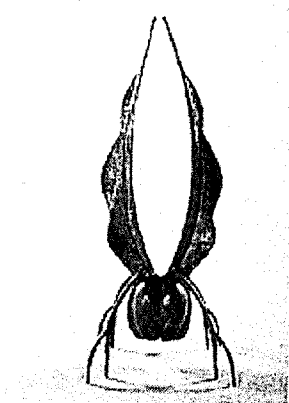


# Diana Pumpelly Bates

Country: USA

[home](#)[artists](#)[search](#)[intro](#)

Title: *Yoni*

Medium: Bronze

Size: 73" x 29" x 25"

*The World's Women On-Line!*

■ Diana Pumpelly Bates is a sculptor at Studio 9, Fax (408) 993-9243. She is affiliated with the Solomon Dubnick Gallery in Sacramento, California. Her sculpture is both small and large scale, and is suitable for indoor and outdoor installation. Works are cast bronze / iron.

■ Over the past several years, she has been Artist in Residence at California State University Stanislaus, Visiting Artist at California State University Sonoma, and Visiting Lecturer at Santa Clara University, California.

■ Her work has been included in exhibitions at the Oakland Museum, Oakland, CA; The Triton Museum, Santa Clara, CA; the Oliver Art Center at California College of Arts and Crafts; the National Civil Rights Museum, Memphis, Tennessee; and John Jay College, New York.

## Lizzetta LeFalle-Collins

LeFalle/Collins Projects

Sebastopol, California (San Francisco Bay Area) Fine Art

**Join LinkedIn and access Lizzetta LeFalle-Collins's full profile. It's free!**

As a LinkedIn member, you'll join 225 million other professionals who are sharing connections, ideas, and opportunities.

- See who you and **Lizzetta LeFalle-Collins** know in common
- Get introduced to **Lizzetta LeFalle-Collins**
- Contact **Lizzetta LeFalle-Collins** directly

[View Lizzetta's full profile](#)

### Lizzetta LeFalle-Collins's Overview

**Current** **Manager, Visual Arts Program at Museum of the African Diaspora**  
**Partner at LeFalle/Collins Projects**  
**Writer and Curatorial Consultant at LeFalle/Collins Projects**  
 see all

**Past** Deputy Director/Director of Curatorial Affairs at Museum of the African Diaspora

**Education** University of California, Los Angeles  
 University of California, Santa Barbara

**Connections** 165 connections

### Lizzetta LeFalle-Collins' Summary

Lizzetta LeFalle-Collins is a curator, art historian, and museum consultant specializing in art of the African and Black Diasporas. An established curator, she has curated exhibitions on a wide range of media from assemblage sculptures and paintings and works on paper, West African sculpture and East African liturgical antiquities to contemporary glassworks and multimedia installations. She has also participated in international art festivals in Brazil, South Africa and Bermuda and curated exhibitions for the Santa Monica Museum of Art, San Francisco Museum of Modern Art, Studio Museum in Harlem, California African American Museum, Museum of the African Diaspora, Walt Disney Imagineering and Joan Mitchell Foundation. Her exhibitions have traveled to the Walters Museum of Art, The Mexican Museum and California Historical Society, both in San Francisco, and the Edsel & Eleanor Ford House, as well as others.

#### Recent Writing Projects:

- "The Brockman Gallery and the Village," Nka: Journal of Contemporary African Art, Africana Studies, Cornell University (Duke University Press), Spring 2012
- "The Reality of Sargent Claude Johnson and his Life in the San Francisco Bay Area," Nka: Journal of Contemporary African Art, Africana Studies, Cornell University (Duke University Press), Spring, 2013
- "Too Many Skeletons in the Closet to Box Me In," review of "The 'Being and Becoming' of African Diaspora Art," Journal of American Studies, Edgbaston, Birmingham, UK, Spring 2013
- "The Truisms of Robert Colescott" and "When the Muse Comes a-Callin': In the Print Lab with Mary Lovelace O'Neal," both in Black Renaissance Noire, Africana Studies, New York University, Spring, 2013.

### Lizzetta LeFalle-Collins' Experience

#### Manager, Visual Arts Program

##### Museum of the African Diaspora

Arts and Crafts industry

January 2013 – Present (8 months) 685 Mission St, San Francisco, CA

#### Partner

##### LeFalle/Collins Projects

January 2011 – Present (2 years 8 months)

Cultural Projects--development, management, and implementation

#### Writer and Curatorial Consultant

##### LeFalle/Collins Projects

September 2006 – Present (7 years) Portland, OR and Los Angeles, CA

Art, history, and culture exhibition research, development and implementation.

#### Partner

##### LeFalle/Collins Projects

June 1991 – Present (22 years 3 months) Portland, OR and Los Angeles, CA

LeFalle/Collins Projects (Formerly LeFalleCuratorial)--As curatorial consultants we research and develop exhibitions, recommend curators and scholars, and locate objects for exhibitions. Our strengths are also in listening and offering concrete plans that individualize exhibitions. Our expertise is in art, history, and culture exhibitions. We are a full service curatorial firm designed to provide appropriate services to meet the needs of staff members and their constituencies.

#### Curatorial Consultant, writer

##### LeFalleCuratorial (reorganized LeFalle/Collins Projects)

1991 – Present (22 years) Portland, OR and Los Angeles, CA

research, develop and implement art, history and culture exhibitions

#### Deputy Director/Director of Curatorial Affairs

##### Museum of the African Diaspora

Arts and Crafts industry

May 2005 – May 2006 (1 year 1 month) San Francisco, CA

### Lizzetta LeFalle-Collins' Skills & Expertise

Curatorial Art History Art Museums Curating Contemporary Art Visual Arts Non-profits Grant Writing Fine Art  
Teaching Writing Digital Photography Art Education Painting Arts Administration Public Speaking Research History  
Lecturing

[View All \(23\) Skills](#)

### Lizzetta LeFalle-Collins' Education

#### University of California, Los Angeles

Ph.D., Art History

1990 – 1997

#### University of California, Santa Barbara

BA and MFA Art Practice, Painting and Drawing

1968 – 1972

### Lizzetta LeFalle-Collins' Additional Information

Interests: art and urban design, cultural and environmental sustainability

Groups and Associations: Former: International Advisory Board of FocusOnTheArts.org (FOTA) Arts and Humanities Commissioner, Historic State Capitol Commission, Sacramento, CA Los Angeles Printmakers Society, Advisor, The Laundromat, Brooklyn



Association for Critical Race Art History

Honors and Awards: Scholar in Residence, University of Hawai'i, Hilo, HI, 2011  
Writer's Grant, Ludwig Vogelstein Foundation, Redondo Beach, CA, (research travel for book-- Santiago, Chile), 2009  
Artist-in-Residence, Atlantic Center for the Arts, New Smyrna Beach, FL, 2008  
Artist-in-Residence, Centre Cat'Art, Sainte Colombe sur l'Hers, Southern France, 2007  
Fellow, Denise Berins Art History, Mills College, Oakland, CA, 2001  
Fellow, Getty Leadership Institute, University of California, Berkeley, 1990

### Contact Lizzetta for:

- career opportunities
- new ventures
- expertise requests
- reference requests
- consulting offers
- job inquiries
- business deals
- getting back in touch

### View Lizzetta LeFalle-Collins' full profile to...

- See who you and **Lizzetta LeFalle-Collins** know in common
- Get introduced to **Lizzetta LeFalle-Collins**
- Contact **Lizzetta LeFalle-Collins** directly

[View Full Profile](#)

LinkedIn member directory - Browse members by country [a](#) [b](#) [c](#) [d](#) [e](#) [f](#) [g](#) [h](#) [i](#) [j](#) [k](#) [l](#) [m](#) [n](#) [o](#) [p](#) [q](#) [r](#) [s](#) [t](#) [u](#) [v](#) [w](#) [x](#) [y](#) [z](#) [more](#)

Napa • New York • San Francisco

415.577.7860

[lewis@lewisdesoto.net](mailto:lewis@lewisdesoto.net)

**Education:**

Master of Fine Arts, Claremont Graduate School, Claremont, CA., 1981.

Bachelor of Art, (Studio Art , minor, Religious Studies), University of California, Riverside, 1978.

**Professional Positions:**

Professor of Art, Department of Art, San Francisco State University, 1988-present

**Public Projects:**

- 2009 Artist, City of New York, Roberto Clemente Plaza, Bronx, NY
- 2007 Artist, City of San Francisco, Laguna Honda Hospital History Project, tapestries.  
Artist, City of San Francisco, International Airport Terminals A&G, "Shining Paths: San Francisco Sister Cities," fourteen light projections.
- 2006 Artist, City of Oakland, California, Lake Merritt Estuary; collaboration with John Roloff. Project Architects: Sasaki and Associates.
- 2004 Artist, City of San José, Animal Care Center, San José, CA., "Shelter," Frieze, sculpture and wall works.
- 2003 Artist, University of Texas, San Antonio, Downtown Campus, "Labyrinth Gateway", Sculpture.
- 2002 Artist, STart-Sound Transit Light Rail Project, First Hill Station, Seattle, Washington, Collaboration with Nobuho Nagasawa
- 2000 Artist, San Francisco State University College of Creative Arts Complex, San Francisco, California, Exterior and Interior Architectural Treatments Design.
- 1999 Artist, Sony Corporation Regional Headquarters, San Jose, California, Courtyard Design and Sculpture.  
Artist, Seattle Art Commission, Seattle, WA., Sand Point Naval Station. Project Funded: "Liberty" Sound work for outdoor area.
- 1998 Core Artist, San Francisco Arts Commission, Civic Center Historic District Improvement Project, Architects: Andy Maloney, John Thomas, San Francisco Department of Public Works, Simon, Martin-Vegue, Winkelstein, Moris with Lori Olsen.  
Artist, San Francisco Arts Commission, International Airport Design Team (Artists: Vito Acconci, Jamie Carpenter and SuChen Hung Architects: Skidmore, Owings & Merrill,).  
Project funded: "On The Air", 12,000 square foot terrazzo floor.  
Core Artist, San Francisco Arts Commission, Court House Design Team (Architects, Mark Cavagnero, Hood/Miller, Ross/Druliss) Project funded: Jury Assembly Room.
- 1992 Artist, Phoenix Arts Commission, Phoenix International Airport, "A Lineage of Wings", 44 laser-etched glass panels spanning 760' skybridge.  
San Francisco Arts Commission, Market Street Art in Transit Program, "Crossings: Native Lives and Junipero Serra," Bus Kiosk Poster, 4'x6'.
- 1989 San Francisco State University. "The Creative Presence", Digital Photo-Mural, 19'x6'
- 1987 Nine-One-One Contemporary Arts Center, Seattle, WA., August-October, Homes for Art, "Apparition of Passion, (St. Joan of Arc)", The Ventura House (former convent for the Immaculate Conception Church), Seattle, WA., Projection, electronics and lighting.

**Selected Solo Exhibitions:**

- 2012 Omi International Art Center, Ghent, New York, "Imperial America," June-September  
Culver Center for the Arts, UC Riverside, "TAHQUITZ" collaboration with Erin Neff, January-March
- 2011 Palm Springs Museum of Art, "Ransom," Installation, June- September
- 2009 Art Omi, Charles B. Benenson Gallery, Ghent, NY, March-May  
San Jose Institute of Contemporary Art, BEFORE AFTER, January-March, Catalog
- 2008 Bowdoin College Museum of Art, "Paranirvana," June-January 2009  
diRosa Preserve Gatehouse Gallery, "Tales of Power," May-July
- 2006 Brian Gross Fine Art, San Francisco, California, September
- 2004 Museum of Contemporary Art, San Diego, San Diego, CA., "Paranirvana," September-November, Catalog.  
John Michael Kohler Art Center, Sheboygan, WI., "Paranirvana," , September-November, Catalog.  
Columbus Museum of Art, Columbus, Ohio, "Paranirvana," Sculpture, March-June, Catalog.
- 2003 Harn Museum of Art, University of Florida, Gainesville, FL, "Paranirvana," Sculpture,  
September-October, Catalog.  
Arvada Center for the Arts and Humanities, Denver, CO. "Paranirvana," Sculpture, June-August, Catalog  
Northern Illinois University Art Museum , Chicago, IL, "Paranirvana," April-May, Catalog.  
Vanderbilt University Art Gallery, Nashville, TN, "Paranirvana," February-March, Catalog.
- 2002 Samek Art Center, Bucknell University, Louisville, PA., "Paranirvana," Sculpture, Catalog  
October-November, Catalog.  
Cantor Art Gallery, Holy Cross College, Worcester, MA., "Recollection (Toward Oblivion),"  
Installation, September-November.  
Bill Maynes Gallery, New York, NY, "New Work," March.
- 2001 Worcester Museum of Art, Worcester, MA., "Paranirvana," September-November. Catalog  
Headlands Center for the Arts, Sausalito, CA., Installation, November.
- 2000 Bill Maynes Gallery, "Ship," Sculpture, New York, New York, September  
Museum of Contemporary Religious Art, St. Louis University, St. Louis, MO., "Paranirvana,"  
Sculpture, April-June  
Cheryl Haines Gallery, San Francisco, CA, "Five Figures," Sculpture, January-February.
- 1999 Bill Maynes Gallery, New York, NY, "Recumbent", October-November.  
List Visual Art Center, Massachusetts Institute of Technology, Cambridge, "Recital", Installation,  
October, catalog.  
I-Space Gallery, Chicago, Illinois, "Kalpa", Sculpture, May.  
Christopher Grimes Gallery, "Ship", Sculpture, March.
- 1997 Bill Maynes Gallery, New York, NY, April- May  
Christopher Grimes Gallery, Santa Monica, CA., April-May  
Metronòm, Barcelona, Spain, "Dervish" Sound Installation, February-March
- 1996 Nelson-Atkins Museum of Art, Kansas City, MI., "Tahquitz", Installation, July-September, Catalog.  
ARTPACE, San Antonio, Texas, "The Sound of the Trumpet, Installation, May-July, Catalog.
- 1995 Christopher Grimes Gallery, Santa Monica, CA., "Site Works 1983-86" October-November.  
Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, "Observatory", Video Installation,  
September-October  
Des Moines Art Center, Des Moines, Iowa, "Four Interventions", Installations, Summer, Catalog.  
Cheryl Haines Gallery, San Francisco, California, "Interrogation", Video Installation,  
(for "Counterspace" Project), January
- 1994 Center for Contemporary Art, Santa Fe, N.M., "Crossing/Cruzandose", Installation, August-  
September, Catalog.  
Christopher Grimes Gallery, Santa Monica, CA., "Falling", Installation, January-February.
- 1993 Moderna Museet, Stockholm, Sweden, "Tahualtapa Project and Video Room", August-October, Catalog.  
Centro Cultural de la Raza, San Diego, CA., "Crossing/Cruzandose", June-July.  
Nicole Klagsbrun Gallery, New York, NY, "Killing Time", Installation, April-May.  
California Museum of Photography, Riverside, CA., "Observatory", Video Installation, March-April.
- 1992 Cheryl Haines Gallery, San Francisco, "Alas Time", Installation, September.  
Mesa College Art Gallery, San Diego, CA., "Kish Tétayawet/Dream House/Wampkish",  
Installation with James Luna, August-September.
- 1991 Wise Taylor Partnerships @ Rose Court, London, UK, "OFFICE", Installation, January-March, Catalog.  
Artists Space, New York, NY., "The Language of Paradise", Installation, September-October, Catalog.  
Christopher Grimes Gallery, Santa Monica, CA., "The Songs of Menil", September-October.  
San Jose Museum of Art, "Pé Túkmiyat, Pé Túkmiyat (Darkness, Darkness);", June-July, Catalog.  
Matrix Gallery, University Art Museum, U.C. Berkeley, "The Language of Paradise", Installation,  
April-May. Catalog  
San Francisco Art Commission Gallery, "Háypatak, Witness, Kansatsusha", Video Installation,  
October-November.  
Secession Gallery, San Francisco, CA., with Dale Kistemaker, "Garage", Audio Installation.  
August-September.  
Headlands Center for the Arts, Fort Barry, Sausalito, CA., "Air", Audio Installation, December, "Aviary",

- Audio Installation, June-August, "The Language of Paradise", Installation, April-May, "Edison Song (Tesla Sings for a Deaf Edison)" Audio Installation, March-April.
- 1989 Silver Image Gallery, Seattle, WA., "Spectacle of the Real", June.
- 1988 University Art Gallery, California State University, San Bernardino, "Tahualtapa Project", January- February.
- 1987 Jones/Troyer Gallery, Washington D.C., "Selected Work", June-July.  
Intersection for the Arts, San Francisco, CA., "Tahualtapa Project", January.
- 1986 Nine-One-One Contemporary Arts Center, Seattle, WA., "Tahualtapa Project", October.  
Los Angeles Municipal Art Gallery, Barnsdall Park, "Site Projects", September-October.  
The Friends of Photography, Carmel, CA., "Heaven and Earth" (With Don Antón), March-April.  
Oregon Gallery, Museum of Art, University of Oregon, Eugene, "Botanica", March.

### *Selected Group Exhibitions:*

- 2011 The Missing Peace, San Antonio Museum of Art, March-July, Catalog
- 2010 The Missing Peace, Nobel Museum, Stockholm, Sweden, October-January 2011, Catalog
- 2009 Alterned States, diRosa Gatehouse Gallery, November-January 2010  
Attempt To Raise Hell, Museum of Contemporary Art, San Diego, CA., July- September  
mylar/paper/vellum, Brian Gross Fine Art, San Francisco, CA., July-August  
Cosmologies: Anything that exists has a beginning, Vancouver Centre for Contemporary  
Asian Art, Vancouver, B.C. July-August, Catalog
- 2008 The Question is Known (w)Here is Latin American/Latino Art?, Mission Cultural Center,  
San Francisco, CA, April-May  
Muse Among the Vines, Oakland Museum of California/Oakland International Airport,  
April-July
- 2007 There's No Place Like Here, University Art Gallery, Sonoma State University, Rohnert  
Park, CA., November-December  
Home Sweet Home, San Jose Institute of Contemporary Art, San Jose, CA., June-August  
Excavations, Johansson Projects, Oakland, CA., May-June
- 2006 No Reservations, Aldrich Museum of Art, Ridgefield, Connecticut, August-December Catalog  
The Missing Peace: The Dalai Lama Portrait Project, Fowler Museum of Cultural History,  
University of California, Los Angeles, June-September, Catalog. Travels.  
Never Leaving Atzlan, Museo de las Americas, Denver, CO., February-May  
Measure of Time, University Art Museum, University of California, Berkeley, February-April
- 2005 High Five, San Francisco Art Commission/San Francisco Foundation, Installation/Sculpture:  
CONQUEST installed at CARS Dawydiak, Franklin and Bush Streets, San Francisco, October-  
November.
- 2004 Barely Legal: Danger, Signal 66, Washington, D.C., September-October.  
Sound in the Landscape, Art Omi, The Fields Sculpture Park, Ghent, New York, June-May 2006.
- 2003 Time/Place/Sequences, Sonoma Museum of Visual Art, Santa Rosa, California,  
December-January 2004.  
Defying Gravity: Contemporary Art and Flight, North Carolina Museum of Art, Raleigh, NC.,  
November-March, 2004, Catalog.  
The Invisible Thread: Buddhist Spirit in Contemporary Art, Newhouse Center for Contemporary  
Art, Snug Harbor Cultural Center, Staten Island, New York, September-February 2004,  
Catalog.
- 2002 Bytes and Pieces, San José Institute of Contemporary Art, February-March  
Permeable Boundaries, Wave Hill, Bronx, NY, June-September  
Organic/Mechanic, John Michael Kohler Arts Center, Sheboygan, WI., March-June  
Conceptual Color: After Albers, San Francisco State University Art Gallery, San Francisco, CA.,  
September-October.  
Performing Photography, Henry Art Gallery, Seattle, WA., February-June  
Eureka, Too, San Jose Institute of Contemporary Art, San Jose, CA., January-March.
- 2000 Made in California, Los Angeles County Museum of Art, November-February 2001. Catalog  
Eureka Fellowship Award Artists, San Jose Museum of Art, December-February 2001. Catalog.  
Travels  
Double Trouble: The Patchett Collection, Sala Amós Salvador, Logrono, Spain. November-  
February 2000. Also at Auditorio de Galicia and Iglesia San Domingos de Bonaval,  
Santiago de Compostela, Spain, July-September, Museo de Monterrey, Mexico, February-April,  
Museo Universitario Contemporáneo de Arte, Mexico City, April-June.Catalog.  
Mir: Art in Space, Museums of the City of Bolzano, Italy, November-December, Catalog  
Bay Area Now 2, Center for the Arts, San Francisco, CA., November-February 2000, Catalog  
Noisemakers, Blackwood Gallery, University of Toronto at Mississauga, Mississauga, Ontario,  
Canada, October. Catalog.  
Arboresence, Paradise Ridge Sculpture Park, Santa Rosa, CA., May-February 2000, Catalog.
- 1998 Back Room Noise, Refusalon, December-January 1999  
Plugged In, Cheryl Haines Gallery, San Francisco, September-October

Double Trouble: The Patchett Collection, Museo de las Artes and Instituto Cultural Cabanas, Guadalajara, Mexico, September-November and Museum of Contemporary Art, San Diego, June-September, Catalog.

Paullina Cupana, Bill Maynes Gallery, New York, NY, June-July

Dromology: Ecstasies of Speed, New Langton Arts, San Francisco, CA., May-July

Landscape and Memory, Cheryl Haines Gallery, San Francisco, CA, May-June

When Borders Migrate, San Francisco Art Commission Gallery, January-February

Best of the Season: Selected Work from 1996-97 Gallery Exhibitions, Aldrich Museum of Contemporary Art, Ridgefield, CT, September-November

1996 Brazil-USA Exchange, Galeria Camargo Vilaça, Sao Paulo, Brazil, December-January 1997

NowHere, Louisiana Museum of Modern Art, Humlebæk, Denmark, May-September, Catalog.

Fragments, Museu D'Art Contemporani, Barcelona, March-May and Koldo Metxelena,

San Sebastián, Spain, October-January 1997 Catalog

Almaraz to Zuniga: Hispanic Artists from the BankAmerica Collection, A.P. Giannini

Gallery, Bank of America World Headquarters, San Francisco, CA., May-July.

Matters of the Heart, Cheryl Haines Gallery, San Francisco, February-March

Points of Entry: Tracing Cultures, National African American Museum Project, Smithsonian Institution, Washington, DC, August, catalog, travels.

1995 Ex-Teresa Arte Alternativo ex Templo de Santa Teresa la Antigua, Mexico City, Mexico, August-September.

Threshold/Limíares, Fundação De Serralves, Porto, Portugal, June-August, Catalog.

Facing Eden, DeYoung Museum, San Francisco, June-September, Catalog.

1994 Los Angeles Mind Quakes, DeBeyerd Center For Contemporary Art, Breda, Netherlands, July-September, Catalog

Issues of Image, Cheryl Haines Gallery, San Francisco, July-August.

Marking Time, Sigma Gallery, New York, New York, May-June.

Landscape As Metaphor. Visions of America in the Late Twentieth Century, Denver Art Museum, May-September & The Columbus Museum of Art, Columbus, Ohio, October to January 1995. Catalog.

Home Video: Redefined, Center for Contemporary Art, Miami, FL., February-March. Catalog.

Color in the Shadows: Bay Area Cyberart, Oliver Art Center, Oakland, CA., January-March.

1993 Indian Territories, Renée Fotouhi Gallery, East Hampton, NY., July-August.

Contemporary Identities, Phoenix Art Museum, August-October. Catalog.

Bas Jan Ader, Lewis deSoto, David Deutch, Maureen Gallace, Rodney Graham,

Mary Lucier, Nicole Klagsbrun Gallery, New York, NY., June-July.

Multiple World: An International Survey of Artist Books, The Atlanta College of Art Gallery, Atlanta, GA, January-March, Catalog.

Producing Columbus, Claremont Colleges Art Galleries, January-February. Catalog.

1992 The Spatial Drive, The New Museum of Contemporary Art, New York, NY., September-January 1993. Catalog.

Turning The Map, Camerawork Limited, London, U.K., February-April (Travels through 1993). Catalog.

1991 Three Archaeologies, California Museum of Photography, University of California, Riverside, January-February.

1990 Biennial I, California Museum of Photography, University of California, Riverside, August-December. Catalog.

Waterworks, Long Beach Museum of Art, Long Beach, Ca., July-August. Catalog.

Earth Day 1990: Artists Respond To The Environment, Palo alto Cultural Center, Palo Alto, CA., March-May.

Night Light, Nelson-Atkins Museum of Art, Kansas city, MI., January-February, (Travels through 1991). Catalog.

Photographic Memory, Seattle Art Museum, Seattle, WA., September-October and Presentation House Gallery, Vancouver, B.C., January-February 1989. Catalog.

Natural Selection: The Terrain of Southern California, Riverside Art Museum, Riverside, CA., September-October. Catalog.

Sum of the Parts, Greg Kucera Gallery, Seattle, WA., July-August.

Visual Paradox, John Michael Kohler Art Center, Sheboygan, WI., December-February 1988. Catalog.

### **Artist In Residence:**

-Headlands Center for the Arts, Fort Barry, Sausalito, CA., 2000: 1 month residency.

-List Visual Arts Center, MIT, Cambridge, MA, 1997-98

-Arpace, San Antonio, Texas, 3 month residency 1996

-Headlands Center for the Arts, Fort Barry, Sausalito, CA., 1990: 10 month residency.

### **Fellowships:**

2004Flintridge Foundation Award for Visual Artists  
 1999Eureka Fellowship, Fleishhacker Foundation, Visual Arts  
 1996-97National Endowment for the Arts, Artist Fellowship/Other Genres  
 1992California Arts Council Fellowship for Installation/New Genre

### **Publications:**

The DeSoto Conquest, Jordan Biren, Video, 21 minutes, 2005.  
Lewis deSoto: Spirit and Matter, Helaine Posner, Stephanie Hanor with forward by Dan Mills, Bucknell University Press, 48 Pages. 2003.  
Lewis deSoto: Ship, Cameron, Dan, "Total Immersion", SmartArt Press, 40 pages, 18 color illustrations, 1998  
Anthology of Artists' Writings, "Wandering," Lewis deSoto with Eve Andrée Laramée, Maurizio Pelligrin, editor, Trieste Contemporanea, Italy, 1998  
Grand Street #62 (Identity), "Kalpa [portfolio], pages 88-92, September 1997  
Tate (UK), "Heat and Cold", Artist project with Dorothy Cross, Issue 10, Winter 1996, 48-52.  
KINGDOMS, Lewis deSoto & Rebecca Solnit, 50 pages, California Museum Of Photography Press, 1993  
BLAST: Remaking Civilization, Contributor, edited and published by X-Art Foundation, New York, 1993  
Blast: The Spatial Drive, Contributor, edited and published by X-Art Foundation, New York, 1992

### **Selected Bibliography:**

- 2009 Smith, Paul Chaat, Everything You Know about Indians is Wrong, University of Minnesota Press, cited: "Americans Without Tears," page 69  
 Humphrey, David, Blind Handshake, Periscope Press, 239 pages, article: page 195  
 Thomas, Elizabeth with Project Projects, Matrix/Berkeley: A Changing Exhibition of Contemporary Art, University of California Press, 558 pages, cited page 297  
 Suarez De Jesus, Carlos, "World Leaders Should See the Frost Art Museum's Latest Exhibits," New Miami Times, November 5<sup>th</sup>  
 Roth, David M., "Paper/Mylar/Vellum at Brian Gross," Square Cylinder, August 10<sup>th</sup>  
 Roth, David M., "Lewis deSoto at San Jose ICA," Artweek, April  
 Goodwin-Guerrero, Erin, "Before After," Artshift, March
- 2008 Villano, Matt, "Di Rosa Preserve Shows Cars As Art," San Francisco Chronicle, July 11<sup>th</sup>  
 Paglia, Michael, "Magnolia Tapestry Project, Fort Collins Museum of Contemporary Art," Westword, June 26<sup>th</sup>
- 2007 Torres, Anthony, "Obsession: Art & Artifacts from Sonoma County Private Collections," White hot Magazine, November  
 Morris, Barbara, "3x3 at the diRosa Preserve," Artweek, November, Volume 38, Issue 9  
 Shuster, Robert, "The Icon's Icon," The Village Voice, July 31<sup>st</sup>.  
 Lentini, Lara Kristin, "No Reservations: Native American History and Culture in American Art," Art Papers, January/February.
- 2006 Hawkings, Margaret, "Dalai Lama Tribute Uneven, But Brilliant at Best," Chicago Sun-Times, December 1<sup>st</sup>.  
 Rosenberg, Randy, The Missing Peace. Artists and the Dalai Lama, 2006, 171 pages.  
 Malooley, Jake, "Artists Give Peace a Chance," Time Out/Chicago, Issue 87, Oct. 26<sup>th</sup>-Nov. 1<sup>st</sup>  
 Artner, Alan G., "Art of Peace: 88 Views on the Dalai Lama," Chicago Tribune, November 2<sup>nd</sup>  
 Baker, Kenneth, "Galleries, Patrick Wilson, Paintings, Lewis deSoto, Recent Works," San Francisco Chronicle, October 21<sup>st</sup>  
 Gennochio, Ben, "Visions of Native Americans in Today's World," New York Times, September 16<sup>th</sup>  
 Giuliano, Charles, "The Aldrich Museum Combines Native and Non Native Artists," Big Red & Shiny, Issue #48.  
 Cowin, Jennifer Leigh, "A Pile of Blankets . . .," New York Times, August 25<sup>th</sup>  
 M. du Tan, S.A., "The Missing Peace-88 Artists Consider the Dalai Lama," Coagula, June
- 2005 Cohn, Terri, "Off Site: 'High Five': Celebrating the Reopening of the de Young Museum with Five Site-Specific Installations," Artweek, December  
 Garfinkel, Perry, "Buddha Rising," National Geographic Magazine, December, pages 88-109.  
 Baker, Kenneth, "Public Art On A Short Lease," The San Francisco Chronicle, November 1.  
 Wei, Lilly, Olivia Georgia, The Invisible Thread. Buddhist Spirit In Contemporary Art, Newhouse Center for Contemporary Art, 112 pages.
- 2004 Panicelli, Ida, "The Invisible Thread," Artforum International, February, page 153.  
 Cox, Lynne, "The Future of BMW Design," European Car, Web Publication
- 2003 Farrington, Susan, "Climbing Above Clouds Into The Farthest Reaches of Space," The Sanford Herald, November 25<sup>th</sup>  
 Cotter, Holland, "Finding Surprises as They Are Turned Up by the Karma Wheel," New York Times, November 7<sup>th</sup>.  
 Polidori, Ambra, "Words Fly Away, and So Do Texts," La Pala (The Shovel)



- Macmillian, Kyle, "Inflatable Buddha (with goatee) transcends traditional sculpture," Denver Post, August 15, 2003
- Hawkins, Margaret, "Exhibit's True Meaning is Only a Breath Away," Chicago Suntimes, April 25th.
- Arttner, Alan G., "DeSoto's Buddha dazzling and disarming," The Chicago Tribune, April 11th.
- Pace, Linda, Jan Jorboe Russell, Eleanor Heartney, Kathryn Kanjo, Dreaming Red, Creating Art Pace, Distributed Art Publishers, 320 pages.
- Fischer, Jack, "Cutting Edge Collage," The Mercury News, March 13th.
- Holzman, Leslie Aboud, Johnstone, Mark, Epicenter, San Francisco Bay Area Art Now, Chronicle Books, 275 pages.
- 2002 Posner, Helaine, Lewis deSoto: Spirit and Matter, Bucknell University Press, 48 pages. With essays by Stephanie Hanor, Forward by Dan Mills.
- Fisher, Barbara, Noisemakers, Blackwood Gallery, Universita of Toronto, 46 pages.
- Rapko, John, "Lewis deSoto at the Headlands Center for the Arts," Artweek, Feb, pages 22-23.
- 2001 Duckett, Richard, "A New Face of Buddha Coming to Worcester," Worcester Telegram & Gazette, August 30.
- Dover, Caitlin, "Magic Shows," Print, July/August, pages 97-101
- Fisher, Ann Lloyd, "Art Under the Arch," Art in America, July, pages 43-46 & 112.
- Bonetti, David, "Eureka Exhibition Much Improved," San Francisco Chronicle, February 1st, page E2.
- Fischer, Jack, "Artists to Keep an Eye On," San Jose Mercury News, January 10th.
- 2000 Castro, Jan Garden, "Lewis deSoto," Sculpture, December, Pages 70, 71.
- Berk, Amy, "Forever on the Move," World Sculpture News, Winter Issue
- Humphrey, David, "Fax from New York," Art Issues, November, December, pages 40, 41.
- Johnson, Ken, "Matt Magee and Lewis deSoto," New York Times, September 29th.
- Daniel, Jeff, "Buddhist Concept is in the Air," St. Louis Post Dispatch, June 4, page F1.
- 1999 Pritikin, Renny, "Lewis deSoto," Bay Area Now 2, Yerba Buena Center for the Arts, page 23.
- Johnson, Ken, "Lewis deSoto," The New York Times, Friday, October 29.
- 1998 Riddell, Jennifer, Recital, Catalog, List Visual Art Center, MIT
- Sherman, Mary, "Lewis deSoto: Recital," The Boston Herald, October 18, Arts and Life; page 76
- Mattessich, Stefan, "Dromology: Ecstasies of Speed," Art Papers, November-December, page 41
- Geer, Suvan, "Installation's Expanded Field," Artscene, November
- Cohn, Terri, "Light as Medium," Artweek, October, pages 13, 14.
- Baker, Kenneth, "Racing to Keep Pace With A Restless World," San Francisco Chronicle, July 2nd, E1.
- Cameron, Dan, "Total Immersion," Lewis deSoto: Ship, SmartArt Press, 40 pages, 18 color illustrations.
- Willis, Holly, "Lewis deSoto," Artweek, May, page 25.
- 1997 Zimmer, William, "A Gallery Sampler at the Aldrich," New York Times, December 19th, page 20.
- Tromble, Meredith, "Time and the Artist," Artweek, December, pages 12,13.
- Geer, Suvan, "Knowing and Naming: The Search for Tangible Meaning," Artweek, June 1997, pages 18-19.
- Giralt-Miracle, Daniel, "La Magia de Lewis deSoto," ABC Cultural, 3.7.97
- Badia, Montse, "Els sons envoltants de Lewis deSoto," DiJous/Cultura Avui, 3.6.97
- Serra, Catalina, "Metronom presenta una instalación de Lewis deSoto inspirada en los derviches," El Pais Cataluña, 3.4.97, page 8.
- Geer, Suvan, "Installation's Expanded Field," ArtScene (internet only)
- Bufill, Juan, "Una Danza de Sonidos, Lewis deSoto: Dervish," La Vanguardia, 2.7.97, page 49.
- Solnit, Rebecca, "Walking and Thinking and Walking," Kunstforum, February-May 1997, pages 117-131 ("Translated into German).
- 1996 Fioravante, Celso, "Americanos Trazem Nova Abstração," Folha de S.Paulo, 12.10.96, page 4/10.
- Chaimovich, Felipe, "O Estilo De Vida Californio Em Exposição," Jornal Da Tarde, 12.10.96, page 8C.
- Picazo, Glòria, "Photography: New Territories for Reality", catalog essay in Fragments Museu D'Art Contemporani, Barcelona, pages 115, 120.
- Cross, Dorothy and Lewis deSoto, "Heat and Cold", late, Issue 10, Winter 1996, 48-52.
- Freeman, David, "New Works: 96.2 at ArtPace", Voices of Art, July/August, Vol.4, No. 2, pgs.22,23
- Bowyer, Leslie, "Getting Coexistence", PitchWeekly, August 1st, pages 26,27.
- Alice Thorson, "Legends of Cahuillan Indians Come to Life in 'Tahquitz'", Kansas City Star, July 5, in "Preview", page 24.
- Sodders, Lisa, "Man-made Magic and Myths", The Capital-Journal, June 30th, The Arts, page 1.
- Martin, Victoria, "Tracing Cultures' at the Museum of Photographic Arts," Artweek, February, Vol. 27, No. 2, page 22.
- 1995 Cohn, Terri, "Points of Entry: Tracing Cultures," Afterimage, November/December, page 15.
- José Luis Brea, "Threshold", Artforum, November, pages 97, 98.
- Nusbaum, Eliot, "Art's Space", Des Moines Sunday Register, July 16, pages F1 & F5.
- Cameron, Dan, "On Crossing Boundaries. . ." Threshold/Limares, Fundação de Serralves, pages 17-29.
- Robinson, Joan Seeman, "Landscape As Metaphor", Artforum, Summer 1995, page 111
- Rapoport, Sonya, "Color in the Shadows", Leonardo, Vol. 28, No. 1, pages 77, 78.
- 1994 Hummer, Tracey C., "Landscape As Metaphor", dialogue, November-December 1994, pages 13-15
- Litt, Steven, "Museum, Artists Explore New Vistas", Plain Dealer, November 1994.

- Hall, Jacqueline, "Landscape On Massive Scale," Columbus Dispatch, October 23rd, page 9H.
- Dickinson, Carol V., "Landscape As Metaphor," Art News, October, page 194, 196.
- Wilson, Malin, "Art Explores Religion, Culture," Journal North, September 1, page 6.
- Clemmer, David, "Lewis deSoto, Crossing/Cruzandose," THE Magazine, page 57
- Deats, Suzanne, "Tension Symbolism Permeate CCA Show," Albuquerque Journal, August 18, E16
- Barnet-Sanchez, Holly, "Interview with Lewis deSoto", Crossing/Cruzandose, Center for Contemporary Art, Santa Fe, 6 pages.
- Mason, Marilynne, "Landscapes With New Vistas", Christian Science Monitor, May 16, pgs. 16,17
- Friedman, Martin, Visions of America, Landscape as Metaphor in the Late Twentieth Century, essays by John Beardsley, Martin Friedman, Lucinda Furlong, Rebecca Solnit, et. al., Denver Art Museum/Columbus Museum of Art, 255 pages.
- Meyers, Kingsley, Home Video Redefined: Media, Sculpture and Domesticity, Center of Contemporary Art, Miami, Florida, 24 pages.
- Hårleman, Carl-Frederik, Erik van der Heeg, Sven-Olov Wallenstein, "Kameran Som En Metafor För Livet", Material, October
- Beck, Ingama, "En Doft Av Paradiset-I Enkel Gestalt", Aftonbladet, August 29th
- Tarschys, Rebecka, "Bergat Som Försvann", Dagens Nyheter, August 27th
- Lundström, Jan-Erik, Lewis deSoto, Fotografiska Museet i Moderna Museet, Stockholm, Sweden, 12 pages.
- Greenstein, M.A., "Lewis deSoto, Rebecca Solnit", New Art Examiner, September, page 34.
- Nielsen, Richard, "Exhibiting Tolerance", The Phoenix Republic, August 22nd, page E-1, E-3.
- Knaff, Deborah L., "Quiet Intelligence on Exhibit, Riverside Press Enterprise, April 4th, page G-2
- Geer, Suvan, "Said and Unsaid", Artweek, March 18, Vol. 24, No. 6, pages 10,11.
- MacNaughton, Mary, editor, The Columbian Quincentenary: A Reappraisal, Articles by Elazar Barkan, Mary MacNaughton, Dominique Blain, Rupert Garcia, Kerr+Malley, Lewis deSoto, 15 pgs
- 1992 Rinder, Lawrence, "Interview, Lewis deSoto", Shift, #14, pages 58-63.
- Cotter, Holland, "Abstractly to Zealously, a Glossary of Ways to Use Space", New York Times, October 3rd.
- Pincus, Robert L., "Artful Apartment a Collision of Cultures", San Diego Union, September 3, Night & Day Section, page 45.
- Ollman, Leah, "American Indians: Dream, Reality", Los Angeles Times, August 26, pages F1, F6 & F7.
- Lloyd, Ann Wilson, "Restoring The Mystery of Nature", Garden Design, June pages 14-17.
- Darwent, Charles, "Art Falls Through The Office Floor", Blueprint, March, page 38.
- Solnit, Rebecca, "Living Places", Artspace, January/April, cover & pages 36-40.
- Melhuish, Clare, "Perishable Goods", Building Design UK, February 7, page 20.
- Fisher, Jean, "Fragments of a Fictional Body/Lewis deSoto", Turning The Map, Camerawork Ltd., UK, 90 pages.
- 1991 Pagel, David, "Myth Modernized", Los Angeles Times, October 3, pages F-6.
- Geer, Suvan, "Lewis deSoto", ArtScene, September, Vol. 11, No. 1, pages 23, 24.
- Rinder, Lawrence, The Language of Paradise, 8 pages, Artists Space, New York.
- Burkhart, Dorothy, "Out of the Darkness", San Jose Mercury, July 7, Arts & Books, pages 16, 17, 18.
- Cohn, Terri, "Ritual Acts", Artweek, June 20, pages 10, 11.
- Mahaffey, Patrick and Rebecca Solnit, Pé Tókmiyat (Darkness, Darkness), 28 pages with fold-out picture insert, San Jose Museum of Art.
- Rinder, Lawrence, MATRIX 144/Lewis deSoto, 4 pages, University Art Museum, U.C. Berkeley.
- Lazzari, Margaret, "On View/Los Angeles", New Art Examiner, pages 30, 31.
- Knaff, Deborah, "Through the Eyes of Others", Artweek, March 7, pages 13; 14.
- Pincus, Robert L., "Shots In The Dark", The San Diego Union, February 15, pages, C-1, C-13.
- Minton, Torri, "Retreats For The Artists Among Us", San Francisco Chronicle, December 19, pages B-3, B-5.
- 1990 Ianco-Starrels, Josine, Waterworks, Long Beach Museum of Art, 6 pages.
- Cohn, Terri, "Interior Destinations", Artweek, August 30, pages 15, 16.
- Ross Jeannette, "Intrinsic Value Of The Ordinary", Artweek, April 5, pages 1 & 24.
- 1989 Earle, Edward W., Biennial I, California Museum of Photography, October, 51 pages.
- Biren, Jordan, "Before Thought", Reflex, July/August, Vol. 3, No. 4, page 26.
- Davis, Keith, Night Light, A survey of 20th Century Night Photography, 26 pages, Hallmark Photographic Collection.
- 1988 Cubbs, Joanne, Visual Paradox, 72 pages, John Michael Kohler Arts Center.
- Slemmons, Rod, Photographic Memory, 16 pages, Seattle Art Museum.
- Reed, Jim, Natural Selection: The Terrain of Southern California, 38 pages, Riverside Art Museum.
- 1987 Slemmons, Rod, "Clarifying Reality", Reflex, May/June, page 19.
- Nagase Galleries (Tokyo/Osaka), "Color Photographs/Lewis deSoto" Selections 1986, pages, 84 & 85, 133 pages.

### ***Selected Collections:***

- Atlantic Richfield Corporation, Los Angeles, CA.
- Bank of America, San Francisco, CA.
- René di Rosa, Sonoma, CA.
- California Museum of Photography, Riverside, CA.
- Center for Creative Photography, Tuscon, AZ.
- Des Moines Art Center, Des Moines, IA.
- Los Angeles Center for Photographic Studies
- Los Angeles County Museum of Art
- Los Angeles Museum of Contemporary Art
- Long Beach Museum of Art, Video Collection, Long Beach, CA.
- Media Foundation, San Francisco, CA.
- Microsoft Corporation, Bellevue, WA.
- Joel and Sherry Mallin, New York, NY.
- Joseph and Elaine Monsen, Seattle, WA.
- Museum of Contemporary Art, San Diego, CA.
- Museum of History and Art, Fribourg, Switzerland
- Museum of Modern Art, New York
- Museum of Photographic Arts, San Diego
- David O'Mara, San Jose, CA.
- Nelson-Atkins Museum, Kansas City, MO.
- Neuberger Berman, New York
- Orange County Museum of Art, Newport Beach, CA.
- Tom Patchett, Los Angeles, CA.
- Phoenix Arts Commission, AZ.
- Safeco Corporation, Los Angeles, CA.
- San Francisco Art Commission
- San Jose Museum of Art, San Jose, CA.
- Seattle Art Museum, Seattle, WA.
- Serralves Foundation, Oporto, Portugal
- Southern California Gas Company, Los Angeles, CA.
- Syntex Laboratories, Palo Alto, CA.
- Rafael Tous, Barcelona, Spain
- University Art Museum, Berkeley, CA.
- Weisman Museum at Pepperdine University, Malibu, CA.
- Robert Wilson, New York, NY.

**Representation:**

Bill Maynes, Inc.  
55 Bethune Street 324A  
New York, NY 10014  
212.741.3318  
[www.billmaynes.com](http://www.billmaynes.com)

Brian Gross Fine Art  
49 Geary Street, Fifth Floor  
San Francisco, CA 94108  
415.788.1050  
[www.briangrossfineart.com](http://www.briangrossfineart.com)

**DONNA GRAVES**

1204 Carleton Street  
Berkeley, CA 94702  
Phone 510.540-6809 Cell 510.282-3608  
e-mail dgraves3@mindspring.com

**EDUCATION**

Loeb Fellowship in Advanced Environmental Studies, Graduate School of Design, Harvard University, 2009-1010  
M.A. - Urban Planning, University of California, Los Angeles, 1989  
M.A. - American Civilization, Brown University, Providence, 1982  
B.A. - American Studies, University of California, Santa Cruz, 1981

**PROFESSIONAL EXPERIENCE**

**Donna Graves, Arts & Cultural Planning, Berkeley, CA 1996-present** *Consultant*

Specializing in project planning, research and development for public history, public art, historic preservation and interdisciplinary public programming that creatively connects communities with their heritage.

Clients include: City of San Francisco Planning Department; California Japanese American Community Leadership Council; Richmond Community Redevelopment Agency; National Park Service; Fort Mason Foundation; San Francisco Arts Commission; Japanese Cultural and Community Center of Northern California; Abraham Lincoln Brigade Monument Committee; Catellus Development Corporation; City of Oakland Cultural Arts Division; City of Walnut Creek; City of San Jose; City of Berkeley.

**Selected Projects****Public History:**

*Preserving California's Japantowns*, Project Director and lead historian for statewide historic survey of fifty pre-WWII Japanese American communities, funded by the California State Library's Civil Liberties Public Education Program, 2005-present. Project involved dozens of community volunteers and uncovered hundreds of historic resources. Co-created comprehensive website [www.californiajapantowns.org](http://www.californiajapantowns.org) as research and planning tool to support the historic legacy of California Japanese American communities.

*Rosie the Riveter/World War II Home Front National Historical Park*, instrumental role in conceptualizing and initiating national park dedicated to the diverse social history of the WWII home front in Richmond, CA. After providing leadership for City of Richmond's Rosie the Riveter Memorial project, the first in the US to honor women's contributions to the WWII home front, have continued to serve as project planner and historian for City of Richmond and National Park Service, 2000-present. Project Director for two community-based permanent interpretive programs along waterfront and Richmond's historic downtown for Community Redevelopment Agency and National Park. Developed and directed "Not at Home on the Home Front" research and oral history project documenting experiences of Japanese Americans and Italian Americans during WWII. Secured additional project funding from California State Library, California Humanities Council, California Coastal Conservancy and Association of Bay Area Governments.

*Frances Albrier/San Pablo Park Community History Project*, Raised funds from City of Berkeley public art program and a local foundation to develop a permanent interpretive project at a community center, a middle school education program and a community history event focused on past and current struggles for civil rights in South Berkeley, 2005-07.

**Historic Preservation:**

*Downtown Richmond Historic Context*, Lead historian for project to identify resources in the city's historic core, especially those that could expand preservation and interpretation for Rosie the Riveter National Park. Project team lead by Page & Turnbull, funded through a Preserve America grant.

*San Francisco Japantown Historic Context*, Lead author for historic context statement for City of San Francisco's Japantown Better Neighborhood Plan project led by Page & Turnbull, Inc., 2007-09.

*Miraflores Japanese American Nursery Historic Context Report* with Ward Hill and Woodruff Minor. Wrote historic context portion for report on Richmond, CA Japanese American cut-flower nurseries, 2004.

*Accessibility & Preservation*, Assisted with organization and fundraising for statewide conference on the impact of the Americans with Disabilities Act on historic buildings for the California Preservation Foundation, 1992.

#### Public Art:

*Rosie the Riveter Memorial: Honoring American Women's Labor During WWII*, Project Director for first national memorial to women's contribution to the home front, designed by Cheryl Barton and Susan Schwartzberg.

*Monument to the Abraham Lincoln Brigade*, served as project manager for competition for monument designed by Walter Hood and Ann Chamberlain on San Francisco's waterfront, 2001-03.

*Access to the Visual Arts*, developed report for San Francisco Arts Commission on expanding access to public art and gallery programs for people with disabilities, 2000.

*Public Art Master Plan* for City of Tampa, Florida (in collaboration with McGregor Associates), 1998-99.

*Save Outdoor Sculpture!* Secured major contract from Smithsonian Institution to co-direct statewide documentation of 1,500 outdoor sculptures.

*University of Southern California, Art Department*, Member of panel developing guidelines for new graduate program in public art, 1991.

*Artist/Designer Collaboration Studies*, Conducted research and wrote report on collaborative, interdisciplinary public art projects jointly sponsored by the National Endowment for the Arts Design Arts and Visual Arts Programs, 1989-92.

#### Previous Experience

*Headlands Center for the Arts*, Sausalito, CA 1994-96

*Program Director*

Planned and developed diverse programming for nationally acclaimed interdisciplinary arts organization.

*Public Art Works*, San Rafael, CA 1993-94

*Executive Director*

Responsible for administration, fundraising, publicity and outreach for non-profit public arts organization.

*The Power of Place*, Los Angeles, 1987-91

*Executive Director*

Responsible for administration, fundraising, research, publicity and outreach for influential non-profit corporation dedicated to public art and historic preservation with special emphasis on the history of ethnic groups, workers, and women.

*Artist/Designer Collaboration Studies*, Conducted research and wrote report on collaborative, interdisciplinary public art projects jointly sponsored by the NEA's Design Arts and Visual Arts Programs. 1989-92

*San Francisco Museum of Modern Art*, 1983-87

*Curatorial Assistant*

*Oakland Museum of California*, 1982-83

*Acting Curator*

#### Teaching

*Visiting Lecturer*, University of California/Berkeley. Co-taught seminar and studio courses on citizen participation in community design at the College of Environmental Design, 2005-2006.

*Visiting Lecturer*, University of California/Davis. Designed and taught course in the Dept. of Art History on the history of public art and urbanism in the U.S. 1993

#### PROFESSIONAL AND COMMUNITY ACTIVITIES

National Trust for Historic Preservation Board of Advisors, 2009-present

"Preserving Asian Pacific Islander America; Mobilizing Our Communities," member of steering and program committees for first national API historic and cultural preservation forum held in San Francisco, June 2010.

Advisor to Citywide Historic Context Statement, San Francisco Planning Department, 2008-present

Flight 93 Memorial, appointed to Stage I Jury, Pennsylvania, 2005

Steering Committee, Public Art Master Plan, City of San Jose, 1999 - 2000  
Advisory Committee, San Francisco Art Commission Gallery, 1998 - 2000  
National Assembly of Local Arts Agencies, Public Art Resource Committee, 1995 - 98  
Cultural Master Plan Advisory Committee for San Francisco Presidio, 1995  
New Langton Arts Board of Directors, San Francisco, 1992-94  
Little Tokyo Community Development Advisory Committee Public Art Task Force, 1990-92  
Cultural Affairs Department Grant Allocations Committee, City of Los Angeles, 1991  
Cultural Master Plan Advisory Committee, Los Angeles Cultural Affairs Department 1990

Served on art selection, awards and grant panels for Alameda County Public Art Program, San Francisco Arts Commission Public Art Program, Los Angeles Cultural Affairs Department, the LA Community Redevelopment Agency, The Los Angeles Conservancy, and the LA County Transit Commission's Art in Transit Program.

#### **PUBLICATIONS** Selected list

"Preserving California's Japantowns," *Cultural Resources Management: The Journal of Heritage Stewardship*, Winter 2009.  
"Revising Rosie the Riveter: From Public Art to National Park" in *Public Art by the Book*, Barbara Goldstein ed., University of Washington Press (2005).  
"Tending the Home Front: The Many Roles of Bay Area Women During WWII," thematic essay for *Over Here: WWII in the San Francisco Bay Area*, an on-line National Register travel itinerary for the National Park Service, 2004. [www.nps.gov/history/nr/travel/wwIIbayarea/womenatwar.htm](http://www.nps.gov/history/nr/travel/wwIIbayarea/womenatwar.htm).  
"Not at Home on the Home Front: Japanese Americans and Italian Americans in Richmond, California During WWII," with Lawrence DiStasi and Lynne Horiuchi (Berkeley, 2004).  
"Mapping Richmond's World War II Home Front," an historical report prepared for the National Park Service (Berkeley, 2004).  
*Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage* with Gail Dubrow (Seattle: Seattle Arts Commission, 2002, reprinted by Smithsonian Institution Press, 2005).  
"Tracing the Past: Mapping Cities Through Public Art," in *The Public Art of Re-Collection* (Natl. Assembly of Local Arts Agencies Monographs: vol. 4, no. 2, 1995), pp. 16-21. Reprinted in *On the Ground* (vol. 1, no. 4, 1995).  
"Representing the Race: Detroit's Monument to Joe Louis," in Harriet Senie and Sally Webster, eds. *New Perspectives in Public Art: Content, Context, and Controversy* (Harper Collins Press) 1992. Reprinted by Smithsonian Press, 1998.  
Additional articles published in journals *Places*, *Sculpture*, *Public Art Review*, and *Artweek*.

#### **LECTURES & PRESENTATIONS**, Selected List

"Immigration and Landscapes of Cultural Heritage," Graduate School of Design, Harvard University, 2010.  
Presidential plenary session speaker, Vernacular Architecture Forum annual conference, Fresno, 2008.  
"Public Histories" invited speaker Huntington Library-USC Institute on California and the West, Pasadena, 2007.  
Panel chair, California Preservation Foundation Annual Conference, Los Angeles, 2007  
Panelist, California Council for the Promotion of History Annual Conference, San Jose, 2006  
"Reclaiming California's Japantowns" panel chair at state-wide conference Preserving California's Japantowns, San Francisco, 2006  
Panelist, Great Places, Great Debates: Opening Historic Sites to Civic Engagement Conference, New York, 2004  
"Art History Lessons: Investigating Memory, Meaning and Place Through Contemporary Art Projects" George Wright Society Annual Conference, San Diego, 2004  
American Studies Assoc. Natl. Conference, Washington, DC 2001 (session chair) and 1997 (panelist)  
"Public Art and Preservation," National Trust for Historic Preservation Conference, Los Angeles, 2000  
"Public Art & Community Development: A Case Study in Richmond, CA," Americans for the Arts Public Art Pre-conference, Los Angeles, CA, 2000  
Moderator, California/Pacific Southwest Recreation and Park Conference, Santa Clara, CA, 1999  
"Monuments and Memorials in Design," California Historical Society/Organization of Black Designers, San Francisco, 1998  
Panel chair, International Sculpture Conference, Providence, Rhode Island, 1996  
Panel chair, Natl. Assembly of Local Arts Agencies Annual Conference, San Jose, 1995 and Miami, 1993  
"Presenting the Past: The Uses of History in Public Art," University of California, Davis, 1992  
"Including Artists in the Planning Process," San Antonio Department of Arts and Cultural Affairs, 1992  
"Common Grounds: Artists and Designers," Yale University School of Architecture, New Haven, 1991

"*La Fuerza de Union: A Public History Workshop on Labor Organizing in Los Angeles*," Los Angeles, 1991

Panelist, College Art Association Annual Conference, Washington D.C., 1991

"Preserving and Interpreting Cultural Diversity," American Collegiate Schools of Planning Annual Conference, Austin, 1990

"Organizing Ethnic Women: A Case Study in Preserving Cultural Diversity," So. Cal. Society of Architectural Historians Annual Conference, Los Angeles, 1990

#### AWARDS AND FELLOWSHIPS

Loeb Fellowship, Harvard Graduate School of Design, 2009-2010

Home Front Award, National Park Service & City of Richmond Historic Preservation Award, 2008

Vernacular Architecture Forum Advocacy Award for *Preserving California's Japantowns*, 2008

EDRA/Places Research Award 2003 for *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage*

EDRA/Places Award for *Rosie the Riveter Memorial*, 2000

National Endowment for the Arts Research Fellowship, 1991

UCLA Alumni Association Distinguished Scholar Award, 1990

National Endowment for the Arts, Arts Administration Fellowship, 1989

University Fellowship, UCLA, 1989

Blair Fellowship, Graduate School of Architecture and Urban Planning, UCLA, 1988

Women's University Club Fellowship, 1988

Kahn Foundation Fellowship in California Art History, Oakland Museum, 1983

University Fellowship, Brown University, 1981

Departmental and College Honors, University of California, Santa Cruz, 1981



Advanced

270

10



Home Profile Network Jobs Interests

Premium Solutions

Upgrade

Are You A Director? - Apply to the Worldwide Who's Who network for Successful Women | Read More »



## Melorra Green

Co-CEO, Infin8 Sync LLC

San Francisco Bay Area Entertainment

Current African American Art & Culture Complex, Infin8 Sync LLC

Education University of Phoenix

Connect

Send InMail

2nd

People Similar to Melorra

337  
connections

www.linkedin.com/in/melorrageen

Contact Info

### Background

### Experience

#### Visual Arts Coordinator

African American Art & Culture Complex

December 2009 – Present (3 years 9 months)

#### Owner

Infin8 Sync LLC

April 2007 – Present (6 years 5 months)

### Skills & Expertise

#### Most endorsed for...

- 36 Art
- 18 Painting
- 12 Galleries
- 9 Event Planning
- 9 Film
- 8 Art Exhibitions
- 7 Event Management
- 6 Public Speaking
- 4 Visual Arts
- 4 Music



#### Melorra also knows about...

- |                     |                  |                   |                    |
|---------------------|------------------|-------------------|--------------------|
| 2 Social Networking | 2 Graphic Design | 1 Photography     | 1 Public Relations |
| 1 Entertainment     | 1 Social Media   | 1 Video           | 1 Theatre          |
| 1 Grant Writing     | 1 Video Editing  | 1 Film Production | 1 Nonprofits       |

#### People Also Viewed

- Jacqueline Breedlove  
Supervisor at City of Oakland
- Thomas Flannery  
Owner, Ankh Marketing
- Richie Gosha  
Visionary Entrepreneur of Food & Beverage business, artist, photographer, web design
- Michael Woods  
Chief of Staff at The Greater Travelers Rest Baptist Church
- Carmelita Foster  
Supervisor at Ameripark
- Akila Wells-Sims  
Information Technology and Services Professional
- Christi Dickerson  
Executive Assistant at Ventyx, an ABB company
- Christina Hairston  
Sr Accounting Assistant at Georgia State University
- Ani Rivera  
Executive Director at Galeria de la Raza
- Liz Canning  
Independent Media Production Professional



Upgrade



Sheela Varma

Melorra Green

## Company ▼

- University of San Francisco (3)

### In Common with Melorra

Location

Social Entrepreneurship Award from Urban Solutions, 2010  
Women's History Month Award, "Women Taking the Lead to Save our Planet" from SF Supervisor Ross Mirkarimi, 2009

### Additional Organizations

Infin\$ Sync (Independent Artists' Week, Fillmore Art Walk, & BYOA), Delta Sigma Theta Sorority Inc.

Shared (1)



Sherri Young 1st  
Executive Director at African-American S...

## 8/15/2013 12:39 PM

Are You a Female Director - Apply Now to the National Association of Professional Women. Register Free. | [Read More »](#)



## Steven Huss

Cultural Arts Manager, City of Oakland  
Oakland, California Government Administration

Current City of Oakland Cultural Arts & Marketing, Oakland Cultural Affairs Commission

Previous Alameda County Arts Commission, Seattle Arts Commission

Connect

Send InMail

149  
connections

[www.linkedin.com/pub/steven-huss/9/578/750/](http://www.linkedin.com/pub/steven-huss/9/578/750/)

Contact Info

### Background

#### Summary

Experienced arts administrator for over 25 years. Grantmaker in the arts. Public art master planning and project management.

#### Demonstrated competencies:

- Politically savvy: Experienced working with key opinion leaders in the seats of power at city, county and state levels
- Skilled relationship builder
- Ability to prioritize, manage multiple projects, and initiate new ones
- Convener and consensus builder
- Thoughtful and strategic leader
- Provide leadership to motivate and inspire staff

#### Experience

##### Cultural Arts Manager

City of Oakland Cultural Arts & Marketing  
2004 – Present (9 years) | Oakland City Hall

- 1 honor or award

##### Staff Liaison to the Commission

Oakland Cultural Affairs Commission  
2004 – Present (9 years)

##### Executive Director

Alameda County Arts Commission  
1996 – 2004 (8 years) | Oakland, California

##### Senior Public Art Project Manager

Seattle Arts Commission  
September 1989 – February 1996 (6 years 6 months) | Seattle, Washington

#### Honors & Awards

#### Arts Advocate of the Year



Advanced

270 10



#### People Similar to Steven



Jim Wear  
Arts Center Manager at City of Lewisville  
[Connect](#)

#### People Also Viewed



Kristen Zarembo  
Senior Public Art Project Manager / Assistant Public Art Coordinator at City of Oakland Cultural Arts and Marketing



Denise Pate-Pearson  
Cultural Funding Coordinator at City of Oakland, Cultural Arts & Marketing



J.C. Ross  
Assistant Director of Research Initiatives and Grants, UC Santa Cruz



DeLicia Sampson  
Food Service Sales Consultant, Furniture Specialist at East Bay Restaurant Supply



Robb Huddleston  
Director of Operations for Stern Grove Festival Association



Anna Le Mon  
Project Manager at San Francisco Health Plan



Marc Vogl  
Principal, Vogl Consulting



Elmadani Belmadani  
Arts, Artist/Curator



Jim MacIvaine  
Special Events Coordinator at City of Oakland



Karen Bevels  
President at Karen Bevels Custom Catering

[REQUEST INFO \(/ADMISSIONS/INFO\)](#)[APPLY NOW \(/ADMISSIONS/APPLY\)](#)

## CHRIS JOHNSON

Chris Johnson is the author of *The Practical Zone System: for Film and Digital Photography*, currently in its fourth edition. He has been president of SF Camerawork, director of the Mother Jones International Fund for Documentary Photography, and chair of City of Oakland's Cultural Affairs Commission.

In 2007 Chris Johnson originated and designed the Oakland International Airport's Southwest Airlines *Media Wall* installed in the baggage claim area. Together with Hank Willis Thomas he recently received a grant from the Rockefeller Foundation for a work-in-progress titled, *Question Bridge: Black Males*.

Chris's artwork is in the collection of the San Francisco Museum of Modern Art, Smithsonian Institution, the Oakland Museum, the Center for Creative Photography, and the Polaroid International Collection.

Chris has studied with Ansel Adams, Imogen Cunningham, and Wynn Bullock.

Professor, [Photography \(/academics/photography\)](#)

Professor, [Fine Arts \(/academics/graduate/fine-arts\)](#)

Studied with Ansel Adams, Imogen Cunningham, Wynn Bullock

### General Information

1.800.447.1ART

**San Francisco campus**  
1111 Eighth Street  
San Francisco, CA  
94107-2247

415.703.9500

[Map](#)

**Oakland campus**  
5212 Broadway  
Oakland, CA  
94618-1426

510.594.3600

[Map](#)

[Like](#)

[Follow](#)

[Watch](#)

[Learn](#)

[Pin](#)

[Look](#)

# Walter Kitundu

From Wikipedia, the free encyclopedia

**Walter Kitundu** is a musical instrument builder, graphic artist, and musical composer from San Francisco, California.

## Contents

- 1 Biography
- 2 Career and Works
- 3 Awards
- 4 References
- 5 External links

## Biography

Kitundu was born in Rochester, Minnesota and spent his early years in Tanzania. He returned to Minnesota from age 8 to 25, then moved to the San Francisco Bay Area in approximately 1998. He currently lives in the Western Addition neighborhood.<sup>[1]</sup>

## Career and Works

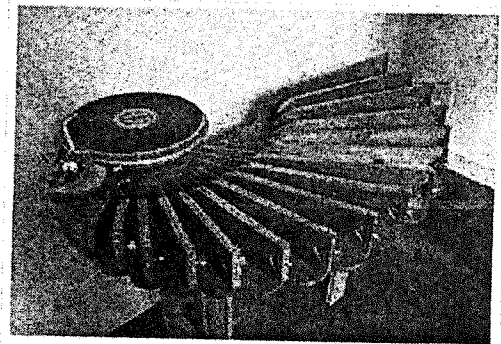
Described as a renaissance man, Kitundu is inventor of the "phonoharp", a stringed instrument incorporating a phonograph. After hearing the instrument, the Kronos Quartet hired Kitundu as their "instrument builder in residence". In addition to a phonoharp he also built a "phonoharp" for each of the quartet's members.<sup>[1]</sup> For the song "Tèw semagn hagèré" on their 2009 album *Floodplain*, he created new instruments inspired by the begena, an Ethiopian 10-string lyre.<sup>[2]</sup>

As of 2008 Kitundu is a "Multimedia Artist" with the Exploratorium, artist in residence at the Headlands Center for the Arts, and a Distinguished visiting professor of "Wood Arts" at the California College of the Arts.<sup>[1]</sup>

Kitundu is also a wildlife photographer, with a specialty in hawks and other raptors.

## Awards

In September 2008, Kitundu won a MacArthur fellowship.<sup>[1]</sup>



Phonoharp on exhibit at the Museum of Craft and Folk Art in San Francisco



Advanced

270


[Home](#)
[Profile](#)
[Network](#)
[Jobs](#)
[Interests](#)
[Premium Solutions](#)[Upgrade](#)
[Are You a Female Director - Apply Now to the National Association of Professional Women](#)
[Register Free](#)
[Read More](#)

## Does Carrie have these skills or expertise?

[People Similar to Carrie](#)

[Sculpture](#)
[Contemporary Art](#)
[Curating](#)
[Public Art](#)

[Visual Arts](#)

[Endorse](#)[Skip](#)[What is this?](#)**Carrie Lederer**

1st

Artist, Curator

San Francisco Bay Area Arts and Crafts

Current Bedford Gallery, Lederer Studios, Studio in Oakland, CA

Previous Falkirk Cultural Center, Oakland Museum Association

Education Michigan State University

[Send a message](#)500+  
connections[www.linkedin.com/pub/carrie-lederer/6/701/26a/](http://www.linkedin.com/pub/carrie-lederer/6/701/26a/)[Contact Info](#)**Activity**

Mary Beth Roberts Erenstein endorsed the skills and expertise of Carrie Lederer



Carrie is endorsed for Contemporary Art.

[Endorse Connections](#)
[Like](#)
[Comment](#)
1 day ago

Carrie Lederer is now connected to Amaryll Schwertner, Executive Chef at Boulettes Larder, Inez Brooks-Myers, museum consultant/curator, and 1 other person.

1 day ago

[See More](#)**Background****Experience****Curator of Exhibitions**

Bedford Gallery

September 1994 – Present (19 years)

Carrie Lederer, Curator of Exhibitions and Programs, has curated informative, stimulating and provocative exhibitions at the Bedford Gallery for almost 20 years. Under her guidance, the Bedford Gallery has consistently shown diverse and inspiring work by a broad range of local, national, and international artists. Ms. Lederer's special talent lies in creating a contextual framework for individual works of art, whether historical, contemporary, or community focused. She has constructed a program that is a living weave of exhibitions, many stretching beyond conventional constraints.

The 2009 Lederer organized Full Deck: A Short History of Skate Art, which featured 500 skateboard decks, photographs, paintings and skate memorabilia. During its run at the Bedford gallery visitors immersed themselves in the intensely colorful, innovative and always irreverent skate art aesthetic. Full Deck then traveled nationally for over three years.

Her exhibitions have been recognized in both local and national press including the Contra Costa Times, San Francisco Chronicle, Diablo Magazine, KQED Radio, ArtWeek, Art Forum, Art in America, East

**People Also Viewed**

Kerri Johnson  
Art Consultant



Melanie Chang  
Curatorial Assistant at



Renée de Cossio  
Manager, Gallery Programs,  
Exhibitions Design Curator- SFMOMA



Erik Mortensen  
Chief Preparator at Bedford Gallery



Julie Blankenship  
Executive Director at Visual Aid



Kris Kuramitsu  
Independent curator and  
art/philanthropic consultant



Rachelle Reichert  
Fine Artist and Experienced Arts and  
Nonprofit Administrator



Steve Pon  
Exhibitions Supervisor, SFMOMA  
ARTISTS GALLERY



Tina Yapelli  
Director of University Art Gallery and  
Professor of Art at San Diego State  
University



Marc D'Estout  
Curator at Museum of Craft and  
Design / Studio Art and Design  
Practitioner



Advanced

270



Home Profile Network Jobs Interests

## Practicing Artist

Lederer Studios

1979 – Present (34 years) | Oakland, CA

For over twenty years I have been making work that primarily relates to one subject—life forms in nature and our relationship to the natural world. My paintings and sculpture depict turbulent gardens informed by nature's riotous colorful beauty, or the deep dark space of our universe filled with a Byzantine intricacy of stars, snowflakes, and snowmen.

The work conveys the order beneath the confusion found in these two worlds—the garden and universe—both of which are astounding, capricious and seemingly anarchic.

The science of fractals and patterns of chaos are particularly important to my work.

A fractal is a complex geometric figure made up of patterns that repeat itself—each time on a smaller scale, and each smaller version is referred to as a "self-similar" form.

At first glance they seem to be a tangle of order/disorder or violence/beauty. I'm drawn to nature's intrinsic capacity to create and reproduce pattern—as both a source of imagery and working process for my own art.

Fractals basically tell the story of the wild transformations in nature that take place on a daily basis, and they give order to a chaotic world of energy and change. My paintings, sculpture and installations are a response to these natural wonderments.

My daily, up-close encounter with nature is the fifty-foot journey through our family garden, from home to the studio. I am continually captured by nature's sheer lunatic exuberance—a spectacle of complexity—beautiful, simple, and haphazard.

## Artist

Studio in Oakland, CA

January 1977 – Present (36 years 8 months)

Painting, sculpture, site-specific installations, cyanotypes, encaustic

## Curator of Exhibitions

Falkirk Cultural Center

1990 – 1994 (4 years)

Curated exhibitions, organized public programs, implemented press and fundraising to support shows.

## Assistant to the Executive Director

Oakland Museum Association

1983 – 1988 (5 years)

Organize and implement fundraising events for public and Board of Directors, development, press, correspondence., outreach.



## Skills & Expertise

Most endorsed for...

Sculpture

77 Contemporary Art

59 Curating

55 Public Art

46 Visual Arts

41 Galleries

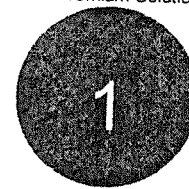
41 Art

26 Art Education



Premium Solutions

Upgrade



Location



Advanced

270

[Home](#) [Profile](#) [Network](#) [Jobs](#) [Interests](#)[Premium Solutions](#)[Upgrade](#)

Carrie also knows about...

12	Fine Art	11	Community Outreach	11	Exhibit Design
10	Grant Writing	8	Digital Photography	8	Printmaking
6	Art History	6	Art Exhibitions	4	Mixed Media
4	Photography	3	Event Planning	2	Direct Marketing
2	Curator of Exhibitions	2	Event Management	2	Photoshop

[See 11](#)

## Education

### Michigan State University

BFA, BA, Sculpture; Arts Education

## Additional Info

### Interests

Design, Craft, Gardens, Travel, Yoga, Hip hop, Architecture, Fiction, Fashion.

### Advice for Contacting Carrie

carrielederer@yahoo.com

## Honors & Awards

### Additional Honors & Awards

Art Source: Public Art Commission @ 101 California St Lobby, SF, Ca; New American Painting Catalogue, No 61, The Open Studio Press; Fleishhacker Foundation Eureka Fellowship Award for Studio Artists; Kala Art Institute Flannagan Award; Sacramento State Faire California works Jurors Cash Award.

## Organizations

### Additional Organizations

Art Table, Root Division, San Jose Institute of Contemporary Art, Oakland Art Gallery, SFMOMA Artists Gallery, The Lab

## Recommendations

Given (1)



Susan, would you like to recommend Carrie?

[Recommend Carrie](#)

# Hung Liu

From Wikipedia, the free encyclopedia

**Hung Liu** (刘虹) (born February 17, 1948) is a Chinese-born American contemporary artist.

## Life and career

Hung Liu was born in Changchun, People's Republic, China and immigrated to the United States in 1984. She attended Beijing Teachers College in 1975 and studied mural painting as a graduate student at the Central Academy of Fine Arts in Beijing.<sup>[1]</sup> She is a class of '86 alumna of UC, San Diego. Her paintings and prints often make use of anonymous Chinese historical photographs, particularly those of women, children, refugees, and soldiers as subject matter. Liu's paintings - often large, drippy, and washed with layers of linseed oil - can be seen as critiques of the rigid academicism of the Chinese Socialist Realist style in which she was trained, as well as metaphors for the loss of historical memory. One of the first Chinese artists to study in the U.S., Liu's works represent the ongoing tension between emigration and immigration. Liu has received numerous awards, including two painting fellowships from the National Endowment for the Arts, and her work is represented in the permanent collections of major museums and private collections throughout the United States and Asia.

She is currently the Professor of Painting at Mills College in Oakland, California.

## References

- ↑ Kara Kelly Hallmark, *Encyclopedia of Asian American Artists*, Greenwood Publishing Group, 2007, p115. ISBN 0-313-33451-X

## External links

- Hung Liu's Homepage (<http://www.hungliu.com/>)
- <http://www.renabranstengallery.com/liu.html>
- Hung Liu's Za Zhong work at Trillium Graphics (<http://www.trillium-graphics.com/gallery/hungliu/hungliu.html>)
- Hung Liu's painting, editions and tapestries at Turner Carroll Gallery (<http://www.turnercarrollgallery.com/>)
- exhibition of Hung Liu's artworks at the Elisabeth de Brabant Art Center (<http://elisabethdebrabant.com/liuhung.html>)

Retrieved from "http://en.wikipedia.org/w/index.php?title=Hung\_Liu&oldid=557462425"

Categories: 1948 births | Living people | American artists of Chinese descent

| Artists from the San Francisco Bay Area | Chinese emigrants to the United States

| Contemporary painters | Mills College faculty | University of California, San Diego alumni

| American women painters | Chinese painter stubs | American painter stubs



[Newsletter](#) | [Submit a Listing](#) | [Contact Us](#)


artist|TRUST

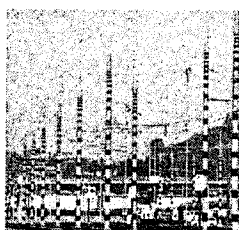
## Award Winners / Artist Profile

[home](#)  
[for artists](#)  
[support artists](#)  
[award winners](#)  
[current](#)  
[past](#)  
  
[news](#)  
[events](#)  
[about](#)  
[show your support](#)

[View all award winners](#)


## Norie Sato

2013 Twining Humber Award

[See work +](#)


## About the Artist

Norie Sato (Seattle) is an artist whose artwork for public places over the past 25 years has incorporated individual, collaborative, design team and planning of public art projects. Much of her work involves collaboration with architects and integration with the site or context. She works from site and context-driven ideas first, then finds the appropriate form and materials. She strives to add meaning and human touch to the built environment and to consider edges, transitions, culture and connections to the environment. Norie's current and past work encompasses transit/transportation facilities, airports, libraries, universities, infrastructure, parks, and other civic structures. She works in sculpture, glass, terrazzo floors, integrated design work, landscape, video and light. In her studio work, she includes large works on paper and printmaking to the list of media. She has been active in the Seattle art scene since the 70s, when she was involved with and/or, an artist-run space, and as a commissioner on the Seattle Arts Commission in the nascent days of Seattle's public art program. In addition, her own work in video, glass and on paper has been exhibited at galleries and museums around the country.

Her public art work has been recognized five times by the Public Art Network's Year in Review. Recently, she produced a 300 ft. long glass façade for the San Francisco International Airport, artwork for University of Iowa and Iowa State University, and the new Port of Portland Headquarters. She has made work for the Arabian Library and McDowell Mountain Ranch Aquatic Center, both in Scottsdale AZ, and Miami International Airport. She was lead artist for Sound Transit's Seattle Central Link Light Rail and has worked on transit systems in Portland, Salt Lake City and Tempe, Arizona. She was a member of the Seattle Design Commission which reviews city capital projects within the city of Seattle and is a former council member of the Public Art Network, a national organization focused on public art.

*Information included above was provided by artist at the time of application.*

[From the Artist](#)

**Washington  
State artists  
need you.  
Donate  
now.**

## News + Blog

2013-07-29

Meet the Artist: Anne  
Drew Potter Does Dada  
at Nova

2013-07-11

Creating a Living Legacy  
(CALL) Program Ramps  
Up

## Events

[Artist Trust /  
Photographing Your  
Artwork Digitally /  
Seattle](#)

[Artist Trust / EDGE  
Artists Grand Finale  
Presentations / Port  
Townsend](#)

[Artist Trust At Large  
/ Auburn](#)

## artist TRUST

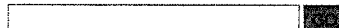
home  
for artists  
support artists  
award winners  
current  
past  
news  
events  
about  
show your support

*I am truly honored to have been selected to receive this award. I have been working from a Seattle base since moving here in 1972 and it has greatly affected how I work and what I do. There is nothing more wonderful than to receive acknowledgement for one's ongoing artwork and this has come at an especially important time for me. In 2011, my studio building where I had been for over 30 years was condemned. Since then, my "studio" has been in storage and I have worked in-between spaces that belong to other artists, fabricators or printmakers, my computer, and my dining room or basement, but without a real studio base. I am now building a new studio where I can finally bring my things out of storage and begin working again. The process has been slow and expensive, so this award will greatly help me finish the studio so I can move in. The spaces where one works inspire, limit, or allow the type and scale of work we do. The spaces affect how we conceptualize, imagine, invent and make. My new space is much smaller and of a completely different character than the one I left, so the way I worked before will not necessarily be possible in the new place. Even after developing a lifetime of habits, ways of working, thinking and doing, we are still susceptible and open to change in unpredictable directions. So this is a moment of great transition in my work life and the award is a great lift and boost in many incalculable ways that will affect me for quite a while.*

Norie Sato

[View all award winners](#)

[Legal](#) [Board Member Site](#)




[Current Exhibit](#)
[Archive](#)
[News](#)
[Artists](#)
[Publications](#)
[About](#)
[Contact](#)
[Home](#)

## Richard Shaw

Artwork

Born in Hollywood in 1941, ceramic artist Richard Shaw moved to the Bay Area in the sixties to pursue his artistic studies at the San Francisco Art Institute and University of California, Davis, where he received his bachelor's and master's of fine arts, respectively. The son of an artist mother and cartoonist father, Shaw's artistic sensibilities thrived in the rich atmosphere surrounding San Francisco, where he worked with Robert Arneson, Robert Hudson, and Ron Nagle, among others.

Shaw entered school as a painter, but quickly made ceramics his primary medium. The artist has been making and using plaster molds since the sixties, refining his technique over forty years as he explored the possibilities and limitations of clay. He has developed an astonishing array of techniques, including his perfectly cast porcelain figures, hand built and thrown clay objects and overglaze transfer decals, a method he adapted from silk-screening processes.

A unique figure in the world of contemporary ceramics, Shaw uses clay to recreate the objects of everyday life, gathering them together into ceramic sculpture that has the power to both amuse and amaze. Judith S. Schwartz, writing for the 2007 *Richard Shaw: New Work* catalogue, affirms that the artist "takes the mundane and enchantingly replays our memory of these objects, restoring their value while aesthetically challenging out senses. With idealistic vision, sympathetic yearning and a twinkle in his eye, Shaw enlightens and informs that which we take for granted and normally dismiss."

Humor and irreverence play a large role in Shaw's work, as he inserts meaning just below the beguiling surfaces of his sculptures. His exacting application of *trompe l'oeil* decals and glazing results in objects that, according to Suzanne Foley of the San Francisco Museum of Art, walk "the imaginative edge of the delightful and the absurd, with just the right amount of restraint to command elegance."

Shaw has benefitted from particularly fruitful collaborations with Robert Hudson, wherein the pair of artists shared studio space as they experimented with new and unorthodox techniques. They also toyed with the functionality of ceramics, creating jars and teapots that stretch the viewer's ability to imagine the objects in use.

Shaw skillfully combines the stuff of daily life into whimsical still lifes that appropriate mass culture while also drawing on personal experiences and memories. Michael Schwager gets to the heart of Shaw's body of work, writing in his essay for the *Richard Shaw: Four Decades of Ceramics* catalogue that "it honors modesty and humility and embodies an almost Zen-like state of mindfulness, in which the artist sees beauty, simplicity, and honesty in the familiar—and often invisible—things that surround us in our everyday lives."

Richard Shaw has been the subject of numerous solo exhibitions since 1967, and his work is included in major museum collections such as the Los Angeles County Museum of Art, the Whitney Museum of American Art, New York, the Minneapolis

Institute of Arts and the San Francisco Museum of Modern Art.



### Awards

- 1988 Honorary Doctor of Fine Arts Degree, San Francisco Art Institute
- 1987 Visiting Artist Grant, Manufacture National De Sevres, Paris, France
- 1974 National Endowment for the Arts Grant
- 1970 National Endowment for the Arts Crafts Grant

### Education

- 1968 M.F.A. University of California, Davis
- 1965 B.F.A. San Francisco Art Institute  
State University of New York at Alfred

### Museum Collections

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts  
Anderson Collection, Palo Alto, California  
Arizona State University, Tempe, Arizona  
Cantor Museum, Stanford University, Stanford, California  
Contemporary Arts Center, Honolulu, Hawaii  
Crocker Art Museum, Sacramento, California  
de Young Museum, San Francisco, California  
Everson Museum of Art, Syracuse, New York  
Federal Reserve Bank of San Francisco, California  
Ichon World Ceramic Center, Ichon, Korea  
John Michael Kohler Arts Center, Sheboygan, Wisconsin  
Krannert Art Museum, University of Illinois, Champaign, Illinois  
Levi Strauss Collection, San Francisco, California  
Los Angeles County Museum of Art, Los Angeles, California  
Lowe Art Museum, University of Florida, Coral Gables, Florida  
The Minneapolis Institute of Arts, Minneapolis, Minnesota  
Mint Museum of Craft & Design, Charlotte, North Carolina  
Museum of Art and Design, New York  
National Museum of Modern Art, Tokyo, Japan  
The Nelson-Atkins Museum, Kansas City, Missouri  
New Mexico State University, Las Cruces, New Mexico  
Nora Eccles Museum of Art, Logan, Utah  
Oakland Museum, Oakland, California  
Palm Beach Museum, Palm Beach, Florida  
Petits Lu Collection, Paris, France

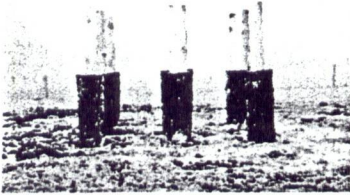
Rene Di Rosa Collection, Napa, California  
 Renwick Gallery of the National Museum of American Art, Smithsonian Institution,  
 Washington, DC  
 St. Louis Art Museum, St. Louis, Missouri  
 San Diego Museum of Contemporary Art, San Diego, California  
 San Francisco Museum of Modern Art, San Francisco, California  
 Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska,  
 Lincoln,  
 Nebraska  
 The Shigaraki Ceramic Cultural Park, Shigaraki, Japan  
 Stedelijk Museum, Amsterdam, Netherlands  
 Taipei Fine Arts Museum, Taipei, Taiwan  
 University of Miami, Miami, Florida  
 University of New Mexico, Albuquerque, New Mexico  
 University of Washington, Seattle, Washington  
 Utah Museum of Fine Arts, Salt Lake City, Utah  
 Whitney Museum of American Art, New York  
 Yale University Art Museum, New Haven, Connecticut

### Selected Solo Exhibitions

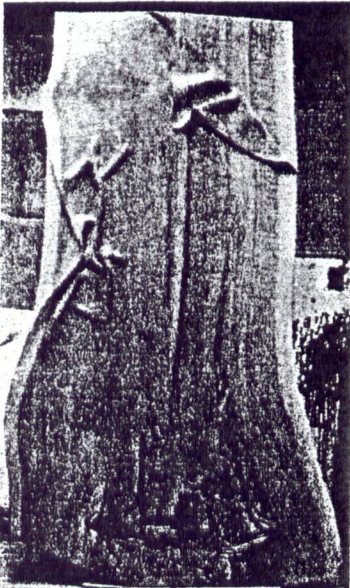
- 2013 *Richard Shaw: New Work*, Gallery Paule Anglim, San Francisco,  
 California  
 2010 *Richard Shaw: Four Decades of Ceramics*, Sonoma County Museum,  
 Sonoma, California  
*Richard Shaw: New Works*, Braunstein/Quay Gallery, San Francisco,  
 California  
 2009 *Richard Shaw: Still Life*, Frank Lloyd Gallery, Santa Monica, California  
 2007 Braunstein/Quay Gallery, San Francisco, California  
*Richard Shaw: Ceramic Sculpture*, Bolinas Museum, Bolinas, California  
*Richard Shaw: Working Drawings from Studio Sketchbooks*, Diablo Valley  
 College, Pleasant Hill, California  
 2005 *Richard Shaw: Still Lifes*, Museum of Los Gatos, Los Gatos, California  
*Richard and Martha Shaw*, b. Sakata Garo, Sacramento, California  
 Braunstein/Quay Gallery, San Francisco, California  
*Richard Shaw: It Ain't Necessarily So*, Davis & Cline Gallery, Ashland,  
 Oregon  
 2003 *Richard Shaw: New Ceramic Sculpture*, Frank Lloyd Gallery, Santa  
 Monica, California  
*Trompe L'oeil Ceramics*, Mobilia Gallery, Cambridge, Massachusetts  
 2002 Braunstein/Quay Gallery, San Francisco, California  
 2001 Frank Lloyd Gallery, Santa Monica, California  
 Sakata Garo, Sacramento, California  
 Mobilia Gallery, Cambridge, Massachusetts  
*Collaboration: Richard Shaw and Robert Hudson*, Byron C. Cohen  
 Gallery for Contemporary Art; Sherry Leedy Contemporary Art,  
 Kansas City, Missouri  
 2000 Braunstein/Quay Gallery, San Francisco, California  
 Hand Workshop Art Center, Richmond, Virginia  
 1999 *Robert Hudson & Richard Shaw: New Ceramic Sculpture*, Addison Gallery  
 of  
 American Art, Andover, Massachusetts; traveled to Yerba Buena  
 Center  
 for the Arts, San Francisco, California  
 Perimeter Gallery, Chicago, Illinois  
 Mobilia Gallery, Cambridge, Massachusetts  
 1998 Master's Touch, Tempe Art Center, Tempe, Arizona  
 Richard Shaw, A Survey, George Adams Gallery, New York

- Braunstein/Quay Gallery, San Francisco, California  
 Addison Gallery of American Art, Phillips Academy, Andover,  
 Massachusetts
- 1996 Braunstein/Quay Gallery, San Francisco, California  
 Fallkirk Cultural Center, San Rafael, California
- 1995 Perimeter Gallery, Chicago, Illinois
- 1993 Braunstein/Quay, San Francisco, California
- 1992 Frumkin/Adams Gallery, New York  
 Helander Gallery, Palm Beach, Florida
- 1991 Fullerton Museum Center, Fullerton, California
- 1990 Braunstein/Quay Gallery, San Francisco, California  
 Frumkin/Adams Gallery, New York  
 Garth Clark Gallery, Los Angeles, California  
 Howard Yerzerski Gallery, Boston, Massachusetts  
 Palo Alto Cultural Center, Palo Alto, California  
 Schneider Museum of Art Ashland, Oregon
- 1989 Thomas Segal Gallery, Boston, Massachusetts
- 1988 Alan Frumkin Gallery, New York  
 Braunstein/Quay Gallery, San Francisco, California  
 Nevada Museum of Art, Reno, Nevada  
 University of the Pacific, Stockton, California
- 1987 Bergstrom-Mahler Museum, Neenah, Wisconsin  
 The Contemporary Museum, Honolulu, Hawaii  
 Foster/White Gallery, Seattle, Washington  
 Grand Rapids Art Museum, Grand Rapids, Michigan  
 Palm Springs Desert Museum, Inc., Palm Springs, California  
 Tucson Museum of Art, Tucson, Arizona
- 1986 Allan Frumkin Gallery, New York  
 Braunstein/Quay Gallery, San Francisco, California  
 Everson Museum of Art, Syracuse, New York  
 Art Museum of South Texas, Corpus Christi, Texas  
 Huntsville Museum of Art, Huntsville, Alabama  
 Scottsdale Center for the Arts, Scottsdale, Arizona
- 1985 Asher/Faure Gallery, Los Angeles, California
- 1984 Braunstein/Quay Gallery, San Francisco, California  
 Morgan Gallery, Kansas City, Missouri
- 1983 Madison Art Center, Madison, Wisconsin
- 1982 Alberta College of Art, Calgary, Canada  
 Braunstein/Quay Gallery, San Francisco, California  
 Boise Gallery of Art, Boise, Idaho  
 Greenberg Gallery, Saint Louis, Missouri  
 Mendel Art Gallery and Civic Conservatory, Saskatoon, Saskatchewan,  
 Canada
- 1981 Braunstein/Quay Gallery, San Francisco, California  
 Newport Harbor Art Museum, Newport Beach, California  
 San Jose Museum of Art, San Jose, California
- 1980 Allan Frumkin Gallery, New York
- 1979 Belson-Brown Gallery, Ketchum, Idaho  
 Michael Berger Gallery, Pittsburgh, Philadelphia  
 Braunstein/Quay Gallery, San Francisco, California
- 1977 Jacqueline Anhalt Gallery, Los Angeles, California
- 1976 Braunstein/Quay Gallery, San Francisco, California
- 1974 E.G. Gallery, Kansas City, Missouri
- 1973 *Robert Hudson/Richard Shaw: Work in Porcelain*, San Francisco Museum  
 of Art  
 San Francisco, California  
 Quay Gallery, San Francisco, California
- 1971 Quay Gallery, San Francisco, California
- 1970 Quay Gallery, San Francisco, California

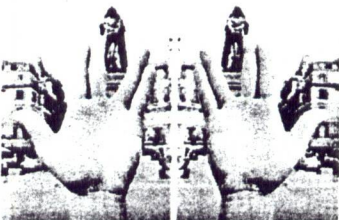




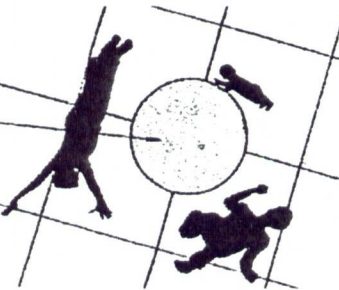
Diepenheim, Holland



Sample Carving for  
 Moscone Center. SF, CA.



Museo di Spoleto. Italy



Plan Detail. L. Edwards Park.  
 Richmond, CA.

## ART EDUCATION

1979 — L'Accademia di Belle Arte, Rome, Italy.

## TEACHING EXPERIENCE

2000- California College of Arts and Crafts, SF, CA. Graduate Studies  
 1998-1999 San Francisco State University, FS, CA.  
 1992-1995 California College of Arts and Crafts, Oakland, CA.. Senior lecturer  
 1988-1990 United Nations, FAO, Rome, Italy. Art and Taoism.  
 1984-1985 Parnell College of Arts, Dublin, Ireland. Comparative Art History  
 1986-1988 L'Universita della Terza Eta, Rome, Italy. Art and Taoist Practices.

## PUBLIC ART COMMISSIONS

### 2000 ( In progress ) Agricultural and Bio-technology Building, Uconn at Storrs, CT

#### Commissioned by the Connecticut State Commission for the Arts.

An outdoor artwork enclosed within a 160'x60' vesical shaped courtyard between two concaved Buildings of the Agricultural and Bio-Technology Department. The artwork is composed of a series of 21 sculptural elements that express the repetitive DNA base sequence of TTAGGG of the Telomere that 'bracket' all chromosomes. Bits of this telomere is lost every time any cell duplicates. Like a countdown from the moment that we are conceived until the telomere is all worn off from successive duplications as we grow, we age, as subsequence duplication of cells will take off bits of the relevant information that characterize biological functions. Coding of the CTGA bases on the sculptural components will be done by the actual tunings of the material (steel) on each sculptural elements, using exact pitches converted from the spectrophotography resonances of the CTGA bases.

### 2000 ( In progress ) Downtown Shattuck Ave. Public Art, Berkeley, CA Commissioned by the Berkeley Arts and Cultural Commission.

A 56 foot Tuning Fork sculpture is tuned to the 16th's octave pitch to Earth's fundamental natural frequency period, done with the help of seismic engineers. The Sculpture itself will be constantly set to vibrate by the chaotic mechanical energy from the wind and traffic while translating it into the Earth's free oscillation pitch. At 4'6" height, a part of the sculpture is designed to invite pedestrians to sample the sound of the pitch, by simply pressing a knob.

### 1999 ( In progress ) Lucretia Edwards Park, Richmond, CA Commissioned by the Richmond Arts and Cultural Commission.

A National Landmark Registry memorial park dedicated to the Home Front Contribution to World War II. The main design concept of this work is expressed through a pair of on-plan concave and a convex plazas. These two plazas are designed to invite visitors to honor the historical pass as well as to reflect on the meaning of war and peace, through elements that they will encounter through out the park and especially within the two plazas.

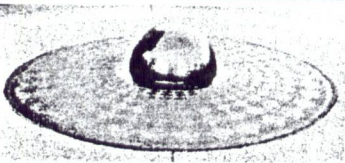
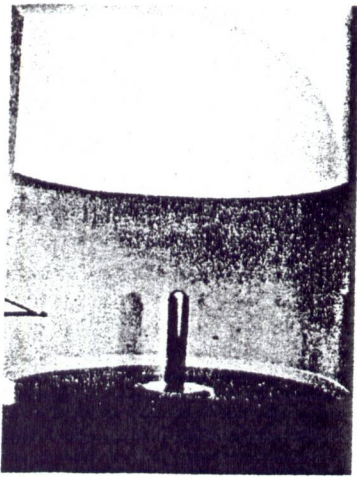
### 1998 ( Team Artist, in progress ) Moscone Center Interior Artwork Commissioned by the San Francisco Arts Commission, SF, CA.

A hundred and sixteen feet tall tree trapped in the staircase of the convention center West Building.

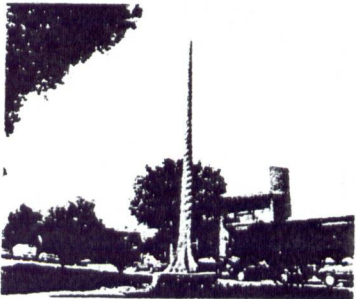
This work is designed to create a complimentary and contemplative experience for the public within an extremely busy environment of the Moscone Convention Center. Visitors can experience the buttress of the tree intact as they walk into the lobby, and



## PUBLIC ART COMMISSIONS



Two Details.  
Chabot Space and Science  
Center.  
Oakland, CA.



California Street.  
Palo Alto, CA.

### 1998. Master Plan only. A Contemporary Chinese Scholar Garden in campus. Commissioned by the San Francisco State University. CA.

The master plan is done by using traditional cannons to create contemporary site integrated sculptural and landscaping elements in unexpected intimate spaces within a large area of the campus. The concept is to create an experiential journey with multiple pathway possibilities of encounters, with each micro-environment within the overall area.

### 2000. Chabot Space and Science Center.

#### Commissioned by the City of Oakland Cultural Arts Division, Oakland, CA.

A two part outdoor/indoor artwork installed at the Vista Point Entry Plaza Rotonda and the West Building Entry Lobby. The fabrication of the outdoor work is done with technique such as erosion, fusion, chemical reactions etc. to express the naturally occurring phenomena of our planetary system. The indoor work at the West Building Lobby is a bell tuned to the fundamental natural frequency period of the Earth, brought 16 octaves higher to within human hearings. Visitors can sample the pitch by using a rubber mallet provided.

### 1997. Bitterlake Community Center.

#### Commissioned by the Seattle Arts Commission. Seattle, WA

A two dimensional planetarium superimposed onto the ground plan of the building (interior planets) and the surrounding landscape (exterior planets). The main focus of the artwork being at the entrance lobby right underneath a conical skylight, at the location of planet Earth of this planetarium. A circular constellation map inscribed in black granite is inlaid here for visitors to identify what constellations are directly above. A search dial on the nearby wall helps to identify the portion of sky at the exact time and day of the year of the visit.

### 1996. California Street Public Sculpture.

#### Commissioned by the Palo Alto Arts Commission. Palo Alto, CA

A cedar sculpture that symbolizes the layers of history of the place. From the Native Shoshone, who used rope string figures to aid their oral legend telling ( thus the rope that hung from the sky and rooted into the ground, to the Spanish Conquistadores who actually named the place Palo Alto (thus the tall pole), and the Anglo-American who came west and founded this particular place Mayfield (thus the maypole,) before incorporation into being part of Palo Alto.

### 1996. Rainier Community Center.

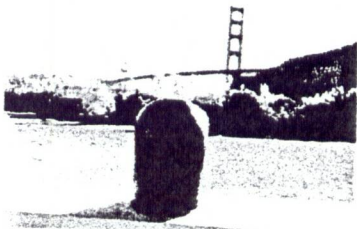
#### Commissioned by the Seattle Arts Commission.

A work that reflects the more than forty different ethnic groups who make up this community. 12 natural boulders installed around the Community Center, each inscribed with a graphic sign taken from different parts of the globe. The boulders are installed around the Community Center where visitors can match such signs with a guide book. Whenever a sign is matched, the visitor is actually facing the direction (as' the crow flies,) towards the land of origin of that particular sign.

### 1996. Bay Area Discovery Museum.

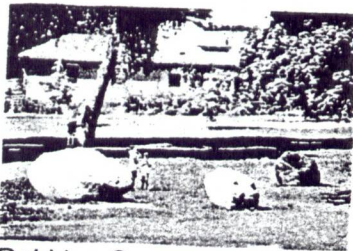
#### Commissioned by the Headlands Center for the Arts of Sausalito, CA. and the Graham Foundation of Chicago, IL.

A bell is tuned to the fundamental resonance period of the southern span lateral movement of the Golden Gate Bridge, which is still under seismic retrofit. The southern span's lateral movement is found to be the weakest 'link' of the GG Bridge. And according to seismic engineers, this weak link will likely to fail if the retrofit is not done before the next big earthquake. The bell's pitch is brought 7 octave higher than the actual period so that visitors can sample the sound.



Discovery Museum.  
Sausalito, CA.



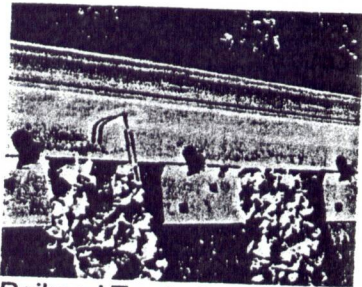


Delridge Community Center.  
Seattle, WA.

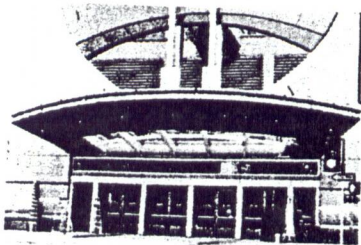
V



Palazzo Sterline. Milan, Italy  
Saatchi & Saatchi Museum,  
London.



Railroad Track. Central  
California.  
Anchorage Museum of History  
and Arts. Alaska.



### 1993. Seven Hills

**Commissioned by Pierone. Rome, Italy.**

A work of seven tuning fork capsules buried within the Seven Hills of Rome. A contemporary tribute to the founding of Rome in a particular way that is related somewhat with the Etruscan Auguri system which the Romans had incorporated into their own esoteric building customs.

### 1993. The Walkway/Davis Library.

**Commissioned by the Yolo County Arts Commission. Davis, CA.**

13 puddles, cast out of bronze, spreaded along the two walkways leading to the Library's main entrance. Each of the puddles are inscribed with a language form around the world.

### 1990. Utica

**Two Commissions. By Sculpture Space. Utica, NY.**

A geomantic sculpture along the City's Spinal Axis, Genesee Street. A five capsules burial installation. A Cutlery installation at Sculpture Space.

### 1989. Diepenheim Sculpture Park.

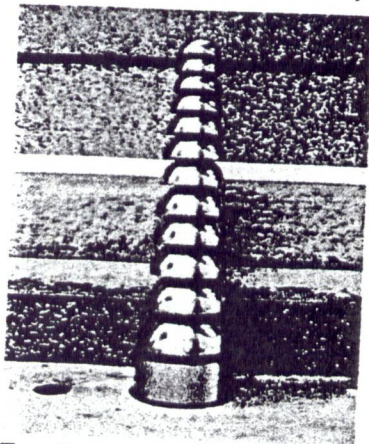
**Commissioned by Beeld und Aambeeld. Enshede, Holland.**

A nine trunk sculptural installation that form an unconventional labyrinth, accompanied by a literary monograph as a guide book.

### 1988. Palazzo Sterline. Milano, Italy.

**Commissioned by Saatchi & Saatchi Museum, London.**

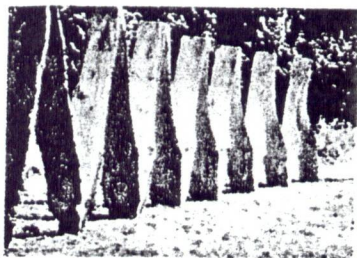
A ceiling hung wooden sculpture over a chalk circle that expresses the dual nature of unity and polarity.



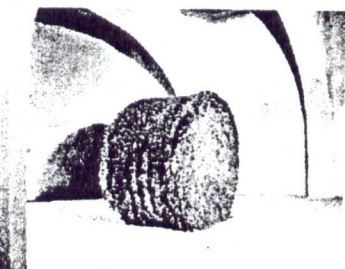
Two Details.  
Convention Center.  
Sacramento. CA.



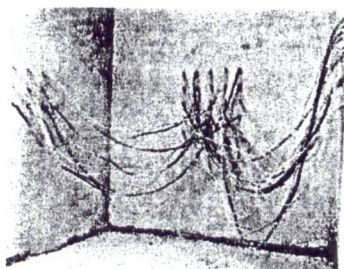
## AWARDS



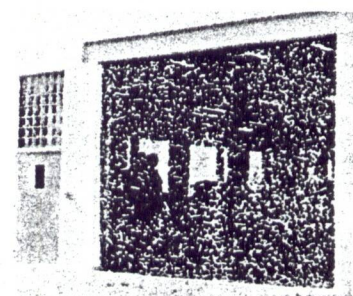
Skowhegan, ME.



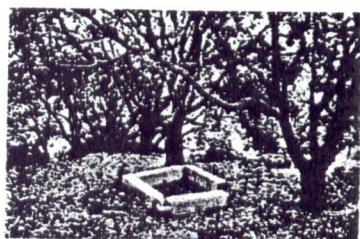
Monastero San Domenico.  
Spoleto, Italy.



Sala Uno. Rome, Italy.



Sculpture Space. Utica, NY.



Tiburon, CA.

- 1996 Eureka Fellowship. Fleishhacker Foundation. SF, CA, USA.
- 1996 Yosemite Renaissance, CA, USA. Residency.
- 1995 Graham Foundation for Advanced Studies in the Fine Arts. Chicago, IL, USA.
- 1995 Art Matters Foundation, NYC, NY, USA. Sculpture Grant.
- 1995 Headlands Center for the Arts. Sausalito, CA, USA. Residency.
- 1994 California Arts Council, USA. Sculpture Grant.
- 1992 LEF Foundation, CA, USA. Sculpture Grant.
- 1990 Sculpture Space, Utica, USA. Funded Residency.
- 1989 The Pollock-Krasner Foundation, NY, USA. Sculpture Grant.
- 1988 Skowhegan Fellowship in Sculpture, NY, USA.

## SOLO SHOWS

- 1994 Cerro Coso Community College Fine Arts Gallery. Ridgerest, CA, USA.
- 1993 Galleria Sprovieri, Rome, Italy.
- 1991 Musei di Spoleto, Ex-San Matteo, Spoleto, Italy.
- 1990 Sculpture Space, Utica, USA.
- 1989 Sala UNO, Rome, Italy.
- 1988 The American Academy of Rome. Rome, Italy.

## SELECTED GROUP SHOWS

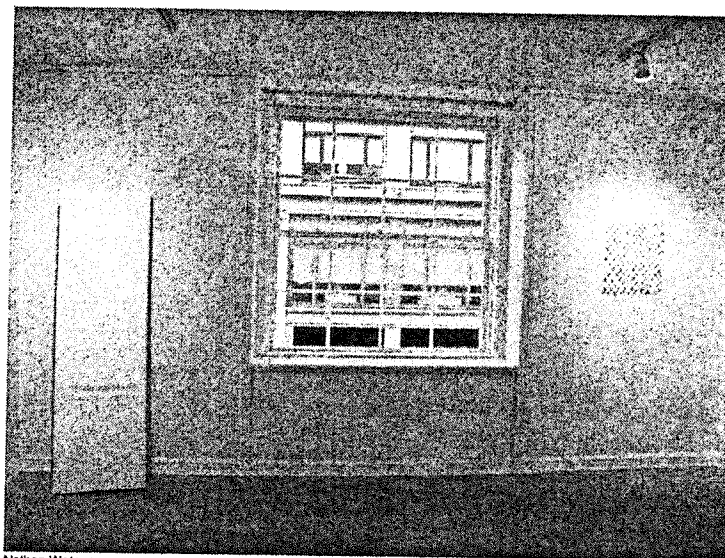
- 1999 Oliver Art Center, CCAC, Oakland, CA, USA.
- 1997 San Jose Museum of Art, CA, USA.
- 1996 Blast Haus. SF, CA, USA.
- 1996 "Sound Culture 1996". SF, CA, USA.
- 1995 "Site as Music" Secession Gallery, SF, CA, USA.
- 1994 Anchorage Museum of History and Art. Alaska, USA.
- 1994 Museum of Contemporary Art. Moscow, Russia.
- 1994 Artists' Book. Corunna, Spain.
- 1993 "Avvistamenti". Venece, Italy.
- 1992 Long Beach Museum of Art. Long Beach, CA, USA.
- 1992 "Beyond the Walls", San Francisco Art Commision Gallery. SF, CA, USA.
- 1992 Museo Civico di Rende. Taverna, Italy.
- 1992 "Rassegna Internazionale". Terrarno, Italy.
- 1992 "Invertendo la rotta da Oiente ad Occidente". Castiglione, Italy.
- 1991 "Presenze" Chiostro S. Francesco. Gubbio, Italy.
- 1991 Yuyi Gallery. Brussels, Belgium.
- 1990 "Prigione d'Invenzione". Museo di Spoleto. Spoleto, Italy.
- 1991 "Punto Eggi 90". Eggi, Italy.
- 1990 Galleria Bonomo. Rome, Italy.
- 1989 "The McGregor Donald Sculpture Prize". Edinburgh, Scotland.
- 1989 The Kelvingroove Museum. Glasgow, Scotland.
- 1989 "L'Artisti Che Non Esiste" Palazzo Madame, Rome, Italy.
- 1989 "Saatchi & Saatchi per i Giovani". Milan, Italy.
- 1988 The Drawing Center. NYC, USA.
- 1988 "Anti-Apartheid" Palazzo Massimi. Rome, Italy.
- 1987 Sala Uno. Rome, Italy.
- 1986 "L'Artsti Romani" American Acedemy of Rome. Italy.

# NOMA GALLERY

CURRENT PAST UPCOMING PROJECTS WORKS BY ABOUT US

## NATHAN WATSON

- ARTIST INFO
- VIEW WORK



Nathan Watson  
*Shades Of Grey*, 2009  
wood, drywall and joint compound, glass

### Artist Statement

Whenever I enter a space there is often a felt sense of order, restrictiveness, or purpose that is perhaps more felt than observed in the physical, but no less real or present. In my most recent series of work for the exhibition *Shades of Grey*, I have allowed myself the freedom to edit and engage an environment with the hope of exposing and unraveling the complexities of the relationship between architecture and those present within it. Each work in the exhibition considers the limitations of being confronted by a series of walls, but also the joy and freedom possible within a space made available for art production.

### Education

2006 MFA candidate California College of Arts  
2001 Pilchuck Glass School  
1999 B.A. Centre College, Danville, Kentucky

### Awards and Recognition

2003 Rhode Island Foundation "Support for New Art Work" Grant Award  
2003 Rhode Island State Council for the Arts Grant Award  
2003 Visiting Artist, Centre College; presentation and demonstrations  
2004 Visiting Artist, Massachusetts College of Arts  
2004 Guest Lecturer for Glass Dept. California College of Arts  
2005 George & Dorothy Saxe Scholarship Award  
2005 Guest Lecturer for Glass Dept. California College of Arts  
2007 - 2009 Visiting professor of Art in Glass department of San Francisco State University

2003 Rhode Island Foundation New Works Grant Exhibition, Providence Rhode Island

2004 Rhode Island Council for the Arts Installation, Providence, Rhode Island

2006 MFA Graduate Exhibition - *Process* PLAYsPace Gallery, San Francisco