<td></td>
<td>Making Waves: Sailing with the Bay Area Peace Navy</td>
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<tr>
<td></td>
<td>1987</td>
<td>¾-inch U-matic video transferred to digital file; color, sound; 20 min.</td>
<td></td>
<td>Courtesy of Peter Gessner</td>
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<tr>
<td>Anna Halprin and Seth Hill</td>
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<td>Right On (Ceremony of Us)</td>
<td></td>
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<tr>
<td></td>
<td>1969</td>
<td>Betacam SP preservation video transferred to digital file; black and white, sound; 30 min.</td>
<td></td>
<td>Courtesy of Jim Newman</td>
</tr>
<tr>
<td>John Held Jr.</td>
<td></td>
<td>The Vanishing World of Correspondence</td>
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<tr>
<td></td>
<td>1984</td>
<td>¾-inch U-matic video transferred to digital file; color, sound; 21 min.</td>
<td></td>
<td>Courtesy of the artist</td>
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<tr>
<td></td>
<td>1992</td>
<td>Talk at the University Art Museum</td>
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<tr>
<td></td>
<td>1992</td>
<td>Audiocassette transferred to digital file; 31 min.</td>
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</table>
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 Wiener, “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, “á 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 ¼ × 70 ¼ (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.