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448. *Photography: Beyond Botanica*: June – September 2007
449. *Renee Adams: Under Fragile Skies*: June – September 2007
450. *Frances McCormack - From the Ground Up: Painting, Process & the Garden*: June – September 2007
451. *A Model Building*: September – December 2007
452. *From Dwellings Forward: Metalwork by Marilyn da Silva*: September – December 2007
453. *From Fire to Forefront: Selections from the Forrest L. Merrill Collection*: January – April 2008
454. *Intertwined: Contemporary Baskets from the Sara and David Lieberman Collection*: January – April 2008
455. *Nathan Oliveira: The Painter's Bronzes*: June – September 2008
456. *Timothy Berry: More Missing Magic*: June – September 2008
457. *In the Bigger Picture: Richard Misrach*: September – December 2008
458. *The Miniature Worlds of Bruce Metcalf*: September – December 2008
459. *Joe Brubaker: Somnambulists*: January – April 2009
460. *Tales from an Imaginary Menagerie*: January – April 2009
461. *Stephen De Staebler: Continuity*: June – August 2009
462. *Danae Mattes: Wetlands*: June – August 2009
463. *Permutations from Nature's Perimeter: Radius 2009*: June – August 2009
464. *Treasures from the Mexican Museum: A Spiritual Legacy*: September 2009 – April 2010
465. *Paintings from Haiti*: September – December 2010
466. *Light from the Underground: Colette Campbell-Jones*: September – December 2010
467. *Dream Sequences*: June – September 2010
468. *Surreal Reinventions*: June – September 2010
469. *Secret Drawings*: June – September 2010
470. *Patrick Dougherty - Double Take*: January 2011 – July 2016
471. *Mildred Howard - Clear Story*: August 2011 – August 2012
472. *Judith Selby Lang - LawnBowls*: February 2012 – February 2013
473. *Judith Selby Lang - Water Lilies*: April 2012 – September 2012
474. *Community Creates*: October 2012-April 2013
475. *Youth Art and Cultural Kaleidoscope*, April 28 – May 26, 2013
476. *Sky is Falling: Paintings by Julie Heffernan*: June 2013 - September 2013
477. *Community Heirloom Project by Shenny Cruces*: June 2013 – September 2013
478. *Bibliophilia*: September 2013 – December 2013
479. *Pencils Down*: January 2014 – April 2014
480. *Youth Art and Cultural Kaleidoscope*, April 27 – May 25, 2014
481. *Dana Harel: Between Dreams and Nightmares*: June 2014 – September 2014
482. *Containers of Community: Ehren Tool*: June 2014 – September 2014
483. *Joeseoph Zirker: Celebrating Prints, Collages & Sculptures*: August 2014

484. *I'll Show You Mine: Contemporary Artists Explore Family Portraiture*: September 2014 – December 2014
485. *Christina Velasquez: Repurposed Black-Endless*: October 2014 – December 2014
486. *Hear This!*: January 2015 – April 2015
487. *Lift/Heft: New Sculptures by Lauren DiCioccio and May Wilson*: January 2015 – April 2015
488. *Youth Art and Cultural Kaleidoscope*, May 2 – May 31, 2015
489. *Home Grown: Walter Robinson*, June 20 – August 30, 2015
490. *Front Yard, Backstreet*, September 19 – December 13, 2015
491. *Creative Ecology: Linda Gass: What We Discovered at Cooley Landing*, November 14 – January 22, 2016
492. *Bird in the Hand*, January 16 – April 10, 2016
493. *Creative Ecology: David Tomb: King Tides and Elusive Rails*, April 26 – July 3, 2016
494. *Cultural Kaleidoscope and Youth Art*, April 30 – May 29, 2016
495. *Fired Up: Monumental Clay*, June 18 – August 28, 2016 (Main Gallery)
496. *The Butterfly Effect: California Art in the 1970s*, September 17 – December 30, 2016 (Main Gallery)
497. *Creative Ecology: Jenny Odell*, September 17 – December 11, 2016
498. *Spectral Hues: artists + color*, January 21 – April 9, 2017 (Main Gallery)
499. *Creative Ecology: Mari Andrews*, March 17 – May 21, 2017 (Glass Gallery)
500. *Cultural Kaleidoscope and Youth Art*, April 29 – May 28, 2017
501. *Kija Lucas: Collections from Sundown*, May 27 – July 9, 2017 (Glass Gallery)
502. *Michael Light: Planetary Landscape*, June 17 – August 27, 2017 (Main Gallery)
503. *Play!*, September 16 – December 29, 2017 (Main Gallery and Glass Gallery)
504. *Through That Which is Seen*, January 20 – April 8, 2018 (Main Gallery and Glass Gallery)
505. *Cultural Kaleidoscope and Youth Art*, April 28 – May 27, 2018 (Main Gallery, Lobby, Glass Gallery, and Community Gallery)
506. *Paper Cuts: Large-Scale Collage*, June 16 – August 26, 2018 (Main Gallery and Glass Gallery)
507. *Care and Feeding: The Art of Parenthood*, September 15 – December 30, 2018 (Main Gallery)
508. *Being Human: A Social Practice Artwork and Workshop Residency with Artist Jill Miller*, September – December, 2018 (Glass Gallery)
509. *The Sheltering Sky*, January 19 – April 7, 2019 (Main Gallery and Glass Gallery)
510. *Cultural Kaleidoscope and Youth Art*, April 27 – May 26, 2019 (Main Gallery, Lobby, Glass Gallery, and Community Gallery)
511. *Local Editions: A Celebration of Bay Area Printmaking*, June 15 – August 25, 2019 (Main Gallery)
512. *Encounters: Honoring the Animal in Ourselves*, September 14 – December 29, 2019 (Main Gallery, Lobby, and Glass Gallery)
513. *Rooted: Trees in Contemporary Art*, January 25—March ?, 2020 (Closed early because of Covid-19 Pandemic) (Main Gallery, Lobby, and Glass Gallery)
514. *Patrick Dougherty: Whiplash*, November 2016 – May 2020 (Embarcadero Lawn)
515. *Peninsula Photo Contest*, September 12 – November 14, 2020 (Closed early because of Covid-19 Pandemic) (Glass Gallery)

516. *Holding it Together*, November 3 – November 14, 2020 (Closed early because of Covid-19 Pandemic) (Main gallery and Lobby)
517. *Community Advice Revisted*, October 1, 2020 – January 2021 (Embarcadero Lawn)
518. *Sanctuary City Print Project Residency*, January 2021 – April 3, 2021 (Glass Gallery, Front windows, and Embarcadero Lawn)
519. *Where the Heart Is: Contemporary Art by Immigrant Artists*, March 6 – April 3, 2021 (Opened late because of Covid-19 Pandemic) (Main Gallery)
520. *Peninsula Photo Contest*, June 12 – August 14, 2021 (Meeting Room)
521. *The Black Index*, May 1 – August 14, 2021 (Main Gallery and Glass Gallery)
522. *The Art of Disability Culture: Artists with disabilities dispelling myths, dissolving barriers, and disrupting prejudice*, September 11 – December 11, 2021 (Main Gallery, Lobby, and Glass Gallery)

1. *Color*

June 19 – July 25, 1971

Curator: Linda Langston

The human eye can see 10 million shades of tone and color, which can be boiled down to the three primary colors: yellow, red and blue. As colors vary in tone or other qualities such as hardness or softness, they affect our feelings – this phenomenon involves optics as well as mental interpretation. Color determines form, shaping our whole conception of reality. For example, the simplicity and clarity unconsciously sought by the eye appears in the fact that slightly irregular or distorted forms seem quite regular in their after images. In this exhibition, abstract expressionists explored various styles through color and demonstrated color's influence in our daily lives.

2. *The Art of Indonesia*

July 23 – September, 1971

Curator: Linda Langston

Indonesia has been exposed to many cultural and religious influences of the East. Hinduism, Buddhism, Islam, and Chinese cultures have all played integral roles in shaping Indonesia's religions and culture. The art of the Indonesian peoples reflects these multicultural developments, although certain basic aesthetic qualities of the indigenous culture present before the influx of immigrants have remained intact. The art of Bali and Java, on display in this exhibition, is virtually inseparable from citizens' everyday experiences.

3. *Bay Area Architects*

July 27 – September 5, 1971

Curator: Linda Langston

This exhibition featured the works of local architects. The show included models of houses, plot and house plans, and large mounted photographs. Accompanying the displays were statements from the architects explaining their choice of styles, which features were emphasized in the houses and why, and the types of materials used. The show included homes ranging from simple to complex, along with some futuristic architecture such as geodesic domes and modern experimental ways of putting houses together. Furniture by Marin furniture maker Michael Bock and tapestries and rugs by Clydeen Peterson of Menlo Park were on display as well.

Architects: Robert Peterson, William Garwood, George Cody, Aaron Green, Martin Garfinkel, Masaru Kimura, John Worsley, John T. Law, Derk Vyn, Goodwin Steinberg, Leonard Lincoln, John Boyd, Arden Beck, and Warren Callister.

4. *Issei Folk Art*

August 29 - September 18, 1971

Curator: Linda Langston

Issei was an exhibition of first generation Japanese-American folk arts and crafts. It presented objects that, to many, were mementos of the days of incarceration in the concentration camps,

more widely known euphemistically as relocation centers. However, beyond that, the objects served to symbolize their reactions to their experiences in the United States. This exhibition reflects the toughness, creativity, and beauty of the *Issei*.

5. *An Expression of Joy*

December 5, 1971 – January 2, 1972

Curator: Linda Langston

This exhibition featured works from artists of all ages throughout the Bay Area. Reflecting the holiday spirit in a timeless, non-religious manner, the multi-media works of this exhibition visually answered the questions, “Joy to me is...”, “I am joyful when...”, or “The World would be joyful if...”. The works in this exhibition presented these answers in a colorful and exuberant manner. Student groups Aptos Junior High School, San Francisco; Benjamin Franklin Junior High School, San Francisco; Santa Clara Parks and Recreation Department; Palo Alto Art Club Classes; and several Palo Alto public schools participated in this show. Among the contributing artists from Palo Alto were Albert Kramer and Louise Mohr.

6. *Fabrication: A Survey of Textile Design*

March 31 – April 26, 1972

Curator: Linda Langston

This exhibition was comprised of textiles borrowed from collections at the de Young Museum in San Francisco; Lowie Museum of Anthropology; University of California, Berkeley; Los Angeles County Museum of Art; and the Museum of Cultural History, UCLA. Among the works exhibited were silk and silver coated paper brocade, Oriental damask brocaded with silver and gold thread, samples of techniques used, Indonesian and Navajo rugs, Mexican and Guatemalan wools and cottons, Yugoslavian and Macedonian wool homespun, Nigerian cloth of starch paste resist dyeing, Kente cloth from Ghana, tapa cloth made from mulberry barks, Egyptian Coptic fragments, and paisleys of extremely intricate weave. The exhibition showed comparisons between the same types of fabrics as treated in different countries during either the same historical period or at widely divergent points in time.

7. *Hermann Hesse*

July 1 – August 6, 1972

Curator: Linda Langston

Hermann Hesse’s works commonly explore an individual’s search for authenticity, self-knowledge, and spirituality. This exhibition displayed many works by Hesse, such as his poems, photographs, and paintings. The show also included photographs of Hesse throughout his life.

8. *Lemmy: Retrospective 1962-1972*

August 11, - September 17, 1972

Curator: Linda Langston

This exhibition, featuring 72 paintings, was a 10-year retrospective of works by the Malaysian-born artist. This show was the largest exhibition of Lemmy paintings ever held and the biggest one-man show for the Palo Alto Cultural Center up to this point in time. 20 paintings featured were brand new and had never been exhibited before. Also on display were examples of the artist's early acrylics on silk as well as many paintings in the innovative technique for which Lemmy became known for. His works are characterized by their brilliant color.

9. *Lilia Lender: Paintings and Sketches*

September 22 – October 19, 1972

Curator: Linda Langston

This exhibition featured abstract expressionist paintings by Lilia Lender, a Palo Alto artist. She uses wide variety of colors and textures to create her nonobjective compositions. All of the works reflect Lender's strong emphasis on her limited color scheme, free-form abstractions, and the feeling of spontaneity and freedom.

10. *Western Art Director's 8th Annual Exhibition of Communicating Arts*

September 25 – October 15, 1972

Curator: Western Arts Directors, Palo Alto Branch

This show displayed works from a competition held throughout Northern California for companies and individuals involved in the communication arts. The Western Art Directors Club is a professional organization located in Palo Alto. The annual competition and show honors outstanding work and stimulates a high degree of professionalism. Out of the entries submitted for judging, the jury selected 175 pieces for this exhibit. The show included a wide range of works, from packaging to letterheads.

Judges included Elizabeth Hayes of Doyle Dane, Bernbach, Los Angeles; Hy Yablonka of Chiat-Day Advertising, Los Angeles; Mo Lebowitz of Mo Lebowitz, Inc., New York; and Earl J. Vannoy of Pet Inc., Los Angeles.

MAIN GALLERY

11. *Sculpture by Judith Lange*

September 29, - November 15, 1972

Curator: Linda Langston

Lange's works have a bite of comedy in them, as seen in her multi-media works in this exhibition. Originally a chemist, Lange made her vocational shift later in life, after she realized that taking care of a home was not as fulfilling as she desired. She comments on the foibles of our society through her tongue-in-cheek sculptures.

SMALL GALLERY

12. *Jean Sorensen: Watercolors*

October 17 – November 14, 1972

Curator: Linda Langston

Jean Sorensen is a San Diego artist whose work includes watercolors of historical landmark pictures of Santa Clara County.

LOBBY

13. *Peninsula Stitchery Guild*

October 20 – November 15, 1972

Curator: Candace Crockett

The pieces included in this exhibition utilized many techniques, both ancient and modern, loom and non-loom. The show included examples of appliqué, knotless netting, weaving, three-dimensional, macramé, needlepoint, wrapping, quilting, reverse appliqué and tie-dying. Viewers could examine abstracts, wall hangings, stuffed pieces, small pots, pillows and original designs.

14. *Three One-Man Shows: Harry Powers, Don Beatty, John Haynes*

November 28, 1972 – January 17, 1973

Curator: Linda Langston

This exhibition featured the works of three distinct and gifted artists. Harry Powers' sculpture is concerned with floating, weightless qualities and illusions of drift. Both color and form seem to change with the quality of the light and a piece that has a given character in sunlight may appear completely different in candlelight. His work is involved with broken fluctuating reflections of its environment and of its own self. Its cantilevered construction, transparent joints, lack of solidity, and transient nature make it seem anti-Renaissance.

Don Beatty works with non-commissioned portraiture and its expression through the pointillist technique of the Post-Impressionist painter, Seurat. Beatty feels that photographers should study paintings, especially portraits, by the great masters in order to better their own style of photography. Beatty specialized in color photography and select focus technique in this exhibition, making portraits exclusively of important figures in the art world, including Wayne Thiebaud, Stephen Antonakos, and Peter Selz. Unlike Seurat who used the entire primary color range, Beatty's colors are restricted to cyan, magenta and yellow, due to the fact that Extacolor prints consist only of these three colors.

John Haynes' works represented his development of mixed drawing media utilizing pen and ink and his transfer technique.

15. *1st Annual Sculpture Invitational*

January 13 – February 18, 1973

Pottery and Porcelain assembled by Olivia Lenhart

Paintings by Muriel Mickel

This exhibition was a study of the evolution of pottery, porcelain and paintings.

Artists: John Battenberg, Carroll Barnes, Fletcher Benton, David Bottini, Robert Butterbaugh, Tony Costanzo, Bella Feldman, Sidney Gordi, Tyler Hoare, Robert Howard, Seymour Locks, Rus Michelsen, Ernest Mundt, Manuel Neri, John Palmer, James Perrizo, Harry Powers, Don Rich, Sam Richardson, Jack Ward, and Gurdon Woods.

16. *First Print Invitational*

February 24 – March 25, 1973

Curator: Linda Langston

Twenty-three printmakers were invited to this exhibition to submit two to four works of their choice. Viewers saw all manners of printmaking, including lithography, linocuts, woodcuts, etching, 3-M color-in-color, and photo-intaglio. Most of the artists were from California.

Artists: Garo Antreasian, Keith Boyle, Helen Greger, Kathan Brown, Wesley Chamberlin, Gordon Cook, Jose Luis Cuevas, Richard Diebenkorn, Patricia Forrester, Sam Francis, Richard Fraff, Tyler Hoare, John Ihle, Toby Klayman, Johathon Knowlton, Frank Lobdell, Pla Narbona, Nathan Oliveira, Mel Ramos, Fritz Scholder, Anne Siberell, Beth Van Hoesen, and William Wolff.

17. *Kaethe Kliot*

April 1 – May 1, 1973

Curator: Linda Langston

This exhibition featured the lace work of Kaethe Kliot.

LOBBY

18. *Siamese Manuscript Painting*

May 17, 1973

Curator: Linda Langston

The Siamese manuscript paintings on display in this exhibition included long, narrow, palm-leaf books that are still in use in Thailand today. The usual illustrated manuscript, called *samut thai*, is of koi paper in one continuous sheet folded like an accordion. It is read across the length of the page. The subject matter of the manuscripts in this exhibition was eclectic: the majority of them were devoted to religious works, others were treatises on the real or legendary world of humans and animals, and included texts on boxing, massage, the diseases of elephants, horoscopes, etc. A small number of Americans living in Thailand between 1969 and 1972 collected the paintings exhibited.

19. *Watercolors by Dan Murphy*

May 1973

Curator: Linda Langston

This exhibition included the works of Dan Murphy, an artist who specializes in watercolors.

LOBBY

20. *Paintings by Richard Sumner*

May 1973

Curator: Linda Langston

Richard Sumner's interest is in lyrical, minimal art. Some of the pieces in this exhibition were inspired by the primitive designs in Southwest Indian rugs, with Sumner achieving an unusual

effect by taking these designs out of their native textile medium and transplanting them on canvas with acrylic.

SMALL GALLERY

21. *1st Photography Invitational*

May 1973

Curator: Linda Langston

In the *1st Photography Invitational*, 18 photographers, all from areas in California extending from Santa Cruz to Marin, were invited to submit six works of their choice. An interesting combination of figurative, landscape, and abstract photography was the result.

Artists: John Barna, Don Beatty, Jean Dierkes Carlisle, Jonathan Clark, Liane Enkelis, Jack Fulton, Sandra Holman, George Knight, Joanne Leonard, Norman Ben Locks, Alan McGee, Will Hiroshi Oda, Nata Piaskowski, Efren Ramirez, Michael Manning Rice, and Jack Welpott.

22. *Festival of the Arts: Bay Area Juried Art Show*

June 2 – June 10, 1973

Curator:

23. *Thai Manuscript Art*

June 2 – July 8, 1973

Curator:

NEW GALLERY

24. *Drawings by Lee Adair and Photography by Julia Siebel*

June 16 – July 8, 1973

Curator: Linda Langston

Lee Adair works in a realistic style. She creates abstractions of her subjects - always things she loves - such as the beach, people, clouds, airplanes, astronomical events, animals, landscapes and seascapes. She has sought since childhood to “communicate through art the visions of the wonders of nature in space and time.”

25. *Bay Area Arts and Crafts Guild 17th Annual Exhibition*

June 16 – July 8, 1973

Curator: Linda Langston

The Bay Area Arts and Crafts Guild presented ceramics, metals, sculpture and textiles in this exhibition.

26. *Contemporary Art from Nigeria – WAAM*

June 20, 1973

Curator: Linda Langston

This exhibition displayed contemporary artwork from Nigeria. Most of the works, selected from the Richard and Jean Kennedy Wolford Collection, came from the collectors’ 6 year tour with

the USAID Mission in Nigeria. The 20 artists featured belong to the “Mbari Mbayo Club,” a guild organized on ancient tribal models in Oshogbo, Nigeria.

GLASS GALLERY AND LOBBY

27. *Historical Snuff Bottles*

July 14 – August 19, 1973

Curator:

NEW GALLERY

28. *William Respini, Photographs*

July 14 – August 19, 1973

Curator:

LOBBY

29. *William Aberth, Ceramic Sculpture*

July 14 – August 19, 1973

Curator:

SMALL GALLERY

30. *Villamor and Hanks*

July 14 – August 19, 1973

Curator: Linda Langston

The Palo Alto Cultural Center represented works of art by Manuel Villamor, a painter from San Francisco, and Stephen Hanks, a watercolorist from Walnut Creek.

31. *19th Century California Landscape Art*

August 22 – September 29, 1973

Curator: Linda Langston

This traveling exhibition originally debuted at the Whitney Museum of American Art and was titled “The American Frontier, Images and Myths.” Many paintings for this show were borrowed from collections from the Oakland Museum, as well as the city museums of San Francisco. This show aimed to embody the record and memory of the American frontier becoming more of a reproach than a myth.

Artists: William Hahn, James Walker, Ernest Narjot, Edwin Deakin, Jules Tavernier, William Keith, George Caleb Bingham, Thomas Cole, Sanford Gifford, Worthington Whittredge, George Catlin, Alfred Jacob Miller, Albert Bierstadt, Thomas Moran, Henry Breuer, William A. Coulter, Marius Dahlgren, Edwin Deakin, Nels Hagerup, George Hamilton, Thomas Hill, Hiram Reynolds Bloomer, Howard Hitchcock, Carlos J. Hittell, Carl H. Jonnevold, William Keith, Lorenzo P. Latimer, Charles Rollo Peters, John K. Ross, Jules Tavernier, Juan Buckingham Wandesford, Thaddeus Welch, and Raymond D. Yelland.

32. *Mementos from the People's Republic of China & American Sculpture from the Collection of the Fine Arts Gallery of San Diego*
 September 29 – October 1973
 Curator: Linda Langston
 This exhibition included hard edge paintings by Roosevelt Nobel, watercolors and oils by Edith Bergstrom, and watercolors by Dr. Sheila Ross.
33. *Southwest Indian Art Exhibition*
 December 9, 1973 – January 5, 1974
 Curator: Linda Langston
 This exhibition presented a survey of art by the Indians of the Southwest. The viewer could compare both old pieces made for use by the Indians and fine new pieces made for tourist or collector sales. The exhibition was divided into two parts: the Main Gallery contained pottery, basketry and textiles, while the Glass Gallery and the Small Gallery featured the contemporary southwest Indian paintings.
34. *Renee Groch*
 January 12 – February 10, 1974
 Curator: Linda Langston
 This was a solo exhibition for Renee Groch, a Californian who works in a modern abstract style.
35. *2nd Annual Sculptural Invitational*
 January 1974
 Curator: Hayward King (Curatorial Consultant)
 This exhibition included sculptures by Vern Gleason, John Mettier, James Perrizo, Florence Hogoboom, Richard Randell, Gwen Stone, Roland Simmons, Prescott Smith, Harry Powers, and Larry Urbina, as well as works by the artists with the last names of: Cravath, Hanzel, Browne, Frizzell, Carlson, Howard, Stewart, Goldberg and Welch.
36. *2nd Annual Arts Competition*
 February 18 – March 21, 1974
 Curator: Linda Langston
 This exhibition featured 89 works by Northern California artists. The works included paintings, sculptures, graphics, ceramics, textiles, jewelry, and photography. Palo Alto residents voted for their favorite work, selecting Thomas Portue's photo-realistic oil painting "Wallscape" as the winner. Three other artists - Kay White, David Klemp, and Cindy Blake - won \$100 awards for "artistic excellence" from the Palo Alto Cultural Center Guild.
 Artists: Arthur Nelson, Kay White, David Klemp, Cindy Blake, Karl L. Folsom, Jonathan Clark, Nancy Gano, Joan Raymond, Freddie Fong, Fred Reisinger, Holly Downing, Minna Resnick, Shane Weare, Stan Washburn, Ron Rizk, Jeanne Schneider, James Wayson, Barbara Rees, Clare Struble, Ernie Kim, Elaine Urban, and others.
 MAIN GALLERY

37. *Oaxaca Pre-Columbian Art: Neighbors Abroad*
March 24 – April 18, 1974
Curator: Linda Langston
This exhibit covered the Formative, Classic and Postclassic periods of Pre-Columbian art, representing cultures such as the Mayarit, Jalisco, Colima, Maya, and Olmec. Historical value as well as technical processes used by the Pre-Columbian artists were paid equal attention. The works in this exhibit were placed in geographical sequence with great care.
38. *Lithographs and Drawings by Andrea Hendrick*
March 18 – April 13, 1974
Curator: Linda Langston
Many of the lithographs of Andrea Hendrick are monoprints, fashioned from a single lithographed image with drawings and collage materials. The theme of her exhibition was the moon, a basic motif that builds a satire on many idiosyncrasies of the contemporary man.
39. *Primitive Art – Australian Aborigine, African, New Guinean and New Zealand*
May 12 – June 22, 1974
Curator: Linda Langston
200 selected works of Australian aboriginal art from the seven regions of Arnhem Land were exhibited in the large gallery, and traditional art from Africa was exhibited in the smaller gallery. The Australian exhibition was arranged according to myths and ceremonies, while the African works are a survey of art from Western and Eastern Africa and demonstrate the various uses of materials such as wood, bronze, stone, beaded multi-colored jewelry and bone.
40. *Paintings by Katherine Kahrs*
June 30 – August 10, 1974
Curator: Linda Langston
This exhibition included paintings by Katherine Kahrs.
GLASS GALLERY
41. *The Dynamics of Printmaking*
Guest Curator: Steve McGough
June 30 – August 10, 1974
SMALL GALLERY
42. *Rembrandt Etchings and Dürer Prints*
Curator: Linda Langston
June 30 – August 10, 1974
This exhibition featured two collections on loan through the Western Association of Art Museums. The show also made available background material on both of these collections.
LOBBY

43. *Invitational Print Exhibition*
July 1974
Consulting Curator: Hayward King
This exhibition featured the prints of various Bay Area artists. The works displayed a variety of complex and innovative printing techniques.
Artists: Fred Reisinger, Dennis Beall, Robert Fried, Shane Weare, Charles Hess, Gordon Cook, Holly Downing, Wally Chamberlin, Sandra Taylor, and others.
44. *Photographs of Linn Houghton*
August 9 – September 18, 1974
Curator: Linda Langston
This exhibition included photographs by Linn Houghton.
45. *Roland Simmons*
August 18 – September 15, 1974
This exhibition featured the paper sculptures of Roland Simmons. He began to use corrugated paper as a sculptural design medium after studying Industrial Design at Brigham Young University, Utah.
SMALL GALLERY
46. *Ceramics: A Statement in Sculpture*
August 18 – September 15, 1974
Curator: Linda Langston
This show consisted of ceramic sculpture by 26 artists. This exhibition, including sculpted images of animals as well as abstract sculptures, aimed to appeal to the whole family.
Artists: Hugh Aanonsen, William Aberth, Bill Albright, Robert Arneson, Clayton Bailey, Edward Blackburn, Ann Bullwinkle, Ann Christenson, Ron Cooper, Viola Frey, Robert Gardali, David Gilhooley, Erik Gronborg, Hyacinth Kozowski, Judith Lange, Fred Lucero, Harrison McIntosh, David Middlebrook, Richard Moquin, Burton Naiditch, Arthur Nelson, Robert Romero, Pat Scarlett, Bea Wax, and Sue Wolf.
47. *Oriental Rugs*
October 2, 1974 – November 6, 1974
Curator: Linda Langston
This exhibition showcased 60 oriental rugs from 25 collections in the Bay Area, also including the tools used to construct these rugs.
48. *Funky Porcelain by Ann Christenson*
November 17 – December 29, 1974
Curator: Linda Langston

Ann Christenson creates pottery pieces that are inspired by factory-made pieces she sees in second-hand antique stores. She is fascinated by the stories and histories these pieces have and how these pieces were once used to decorate an individual's home. She works primarily in porcelain because, "The white clay body allows bright colors at a temperature high enough to produce durable, functional pottery, and it is unusual." She decorated the pieces found in this exhibit with under-glazed stains, a clear glaze, over-glazed decals, lusters and china paints.

GLASS GALLERY

49. *Art by Senior Adults*

November 17 – December 29, 1974

Curator: Linda Langston

This exhibition was the result of suggestions made by the Community Exhibitions Planning Meeting of March, 1974. This committee, requesting all types of media, received entries from 34 artists over the age of 60. Entries came in the form of painting, stitchery, ceramics, textiles, sculpture, metalwork, jewelry and graphics. Works of 15 artists were accepted, representing all of the entered media.

SMALL GALLERY

50. *Drawings and Prints by Greg Brown*

November 17 – December 29, 1974

This exhibition featured two Plexiglas pieces and airbrushes on illustration board by Greg Brown. Brown's subject matter includes potatoes, tomatoes, and rutabagas – he is fascinated by their sensuality. His work reinterprets old themes by placing form in an imaginative setting.

51. *Representational Art in the Bay Area*

November 17 – December 29, 1974

Curator: Hayward King

This exhibition displayed 29 artists' paintings, photographs, drawings, graphic art, sculptures, constructions, and tapestries.

Artists: Mark Adams, Robert Bechtle, Gordon Cook, June Felter, Marvin Wax, Michael Rice, Terry Chostner, Ruth Cravath, John Marsh, Beth Van Hoesen, Wesley Chamberlin, Marie Johnson, Helen Webber, John Freeman, Weyman Lew, Lisa Esherck, and others.

MAIN GALLERY

52. *Nancy and Norman Koren: Recent Works*

January 12 – March 9, 1975

Curator: Linda Langston

This exhibition displayed the recent works of the husband and wife artistry team of Nancy and Norman Koren. Both Nancy and Norman Koren enjoy doing photography, and Nancy is also a painter.

53. *Conceptual Gauzes by Pam Scarvie*

January 12 – March 9, 1975

Curator: Linda Langston

For this exhibition, performance pieces replaced the reception. On display were Pam Scarvie's conceptual art pieces.

54. *Indian Art of the Pacific Northwest*

January 12 – March 9, 1975

Curator: Linda Langston

Anything from totem poles to surgical gauze comprised the theme of this exhibit. The large assortment of Indian art from the Pacific Northwest encouraged the audience to contemplate objects that were meant to be touched, handled or worn on an everyday basis. These objects were the products of a society more concerned with creation than consumption, more interested in making something that would last rather than something that would simply do for the time being.

55. *3rd Annual Palo Alto Art Competition and Exhibit*

March 22 – April 16, 1975

Curator: Linda Langston

This competitive exhibition included a total of 128 works in the Main Gallery. The pieces on display were chosen from more than 700 entries, while 16 works were chosen by the three person jury to receive City of Palo Alto purchase awards amounting to \$4,500. Greg Brown of Palo Alto and Scott Newkirk of Berkeley won the "Best in Show" purchase award of this competition.

Jurors: Robert Johnson, Gordon Cook, James Perrizo

Artists: Gwen Stone, Daniel Goldstein, Scott Newkirk, Ronald Stock, Hyacinth Kozlowski, Marsha Blaker, William Currie, Nicholas Wood, John Myles, Marc Destout, Jackie Kansky, Liane Enkelis, Dewey Dellinger, Joan Chesley, and others.

56. *Group Serigraphs*

March 22 – April 16, 1975

Curator: Linda Langston

This exhibition showcased the serigraphs by Jacqueline Kansky. Her works shown were all images seen and photographed from a moving vehicle. Her process involves blowing up and then shrinking photographs and transferring them to silkscreen and then onto paper, often with enamels.

SMALL GALLERY

57. *Cosette Dudley: Etching*

March 29 – April 16, 1975

Curator: Linda Langston

Cosette Dudley's abstracts are fairly conventional schemes that are sometimes transformed by the wonderfully rich colors made possible by her printing method.

58. *Joan Chesley*
 March 22 – April 16, 1975
 Curator:
 This exhibition featured the serigraphs of Joan Chesley. Her works exhibited were small silkscreen prints that used transparent and semi-transparent inks. Her prints used glue and paper stencils, or stencils worked up by drawing directly.
 LOBBY
59. *Dewey Dellinger*
 March 22 – April 16, 1975
 Curator:
 This exhibition featured the photographs of Dewey Dellinger. Works came from two of his series: *New Nature* and *Positive/Negative*. The former comes from color slides and pen-and-ink drawings copied on film. The latter series reflects Dellinger's experiences as a soldier in Vietnam.
 SMALL GALLERY
60. *Liane Enkelis*
 March 22 – April 16, 1975
 Curator:
 This exhibition showcased the photographic essays of Liane Enkelis. She has been a freelance photographer in the Bay Area since 1972, primarily working as a photojournalist working for magazines.
61. *Fiber Art in the Bay Area*
 June 8 – July 16, 1975
 Curator: Linda Langston
 This show, the first major exhibition of its kind in the area, included works by nearly three dozen artists and ranged from massive hangings to small works of handspun wool. Its purpose was to expose the audience to fiber art and help them understand its complexity. This exhibit concluded that fiber art is still associated as a traditionally feminine pastime such as embroidery and quilt making, and that male artists have a lot of catching up to do once they realize how vital and varied fiber art really is.
 Artists: William Rosenthal, Kathryn McCardle, Marsha Nygaard, Lynda Goldsmith, Jean Singerman Weiss, Lia Cook, Kay Sekimachi, Fran Martin, Anne-Marie Rucker, Candace Crockett, Mary Windel Baker, Jacquetta Nisbet, Kaethe Kliot, and others.
62. *Edition of One: Monoprints by San Francisco Bay Area artists*
 June 7 – July 16, 1975
 Curator: Angele Rice
 For many years, artists creating monoprints have received little or no exposure or recognition for these works. Until recently, very few artists took the medium seriously enough to regard

their monoprints as the artistic equivalent of their prints, drawing and paintings. This exhibition aimed to give recognition to this medium of art, as well as introduce the many facets of the monoprint practiced at its highest level.

Artists: Farella, Howard Foote, Dennis Fullerton, Joseph Goldyne, Stan Grosse, Robert Hu, Margo Humphrey, Virginia Ingersoll, David Ireland, Karl Kasten, Bruce Kortebein, Nathan Oliveira, Elizabeth Quant, Gustavo Rivera, Richard Shaffer, Anne Siberell, Stan Washburn, Shane Weare, and Joseph Zirker.

63. *Gini Harding: Black and White Photography*

July 1975

Curator: Linda Langston

This exhibition presented the black and white photographs of the photographer Gini Harding.

64. *Milton Martin, Peter Shaw, Patricia Walsh, Stephen Henriques*

July 23 – August 20, 1975

Curator: Linda Langston

These four Bay Area artists exhibited their unique styles and mediums in this show. Milton Martin showcased artworks in the Japanese style of *Sumi-e*, meaning “ink picture.” Peter Shaw displayed his watercolor paintings, some combined with pencil or pentel. Patricia Walsh’s pieces reflected her involvement with painting as a highly personal confrontation of the surrounding visual world. Stephen Henriques’ works used oil, tempera, or acrylic on canvas or paper.

65. *Bay Area Arts & Crafts Guild Annual Exhibition*

July 23 – August 20, 1975

Curator: Linda Langston

This exhibition featured works of the Bay Area Arts & Crafts Guild.

66. *Photographic Transitions*

August 20 – September 28, 1975

Curator: Linda Langston

This exhibition included photography by the following artists: Michael Beard, Barbara Greenberg, Ellen Land-Weber, Marcia Matas Lieberman, Joanne Leonard, Paul Marioni, Julie Mihaly, Marian Patterson, Judy Raffael, Charles Stephanian, Barbara Thompson, and Casey Williams.

67. *Jean McCandless*

August 20 – September 28, 1975

Curator: Linda Langston

The works of Jean McCandless are mixed-media sculptures that display the artist’s interest in both three-dimensional form and color. McCandless found a challenge in combining various materials and shapes that are foreign to one another and in giving them a new life in an entirely different context.

68. *Works by Helen Morrison*

August 20 – September 28, 1975

Curator: Linda Langston

This show contained woodcarvings and pieces originally done in clay and plaster that were cast in polyester resin containing aggregate. Morrison repeated shapes and themes, mostly abstract in design. She approached each piece as an individual project rather than doing a series of pieces in one style before moving on to something else.

69. *Works by Peter Toft-Nielsen*

August 20 – September 28, 1975

Curator: Linda Langston

This exhibition featured the works of artist Peter Toft-Nielsen.

70. *Traditions in Transition*

September 16 – December 30, 1975

Curator: Linda Langston

This exhibition included artwork from many cultures including Southwest Indian, Northwest Indian, California Indian, Eskimo, Mexican, New Guinean, Chinese, African, Peruvian, Samoan, Indonesian, Panamanian, and Grecian. This exhibit illustrated some effects on material culture brought about by contacts between peoples and the passage of time. The effects in contact between heavily industrialized Western societies and technologically simpler people are particularly drastic. The ramifications of material cultural contact, while not always negative, can lead to loss of values or status distinctions if they result in restructuring and accommodation by the recipient society.

71. *Portraits of Artists*

December 21, 1975 - January 29, 1976

Curator: Howard King

This exhibition featured 90 portraits, almost all of which were inspired by friendship and admiration of another artist. Approximately 35 Bay Area artists featured used mediums such as photography, prints, posters, drawings, paintings, and sculptures to create these portraits.

Artists: Charles Manson, Henry Dietrich, Toby Judith Klayman, Herb Bell, Minnette Lehmann, Susan Kysinger, William Sheets, Mario Stornaiuolo, Neal White, Eleanor Dickinson, Gene A.

Roberts, Harry Bowden, Paul Wonner, Tyler James Hoare, Pirkle Jones, Mona Beaumont, Wesley Livingstone Burns, and others.

72. *Ceramic Sculpture and Wall Pieces*

December 21, 1975 - January 29, 1976

Curator: Linda Langston

This exhibition featured porcelain and stoneware slab sculptures by Anna de Léon. Her works have a primordial quality that is brought out by her direct style and images of birth, life, and death. She also uses repeated firings to render intricate details and depths of color.

GLASS GALLERY

73. *Hearts and Flowers*

December 21, 1975 - January 29, 1976

Curator: Linda Langston

This exhibition featured lithographs designed by Bay Area artist Peter Greene. In his works, he uses hearts and squares to symbolize emotion and intellect, which together represents the conflict between the two that Peter Greene says, is basic in his life.

SMALL GALLERY

74. *Joy Weiss*

December 21, 1975 - January 29, 1976

Curator: Linda Langston

This exhibition featured paintings in acrylic and oil by Bay Area artist Joy Weiss. While her acrylics, which have hard edges and precise geometric shapes, are influenced by her ten years of work in silk-screening, her more recent work with oils encompasses a more realistic style.

MAIN LOBBY

75. *Robert Freimark Tapestries*

February 15 - March 27, 1976

Curator: Linda Langston

This exhibition showcased Robert Freimark's wool tapestries, made using the Czechoslovakian Art Protis technique. Art Protis permits an artist to approach tapestry creation in a meaningful form that differs from traditional tapestry-making by allowing for a wide range in vivid coloration as well as a chance to create directly in the media. Robert Freimark, an expert in this art form, has created over 100 such tapestries.

76. *James W. McManus - Steel Sculpture*

February 15 - March 27, 1976

Curator: Linda Langston

This exhibition featured pieces primarily constructed out of sheet metal. James W. McManus uses the relationship between objects and their immediate surrounding space to shape his sculptures. His pieces create folding/unfolding and opening/closing movements in space.

GLASS GALLERY AND LOBBY

77. *Valdis Zarins*

February 15 - March 27, 1976

Curator: Linda Langston

This exhibition featured pieces from a series of Valdis Zarins' works that deal with balance systems and pressure points. Valdis Zarins intended to appreciate how the laws of physics influence the existence and placement of forms on a visually minimal basis. The artist used various materials including plastics, brass tube, chrome-plated copper tubing, chemical oxides, lead, and copper/nickel plate.

GLASS GALLERY

78. *4th Annual Arts Competition*

February 15 – March 27, 1976

Exhibition Designer: Ted Cohen

Curator:

This exhibition honored the emerging generation of California artists whose innovative designs and skills are becoming increasingly acknowledged nationally and internationally. The City of Palo Alto allotted a certain amount of money to be put towards purchasing art for the city, and while jurors selected most pieces, some money was set aside so that residents could on which works of art they wanted the City of Palo Alto to purchase.

Jurors: Louise Allrich, Arthur Espenat, Joan Murray, and John Weeks.

Artists: Lucy Ash, William Clark, Eleanora Eden, Fred Gillaspay, Thomas Mitchell, Nance O'Banion, Fran Pillsbury, Joan Schulze, Sheila Schwartz, Stephen Stephens, Lydia Van Gelder, Kurt Widstrand, Marvin Wax, Sandy Ziebell, Jeanette Ahlgren, Jerrye Albert, Vincent Anton, Carole Austin, Helene Aylon, Colleen Barry-Wilson, Marilyn Bauriedel, Don Beatty, Betty Benson, Angelo Bisesti, Michael Bock, Tom Bottman, Don Braden, Peter Brown, Edward Camardo, Aya Camelia, Roxanne Clarke, Madge Copeland, Gordon Cruikshank, Anne de Leon, Janice Dickson, Susan Eilen, Nancy Fox, Patsy Gardner, Fred Gillaspay, Catherine Groves, Rick Guido, Bennett Hall, Judy Hamlin, Lynn Hanzel, Patti Henry, Eileen Hill, Elizabeth Hom, John Hughes, Bill Iaculla, Paul Johnson, Thor Anders Johnson, John Kapel, Annette Kaplan, Judith Kapner, Steve Kiser, Norman Koren, Judith Lange, Bettejo Linderman, Norma Lyon, Thomas Machuta, Emily Marks, Bruce Parr, Irene Poon, Gertrude Reagan, Michael Rice, Lyn Richardson, Sharon Robinson, Tom Ryder, Juta Savage, John Savage, John Schelegle, Mary Schultz, Sheila Schwartz, Viviane Scott, Marianne Skogh, Beverly Spencer, Elizabeth Stanek, Douglas Steakley, Susan Sternlieb, Joy Stocksdale, David Stohl, Lynne Streeter, Alvin Thompson, Bea Wax, Bob Westgate, Peter Wickman, John Wimberley, Linda Witt, Clark Yeager, and Michael Zaroni.

79. *Palo Alto, Where Have You Been?*

?-March 19, ?

Curator: Linda Langston

This exhibition included photographs from the 1880s to the present, which show Palo Alto's development. The exhibition's main purpose was to display changes that Palo Alto has undergone since the 1880s, also including historical events such as the 1906 earthquake and Stanford's Opening Day in 1891. Included in the exhibition were also authentic costumes from the late 1800s, which would have been the type of clothing worn when Palo Alto was first founded.

80. *Women Printmaker Artists*

April 10 - May 2, 1976

Curator: Linda Langston

This exhibition featured women printmakers, featuring various styles of printmaking including intaglio, lithography, serigraphs, etching, and silkscreen.

Artists: Thelma Bailey, Joan Chesley, Cosette Budley, Barbara Gunther, Jane Harrison, Andrea Hendrick, Jackie Kansky, Roberta Loach, Karla Miller, Minna Resnick, and Pat Sherwood.

SMALL GALLERY

81. *California Society of Printmakers*

May 16 - June 30, 1976

Curator: Linda Langston

This exhibition featured the work of approximately 40 artists in the California Society of Printmakers. The exhibition aimed to inform the public about printmaking as well as showcase the Society itself. The works featured included different printmaking media such as relief, intaglio, lithography, and silkscreen. Members of the CSP were in attendance throughout the show to encourage the public to ask them questions about printmaking.

Artists: Beth Van Hosen, John Babcock, Eleanore Bender, Helen Breger, Kati Casida, Chang Y. Cho, James Coughlin, Houlgate Davenport, Dennis Beall, Peter Foley, Karl L. Folsom, Barbara Foster, Hariette Frances, Gustl French, Elizabeth Ginno, Theodore Jones, Karl Kasten, Diane Karasik, Elizabeth Kavalier, Jean Kellog, Audrey Krevitt, Carol Law, Esther Lewis, Larry Lippold, Judith Lopez, Mark Luca, Gary A. Lundberg, Janet B. MacKaig, Wanda Matthews, Mary Maughelli, Kathryn Metz, K. Nanao, Daria Niebling, Dalene Osterkamp, Elizabeth Quandt, Eleanor Rappe, Fred Reisinger, Richard Schroeder, Elizabeth Sher, Anne Siberell, Dorothy Stratton, Claudia Steel, Phyllis Taplitz, Erin Theilacker, James Daniel Torlakson, Harry Taylor, Sachi Tsutsumi, Anita Tonly, Janet Turner, Frances Valesco, Leo VanStavaren, William Walmsley, Robert Word, Stephanie Weber, Shane Weare, and John Winkler.

82. *Bachrach Art Enamels*

May 15 - June 30, 1976

Curator: Linda Langston

This exhibition featured the enamels of Lilyan Bachrach. She creates her works using a flower painting technique she developed herself, which gives her the freedom of a direct, spontaneous approach, along with the ability to create precise details. The flowers in her work are usually created after up to three enamel applications and firings.

GLASS GALLERY

83. *Searsville Lake and other Reflections*

May 16 - June 30 1976

Curator: Linda Langston

This exhibition, which featured the work of Ann Hogle, spanned a year's worth of paintings whose subjects range from figures and still lifes to landscapes. She created many of her paintings at Searsville Lake, where she painted alongside various fishermen. Like her, the fishermen would stand still for hours waiting for the "big one," be it a fish or a perfect image of the trees, hills, and lake.

SMALL GALLERY

84. *Drawings of Susan B. Conaway*

May 15 - June 30 1976

Curator: Linda Langston

This exhibition showcased the graphite drawings of Susan B. Conaway. She exclusively uses pencil due to the simplicity of the medium and the ability to pick up where she left off at any time, and because of the sensual nature of the material. She draws about herself, her friends, and sometimes just for fun, but she always seeks to create art that is beautiful, sensuous, and honest.

85. *Vlasta's Head Trips*

May 16 - June 30, 1976

Curator: Linda Langston

This exhibition featured jewelry made by Vlasta Jakubiak, who has exhibited her work in Zagreb, Yugoslavia, as well as the Bay Area. Her work is inspired by the art of various countries and ages. When she began working with beads in 1971, she applied her previous studies of European art and Japanese flower arranging to her work. She designed the pieces in this exhibition as a form of body sculpture, wanting them not to be judged for their functionality but rather for their form.

GLASS GALLERY

86. *Magic Paintings by Ruth Terrill*

May 1976

Curator: Linda Langston

This exhibition featured works of acrylic by Ruth Terrill.

87. *Youth Art 1976*

Curator: Linda Langston

May 1976

This exhibition featured the work of students of Palo Alto Unified School District from grades K-12.

88. *Human Fiber Forms: Symbolic Body Ornament in the Bay Area*

July 20 - September 19, 1976

Curator: Linda Langston

This exhibition featured the works of artists from the Bay Area. Works featured included clothes such as handmade capes, headdresses, and sweaters. While not all of these items of clothing could be comfortably worn, they were meant more to spark the imagination of the viewer. The show arose after artist K. Lee Manuel approached curator Linda Langston, wanting to see if other artists were doing what she was doing.

Artists: Frances Butler, Nancy Chapell, Leslie Correll, Marika Contompasis, Candace Crockett, Lori Hanson, Shelley Hischer, Marjorie Horton, Susan Lehman, Eveni Levi, Nancy & Dewey Lipe, Janet Lipkin, K. Lee Manuel, Nicki Marx, Marcia Nygaard, Ray Robles, Debra Rapoport, Richard Shaw, Raoul Spiegel, JoAnn Stabb, Lynne Streeter, Lydia Tanji, Janice Weingrod, and Susan Wick.

89. *Black and White Photography*

July 20 - September 19, 1976

Curator: Linda Langston

This exhibition showcased the photography of Alan Adler and Robert Maraschin. Alan Adler seeks an emotional response in the viewer, wanting the photographs to speak on behalf of himself. He specializes in large format black and white photos.

90. *These Images Exist: Photography by Fred Berman and Diana Peters*

July 20 - September 19, 1976

Curator: Linda Langston

This exhibition featured the photography of Diana Peters and Fred Berman.

91. *Rediscovery/Palo Alto*

October 2 - November 28, 1976

Guest Curator: Bernard Hern

This exhibition was a bicentennial look at Palo Alto's past, showcasing the historical development and uniqueness of the city, as well as the significant contributions to history that Palo Alto has made. The show included items such as the earliest semiconductors and vacuum tubes, which have gained international significance for their advancement of modern technology, but it also had items that possess only local importance. The exhibition was created from collections of local individuals, businesses, and the Palo Alto Historical Society.

92. *Bonnie Stone Drawings: Views of Pleasure*

October 2 - November 7, 1976

Curator: Linda Langston

Bonnie Stone seeks to tell stories by only including the essential elements. Her carefully planned use of negative and positive space and the omission of nonessential items are critical, as the medium she uses does not allow for many mistakes. She uses brush, pencil, pen, and black ink to create her drawings.

SMALL GALLERY

93. *Color Photography by Fran Pillsbury*

October 5 - November 7, 1976

Curator: Linda Langston

This exhibition showcased colored photographs by Fran Pillsbury, a Bay Area artist. She uses a single lens reflex camera to produce her negatives, which she then processes using standard techniques. She achieves a pastel effect in some of her photos by taking advantage of natural lighting and exposure control.

LOBBY

94. *Prints by Ramon Oeschger*

October 2 - November 7, 1976

Curator: Linda Langston

This exhibition featured 18 months' worth of the work of Ramon Oeschger, a Bay Area artist who was born in San Luis Obispo. His interest in viscosity printing on collagraph and etching plates, as well as his desire to expand the color limits of etchings and collographs, inspired these prints.

SMALL GALLERY

95. *A Personal Involvement with Flight: Marc D'Estout*

November 16, 1976 - January 2, 1977

Curator: Linda Langston

This exhibition featured the drawings and sculptures of Marc D'Estout in an investigation of the interplay between sculpture and drawings. He constructs sculptures from natural materials like bamboo, wood, and rice paper and drawings in colored pencil or ink. His work, inspired by his experiences with hang gliding, evokes an ethereal, airy quality symbolic of flight, although none of his sculptures are actually capable of flying.

SMALL GALLERY

96. *Etchings and Embossments: Mercy Smullen*

November 16, 1976 - January 2, 1977

Curator: Linda Langston

This exhibition showcased the prints of Mercy Smullen. Her ten years of experience with poetry readings, particularly the works of Theodore Roethke and Rainer Maria Rilke, have helped inspire her prints. Blending poetic images with those of her own life, she creates unexpected combinations of birds, animals, dolls, and seashells in her prints. Because of her shift towards a greater freedom regarding artistic intent, Mercy Smullen does not focus too much on the message of a print – it may be unimportant or entirely absent from the piece.

LOBBY

97. *Etchings and Assemblages: Mari Eckstein*

November 16, 1976 - January 2, 1977

Curator: Linda Langston

This exhibition featured the prints and assemblages of Mari Eckstein, a Stanford artist who also writes and illustrates children's books. Her prints are inspired by ancient Egyptian, Greek, Celtic, and Mayan mythology, while her assemblages show the influence of Papua New Guinea and African art. Her prints were initially inspired by hieroglyphics and runes and eventually developed into a fascination with mythic metamorphosis and fantasy. She began using natural objects as integral pieces of her assemblages after studying the arts of Papua New Guinea and Africa.

LOBBY

98. *Cross Currents: Fiber to Sculpture*

January 16 - February 27, 1977

Guest curator: Gyongy Laky with Linda Langston

This exhibition examined the outer limits of textile consciousness in art. Textiles are an art form full of expressive potential, which inspire artists to explore new directions such as developing three-dimensional forms with the medium. The artists showcased in this exhibition explore the outer limits of textiles, use unusual materials, or work at an unconventional scale.

Artists: Ragnhild Langlet, Gyongy Laky, Janet Anderson, Donna Larsen, Anne Wilson, Gayle Luchessa, Stephen DeStaebler, Marilyn Levine, Will Collier, Christopher Hill, Chere Mah, Carolyn Sabin, Adele Seltzer, Barbara Shawcroft, and Rosina Yue.

99. *Works on Paper*

January 16 - February 27, 1977

Curator: Linda Langston

This exhibition featured the prints of Stephanie Weber, a Bay Area printmaker living in Berkeley. Her show consisted of a group of related images with an evolving theme, combining fantasy and reality with her private, magical symbolism. She produced her prints using a combination of etching, drypoint, chine colle, and color Xerox.

SMALL GALLERY

100. *Sawadee/Namaste*

January 16 - February 27, 1977

Curator: Linda Langston

This exhibition, a photo essay by Charles Sanders, featured the outcasts and poor of Nepal and Laos with unyielding realism, his photos depicting a harsh but beautiful reality. Sanders' exhibition was made possible by a sabbatical leave grant from San Jose State University and the cooperation of the Thomas A. Dooley Foundation, which serves to provide assistance to developing countries in Asia on a self-help basis.

LOBBY

101. *Popular Art of Mexico*

March 13 - April 24, 1977

Curator: Linda Langston

This exhibition surveyed the modern crafts of Mexico, gathered from Bay Area collections such as the Mexican Museum in San Francisco and the Robert H. Lowie Museum of Anthropology in Berkeley. Represented in this exhibition were the arts of major craft-producing areas such as Jalisco, Guerrero, Puebla, Oaxaca, as well as Michoacan, Guanajuato, Queretaro, Yucatan, and Veracruz. The show showcased ritual objects as well as accessories of daily life, using a wide range of media including copperware, lacquerware, tinware, yarn paintings, paper cutouts, and hand-carved wood.

Artists: Candelario, Jorge Wilmont, José Bernabé, and the Solís brothers.

102. *1975 exhibition award winners from San Francisco Arts Festival*

March 13 - April 24, 1977

Guest Curator: Hayward King

This exhibition featured the three exhibition award winners, Anne Hicks Siberell, Mona Beaumont, and Kenneth Potter, from the 1975 San Francisco Arts Festival. Siberell's work explores traditional Japanese woodblock printmaking, taking it to a three-dimensional form. Beaumont showed her recent paintings, acrylics on canvas that form symphonic groupings of colors, planes, and intervals. Potter's watercolors, which have been exhibited nationally for fifteen years, explore feelings of action, movement, and the interrelationships of matter.

103. *Youth Arts Exhibition*

May 8 - May 29, 1977

Curator: Linda Langston

This exhibition showcased the art of students from kindergarten through twelfth grade in the Palo Alto Unified School District. Teachers chose works that demonstrate the processes, skills, and concepts taught in school art classes.

104. *4th Annual Ceramics and Glass Exhibition*

June 14 - July 31, 1977

Curator: Linda Langston

This exhibition presented both utilitarian and sculptural ceramic and glass works, including Japanese "raku," porcelain, stoneware, low-fire sculpture, and free-blown glass that demonstrates experimentation with both traditional and innovative techniques.

105. *Paintings and Serigraphs*

June 14 - July 31, 1977

Curator: Linda Langston

This exhibition featured acrylics, serigraphs, silkscreens, and assemblages of artist Gwen Stone. She uses subtle layers of color to add dimensions to her art and is very interested in shapes and how they work themselves into a vast amount of space. The use of space in Japanese art greatly influences her art.

LOBBY

106. *Mandalas by Louise Barbee and Collages by Renée Winick*
June 14 - July 31, 1977
Curator: Linda Langston
This exhibition featured work by artists Louise Barbee and Renée Winick. Barbee holds a Ph.D. in abstract algebra from the University of Michigan, and creates mandalas based on algebraic permutations. Winick graduated from the Pratt Institute in New York City and has exhibited her work locally and nationally, receiving many awards for her art.
SMALL GALLERY
107. *Carefully Crafted Wood*
August 16 - October 2, 1977
Curator: Linda Langston
This exhibition, coordinating with the Los Robles Gallery, provided an overview of contemporary wood furniture and accessories produced by Northern California wood artists. This show occurred concurrently with two other furniture shows in the Bay Area: *Origin of the Modern Chair* at the San Francisco Museum of Modern Art and *The Seat of American Invention* at the Triton Museum. 17 artists contributed almost forty pieces that represent their personalized interpretations of furniture and accessories. Also included were six stained glass pieces by Narcissus Quagliata.
Artists: Wilson Taylor, John Bauer, C. Stuart Welch, Art Carpenter, Sam Maloof, Ian Melody, and others.
108. *Organic/Grids*
August 16 - October 2, 1977
Curator: Linda Langston
This exhibition featured painted landscapes of artist JoAnne Beasley, who has studied art and participated in several shows on the East Coast. A cross-country train trip from Boston to California in 1973 rekindled her interest in landscape and flower-plant structure and she subsequently created the work showcased in this exhibition. Her watercolor and acrylic landscapes were created within grid structures that capture the idea of freedom within limits.
LOBBY
109. *Household Imagery*
August 16 - October 2, 1977
Curator: Linda Langston
This exhibition featured the acrylic paintings of JoAnne Bourgault. Her art largely originates from modern-day rituals and habits that she frequently participates in. She finds these chores fascinating, humorous, and frequently overlooked. In her art, she calls attention to rituals that are largely not considered important enough for discussion by using objects to represent mundane, everyday rituals and habits.
SMALL GALLERY

110. *Korean Folk Art*

September 30 - December 4, 1977

Curator: Linda Langston

This exhibition featured paintings from Seoul and offered a new view of Korean painting. With the help of Kr. Horay Zozayong, an MIT architect on a mission to preserve traditional Korean art, artwork in this collection has been salvaged from remote villages, antique shops, and even trash cans. The collection was brought to the United States by Pasadena's Pacificulture-Asia Museum.

111. *Prints by Fredrick Reisinger, Judith Lopez, and Pat Sherwood*

September 30 - December 4, 1977

Curator: Linda Langston

This exhibition featured prints by various artists. Frederick Reisinger has no philosophic view on his art and wants his prints to speak for themselves. Judith Lopez makes traditional copper plate etchings to make prints. Although Lopez attended San Francisco Academy of Art, etching was not offered there, so she has no formal education in printmaking. She learned only from books after she left school. Pat Sherwood studied at the Boston Museum of Fine Arts before coming to the West Coast, and has exhibited her work several times.

SMALL GALLERY

112. *Paintings*

September 30 - December 4, 1977

Curator: Linda Langston

This exhibition featured paintings by Nancy Green and Carol Hake. Hake's paintings included depictions of two villages in France, one in Provence and one, Bolinas, in Marin. Although she takes some liberty with perspective, shadow, and color, her work is always inspired from life. Green is fascinated by the mundane and focuses on the intrinsic beauty of everyday activities that we would normally take for granted.

113. *Five Artists*

December 20, 1977 - January 29, 1978

Curator: Linda Langston

This exhibition featured five artists – Deborah Salomon, Don Dolan, Carol Marie Block, Sally Stillman, and Elizabeth Sher – who had not exhibited extensively before. Salomon creates objects out of handmade paper. Dolan creates figurative paintings and lithographs, creating social commentary using vacuous figures and macabre tableaux. Block assembles fiber sculptures that are humorous and creative, using secondhand fabric that she obtains from thrift stores and friends alike. Stillman makes ceramic pieces that are symbolic of primitive cultures, using feathers, reeds, seedpods, and sticks to link the material and spiritual worlds. Sher makes prints using the symbol of the egg to represent emergence and growth.

114. *Carol Austin and Karen Murphy*

December 20, 1977 - January 29, 1978

Curator: Linda Langston

This exhibition featured the work of two artists, Carol Austin and Karen Murphy. Murphy uses quilted fabric rectangles as canvases for her airbrushed watercolor scenes. Austin creates soft containers made out of fabrics of any kind.

LOBBY

115. *Antique Toys and Dolls*

December 20, 1977 - January 29, 1978

Curator: Linda Langston

This exhibition, on loan from private collections and the City of Palo Alto's Junior Museum, featured antique toys such as an antique electric train and dolls from as early as 1770. A 12-room dollhouse is completely furnished, and a Victorian village rounds out the collection.

116. *Miniature Furniture by Taylor Wilson*

Curator: Linda Langston

December 20, 1977 – January 29, 1978

This exhibition featured the miniature furniture of Taylor Wilson. Items included a 12-room dollhouse complete with furnishings and accessories.

SMALL GALLERY

117. *Sally Stillman*

December 20, 1977 - January 29, 1978

Curator: Linda Langston

This work represents the artist's desire to align herself with the ancient tradition of primitive pottery - the ceramic art of non-technological societies - and yet advance that tradition by making it new. "Making it new" involves an imaginative advance where themes and techniques which have ceremonial significance in tribal society are reformulated for the future. Her work does not replicate traditional Native American pottery, but suggests it, using sticks, seedpods, reeds, and feathers to link the material and spiritual worlds in her work. Her works, simple but finely made, included giant bowls, plates, and jars.

118. *Ceramics by Diane Flyr*

February 14 - April 2, 1978

Curator: Linda Langston

Selected as the 1976 San Francisco Art Festival Exhibition Award Winner, Diane Flyr exhibited her whimsical porcelains at this show. She has exhibited her work at the Allrich Gallery in San Francisco, the Ames Gallery in Berkeley, and she received a Merit Award at the Richmond Art Center's Designer-Craftsmen 77 Show.

LOBBY

119. *John D. Cairns*

February 14 - April 2, 1978

Curator: Linda Langston

The Atherton artist's prints have a "metaphysical, quasi-surreal quality." Cairns juxtaposes symbols and images special to him onto strange landscapes. His work has a Zen Oriental quality reflecting his two years in Japan and the South Pacific. His prints are made from etchings on copper, magnesium, limestone or linoleum.

LOBBY

120. *Betty Bates: We're Just Going Through the Motions*

February 14 - April 2, 1978

Curator: Linda Langston

The San Jose artist's graphics illustrate her observations of contemporary life and her feeling that the continual processing of human beings via over-exposure to the media is transforming people into a commodity. Due to the continual barrage of ideas hurled at the whole population, there is a frenzied race to attain the look of success and meet these expectations, which are not our own. Thus we find ourselves going through the motions of life. Ms. Bates has also illustrated and published a book of satirical sketches, entitled *Now It Can Be Told! Hot Dog*.

LOBBY

121. *Fiber by Marika Contompasis*

February 14 - April 2, 1978

Curator: Linda Langston

The Berkeley artist showcased her bodywear in this exhibition. The fiber artist's medium involves a combination of knitting on a knitting loom, crochet, and fabric collage. She has been refining her work with two basic elements in mind: a lifelong fascination with color and an interest in the body as the perfect form for decoration. Rather than creating an atmosphere as in crochet, Ms. Contompasis uses knitting to put together images that tell a story.

SMALL GALLERY

122. *Youth Arts 1978*

April 15 - May 14, 1978

Curator: Kay Alexander (art consultant for PAUSD)

The fifth annual Art Thing Wing Ding opened the Youth Arts Exhibition. The Wing Ding makes the community more aware of the importance of the arts in education by bringing students in touch with professional artists in mutual involvement in the arts. 75 artists, craftsmen, and performing artists donated their time and talents to the 1978 Wing Ding. Visitors sampled arts and crafts throughout the day - printmaking, calligraphy, banners, weaving, puppetry, kite-making, jewelry, painting, and more. Throughout the day visitors could sample a variety of free dance, music, and dramatic performances. At the Youth Arts Exhibition, artwork by students of Palo Alto - from kindergarten through grade 12 - was on display.

MAIN AND SMALL GALLERY

123. *Drawings by Maggie Hazell Rosen*

May 30 - July 23, 1978

Curator: Linda Langston

This one-woman show focused on the human form and face in life drawings. The artist's life-size drawings illustrate distinctive women and men in various poses. Mrs. Rosen's figures, in charcoal and watercolors on transparent parchment paper, capture and dramatize the character, mood and likeness of each model with keen perceptive empathy. She captures the gesture and essence of each figure with a strong feeling for composition.

LOBBY

124. *Soft Sculpture - Jewelry by Marilyn Green and Bea Wax*

May 30 - July 23, 1978

Curator: Linda Langston

Mrs. Green works with textiles and Mrs. Wax with clay; together they combine the two media. Mrs. Wax focuses on the cycle of life and death, and Mrs. Green enjoys creating magical things for people to wear - traveling works of art. After she stopped doing jewelry, Mrs. Green started stitching and making baskets with rhinestones, beads and jewels. After taking up jewelry again, Mrs. Green combined "soft" and "hard" materials by working with Mrs. Wax - resulting in a combination of stitchery and ceramics. Mrs. Green's stitchery appeared in several books and magazines, and Mrs. Wax is well known as a creator of fanciful porcelain art. These two women have created fiber and ceramic works together, resulting in a balance between the two media.

LOBBY

125. *Concepts in Paper - San Francisco Women Artists*

May 30 - July 23, 1978

Curator: Linda Langston

The San Francisco Women Artists group's roots go back to the 1880s when a small number of youthful female Pine Street Art School students went on annual sketching trips to Pacific Grove. Regrouping in 1925, with some of the original members, they sought to study and further all of the interests common to fine arts and to improve communication between artists and the public. This exhibition focused on artwork made of or on paper. The adjoining galleries featured the work of Bay Area women artists, specifically Maggie Hazell-Rosen, Marilyn Green, Bea Wax, Joan Schulze, and Linda Goldberg.

MAIN GALLERY

126. *Ceramics by Linda Goldberg*

May 30 - July 23, 1978

Curator: Linda Langston

Ms. Goldberg takes a painterly approach to glazing her functional pottery. She concerns herself with letting the plasticity and immediacy of working with wet clay make itself felt. The final outcome is not merely a painted upon object but a unified piece. In its fluidity and depth of color, glazing lets the directness and freshness found in shaping clay continue. The work is then subjected to the uncertainties and a wide range of possibilities of the firing process. The finished

pieces are Ms. Goldberg's interpretation of the essential nature of these materials and processes within the context of functional ceramics.

SMALL GALLERY

127. *Fiber by Joan Schulze*

May 30 - July 23, 1978

Curator: Linda Langston

This exhibition featured Ms. Schulze's fiber wall pieces and soft sculpture. The show consisted of a series of wall pieces called quilts, which incorporated ink rubbings on cloth that Ms. Schulze made while on a trip to England. These pieces celebrate her excitement at walking around London, poking into side streets and discovering the various coal hole cover designs. The soft sculpture boxes were also inspired during her England trip during a Sunday dinner at which a guest produced a box of chocolates for dessert. The joy of opening a box in anticipation of what's inside and closing it to enjoy the opening again is eternally fascinating to the artist. Ms. Schulze also uses lint whimsically by layering it, cutting, quilting and stitching it.

SMALL GALLERY

128. *John Wimberley: The Land of Little Rain*

July 21 - October 1, 1978

Curator: Linda Langston

Wimberley is self-taught and specializes in landscape photography. The photographs in this exhibition concern themselves with the landscape of the area east of the Sierra Nevada in California between Mono Lake and south to the Mojave Desert. It is a land of valleys: Owens, Death, Eureka, and Saline, and the North-South ranges of the mountains between. Quotations from Mary Austin's book of the same name augmented the exhibition.

LOBBY

129. *Katherine Hawkins: Body Adornment*

July 21 - October 1, 1978

Curator: Linda Langston

The Palo Alto artist works mainly with hand-dyed and woven wearables.

SMALL GALLERY

130. *Japanese Ceramics and Textiles from Bay Area Collections*

August 6 - October 1978

Curator: Linda Langston

Pottery is the oldest art in Japan, stemming from the Jomon (Neolithic) period from 10,000 - 200 B.C. This exhibition featured many of the well-known contemporary potters from Japan, including Shoji Hamada and Kanjoro Kawai. Tokyo native Tatsuzo Shimaoka creates crest-patterned earthenware and is especially fond of the technique of inlaid stamping. He uses braided cords that he inherited from his father, the famous cord maker Yumekiji Shimaoka. He allows the braided cords to form patterns in the surface of the clay, resulting in a refined patterned surface

reflective of the elegant patterns of silken kimonos. Other examples include Bizen, Tamba, Onda, Oribe, Kakiemon, and Mashiko ware. Fine samples of indigo-dyed Japanese textiles loaned from private collections complimented the exhibition and served as a visual guide to the various weaving techniques used in Japan.

131. *Textiles by Anna Marie Powers*

August 8 - October 1, 1978

Curator: Linda Langston

The Palo Alto artist exhibited her weavings that represent a year of study in Norway at a school specializing in all aspects of textile design. In Scandinavia, much emphasis is placed on textile theory and design, and this exhibit demonstrated how textile theory applies to weaving for various uses. A strong sense of Norwegian heritage runs through most of these weavings, as well as the Scandinavian tradition of quality.

SMALL GALLERY

132. *Bonnie Julian: Moth Images*

August 8 - October 1, 1978

Curator: Linda Langston

The Mountain View artist exhibited work called *plangi*. *Plangi* is allied with *batik* and *ikat*, and is one of three universally accepted Malay-Indonesian words used to describe resist dyeing techniques. In all three, a design is created by protecting portions of cloth or threads from dye penetration by means of waxing, binding, knotting, or folding. *Plangi* has existed in every geographical area except Australia and the Pacific Islands. However, its advanced development in India, Indonesia, Japan, Africa, and the Americas attest to its potential as a distinctive method of fabric decoration.

SMALL GALLERY

133. *Elizabeth Sher*

August 8 - October 1, 1978

Curator: Linda Langston

Ms. Sher created a series of "egg-shaped" prints, each plate being a variation on the theme of cracking, opening, or emerging from an egg or womb-shaped base. The rest of the images grew out of the "Egg Series", becoming more complex in composition and theme. Recurring themes include emergence, growth, and the existence of these attitudes in nature. Ms. Sher was also very involved with the use of color in an almost painterly way. Such concerns as color changes through placement, spatial implications of color and tensions created at color edges became increasingly important as the series progressed.

134. *Ceramics by Sheldon Kaganoff and Nancy Funk*

October 17 - December 5, 1978

Curator: Linda Langston

Mr. Kaganoff has had numerous exhibitions throughout the United States. In 1974, he received a Purchase Prize at the California Ceramics & Glass exhibition at the Oakland Museum. For this exhibition, Ms. Funk produced ceramic cast assemblages - ceramic "bones" all joined by the theme of change.

SMALL GALLERY

135. *Edith Bergstrom: Palm Patterns*

October 17 - December 10, 1978

Curator: Linda Langston

Ms. Bergstrom has exhibited extensively throughout the western United States and has won numerous awards for her watercolors based on nature. The theme of her current paintings is the palm tree, which she feels mirrors the beauty, usefulness and order of all of life.

LOBBY

136. *Time of Trial*

October 17 - December 3, 1978

Curator: Linda Langston

This exhibition consisted of 80 photographs from the Farm Security Administration during the Depression years. Established by executive order signed by President Franklin D. Roosevelt on April 30, 1935, the FSA provided economic assistance to impoverished farmers and migrant laborers and hired photographers to document the work being done by the agency. Between 1935 and 1943 the photographers were sent around the country to capture rural life and during these years they produced 270,000 prints and negatives.

137. *Carleigh Hoff: Winged Winds and Waltzing Whimsies - fantasy costume*

December 1978 – January 1979

Curator: Linda Langston

The exhibit consisted of mobiles, garments, hangings, wall decorations. Ms. Hoff, who enjoys moving and manipulating materials, started with soft sculpture and became interested in designing clothing. She shares her dreams and fantasies through costume: a living sculpture of previously unknown and changing-with-movement form upon the known and familiar human body. She uses costume to portray surreal abstractions and personifications of Nature, her forces and her spirits, in the creation of fairytales or dreams come true.

SMALL GALLERY

138. *Colleen Barry-Wilson: Masks and Headdresses*

December 19, 1978 - January 28, 1979

Curator: Linda Langston

Colleen Barry-Wilson's work is heavily influenced by the art of ancient cultures and the shapes of living forms. She uses a variety of loom and non-loom techniques and takes a sculptural approach in working with fiber. An interest in ceremonial articles of clothing inspired a series of head-dresses and helmets and subsequently an exploration of fiber masks and face forms. Ms. Barry-

Wilson sees these pieces as an attempt to relate sculptural forms to the human body. They do not have to be actually worn, but they emit a ritual feeling of the human presence.

SMALL GALLERY

139. *Claudia Cohen and Jesse Taylor: "To Be Continued" dolls and porcelain objects*

December 19, 1978 – January 28, 1979

Curator: Linda Langston

Ms. Cohen and Mr. Taylor create clown masks, mime masks and oversize "grin" masks, which reproduce just a grin. Ceramics in this exhibition included other materials, such as doll forms, fabrics and other objects. The figures in some cases are satirical, such as the general covered with medals, smoking a cigar, etc. Ms. Cohen uses her own face as a model very often.

140. *The Basket Show*

December 19, 1978 – January 28, 1979

Curator: Linda Langston

This exhibition showcased the basket-making craft. In the early 1900s, the traditional tribal ways of Native American basket-making were disappearing, with the skill dying out as the 20th century progressed. One-of-a-kind baskets are becoming increasingly hard to find, though there will surely remain a few as time goes by.

Artists: Jude Silva, Mary Anderson, Mark Daly, Marcia Floor, Maxine Kirmeyer, Cynthia Kolte, Marjorie McBeath, Sylvia Seventy, Carol Sinton, Hunter Wallof, Ed Rossbach, Shereen LaPlantz, and Lillian Elliott.

MAIN GALLERY

141. *The Gregorian Collection: Antique Oriental Rugs of the Great Silk Route from Chinese Turkestan to Anatolia*

February 13 – April 15, 1979

Curator: Linda Langston

This exhibition featured items from a collection of over 400 rugs, representing the complete range of different types of rugs from Chinese Turkestan into Central Asia, Azerbaijan, and all of Turkey. The collection follows the historical spread of the people who fanned out from Chinese Turkestan to these different parts of the world and carried their art with them.

142. *Kathleen Cohen: The Instant Asia Cultural Show*

February 13 – April 15, 1979

Curator: Linda Langston

This exhibition of photography was a solo show by the Palo Alto resident. Kathleen Cohen began using a camera as part of her professional work as an art historian. She primarily worked in museums and churches, but found herself more and more drawn to the visual images of the world around her, most particularly to the faces of the people that inhabit it.

SMALL GALLERY

143. *David Maxim*
February 13 – April 15, 1979
Curator: Linda Langston
In this exhibition, the San Francisco artist showed images of mountains that instill a consciousness of Earth as a planet - elemental and transcendent. Taking his inspiration from photographs of his subjects, Mr. Maxim is a Neo-Realist and works in oil on canvas.
LOBBY
144. *John A. Williams: Birds - Hunters and Thieves*
February 13 – April 15, 1979
Curator: Linda Langston
The local artist from Sunnyvale illustrates the beautiful images of hawks, gulls, owls and other birds. The artist creates a very rich quality through a layering process of mixed media, including watercolors, ink, colored charcoal, carbon, and colored pencils.
LOBBY
145. *Janet Lipkin: African Influence/ Silk Screened in Ghana Africa*
April 27 - June 3, 1979
Curator: Linda Langston
Janet Lipkin created her collection of silk screened cotton panels while she was on a Fulbright fellowship in Ghana. The designs in Ms. Lipkin's work stem from her experiences and the objects she saw while she was living in a village in Ghana. The African objects and everyday utensils were placed in the exhibit to demonstrate their influence on her work.
SMALL GALLERY
146. *Daria Niebling: A Solitary Journey - pastel drawings*
April 27 - June 3, 1979
Curator: Linda Langston
The series on display in the lobby was inspired by a Barnum and Bailey catalog photograph and represents the idea that life is a journey. Ms. Niebling works with pastel because the colors are rich and velvety. Her drawings are created on Arches watercolor paper, whose surface is rough and holds the layers of pastel - but still the drawings are very powdery and fragile. Ms. Niebling likes the fragile quality - to her, it seems to fit with a feeling that our lives are made up of moments that can't be held on to either.
147. *Youth Arts Exhibition*
May 13 - June 3, 1979
Art Thing Wing Ding - May 19
Curator: Linda Langston
This exhibition featured lively and engaging artwork by the children of Palo Alto. This popular annual event, sponsored by the Palo Alto Unified School District, recognized the creativity of

student art. At the Art Thing Wing Ding on May 19, artists demonstrated a wide variety of visual and performing arts and the public was invited to try their hand at similar art forms.

148. *San Francisco Potters Association - Clay and Glass '79*

June 17 – August 15, 1979

Curator: Linda Langston

This juried exhibition featured 130 pieces by members of the Association of San Francisco Potters. The show had a conservative tone, displaying no unusual pieces or innovative new clay trends. However, viewers could observe finely crafted porcelain, glass, raku, stoneware, and other ceramic items.

Jurors: Elaine Potter, David Middlebrook, and Eric Norstad.

Artists: Gary Marsh, Harry Nakamoto, Miriam Licht, Sherry Haxton, Jerry Meek, Bill Brown, Bob Fritz, Brent Young, Barbara Bachenheimer, Romilla Batra, Andrew Bergloff, Biff Bourne, Yvonne Boutell, Bill Brown, Annette Corcoran, Diana Crain, Eleanora Eden, Jan Elbert, Jeanne Glaser, Linda Golden, Dale Heffer, David Heffer, Virginia & Gary Holt, Evelyn Jaffe, George Jercich, Willie O. Johnson, Sandra Johnstone, Judith Lange, Mary Law, Stan Loll, James Lovera, Marilyn Mackenzie, Lynn G. Maddox, Scott Malcolm, Irene Mark, Jonathan Newman, Minoru Nojima, Phyllis Pacin, Esteban Pacin, Kitty Purrington, Pat Seaborn, and Barbara Sebastian.

Traveled to: University of Utah, October 1-31, 1979.

149. *Lobby Photography by Mark Tuschman - Portraits from Peru and Ecuador*

June 17 - August 15, 1979

Curator: Linda Langston

The artist feels that his work should not be only of aesthetic value, but inspiring to others. He focuses on documenting the integrity of the human spirit, in all the diverse and varied situations it can be found. These photographs were taken in Ecuador and Peru in the spring of 1977.

LOBBY

150. *Kathleen Gaines: Vanities, Rituals, Routines - Prints & Drawings*

June 17 - August 15, 1979

Curator: Linda Langston

The artist is interested in storytelling, making pictures, and learning what makes her life like that of others. She uses photographs to achieve a feeling of “a caught moment in time.” When Ms. Gaines photographs someone, she is aware that the camera’s lens changes the way she sees that person. In transforming photograph to drawing to print, she clings to what she knows to be romantic about color, form, and light.

151. *Contemporary Masks from Northern California*

August 26 – October 21, 1979

Curator: Linda Langston

26 artists from Santa Cruz to Healdsburg contributed more than 60 works for this show. The exhibition was organized around the theme of masks, produced by artists of our region that

reflect contemporary needs, and are an extension of the spirit of their creator or the personal symbolism of the wearer. The exhibit also illustrated the influence of the many cultures represented in the Bay Area and outlying areas of Northern California. Its purpose was to make the public more aware of the mask as an emerging art form in Northern California and to encourage their interest in individual expression through this vehicle.

Artists: Anahid, Bea Lopez, Karen Breshi, Kathleen Shannon Bourgea, Robert Faust, Lorinda Frances, Penelope Fried, Catherine Graves, Lynn Hershman, Jeff Key, Janet Lipkin, George C. Longfish, Beatriz Lopez, K. Lee Manuel, Sara Morris, Chizuko Nishimura, Christie Osborn, Richard Rodriguez, Mikey Roessner-Herman, Henry Sultan, Jennifer Badger Sultan, Lydia Tanji, Beverly Toyu, Greer Upton, Horace Washington, Elizabeth Whitney.

152. *Beverly Mayeri - Clay Sculpture*

August 26 - October 21, 1979

Curator: Linda Langston

Ms. Mayeri is a Mill Valley artist who has exhibited extensively throughout California and concurrently showed in *Northern California Clay Routes*, a survey of recent clay sculpture at the San Francisco Museum of Modern Art.

LOBBY

153. *Claire Darley and Andrea Hendrick - Prints*

August 26 - October 21, 1979

Curator: Linda Langston

Both are Palo Alto artists who have maintained studios in the area for a number of years. Ms. Darley's medium is monotype, because she likes the freedom of painting with the smaller format of printmaking. It also gives her the choice of a loosely painted image with the opportunity to refine it in successive prints.

Ms. Hendrick has exhibited extensively. In her work she has experimented with the possibilities of combining lithography with color Xerox and drawing. Each piece is a single image, not one of an edition, thereby making the printing process a tool for achieving a certain luminosity of color, not for producing multiple images.

SMALL GALLERY

154. *Northern California Humor in Multi-Media Art Forms*

November 4 - December 30, 1979

Curator: Linda Langston

While humor is an element central to the work of many Northern California artists, exhibitions rarely focus on this typically West Coast approach to subject matter. The show included examples of political humor, social satire, caricature, whimsy, and the visual pun by artists living in the Bay Area.

Artists: James Albertson, Jeremy Anderson, Robert Arneson, Stan Askew, Joan Brown, John Buck, Bob Colescott, Roy DeForest, Cathy Gibson, David Gilhooly, John Hunter, Judith Linhares, Roberta Loach, Louise McGinley, David Middlebrook, Donna Mossholder, Paul Pratchenko, Stephen Pring, Tom Rippon, Richard Schroeder, Richard Shaw, Louise Stanley, Michael Stevens, Jack Stone, Inez Storer, Clare Struble, Marta Thoma, Elaine Wander, Stan Washburn, and William Wiley.

MAIN GALLERY

155. *Ernest Posey*

November 4 - December 30, 1979

Curator: Linda Langston

This exhibition was comprised of recent paintings by the San Francisco artist. Posey's paintings are large, atmospheric fields intercepted by small shapes from a distinct vocabulary of geometric forms that he has developed over a period of years.

SMALL GALLERY

156. *Sherry Haxton - Porcelain Sculpture*

November 4 - December 30, 1979

Curator: Linda Langston

This exhibition focused on Ms. Haxton's porcelain sculptures. At the San Francisco Art Festival Ms. Haxton was selected as the 1979 Exhibition Award Winner for the Palo Alto Cultural Center. She received her M.F.A degree from Mills College in ceramics.

LOBBY

157. *Contemporary Trends in Presentation Drawings*

January 13 - February 24, 1980

Guest Curator: Roberta Loach with Linda Langston

This was the first drawing exhibition in the Bay Area to recognize drawings as complete aesthetic statements equivalent to other major art forms. While drawing is often used as a preliminary form of a greater work, many artists consider drawings to be finished works of art. Artists in this show used different media such as charcoal, pastel, felt pen, ball point pen, crayons, and inks to create their works.

Artists: J.J. Aasen, Walter Askin, Gary Brown, Eleanor Dickinson, Bob Anderson, Harry Lynn Krizan, Judith Linhares, Roy DeForest, Robert Freimark, Sylvia Lark, Roberta Loach, Norman Lundin, Shane Weare, Vince Perez, and Mary Snowden.

158. *Caution: Sagging Art*

January 13 - February 24, 1980

Curator: Linda Langston

This exhibition featured the ceramic environment of Nancy Newman. This environment is a continuation of one of her previous ideas that involves "setting the scene with ceramics." She

uses trompe l'oeil and positioning of out-of-place images in certain settings as ways to develop a "ceramic situation."

SMALL GALLERY

159. *Marianne Skogh: Color Abstract Photography*

January 13 - February 24, 1980

Curator: Linda Langston

This exhibition featured the photographs of Marianne Skogh, a self-taught artist. While photographing, she responds to the colors in the viewfinder by arranging them in a way that creates the strongest visual impact. Her photographs have an abstract-expressionist style, often focusing on textures and colors of various surfaces.

LOBBY

160. *Wood Turnings – Bowls*

January 13 - February 24, 1980

Curator: Linda Langston

This exhibition showcased the turned wood bowls of Felicia Fields. She finds excitement in seeing the unique properties of each piece of wood, such as color and grain configuration, reveal themselves as her bowls take shape. She uses redwood root, black locust, and Manzanita wood from the Santa Cruz area to create her works. Her interest in wood derives from a seminar she took with James Krenov in 1978.

LOBBY

161. *The Controlled Gesture: An Aspect of Bay Area Abstraction*

March 9 - April 27, 1980

Guest Curator: Ernest Posey with Linda Langston

This exhibition featured the abstract work of 15 Bay Area artists. While all the work in this show was abstract, some artists took a more geometric and formal approach whereas others were far more ephemeral or random. They have all taken the gestural tradition to high levels of refinement, using gesture as a forceful tool alongside symbols and other ideas that have been borrowed from various sources.

Artists: Lita Albuquerque, Guy John Cavalli, Jerry Concha, Mark Dorrance, Joe Doyle, Robert Gonzales, Russell Gordon, Robert Hernandez, Betty Kano, Tom Lieber, George Myasaki, Margit Omar, Ernest Posey, Gustavo Rivera, and Raymond Saunders.

162. *Works on Paper*

March 9 - April 27, 1980

Curator: Linda Langston

This exhibition featured lithographs, etchings, drawings, and watercolors by Agnes Murray, and artist who has taught printmaking and other art forms all around the Bay Area. Her work has been exhibited extensively throughout California in group shows and print competitions.

SMALL GALLERY

163. *Vantage Point by Willa*

March 9 - April 27, 1980

Curator: Linda Langston

This exhibition featured serigraphs by Willa. Born in Ecuador, she studied art at the Instituto de Bellas Artes in Uruguay before she came to study at the Moore College of Art in Pennsylvania. Her serigraphs are all printed with metallic ink, which she uses to capture the elusiveness of color. She is primarily interested in human relations and exploring the ways people experience themselves, striving to create visual poetry with her art.

SMALL GALLERY

164. *Steel Sculptures*

March 9 - April 27, 1980

Curator: Linda Langston

This exhibition showcased the sculptures of Harold Moodie, a Santa Cruz artist. His work, mostly done in Corten and stainless sheet steel, is influenced by Jack Zajac, Fletcher Benton, Harry Powers, and John Battenburg. His work has a man-made quality that is a result of the medium itself, his particular process, and his own aesthetic.

SCULPTURE GARDEN

165. *Youth Art Exhibition*

May 11 - June 8, 1980

Curator: Linda Langston

This exhibition featured the art of students from kindergarten through twelfth grade in the Palo Alto Unified School District. Teachers chose works that demonstrate the processes, skills, and concepts taught in school art classes.

166. *Color Photography: Patricia Bolfig*

May 11 - June 8, 1980

Curator: Linda Langston

This exhibition featured the photographs of Patricia Bolfig.

LOBBY

167. *Lyrics*

May 11 - June 8, 1980

Curator: Linda Langston

This exhibition featured the collages of Sally Weare. She presented four series: *Journal*, *Sketchbook*, *Under Glass*, and *Lyrics*.

SMALL GALLERY

168. *Contemporary Weavers and Fiber Artists of California*

June 22 - August 17, 1980

Guest Curator: Wendy Kashiwa with Linda Langston

This exhibition showcased work from members of the Contemporary Weavers and Fiber Artists of California Guild. Members of the Guild submitted 90 works for consideration, and ultimately 50 pieces were selected for the show. Guest curator Wendy Kashiwa is a fiber artist who has taught fiber in Berkeley, Oakland, and at Mills College.

169. *Recent Works*

June 22 - August 17, 1980

Curator: Linda Langston

This exhibition featured works from artists Pamela Hart Beedle and Pat Kowal. Beedle's pieces involve media such as powdered pigments, spray paint, pencil, powdered graphite, and collage. Many of her works, such as those in her desert series, are comprised of several media, often combining spray paint, ink, mono printing, and powdered pigment.

LOBBY

170. *Ceramics*

June 22 - August 17, 1980

Curator: Linda Langston

This exhibition featured the ceramics of Will Johnson.

SMALL GALLERY

171. *Etchings*

June 22 - August 17 1980

Curator: Linda Langston

This exhibition featured the etchings of Miriam Andrade.

SMALL GALLERY

172. *Painted Sculpture*

August 31 - October 26, 1980

Curator: Linda Langston

This exhibition showcased 19 artists who created painted sculptures. However, each artist has a unique approach to their work. Some consider themselves painters who simply paint on a three-dimensional base, whereas others are trained as sculptors. Painted sculpture artists investigate new ways of combining a wide range of sculpture materials with paints and other chemicals.

Artists: Charles Arnoldi, David Bottini, Linda Fleming, Robert Hudson, John McCracken, Roy Lichtenstein, Manuel Neri, George Page, Harold Paris, Jay Phillips, Sam Richardson, Kent Roberts, Joseph Slusky, Elisabeth Munro Smith, Ann Sperry, Frank Stella, Michael Stevens, George Sugarman, and Gerald Walburg.

173. *From the Real to the Surreal*

August 31 - October 26, 1980

Curator: Linda Langston

This exhibition featured the bronzes of six Bay Area sculptors. The sculptures in this show have naturalistic, organic forms – some of the artists kept these forms abstract and others combined organic elements in ways that differed from nature’s patterns, creating a surreal effect. The artists used different bronze-casting processes, with differing techniques for the texturing of the wax and the finishing of the bronzes. Some artists included their drawings along with their sculptures, feeling that since sculpting in bronze is an intensive process, including drawings was a way to provide an intimate view into the artist’s mind.

Artists: Don Ajello, Roger Barr, Frank Bracken, Paul Kubic, John Pashilk, and Lucia Waiser.

SMALL GALLERY

174. *Small Sculptures*

August 31 - October 26, 1980

Curator: Linda Langston

This exhibition showcased small sculptures by Jerome Kirk, an Oakland artist who has been exhibited nationally. He received degrees in both mechanical engineering and humanities from MIT in 1951, and his engineering background has facilitated his translation of artistic vision into reality – his sculptures rely on their perfect balance to achieve continuous pendulum motion by means of the gravitational force. Kirk views the creation of each sculpture as a chance to discover more about himself.

LOBBY

175. *Street Scenes*

August 31 - October 26, 1980

Curator: Linda Langston

This exhibition featured works in bronze and steel by Clay Jenson. His works combine cast bronze shapes and the harder lines of welded steel, his use of metal allowing him to create a more permanent image that echoes urban life. Jenson’s sculpture is a statement of visual images common to sight.

SCULPTURE GARDEN

176. *Indian Beadwork*

November 9, 1980 - January 4, 1981

Curator: Linda Langston

This exhibition showcased the beadwork of West Coast Native American tribes from Washington to California. It also offered some examples of Plains and East Coast beadwork for comparison, as well as ornamentations that were created before the Europeans introduced beads to the Native Americans. The show featured important Nez Perce and Yakima beadwork, as well as Pomo, Paiute, and contemporary Plains pieces.

177. *Gayle Luchessa and Jude Silva*

November 9, 1980 - January 4, 1981

Curator: Linda Langston

This exhibition featured contemporary artists Gayle Luchessa and Jude Silva. Both artists work in techniques with ancient precedents – Luchessa is known for her modern interpretations of feltmaking, a technique developed prior to weaving, and Silva creates handmade baskets. Luchessa's felt pieces have a light, delicate quality, but they are still strong. Silva's baskets are decorative, some tarred or burned.

SMALL GALLERY

178. *Paul Mircea Gorenuic*

November 9, 1980 - January 4, 1981

Curator: Linda Langston

This exhibition featured a series of bronze and steel Marquette's by Paul Mircea Gorenuic. Each Marquette represented a larger outdoor sculpture. He works with spherical and cylindrical elements in space, forming a link between sculpture and architecture by changing the viewer's perspective. Gorenuic created this entire series at the San Jose State University Foundry, where he worked as a visiting artist.

SCULPTURE GARDEN

179. *Janine Masseter*

November 9, 1980 - January 4, 1981

Curator: Linda Langston

This exhibition showcased superrealist art by Jananne Lassetter. Viewers could attach magnetized cutouts to her canvases, adding an interactive element to the show.

LOBBY

180. *Photographers*

January 18 - March 1, 1981

Guest Curator: Mary Jean Place

This exhibition featured the black and white photographs of 14 Bay Area women photographers. Each photographer in the exhibition enjoys portraying reality in a non-journalistic way, with some work being highly stylized, some freer, some deceptively simple and some complicated with ideas. Mary Jean Place organized the exhibition in connection with the College Arts Association Conference and the Conference of the Northern California Women's Caucus for Art.

Artists: Edna Bullock, Frances Coleberd, Andree Ferris, Shirley Fisher, Greta Mitchell, Helen Nestor, Betsy O'Hara, Suzanne Riess, Marriam Cramer Ring, Elena Sheehan, Judy Steiner, Jo Whaley, Stephanie Wicks, and Beverly Wooden.

181. *Reflections*

January 18 - March 1, 1981

Curator: Linda Langston

This exhibition featured work on paper by Barbara Gunther. Her pieces are mainly a series of lithographic prints, which use the image of a cyclone fence in the development of a range of abstract images.

LOBBY

182. *Bound by Tradition and Superstition*

January 18 - March 1, 1981

Curator: Linda Langston

This exhibition included bronzes by Amelia Solomon, an artist originally from Russia who moved to the United States in 1922 when she was fourteen. Her strong, bold, and sometimes lyrical work possesses Shakespearean themes that relate strongly to her Eastern-Jewish background in which tradition and superstition played an important role.

SMALL GALLERY

183. *Etchings*

January 18 - March 1, 1981

Curator: Linda Langston

This exhibition featured the work of Jerrill Dean Green-Kopp. The etching process is her central technique, but she also uses others, such as photo-inserts. She has exhibited her work in many print shows in California.

SMALL GALLERY

184. *Inside-Outside*

January 18 - March 1, 1981

Curator: Linda Langston

This exhibition showcased architectural sculpture by Roslyn Mazzilli. The bridges that surrounded and fascinated her while growing up in New York inspired her work. The viewers in this exhibition were invited to experience the structures from the inside as well as the outside, and as such Mazzilli hoped that viewers would have a strong physical experience with her sculptures. Each piece in this show was designed specifically for the Cultural Center's sculpture garden.

SCULPTURE GARDEN

185. *Decorative Forms of Kimono - Traditional Japanese and Contemporary American*

March 15 - May 3, 1981

Curator: Linda Langston

This exhibition explored kimonos used in two contexts, as clothing and as an artistic medium. These robes, some dating back to the Edo period, epitomize the elegance of Japanese dress. In addition, several contemporary artists exhibited interpretations of the kimono form as a vehicle for expression. These artists have created both wearable and non-wearable kimonos using a range of techniques as diverse as photo silkscreen, resist-dyeing, painting, and weaving.

Artists: Marian Clayden, Marika Contompasis, Cecilia Christensen, Candace Crockett, Penelope Fried, Ana Lisa Hedstrom, Jan Janeiro, Mia Kodani, Janet Lipkin, and K. Lee Manuel.

186. *Lillian Elliott - Recent Baskets*
March 15 - May 3, 1981
Curator: Linda Langston
Ms. Elliott exhibited her recent work in mixed-media basketry in this show. The resident of Berkeley's non-traditional approach to basketry utilizes linen, twine, wood, feathers, and reeds interlaced by means of weaving, twining, or plaiting. The resulting pieces explore the possibilities of baskets as sculpture, in which technique is an important element of design.
SMALL GALLERY
187. *Andrew Harader - "Sculpture for a Summer Garden"*
March 15 - May 3, 1981
Curator: Linda Langston
This exhibit consisted of wood and canvas pieces designed specifically for the Cultural Center garden. Harader's works employ natural elements such as wind, sunlight, and foliage to create an integrated environment of art and nature.
OUTDOOR SCULPTURE GARDEN
188. *Animal Magnetism*
May 16 - June 7, 1981
Curator: Linda Langston
This exhibition featured the painted wooden sculptures of Amy Hautt. Her work was influenced by American folk art as well as the naïveté of children's art; both suggest a raw form of civilization that Hautt finds easily accessible to herself and viewers. Every sculpture involves an aspect of physical manipulation on the part of the viewer; one must pull a string, release a latch, or perform some other physical task in order to experience the sculpture as a complete idea. Her art is humorous and appears deceptively simple, but intellectual themes can be found by reflecting on the ideas presented in the sculpture.
LOBBY
189. *Romilla Batra: "The Round Edge" - Porcelain Pots*
May 16 - June 8, 1981
Curator: Linda Langston
This series of porcelains consisted of both functional and non-functional forms. The works represent the artist's personal experiences with the natural environment that surrounds her: Cronkite Beach, Marin Hills, and strata and rock formations around Sausalito. By presenting each work in sets of two or three pieces, Romilla Batra captures different moods of nature.
190. *Nelda Barchers - Painting*
May 16 - June 8, 1981
Curator: Linda Langston

The paintings in this exhibition involve the formal elements of grids, waves and patterns in an effort to present aspects of the dynamic created by the clash and interaction of geometric and organic forms. The artist sees grids as man's sense of organization; pattern represents nature's means of organizing. The motion of the wave is set off by the spiral that occurs everywhere in our universe. With these basic elements, the artist intends to establish an intense rhythmic energy field that evokes not only beauty but also the sense of heightened experience that accompanies vertigo, confusion and hypnotic calm.

SMALL GALLERY

191. *Scott Miller - Drawings*

May 16 - June 8, 1981

Curator: Linda Langston

Mr. Miller's art is based on explorations into the role of artist and the function of art in relation to society - the rest of the world outside of that singularly narrow phenomenon known as the "art world." Mr. Miller explored this in two ways: first, by using subject matter from issues larger than art such as warfare, men's roles, consumerism, etc.; secondly, by collaborating with people, both artists and non-artists, in the creation of the work.

192. *Youth Arts Exhibition - What is Creativity*

May 16 - June 7, 1981

Curator: Linda Langston

Art Workshop activities included silkscreening, muraling, printing, and crayon resist. This exhibition provided the series with a special focus on creative expression in children and children's art.

193. *Benjamin Kaiser - "Anti-Demarcation Line"*

May 16 - August 16, 1981

Curator: Linda Langston

Mr. Kaiser's sculpture and installations are constructed of cut sheet glass and mild steel welded wire mesh. On a purely visual level, his work deals with grid patterns juxtaposed to refraction/reflection phenomena. On an intellectual level, Mr. Kaiser is concerned with the "inside/outside" paradox: both the glass as well as the wire mesh lend themselves to being looked at and through. As this cannot be done simultaneously, what one experiences is a sort of game of shifting focus, both visually and mentally.

194. *Juried Artist Exhibition*

June 21 - August 16, 1981

Curator: Linda Langston

Fourteen California artists presented their works in this exhibition. These artists were selected from the jurying process in which over 400 artists participated. Viewers could examine a variety of media, such as painting, sculpture, printmaking, drawing, and photography.

Artists: Nadine Akiyama, Victor Bagno, Katherine Bazak, Elaine Bogdonov Ginsberg, Yeung Ha, Linda Heiliger, Eric Hoffman, Jenny Marshall, Brook Milligan, Orah Moore, Peggy Myers, Jim Promessi, Luigi Testa, and Dennis M. Weathers.

MAIN GALLERY AND LOBBY

195. *Linda Rosenus - Ceramic Sculptures*

June 21 - August 16, 1981

Curator: Linda Langston

Ms. Rosenus' *raku*-fired ceramic pieces express the monumental quality of ancient art stated in a contemporary idiom. *Raku* is a Zen attitude towards the making of clay objects, while *raku* ware is a type of Japanese pottery that is traditionally used in the Japanese tea ceremony, most often in the form of tea bowls.

OUTDOOR SCULPTURE GARDEN

196. *Picasso Ceramics: Limited Editions from California Collections*

September 6 - November 15, 1981

Curator: Linda Langston

In 1947, Picasso began visiting and working in the Madoura Pottery in Vallauris, Southern France. During the next quarter century, he produced thousands of ceramic pieces, including molds and designs from which the master potters of Vallauris created limited editions. This exhibition included over 60 exquisite examples of these ceramics, ranging from one of the earliest plates through the latest rose faience wall plaques. The show demonstrated a full range of Picasso's creative powers, with new uses of his familiar motifs as well as innovative forms in the ceramic medium.

MAIN GALLERY

197. *Carlos Loarca*

September 6 - November 15, 1981

Curator: Linda Langston

This native of Guatemala exhibited his paintings and works on paper in this show. Mr. Loarca's forceful imagery and surreal style recall the folkloric traditions of his native country while relating to the modern Mexican muralists. It is interesting to compare Loarca's New World translation of the Hispanic impulse to the ever-present Spanish soul permeating the work of Picasso.

LOBBY

198. *Roger Barr - "The Sky Mirror"*

September 6 - November 15, 1981

Curator: Linda Langston

This outdoor exhibition showcased stainless steel sculptures by Roger Barr. Combining monumental scale with the elegance of highly polished stainless steel, these sculptures mirror the environment in graceful organic motion. Mr. Barr's works are owned by many major museums and collectors throughout the world.

OUTDOOR SCULPTURE GARDEN

199. *Creation Location: The Artist Looks at People*

November 16, 1981 - January 17, 1982

Curator: Richard Armstrong (Creation Location Coordinator)

Art is communication. Artists use line, form, texture, color and shape instead of words. This exhibition showed how some artists have used these elements to communicate the way they see people and their ideas of the human form.

CREATION LOCATION

200. *Gift of the Magi*

December 6, 1981 - January 24, 1982

Curator: Linda Langston

Guest Curator: Mary Jean Place

This exhibition focused on small scale art objects. Works by 20 contemporary artists were selected with the idea of presenting a body of handcrafted items appropriate for gift-giving. The artwork in this exhibition lends itself to our lifestyles. As our home environments become more compact, we begin to think in terms of smaller works of art. It is this theme - artwork for intimate spaces - that was the focal point of this exhibition.

Artists: David Anderson, Dorothy Bauer, Gertrude Bleiberg, Donna Brookman, Lee Childress, Julie Connell, Madeline de Joly, Lisa Esherick, Pam Heller, Clay Jensen, Judy Kepes, Anne Lamborn, Lin Lipetz, John Mattson, Connie Smith Siegel, Bob Stocksdale, Arthur Stern, Brook Temple, Mary White and Charles Wolters.

MAIN GALLERY

201. *Doug Heine - Sculpture*

December 6, 1981 - January 24, 1982

Curator: Linda Langston

This exhibition featured five recent works in aluminum. These pieces represent particular people, feelings and ideas that the artist then translated into classical abstraction. The artist believes that as sculpture, his work should stand on its own without the viewer knowing its background.

SCULPTURE GARDEN

202. *Barbara Foster - Paintings on Paper*

December 6, 1981 - January 24, 1982

Curator: Linda Langston

Ms. Foster's symbolic pattern paintings are surreal narratives upon everyday subjects and objects. The pattern assists the symbols (words) by being either contradictory or supportive. She creates her art in response to environments, past and present; conversations with objects in light and time; and color and space. She has exhibited her work in many shows throughout the Bay Area.

LOBBY

203. *Ethnic Arts of the Philippines*

February 9 - April 18, 1982

Curator: Linda Langston

This exhibition featured examples of tribal art from the Philippines. Nearly all of the items on exhibition were from the Philippine art collection of Eve and Julio Andrews. The objects in the collection were gathered primarily from the Apayao, Bontoc, Ifugao and Kalinga peoples of Northern Luzon. The artifacts displayed were folk art forms developed through the needs of the people.

204. *Theodore Odza - Welded Steel Sculpture*

February 9 - April 18, 1982

Curator: Linda Langston

Mr. Odza works with rusted steel, phosphoric acid and leather dye, allowing the environment to change the colors of his sculptures daily. He likes to combine a regulated damaged effect with a clean line, and the surfaces of his works are emphatically dry, crusty, and rich.

SCULPTURE GARDEN

205. *Janice Rowell - Porcelain Raku*

February 9 - April 18, 1982

Curator: Linda Langston

To the artist, "Raku" means peace, joy, ease or tranquility - and her porcelain *raku* ware transmits all of those sensations. *Raku* is a traditional Japanese method of firing. Her porcelain is all wheel-thrown on the potter's wheel, and she paints her vases with a brush that she makes herself out of bamboo and horsehair.

LOBBY

206. *Creation Location: ON LINE*

March 6 – May 16, 1982

Curator: Richard Armstrong (Creation Location Coordinator)

This hands-on exhibition allowed viewers to become the artist. The show's combination of technology and art allowed visitors to create their own computer-generated works using an Apple II computer equipped with a graphics tablet and a color monitor screen. The computer used a program called "Designer's Toolkit," written by local artists Lucia Grossberger and Harry Vertelney. Displayed artwork ranged from silverpoint to woodblock prints to sculpture, and was all chosen to exemplify the use of line. Visitors had a chance to experiment with pens, brushes, and charcoal to feel and see the resulting line.

Artists: Salvador Dali, Claire Falkenstein, Josef Albers, Larry Rivers, Eleanor Dickenson, Ellsworth Kelly, Howard Hack, Utamaro, Rosylyn Mazzilli-Martin, Nelson Van Judah, and others.

CREATION LOCATION

207. *Bruce Johnson - Recent Work: Play Forms*

May 1 - May 23, 1982

Curator: Linda Langston

Mr. Johnson created a new body of work that is strong, tactile and inviting to children of all ages for this exhibition. The work of Henry Moore continues to be a major influence on this artist, so this exhibition, with its large, organic shapes, strived to achieve similar relationships between form and space. These academic concerns are tempered with a history of constant innovation.

SCULPTURE GARDEN

208. *Youth Arts Exhibition 1982*

May 1 - May 23, 1982

Curator: Linda Langston

This exhibition featured lively and engaging artwork by the children of Palo Alto. This popular annual event, sponsored by the Palo Alto Unified School District, recognizes the creativity of student art. At the Art Thing Wing Ding on May 9, artists demonstrated a wide variety of visual and performing arts and the public was invited to try their hand at similar art forms.

209. *Ruth Zacherle - Three Dimensional Paintings*

May 1 - May 23, 1982

Curator: Linda Langston

LOBBY

210. *Liquid Light: Watercolor Beyond the Traditional*

June 6 - July 25, 1982

Curator: Linda Geilhufe

This exhibition featured 18 West Coast watercolor artists, who painted anything from still lifes to abstractions to portraits. While watercolor was only considered useful for minor sketches and naturalistic studies until the 1960s, these artists demonstrated that it could be used for all genres of art. Each artist has a different style, yet they all demonstrate mastery in their medium of choice, watercolor.

Artists: Joy Broom, Patricia Tobacco Forrester, Marilyn Halevi, Karin Helmich, Mike Henderson, Peter Kitchell, Gary Kuroda, Richard Lang, Donna Mossholder, Yukako Okudaira, Thomas Pomatti, Mary Snowden, Helen Stanley, Louise Stanley, and Michael Beck.

MAIN GALLERY

211. *Welded Painted Steel*

June 6 - July 25, 1982

Curator: Linda Geilhufe

This exhibition featured the sculptures of Gale Wagner. These dynamic structures were designed specifically for the Sculpture Garden, combining geometric shapes into fresh and powerful

statements. Wagner's work has been exhibited nationally and his work can be found in many private and corporate collections.

SCULPTURE GARDEN

212. *The Sculptors of Brook House*

August 8 - October 3, 1982

Curator: Linda Geilhufe

This exhibition featured nine Brook House Gallery artists' contemporary sculptures. While every artist worked within abstract forms, no sculpture looked the same – for example, Richard O'Hanlon's carved granite contrasted sharply with Kati Casida's clean folded planes of painted steel and Gerald Walburg's expressive copper and bronze forms.

Artists: Richard O'Hanlon, Kati Casida, Gerald Walburg, Carl Dern, Jerome Kirk, Richard Mayer, Jacques Schnier, Melvin Schuler, and Arthur Silverman.

SCULPTURE GARDEN

213. *Glass: Collectors' Choice*

September 21 - December 5, 1982

Curator: Linda Geilhufe

This exhibition featured 58 artists' works of art from fifteen California collections of contemporary art glass. Breakthroughs in high-temperature glass-making and furnace sizes made the sophisticated works in this exhibition possible. Each piece offered viewers an alternate view of glass, and drew attention to different aspects of the craft.

MAIN GALLERY

214. *Architectural Photography*

September 21 - December 5, 1982

Curator: Linda Geilhufe

This exhibition featured architectural photography by Jane Lidz. While buildings themselves can be static, buildings combined with dynamic lighting can appear magical. Lidz captured this magic with her color and black and white photography.

LOBBY

215. *Landscape Photography*

September 21 - December 5, 1982

Curator: Linda Geilhufe

This exhibition featured the photography of Ed Holland, whose passion for photography originated in an adult education class in San Diego that taught basics in black and white film developing and printing. His photographs captured the beauty of the Santa Cruz Mountains in black and white, which he felt created a unique and powerful quality in the image.

216. LOBBY

217. *Creation Location: Primarily Color*

September 21, 1982 - January 23, 1983

Guest Curator: Mary Drach

This Creation Location exhibition was an educational, hands-on exhibition about color, in which viewers could explore color through the eyes of an artist. One area of the exhibition included a create-it-yourself workshop area, another showcased works by ten contemporary artists that were selected for their use of color, and another included three interactive pieces that artists designed specifically for the gallery. Kathy Zander, Gertrude Myrrh Reagan, and Nora Baker created the three interactive pieces, which were commissioned with funding from the California Arts Council/National Endowment for the Arts.

Artists: Kathy Zander, Gertrude Myrrh Reagan, Nora Baker, Jules Heller, Craig Henry, Ton Holland, Jerome Kirk, Marguerite Saegesser, Connie Smith Siegel, Frank Stella, Wayne Thiebaud, and William T. Wiley.

CREATION LOCATION

218. *The Eating Experience: Handcrafted Utensils for the Table*

January 30 - April 17, 1983

Curator: Mary Drach

This exhibition featured contemporary handcrafted eating utensils. The designs varied greatly depending on the artist; some items were ornate and fanciful while others were simple and elegant. Along with the expected spoons, forks, teapots, knives, and ladles, the exhibition also included pie servers, spatulas, napkin rings, and even a martini pitcher.

Artists: Geoff Alexander, Vernon Brejcha, Shirley Charron, Hans Christensen, Robert Coogan, Sue Dorman, Peter G. Erickson, Fred Fenster, Skip Gaynard, Anne Krohn Graham, Dianne Gregory, Jane Groover, Correen Kaufman, Ivaan Kotulsky, Ken Loeber, Jan Brooks Loyd, John C. Marshall, Dawn Nakanishi, Susan Noland, Sherry Otterway, Beverly Sahn, Karl Schröen, Joel Schwartz, Douglas Steakley, Linda Weiss-Edwards, Raychel Wengenroth, Walter White, Robert Wilhite, and Susan Wood-Onstad.

MAIN GALLERY

219. *The History of the Knife, Fork, and Spoon*

January 30 - April 17, 1983

Curator: Mary Drach

This exhibition presented historical examples of various utensils dating from the 15th century to the early 1900s. Items were borrowed from the Rietz Collection of the California Academy of Sciences and the private collection of Bernard Levine.

LOBBY

220. 13. *Creation Location: Movement: The Dynamics of Line, Form, and Color*

March 15 - July 3, 1983

Curator: Mary Drach

This Creation Location exhibition explored how artists convey motion on both two- and three-dimensional surfaces. The exhibition combined interactive pieces, hands-on projects, and traditional art in order to invite audience involvement and encourage the notion that art should be fun. The show also included various historical and contemporary pieces that effectively demonstrate movement.

Artists: Alexander Calder, Roger Berry, Sam Francis, and Margaret Calder Hayes.

CREATION LOCATION

221. *Youth Arts, 1983*

May 1 - May 20, 1983

Curator: Mary Drach

This exhibition featured artwork by children from kindergarten through twelfth grade in the Palo Alto Unified School District. This annual show celebrated the creativity of student art.

MAIN GALLERY

222. *Hand-Dyed Silk Scrolls*

May 1 - May 20, 1983

Curator: Mary Drach

This exhibition featured the silk scrolls of Judith Content. Her work captures the depth of color, range of surface textures, and sculptural qualities of silk. She achieves intense colors by dipping the silk in a series of dye-baths, then layering, tearing, and assembling strips of fabric to achieve a balance of pattern and texture.

LOBBY

223. *Relief Prints: Woodcuts, Wood Engravings, and Linocuts*

June 7 - August 23, 1983

Guest Curator: Janice Driesbach

This exhibition featured over 50 woodcuts, wood engravings, and linoleum cuts. It also included a selected overview of Western relief printmaking, though most of the works were examples of contemporary prints.

Artists: Michael Wolgemut, Albrecht Dürer, Hans Burgkmair, Nicolo Boldrini, Antonio Maria Zanetti, Thomas Bewick, Ando Hiroshige, Felix Vallotton, Paul Gauguin, Maurice de Vlaminck, Ernst Barlach, Emil Nolde, Wassily Kandinsky, Lyonel Feininger, Max Weber, B.J.O. Nordfeldt, Paul Landacre, Clare Leighton, Lill Tschudi, Seong Moy, Milton Avery, Pablo Picasso, Leonard Baskin, Stanton MacDonald-Wright, Robert Arneson, Charles Arnoldi, Jennifer Bartlett, Ed Baynard, Richard Bosman, Louisa Chase, Francesco Clemente, Jim Dine, Sam Francis, Helen Frankenthaler, Daniel Joshua Goldstein, Don Hazlitt, Dennis Kardon, Misch Kohn, Roy Lichtenstein, Jay McCafferty, A.R. Penck, Alan Shields, Pat Steir, Frank Stella, Carol Summers, Wayne Thiebaud, and William T. Wiley.

MAIN GALLERY

224. *Paintings*

June 7 - August 23, 1983

Curator:

This exhibition showcased paintings by Squeak Carnwath. She created large, flat shapes – such as tables, cups, and figures – that dominated the picture plane. Her works included bright, bold colors that suggest a very personal iconography. Some of her works explored sexual roles while others presented ideas of basic emotional forces.

LOBBY

225. *Ceramic Sculpture*

July 17 - October 30, 1983

Curator: Mary Drach

This exhibition featured the clay sculptures of Bay Area artist Dennis Gallagher. His work contains stacked, rectilinear components that resemble abandoned architectural structures. In his pieces, viewers experienced a subtle interplay of form and surface.

SCULPTURE GARDEN

226. *Creation Location: American Folk Patterns*

July 17 - October 30, 1983

Curator: Mary Drach

This exhibition showcased examples of American folk art that explored the principles of pattern. Items featured included colorful quilts, stenciled tinware, samplers, antique furniture, dolls, and other works from the mid-1800s. The exhibition also included an area where viewers could create their own wallpaper collages, bookmarks, and drawings of Victorian houses.

CREATION LOCATION

227. *Personal Adornment/Cultural Traditions*

September 18 - December 31, 1983

Guest Curator: Joan Bacharach

This exhibition showcased the body adornments worn in non-Western societies from anywhere from Yemen to Brazil. Artifacts included jewelry, headdresses, combs, headbands, pubic shields, and more. Some items served as protectors from physical or spiritual harm, others informed the public of special occasions in one's life, and others indicated status or role in one's community.

MAIN GALLERY

228. *Creation Location: The Animal Spirit*

November 13, 1983 - February 19, 1984

Curator: Mary Drach

This exhibition was an art exploration of animal form and shape, and examined the beauty and symbolic roles that animals represent to artists. Objects including Zuni fetishes, an African

headdress, and a Japanese folk mask were featured in this exhibition. Contemporary works were also on view.

Artists: David Goines, Takako Niwa Hargrave, Beth Van Hoesen, Joseph Raffael, and Galen Rowell.
CREATION LOCATION

229. *Forgotten Dimension*

January 24 - March 4, 1984

Curator: Robert Bolomey

This exhibition, organized by the Fresno Art Center and circulated by the Art Museum Association of America, showcased a survey of small sculpture in California from the late 1960s to 1981. It featured 45 different California artists who each presented one piece. The works in this exhibition featured a broad range of ideas, from realism to abstract; some incorporated humor and others implied a narrative situation.

Artists: Allan Adams, Terry Allen, Robert Arneson, Charles Arnoldi, Bruce Beasley, Fletcher Benton, Roger Bolomey, David Bottini, John E. Buck, Chris Burden, Deborah Butterfield, Michael Davis, Stephen DeStaebler, Guy Dill, Dominic Di Mare, Mark Di Suvero, Daniel Douke, Doug Edge, Fred Eversley, Linda Fleming, George Geyer, Peter Gutkin, Hardy Hanson, Bruce Houston, Richard S. Ingram, David Maxim, John McCracken, David Middlebrook, Karen L. Nelson, Manuel Neri, George Neubert, Natasha Nicholson, Richard T. Notkin, Richard Oginz, John Okulick, Sam Richardson, John Roloff, Richard Shaw, Michael Todd, Richard Turner, Gerald Walburg, Brian Wall, Jay S. Willis, Gurdon Woods, Nancy Worthington, and Jack Zajac.

MAIN GALLERY

230. *Recent Work*

January 24 - March 4, 1984

Curator: Mary Drach

This exhibition featured the art of Jerry Concha. His work retains his passion involvement with color. His canvases in this show demonstrate bold accents of cerise, brilliant white shapes, and rich violet tones.

LOBBY

231. *Creation Location: In Perspective - An Introduction to Perspective in Western art*

March 18 - June 10, 1984

Acting Curator: Mary Drach

This exhibition explored the illusion of space in art. This educational exhibition investigated how various artists depict a three-dimensional world onto a flat, two-dimensional surface.

Artists: Batey & Mack Architects, Laura Hartman, Norman Lundin, Alan Magee, Georges Pinel, Elizabeth Voelker, Laura Volkerding, Don Worth, Chikanobu, Jacob deGheyn II, and M.C. Escher.

CREATION LOCATION

232. *Youth Arts Exhibition, 1984*
March 18 - April 8, 1984
Acting Curator: Mary Drach
This exhibition featured lively and engaging artwork by the children of Palo Alto. This popular annual event, curated by the Palo Alto Unified School District, celebrates the creativity of student art and fills the exhibition space with refreshing optimism.
MAIN GALLERY
233. *Contemporary Jewelry by Susan Noland*
March 18 - April 8, 1984
Acting Curator: Mary Drach
These works by the Iowa artist were based on landscape themes and the idea of metamorphosis. Ms. Noland matched traditional jewelers' gold with precious gems and pearls in sophisticated pendants, brooches, and neckpieces. Topaz, opal, and tourmaline formed an integral part of such innovative pieces as *Lightscape*, *Emergence*, and *Dancing Ant Princess*.
234. *Clay Vessels: Works by 10 Modern Masters*
May 1 - July 8, 1984
Acting Curator: Mary Drach
For over 6,000 years, people have molded clay into functional containers. During the 1950s, an explosion of talent and energy centered around the West Coast resulted in the emergence of a distinct American aesthetic. The artists in this exhibition were among the first generation of potters to participate in this clay movement, and all of these artists received inspiration from the most basic of pottery forms - the vessel. This exhibition explores the vessel as a powerful, contemporary form and highlighted the work of some of the finest ceramic artists in the country.

Artists: William Daley, Richard DeVore, Kenneth Ferguson, Wayne Higby, David Shaner, Paul Soldner, Suzanne Stephenson, Toshiko Takeazu, Robert Turner, and Peter Voulkos.
MAIN GALLERY
235. *CLOSE-UP: The Photography of Mary Ellen Schultz*
May 1 - July 8, 1984
Acting Curator: Mary Drach
This exhibition explored the inner world of our natural environment since Ms. Schultz had always been intrigued by the inner make-up of living organisms. By getting into the "heart" of a wildflower, feather, or water drop, she creates work that provides viewers with a unique viewpoint. The images presented in this exhibition were eloquent records of shape, form, and mood that capture the ethereal quality of nature.
LOBBY
236. *Nature & Civilization: Works on Paper by Mary Chomenko*
June 17 - July 8, 1984

Curator:

Intriguing visions of our manmade and natural environment were featured in this one-person exhibition. Chomenko's computer-inspired art combines traditional two-dimensional media - watercolor, drawing, and printing - with the raised images of contemporary electronic parts. Fascinated with the form and symbolism of these objects, the artist juxtaposed these images with color renderings of birds, fish, human portraits, and other natural forms. By superimposing natural images on a technological background, Chomenko commented on our relationship with these objects and questioned the function and role of each object as she contrasted the complexity of natural forms with the artifacts of our technological habitat.

237. *Reversals - Printmaking Technique*

October 14 - November 25, 1984

Curator:

238. *Singular Expressions: Monotypes*

October 14 - November 25, 1984

Curator: Dyana Chadwick

This exhibition featured a survey of prints by Bay Area, Midwest, and East Coast artists, both established and emerging in their field. Since 1968, the popularity of this nontraditional printmaking form, among artists and the public, has steadily grown. The evidence as presented in this exhibition is clear: what was considered avant-garde or plainly unacceptable by 17th century standards has become a very contemporary idiom.

Artists: Kate Delos, Roy De Forest, Kalani Engles, Joseph Goldyne, Eric Hoffman, Beverly Hillman, Ricki Kimball, Gregory Kondos, James Lagiss, Sylvia Lark, Rex Lau, Peter Liashkov, Tom Lieber, Nancy Macko, Nathan Oliveira, Mary Lovelace O'Neal, Patrick Palmer, Matt Phillips, William Weege III, and Joseph Zirker.

EAST GALLERY

239. *Singular Expressions: Undercurrents*

October 14 - November 25, 1984

Curator: Dyana Chadwick

Romilla Batra, Shirley Ann Bortoli, and Stephanie Williams explored forms in nature - specifically strata and rock formations, the shoreline, and sea life. The ceramics and drawings in this exhibition encompassed a similar sense of experimentation as found in the work in the monotype exhibition.

240. *Wonder! Exhibition Program*

This program focused on the artist's sense of imagination and how that imaginative vision becomes something real to the rest of us. Questions posed by the artworks on display in these three WONDER! exhibitions include "What is imagination?", "What is play?", "How does an

illustrator interpret an author's idea?", and "What is the spark that ignites an artist's special vision?"

241. *Creation Location: Wonder! Imagination*

December 9, 1984 - January 20, 1985

Curator: Andrea Liss

Contact: Maureen Keefe

This was a participatory exhibition which unlocked the viewer's mind to examine the fanciful realm of dreams and ideas. The show also included games and hands-on activities relating to the original artworks by Diane Shultz, Elizabeth Shull, Howard Margolis, and 1984 Fellowship Winner Arthur Gonzales.

Artists: Mark Bulwinkle, Arthur Gonzalez, Suzanne Klotz-Reilly, Howard Margolis, Diane Scherwood Shultz, Elizabeth Shull, Livia Stein, Saul Steinberg, and Barbara Wolfe.

CREATION LOCATION

242. *Creation Location: Wonder!: Playthings*

December 9, 1984 - January 20, 1985

Curator: Andrea Liss

This exhibition provided glimpses of the inner workings of the artist's imagination in a juried invitational of artworks illustrating play. Artworks in the show described the process or depicted an image of play, be it a game or part of a costume. On view were drawings by Bryan Jensen, feather masks by Rosalie Gerrman, assemblage by Victor Bouillon, and a veritable feast of visual delights.

Artists: Ken Botto, Victor Bouillon, Daniel Di Pierro, Renee Flower, Don Fritz, Rosalie Gerrman, Brynn Jensen, Bob Jones, Mark A. Klink, Barbara Leventhal-Stern, Tony Pellegrino, and Alix E. Peshette.

WEST GALLERY

243. *Creation Location: Wonder!: Children's Book Illustration*

December 16, 1984 - February 3, 1985

Curator: Andrea Liss

This exhibition presented artworks in various media, and the books themselves. Contemporary illustrations from *Happiness is ...A Warm Puppy* by Charles M. Schulz, *Park Peep* by Susan Peel, and *Little Women* by C. M. Burd were among those exhibited. In addition, James A. Silverman's collection of rare children's book illustrations provided an overview of books produced in California from 1850 to 1940.

Artists: E.M. Burd, Elizabeth Shippen-Green, Eric Hill, Ruth Heller, Thacher Hurd, Susan Perl, Heather Preson, Charles Schulz, and Eugenia Wireman.

CREATION LOCATION

244. *Playthings - Juried Invitational*

December 9, 1984 - January 20, 1985

Curator: Dyana Chadwick

Co-Curator: Andrea Liss

Objects of play, whether in the form of children's games or adult recreation, reflect the goals and values of the society in which they are created. The act of play allows the "player" to lose him or herself in the sheer pleasure, or routine, of the activity. The idea of basing an exhibition on artists' conceptions of play stems from the belief that artists often perform the role of social commentator. Artists sometimes break society's rules and help us to see the absurdities in the games. This exhibition was composed of both juried and invited artists.

Artists: Ken Botto, Bob Jones, Mark A. Klink, Tony Pellegrino, Victor Bouillon, Donald Fritz, Renée Flower, Brynn Jensen, Alix E. Peshette, Rosalie Gerrman, Barbara Leventhal-Stern, and Daniel DiPierro.

245. *California Children's Books since 1836*

January 9, 1985

Contact: Maureen Keefe

This slideshow and lecture was presented by noted book historian, James A. Silverman, and examined California's cultural heritage as illustrated in children's books. The slides depicted books, portraits of authors and illustrators, and historical photographs of children in California. Narrations blended storytelling, biographical sketches, and history to reflect the literature, the people, and the experiences connecting them.

246. *Catherine Stone: Neon*

January 30 - March 24, 1985

Curator: Dyana Chadwick

The history of neon is tied to communication art, and burdened with conveying the ideas and popular images of our culture. Most of us have seen neon used in controlled, contained situations: street signs, window displays, theatre sets. This installation by Cathy Stone transcended the typical flat linear approach, to a neon design that combines sculpture, painting and drawing. This work refuses to be read as either painting or sculpture.

WEST GALLERY

247. *By Design: Unity of Opposites (Art about Architecture)*

February 17 - April 14, 1985

Curator: Dyana Chadwick

This design-oriented exhibition investigated the common ground between art and architecture through original artworks. Materials usually associated with building such as metal, wood, clay tile, and concrete created links between the functional aspect of architectural design and the non-utilitarian aspects of sculpture and painting. The exhibit also featured non-functional

furniture, designed to relate to a room or exhibition space and be part of an overall architectural scheme.

Artists: Philip Agee, David Best, Tom Loeser, Laddie John Dill, Jackie Ferrara, Yvonne Jacquette, Clay Jensen, Christopher Lee, Louise Lieber, Douglas Moran, Salvatore Pecoraro, Barbara Rogers, Philip Schuster, and George Sugarman.

EAST GALLERY

248. *Creation Location: Sculpture/Structure/Space*

February 1985

Curator: Andrea Liss (Education Resource Coordinator)

This exhibition presented the varied ideas, methods, and materials that contemporary artists use to make sculpture. The internationally recognized and local Bay Area artists included in this exhibition share a concern for working with both traditional and found materials. Their individual intentions and processes, however, allow the materials to express surprising results. Participants could solve sculpture puzzles, create their own three-dimensional object from basic design shapes, and more.

Artists: Darrel Hunger, Michael Stevens, Mary Helen Chappell, Diane Moomey, Bruce Connor, Mark Di Suvero, and Jorjana Holden.

CREATION LOCATION

249. *Threads: Small-Scale Textile and Fiber Works*

March 31 - May 19, 1985

Curator: Dyana Chadwick

The simple thread was the primary element of construction in each of these small-scale pieces. Some works were examples of traditional weaving and needlepoint, while others were fiber constructions that illustrated the recent trend of using craft as an interpretive tool.

Artists: Lia Cook, Anne Syer, Glenn Brill, and Olga De Amaral.

WEST GALLERY

250. *Creation Location: Nat Dean - Box Books*

April 28 - May 26, 1985

Curator: Dyana Chadwick

Educational Resource Coordinator: Andrea Liss

These works reveal an interior world rich in allegory and metaphor. These intimate works were built in such a way so as to be opened and displayed on a wall, freestanding on a shelf, or closed with their secrets hidden. Inside each box are sequences of paintings which narrate explorations of Dean's personal world of violence, vulnerability and alienation. All of the works are psychologically compelling in a way that takes the viewer's attention to the inner bedlam that is a part of all of us, but only a few of us are willing to admit to.

CREATION LOCATION

251. *Fresh Perspectives - Lay of the Land*

May 26 - August 4, 1985

Curator: Dyana Chadwick

WEST GALLERY

252. *Directions in Contemporary Landscape*

June 9 - August 18, 1985

Curator: Dyana Chadwick

This exhibition featured diverse styles of contemporary landscapes that place subjective “inner visions” above the need to duplicate nature precisely. The works presented an awareness of deterioration in our environment as well as an appreciation of the beauty of natural forms.

Artists: Kim Anno, Kim Baker, Anne S. Brown, Dinah Cross James, Llyn Foulkes, Candice Gawne, Nancy Jackson, Jeanne Jo L’Heureux, Micheal Phleger, Pierre Picot, Joanna Salska, and Ernest Silva.

253. *Creation Location: Light & Shadow*

June 9 - August 18, 1985

Educational Resource Coordinator: Andrea Liss

This exhibition focused on the different qualities of light, shadow, color and reflection. The audience could understand how these elements influence each other by being aware of and looking closely at how they occur in our everyday life.

CREATION LOCATION

254. *Fresh Perspectives: Personal Parody*

August 18 - October 6, 1985

Curator: Dyana Chadwick

This was the opening exhibition of a Cultural Center series entitled *Fresh Perspectives*, and highlighted the work of emerging artists Diana Krevsky and Peggy Jane Garbutt.

WEST GALLERY

255. *Creation Location: “Familiar Faces” - The Art of Caricature*

September 1 - October 27, 1985

Curator: Dyana Chadwick

Since the 17th century caricaturists have employed various forms of pictorial jokes and mock portraiture. The exhibition was designed to function as an enjoyable educational experience for the entire family. This special gallery included original art, activities and instructive information labels to interpret exhibition information for the entire family. Some subjects of caricature included Ronald Reagan, Georgia O’Keefe, Princess Diana, and Mick Jagger.

Artists: Bob Bastian, Gerry Gersten, Red Grooms, Joan Hancock, John Holder, Al Hirschfeld, Edward Sorel, John Tenniel, and Morrie Turner.

CREATION LOCATION

256. *Satirical Art Since 1970*

September 1 - October 27, 1985

Curator: Dyana Chadwick

This exhibition explored the art of nine artists who were influenced by the early “Funk” work of the 1960s. Their work represented a search for deeper personal response to everyday events, blending influences like Dadaism, Expressionism, and Pop Art as well as Funk.

Artists: Fred Babb, Robert G. Brubaker, Viola Frey, Arthur Gonzalez, Bruce Guttin, M. Louise Stanley, Tony Natsoulas, David Settino Scott, and Jo Whaley.

EAST GALLERY

257. *Fresh Perspectives - Everyday Objects*

October 13, 1985 - January 5, 1986

Curator: Dyana Chadwick

As everyday objects are part of our daily experience, they mark place and time in an age of instant history. Four artists reinterpreted commonplace artifacts of contemporary culture in this exhibition. Nancy Hutchinson photographed natural materials, Helen Cohen simulated real environments by constructing nostalgic small-scale interiors in full-scale objects, Elizabeth Ennis used oil on canvas and pastel on paper to depict still lifes that reflect her awareness of the transitory material world, and Geraldine Serpa offered a light-hearted look at the campy Hawaiian shirts popularized in the 1950s.

WEST GALLERY

258. *Modern Allegories*

November 10, 1985 - January 19, 1986

Curator: Dyana Chadwick

This exhibition featured the work of John Hannaford and Jan Wurm. Both presented a view of social realism by exploring images of changing relationships, cultural taboos, and ritual in contemporary society. Hannaford focused on objects, rituals, and attitudes of middle-class Californians. Wurm used expressive abstract figures to illustrate real-life situations, concentrating on family relationships.

EAST GALLERY

259. *Creation Location: Signs and Symbols*

November 10, 1985 - January 19, 1986

Curator: Dyana Chadwick

This exhibition combined original art, games, and activities to explore how simple, representative graphics can communicate complex ideas in all forms of visual art. Viewers could participate in

games such as “Sign and Symbol” and “Art Concentration” to determine the difference between a sign and a symbol. Some objects showcased included Miwok basket designs and cattle brands from the Maggin Museum in Stockton, and Chinese seals from the collection of the Stanford Museum.

Artists: Judy Chicago, Don Farnsworth, Jamie Brunson, Marian Galcenzski, Carrie Lederer, and Linda Connor.

CREATION LOCATION

260. *V.A.J. Exhibition: New Acquisitions*

December 1985 - March 9, 1986

Curator:

Contact: Chantal Dangler

This exhibition featured new acquisitions by the Palo Alto Cultural Center. The City had broadened its two-dimensional collection with work by 17 contemporary artists who had lived or worked in Palo Alto.

Artists: Keith Boyle, Nathan Oliveira, Arnaldo Pomodoro, Gertrude Bleiberg, Frank Lobdell, Josph Zirker, Lee Altman, Katherine Bazak, Mary Chomenko, Lynn Pollock Marsh, Adele Seltzer, Bea Wax, Marguerite Saegesser, Richard Shaffer, Carolyn Hofstetter, Raffaello Dvorak and David Izu.

261. *Peter Jodaitis: A Year in Oaxaca*

January 19 - February 16, 1986

Curator: Dyana Chadwick

This exhibition featured the watercolors and sculpture of Peter Jodaitis. His work was based on his experience in Palo Alto’s sister city, Oaxaca. Supplementary artifacts were provided thanks to a loan from the Lowie Museum of Anthropology. This was the third exhibition in the *Fresh Perspectives* series.

WEST GALLERY

262. *Creation Location: Sound Pictures*

January 25 - April 5, 1986

Curator: Dyana Chadwick

This exhibition explored ideas used by artists and musicians in their work. Artists could draw images of musicians or use symbols for the sounds made by various instruments. Dan Schmidt made instruments that make more sounds than the traditional Javanese gamelan on which he based his instruments. Other artists put sculpture in the environment that act like instruments.

Artists: Fernand Leger, Nina Yankowitz, Roman Haubenstock-Ramati, Deloss McGraw, Jorjana Holder, John Mattson, Douglas Hollis, and Dan Schmidt.

CREATION LOCATION

263. *Rituals: A Cross-Cultural View*

February 2 - March 30, 1986

Curator: Dyana Chadwick

This exhibition featured contemporary works that reflect a desire to regain spirit and imagination in contemporary culture through the use of primitive ritual. Some artists were seeking to connect with their own cultural identity, while others were fascinated by rituals and ritualistic objects.

Artists: Dominic Di Mare, Harmony Hammond, Oliver Jackson, Amalia Mesa-Bains, Carlos Villa, Kim Scott, and Jak Tanenbaum.

EAST GALLERY

264. *Creation Location: Visible/Invisible*

February 2 - March 30, 1986

Curator: Dyana Chadwick

This hands-on exhibition featured paintings, prints, sculpture, and holograms. The works in this show featured images of phantoms, phenomena, and fantasy, showing that the creative mind is often influenced by unexplained occurrences.

Artists: Jeanne Aurel-Schneider, Richard Berger, Eva Bovenzi, John Kaufman, Eric Orr, Nathan Oliveira, Jaune Quick-To-See-Smith, Laura Raboff, and John Gerard Toupin.

CREATION LOCATION

265. *California Masters Exhibition & Workshop Series*

March 30 - May 25, 1986

Curator: Dyana Chadwick

This exhibition featured the works of emerging artists Judy North, Marilyn Levine, Phil Cornelius, and Chuck Hilger. The show examined the constructivist approach toward painting and sculpture, and featured a site-specific installation over the small pool in the Sculpture Garden using bent wood and rope by Charles Couason. Each artist held a two to four day workshop covering techniques they used to create their work.

266. *California Masters Show: Part I*

March 30 - May 25, 1986

Curator: Dyana Chadwick

This exhibition presented the work of Kenneth Ferguson, Bob Nugent and Carol Summers. All of these acknowledged masters have expertise in different mediums: Kenneth Ferguson - functional ceramics, Bob Nugent - handmade paper, Carol Summers - woodblock prints. Each conducted a workshop at the Cultural Center during April and May.

267. *Creation Location: Master Lines*

April 20 - June 22, 1986

Curator: Dyana Chadwick

This hands-on exhibit for children and adults used participatory games and original art to explore the line. Activities using reproductions of works by Henri Matisse and Vincent Van Gogh illustrated the pattern-making quality of lines. Participants also created collages to resemble Matisse's and used colored shapes to recreate a Van Gogh painting. Original works in the exhibit included a mezzotint by Yozo Hamaguchi, a sculpture made out of bamboo and telephone wire by Nance O'Banion, and a pen and ink drawing by Saul Steinberg.

268. *From Object to Expression: A Survey of Slab Ceramics*

May 18 - June 29, 1986

Curator: Dyana Chadwick

This exhibition focused on the reactions to and developments growing out of the vessel-oriented slab building techniques pioneered in the late 1950s. The exhibition featured work by 29 artists from all over the country.

Artists: Kenneth Price, Susan and Steven Kemenyffy, Marilyn Levine, Kazuko Matthews, Judi Morgenson, Otto Natzler, Maria Porges, Daniel Rhodes, Don Reitz, Paul Soldner, Rudy Staffel, John Toki, Ken Vavrek, Peter Voukos, Dale Zeutlin, Carole Aoki, Rudy Autio, John Bobeda, Phil Cornelius, Robert Davis, Stephen De Staebler, Richard Deutsch, Ruth Duckworth, Raymond Elozua, Liza Halvorsen, Bill Heiderich, and Margaret Hughto.

EAST GALLERY

269. *Fresh Perspectives: Emerging Artists*

June 1 - July 6, 1986

Curator: Dyana Chadwick

This exhibition included art by Julia Marshall, Margeaux Klein, Lisa Newman, and Charles Couasnon.

WEST GALLERY

270. *Self-Image: Work by Five Emerging Women Artists*

July 20 - September 7, 1986

Curator: Dyana Chadwick

This exhibition, part of the *Fresh Perspectives* series, included work by five women artists: Katrina Lasko, Linda Goodman, Katherine Susan Bazak, Ali Pearson, and Renée Winick. Bazak's pieces were haunting, resembling the "magic realism" of George Tooker from the 1930s and '40s.

WEST GALLERY

271. *Relationships: A Photographic Survey*

July 12 - September 7, 1986

Curator: Dyana Chadwick

This exhibition presented the work of 15 contemporary women photographers. The works exhibited featured a variety of styles and techniques. The exhibition exposed technical relationships such as light and shadow, figure and ground, and reality and illusion. Works

included environmental photography and portraiture, revealing aspects of family relationships, personal identity, and cultural indoctrination from a woman's point of view.

Artists: Jill Sabella, Raisa Fastman, Susan Felter, Kenda North, Edna Bullock, Nina Glaser, Mariette Pathy Allen, Susan Swartzenberger, Mary Ellen Mark, Anne Noggle, Ruth Morgan, Judith Golden, Joanne Leonard, Ruth Bernhard, and Judy Dater.

EAST GALLERY

272. *Self-Image*

July 12 - August 31, 1986

Curator: Dyana Chadwick

This exhibition featured portrait painting by Katherine Bazak, figurative painting by Linda Goodman, mixed-media work by Katrina Lasko, acrylic mythological paintings by Ali Pearson, and graphite drawings by Renée Winick.

SCULPTURE GARDEN

273. *Lorraine Capparell - The Three Ages of Women*

July 12 - August 31, 1986

This exhibition featured a sculpture installation by Lorraine S. Capparell to demonstrate to the modern female the three phases of life. The circle of seven fluted ceramic columns and a gateway represent a temple and passageway, symbolizing woman's journey from maidenhood to motherhood to old age wisdom. Based upon ancient concepts of the ages of the feminine, the Temple and Gate provoked thought about our stage/age.

SCULPTURE GARDEN

274. *Creation Location: Form, Feeling, & Gesture*

August 10 - October 21, 1986

Curator: Dyana Chadwick

Some visual art forms - painting, drawing, graphics, photography, and film - only suggest two dimensions. Sculpture is constructed of solid materials and has height, width, and depth - three dimensions. In every type of visual art form some kind of information is present. What we see can tell us about ourselves, make us feel a strong emotion, or reveal something special about an object or person. Sometimes the artist communicates through gestures. Gestures make us aware of facial expression or the way an object stands.

CREATION LOCATION

275. *Tsonakwa and Yolaikia: Legends in Stone, Bone, and Wood*

September 21 - November 9, 1986

Curator: Dyana Chadwick

This exhibition featured powerful masks and sculptures that drew from Native American social and spiritual traditions. Tsonakwa, an Abenaki Native American, was present to tell stories that related to his artwork as well as autographed copies of the "Legends" catalog.

EAST GALLERY

276. *Folk Art Traditions*

September 21 - November 9, 1986

Curator: Dyana Chadwick

This exhibition featured pastels by Winfield Coleman, mixed media work by Robin Ghelerter, and wood sculpture pieces by Gina Pearlin.

WEST GALLERY

Non Objective Imagery

November 16, 1986 - January 4, 1987

Curator: Dyana Chadwick

This exhibition, part of the *Fresh Perspectives* series, featured four emerging artists who use non-objective or non-representational (not to be confused with abstract) imagery in their painting and sculpture. Some artists in this exhibition painted in an “expressionistic” or gestural manner, while others blended this emotional painting with a focus on line and geometry. Others extended the painted image into physical space, using recognizable objects that refer back to the painted image, to involve the viewer in a visual dialogue.

Artists: Craig Steketee, Cheryl Calleri, George Shuey, and Zea Morvitz.

WEST GALLERY

277. *Between Painting and Sculpture*

November 23, 1986 - January 18, 1987

Curator: Dyana Chadwick

This exhibition showcased artists who challenged the boundaries of art and made bold innovations, in this case using painted sculpture as an expressive medium.

Artists: Glenn Brill, Nance O'Banion, Jay Phillips, William T. Wiley, John Buck, Dan Snyder, Oliver Jackson, Neda Alhilali, Andre Clavel, Tom Holland, Robert Hudson, Sam Richardson, Judy Riftka, Laura Russell, and Italo Scanga.

EAST GALLERY

278. *Creation Location: Motion in Art*

November 9, 1986 - January 18, 1987

Curator: Dyana Chadwick

This exhibition examined the variety of ways motion can be depicted in two and three dimensional art. Viewers could look at examples of the arrested gesture or “frozen” movement in drawing and sculpture, the implied movement depicted through line and shape in painting, drawing, cartooning, and sculpture. They could also play with a zoetrope to experience the “Persistence of Motion” phenomenon.

Artists: Desirée Aller, Mary Ann Damon, Russell Gordon, Michelle Greene, Lyn Haxton, Bill Holman, Clifford McBride, Wayne Rice, and Clare Ernst Struble.

CREATION LOCATION

279. *New Figuration*

January 11 - February 22, 1987

Curator: Dyana Chadwick

This exhibition featured figure drawings by Jeanine Breaker and Michelle Taverniti. Breaker often drew nudes in a broken, distorted style, as though the figures were underwater, while Taverniti often worked with colored pencil, pastel, or graphite.

WEST GALLERY

280. *Bay Area Influences: 4 Artists*

February 1 - April 12, 1987

Curator: Dyana Chadwick

This exhibition featured work by lecture series artists Oliver Jackson, Roy De Forest, Jay DeFeo, and Raymond Saunders. The lecture series was held on Tuesday evenings at the Cultural Center.

EAST GALLERY

281. *Karen Fenley: Beyond the Mountain*

March 1 - April 12, 1987

Curator:

A site-specific installation.

WEST GALLERY

282. *Creation Location: Travel Views*

May 1987

Curator:

The activities in this interactive exhibition focused on old and new photographic methods. Participants of all ages explored the camera obscura, stereoscopic cameras and viewers, and a shadow box game that produced negative images.

283. *California Masters Show: Part II*

June 7 - August 2, 1987

Curator:

This exhibition was the second part of the California Masters Show series. It featured the work of contemporary master artists who were participating in concurrent summer workshops at the Cultural Center.

Artists: Mark Adams, Theophilus Brown, Don Reitz, and Robert Winokur.

284. *Palo Alto Collects: Contemporary*

June - August 1987

Curator: Dyana Chadwick

Collectors represented in this exhibition ranged from well-established art dealers, who are often arbiters of taste in the community, to those just beginning to purchase art for their personal enjoyment. Attention was given to the focus of each collection and the individual taste of the collector.

Collectors: Iris and Hal Korol, Ruth and Tod Braunstein, Gordon and Joan Cohen, Jay and Marge Pidto, Dede Evans, Steve Stern, Mary Jean Place, Philip and Paula Kirkeby, Mayor Gail Wooley, and Mr. and Mrs. Einer Sunde.

EAST GALLERY

285. *Diebenkorn Prints*

June 7 - August 2, 1987

Curator: Dyana Chadwick

This exhibition focused on the figurative prints of the prominent West Coast artist Richard Diebenkorn produced between 1960-1965. His work has evolved through three distinct phases, moving from early work in an abstract vein through this period of figuration, and finally arrived at the abstract landscapes for which he is known; thus still-life and landscape scenes from the early 60s have been included.

WEST GALLERY

286. *Bay Currents - NPGA Submissions*

June 28 - August 9, 1987

Curator: Dyana Chadwick

287. *Vintage Travel Photographs: "Travel Views"*

August 9 - September 6, 1987

Curator:

Contact: Chantal Dangler

This exhibition featured vintage photographs by nine photographers. The travel photographs, circa 1850 through 1900, were created with a variety of photographic processes by French, British, and American photographers who ventured into previously unexplored environments and documented their discoveries. Some of the best known travel photographers of this period were represented in this exhibition and include Maxime Du Camp, Francis Frith, and Timothy H. O'Sullivan.

Other photographers: Felice Beato, Samuel Bourne, Claude-Joseph-Desire Charnay, Eugene Constantine, James Robertson, and Captain Linneas Tripe.

WEST GALLERY

288. *Hands to Work...Hearts to God: Shaker Crafts*

September 20 - December 6, 1987

Curator: Dyana Chadwick

This exhibition illustrated the excellence and harmony of design that characterized the life of the Shaker community. The show explored how Shaker Law, which states that furnishings should be shared with the community rather than be kept as private property, prompted innovation of Shaker furniture and textile designs. Viewers could see vignettes of typical Shaker rooms as well as history and objects made for sale from various Shaker industries.

EAST GALLERY

289. *Creation Location: Shaker Crafts*

September 20 - December 6, 1987

Curator: Dyana Chadwick

This hands-on exhibition included activities and games using Shaker furniture and textiles. Participants could explore the materials used in Shaker crafts, learn about Shaker dress, and try weaving Shaker tape seats.

CREATION LOCATION

290. *Contemporary Realism*

December 23, 1987 - February 7, 1988

Curator: Dyana Chadwick

This exhibition focused on the recent works of 10 artists who paint in the Realist style. Works by artists with long-standing reputations - Wayne Thiebaud, Richard Estes, Charles Griffin Farr, Paul Wonner, Mary Snowden, and Mel Ramos - were joined with more recent practitioners in this tradition including John Register, Joe Draegert, Guy Diehl, and Steven Bigler. Subjects included urban scenes, still life, figurative subjects, and interior studies. Prints, watercolors, pastels, oil and acrylic on canvas and paper were included.

EAST GALLERY

291. *Beth Van Hoesen - Creatures*

December 13, 1987 - February 14, 1988

Curator: Dyana Chadwick

This exhibition featured a selection of original drawings, watercolors, and prints of the animal kingdom that were reproduced in Van Hoesen's recently published book: *Beth Van Hoesen: Creatures, The Art of Seeing Animals*. The book was published by Chronicle Books and was on sale at the Cultural Center. Van Hoesen is a San Francisco artist best known for her realistic portraits and still life drawings.

WEST GALLERY

292. *Creation Location: About Color*

December 23, 1987 - February 14, 1988

Curator: Dyana Chadwick

This hands-on exhibition explored color through activities and artworks. Concepts explored in this exhibition included: what is color, primary versus secondary colors, and the difference between warm and cool colors, and contrast. Viewers also explored why people see after-images and contrast. Participatory activities included experimenting with prism glasses and a collaborative mural.

Artists: Wayne Thiebaud, Monroe Hodder, Susan Felter, Kennan Herrick, and Victor Vasarely.
CREATION LOCATION

293. *Bay Area Sculpture: Metal, Stone and Wood*

February 21 - April 24, 1988

Contact: Chantal Dangler

In this exhibition, the myriad styles of Bay Area Sculpture were celebrated throughout the Cultural Center. The show represented both large and small scale works from over 20 Bay Area sculptors in bronze, steel, wood and stone. Several of the artists have worked consistently in their chosen media, while others have made a move away from painting toward three dimensional expression. A concurrent lecture series supported in part by the California Arts Council featured four of the exhibiting artists: Fletcher Benton, Clay Jensen, Sam Hernandez, and Manuel Neri.

294. *L.A. Crafts Survey*

June 19 - August 7, 1988

Curator: Dyana Chadwick

Contact: Chantal Dangler

This survey exhibition showcased selected work from 19 Los Angeles area artists working in ceramics, fiber, metal, wood, and glass, including artists participating in the "Up from L.A.: Visiting Artists" workshop and exhibition program. The exhibition featured work by ceramic pioneers Laura Andreson, John Mason, Beatrice Wood, and Adrian Saxe. Also included was innovative ceramic work by Luis Burmudez, Virginia Cartwright, Roseline Delisle, Masuo Ojima and Jerry Rothman.

EAST GALLERY

295. *Light, Time and Place: Six Color Photographers*

August 21 - October 2, 1988

Curator: Dyana Chadwick

This exhibition focused on the ability of six photographers to create a "sense of place" by photographing at various times of the day and night. Various color processes, which were originated for use by commercial advertising, revitalized subjects previously photographed in black and white, such as landscapes and interior scenes.

Artists: Joel Meyerowitz, Len Jenschel, Stephen Johnson, Carlton Watkins, Timothy O'Sullivan, William Henry Jackson.

296. *Art Quilt Exhibition*

October 16 - December 11, 1988

Curator: Dyana Chadwick

Contact: Chantal Dangler

This exhibition featured 25 quilts representing a variety of traditional and experimental techniques by 16 respected artists from the United States and the United Kingdom. Some works included quilts by California artists Deborah J. Felix, Therese May, Yvonne Porcella, and Joan Schulze. The art quilt is different from the traditional quilt in that it is art made for walls, not beds. It is created by artists departing from such media as painting, printmaking, and ceramics to express themselves in cloth and thread.

Other artists: Pauline Burbidge, Nancy Crow, Victoria Fitzgerald, Gayle Fraas, Jean Hewes, Michael James, Ruth McDowell, Terrie Hancock Mangat, Jan Myers, Rise Nagin, Duncan Slade, and Pamela Studstill.

297. *Order and Intuition: Aspects of Bay Area Abstract Painting*

January 15 - March 5, 1989

Curator: Dyana Chadwick

This exhibition surveyed abstract painting by 11 contemporary Bay Area artists selected to represent abstract expressionism as well as non-objective, organic, and geometric abstraction. This was the third in a series of exhibitions focused on neglected but significant currents in contemporary Bay Area art.

Artists: Hassel Smith, Jay De Feo, Frank Lobdell, Charles Strong, David Simpson, George Miyasaki, Sylvia Lark, Marc Katano, Brian Longe, Judith Foosaner, and Barbara Penn.

EAST GALLERY

298. *The Human Element: Black and White Photography*

March 19 - May 7, 1989

Curator: Dyana Chadwick

This exhibition of works from the BankAmerica Corporation Art Collection featured 53 black and white photographs by 32 photographers. The Cultural Center had the first showing in a series of statewide exhibitions that Bank of America would sponsor over the next 18 months.

Photographers: Berenice Abbott, Lou Bernstein, Brassai, Esther Bubley, Harry Callahan, Robert Capa, Henri Cartier-Bresson, Bernard Cole, Harold Corsini, Imogene Cunningham, Arnold Easel, John Gutmann, Morris Huberland, Andre Kertesz, Russell Lee, Arthur Leipzig, Rebecca Lepkoff, Joel D. Levinson, Sol Libsohn, Jerome Liebling, O. Winston Link, Helga Maaser, Roger Minick, Ruth Orkin, David Robbins, Arthur Rothstein, Peter Stackpole, Roman Vishniac, Dan Weiner, Edward Weston, Garry Winogrand, and Marion Post.

WEST GALLERY

299. *Prints of the Eighties*

March 19 - May 7, 1989

Curator: Dyana Chadwick

This exhibition of works from the BankAmerica Corporation Art Collection featured 50 prints by 46 contemporary artists. The works included showcased the diverse qualities of the print medium. The Cultural Center had the first showing in a series of statewide exhibitions that Bank of America would sponsor over the next 18 months.

Artists: Mark Adams, Gregory Amenoff, Frank Auerbach, Miquel Barcelo, Jennifer Bartlett, Robert Bechtle, Richard Bosman, Vija Celmins, Louisa Chase, Christo, Francesco Clemente, Richard Diebenkorn, Jim Dine, Eric Fischl, Helen Frankenthaler, Jedd Garet, April Gornik, David Hockney, Yvonne Jacquette, Alex Katz, Ellsworth Kelly, Barbara Kruger, Sol LeWitt, Robert Longo, Robert Mangold, Sylvia Plimack Mangold, Graig McPherson, Robert Moskowitz, Robert Motherwell, Elizabeth Murray, Bruce Nauman, A.R. Penck, Robert Rauschenberg, Susan Rothenberg, Raymond Saunders, Julian Schnabel, Sean Scully, Alan Shields, Steven Sorman, Pat Steir, Rank Stella, Donald Sultan, Wayne Thiebaud, Andy Warhol, William T. Wiley, and Terry Winters.

WEST GALLERY

300. *Instructor's Show/ Studio Program Staff Exhibition*

May 13 - July 2, 1989

Curator: Dyana Chadwick

This exhibition presented the work of 12 instructors who taught at the Cultural Center during this time. The show familiarized current and prospective students with the work of the Cultural Center's teaching staff, which ranged from ceramics to brush calligraphy. Other media represented included oil painting, drawing, bronze sculpture, pastel and watercolor.

Artists: Rebecca Alzofon, Richard Becker, Barbara Brown, Trevor Burrowes, Pixie (Christine) Couch, Alice Freund, Tandra Jorgensen, Norma Lyon, Eric Marston, Billie Odell, Yoshie Pilacinski, and Jim Smyth.

WEST GALLERY

301. *Ceramic Traditions: Figuration*

July 16 - September 17, 1989

Curator: Dyana Chadwick

This exhibition focused on figurative influences from various cultures and contemporary figuration as a form of personal expression. Artists presented objects, photographs, and primary sketches that they determined to be important influences in the development of their work.

Artists: Bill Albright, Adrian Arleo, Maria Alquilar, Robert Brady, Christine Federighi, Maria Kuzcynska, Joe Mariscal, Andy Nasisse, Ronna Neuenschwander, Glenn Takai, Yoshio Taylor,

Peter VandenBerge, Rudy Autio, Andrea Gill, Michele Oka Doner, Viola Frey, Michael Lucero, Robert Arneson, Arthur Gonzalez, and Peter Gourfain.

302. *Expressions of Cameroon Art: The Franklin Collection*

October 8 - December 31, 1989

Curator: Dyana Chadwick

This exhibition, on loan from and organized by the Natural Science and History Museum of Los Angeles County, featured objects from the Grassfields and Mambila regions of Africa. Many of the objects, such as thrones, cast brass necklaces, bowls, and drinking horns, represented wealth or status. The exhibition also included Cameroon masks.

303. *Mark Adams: A Retrospective*

January 14 - March 4, 1990

Curator: Dyana Chadwick

A 30-year overview of Mark Adams's work comprised this exhibition. Adams used a diverse selection of media, including tapestries, paintings, prints, drawings, and stained glass. Rich watercolors of everyday objects were just a few of the 80 works exhibited in this show.

304. *Earth Day: Artists Respond to the Environment*

March 18 - May 6, 1990

Guest Curator: Tonia Macneil

This exhibition featured installations, documentation, and photographs by artists who worked with nature. The works explored and questioned man's relationship with the environment.

Artists: Ray Beldner, Tim Collins, Lewis DeSoto, Julianne Frizzel, Reiko Goto, Mel Henderson, Robin Lasser, Heather McGill, John Roloff, Kathryn Sylva, and Mark Thompson.

305. *Jess: The Romantic Paintings*

May 20 - July 14, 1990

Guest Curator: Christopher Wagstaff

This two-part exhibition was shown concurrently with *Lyn Brockway, Harry Jacobus and Jess: The Romantic Paintings*, a show exhibited at the Wiegand Gallery at the College of Notre Dame in Belmont. The show featured the largest collection of Jess, Jacobus, and Brockway works to date, including some lesser-known paintings by Jess that were rarely exhibited before.

306. *Youth Art: 1990*

May - June 3, 1990

Guest Curator: John Robinson

This exhibition featured the artwork of Palo Alto Unified School District students from grades 7-12. Art teachers from the middle and high schools helped to organize the show by selecting high-quality works and setting them up for the exhibition.

307. *From Tapestry to Vessel: Contemporary Fiber Art*

July 22 - September 30, 1990

Curator: Signe Mayfield

This exhibition was an overview of the diverse and vital forms of fiber art at the time. The prominent artists featured in this exhibition used the traditional methods of weaving, plaiting, and knotting to explore contemporary, innovative ideas.

Artists: Dorothy Gill Barnes, James Bassler, Mary Bero, Lia Cook, Joyce Crain, Olga De Amaral, Dominic De Mare, Emily DuBois, Lillian Elliott, Pat Hickman, Diane H. Itter, Glen Kaufman, Gerhardt Knodel, Jane Lackey, Gyongy Laky, Dona Look, Tom Lundberg, Rebecca Medel, Norma Minkowitz, Nance O'Banion, Ed Rossbach, Jane Sauer, Cynthia Schira, Warren Seelig, Kay Sekimachi, Sylvia Seventy, Carol Shaw-Sutton, D.R. Wagner, Katharine Westfal, and Anne Wilson.

308. *Portraits of Literature*

October 21, 1990 - January 20, 1991

Curator: Signe Mayfield

This exhibition featured examples of innovative books and modern illustrations. Graphic techniques included etchings, lithographs, silkscreens, wood engravings, and woodcuts. The exhibition was organized in two sections: "Beyond the Literal Illustration" and "Book Structure as Content." The former section focused on illustrations that interpreted the text and the latter section investigated the tradition of hand bookbinding and contemporary innovation of book structure.

Artists/illustrators: William Blake, Richard Bosman, Vija Celmins, Edward Gordon Craig, Anthony Davies, Richard Diebenkorn, Jim Dine, Max Ernst, William Everson, Eric Fischl, Sam Francis, Robert Gibbings, Joseph Goldyne, David Hockney, Eric Gill, Gunther Gerszo, Charles Hobson, Angela James, Jasper Johns, David Jones, Rockwell Kent, Oskar Kokoschka, Barbara Kruger, Leslie Lerner, El Lissitzky, Aristide Maillol, Louis Marcoussis, Frans Masereel, Henri Matisse, Barry Moser, Joan Miro, Robert Motherwell, Pablo Picasso, Arnaldo Pomodoro, Man Ray, Stephen Sorman, Donald Sultan, Claire Van Vliet, Wolf Von Dem Busshe, William Wiley, and Wols.

Artists/bookbinders: included Graham Clarke, Peggy De Mouthe, Timothy Ely, Elizabeth Greenhill, Arthur Johnson, Barbara Galuszka Parsons, Roger Powell, Eleanore Ramsey, C. Philip Smith, Sally Lou Smith, Joanne Sonnichsen, Florence Walter, Debra Weier, Susan Wilson, and Leah Wollenberg.

309. *Richard Shaw: Ceramic Sculpture*

October 21, 1990 - January 20, 1991

Curator: Signe Mayfield

This exhibition featured the ceramic sculptures of Richard Shaw. His sculptures, while whimsical and humorous, were also functional containers. The Bay Area ceramic movement influenced Shaw's works, with clay being used to create everyday objects like playing cards, pencils, and even tin cans.

310. *Creation Location: Children's Book*
 October 21, 1990 - January 20, 1991
 Curator: Signe Mayfield
 This hands-on exhibition strengthened viewers' understanding of the book as an art form. The exhibition included a display of children's books, such as "Three Little Pigs" and "Little Red Ridinghood," and a station where visitors could assemble their own books with cardboard covers.
 Artists: Jessie Willcox Smith, Ludwig Bemelmens, Frances Hodgson, and others.
 CREATION LOCATION
311. *Transport!*
 February 10 - April 28, 1991
 Curator: Signe Mayfield
 This exhibition presented vehicles of imagination by folk and contemporary artists from the Bay Area. These artists are associated with their imaginative spirit and their use of popular culture icons. Painting, sculpture, and ceramics ranged from the humorous to commentary on serious issues involving transportation. Automobiles, boats, bicycles, animals, and skateboards were represented as anthropomorphic entities, fantasy, or as cultural statements.
- Artists: Carlos Almaraz, David Best, John Alexander, Rand Schlitz, Mark Bulwinkle, Suzanne Caporaël, James Torlakson, Jose Vermeersch, Dennis Clive, L.G. Williams, Alejandro Colunga, Maximino Javier, Tim Cooper, David Best, James David Barsness, Frank Hyder, Scott Greene, Tom Foolery, Robert McCauley, Patrick LoCicero, Candelario Medrano Lopez, Gilbert Lujan, Ken Little, John Roloff, Adam Schnitzer, Willy Scholten, E.Z. Smith, Peter Toft-Nelson, and Inez Storer.
312. *Contemporary Uses of Encaustic and Wax*
 March 1 - May 3, 1991
 Curator: Signe Mayfield
 This exhibition investigated how artists use the medium of encaustic or wax. The material is generally regarded as highly seductive for its aesthetic qualities - transparency, texture, and sculptural capabilities. Color is suspended in pure beeswax and "burned in" to the surface. The exhibition included works on paper, photographs, sculptures, and paintings.
313. *Seeing Without Eyes (University Art Museum UCSB)*
 May 5 - June 6, 1991
 Curator: Signe Mayfield
314. *Response Witness*
 July 14 - September 15, 1991
 Curator: Signe Mayfield
 This exhibition included internationally recognized figures and Bay Area artists who made a commitment to art of social and political concerns. As artistic responses to power, their paintings,

sculptures and prints are potent visual testimonies which can re-sensitize the viewer in an age of image saturation. The works in this exhibition were drawn directly from the artists' imaginations. The images tend to expand topical political events or social issues into mythic vision, thereby reconciling aesthetic concerns and provocative issues.

Artists: Terry Allen, Robert Arneson, Luis Cruz Azaceta, Jonathan Barbieri, Enrique Chagoya, Sue Coe, Robert Colescott, Erica Daborn, Rupert Garcia, Leon Golub, Erin Goodwin-Guerrero, Peter Gourfain, Toi Hoang, Roberta Loach, Long Nguyen, Richard Notkin, Faith Ringgold, Diego Marcial Rios, Joe Sam, Jos Sance, and Andres Serrano.

315. *Bay Area Art of the 1930s*

October 6, 1991 - January 5, 1992

Curator: Signe Mayfield

Unique contributions of the 1930s included the development of photography and the philosophy of two visiting painters - the Abstract Expressionist Hans Hoffman from Germany and the Social Realist Diego Rivera from Mexico. This exhibition provided a broad overview of the period including the artists of the WPA, the f.64 photography group, the early Modernists, and the American Scene painters.

Artists (partial listing): Ansel Adams, Matthew Barnes, Ray Boynton, Beniamino Bufano, Imogen Cunningham, Nils Gren, Erle Loran, John Haley, Armin Hansen, Hans Hoffman, Dorothea Lange, John Langley-Howard, Lucien Labaudt, Otis Oldfield, David Park, Roi Partridge, Frank Van Sloun, Peter Stackpole, Ralph Stackpole, Francis Todhunter, Glenn Wessels, Edward Weston, Bernard Zakheim.

316. *Marjorie Eaton*

October 6, 1991 - January 5, 1992

Curator: Signe Mayfield

This exhibition was comprised of paintings and drawings by the artist/actress Marjorie Eaton, who was raised in the Juana Briones House, a Palo Alto landmark. Ms. Eaton studied with Diego Rivera, Hans Hofmann, Arshile Gorky, and Andre L'Hote. She had a one woman exhibition at the California Palace of the Legion of Honor in 1932 and acted on stage and in the movies with Rex Harrison, Judith Anderson and Steve McQueen.

317. *Treasures of Old Russia*

January 18 - February 16, 1992

Curator: Signe Mayfield

Assistance: Jack Kollmann

This exhibition presented a rare opportunity to view 11 Russian Icons from the 16th and 17th centuries as well as evocative photographs of old Russian churches by Jack Kollmann. Conceived from the depths of the artists' faith, these Icons have been governed by the rich traditions of Byzantine and Russian Icon painting and enriched by Russian legend, and the artists' imaginations

and passionate feelings. The images are from The Gregorian Collection and Andre Ruzhinikov Russian Icons.

318. *Mixed Bag: Canvas Bag Invitational Exhibition*

May 17 - July 12, 1992

Curator: Signe Mayfield

This exhibition involved artists who weaved, dyed, printed, and sculpted canvas bags and auctioned them off to benefit the Cultural Center. The artists were invited to transform the canvas bags in order to promote conservation of resources.

Artists: Gary Clarion, Barbara Leventhal-Stern, Connie Ralls, EZ Smith, Carol Doyle, Rand Schiltz, Greg Brown, Bea Wax, Nance O'Banion, Holly Van De Riet, Renée Winick, Blayne Foster, Roberta Loach, John Alexander, Susan Putnam, Bill Maul, Therese May, Carol Sinton, Marguerite Saegesser, Sandra Beard, Dinah Cross James, Willy Scholten, Inez Storer, Gertrude Bleiberg, Joan Schultze, Joanne Sonnichsen, Kenna Moser, Barbara Galuszca Parsons, Yvonne Porcella, Chris Dube, Gary Clarien, and Judith Content.

319. *Cubberley Studio Artists*

July 26 - September 6, 1992

Curator: Signe Mayfield

This exhibition documented the City of Palo Alto's unique program to partially subsidize studio space for local artists. Each artist was represented by one work.

Artists: Cecilia Christensen, Barbara Clark, Susan Harby, Sharon Ingle, Steve Kiser, Liz Maruska, Kenna Moser, Linda Raffel, Chris Ranes, Lainey Sainte-Marie, Adam Schnitzer, Lyn Simmons, Marta Thoma, Anna Wu Weakland, Renée Winick.

320. *New Acquisitions from Smith Andersen Editions*

July 26 - August 19, 1992

Curator: Signe Mayfield

This exhibition presented recent acquisitions to the City of Palo Alto's Arts in Public Places Permanent Collection Program. Phillip and Paula Kirkeby, and Robert and Sharon Yoerg donated this collection.

Artists: David Gilhooly, John Battenberg, Ed Baynard, David Best, Warrington Colescott, Gordon Cook, Veronica di Rosa, Joe Fay, Rudy Fernandez, Andrea Fono, Joseph Goldyne, Michael Manzavrakos, Ann Morency, Frances Myers, Matt Phillips, Valentin Popov, Fred Reichman, Miriam Schapiro, Fritz Scholder, Richard Shaw, Jim Crabb, Jeanne Gantz, Inez Storer.

321. *Directions in Bay Area Printmaking: Three Decades*

September 20, 1992 - January 3, 1993

Curator: Signe Mayfield

This exhibition featured Bay Area artists' innovations in traditional printmaking techniques, showing about 150 works. The exhibition started with prints from the 1960s, the decade in which printmaking became recognized as a contemporary art form.

Artists: Mark Adams, Terry Allen, Benny Andrews, Robert Arneson, Peter Baczek, David Bates, Robert Baxter, Sandra Beard, Robert Bechtle, Claudia Bernardi, Timothy Berry, Gertrude Bleiberg, Marianne Boers, Richard Bosman, Stanley Boxer, Linda Lee Boyd, William Brice, Robert Brokl, Chris Brown, Joan Brown, Kathan Brown, Theophilus Brown, James Brzezinski, Mark Bulwinkle, John Cage, Squeak Carnwath, Leonora Carrington, Roy Carruthers, Enrique Chagoya, Francesco Clemente, Bruce Connor, Gordon Cook, Jose Luis Cuevas, Roy de Forest, Richard Diebenkorn, Guy Diehl, Jim Dine, Carol Doyle, Rick Dula, Donald Farnsworth, Rudy Fernandez, Sam Francis, Jeanne Gantz, Rupert Garcia, Carmen Lomas Garza, Gunther Gerzso, David Gilhooly, Gregory Gillespie, Charles Gill, Joseph Goldyne, Scott Greene, Linda Goodman, Charles Hobson, Mildred Howard, Victoria Johnson, Betty Kano, Karl Kasten, David Kelso, Sol LeWitt, Roberta Loach, Frank Lobdell, Jeffry Long, Alan Magee, Brice Marden, Tom Marioni, David Maxim, Richard McLean, Philip Michelson, Doug Minkler, George Miyasaki, Ed Moses, Kenji Nanao, John Nava, Nance O'Banion, Nathan Oliveira, Deborah Oropallo, Barbara Galuszka Parsons, Matt Phillips, Joe Price, Joseph Raffael, Roy Ragle, John Register, Sam Richardson, Gustavo R. Rivera, Marguerite Saegesser, Jos Sances, Richard Shaw, Brian Shure, Elly Simmons, Steven Sorman, Pat Steir, Barbara Leventhal-Stern, Rufino Tamayo, Masami Teraoka, Wayne Thiebaud, Larry Thomas, George Tooker, Beth Van Hoesen, Theodora Varnay Jones, Peter Voukos, Stan Washburn, Shane Weare, William T. Wiley, Donald Roller Wilson, William Wolff, Paul Wonner, and Joseph Zirker.

322. *From the Fire, Three Exhibitions in Clay: Incendiary Spirits*

January 17 - April 25, 1993

Curator: Signe Mayfield

This exhibition celebrated the remarkable phenomenon of West Coast ceramic sculpture, which is one of the most original and potent forms in contemporary American art. Artists in the exhibition challenged traditions in ceramics while pushing the limits of the material. Their influence has been incendiary for the generations of artists who have followed them. The exhibition represented a period of radical departure from functional ceramics by California artists from 1958 through the 1980s.

Artists: Peter Voukos, John Mason, Jerry Rothman, Marilyn Levine, David Gilhooly, Joe Mariscal, Michael Lucero, Viola Frey, Beatrice Wood.

323. *The Portrait as Shoe*

May 9 - June 6, 1993

Curator: Signe Mayfield

The exhibition presented images of shoes, reflecting a distinctive human presence through their worn character or idiosyncratic imagery. The works in the exhibition were selected from Bay Area sources, demonstrating a surprising range of media. The nine contemporary artists featured

transformed this mundane subject into compelling works of art. They explored issues of identity through trompe l'oeil illusion, abstraction, found objects, and organic materials.

Artists: Gertrude Bleiberg, Gaza Bowen, Renée Flower, Nöle Giulini, Coille Hooven, Marilyn Levine, Elizabeth Murray, Marion Norberg, Lucy Puls.

324. *Six Easy Pieces: A Wooden Box Invitational Exhibition and Auction*

June 17 - July 18, 1993

Curator: Signe Mayfield

For this exhibition, each artist was given six pieces of wood, which were pre-cut to form a rectangular box. The premium birch plywood lent itself to carving, painting, mixed media, encaustic, and assemblage. The subsequent boxworks were available for sale through a silent auction whose proceeds benefited the Cultural Center.

325. *PACC Juried Exhibition - Radius 1993*

June 17 - July 18, 1993

Curator: Signe Mayfield

Juror: Philip E. Linhares

This was the Palo Alto Cultural Center's first annual exhibition. The selected artists had the opportunity to show a cohesive body of work. The format was an idea "whose time has come." Each of the six artists developed her own "voice", and the range of expression seen reflected the current era of pluralism.

326. *The Uncommon Flower*

August 1 - September 5, 1993

Curator: Signe Mayfield

This exhibition investigated the symbolic and sensual nature of the flower in contemporary context, continuing traditions of 19th century Romantic painting. The exhibition included paintings, sculpture, photographs, and drawings suggesting a literary reference to the real world. Artists: Timothy Berry, Sharon Boysel, Andy Goldsworthy, Charles Hobson, Catherine McCarthy, Jay Musler, Joe Nicastri, Sabina Ott, Jörg Schmeisser, Marta Thoma, Larry Thomas, David P. Turner.

327. *Symbolic Gardens - Installations by Landscape Designers*

August 1 - September 5, 1993

Curator: Signe Mayfield

Paralleling fine craft, landscape design has crossed traditional boundaries into the aesthetic concerns of fine art. This exhibition showcased four landscape designers who transformed the East Gallery into a series of installations, combining plants with artifacts, rock, garden furnishings, and illusory walls. The exhibition included photographs, exemplifying the conceptual range of the designers' projects in the landscape.

Designers: Tophier Delaney, Rebecca Dye, Hank Helbush, Cevan Forristt, and William P. Coburn.

EAST GALLERY

328. *Marriage in Form: Kay Sekimachi & Bob Stocksdale*

September 26, 1993 - January 3, 1994

Curator: Signe Mayfield

This exhibition featured the fiber and wood works of Kay Sekimachi and Bob Stocksdale.

Sekimachi's pieces – flat weaves, monofilament hangings, card-woven hangings, ikat boxes, and paper pieces – reflected her clearly defined personal expression. Stocksdale used exotic woods to form his elegant wood bowls.

This exhibition traveled to: The Arkansas Arts Center in Little Rock, AR from August-September 1994; The Forum for Contemporary Art in St. Louis, MO from November-December 1994; Tampa Museum of Art in Tampa, FL from January-March 1995; The Renwick Gallery of the National Museum of Art, The Smithsonian, in Washington, DC from March-June 1995; the American Craft Museum in New York, NY from July-October 1995; and the Museum of Art, Rhode Island School of Design in Providence, RI from November 1995-February 1996.

329. *The Contemporary Tea Bowl*

September 26, 1993 - January 2, 1994

Curator: Signe Mayfield

This exhibition explored contemporary pieces inspired by the Japanese traditional ceremonial tea bowl or *chawan*, dating from the 13th century. In the tea ceremony, or *chanoyu*, a single bowl of tea is shared in a vessel or tea bowl. Although drinking tea is a common experience, *chanoyu* is a focused, intensive ceremony, often resulting in self-reflection or spiritual renewal. This exhibition featured pieces that varied in surface and shape.

Artists: Yusuke Aida, Toyo Kanashige, Yasuhisa Kohyama, Toyo Tamamura, Toshiko Takaezu, Ken Ferguson, Janet Mansfield, Joe Mennion, Dan Doak, Frank Boyden, David Shaner, Jan Schacter, Meyer Shacter, Catharine Hiersoux, Chris Staley, Tom Coleman, Richard Notkin, Vivika and Otto Heino, Alan Peirson, Patrick Horsley, Jessica Dunne, Don Farnsworth, and Theodora Varnay Jones.

330. *Mineko Grimmer - Arrangements for Musical Vessels*

September 26, 1993 - January 2, 1994

Curator: Signe Mayfield

This was a new exploration in sound sculpture by Mineko Grimmer. The subtle, intermittent sounds resonate in these meditative pieces as ice melts into their vessels. In some instances Grimmer has orchestrated the resonance of random sounds by adding piano wire, ceramic trays, or bamboo into the wood and clay vessels. These pieces are considered aleatoric, or dependent upon chance. Incremental elements of chance are conditioned by the physical shape of the object holding ice, gravity, kinetic energy, temperature, time, and height of suspension.

331. *David Park - Fixed Subjects*

January 20 - April 24, 1994

Curator: Signe Mayfield

This was a small-scale, intimate, thematically arranged exhibition. The themes that Park reconsidered from the 1930s through the 1960s have striking similarities, while reflecting the development of the artist as well as the spirit of the time. His canvases of the 1950s evoke the material world - earthly pleasures, bodies in their connection to nature. This kind of exhibition renews interest in and reinvigorates memory of the artist, while leaving opportunities for further, in-depth re-examination.

332. *Lyricism and Light - Figurative Paintings and Drawings*

January 20 - April 24, 1994

Curator: Signe Mayfield

This exhibition presented contemporary pieces by Christopher Brown, Nathan Oliveira, Manuel Neri, Deborah Oropallo, Chester Arnold, Leslie Lerner, and Stephen Namara. These subjective, figurative works linger on the boundary of abstraction and representation.

333. *One Hand Clapping*

May 8 - June 26, 1994

Curator: Signe Mayfield

This exhibition focused on images of the human hand from 1929-1994 in photography, sculpture, painting, lithography, and artifacts from Bay Area sources. The pieces - carved, painted, and molded artifacts of hands - contain an unerring sense of form as well as an eloquence of expression. They have an extraordinary vitality, transcending their functional origins and craft. Artists: Berenice Abbott, Wynn Bullock, Martha Casanave, William Carter, Linda Connor, Imogen Cunningham, Judy Dater, Robert Doisneau, Ralph Gibson, Nina Glaser, Annette Goodfriend, John Gutmann, Philippe Halsman, Mary Ellen Mark, Man Ray, Jeff Shyska, Fred Stonehouse, Paul Strand, Jacqueline Thurston, Terry Turrell, Minor White, and Baochi Zhang.

334. *Youth Art Exhibition*

May 8 - May 29, 1994

Curator: Signe Mayfield

The annual Youth Art exhibition celebrates the imaginative spirit and curriculum of the students from the Palo Alto Unified School District from kindergarten through 12th grade. Instructors selected artwork for the exhibition that demonstrated accomplishment and innovation in the many different lessons and techniques presented in the classroom.

335. *Between the Covers*

June 16 - July 24, 1994

Curator: Signe Mayfield

This exhibition included artists invited to transform provided plywood book covers into works of art using their materials of choice. The Cultural Center auctioned off the pieces to benefit their exhibition programs. Artists were selected due to their innovative work in books, paintings on objects, woodcut prints, and sculpture.

Artists: Sandra Beard, Claudia Bernardi, Galen Brown, Thai Bui, Rebecca Bui, Enrique Chagoya, Carol Doyle, Christopher Dube, David Gilhooly, Charles Hobson, Kate Hovig, Rand Schiltz, Frank Hyder, JoeSam., Leslie Lerner, John Martin, Kenna Moser, Nance O'Banion, Barbara Parsons, Joanne Sonnichsen, Colin Stinson, Inez Storer, Larry Thomas, David Turner, Claire Van Vliet, and Renée Winick.

336. *Radius 1994*

July 10 - August 7, 1994

Curator: Signe Mayfield

The Radius exhibition is an annual program, offering unique exhibition opportunities to area artists. The juried exhibition presents multiple pieces by no more than six artists 2500 square feet of exhibition space. An additional component to Radius includes the presentation of associated lectures or workshops by the exhibition artists for the public. This exhibition was juried by Henry Hopkins

Artists: Susan Wexler, Wendy Palmer, Prentiss Cole, Marta Thoma, Ron Guzman, and Jong-Wook Kim.

Juror: Henry Hopkins

337. *Myth and Magic: Oaxaca Past and Present*

August 21 - November 2, 1994

Curator: Mary Jane Gagnier de Mendoza and Linda Craighead

This exhibition featured paintings by 15 artists in Palo Alto's sister city, Oaxaca, Mexico, where each artist created works in response to Oaxacan myths. Palo Alto and Oaxaca collaborated extensively to organize the exhibition.

The show traveled to four venues in California: the Art Museum of Santa Cruz County from December-February 1995, the Redding Museum of Art and History from February-April 1995, the Dominican College of San Rafael from August-October 1995, and the Lang & Montgomery Galleries in Pomona College from October-December 1995.

Artists: Edmundo Aquino, Laura Hernández, Maximino Javier, Rubén Leyva, Emiliano López, Arnulfo Mendoza, Felipe Morales, Fernando Olivera, Alejandro Santiago, Álvaro Santiago, Filemón Santiago, Francisco Toledo, Jesús Urbietta, and Luis Zárate.

338. *La Ofrenda*

August 21 - November 2, 1994

Curator:

This exhibition featured photographs of the Day of the Dead in Oaxaca, Mexico.

Artists: Lissa Jones and Curtis Fukuda.

339. *Arte popular de Mexico/Popular Art of Mexico*

August 21 - November 2, 1994

Curator:

This exhibition featured various items of Mexican popular art from Bay Area collections. The works could be both utilitarian and ornamental, serving physical and spiritual needs and sometimes holding great religious significance to individuals or families.

Artists: Joel Rojas Jimenes, Margarito Melchor Fuentes, Isidoro Cruz, Manuel Jiménez, Inocencio Vasquez, Geraldo Ramirez, Zenen Fuentes, Jesus Sosa, Ventura Fabian, Marciano Ramirez Cruz, Carlomagno Pedro, Teodora Blanco, Josephina Aguilar, Candelario Medrano, Miguel Linares, Saulo Moreno, Alfonso Castillo, Seculio Corral, Dona Rosa, Julian Acero, and others.

340. *The Gold Show*

November 20, 1994 - February 5, 1995

Curator: Signe Mayfield

This exhibition explored gold's context in contemporary painting, sculpture, drawing, fiber, and jewelry, examining its symbolic and sensual nature while also keeping its historical significance in mind.

Artists: Abrasha, Lita Albuquerque, Olga de Amaral, Tor Archer, Carolyn Morris Bach, James Barsness, Harriete Estel Berman, Beth Changstrom, Collette, Linda Connor, Edward Sherrif Curtis, Rick Dillingham, Susan Marie Dopp, Heidi Endemann, Arline Fisch, Pat Flynn, Melinda Stickney-Gibson, Max Gimblett, Mark Grieve, Susan Hamlet, Madden Harkness, Yasuki Hiramatsu, Karen Kirshan, Kiyomi Iwata, Kathleen Jesse, Julia Kjelgaard, Sally Larsen, Keith Lewis, Ken Loeber, Sydney Lynch, Bruce Metcalf, Yoko Ono, Cheryl Rydmark, June Schwarcz, Inez Storer, Didi Suydam, Alan Burton Thompson, Michael Tracy, and Renée Winick.

341. *Claudia Bernardi*

November 20, 1994 - February 5, 1995

Curator: Signe Mayfield

This exhibition featured the evolution of Argentinian artist Claudia Bernardi's works on paper as well as a site-specific installation titled *Cries from the Invisible* that drew inspiration from her anthropological work at El Mozote, the site of a massacre in El Salvador. Her emotional and sometimes haunting works included prints created with an innovative use of pigments and her recent "frescoes on paper."

342. *Victor Cartagena*

November 20, 1994 - February 5, 1995

Curator: Signe Mayfield

This exhibition, presented alongside that of Claudia Bernardi, featured prints by Victor Cartagena, an artist from El Salvador. Cartagena had previously worked on printmaking projects with Bernardi.

343. *Keith Haring: The Altar Piece*

November 20, 1994 - February 5, 1995

Curator: Signe Mayfield

This exhibition presented a virtuoso work by the prominent American artist. The altar is the final and most poignant piece by the artist who died of AIDS two weeks after its completion. Haring innovated a remarkable pictorial language, creating works with electric energy. He was inspired by graffiti in the subways and streets of New York City: he created approximately 5,000 drawings over a five year period in the New York subway system. As his work grew more complex visually, he included overt male sexual themes, social and political commentary, and issue-oriented statements on AIDS awareness and drug prevention.

344. *Windows to the Mind: Selected Books from Stanford Special Collections*

February 23 - April 30, 1995

Curator: Signe Mayfield

This exhibition included 61 books spanning five centuries from one of the most significant resources on the West Coast. Some pieces included: *Divae Catherinae Senensis Vita* (ca. 1500) by Niccolò Borghesi, *Hypnerotomachia Poliphili* (The Strife of Love in a Dream of Poliphilus (1499) by Francesco Colonna, *Livres d'Artiste* (20th c), *Labyrinth* (1991) by Margot Lovejoy, *Everyday Road Signs* (1988) by Carol June Barton, and *Manhattan Transfer* by John Dos Passos.

345. *Kenneth Patchen: The Painted Poem*

February 23 - June 4, 1995

Curator: Signe Mayfield

Kenneth Patchen's painted poems express statements as timely, unexpected, and engaging today, as they did during their creation in the 1960s. They resonate with an affectionate humor and luscious color, varying from subtle greys to vibrant yellows and red. Illuminated in free-form layers of Sumi ink, watercolor, collage, casein, and other mixed media, Patchen's poetry is rendered with distinctive handwriting in a streamlined language that heightens the aesthetic impact of his work. His pieces are populated by inventive, anthropomorphic creatures instead of illustrations, literally following the text.

346. *Selected Drawings from the Anderson Collection*

June 22 - August 6, 1995

Curator: Signe Mayfield

Each of the drawings uses materials in an evocative and painterly manner. With the exception of Stuart Fineman's work, each of the drawings are executed in soft materials, pastel or charcoal. Artists: Charles Arnoldi, Stuart Fineman, Yvonne Jacquette, Michael Mazur, Elizabeth Murray, Manuel Neri, Ed Ruscha, Sean Scully, and Donald Sultan.

347. *Christopher Brown: Works on Paper*

June 22 - August 6, 1995

Curator: Signe Mayfield

This exhibition reviewed the artist's prints from 1980-1994 and introduced his recent pastels. The show explored figurative themes of the painter on paper, including crowd scenes, skaters, birds, shooters, and sailors. The thematic groupings of various media on paper demonstrate the artist's

fresh inflection on tradition as well as his remarkable sensitivity to the surface qualities of the media. Pieces in the exhibition demonstrated the full expressive potential of each medium, exemplifying a rich cross-fertilization from the artist's approaches to painting, printmaking, and drawing. Brown has an uncanny ability to explore different media, realizing their full expressive potential through his painterly vision.

348. *Radius 1995*

August 20 - September 17, 1995

Curator: Signe Mayfield

Radius 1995 continued to present fresh viewpoints, while providing an important exhibition opportunity for artists in the region. Bonnie Earls-Solari, Vice President/Director of Bank America Corporation's Art Program, juried the exhibition.

Artists: Thai Bui, Ellen Lowenstein, Judith Juntura Miller, Monica Zema Lam, Robin McCloskey, and Sara Leith-Tanous.

349. *Frame of Reference*

August 20 - September 15, 1995

Curator: Signe Mayfield

This exhibition and auction featured 30 artists selected for their private visions, innovative use of materials, and flexibility in small-scale pieces. Each artist was given a small wooden frame to transform into a work of art. The pieces were then auctioned off to benefit the Cultural Center.

Artists: John Alexander, Justin Anthony, Claudia Bernardi, Galen Brown, Thai Bui, Sharon Chinen, Theodore Cohen, Judith Content, Dominic di Mare, Carol Doyle, Don Farnsworth, Annette Goodfriend, Frank Hyder, Steve Kiser, Barbara Leventhal-Stern, Young June Lew, Ellen Lougee, Jennifer Lyon, John Martin, Kenna Moser, Stephen Namara, Tim Ryan, Colin Stinson, Fred Stonehouse, Richard Sumner, Phyllis Taplitz, Marta Thoma, Larry Thomas, David Turner, and Theodora Varnay Jones.

350. *Sharon Siskin*

October 5, 1995 - January 7, 1996

Curator: Signe Mayfield

This exhibition featured the works of Sharon Siskin, an artist who worked with and taught members of the Bay Area AIDS support community. Her assemblage sculptures deal with loss, homage, and lament, yet her work has a positive side, evoking compassion and connecting to wider social issues.

351. *Alan Rath*

October 5, 1995 - January 7, 1996

Curator: Signe Mayfield

This exhibition featured the robotic sculptures of Bay Area artist Alan Rath. The MIT graduate used materials such as cathode ray tubes, electric wire, and speakers to produce his organic

sculptural forms. His anthropomorphic sculptures call attention to the pervasive presence of technology and its influence on the human condition.

352. *Concept in Form: Artists' Sketchbooks and Maquettes*

October 5, 1995 - January 7, 1996

Curator: Signe Mayfield

This exhibition provided a unique perspective of the mindset of 40 artists, displaying their rarely-seen sketchbooks and maquettes. A few of the sketchbooks were facsimiles of the real ones, representing the sketchbooks as completed imaginative process.

Artists: Robert Arneson, Ilan Averbuch, Louise Bourgeois, Farrell Brickhouse, John Buck, Sharon Chinen, Sue Coe, Don Colley, Don Cook, Wes Christensen, Rob Craigie, Stephen De Staebler, Richard Deutsch, Arthur Dove, Henrik Drescher, Charles Ginnever, Andy Goldsworthy, Joseph Goldyne, Paul Harcharik, Jim Jennings, Norman Lundin, Tom Marioni, Kenna Moser, Manuel Neri, Claes Oldenberg, Nathan Oliveira, Robert Rohm, Egon Schiele, Nancy Selvin, Sandra Shannonhouse, Richard Shaw, Barry Simons, M. Louise Stanley, Graham Sutherland, Wayne Thiebaud, Howard Ben Tré, Fulvio Testa, Henry Turmon, Adolph Von Menzel, and Frances Whitehead.

353. *Larry Thomas: Drawing the Edge of the World*

January 21 - April 21, 1996

Curator: Signe Mayfield

This exhibition showcased 14 years' worth of drawings from artist Larry Thomas, including mural-size charcoal, raw pigment drawings, and small silverpoints. His meditative work is inspired by his exploration of Native American mythology, religion, and his own heritage and experience.

354. *The Essential Object*

January 21 - April 21, 1996

Curator: Signe Mayfield

The exhibition presented contemporary abstract sculpture that reference either utilitarian tools or biomorphic forms. Their finely executed materials are integral to their form and include bronze, wood, earthenware, and sea snail needles.

Artists: Mark Calderon, Ann Carter, Tony Marsh, Lauri Polste, Carole Seborovski, Maria Fernanda Cardosa, David French, Minoru Ohira, Martin Puryear, and Robert Therrien.

355. *Gertrude Bleiberg: Etchings*

March 6 - April 21, 1996

Curator: Signe Mayfield

This exhibition featured the etchings of artist Gertrude Bleiberg.

356. *Bug Collection*

May 5 - June 2, 1996

Curator: Signe Mayfield

This exhibition explored 15 artists' current intrigue for the insect world. The show's distinctly contemporary works granted new life to preserved bugs, investigated their formal beauty, and reflected a nostalgia for a purer ecology.

Artists: John Alexander, Jeremy Anderson, Joy Broom, Elin Elisofon, Annette Goodfriend, Sarah Grew, Thomasin Grim, Tarra Lyons, Alice E. Momm, Tasha Ostrander, Beverly Saito, Kay Sekimachi, Kiff Slemmons, Landa Townsend, and The ART GUYS.

357. *Great Balls of Art*

June 16 - July 28, 1996

Curator: Signe Mayfield

This invitational exhibition and silent auction invited artists who were given a 4" diameter white wood ball to carve, sculpt, paint or add assemblage. The final pieces were available for bids throughout the exhibition as a silent auction. The proceeds benefited programs at the Palo Alto Cultural Center.

Artists: John Alexander, Deborah Barrett, Claudia Bernardi, Timothy Berry, Thai Bui, Sharon Chinen, Carol Doyle, Donald Farnsworth, David French, David Gilhooly, Doug Glowacki, Annette Goodfriend, Frank Hyder, Tarra Lyons, Jennifer Lyon, John Martin, Robert McCauley, Kenna Moser, Nance O'Banion, Chandra Permaul, Kay Sekimachi, Fred Stonehouse, Marta Thoma, Larry Thomas, David Turner.

358. *Bella Feldman: Moving Sculpture and War Toys*

June 16 - July 23, 1996

Curator: Signe Mayfield

This satirical installation, with works created from 1992 to 1996, was comprised of 21 steel and mixed media sculptures, primarily on wheels. The sculptures were patterned after Feldman's impressions of European medieval fortifications. Real militarism is obviously Feldman's satirical target - in particular, the spiteful popular mania for high tech weaponry inspired by Persian Gulf war propaganda. In the artist's most recent sculptures, computer-assisted mechanisms have been introduced to expand sculpture with kinetics dependent upon human movement. The artist deftly combines organic and industrial elements, along with humor and commentary.

359. *Kurt Wold: Dada Rode a Bicycle/ Moma was a Peddler*

Date: August 18 - September 29, 1996

Curator: Signe Mayfield

This series of sculptures investigating human-powered movement. Each "machine" in the exhibit was a fully functional form. Wold explored the possibilities of elegant bike design with materials from aircraft and aerospace industries, transforming them to sculpture. This body of work reinvestigated the DADA machine aesthetic of Marcel Duchamp and other artists, as well as contributions of the new materials and mechanical inventiveness to new genre sculpture. This nine year body of work explored the sculpture's potential for human-powered movement primarily as theoretical and imaginary machines.

360. *Radius 1996*
August 18 - September 29, 1996
Curator: Signe Mayfield
The fourth annual *Radius* exhibition was juried by Karen Tsujimoto, Senior Curator at the Oakland Museum of California. The juror selected multiple pieces by no more than six artists for the exhibition.
Artists: Misako Akimoto, Peter Foley, Matthew Fukuda, Glenn Kaino, Gregory Lam-Niemeyer, Collin Mura-Smith.
Juror: Karen Tsujimoto
361. *Interior Lines*
October 12, 1996 - January 12, 1997
Curator: Signe Mayfield
The drawings in this exhibition were prompted by an inner spirit rather than outer experience. The exhibition artists invoked chance, intuition, and automatic drawing. This show was drawn, literally and metaphorically, from a highly subjective visual territory.
Artists: Mari Andrews, Deborah Barrett, Brad Brown, and Pamela Keeley.
362. *Spirit Objects (Selections From the Edward C. Brown Estate)*
October 12, 1996 - January 12, 1997
Curator: Signe Mayfield
This exhibition featured selections from the ethnographic collection of the late Edward C. Brown. Brown collected African sculpture during the last three years of his life from African traders, auction houses, and flea markets. The work he gathered offered him a way to contemplate non-Western belief systems, so the Cultural Center exhibition revealed more about Brown's personal quest than the actual artifacts' cultural significance.
363. *Mythic Narrative*
October 12, 1996 - January 12, 1997
Curator: Signe Mayfield
This exhibition featured contemporary paintings depicting new narratives in the manner of earlier painting styles. Artists used figuration, landscape, still-life, and reference to past myths to elevate autobiographical, symbolic, and topical statements into mythic narratives.
Artists: William Allan, Chester Arnold, Jonathan Barbieri, Paul Green, Scott Greene, Julie Heffernan, Robert Helm, Kathleen Jesse, Leslie Lerner, Robert McCauley, Manuel Ocampo, Brian O'Connor, Robert Schwartz, Fred Stonehouse, Eric Stotik, and Francesca Sundsten.
364. *Mingei and Merchants*
February 2 - April 27, 1997
Curator: Signe Mayfield
This exhibition featured 19th century Japanese folk art (*mingei*) and prints. Works included rural and urban utilitarian pieces such as shop signs, cabinetry, storage baskets, and textiles.

Artists: Kitagawa Utamaro, Kunimasu, Yoshitoshi, Toyohara, Chikanobu, Keisai Eisen, and others.

365. *The Intimate Brush*

February 2 - April 27, 1997

Curator: Signe Mayfield

This exhibition featured works by women artists of Asian descent. Many pieces reference the artist's roots in some way, incorporating some aspect of traditional technique, form, or material. Some works included small-scale narratives referencing Indian miniatures, sumi brush paintings, quilts, and shrine boxes.

Artists: Kim Anno, Lucy Arai, Mariko Kusumoto, Jun Jin Lee, Angela Lim, Woonsuk Kim Linton, Alison Moritsugu, Dawn E. Nakanishi, Chikako Okada, Rebecca Ramos, Hsiao-Yune Shen, Shazia Sikander, and Barbara Takenaga.

366. *do it*

June 15 - July 27, 1997

Guest Curator: Hans-Ulrich Obrist

This interactive traveling exhibition, conceived and curated by Hans-Ulrich Obrist, featured work that viewers put together themselves after following written instructions provided by artists. For example, one set of instructions directed visitors to "get 180 lbs. of a local wrapped candy and drop in a corner." Because of this, different museums could show the exhibition simultaneously, and each would look quite different. The Cultural Center was the first gallery in the United States to host this exhibition.

Artists: Christian Boltanski, Critical Art Ensemble, Jimmie Durham, Hans-Peter Feldmann, Paul-Armand Gette, Felix Gonzalez-Torres, Joseph Grigely, Fabrice Knowles, Koo Jeong-a, Yoko Ono, Michelangelo Pistoletto, Jason Rhoades, Andreas Slominski, and Bruce Sterling.

367. *Manuel Neri: Recent Works*

June 15 - September 7, 1997

Curator: Signe Mayfield

This exhibition featured recent drawings, sculptures, and book projects by Bay Area artist Manuel Neri. Alongside his drawings were emotional imaginary love letters written by Neri's primary model, Mary Julia Klimenko. His work was presented concurrently with a traveling exhibition of his early works from the Corcoran Gallery of Art, at the San Jose Museum of Art (June 7 – September 14, 1997).

368. *Radius 1997*

August 7 - September 7, 1997

Curator: Signe Mayfield

This exhibition was juried by Ruth Braunstein, owner of the Braunstein/Quay Gallery in San Francisco. She selected six artists and their works out of entries by 123 artists, choosing works with a narrative element.

Artists: Terry Acebo Davis, Cosette Dudley, William Morales, Amy Turko, Janet Witchurch, and Renée Winick.

369. *Jillen Doroan: Light Renderings*

September 28, 1997 - January 11, 1998

Curator: Signe Mayfield

The self-taught artist photographed people seeking healing in the waters of ancient sites of collective significance in Eastern Europe, Russia, Turkey, and the Dead Sea, as a forum to visually express delicate issues of humanity. Her subjects in this "Spa" series, 1993-97, float with serenity or are immersed in pensive movements. The select vision and manipulated photographic processes of the artist transform a documentary subject into poetic images with uncommon beauty and far greater metaphoric implications.

370. *Evgen Bavcar: Nostalgia for the Light*

September 28, 1997 - January 11, 1998

Curator: Signe Mayfield

This exhibition featured photographs by the blind "iconographer" living in Paris, whose works include landscapes of his native Slovenia, constructed still-lives, and portraits. Bavcar lost his sight in two separate accidents as a young child, affording him a "long goodbye to the light" and the chance to impress into his memory his "most precious objects, the images of books, colors, and the phenomena of the sky...to take them with him on a trip without return." The photographs were taken primarily at night and were illuminated by a flambeau (torch) or a moving flashlight. This light became a substitute for the photographer's missing sight.

371. *Dominic Di Mare: A Retrospective*

September 28, 1997 - January 11, 1998

Curator: Signe Mayfield

This was the first retrospective exhibition and catalogue on the work of Dominic Di Mare, a major figure in American craft. Over 50 works, created from 1963-1997, were on loan from prominent collections and museums across the United States. The materials, motifs, processes, and themes of the artist, a son of a Sicilian-born fisherman, are intensely autobiographical. Di Mare pioneered dimensional weaving in the 1960s, forged new directions in cast paper in the 1970s, and expanded craft media in intimate sculptures of the 1980s.

TRAVELING EXHIBITION:

February - April, 1998: The Contemporary Museum, Honolulu, HI

June - August, 1998: Fresno Art Museum, Fresno, CA

September - November, 1998: Charles A. Wustum Museum, Racine, WI

March - July 1999, Renwick Gallery of the National Museum of American Art, The Smithsonian Institution, Washington, DC

372. *Indian Painting: Of Princely Courts and Pleasure Gardens - "Indian Miniatures"*

February 1 - April 26, 1998

This exhibition celebrated the 50th anniversary of the Republic of India's independence. The exhibition was comprised of gem-like, opaque watercolor paintings, spanning the 16th-19th centuries. 50 paintings were selected from prominent San Francisco Bay Area collections to provide a window to a time of princely courts and enchanting realms of the Indian imagination through romantic, legendary, and musical themes.

373. *Timothy Berry: Pageant*

February 1 - April 26, 1998

Curator: Signe Mayfield

This exhibition was a mid-career survey of the artist's paintings, prints, and drawings. Timothy Berry was a painter; the proprietor of and master printer for Teaberry Press, San Francisco; and teacher at the San Francisco Art Institute and University of California at Davis. He was inspired by carnival sideshows and the "fascination that things were not always the way you understood them."

374. *Crossing the Line: Prints and Pastels of Barbara Leventhal-Stern*

May 10 - July 27, 1998

Curator: Signe Mayfield

This exhibition included the woodcuts, etchings, and pastels of Barbara Leventhal-Stern, a Palo Alto artist. She used images of the circus as metaphors for the balance of life. Her works appeal to all ages due to her inclusion of multiple layers of meaning in her works.

375. *Youth Art*

May 10 - May 31, 1998

Curator: Signe Mayfield

This exhibition featured the works of Palo Alto Unified School District children from kindergarten through twelfth grade. Art instructors selected works based on innovation and accomplishment in the classroom.

376. *Hollis Sigler*

June 7 - July 21, 1998

Curator: Signe Mayfield

This exhibition featured pastels and paintings from Chicago artist Hollis Sigler. Her work, dedicated to informing others about breast cancer, incorporated her own emotional experiences into her art. Her childlike style made her works more accessible to viewers despite the intense emotions they express.

377. *Game of Chance*

June 7 - July 21, 1998

Guest Curator: Hollis Sigler

This exhibition, circulated by Printworks Gallery, Chicago, featured the art of 54 artists. The works collectively formed a deck of cards, benefiting the Y-Me National Breast Cancer Association.

Artists: Janis Provisor, Marian Winsryg, Deborah Barrett, Rafael Ferrer, Riva Lehrer, Antonia Contró, Neraldo de la Paz, Susan King, Richard Hull, T.L. Solien, Judy Linhares, Fred Stonehouse, Lynn Zetzman, Don Ed Hardy, Anne Siems, Hollis Sigler, Tony Fitzpatrick, Lou Cabeen, Mary Bero, John Buck, Nancy Fried, Kan Warneke, Julia Fish, Gladys Nilsson, Leslie Wayne, Leslie Dill, Joyce Kozloff, Margaret Wharton, April Gornik, Nancy Bowen, Leon Golub, Beth Reisman, Kenna Moser, Sally Chandler, Howardena Pindell, Li Lin Lee, Bennett Bean, Jim Lutes, Ellen Lanyon, Betty Woodman, Nicholas Sistler, Nicholas Africano, William Wiley, Jan Carmichael, Richard Hunt, Audrey Niffenegger, Harmony Hammond, Inez Storer, Nancy Spero, Christopher Brown, Max King Cap, Mr. Imagination, Katherine Porter, and Ed Paschke.

378. *Construct for Thought*

August 9 - September 14, 1998

Curator: Signe Mayfield

In this exhibition, artists were given Kiri wood boxes from which they created works of art. The resulting works were auctioned to benefit the Cultural Center.

Artists: John Alexander, Chester Arnold, Deborah Barrett, Claudia Bernardi, Timothy Berry, Galen Brown, Thai Bui, Sharon Chinen, Judith Content, Dominic Di Mare, David French, Pamela A. Keeley, R. Trent Kollodge, Leslie Lerner, Jennifer Lyon, Robert McCauley, Alison Moritsugu, Kenna Moser, Celeste Robinson, Kay Sekimachi, Bob Stocksdale, David Stroud, Marta Thoma, Larry Thomas, Jonathan Thurston, and Darin Lisa Wacs.

379. *Radius 1998*

August 9 - September 14, 1998

Curator: Signe Mayfield

This was the 6th annual *Radius* exhibition. The exhibition, sponsored by the Palo Alto Weekly, featured local artists Sharon Chinen and Catie O'Leary, giving them the opportunity to exhibit multiple pieces at the Cultural Center. Chinen's works reference her experiences growing up in a small village in the island of Maui, and O'Leary's collages explore the juxtapositions of man and nature. The 1998 *Radius* juror was Todd Hosfelt.

Juror: Todd Hosfelt

380. *From The Philippines: Northern Tribal Art*

October 4, 1998 - January 10, 1999

Curator: Signe Mayfield

This exhibition celebrated the centennial anniversary of the founding of the Republic of the Philippines. It presented 185 rare objects, dating from the 19th-early 20th century, from private collections in the San Francisco Bay Area. The exhibition pointed to broad continuities in tribal people's (Ibaloi, Bontoc, Gaddang, Tinguiaan, Ifugao, Kalinga, Kankanay, Isneg, and Ilongot) material culture, primarily through talismanic objects, or objects as ritually accumulated wealth. The exhibition's primary focus, however, of figurative sculpture in wood with ritual association from the Bontoc, Kalinga, Kankanay, and Ifugao.

381. *Ten Thousand Things that Breathe: The Ballpoint Pen Drawings of Renato*
October 4, 1998 - January 10, 1999
Curator: Signe Mayfield
In Taoist and Zen literature “Ten Thousand Things” expresses infinity; it refers to all things in the universe. To say that all things in the universe breathe is to acknowledge that every particle is filled with a life energy. The Philippine-born artist Renato captures moments in this continuum by considering things “which happen” into his path and fill him with an intense need to draw. The process of his drawing, Renato says, is not an exclusively visual experience: there is a tactile aspect “like knowing the sharpness of a blade by looking at a mound of cut clay.” Renato is a singular artist whose concerns are equally aligned with traditions of super observation and conceptualism. The delicately veiled greys, pooled darks, and seemingly-transparent, spider-like lines in drawings by Renato are rendered in ballpoint pen.
382. *Figures against the Grain: Katsura Funakoshi*
October 4, 1998 - January 10, 1999
Curator: Signe Mayfield
Katsura Funakoshi was one of Japan’s most gifted and celebrated sculptors, and one of three artists to represent the country in the prestigious 1988 Venice Biennale. His eloquent figures in wood were literally chiseled against the grain. They seem to breathe an air of reflection and summon reveries in the viewer. Funakoshi’s urban individuals in their elegant, white shirts seem transfixed in allusive meaning and time. The poetics, spirit, and fresh inflection of artistic traditions of Funakoshi’s figurative wood pieces place his work against the grain of contemporary directions in sculpture.
383. *Joseph Cornell: A Memoir*
January 31 - April 25, 1999
Curator: Signe Mayfield
Joseph Cornell (1903-1972) was a unique figure in American art history. He created entrancing box-constructions, collages, and films from a variety of sources - Victoriana, wine glasses, marbles, stuffed birds, clock springs, game balls, dime-store objects, found film footage, and art reproductions. This exhibition featured previously unexhibited ephemera: correspondence, a dossier with notes for film, and small gifts from Joseph Cornell to his assistants, filmmaker Larry Jordan and painter Terry Schutté, as well as photographs by Schutté and the only film footage on Cornell by Jordan.
384. *The Print is Cast*
January 31 - April 25, 1999
Curator: Signe Mayfield
This exhibition highlighted a remarkable group of cast or formed prints acquired by Harry W. and Mary Margaret Anderson. Independent printmakers, as well as by artists in the vanguard from Jasper Johns to Robert Rauschenberg, worked in collaboration with master printers at leading print ateliers to create these works between 1969 and 1983. The exhibition provided a

framework to consider the unfolding paper-as-art movement that extended from the graphic tradition of inkless embossing.

Artists: Joseph Albers, Robert Arneson, Alexandre Charpentier, Chuck Close, Sam Francis, Charles Hilger, David Hockney, Jasper Johns, Rolf Nesch, Louise Nevelson, Kenneth Noland, Emil Nolde, Claes Oldenburg, Robert Rauschenberg, Ohara Shoson, Charles Strong, Joseph Zirker.

385. *The Expressionist Impulse*

January 31 - April 25, 1999

This exhibition showcased 12 etchings, lithographs, and woodcuts from the John Flather and Jacqueline Roose collections, with works created from 1890-1992. The artists featured were leaders in expressionism, while prints by French artists Felix Vallotton and André Derain were provided as counterpoints.

Artists: George Grosz, Erich Heckel, Aristide Maillol, Franz Marc, Otto Mueller, Edvard Munch, Christian Rolfs, Karl Schmidt-Rottluff, Felix Vallotton, and André Derain.

386. *The Narrative Thread: Contemporary Women's Embroidery From Rural India*

May 21 - July 11, 1999

Curator: Molly Aitken

This exhibition featured the quilt embroidery of women from eastern India. Adithi, a nonprofit organization dedicated to assisting women, started working with residents of rural Bihar to revive the practice of embroidering quilts (*kanthas*) after the art almost disappeared. The Adithi project helped transform the traditional *kantha* into a vehicle for political and social expression. The exhibition was organized by the Asia Society and made possible by a grant from the Ford Foundation.

Artists: Nirmala Devi, Sita, Chandra Devi, Phul Kumari, Archana, Indu, Janaki, Shanti, Soni Kumari, Neelu Kumari, Reena Kumari, Munni, Jaleshari, Vibha Kumari, Poonam Kumari, Nibha Kumari, Kalpana Kumari, Sanjula Devi, Pramila Devi, Ruby Kumari, Mundrika Devi, Usha Devi, Manju Devi, Kiran, Anita Suman, Neetu Kumari, Pushpa Kumari, Savita, Sunita, Ranjita Kumari, Raj Kumari, Kalpana, Bachi Devi, Kosila, Pinki, Kanti, Reenu, and others.

387. *By Design: ART and Wine*

June 17 - September 5, 1999

Curator: Signe Mayfield

This exhibition showcased original works commissioned by the Benziger Family Winery. Artists were required to include the vineyard's Parthenon-like structure in their works, but were otherwise free to create whatever they wanted. The pieces were used as labels for the winery's most experimental wines.

Artists: John Alexander, Terry Allen, Gregory Amenoff, Robert Arneson, Chester Arnold, Tony Berlant, Christopher Brown, Barry Buxkamper, Squeak Carnwath, Bill Cass, Ford Crull, Dominic Di Mare, Susan Marie Dopp, Don Farnsworth, John Fraser, David Gilhooly, Nancy Graves, Gaylen Hansen, Robert Helm, Robert Hudson, Shoichi Ida, Goncalo Ivo, Kurt Kemp, Karen Kunc, Mark Lere, Robert McCauley, Tim McDowell, Kenna Moser, John Nava, Gary Nisbet, Bob Nugent,

Nathan Oliveira, Deborah Oropallo, David Shapiro, Anne Siems, Stephen Sorman, Buzz Spector, Robert Stackhouse, Larry Thomas, William Wiley, and Tom Wudl.

388. *Artists' Pages*

July 18 - September 12, 1999

Curator: Signe Mayfield

This exhibition showcased art selected from the works of the Djerassi Resident Artists Program in Woodside. The program was established to provide an opportunity for artists to work, reflect, and interact with colleagues in an area of great natural beauty.

Artists: Mari Andrews, Kim Anno, Ray Beldner, Sue Bender, Andrea Brewster, Lee Ann Brown, Charles Boyd, Rob Buelteman, Warren Burt, Squeak Carnwath, Remy Charlip, Justin Chin, Susanne Cockrell, Brent Michael Davids, Della Davidson, Greg Drasher, Jessica Dunne, Nick Flynn, Brad Freeman, Carmen Lomas Garza, Jamie Garza, Sachiko Hamada, Bruce Hogeland, Joyce Kozloff, Dan Kwong, Nora Ligorano & Marshall Reese, Edna Zapanta-Manlapaz, Frances McCormack, Kristen Miller, Alison Moritsugu, David Nash, Mie Preckler, Cherie Raciti, Eléna Rivera, Jacques Roubaud, Ann Marie Rouseau, Eva-Marie Schon, M. Louise Stanley, Elizabeth Voelker, John White, Heather Wilcoxin, and Baochi Zhang.

389. *Leslie Lerner - The Man with the Wooden Arm: The Imagined City*

October 3, 1999 - January 2, 2000

Curator: Signe Mayfield

This exhibition featured luminous paintings and drawings, as well as an architectural installation of "the great green sea-soaked city" of Venice. The exhibition chronicled the journeys of the artist's professed alter ego: the mysterious renegade, The Man with a Wooden Arm. Lerner's narratives of a displaced person in a dislocated world take on a larger symbolic reference as metaphors for the artist's own experience.

390. *Beverly Rayner and Marie Navarre - Afterimage: Memory Recollected*

October 3, 1999 - January 2, 2000

Curator: Signe Mayfield

This exhibition explored the subject of memory in constructions of found objects as well as photo-based imagery by Beverly Rayner and Marie Navarre. They created their sculptural works with found photo-based imagery, objects, and text. Their found materials were re-collected, or ordered, in compelling encasements, varying from steel frames to a weathered doctor's case. Rayner's encaustic-covered photographs and Navarre's transparent film stills were distanced images that registered in our perception like an afterimage, or a barely perceptible, mutable memory.

391. *Steve Gompf: Televisors & Early Motion Picture Technologies*

October 3, 1999 - January 2, 2000

Curator: Signe Mayfield

Steve Gompf is a rapacious collector of televisions, which, according to him, are rare, often quaint, mechanical televisions produced between 1884 and 1928. The artist used these televisions to display “digitally manipulated re-animation” of late 19th century photographic motion studies by eccentric English scientist-cum-artist Eadward Muybridge. Using the modern equivalent of the “Analytical Engine” - 19th century inventor Charles Babbage’s precursors to latter-day computers - Steve Gompf attempted “to conjure the ghosts of the televisor,” just like Babbage aspired to build a machine capable of capturing ghosts.

392. *The Thought of Things: Jewelry by Kiff Slemmons*

January 23 - April 30, 2000

Curator: Signe Mayfield

This exhibition featured the works of Kiff Slemmons, an artist who has contributed greatly to the expanding field of art jewelry. The show included an installation of a table similar to a workspace in her studio as well as Rod Slemmons’ photographs of her jewelry. Viewers could also examine her work from 1986-1999, including serial explorations *Hands of the Heroes*, *Cuts & Repose*, *Insectopedia*, and *Toolboxes*.

This exhibition traveled to the Contemporary Museum in Honolulu from June through August of 2000.

393. *Nature Re-Bound*

January 23 - April 30, 2000

Curator: Signe Mayfield

This exhibition recalled nature’s forms such as splintered thickets, brambles, nests, and tangled branches. Artists grafted their own aesthetic language onto natural materials, creating sculptural objects with stunning formal beauty, rustic expression, or text. By doing so, the artists transferred their singular, aesthetic language onto natural materials. Simple twigs, bark, or pine needles that might otherwise be overlooked became containers of meaning. This exhibition featured work by artists on the leading edge of contemporary basketry who used millennia-old, hand techniques.

Artists: Dorothy Gill Barnes, Dail Behennah, Linda Bills, Sharon Chinen, Lillian Elliott, Pat Hickman, Marian Hildebrandt, David Howell, Gyöngy Laky, Dona Look, John McQueen, Ed Rossbach, Hisako Sekijima, Noriko Takamiya.

394. *Radius 2000*

May 14 - June 4, 2000

Curator:

The seventh Radius exhibition was presented in response to the wealth of artistic talent in the community. The Radius 2000 juror was Dennis O’Leary, Executive Director, Djerassi Resident Artists Program, Woodside, CA.

Artists: Kent Manske and Colin Stinson.

Juror: Dennis O’Leary

395. *The Great Novel Exhibition*
 June 18 - September 4, 2000
 Curator: Signe Mayfield
 This exhibition featured artworks inspired by literature. Curator Signe Mayfield invited 27 artists to create works that reinterpreted, subverted, or re-enacted literary works such as *Moby Dick*, *The Portrait of Dorian Grey*, *The Great Gatsby*, *To Kill a Mockingbird*, and *Gulliver's Travels*. Artists: John Alexander, Chester Arnold, Deborah Barrett, Claudia Bernardi, Timothy Berry, Brad Brown, Christopher Brown, Wes Christensen, Lucy Gaylord, Scott Greene, Leslie Lerner, Charles Hobson, Gabriel Garcia Marquez, Robert McCauley, Jacquelyn McBain, Catherine McCarthy, Alison Moritsugu, Kenna Moser, Bob Nugent, Maria Porges, Renato, Robert Schwartz, Kay Sekimachi, Anne Siems, M. Louise Stanley, and Fred Stonehouse.
396. *Kids' Lit 1*0* Wonder*
 June 18 - September 4, 2000
 Curator: Signe Mayfield
 This exhibition featured artworks inspired by children's literature. Artists created these pieces specifically for children and young viewers, but visitors of any age could enjoy them. Books used for inspiration included *Alice in Wonderland*; *Harry Potter*; *The Lion, the Witch, and the Wardrobe*; *Charlotte's Web*; and others.
 Artists: Pat Broadwin, Enrique Chagoya, Judith Content, Sharon Fox, Elizabeth Gomez, Judith Hoffman, Lori Lejeune, Barbara Leventhal-Stern, Jennifer Lyon, Catie O'Leary, Caroline Robins, Mary Sievert, Elly Simmons, Kristen Vanchieri, Stephen Von Mason, Darin Wacs, and Alis Whitman.
397. *Drawing the Inner Terrain: Self-Taught Artists*
 September 21, 2000 - January 7, 2001
 Curator: Signe Mayfield
 This exhibition featured drawings by self-taught American folk artists. They could have been institutionalized, disabled in other forms of communication, or inspired by a spiritual call, but all faced an intense urgency to create their artwork.
 Artists: Eddie Arning, Dwight Mackintosh, J.B. Murry, A.G. Rizzoli, Inez Nathaniel Walker, Frank Jones, Martin Ramirez, Bill Traylor, Joseph E. Yoakum, Howard Finster, S.L. Jones, Felipe Archuleta, Ann F. Oppenheimer, and John Turner.
398. *Kahn/Selesnick: The Royal Excavation Corps, Past/Future*
 September 20, 2000 - January 7, 2001
 Curator: Signe Mayfield
 This exhibition featured unearthed relics and artifacts along with panorama photographs that chronicle the activities of the Royal Excavation Corps. The panoramas depict images of various expeditions, past and future, including the Wessex expedition in 1936, the Siberian expedition in 1944, and "Transmissions From the SchottensumpfÜnftig (Scotlandfutureborg)". Kahn/Selesnick were a collaborative team whose work was loaned courtesy of David Beitzel Gallery, New York.

399. *Diego & Frida: From the Hoover Institution Archives*
 January 28 - April 29, 2001
 Curator: Signe Mayfield
 This exhibition featured photographs of Diego Rivera and the artist Frida Kahlo, and letters from Kahlo on loan from the Bertram D. Wolfe Collection at the Hoover Institution Archives at Stanford University. Bertram D. Wolfe wrote *The Fabulous Life of Diego Rivera* and co-authored two books with Rivera, *Portrait of Mexico* and *Portrait of America*. The collection is part of the documentation of American intellectual life since World War II, following Bertram and Ella Wolfe in their move to Mexico, their work with the Communist Party, their disavowal of Communist ideology, and acceptance of American democratic ideals.
400. *Pan American Unity: A Multimedia Exploration of the Mural by Diego Rivera*
 January 28 - April 29, 2001
 Curator: Signe Mayfield
 Pan American Unity Exhibit Coordinator: Patricia Cogley
 This exhibition was a result of a collaboration between students, faculty, and administration of City College of San Francisco who all shared the common goal of expanding the mural's viewing audience. It took the viewer on a virtual tour of the mural, which was painted during the "Art in Action" program as part of the 1939-1940 Golden Gate International Exposition on Treasure Island. The full title of this mural is *Pan American Unity: Marriage of the Artistic Expression of the North and South on this Continent*. The exhibition featured memorabilia from the exposition, instructional panels, an interactive kiosk, and photographs taken by Rivera, Emmy Lou Packard, and Peter Stackpole. The exhibition, made possible by the City College of San Francisco, toured the Bay Area and ended the year in Los Angeles.
401. *Conscience & Celebration: Posada's Graphics and Mexican Folk Sculpture*
 January 28 - April 29, 2001
 Curator: Signe Mayfield
 This exhibition featured spirited skeletons, or *calaveras*, from the collection of Gursharan and Elvira Sidhu that were created to accompany the joyous celebrations during the Day of the Dead festivities in Mexico. The Sidhu collection juxtaposes prints by José Guadalupe Posada in broadsheets with related, contemporary Mexican folk sculptures in bone, ceramics, and papier-mâché by Carlomagno, Claudia Clavel, Miguel and Leonardo Linares, Saulo Moreno, Roberto Ruiz, Servín, and the de la Cruz family: Alvaro, Juan Antonio, Juan Carlos, and Miguel.
402. *Traces*
 May 13 - September 9, 2001
 Curator: Signe Mayfield
 The exhibition presented a site-specific installation by Christel Dillbohner in the Glass Gallery, along with objects and two-dimensional work by Theodora Varnay Jones and Mary Ijichi in the Foyer Gallery. Their work was aligned in their restraint, serene space, and reverence for

materials. Each artist had intuitively tapped into the rich reservoir of the unconscious which, in Freud's view, acts as a mystic writing pad to register traces of human experience.

403. *Youth Art*

May 13 - June 3, 2001

Curator: Signe Mayfield

This was an annual exhibition co-sponsored by the Palo Alto Unified School District. Its mission was to foster creative process within the community, celebrating the imaginative spirit of its students in grades K-12, the art curriculum, and its dedicated teachers. Artwork was selected by teachers, installed by volunteers, and overseen by PAUSD Art Coordinator Patty Larrick.

404. *Toy with Us*

June 24 - September 9, 2001

Curator: Signe Mayfield

In this magical realm where "all the world's a plaything," toys have been transformed into emotionally charged works of art. Artists looked to childhood playthings as the materials and inspiration for imaginative artworks. This exhibition fostered play for the mind.

Artists: Kimberly Austin, Helen Cohen, Poe Dismuke, David Levinthal, Cork Marcheschi, Sherry Markovitz, Elizabeth McClellan, Liliana Porter, Bill Reid, Richard Shaw, Steven Skollar, Kiff Slemmons, Michael Stevens, and Kelli Yon.

405. *Fresh Marks: More Drawings*

September 23, 2001 - January 6, 2002

Curator: Signe Mayfield

This exhibition accompanied *Current Holdings* and pointed to some of the other directions in contemporary Bay Area drawing. Viewers could observe abstract textile-like tangles in Dominic Di Mare's eloquent *Verdere*, 1990, and Amy Kaufman's dynamic charcoal drawings. With immaculate scrutiny, Amanda Haas drew details of a twig and stick on rearranged sheets of pristine and deconstructed book pages.

Artists: Leona Christie, Dominic Di Mare, Amanda Haas, Amy Kaufman, Renato Ortega.

406. *Current Holdings: Bay Area Drawings/Bay Area Collections*

September 23, 2001 - January 6, 2002

Curator: Signe Mayfield

Selected works in this exhibition were lyrical and subjective. Grouped in the installation by collection in order to reflect each collector's individual "eye", they revealed a variety of visual richness. Many artists were represented in multiple collections, as a testimony to the resonance of their drawings and, secondarily, to their place in the art of the San Francisco Bay Area. This exhibition did not attempt to construct a history, but aimed to engender greater enthusiasm for Bay Area drawings, which unveil countless things - imagination-at-work, personal poetics, views on the human condition, acute perception, and the idiosyncrasies of touch.

Collectors: Tecoah and Thomas Bruce, Butimar, Charles and Glenna Campbell, M. Lee. Fatherree, Jennifer and David Fisher, Christian Frederiksen and Tara Crawford, Katie and Drew Gibson, Ruth and Jerome Gottlieb, Sandra and Charles Hobson, Kirkeby Family Trust, Sheila and Ralph Pickett, Ron Shore, Susan Cummins Gallery.

Artists: Richard Diebenkorn, Nathan Oliveira, Raymond Saunders, Reid Danziger, Hadi Tabatabai, Elmer Bischoff, Gordon Cook, Frank Lobdell, Mary Robertson, Paul Wonner, Robert Arneson, Jay DeFeo, Roy DeFores, Jim Nutt, Gladys Nilsson, Christopher Brown, Squeak Carnwath, Charles Griffin Farr, Kristi Jean Hager, Elizabeth McKinne, Stephen Namara, Chikako Okada, Diane Olivier, Rick Soss, Deborah Barrett, David Best, Dane McDonald, William Wiley, Theophilus Brown, Duane Wakeham, David Park, Mark Adams, Brad Brown, Charles Hobson, Leslie Lerner, Manuel Neri, Larry Thomas, Bruce Conner, Sam Francis, Corben LePell, Joan Brown, Pilar Aguero-Esparza, Mari Andrews, Gale Antokal, Sharon Chinen, Julie Erikson, Laurie Reid, Jonathan Barbieri, Mark Katano, James Barsness, Brad Brown, Jason Jagel.

407. *Big Idea: The Maquettes of Robert Arneson*

January 27 - April 28, 2002

Curator: Signe Mayfield

This exhibition showcased 75 terra cotta and ceramic maquettes by Robert Arneson. Most of the maquettes had never been shown in an exhibition before – until after his death, only those close to Arneson even knew that the collection of small sculptures existed. The maquettes mostly represented larger sculptures, though a few of the pieces were never translated to a larger scale. The exhibition later traveled to:

The Contemporary Museum, Honolulu, HI from September – November 2002; Museum of Glass: International Center for Contemporary Art, Tacoma, WA from March – May 2003; David and Alfred Smart Museum of Art, University of Chicago, IL from July – September 2003; Iris & Gerald B. Cantor Art Gallery, College of the Holy Cross, Worcester, MA from October – December 2003; and the Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln from February – May 2004.

408. *In 'toon with Time*

January 27 - April 28, 2002

Curator: Signe Mayfield

This exhibition featured the work of Bay Area artists inspired by the style, sequential narrative, or use of signs in American comics. Viewers experienced an abundance of comic books and Disney animated films as well as drawings, sculptures, and paintings.

Artists: Brad Brown, Enrique Chagoya, R. Crumb, Jim Dine, Don Fritz, Philip Guston, David Hannah, Jason Jägel, Philip Knoll, Elizabeth Murray, Tom Otterness, Mary Snowden, and Masami Teraoka.

409. *Night Skies and Imaginary Coordinates: The Artist as Navigator*

June 27 - September 8, 2002

Curator: Signe Mayfield

This exhibition featured antiquarian celestial and planetary motion maps and contemporary works that explored mapping as a metaphor. Older pieces included a woodcut of a volvelle from 1533 and a star atlas from 1603. Modern works included collages using cut out pieces of *National Geographic* maps and a digital photo mural of the moon.

Artists: Richard Bosman, Vija Celmins, Russell Crotty, Linda Connor, Timothy Ely, Lucas Felzmann, Charles Hobson, Michael Light, Susan Magnus, Catherine McCarthy, Helen Mirra, David Ruddell, Douglas Shafer, Jennifer Starkweather, Henry Turmon, William Wiley, and Anna Wonder Von Mertens.

410. *Museum Pieces: Photographs by Richard Barnes*

September 27, 2002 - January 5, 2003

Curator: Signe Mayfield

This exhibition featured the photographs of visual archaeologist Richard Barnes. His photographs of various objects from excavation sites and institutions capture the human presence that could still be found long after the items were first created.

411. *Cabinets of Wonder/Redux*

September 27, 2002 - January 5, 2003

Curator: Signe Mayfield

This exhibition featured contemporary art based on the *Cabinets of Wonder* of European collectors in the 16th and 17th centuries. These collections of natural and man-made objects, stored in cabinets and even whole rooms, attempted to encompass the wonders of creation, reflect prestige, initiate conversation, or create private models of the universe. This exhibition included contemporary artists' interpretations of the subject as well as natural specimens and scientific instruments that may have been found in the original *Cabinets of Wonder*.

Artists: Chester Arnold, Todd Bartel, Timothy Berry, Dominic Di Mare, Scott Greene, Mary Daniel Hobson, Ned Kahn, Mariko Kusumoto, Leslie Lerner, Angela Lorenz, Susan Magnus, Jacquelyn McBain, Alison Moritsugu, Kenna Moser, Maurizio Pellegrin, Maria Porges, Jim Rittimann, Kiff Slemmons, and Federico de Vera.

412. *Gaylen Hansen: Painted Fictions*

January 26 - April 27, 2003

Curator: Signe Mayfield

413. *Creatures that Stir: Symbol & Satire in Animals of Imagination*

January 26 - April 27, 2003

Curator: Signe Mayfield

To tell a tale with mythic proportions or moral implications, depict a world out of harmony, or to point to human folly, select artists have drawn on animal lore, or created creatures in fantastic guise. This exhibition presented fine prints - 16th century through the present - primarily from Northern European countries, in which animal imagery played a provocative role in early stirrings of protest and a more veiled representation in allegory, fable, and metaphor.

Artists: Martin Schöengauer, Albrecht Dürer, Johannes Wierix, Pieter Bruegel, Pieter Van Der Heyden, Jacques Callot, Francisco José de Goya, William Blake, Eugène Delacroix, Wilhelm von Kaulbach, J. J. Grandville (Jean Ignace Isidore Gèrard), Thomas Rowlandson, Thomas Nast, José Guadalupe Posada, Pablo Picasso, José Bedia, Yoshitoshi Tuskioaka, Utagawa Kuniyoshi, Masami Teraoka, Enrique Chagoya, Walton Ford.

414. *Greg Brown: Unlikely Saints*

May 11 - September 7, 2003

Curator: Signe Mayfield

Palo Alto Artist Greg Brown, nationally recognized for his humorous murals in downtown Palo Alto, came “off the wall” to depict friends and acquaintances in this exhibition of a series of twelve oil paintings over gold leaf. He first received recognition nationally for nine murals painted during the years 1975-1976, which, in a trompe l’oeil style, feature people and a few animals involved in whimsical activities at various locations throughout Palo Alto’s University Avenue area.

415. *Youth Art*

May 11 - June 1, 2003

Curator: Signe Mayfield

The annual Youth Art exhibition celebrates the imaginative spirit of the students from the Palo Alto Unified School District. Youth Art featured work from students in grades K-12. Instructors selected work that demonstrated accomplishment and innovation in the classroom.

416. *June Schwarcz: Enamel Vessels from the Forrest L. Merrill Collection 1969-2003*

June 21 - September 7, 2003

Curator: Signe Mayfield

Within the history of enamel, the contemporary vessels by San Francisco Bay Area artist June Schwarcz demonstrate a radical disruption to tradition. She created vessels that were intimate in scale and referenced concerns often relegated to the feminine. She invested enamel vessels with a physical presence unseen since the dimensional, Limoges enamel vases of Camille Fauré during the Art Deco period in France. Whether or not their mineral substance reveals embedded references, or intimates their wide sources of inspiration, her pieces integrate painterly surface and strong sculptural form to reveal a remarkable imagination and pioneering spirit.

417. *Brilliant! Masters of Fired Enamel*

June 21 – September 7, 2003

Curator: Signe Mayfield

This exhibition featured contemporary enamel by artists who expanded the medium in ways that are pertinent to contemporary painting. The show also displayed a small section on historic enamels, including an ancient Syrian ritual incense burner among other items.

Artists: Ando, April Higashi, Ando Jubei, Gonda Hirotsuke, Hayashi Kodenji, Ota Kichisaburo, Sandra Ellen Bradshaw, Deborah Lozier, and Valerie Mitchell.

418. *For the Love of It*

September 26, 2003 - January 4, 2004

Curator: Signe Mayfield

This exhibition, in tribute to gallerist/fine print publisher Paula Kirkeby, featured art acquired from Smith Andersen Gallery, Smith Andersen Editions, and 3 EP Press. The show celebrated the passion for collecting art, with 27 collectors loaning over 50 works for the exhibition.

Collectors: Edward T. & Lois Anderson; Harry W. & Mary Margaret Anderson; Mr. & Mrs. Stephen Ackley; Stanley & Jeannine Blumenfeld; David & Darlene Bossen; Richard & Lynn Dewey; Jill & John Friedenrich; Dr. William & Sue Gould; John Haeger & Julianne Frizzell; Dr. Harry & Susan Hartzell; Tim & Sally Howard; Burt & Deedee McMurtry; Pat & Darle Maveety; Steve & Nancy Player; Mr. & Mrs. Bryan Poster; Private Collections, Mr. & Mrs. Peter Rip; Kathy Schmidt; John Scwabacher; Ann I. Sonnenberg; Cammy & Einar Sunde; Gail & Gil Woolley; Rex Vaughan; Suzanne Voll; Gail & James Young; and Sharon & Robert Yoerg.

Artists: Stanley Boxer, David Best, Keith Boyle, Kristina Branch, Enrique Chagoya, Bruce Connor, Gordon Cook, Judy Dater, Richard Diebenkorn, Jim Dine, Sam Francis, Helen Frankenthaler, David Gilhooly, Joseph Goldyne, Dimitri Hadzi, Tom Holland, Paul Jenkins, Frank Lobdell, Michael Mazur, Ed Moses, Robert Motherwell, Kenjilo Nanao, Nathan Oliveira, Jay Phillips, Matt Phillips, Gustavo Rivera, Marguerite Saegesser, Steven Sorman, Inez Storer, Adja Yunkers, and Joseph Zirker.

419. *Is Money, Money?*

September 26, 2003 - January 4, 2004

Curator: Signe Mayfield

This exhibition featured currency as media. The exhibition largely examined pre-1950s African currency that is often considered valuable in Western collections due to its striking, abstract motifs. Contemporary works included sculptures, weavings, quilts, and collages, all made with shredded or otherwise altered dollar bills.

Artists: Kathy Buszkiewicz, Ray Beldner, Oriane Stender, Lisa Kokin.

420. *Jim Campbell: Seeing Digital*

January 25 - April 25, 2004

Curator: Signe Mayfield

This exhibition featured 22 works of Jim Campbell, a master of new art genres. Campbell, an MIT graduate, used video, electronic components, hardware, and computer technologies to create his "custom electronics" seen in the show. His works explore themes such as who we are and how we perceive the world around us, as well as memory and time.

421. *Narrating Time*

January 25 - April 25, 2004

Curator: Signe Mayfield

This exhibition featured 19th and 20th century photographs that depict the passage of time. Works included motion studies from the 19th century, stop-action photography, and contemporary pieces.

Artists: Robert Cumming, Judy Dater, Dr. Harold E. Edgerton, Mark Klett, Michael Light, Mike Mandel, Richard Misrach, Eadweard Muybridge, and Hiroshi Sugimoto.

422. *From Brazil: Palmo Quadrado*

June 27 - September 5, 2004

Guest Curator: Bob Nugent

This traveling exhibition featured works from 46 artists from Brazil. The artists were chosen for the quality of their work and diversity of style and influence. After the artists were selected, they were asked to create a *Palmo Quadrado* piece, a phrase that roughly translates to “one hand squared” and indicates the small size of a piece. The exhibition opened at the Latin American sponsor, Associação Alumini, São Paulo, Brazil, and closed at the US tour sponsor, the University Art Gallery, Sonoma State University.

Artists: Aguilar, Elisete Alvarenga, Santuza Andrade, Cassia Aresta, Brígida Baltar, Adriana Banfi, Attílo Baschera, Gilberto Guimarães Bastos, Lena Bergstein, Marco Buti, Eva Castiel, Coca Rodriguez Coelho, Suelita Silva Costa, Angelo De Aquino, Ulysses Bôscolo De Paula, Leila De Sarquis, Regina Dutra, Manoel Fernandes, Sergio Fingermann, Elaine Galdino, Gregório Gruber, José Guedes, Gonçalo Ivo, Camille Kachani, Raquel Kogan, Bernardo Krasniansky, James Kudo, Artur Lescher, Maria Tereza Louro, Manoel Marques, Daniele Marx, Claudio Mubarak, Antonio Carlos Gomes Pereira, Mauro Piva, Florian Raiss, Lahir Ramos, Adriana Rocha, Lucila Sartori, Daniel Senise, Regina Stella, Adriana Tabalipa, Vânia Toledo, Claudio Tozzi, Wellington Valletta, Monica Vendramini, and Maria Villares.

423. *Indigenous Arts from the Amazon Basin*

June 27 - September 5, 2004

Curator: Signe Mayfield

This exhibition featured utilitarian and ritual objects from diverse cultures in the Brazilian Amazon.

424. *Dominic Di Mare: Other Selves*

September 26, 2004 - January 2, 2005

Curator: Signe Mayfield

This exhibition featured 23 self-portraits in watercolor, created from 1996-2004. They reveal the artist as a self-fabulist in all of his marvelous imaginings. Three artist books with pristine variations on a theme and cut elements are a postscript to a most remarkable and multi-faceted creativity.

425. *To Mirror History: Ian Everard & Hanna Hannah*

September 26, 2004 - January 2, 2005

Curator: Signe Mayfield

These two artists mirrored a different history (apart from emblematic photographs that remain in the forefront of public imagination to form our visual history) by painting from black and white photographs of human events, or aftermaths, that otherwise might remain obscure. Hanna Hannah's source photographs derived exclusively from articles in the *New York Times*. Her gestural style of painting distances the viewer from the distinct clarity of the media photographs and she combines these images of aftermaths with formal, decorative elements. Ian Everard tends to select crowd scenes with the kind of commanding perspectives from above seen in epics, or scenes where people are claustrophobically clustered together. Mirroring the scale, clarity, and overall information of his sources, he creates meticulous and pristine watercolors that approach counterfeits.

426. *Revisit the Mirror: Self Portraits through Time*

September 26, 2004 - January 2, 2005

Curator: Signe Mayfield

Since the advent of the mirror in the 15th century, countless artists have modeled at least one self-portrait from their reflection. Self-portraiture offers a springboard for self-examination, constructing the artist's image for posterity, imagining narratives of the self, and distinguishing identity. Relatively few artists, however, return to such acts of portrayal time and time again to create emblems of a greater human experience, as have the distinguished artists in this exhibition.

Artists: Edvard Munch, Lovis Corinth, Käthe Kollwitz, Robert Arneson, Luis Cruz Azaceta, Nahum Zenil, Jonathan Barbieri, Josephine Taylor, Robert ParkeHarrison, Lee Friedlander, Karl Baden, Gary Schneider, John Coplans.

427. *Moving Cabinetry: Tansu from the Zentner Collection*

January 28 - April 24, 2005

Curator: Signe Mayfield

This exhibition focused on a special chapter of Japanese furnishings - the portable storage chests and boxes for itinerant merchants, seafaring traders, and the household. Initiated during the Edo period and refined during the Meiji, the *tansu* represent a rich collaboration between cabinetmaker, hardware blacksmith, and laquersmith.

428. *Spring Pool/Floating Sky: In Praise to Indigo*

January 28 - April 24, 2005

Curator: Signe Mayfield

The permanent blue dye *Ai*, or indigo, is inextricably linked to Japan's cultural history. Its associations were both practical and poetic. A chemical released during the dyeing process was believed to repel snakes, mosquitoes, and leeches in rice paddies. Indigo-dyeing helped preserve cloth from mold and insect damage, while concealing dirt. Once artificial dyes and westernization came to Japan, folk textiles fell out of favor.

429. *The Gift: Surimono Prints from Bay Area Collections*

January 28 - April 24, 2005

Curator: Signe Mayfield

Some of the most rare and fine *Ukiyo-e* color woodcuts of their time, *Surimono* are the exquisite, privately published, and limited edition Japanese color woodcuts that were generally commissioned by poets, or a sponsoring group, from 1790 through the 1830s. *Surimono* skirted sumptuary laws to feature special handmade papers; embellishments of metallic details; unusual color harmonies, or tints; a poem as creative force for an image; and virtuoso printing techniques, including embossing. *Surimono* ("printed things") represented a rich collaboration between the poet, painter, master calligrapher, wood-block engraver, and private publisher.

430. *Lion on the Loose*

May 8 - May 29, 2005

Guest Curator: Lily Hartzell

This exhibition featured children's drawings from England, created in response to the news that a mountain lion had been shot in residential Palo Alto. 8-year-old Lily Hartzell was inspired to curate the exhibition after visiting her grandparents in the area when the mountain lion was shot. After being interviewed by the *San Jose Mercury News*, she sent the article and a letter to her former classmates in England, who then created their own drawings of the event.

431. *Youth Art*

May 8 - May 29, 2005

Curator: Signe Mayfield

This annual exhibition featured art from students from the Palo Alto Unified School District. Students from kindergarten through 12th grade, chosen for their accomplishment and innovation in the classroom, exhibited their work.

432. *Cultural Kaleidoscope*

May 8 - May 29, 2005

Curator: Signe Mayfield

This exhibition showcased collaborative artworks by Palo Alto and East Palo Alto students from grades 1-5. The exhibition was the culmination of the 10-week Cultural Kaleidoscope program, whose intent was to bring students together through the creation of collaborative artwork and deepen students' awareness of diverse cultures.

433. *Trusting Woods to Tempest Sea: Robert McCauley*

June 18 - September 4, 2005

Curator: Signe Mayfield

This exhibition featured the works of Robert McCauley. His paintings express a longing for his past, when nature was revered as a living entity. Painted in the style of 19th century Romanticism, his works often include themes of man's fallacious superiority over nature.

434. *Web/Metamorphosis: Yuriko Yamaguchi*

June 18 - September 4, 2005

Curator: Signe Mayfield

This exhibition presented installations through two themes that reference patterns of connection and touch on hidden energies of nature. One installation, *Metamorphosis*, featuring a grid of ambiguously shaped forms, represented a mutable world with its confluence of events, symbols, structural organization, and past. The two *Web* installations, vast networks of delicate, pod-like forms clustered in a canopy, acted as spiritual spaces to consider entanglements in our own lives.

435. *Cluster*

June 18 - September 4, 2005

Curator: Signe Mayfield

This exhibition featured the photographs of Lukas Felzmann. His works explore the meanings of the word "cluster," depicting bird migrations, natural accumulations, and enigmatic formations.

436. *Leaf*

June 18 - September 4, 2005

Curator: Signe Mayfield

This exhibition featured the art of Kay Sekimachi, Mari Andrews, and Andy Goldsworthy. The three pieces in this exhibition demonstrate the artists' diverse collaborations with nature.

437. *Romancing the Shadows*

September 25 - December 23, 2005

Curator: Signe Mayfield

This exhibition featured contemporary photographs created through historic or hand processes. Artists used outdated processes such as daguerreotypes, tintypes, ambrotypes, orotones, pinhole camera images, palladium prints, and photogenic drawings, investigating the romanticism implied in such techniques.

Artists: Taku Aramasa, Kimberly Austin, Jayne Hinds Bidaut, Ellen Carey, Alain Clement, Linda Connor, Adam Fuss, Luis Palma Gonzalez, Nissa Kubly, Sally Larsen, Deborah Luster, Chris McCaw, John O'Reilly, and Ian Van Coller.

438. *Esla Rady: The Cycladic Swing*

September 25 - December 23, 2005

Curator: Signe Mayfield

This exhibition featured the work of Elsa Rady. Her installations were made with porcelain vessels inspired by the abstract sculptures discovered in Cycladic burial sites dating from 3000-2000 BC.

439. *Edward Eberle: Classicism and Chaos*

September 25 - December 23, 2005

Curator: Signe Mayfield

This exhibition featured the porcelain vessels of Edward Eberle. The *Terra Sigillata* drawings on the surface of his containers depicted images of narrative figures and bands of geometric motifs,

linking his art to classic Greek vase traditions. Works were selected from the James and Joanne Rapp Collection.

440. *Robert Brady - Sculpture (1989-2005)*

January 29 - April 30, 2006

Curator: Signe Mayfield

This exhibition focused on the artist's wooden sculpture, 1989-2005, and included seminal ceramic sculpture.

441. *Deborah Barrett: Wildlife*

January 29 - April 30, 2006

Curator: Signe Mayfield

Self-trained artist Deborah Barrett began drawing with the kind of simplicity, verve, endearing naïveté, fresh imagination, and pictorial space that Picasso strove for. Over a ten-year period, the spirit and vitality of a prodigious imagination pervaded the wildlife of her changing work. It is densely inhabited with winsome creatures and unexpected narratives. Barrett's interest was to evoke "fundamental questions of identity and meaning." Spirited, tiny mice, elegant horses, quizzical rabbits, and zoomorphic people are the vital wildlife of a remarkable, visual raconteur.

442. *Creative Commerce: German Lithographic Labels (1920-1938)*

June 22 - September 10, 2006

Curator: Signe Mayfield

Seen through the filter of our time - with the knowledge of the horrific events that ensued in Germany during and after the labels' production - these small pieces in commercial print history expand in significance as emblems of a vibrant and lost past. The exquisite labels were created by the Paul I. Landmann Company, Mannheim-Neckarau, Germany, for the diverse produce industries of the region. This exhibition spoke both to the resulting, significant loss of design innovation (after the Landmann family and other German Jews had to leave the country in 1938) as well as sophisticated printing methods that had required great personal skill. Rapid technical development throughout the printing trades consigned these methods to history.

443. *IDEO: Prototypes of Future*

June 22 - September 10, 2006

Curator: Signe Mayfield

From its humble beginnings above a dress shop in downtown Palo Alto, IDEO has become a global force in the design not just of a new generation of products, but in the design of design itself. IDEO's work represents no single aesthetic and is formed from contributions by an extraordinary group of design thinkers for whom rapid prototyping is an ideology. This was the first exhibition to present a comprehensive collection of the contemporary prototypes and conceptual explorations by the global design consultancy.

444. *Kiff Slemmons Re:Pair and Imperfection*

September 28 - December 22, 2006

Curator: Signe Mayfield

Renowned for her conceptually rich and diverse art jewelry, Kiff Slemmons has explored imperfection by creating new pieces from fragments contributed by 18 colleagues that they thought were imperfect, broken, or no longer usable. These pieces were featured along with photographs of the fragments plus original works by the contributing artists Bettina Dittlmen, Sandra Enterline, Thomas Gentile, Lisa Gralnick, Gary Griffin, Daniel Jocz, Esther Knobel, Otto Künzli, Keith Lewis, Bruce Metcalf, Myra Mimlitsch-Gray, June Schwarcz, Joyce Scott, Ramona Solberg, Rachelle Thiewes, Terry Turrell, J. Fred Woell, and Joe Wood.

445. *The First Illusion: The Transitional Object*

September 28 - December 22, 2006

Curator: Signe Mayfield

The psychologist D.W. Winnicott first coined the term 'transitional object' to refer to the first 'not-me' object that empowered and comforted a young child, ultimately assisting in the transition from dependency into the next stage of development. Invited artists conceived the ideas for pieces by looking back to their earlier life, or by creating a metaphoric transitional object for their time, or future. This exhibition encouraged viewers to further contemplate the power of objects in our lives.

Artists: Chester Arnold, Deborah Barrett, Timothy Berry, Jim Campbell, Dominic Di Mare, David French, Lucy Gaylord-Lindholm, Scott Greene, Lisa Kokin, Lisa Lockhart, Susan Magnus, Kenna Moser, Maria Porges, Kay Sekimachi, Kiff Slemmons, Larry Thomas, Theodora Varnay Jones.

446. *Actor! Actor!*

January 28 - April 29, 2007

Curator: Signe Mayfield

This exhibition presented striking examples at the intersection of art and theatre, including stage set-like dioramas; rare Noh, Bukaku, Javanese, and Balinese Masks; Actor prints; symbolic shadow-type puppets; contemporary puppets; and prints of theatre-goers.

447. *Correspondence: Masami Teraoka & Ukiyo-e*

January 28 - April 29, 2007

Curator: Signe Mayfield

This exhibition explored the contemporary work by Japanese-American artist Masami Teraoka in juxtaposition with *Ukiyo-e* prints by Japanese masters, including Yoshitoshi & Hokusai. Teraoka's work speaks of a continuity of the past & an honoring of a tradition, while lending contemporary revisions of content seen in *Ukiyo-e* prints.

448. *Photography: Beyond Botanica*

June 21 - September 9, 2007

Curator: Signe Mayfield

This exhibition featured historical and contemporary photographs.

Artists: Anna Atkins, Karl Blossfeldt, Imogen Cunningham, Joan Fontcuberta, Lee Friedlander, Theresa Gantz, Flor Garduño, Jan Groover, Michael Kenna, André Kertész, Sandy Skoglund, Brian Taylor, Jerry Uelsmann, and Masao Yamamoto.

449. *Renee Adams: Under Fragile Skies*

June 21 - September 9, 2007

Curator: Signe Mayfield

These mixed media sculptures by Washington artist Renee Adams depicted hybrid plant and animal organisms appropriated from the eccentric drawings of 19th c. biologist Ernst Haeckel. Displayed beneath glass domes, the sculptures became hermetic specimens: quarantined and of unknown origin.

450. *Frances McCormack - From the Ground Up: Painting, Process & the Garden*

June 21 - September 9, 2007

Curator: Signe Mayfield

This exhibition was a mid-career survey of the work of Frances McCormack. The history of gardens, as well as the many processes in the making of gardens, influenced the imagery in her lush paintings. In these works she evokes the actual movements of working in the garden. Shaking earth from roots, driving a shovel into the soil, molding, and weeding all echo on the canvas.

451. *A Model Building*

September 28 - December 22, 2007

Curator: Signe Mayfield

This exhibition examined the convergence between art and architecture. Works drew from the visual language of architectural models to express the way buildings are alive in our desires, imagination, and cultures. The exhibition included the video presentation "The House That Herman Built," which explores the ideal home of Herman Wallace, who had been in solitary confinement for 35 years when he articulated his thoughts to Jackie Sumell.

Artists: Sarah Bostwick, Anthony Discenza, Mark Bennett, Randy Dixon, Paul de Guzman, Todd Hido, Stefan Kürten, Christian Nguyen, Julia Page, A.G. Rizzoli, Lincoln Schatz, and Joseph Zirker.

452. *From Dwellings Forward: Metalwork by Marilyn da Silva*

September 28 - December 22, 2007

Curator: Signe Mayfield

This exhibition featured work from Marilyn da Silva's *Dwelling*, *Put out the Fire*, and *Literacy* series. Her use of gesso and colored pencils enriched her metalwork, giving it dynamic and vivid color. The show celebrated the 100th anniversary of the California College of the Arts, where Marilyn da Silva was Program Chair of the Jewelry/Metal Arts Department.

453. *From Fire to Forefront: Selections from the Forrest L. Merrill Collection*

January 27 - April 27, 2008

Curator: Signe Mayfield

This exhibition featured 60 vessels from the Forrest Merrill Collection. Ceramic and enamel masters created these works dating from mid-20th century through 2007. Merrill's acquisitions included items by ceramics pioneers such as Gertrud and Otto Natzlem, master potters and glazers who inspired a change from hand-built forms to wheel thrown pottery in the studio craft movement.

Other artists: Laura Andreson, Richard DeVore, Anne Hironnelle, Karen Karnes, Lucie Rie, June Schwarcz, Toshiko Takaezu, Marguerite Wildenhain, and Beatrice Wood.

454. *Intertwined: Contemporary Baskets from the Sara and David Lieberman Collection*

January 27 - April 27, 2008

Guest Curator: Heather Sealy Lineberry

This traveling exhibition featured traditional and contemporary baskets from various Native American, Japanese, and American artists. Many of the baskets in the show were neither woven from traditional materials nor even capable of acting as a container. Some baskets resembled mannequins while others were interwoven with sharp nails.

Artists: Lindsay K. Rais, Jan Hopkins, John McQueen, Jill Nordfors Clark, Ferne Jacobs, Gyönky Laky, Ed Rossbach, Pearl Nuvangyaoma, Fran Reed, and others.

455. *Nathan Oliveira: The Painter's Bronzes*

June 22 - September 7, 2008

Curator: Signe Mayfield

This was the first exhibition and catalogue to survey the bronze sculpture, 1960-2008, by the illustrious artist and former Professor of Studio Art at Stanford University.

456. *Timothy Berry: More Missing Magic*

June 22 - September 7, 2008

Curator: Signe Mayfield

The compelling anthropomorphic masks and costumes in this exhibition symbolically grappled with the origins of fear in our society. Whether they were sensitive drawings staged against a pristine white surface, or haunting paintings with textural layers of gold leaf, encaustic, and tar, Berry's works have an uncommon, arresting beauty. The paintings and drawings, 2005-2008, seen in the exhibition, are clearly the most moving work in the 30-year career of the Bay Area artist.

457. *In the Bigger Picture: Richard Misrach*

September 28 - December 21, 2008

Curator: Signe Mayfield

For over 30 years, the internationally acclaimed photographer Richard Misrach documented the landscape in a sublime light and chronicled the terrible beauty that has been born following man's interventions in nature. In his work, man's presence, if seen, is rightfully quite small, while natural vistas loom large to magnify the intensity of desolation or serenity.

458. *The Miniature Worlds of Bruce Metcalf*
September 28 – December 21, 2008
Curator: Signe Mayfield
Cast in silver, or carved in wood, Metcalf's rueful, cartoon-like protagonists act out issues on the stage of miniature worlds. Worn out in the world as brooches, they provoke conversations with unsuspecting viewers.
459. *Joe Brubaker: Somnambulists*
January 23 - April 26, 2009
Curator: Signe Mayfield
Joe Brubaker's' polychrome figures, which appear perpetually suspended in dream states, combine realism with reductive abstraction. Reclaimed wood, aged metal, and peeling paint evoke a human history. This exhibition was presented in conjunction with the publication of *Somnambulists*, a limited edition book chronicling the Bay Area artist's career and creative process.
460. *Tales from an Imaginary Menagerie*
January 23 - April 26, 2009
Curator: Signe Mayfield
A spirited anthology of contemporary art, this exhibition signaled the prevalence of animal imagery nationwide to address how humans operate in the world. Its hybrid and altered representations of animals often enter an anthropomorphic territory usually dedicated to children's publications, or cautionary fables.
Artists: Walter Robinson, Andy Diaz Hope, Laurel Roth, John James Audobon, Justin Gibbens, Walton Ford, Masami Teraoka, Julie Heffernan, Scott Greene, Laurie Hogin, Donald Roller, Timothy Cummings, Margot Quan Knight, Nina Katchadourian, Misako Inaoka, John Slepian, Adam Chapman, Yuka Yamaguchi, Philip Knoll, Randy Bolton, John Casey, Kevin E. Taylor, Ria Brodell, Deth P. Sun.
461. *Stephen De Staebler: Continuity*
June 18 - August 30, 2009
Curator: Signe Mayfield
This exhibition displayed the sculptures of Stephen De Staebler, a California sculptor renowned for his role in the California clay movement. His works feature tension between the body and landscape, the earthly spiritual, and the fragile and resilient.
462. *Danae Mattes: Wetlands*
June 18 - August 30, 2009
Curator: Signe Mayfield

This exhibition featured new paintings by Berkeley artist Danae Mattes. Her works depict poetic atmospheric conditions and striking geologic formations. Her site-specific work *Evaporation Pool* evolved from a fluid sacred circle to a parched sculptural object.

463. *Permutations from Nature's Perimeter: Radius 2009*

June 18 - August 30, 2009

Curator: Signe Mayfield

This exhibition featured the work of seven Bay Area artists who all explored the phenomenon of transformation against the backdrop of the natural world. Juror Karen Kienzle selected works to exhibit after local artists submitted their art for consideration.

Artists: Tracy Burk, Sukey Bryan, Dana Harel, Amy Hibbs, Ulla De Larios, Catie O'Leary, and Sarah Ratchye.

Juror: Karen Kienzle

464. *Treasures from the Mexican Museum: A Spirited Legacy*

September 26, 2009 - April 18, 2010

Curator: Signe Mayfield

This exhibition featured the art of Mexican and Mexican-American artists. The works came in thematic groupings: *Emblems of Spirituality, Iconic Portraiture & The Individual, Art of the Fantastic, Material Presence: Chicano/a Art*, and *Memories of Community*. The groupings showcased shared emblems and motifs, but works were still incredibly diverse in their represented histories, identities, influences, and cultural origins.

Artists: José Luis Cuevas, Rufino Tamayo, Francisco Zúñiga, Ester Hernández, Leopoldo Méndez, David Alfaro Siqueiros, José Clemente Orozco, Diego Rivera, Alfredo Arreguín, Peter Rodriguez, José Guadalupe Posada, Felipe Linares, Carmen Lomas Garza, Mandelario Medrano López, Maximino Javier, Jean Charlot, Rosa Rolando Covarrubias, Miguel Covarrubias, Patssi Valdez, John Valadez, Gustavo Rivera, Miguel Gandert, and others.

465. *Paintings from Haiti*

September 25 – December, 2010

Curator: Signe Mayfield

Paintings from Haiti presents selected works from the collection of Dr. Ralph S. Greco and Dr. Irene L. Wapnir. Most of the paintings make palpable the invisible powers of belief that have sustained a culture through centuries of adversity. Exhibition artists are primarily from a second generation who followed those involved with the formation of Le Centre d'Art in Port-a-Prince in 1944, which was responsible for a flourishing of visual arts in Haiti. This exhibition has received generous support from Palantir Technologies.

466. *Light From The Underground: Colette Campbell-Jones*

September 25 – December 12, 2010

Curator: Signe Mayfield

Light From the Underground is a visual reconstruction of the oral histories transmitted by generations of storytellers within the South Wales coal mining valleys by Bay Area artist Colette Campbell-Jones. The stories developed over two and a half centuries after the invention of 'deep shaft' technology for coal extraction which made low-cost energy available on a scale that transformed humanity and created the modern world.

467. *Dream Sequences*

June 19 - September 5, 2010

Curator: Signe Mayfield

This exhibition featured narrative works by ceramic masters.

Artists: Lydia Buzio, Sergei Isupov, Michael Lucero, Beverly Mayeri, and Jason Walker.

468. *Surreal Reinventions*

June 19 - September 5, 2010

Curator: Signe Mayfield

This exhibition featured work on paper with historic found materials.

Artists: John Hundt and Ruth Marten.

469. *Secret Drawings*

June 19 - September 5, 2010

Curator: Signe Mayfield

This exhibition, inspired by a Surrealist strategy to create unexpected art, featured pieces by artists who worked with secret collaborators. Invited artists were assigned a title and an unknown partner and created works specifically for the exhibition.

Artists: Bill Abright, Mark Anderson, Peter Anderson, Mari Andrews, Gale Antokal, Kathy Aoki, Timothy Berry, Sandow Birk, Joe Brubaker, Jaime Brunson, John Casey, Leona Christie, Jaime Cortez, Chris Crites, Reed Danziger, Dominic Di Mare, Anthony Discenza, Susan Marie Dopp, Erik Friedman, Lucy Gaylord-Lindholm, Justin Gibbens, Scott Greene, Dana Harel, Philip Knoll, Lisa Kokin, Fred Loomis, Reuben Lorch-Miller, Frances McCormack, Yvette Molina, Kenna Moser, Paul Mullins, Bob Nugent, Catie O'Leary, Elyse Pignolet, Maria Porges, Walter Robinson, Charlotte Schulz, Emma Sintamarian-Harris, Travis Somerville, Jennifer Starkweather, Kirsten Stolle, Inez Storer, Deth P. Sun, Josephine Taylor, Kevin Earl Taylor, Lava Thomas, Larry Thomas, Theodora Varnay Jones, Jamie Vasta, Marci Washington, and Heather Wilcoxon.

470. *Patrick Dougherty – Double Take*

January 11, 2011 - Present

Curator:

This exhibition, a site-specific installation by prominent environmental sculptor Patrick Dougherty, was created from local renewable willow saplings. This work embodies natural life cycles by changing over time as the sticks settle and decay, and will eventually return to the earth from which it grew. Visitors were welcome to approach Dougherty and talk to him as he worked on

creating the monumental work on the lawn of the Art Center from January 11-28, 2011. Now, visitors and passers-by are invited to explore the installation at any time.

471. *Mildred Howard - Clear Story: August 2011 - August 2012*

August 2011 - August 2012

Curator:

This exhibition, temporarily installed in front of Palo Alto City Hall, is a large bottle house made by Berkeley artist Mildred Howard. Howard was inspired by bottle house traditions from the South, where bottles were used as protection from bad spirits. Her installation is partially made from thousands of small, clear glass bottles that have been fused together into brick forms, and large glass bottles and a wooden frame accompany them to form the house. The installation explores the power of houses and their abilities to tell stories.

472. *Judith Selby Lang - LawnBowls*

February 1, 2012 - Present

Curator:

This site-specific installation, located on the grounds of the Palo Alto Lawn Bowls Club, is part of the Palo Alto Art Center's series exploring art in public and community spaces. The public created *LawnBowls* in several community workshops using recycled plastic bags to assemble monumental ball sculptures. The 10-12 large balls appear as a game in progress - as if some giant players had just left the scene. These colorful sculptures provide a compelling example of a playful reuse of what might otherwise be trash or perhaps recycled.

473. *Judith Selby Lang - Water Lilies*

April 2012 - September 2012

Curator:

This site-specific installation, located near Byxbee Park at the Palo Alto Baylands, was created from more than 1,000 recycled single-use plastic bottles. While the volume of bottles in this sculpture is significant, it represents only a small fraction of the more than 37 billion plastic water bottles Americans use every year. To create this artwork, Ms. Lang found inspiration in the water lily paintings of Claude Monet. Through the use of the clear plastic bottles and through the careful application of mirrors, the artist replicates the shimmering and reflective quality depicted in Monet's water lily paintings.

474. *Community Creates*

October 2012- April 2013

Curator: Karen Kienzle and Andrea Antonaccio

Community Creates partnered eight contemporary artists with community members to create installation projects in the new Palo Alto Art Center. The resulting exhibition created an enriching experience for visitors by presenting compelling contemporary installations in a wide variety of media created by important emerging and established Bay Area artists. At the same time, by including community participation, the resulting artworks will offer viewers another level of

meaning and engagement, through the stories and voices of their own neighbors, friends, children, and colleagues. Artists included in the exhibition: Kathy Aoki, Anthony Discenza, Angela Buenning Filo, Paz de la Calzada, Mel Day with Jeanne C. Finley, Susan O'Malley, Carlos Ramirez, Weston Teruya and Lava Thomas.

475. *Youth Art and Cultural Kaleidoscope*, April 28 – May 26, 2013

476. *Sky is Falling: Paintings by Julie Heffernan*

June 2013 – September 2013

Curator: Lisa Ellsworth with Andrea Antonaccio

Julie Heffernan draws from a rich art historical tradition of still life, landscapes, and portraiture to create her lush canvases in this mid-career survey of paintings. With traditional techniques she creates very topical representations that address climate change, consumption, and globalization. This exhibition features a wide range of paintings produced within the past ten years and is accompanied by a catalogue with an essay by Rebecca Solnit.

477. *Community Heirloom Project by Shenny Cruces*

June 2013 – September 2013

Curator: Lisa Ellsworth with Andrea Antonaccio

For the past several months in the spring of 2013, Bay Area artist Shenny Cruces collected once-loved, meaningful objects and incorporating them into an art installation. In her artwork, Cruces takes found objects and casts them, recreating porcelain assemblage sculptures and installations that explore the meaning of objects in our lives. Her installation at the Art Center showcases a wide range of objects transformed into art.

478. *Bibliophilia*

September 2013 – December 2013

Curator: Sharon Bliss with Lisa Ellsworth

Bibliophilia features drawings, paintings, and sculptural works by artists who are united by their love of books and libraries. The exhibition showcases the work of fourteen artists who use discarded books as raw materials, make and illustrate their own books, and photograph books and libraries. Featured artists include: Laurent de Brunhoff, Ginger Burrell, Patricia Curtan, Robert Dawson, Adam Donnelly, Ala Ebtakar, Lisa Kokin, Tony May, Emily Payne, Christopher Reynolds, Scot Velardo, Catherine Wagner, Belle Yang, and Xiaoze Xie, inviting us to share their fascination with books as hand-held, printed objects.

479. *Pencils Down*

January 2014 – April 2014

Curator: Lisa Ellsworth

Pencils Down explores the creative potential and artistic possibilities of graphite. Transcending the potential of the medium of drawings alone, the exhibition showcases new applications of graphite

as a material of drawing, painting, sculpture, and installation. Eight artists were included, among them Chris Sicut (San Jose), who covers tree branches and stumps completely with graphite, and Kevin Chen (San Francisco), who creates drawings so small that a magnifying glass is required to view their intricate details. Other artists include; Libby Black, Judith Braun, Dalton Ghetti, Francesca Pastine, Hilary Sanders, and Valerie Wilcox.

480. *Youth Art and Cultural Kaleidoscope*, April 27 – May 25, 2014

481. *Dana Harel: Between Dreams and Nightmares*

June 2014 – September 2014

Organized by the Laguna Art Museum

Curated by Grace Kook-Anderson with Lisa Ellsworth

Dana Harel: Between Dreams and Nightmares is a solo exhibition of new works by the Redwood City artist. Organized by Laguna Art Museum, this exhibition consists of fifteen mixed-media drawings of animal and human figures. Harel's multi-layered works reflect the messiness of war and its effects on survivors, drawing on the artist's personal relationships to the men in her family and ties to military life.

482. *Containers of Community: Ehren Tool*

July 2014 – September 2014

Curated by Lisa Ellsworth

For *Containers of Community*, veteran and ceramic artist Ehren Tool created a new body of work that honors local veterans and highlights their shared experience. From June 7- June 29, Tool worked at the Palo Alto Art Center, creating thousands of ceramic cups (what he calls "war awareness art") using imagery and objects collected from community members. As the cups were created, fired, and glazed, they were displayed in the gallery, with the final exhibition on view from July 1-September 7.

483. *Joseph Zirker: Celebrating Prints, Collages & Sculptures*

August 2014

Curated by Lisa Ellsworth

The Palo Alto Art Center was pleased to present a selection of prints, collages, and sculptures from the 1970s through the present by internationally recognized Palo Alto artist Joseph Zirker. This exhibition offers a glimpse at works created during an extensive and ongoing career, highlighting new collages by the ever-prolific artist whose innovations continue to inspire.

484. *I'll Show You Mine: Contemporary Artists Explore Family Portraiture*

September 2014 – December 2014

Curated by Lisa Ellsworth

I'll Show You Mine examines the unique ways that artists portray family through drawings, paintings, textiles, digital art, and photographs. Presenting traditional and surprising approaches to family portraiture, this exhibition features works by twelve artists exploring the often deeply

personal nature of their own sibling, partner, parent-child, multigenerational, and chosen family relationships. These honest portraits invite all of us to reflect on our own familial ties, dynamics, and structures. Twelve artists were included: Joan Brown, Lia Cook, Amir H. Fallah, Jo Hamilton, Michael Jang, Mung Liu, Kai Margarida-Ramirez, David Sandoval, Jai Tanju, Josephine Taylor, Zefrey Throwell, and Jamie Vasta.

485. *Christina Velasquez: Repurposed Black-Endless*

October 2014 – December 2014

Curated by Lisa Ellsworth

For *Repurposed Black—Endless*, artist Cristina Velázquez employed VHS tapes as material for large-scale, densely knit sculptures, transforming trash into art. VHS tapes, unsuitable for disposal and unwanted by many, form a major part of the growing landscape of e-waste. But these tapes hold vast amounts of visual information, including images, stories and narratives—those created from Hollywood as well as the ones we’ve recorded ourselves. The record of these narratives, now discarded and abandoned, resonates with a sense of fragility, impermanence, and loss. In this project, Velázquez worked with the public to collect unwanted VHS tapes, unravel them, and knit them together with community members in “knitting circles” to create unique sculptures.

486. *Hear This!*

January 2015 – April 2015

Curated by Lisa Ellsworth

Hear This! explored the artistic potential of sound, inviting visitors to look, listen, and immerse themselves in the works of five contemporary artists working across disciplines and in a diverse range of media. Including sculptures, prints, tapestry, and video, this exhibition included works investigating perception, the passage of time, and nostalgia. Visitors encountered a range of visually compelling sonic works by artists such as Kate Lee Short (Oakland), who creates monumental sculptures composed of stacks of salvaged speakers. They also made their own sounds on an amplified wire installation by Chris Duncan (Oakland), listened to Julianne Swartz’s (New York) woven electrical wire tapestry, and watched and listened as Mark Malmberg’s (Petaluma) kinetic mobile responded to light, twitching, chirping, and clicking. Finally, they experience a video projection in which artist Christian Marclay (New York and London) repeatedly changes vinyl records, lifting and dropping the tone arm of a spinning turntable, searching for the word “love” in the song lyrics.

487. *Lift/Heft: New Sculptures by Lauren DiCioccio and May Wilson*

January 2015 – April 2015

Curated by Lisa Ellsworth

Collaborating for the first time, artists Lauren DiCioccio and May Wilson employed a range of techniques—sewing, stapling, riveting, weaving, wrapping, and stuffing—transforming fabric into anthropomorphic sculptures. For *lift/HEFT*, the artists collected soft, organic textiles such as cotton, wool, and linen, and hefty, industrial materials such as vinyl, nylon, and commercial felt, to create a new series of whimsical forms.

488. *Youth Art and Cultural Kaleidoscope*

May 2 – May 31, 2015

Main Gallery, Lobby, Community Gallery

Each year, the Art Center showcases youth creativity in two exhibitions that celebrate the artistic vibrancy of our community. *Cultural Kaleidoscope* displays the collaborative art projects created in the Art Center's artist-in-the-schools program—Cultural Kaleidoscope (CK)—that links students from Palo Alto, East Palo Alto, and Menlo Park, building bridges through the arts. *Youth Art* features artwork produced by children and teens in the Palo Alto Unified School District. Featuring inspiring artwork in a wide range of media, these beloved exhibitions foster friendships through collaborative creativity and demonstrate the power of artwork for children of all ages.

489. *Home Grown: Walter Robinson*

June 20 – August 30, 2015

Main Gallery

Curated by Lisa Ellsworth and Andrea Antonaccio

Home Grown: Walter Robinson was a mid-career solo exhibition of paintings and sculptures created by the native Palo Alto artist during the past ten years, offering a glimpse at works from public and private collections from throughout the San Francisco Bay Area and beyond. An expert craftsman, Robinson finished his works in high-gloss colors that evoked the polish found in advertising. A provocateur, he played with scale and appropriated familiar imagery and forms such as corporate logos, street signs, cartoon characters, gas pumps, and animal cookies, presenting a critique of contemporary culture and politics.

490. *Front Yard, Backstreet*

September 19 – December 13, 2015

Main Gallery

Front Yard/Backstreet explored the connections between people and their communities. These artists encouraged us to see our communities in new ways, by showcasing unique and unexpected features of our landscapes, neighborhoods, blocks and parks, and the businesses and people who inhabit them. Featuring works in a wide range of media, Front Yard/Backstreet explored themes of mapping, landscape, and population, ultimately encouraging us to reconsider our relationships to the places in which we live work, and play.

491. *Creative Ecology: Linda Gass: What We Discovered at Cooley Landing*

November 14 – January 22, 2016

Glass Gallery

For the exhibition, Linda Gass created intimately-scaled stitched paintings and substantial land-art installations that explored the water and landscapes, revealing what lives in the water while also delving into the environmental consequences of rising sea levels. With both beauty and gravity, her work engaged the viewer and promoted awareness and action around the conservation of land and water. Two community art projects, led by Gass, were also shown. The first consisted of

photographs of a community-built land art installation marking the historic shoreline and filling of wetlands. The second was a quilt comprised of 66 colorful silk paintings created by community members and reflecting the natural environment of Cooley Landing. Her effort was part of *Creative Ecology: Exploring Our Environment with Art, Science, and the Community*, an innovative program promoting appreciation of the natural world through scientific inquiry and the creative process.

492. *Bird in the Hand*

January 16 – April 10, 2016

Main Gallery

Curated by Selene Foster and Andrea Antonnacio

Since earliest recorded history, birds have inspired both awe and superstition. Their flapping, singing, tapping, and preening feed our imaginations, visiting not only the dreams of artists, but the collective consciousness of the entire human race. For this exhibition, we created our very own exotic aviary, featuring the work of more than 40 artists from around the world.

493. *Creative Ecology: David Tomb: King Tides and Elusive Rails*

April 26 – July 3, 2016

Glass Gallery

To create his art, David combines his colorful watercolor and gouache bird paintings with abstract backgrounds, layering and moving the pieces with images of background foliage and terrain. Here, his usual soft, watercolor backgrounds have exploded onto the walls into this depiction of the Palo Alto Baylands. The cardboard marshlands, birds pinned to the walls, and elusive Ridgway's Rail, are an artistic homage to the Academy of Science dioramas he wanted to walk into and be immersed by as a child. His effort was part of *Creative Ecology: Exploring Our Environment with Art, Science, and the Community*, an innovative program promoting appreciation of the natural world through scientific inquiry and the creative process.

494. *Cultural Kaleidoscope and Youth Art*

April 30 – May 29, 2016

Main Gallery, Lobby, Community Gallery

Each year, the Art Center showcases youth creativity in two exhibitions that celebrate the artistic vibrancy of our community. *Cultural Kaleidoscope* displays the collaborative art projects created in the Art Center's artist-in-the-schools program—Cultural Kaleidoscope (CK)—that links students from Palo Alto, East Palo Alto, and Menlo Park, building bridges through the arts. *Youth Art* features artwork produced by children and teens in the Palo Alto Unified School District. Featuring inspiring artwork in a wide range of media, these beloved exhibitions demonstrate the power of artwork and foster friendships through collaborative creativity for children of all ages.

495. *Fired Up: Monumental Clay*

June 18 – August 28, 2016

Main Gallery

Curated by Susan Leask and Andrea Antonaccio

Fired Up celebrated the powerful potential of ceramic on a monumental scale. The exhibition took over the Art Center galleries, public and outdoor spaces with large-scale ceramic sculpture and installation. Featuring the work of diverse artists from around the country in collections throughout the region, as well as a limited number of site-specific installations, *Fired Up* showcased the creative and expressive possibilities of clay—when scaled. The artists in *Fired Up* shattered our preconceptions of what ceramic art can be. They challenged us to think beyond the diminutive clay teacup by employing significant technical prowess evident in the manipulation of massive amounts of heavy material, along with engineering and structural feats that seemingly defy gravity. The grand vision of the artists in this exhibition engendered a visceral viewing experience as each artist pushed the boundaries of their medium, bringing ceramics to astounding new levels of craftsmanship and content.

496. *The Butterfly Effect: California Art in the 1970s*

September 17 – December 30, 2016

Main Gallery

Curated by Susan Leask

The Butterfly Effect, a title inspired by mathematician Edward Norman Lorenz's 1972 paper on chaos theory, featured artworks that help tell the story of the chaotic and beautiful events that have shaped many of our present-day perceptions. The exhibition looked back at the rich and noisy decade in which the Palo Alto Art Center (then the Palo Alto Cultural Center) was founded: a metamorphic era giving way to technological advances and social awareness that set into motion the realization of our modern-day world—and our perceptions of it. Built around the issues that were being addressed in the 1970s, *The Butterfly Effect* looked at the empowerment of individuals, the transformation of community, divergent spiritual practices, the importance of optimism and the hope of keeping a sense of possibility active. It also featured works that demonstrate how this decade foreshadowed the technological advances that made possible the social, personal and business communications we depend on today to stay connected and informed. These themes were represented in a variety of ways that demonstrated visual manifestations of a metaphorical butterfly in flight.

497. *Creative Ecology: Jenny Odell*

September 17 – December 11, 2016

Glass Gallery

"Put simply, instead of acquiring "trash" from the dump, I would acquire "pre-trash" from visitors: objects they'd been meaning to get rid of for a long time. ("Something where it's only a matter of time," I told them.) Upon giving me the object, visitors would fill out a detailed form about their object and answer a few questions from me. These questions had mostly to do with the owner's relationship to the object, their reasons for acquiring it and (now) disposing of it, and the level of guilt they felt in doing so. I then photographed each object and researched it in the manner characteristic of the B.S.O., typing up my findings on a 1970s Royal typewriter that I myself have

almost gotten rid of many times since high school. In return for their contribution, each visitor received a packet containing the archival images, the B.S.O. research, and (if available) images of the object's production."—Jenny Odell

Odell's effort was part of Creative Ecology: Exploring Our Environment with Art, Science, and the Community, an innovative program promoting appreciation of the natural world through scientific inquiry and the creative process.

498. *Spectral Hues: artists + color*

January 21 – April 9, 2017

Main Gallery

Curated by Sharon Bliss

Forty-five years ago the Palo Alto Art Center showcased an exhibition exploring the conceptual use of color by Bay Area artists. As a continuation of the Art Center's year-long celebration of its still vibrant service to the Palo Alto community, Spectral Hues examined light and color in the work of today's Bay Area artists by featuring a selection of works that explored the presence, or lack, of color along with the optical and emotional influence of color on the viewer, and the interaction of light and color.

499. *Creative Ecology: Mari Andrews*

March 17 – May 21, 2017

Glass Gallery

Artist Mari Andrews transformed natural materials that might otherwise go unnoticed into wall-sized sculptures for this exhibition at the Palo Alto Art Center. Andrews' effort was part of Creative Ecology: Exploring Our Environment with Art, Science, and the Community, an innovative program promoting appreciation of the natural world through scientific inquiry and the creative process.

500. *Cultural Kaleidoscope and Youth Art*

April 29 – May 28, 2017

Main Gallery, Lobby, Community Gallery

Each year, the Art Center showcases youth creativity in two exhibitions that celebrate the artistic vibrancy of our community. *Cultural Kaleidoscope* displays the collaborative art projects created in the Art Center's artist-in-the-schools program—Cultural Kaleidoscope (CK)—that links students from Palo Alto, East Palo Alto, and Menlo Park, building bridges through the arts. *Youth Art* features artwork produced by children and teens in the Palo Alto Unified School District. Featuring inspiring artwork in a wide range of media, these beloved exhibitions foster friendships through collaborative creativity and demonstrate the power of artwork for children of all ages.

501. *Kija Lucas: Collections from Sundown*

May 27 – July 9, 2017

Glass Gallery

Curated by Selene Foster

In *Collections from Sundown*, local photographer Kija Lucas used notes written by her mother and grandmother to share an intimate portrait of Alzheimer's disease. Sundown refers to Sundowners Syndrome, a set of symptoms common in Alzheimer's patients that often get worse after the sun goes down. These symptoms include increased confusion, and, in the case of Lucas' grandmother, the collecting and packing of belongings in preparation for a perceived trip. Through her photography, Lucas explored ideas of home, heritage, and inheritance.

502. *Michael Light: Planetary Landscape*

June 17 – August 27, 2017

Main Gallery

Curated by Sharon Bliss

The theme of human intervention in natural processes connected all of Light's varied bodies of work. They offered a glimpse into the hubris of mankind; we leave footprints on the moon, plant green lawns in the desert, level mountains, and create our own suns through atomic energy. Some of Light's images were ghostly while others were blinding in their brilliance. It was often difficult to tell if you were looking at the moon or the bottom of the sea, at a crater left by a meteor or one made by the explosion of a bomb. As critical as their beauty, this ambiguity imbued Light's works with their sense of the sublime, beguiling and seducing the viewer into looking more deeply. Coupling digital technologies more frequently used in the production of cinema with a taste for putting his body at risk more akin to performance art, Light used whatever means necessary to create a document of our constantly evolving—and constantly altered—“planetary landscape.”

503. *Play!*

September 16 – December 29, 2017

Main Gallery and Glass Gallery

Curated by Selene Foster and Andrea Antonaccio

The concept of play has undergone a renaissance. Whereas once it may have been applied to immature behavior, or used to describe the wasting of time, now it is recognized as an essential form of intellectual work for both children and adults, as well as a path to creative productivity and social wellbeing. Research even shows that consistent playtime fosters empathy, makes us smarter and more adaptable, and builds a framework for complex social behavior. Each of the artists in *Play!* was vigorously engaged in the practice of play, and together they illustrated the myriad of ways this can be done. Andy Warhol and Billy Kluver's immersive *Silver Clouds* and William T. Wiley's *Punball* machine were imagined as instruments of play. Berlin-based artist Hans Hemmert used balloons, a material we all recognize as a play object, to build a slowly deflating castle barely contained by the walls of the gallery. Dana Hemenway and Terry Berlier turned everyday objects into the stuff of play, while painter Robert Burden and installation artist Nils Volker used familiar imagery to recover the wonder they experienced as children. Each of these artists believed what more and more researchers, educators, and creatives are upholding as truth

— that play is integral to the psychological wellbeing of each of us as individuals, as well as to the health of our families and communities.

504. *Through That Which is Seen*

January 20 – April 8, 2018

Main Gallery and Glass Gallery

Curated by Selene Foster and Andrea Antonaccio

This exhibition included sculpture, photography, painting, and video spotlighting the use of dioramas in contemporary art. The history of dioramas goes back at least as far as 2600 BC, when ancient Egyptian royalty and nobles were buried with carved illustrations of everyday life, including boats setting sail, granaries, and scenes of bread and beer preparation. They were meant to ensure that the deceased would be taken care of in the afterlife, and included tremendous detail. Much can be said about why the practice of creating miniature worlds persists, and in particular why so many contemporary artists find this art form to be a useful tool of expression. Dioramas can turn even the most mundane of subjects into something special and worthy of attention; they direct focus and consideration on their narratives, encouraging an extended gaze; they are a means of escape from the everyday and a window into the dream world; they facilitate a suspension of belief; and at their best, like those earliest examples, blend fantasy and reality so seamlessly we are magically transported into another dimension. Each of the artists in this exhibition wanted to tell a story. Some of these stories were full of alienation and dark humor, and some crystalized a feeling of foreboding or a coming apocalypse. Others were carefully crafted social commentaries, either about topical events or about the controversial history of the diorama itself. Many were pure reverie. All of them reflected the careful craftsmanship and inner dream worlds of their makers.

505. *Cultural Kaleidoscope and Youth Art*

April 28 – May 27, 2018

Main Gallery, Lobby, Glass Gallery, and Community Gallery

Each year, the Art Center showcases youth creativity in two exhibitions that celebrate the artistic vibrancy of our community. *Cultural Kaleidoscope* displays the collaborative art projects created in the Art Center's artist-in-the-schools program—Cultural Kaleidoscope (CK)—that links students from Palo Alto, East Palo Alto, and Menlo Park, building bridges through the arts. *Youth Art* features artwork produced by children and teens in the Palo Alto Unified School District. Featuring inspiring artwork in a wide range of media, these beloved exhibitions foster friendships through collaborative creativity and demonstrate the power of artwork for children of all ages.

506. *Paper Cuts: Large-Scale Collage*

June 16 – August 26, 2018

Main Gallery and Glass Gallery

Curated by Andrea Antonaccio and Selene Foster

Collage is one of the most accessible mediums. Requiring nothing more than paper and glue, it's easily achievable by people of all ages and skill levels. Often relying on found imagery, collage

circumvents the need to generate new content and is refreshingly non-intimidating form of self-expression. However, its seeming simplicity belies an influential, potent, and rebellious underbelly. The artists in this exhibition break with tradition, rebuffing the commonly intimate scale of contemporary collage. The large scale of their work beautifully illustrates the power of the medium. The energizing, bold collages of Ray Beldner, Benicia Gantner, and Andrew Schoultz read as brave declarations. The kaleidoscopic work of Sanaz Mazinani mirrored the inescapable collage of digital media permeating our daily lives. Ben Venom's iconographic quilts were a sassy blend of collage and punk rock. Ann Weber's creatural forms literally bent the medium by bringing it into three dimensions. The delicacy and seamless detail of Lisa McCutcheon, Catie O'Leary, Vanessa Woods, and Kirsten Stolle reflected their use of paper as a tool for mark making, becoming as much drawing as collage. And EfrenAve and Mary Anne Kluth both succeeded in tickling the mind with their edible, pulsing colors palettes and playful materials. The rebellious spirit of these artists make this exhibition an exceptional opportunity for you to see art, be inspired, and hopefully remember to indulge your own inner maker.

507. *Care and Feeding: The Art of Parenthood*

September 15 – December 30, 2018

Main Gallery

Curated by Andrea Antonaccio and Selene Foster

This exhibition explores the unique questions artists face, from both internal and external forces, when they become parents. It is our challenge to the once pervasive conception that artists cannot be dedicated to their creative work while raising a family. Artists often feel as if they are what they create. When what is created is a child, however, a paradoxical and staggering loss of self can result. Less time in the studio, less time alone, the pressures of domesticity—all of these can contribute to a dramatic re-consideration of what it means to be creative. Using humor and often including his children in his work, Alberto Aguilar has gracefully found ways to blend his home life with his art practice. Children have a marvelous ability to touch everything, and parents have an innate capacity to receive their children into their lives completely. For artists Lenka Clayton and Rebecca Silberman, documenting this process of integration is their vehicle for expression.

508. *Being Human: A Social Practice Artwork and Workshop Residency with Artist Jill Miller*

September – December, 2018

Glass Gallery

BEING HUMAN was an experimental, collaborative project between the Art Center, artist Jill Miller, and 10 San Francisco Bay Area artists who are also parents. Participants used their parenting struggles and challenges as a catalyst for producing art. They met once each week for eight weeks, and each week's activities was inspired by one of Erik Erikson's Eight Stages of Psychosocial Development. Followed consecutively, these stages trace the complete life span of a human being. This workshop residency and social practice artwork took place at the Palo Alto Art Center and was organized in conjunction with the exhibition *Care and Feeding: The Art of Parenthood* (September 15 – December 30, 2018). Participating artists were: [Alexandra](#)

[Bailliere](#), [Elizabeth Bernstein](#), [Benicia Gantner](#), Karen Ficke Hathaway, [Amy Hibbs](#), [Jenny Hynes](#), [Robin Mullery](#), Ashley Lauren Saks, [Trevor Tubelle](#), and [Vanessa Woods](#).

509. *The Sheltering Sky*

January 19 – April 7, 2019

Main Gallery and Glass Gallery

Curated by Andrea Antonaccio and Selene Foster

Taking its title from the iconic novel by Paul Bowles, this exhibition looks to the stars for comfort in the darkest of times. Our connection with, and attention to, the abstract concept we call the “sky” is binding, and contemplating its many facets provide rich subject matter for artists. This exhibition will explore a variety of artistic responses through works in a wide range of media. The origins of the word “sky” are various and many. In Old Norse it was the word for cloud; in Old High German it comes from the words for shadow and mirror; in Middle English, it can mean heaven. These definitions reflect the mutability of the sky itself; it is the true and original shapeshifter, never static, always evolving, a storyboard onto which we project ourselves and our mythologies, and from which we gather information about our possible futures. While the human stature may be small in comparison to the vastness of the atmosphere above and around us, we are inexorably linked to it, creating it and being created by it in every moment. We are burning, evaporating, decomposing, and breathing—the results of which are taken up into the heavens and returned to us as magnificent sunsets, roiling clouds, and acidic rain. Extreme weather events pound the planet; hurricanes, volcanic ash, flooding and drought all draw our gaze upwards. Yet no matter how surreal, how political, how dangerous it is, we still look to the sky for solace, and there is nothing like it to bring us back to earth.

510. *Cultural Kaleidoscope and Youth Art*

April 27 – May 26, 2019

Main Gallery, Lobby, Glass Gallery, and Community Gallery

Each year, the Art Center showcases youth creativity in two exhibitions that celebrate the artistic vibrancy of our community. *Cultural Kaleidoscope* displays the collaborative art projects created in the Art Center’s artist-in-the-schools program—Cultural Kaleidoscope (CK)—that links students from Palo Alto, East Palo Alto, and Menlo Park, building bridges through the arts. *Youth Art* features artwork produced by children and teens in the Palo Alto Unified School District. Featuring inspiring artwork in a wide range of media, these beloved exhibitions foster friendships through collaborative creativity and demonstrate the power of artwork for children of all ages.

511. *Local Editions: A Celebration of Bay Area Printmaking*

June 15 – August 25, 2019

Main Gallery

Curated by Andrea Antonaccio and Selene Foster

The San Francisco Bay Area is home to some of the most creative and innovative print studios in the country. Locally and internationally renowned artists have created new work with master printers at presses which include Arion Press, Crown Point Press, Electric Works, Gallery 16,

Greunwald Press, KALA, Magnolia Editions, Mullowney Printing, Paulson Fontaine Press, Trillium Graphics, and Smith Andersen Editions. For this exhibition, the Art Center has collected pieces produced at these notable presses in order to celebrate the rich tradition of fine art printmaking, showcasing its many processes and results. With our accompanying artist-in-residence program highlighting local printmakers for short, nine-day residencies, the Center intends to engage the public directly in the power of printmaking. And through our [Summer of Printmaking](#), inspire our visitors to try their hand at this dynamic and always-evolving form of expression.

512. *Encounters: Honoring the Animal in Ourselves*

September 14 – December 29, 2019

Main Gallery and Glass Gallery

Curated by Andrea Antonaccio and Selene Foster

All the artists in this exhibition have had, or imagine they have had, revelatory encounters with other animals. Even more, they find meaning for their own lives by interpreting these occurrences. Drawing freely from the characteristics, behaviors, and archetypes of the nonhuman animal world they examine the events and emotional content of their lives, exploring themes of kinship, identity, hybridity, death, and love.

513. *Rooted: Trees in Contemporary Art*

January 25—March ?, 2020 (Closed early because of Covid-19 Pandemic)

Main Gallery, Lobby, and Glass Gallery

Curated by Andrea Antonaccio and Selene Foster

Perhaps more than any other elements of the landscape, trees represent nature. Their greenery breaks up the hardscape of our suburban or urban environments, reminding us of the natural world. Trees remain the largest living organisms on earth. They also serve as relics of a prehistoric world, with some trees in California dating to more than 2,500 years ago. For these reasons and more, trees have continued to inspire artists, generating artwork that encourages us to consider the power of trees in our lives and communities.

514. *Patrick Dougherty: Whiplash*

November 2016 – May 2020

Embarcadero Lawn

Whiplash, 2016, by North Carolina Artist Patrick Dougherty was created during a three-week artist residency. His sustainable willow material came from upstate New York, and was shaped in a process similar to basketry, but which the artist describes as akin to drawing. Patrick has created more than 275 monumental, site-specific sculptures on the grounds of museums, universities, botanical gardens, and private residences worldwide. His compelling sculptures evoke woodland architecture or gargantuan nests.

515. *Peninsula Photo Contest*

September 12 – November 14, 2020 (Closed early because of Covid-19 Pandemic)

Glass Gallery

Annual photography competition held in conjunction with the *Palo Alto Weekly* and the *Six Fifty*.

516. *Holding it Together*

November 3 – November 14, 2020 (Closed early because of Covid-19 Pandemic)

Main gallery and Lobby

Holding it Together playfully examines the state of parenting during a pandemic, when work and life bleed into each other and projects remain incomplete, fractured by constant interruptions. Life stressors loom large while sweet uplifting moments spring up unexpectedly. From this crucible of home life, the ten Bay Area artists in this exhibit celebrate the chaotic and half-finished, the tender and the heartbreaking, and ask the question of what it is to be human in 2020, raising other humans. Ranging across several forms and mediums, including: video, sculpture, painting, drawing, installation, and community-generated projects, this exhibit invites you to see, feel, and think about how we've all been holding it together during a pandemic. The ten artists in this exhibition were all part of a special artist-parent residency program, *Being Human*, created at the Art Center in conjunction with our *Care and Feeding: The Art of Parenthood* exhibition in 2018.

517. *Community Advice Revisted*

October 1, 2020 – January 2021

Embarcadero Lawn

The Palo Alto Art Center, the Palo Alto Public Art Program and the Estate of artist Susan O'Malley have joined forces to present Susan O'Malley's *Community Advice Project*, featuring a series of three colorful, radically positive, oversized posters outside the Art Center along Embarcadero Road. The large artworks will be installed beginning October 1, 2020.

518. *Sanctuary City Print Project Residency*

January 2021 – April 3, 2021

Glass Gallery, Front windows, and Embarcadero Lawn

The Palo Alto Art Center is proud to present an installation and exhibition of the *Sanctuary City Print Project*. Through interactive installations, public projections, billboards, mobile printshop projects and exhibitions, the Project hopes to educate and engage participants and institutions on the topics of sanctuary cities and immigration. The Palo Alto Art Center project will consist of three installations along Embarcadero Road, two banners on the Embarcadero overpass and an exhibition that will exist virtually until state and county health guidelines allow access to the public. Virtual programs will engage the public until public programs can take place in-person. This project is presented in conjunction with the exhibition *Where the Heart Is: Contemporary Art by Immigrant Artists* at the Palo Alto Art Center

519. *Where the Heart Is: Contemporary Art by Immigrant Artists*

March 6 – April 3, 2021 (Opened late because of Covid-19 Pandemic)

Main Gallery

Curated by Andrea Antonaccio and Selene Foster

There are more foreign-born residents in Santa Clara County than in any other county in California, about 38% of the total population. In a state that has more immigrants than any other and a country that has a larger immigrant population than any other in the world, this is a truly meaningful statistic and one we should not ignore. The artists in this exhibition inspect their identities and heal divisions using thoughtful encounters with strangers and an empowered gaze. With great confidence, each has refused to conform. With improvisation and adaptation of both media and spirit, they give representation to those communities who are often unheard. These artists push beyond counterproductive categorizations and fearlessly enter a world of hybridization.

520. *Peninsula Photo Contest*

June 12 – August 14, 2021

Meeting Room

Annual photography competition held in conjunction with the *Palo Alto Weekly* and the *Six Fifty*.

521. *The Black Index*

May 1 – August 14, 2021

Main Gallery and Glass Gallery

Curated by Bridget R. Cooks, Associate Professor, Department of African American Studies and the Department of Art History, University of California, Irvine. Exhibition and tour organized by Sarah Watson, Chief Curator, Hunter College Art Galleries, New York in collaboration with the University Art Galleries at UC Irvine, Palo Alto Art Center, and Art Galleries at Black Studies, University of Texas at Austin.

The Palo Alto Art Center is pleased to present *The Black Index*, a group exhibition featuring the work of Dennis Delgado, Alicia Henry, Kenyatta A.C. Hinkle, Titus Kaphar, Whitfield Lovell, and Lava Thomas. The artists featured in *The Black Index* build upon the tradition of Black self representation as an antidote to colonialist images. Using drawing, performance, printmaking, sculpture, and digital technology to transform the recorded image, these artists question our reliance on photography as a privileged source for documentary objectivity and understanding. Their works offer an alternative practice—a Black index—that still serves as a finding aid for information about Black subjects, but also challenges viewers’ desire for classification.

522. *The Art of Disability Culture: Artists with disabilities dispelling myths, dissolving barriers, and disrupting prejudice*

September 11 – December 11, 2021

Main Gallery, Lobby, and Glass Gallery

Curated by Fran Osborne

At the heart of this exhibition is a robust celebration of the diverse, personal, and infinitely varied “disability experience.” Every artist featured has one or more disabilities, whether visible or invisible, and the exhibition centers upon their creativity, vulnerability, and unique perspectives. Work in the exhibition includes traditional portraiture, mixed-media pieces, tactile paintings, ceramics, an interactive labyrinth experience, digital portraiture, video, installation art, and a large

site-specific sculpture. The Art of Disability Culture also provides a safe space for the community to come together and reflect upon the pandemic with a greater understanding of how disability culture can strengthen our communities through the practices of interdependence, accessibility, and inclusion.

523.