

# Five Tables of Floor Plan



November Five

Five Tables is a monthly up-close look at artworks from the BAMPFA collection, curated and arranged in the BAMPFA Works on Paper Study Center on the five expansive art-viewing tables. Bi-annually Student Committee members curate Five Tables around a theme chosen by students. During this unusual year when we have all moved online, the Student Committee has instead compiled a virtual presentation of a selection of works.

The assortment presented here, centered around the concept of the floor plan, illustrate diverse and varying understandings of space with reflections informed by the shelter-in-place order due to COVID-19. Looking at layouts, architectural plans, depictions of interiors, and other representations of residences, these works examine our current at-home situations through the eyes of artists. The artworks are organized into four themes: Interiors as Portraits, Time-Based, Utopias, and the Contrast of East and West.

Photo credits for title page:

Juan Laurent: *Sevilla\_1343\_Vista interior del Salon de las Columnas en el palacio de San Telmo*, 1870-1880; albumen print from wet-plate collodion negative; 13 1/4 x 9 3/4 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Jan Leonard and Jerrold A. Peil.

Ant Farm: *Dilexi Projection Room (Newman Media Studio folder)*, 1971; red ink, black marker, graphite and colored pencil on paper, three-hole punched; 8 1/2 x 11 in.; University of California, Berkeley Art Museum and Pacific Film Archive; partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker. Copyright: Chip Lord, Curtis Schreier.

Hans Hofmann: *Untitled (Interior Composition)*, 1935; oil and casein on plywood; 43 3/8 x 35 3/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Hans Hofmann. Photo: Ben Blackwell

Zhang Dali: *Dialogue Beijing #8*, 1998; Color photograph on canvas; 11 x 15 13/16 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of John Bransten.

Joan Brown: *Dog and Chair in Environment*, 1961; oil on canvas; 72 x 72 1/4 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Lewis Zachary Cohen.

Henry Alexander: *Teete's House*, 1886; oil on canvas; 28 3/8 x 21 1/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Bequest of Hannah N. Haviland.

Travis Collinson: *Pinkie was painted by Thomas Lawrence but what if blue boy was a beat poet (Paule)*, 2013-2014; acrylic on linen; 64 x 48 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Purchase made possible through a gift of the Paul L. Wattis Foundation

Henri Matisse: *Large Nude Seated in an Armchair*, 1927; lithograph; 18 x 24 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Transfer from the Graphic Art Loan Collection, the General Library, University of California

Jacob Lawrence: *Catholic New Orleans*, 1941; gouache on paper; 28 1/4 x 34 1/4 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art).

*Putting Out Lamp*, China, 1667-1700; hanging scroll; ink and color on silk; 52 1/2 x 23 1/4 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of James Cahill and Hsingyuan Tsao.

*The Dhiradhira Nayika*, India, 1630; oil on canvas; 10 x 8 7/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Jean and Francis Marshall.

## Interiors as Portraits



Richard Diebenkorn: *Studio Wall*, 1963; oil on canvas; 45 3/8 x 42 1/2 in; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Richard and Phyllis Diebenkorn.

### **Richard Diebenkorn**

United States, 1922-1993

*Studio Wall*

1963

Oil on canvas

Gift of Richard and Phyllis Diebenkorn

2015.20

A painter and printmaker, Richard Diebenkorn was an influential artist known for his abstracted landscapes and ties to the Bay Area Figurative art movement. His work often appears layered and loosely rendered, yet forms are still easily recognizable. In *Studio Wall*, Diebenkorn reveals a section of his art studio covered in art and partially blocked by a chair. While the work does not depict people, Diebenkorn's representation of a personal space gives *Studio Wall* a portrait-like quality.

Student: Lily Callendar



## Interiors as Portraits



Rocky McCorkle: *Movie & Marathon You & Me On A Sunny Day 109/135*, 2012; Chromogenic print; 40 x 80 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange.

### **Rocky McCorkle**

United States, b. 1978

*Movie & Marathon You & Me On A Sunny Day 109/135*

2012

Chromogenic print

Museum purchase: Bequest of Phoebe Apperson Hearst, by exchange

2012.13

Rocky McCorkle is a San Francisco artist. For this piece, he put out a flyer looking for someone to work with on a project, and his upstairs neighbor volunteered. His neighbor was a San Francisco civil servant and widow. Much of *Movie & Marathon You & Me On A Sunny Day 109/135* focuses on his neighbor living with the memories and remains of her husband. Some of these remains are implied to be hallucinations—for example, all of the Gatorade cups on the ground. The photograph appears so clear because it is made up of over 100 separate photographs stitched together.

Student: Clara Sperow

## Interiors as Portraits



Travis Collinson: *Pinkie was painted by Thomas Lawrence but what if blue boy was a beat poet (Paule)*, 2013-2014; acrylic on linen; 64 x 48 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Purchase made possible through a gift of the Paul L. Wattis Foundation

### **Travis Collinson**

United States, 1979

*Pinkie was painted by Thomas Lawrence but what if blue boy was a beat poet (Paule)*  
2013-2014

Acrylic on linen

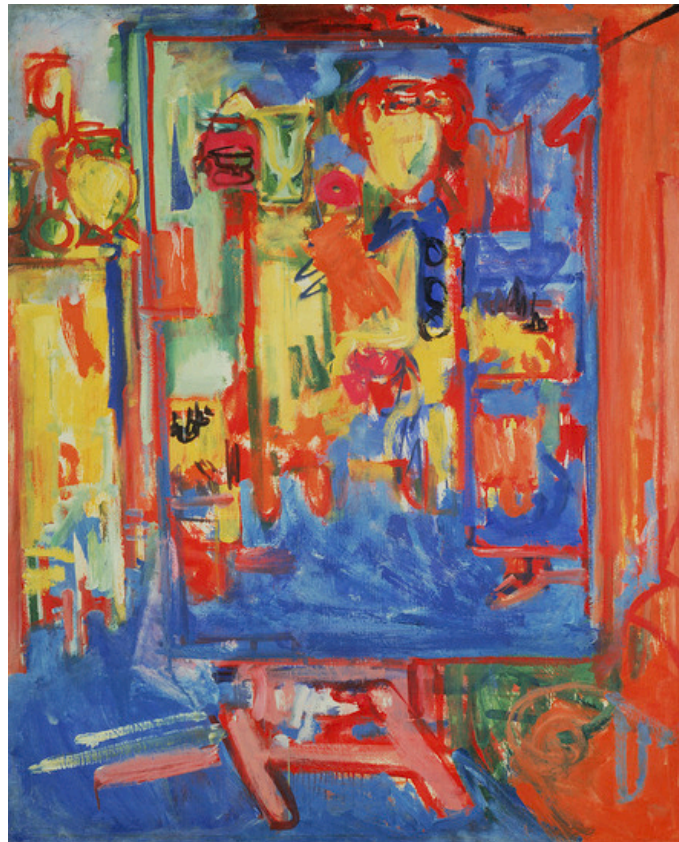
Purchase made possible through a gift of the Paul L. Wattis Foundation

2014.5

San Franciscan artist Travis Collinson's peculiar hyper realistic piece is riddled with allusions. Although it feels very disconnected from the subject matter, *Pinkie* and *Blue Boy* are rococo portraits of children dressed in their namesakes' colors and hung opposite to each other. *Thomas Lawrence* is in reference to his painting of *Pinkie*, but *Blue Boy* is credited to Thomas Gainsborough. The subject themselves is San Francisco gallerist Paule Anglim, enclosed by pink and blue space reminiscent of the title.

Student: Drew Atkins

## Interiors as Portraits



Hans Hofmann: *Untitled (Interior Composition)*, 1935; oil and casein on plywood; 43 3/8 x 35 3/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Hans Hofmann. Photo: Ben Blackwell.

### **Hans Hofmann**

United States, 1880-1966

*Untitled (Interior Composition)*

1935

Oil and casein on plywood

Gift of Hans Hofmann

1965.24.2

Hofmann was a German-born American Abstract Expressionist painter. He spent his early years in Munich and Paris, where he was active in the European avant-garde movements. Shortly after migrating to the US in 1932, he painted this series of interiors of his studio. In this one, the center is dominated by a large canvas depicting the rest of the studio behind it. We can see the Fauvist influences in his wild, bright, unmodulated colors and gestural brushstrokes. The repeated use of geometric shapes also marks the beginnings of Hofmann's transition into complete geometric abstraction later on in his artistic career.

Student: Vanessa Lim



## Interiors as Portraits



Jacob Lawrence; *Catholic New Orleans*, 1941; gouache on paper; 28 1/4 x 34 1/4 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art)

### Jacob Lawrence

United States, 1917-2000

*Catholic New Orleans*

1941

Gouache on paper

Purchased with the aid of funds from the National Endowment for the Arts (Selected by the Committee for the Acquisition of Afro-American Art)

1971.22

Jacob Lawrence was a great Harlem Renaissance painter, particularly well known for his painting series "The Migration Series." Lawrence was from New Jersey and had never been to New Orleans until he received a Guggenheim fellowship allowing him to live there for three months. This painting is a product of that, showing a black Madonna in the back of the painting, characteristic of Catholic New Orleans. This piece is very spatially ambiguous, allowing viewers to sort out what is where; with the most recent consensus being that the main woman is looking into a religious storefront display.

Student: Rachel Sanchez

## Interiors as Portraits



Joan Brown: *Dog and Chair in Environment*, 1961; oil on canvas; 72 x 72 1/4 in; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Lewis Zachary Cohen.

### Joan Brown

United States, 1938-1990

*Dog and Chair in Environment*

1961

Oil on canvas

Gift of Lewis Zachary Cohen

1980.22.3

Bay Area painter Joan Brown is best known for her use of vivid colors, expressive brushwork, and figurative style. A member of the Bay Area Figurative Movement, Brown took elements of Abstract Expressionism and combined it with a return to figuration. Her work was often personal, representing important symbols or aspects of her life. Brown was an avid animal lover and often included dogs or cats in her artwork. With minimal figuration beyond the dog, *Dog and Chair in Environment* creates an intimate space where both the dog and chair take on a feeling of significance.

Student: Lily Callendar



## Interiors as Portraits



Henri Matisse: *Large Nude Seated in an Armchair*, 1927; lithograph; 18 x 24 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Transfer from the Graphic Art Loan Collection, the General Library, University of California

### **Henri Matisse**

France, 1869-1954

*Large Nude Seated in an Armchair*

1927

Lithograph

Graphic Art Loan Collection, the General Library, University of California

1983.3.8

Matisse is a French painter held in high regard alongside artists like Picasso in progressing modern art towards exceptionalism. His work evolved from more expressionist influences to the clearly defined figures that would later garner his fame. During 1940, he remained in France during the Nazi invasion, not wanting to abandon France when his nation needed him most. This work is made in expressionist fashion with cascading lines intersecting with one another, etching out her form. The tiles on the floor connect with the wallpaper at the further junction creating dimensionality in a two-dimensional space. This both confines the woman to her chair, in that there are clear ends to where the wall and floor meet, while also uplifting the parts of her body that jut forward.

Student: Paloma Macias

## Interiors as Portraits



George Segal: *Girl Looking Into Mirror*, 1970; plaster, mirror, and wood; 72 x 28 x 27 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Bequest of Marcia Simon Weisman Foundation

### **George Segal**

United States, 1924-2000

*Girl Looking Into Mirror*

1970

Plaster, mirror, and wood

Bequest of Marcia Simon Weisman Foundation

1995.51.11

George Segal primarily made art in the 1960s and 1970s. Segal is known for using plaster casts as part of installations. *Girl Looking Into Mirror* is different from his typical plaster casts because the girl in this installation is naked—Segal's casts are normally clothed. The nudity does not appear out of place though; instead, it comes across as reminiscent of Classical or Baroque sculptures. Segal wraps real people in plaster to get his sculptures, creating a genuine bodily sense in this piece. The girl's surroundings—notably the mirror—only further this sense of authenticity, making viewers identify with her more.

Student: Clara Sperow

## Interiors as Portraits



Walker Evans: New York State Farm Interior, 1931; gelatin silver print; 6 5/16 x 8 3/8 in; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Jan Leonard and Jerrold A. Peil.  
Photo: Photographer.

### **Walker Evans**

United States, 1903 – 1975

*New York State Farm Interior*

1931

Gelatin Silver Print

Gift of Jan Leonard and Jerrold A. Peil

2000.50.57

The St. Louis born Walker Evans recorded vernacular life through his documentary photographic style. His dependence on formalism and line in his early years elicits a means to catalogue life as it was, and in particular, the stresses and anxiety of living in America during the Great Depression. Evans records the daily living in a farmhouse—both its mess and comfort—all the while making one not to forget that “The Lord will Provide” and to never lose hope in the most desperate of times.

Student: Henry Davis



## Interiors as Portraits



Jerome Liebling: *Slaughterhouse, South St. Paul*, 1962; gelatin silver print; 10 x 10 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Victoria Belco and William Goodman in memory of Teresa Goodman.

### **Jerome Liebling**

United States, 1924-2011

*Slaughterhouse, South St. Paul*

1962

Gelatin silver print

Gift of Victoria Belco and William Goodman

2018.46.35

A son of immigrants, Liebling became a member of the Photo League, documenting New York City during the 1940s. In Minnesota, he continued his focus on social change by photographing underrepresented immigrants and the working class within the hidden world of U.S. agribusiness. Here, a cow phantasmally dangles from above; a diffused square of light on the floor breaks up coats of blood drippings. There is a surprising resonance with society at present—who remains outside the frame, continuing the dangerous labor of food production while we're told to take shelter amid COVID-19?

Student: Laura Quinn

## Interiors as Portraits



Pablo Picasso: *The Sculptor's Studio*, 1933; etching; 12 11/16 x 14 7/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Erle Loran.

### **Pablo Picasso**

Spain, 1881-1973

*The Sculptor's Studio*

1933

Etching

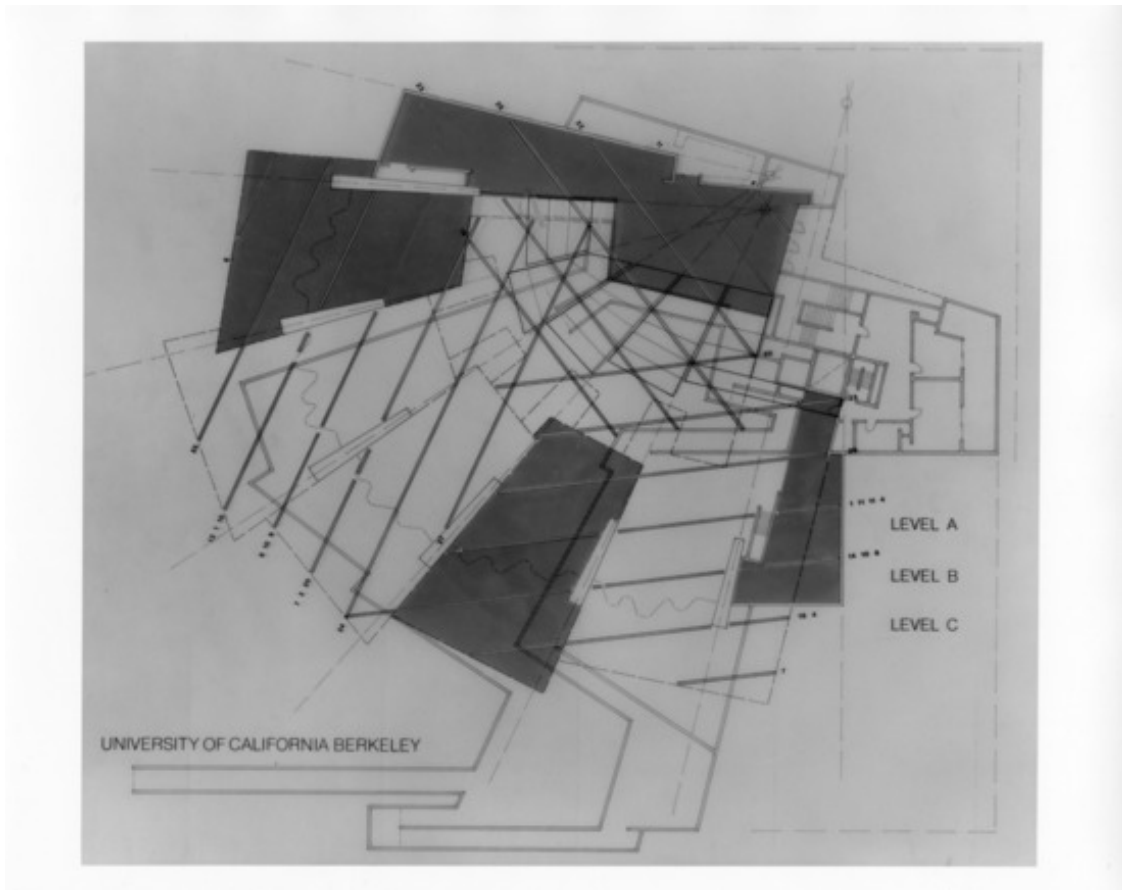
Gift of Erle Loran

1990.12

An artist of remarkable talent and significance, Pablo Picasso's career spans a number of various eras that describe the evolution of his visual style. Picasso's 1933 etching, *The Sculptor's Studio*, is from his Vollard Suite series. Starting from 1933 and throughout the rest of the 1930s, Picasso was commissioned by Ambroise Vollard, an art dealer and publisher. In exchange, Vollard offered Picasso paintings by Paul Cezanne and Pierre-Auguste Renoir as payment for this project. *The Sculptor's Studio* was one of the first pieces of the Vollard Suite. While the entire series does not have one singular central theme that is consistent throughout the entire 100 etchings, Picasso's Vollard Suite is said to be a deep exploration of the artist's psyche. *The Sculptor's Studio* is a part of the early pieces in the series, which begin the etchings by exploring the space of the sculptor's studio along with neoclassical imagery and mythological references. As the Vollard Suite etches continue, these neoclassical and mythological imageries experience an erratic evolution that reflects Picasso's changing artistic and emotional obsessions.

Student: Michelle San Andreas

## Time-Based



Robert Irwin: *[Untitled] (drawing for the University Art Museum installation)*, 1979; ink and transfer on paper with photo-positive acetate; 24 1/4 x 30 1/2 in; University of California, Berkeley Art Museum and Pacific Film Archive; Anonymous gift.

### Robert Irwin

United States, b. 1928

*[Untitled] (drawing for the University Art Museum installation)*

1979

Ink and transfer on paper with photo-positive acetate

Archive, Anonymous gift

1983.6

Robert Irwin is an American installation artist who works with light and space. His signature styles are the parallel fluorescent light tubes and the large screens occupying the whole exhibition space. Both play with the visual or sensory perception of object patterns under different light and space environment. This drawing is the artist's design for his installation work in the old BAMPFA building. It shows both transparent and opaque long rectangular panels are puzzled together vertically and slanted across different floors in museum space.

Student: Alice Xie



## Time-Based



Tom Marioni, Frank Youmans: *untitled photograph (All Night Sculptures)*, 1973; color photocopy; 8 1/2 x 11 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the Naify Family. Copyright: Archive of MOCA (Museum of Conceptual Art).

### **Tom Marioni, Frank Youmans**

United States, b. 1942

*Untitled photograph (All Night Sculptures)*

1973

Color photocopy

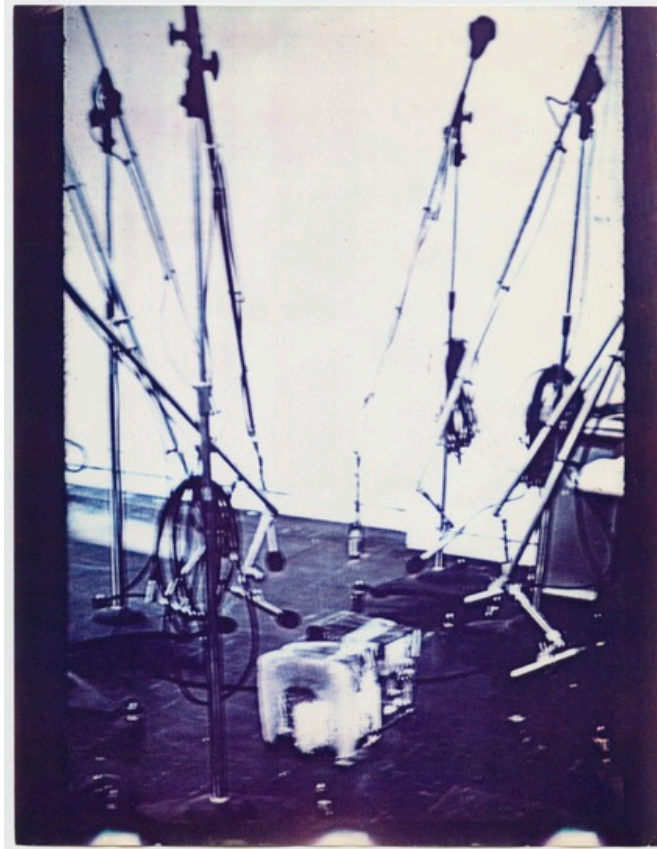
Gift of the Naify Family

1995.46.152.15

*All Night Sculptures* was a show by Tom Marioni that took place at the Museum of Conceptual Art (MOCA), San Francisco, April 20–21, 1973. Artists were given a room in the museum and invited to present a performance or installation for the duration of sunset to sunrise. This work, titled the *Artist's Studio* was attributed to Frank Youmans, but it was actually Marioni's work. He had commissioned Youmans to create a plaster cast of a woman's body, and at the end of the night the completed cast was displayed in the room which had taken on the look of an artist studio, hence the title of the piece.

Student: Vanessa Lim

## Time-Based



Paul Kos: *untitled photograph, The Sound of Ice Melting (Sound Sculpture As)*, 1970; color photocopy; 11 x 8 1/2 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the Naify Family. Copyright: Paul Kos.

### **Paul Kos**

United States, b. 1942

*Untitled photograph, The Sound of Ice Melting (Sound Sculpture As)*

April 30, 1970

Color photocopy

Gift of the Naify Family

1995.46.445.13

This piece was Paul Kos's contribution to the exhibition *Sound Sculpture As*, which was the first exhibition that took place at MOCA San Francisco, on April 30, 1970. Kos collaborated with sound engineer Richard Beggs to surround two 25-pound blocks of ice with boom microphones and amplifiers in an attempt to capture the sounds of them melting. Some have pointed out the similarities between this work with John Cage's 4'33" and other Fluxus pieces, while others have read the work through an environmentalist lens with the melting ice perhaps referencing global warming.

Student: Vanessa Lim

## Time-Based



James Lee Byars : *untitled photograph, (The Performable Square)*, 1965; black-and-white photograph; 6 1/8 x 4 1/4 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Bequest of James Elliott. Copyright: The Estate of James Lee Byars, Courtesy of Michael Werner Gallery, New York and London.

### **James Lee Byars**

The United States, 1932-1997

*Untitled photograph (The Performable Square)*

1965

Black-and-white photograph

The Estate of James Lee Byars, Courtesy of Michael Werner

2003.7.51.7

Byars was an American performance artist and sculptor that utilized esoteric themes to encapsulate his self-reflexive work. Byars had a direct relationship with MOMA, from his first exhibition in the museums' staircase to his several months' postmortem exhibition celebrating his artistic accomplishments. He was extremely well-traveled, his trip to Kyoto in 1958 lasted a decade and that was where he created this artwork. The woman pictured creates dimension in the room with these folded pieces of paper. Byars manipulated objects to contort viewers' perception of the intimate, compared to the universal. Byars would work physically representing the interiority of one's self in the physical world through art.

Student: Paloma Macias



## Utopias



Suzan Frecon: *plan for a place (multiple red structural study)*, 1991; watercolor on old paper; 9 3/8 x 13 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the Peter Norton Family.

### **Suzan Frecon**

United States, born 1941

*plan for a place (multiple red structural study)*

1991

Watercolor on old paper

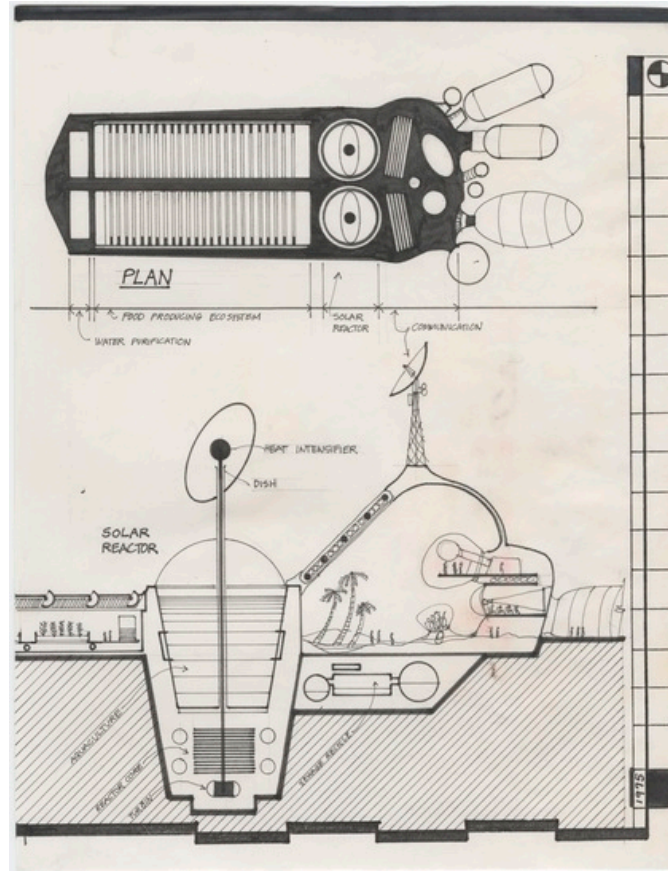
Gift of the Peter Norton Family

1994.20.4

Large-scale, high abstraction oil paintings are what Suzan Frecon is known for, but smaller watercolor studies are also a crucial component of her work. This study displays an inquiry into color, composition, and materials. You are invited to engage in a dialogue with a range of her self-mixed red pigments and the paper's undulating creases. Some lines retreat, sneak past their edges, or boisterously protrude. What does your conversation with this drawing reveal to you about how you define "place"?

Student: Laura Quinn

# Utopias



Ant Farm: *Surplus City Plan* (from *4.2MAR.O*), 1975; ink and marker on photocopy paper; 11 x 8 1/2 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker. Copyright: Chip Lord, Curtis Schreier.

## Ant Farm

United States, Active 1968-1978

*Surplus City Plan* (from *4.2MAR.O*)

1975

Ink and marker on photocopy paper

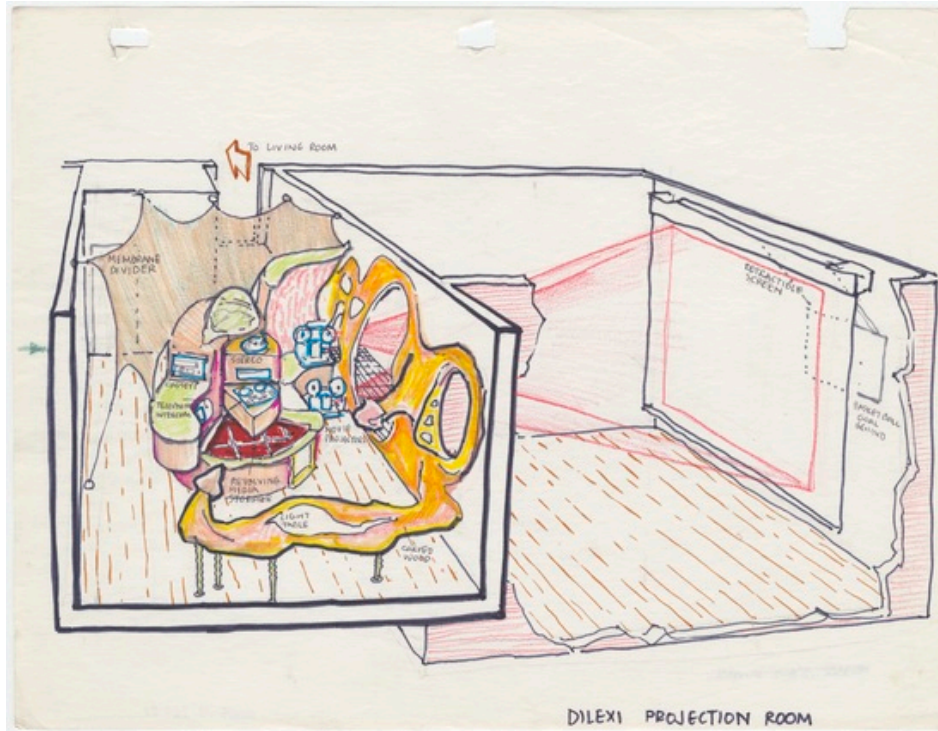
Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker

2005.14.243.16

Art collective Ant Farm drafts a sustainable utopian space in *Surplus City Plan* out of a titan silo missile. Designed to house a community of 3,000 Ant Farm challenges interior space as urban planning, and beyond that sustainable design. A key feature of the structure is the aquaponic farm and greenhouse which provides the utopian society with enough sustenance to earn its name Surplus City.

Student: Drew Atkins

## Utopias



Ant Farm: *Dilexi Projection Room* (Newman Media Studio folder), 1971; red ink, black marker, graphite and colored pencil on paper, three-hole punched; 8 1/2 x 11 in.; University of California, Berkeley Art Museum and Pacific Film Archive; partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker.  
Copyright: Chip Lord, Curtis Schreier.

### Ant Farm

United States, 1968-1978

*Dilexi Projection Room* (Newman Media Studio folder)

1971

Red ink, black marker, graphite and colored pencil on paper, three-hole punched

Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker

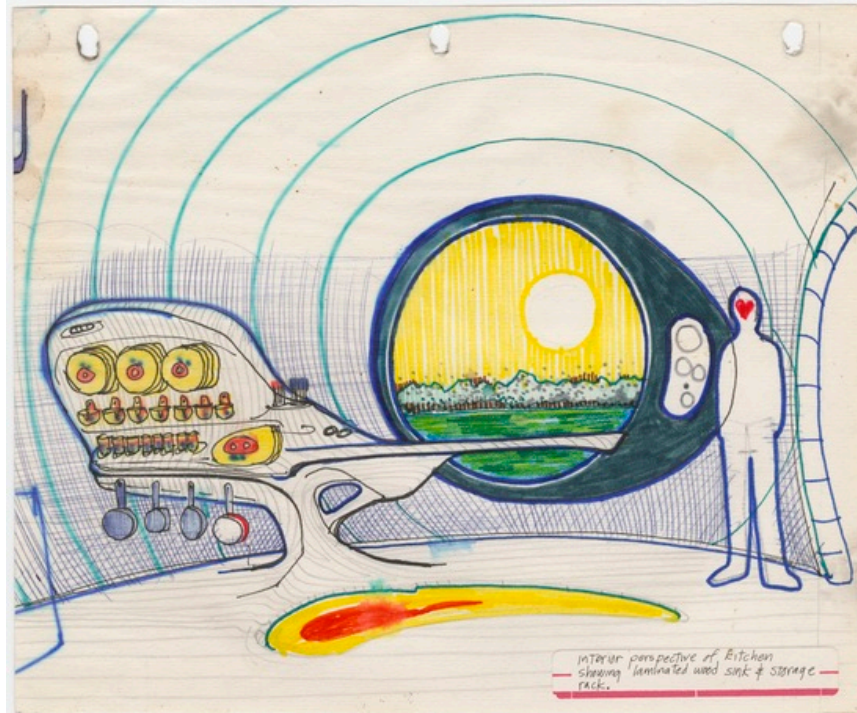
2005.14.263.21

Formed in 1968 by Chip Lord and Doug Michels, San Francisco based art collective Ant Farm combines architecture with graphic and environmental art. Ant Farm was initially established as an alternative architecture practice. *Dilexi Projection Room* is a private collector commission for Jim Newman, a gallerist and prominent figure in the San Francisco avant garde art community. This piece by Ant Farm is a conceptual plan for the projection room of Newman's Dilexi Gallery. There are two parts to this piece: the media technology hub and the actual projection room. The media hub resembles a cross section of a cell, with its organic shapes and membrane wall, and provides a stark contrast to the relative minimalism of the projection room, in which the central element is the retractive screen.

Student: Michelle San Andreas



## Utopias



Ant Farm: *Interior perspective of kitchen (House of the Century scrapbook)*, 1971; Ballpoint pen, ink, graphite, and blue, brown, green, orange, yellow marker on paper with sticker, three-hole punched; 8 1/2 x 10 1/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker. Copyright: Chip Lord, Curtis Schreier.

### Ant Farm

United States, 1968-1978

*Interior perspective of kitchen (House of the Century scrapbook)*

1972-1973

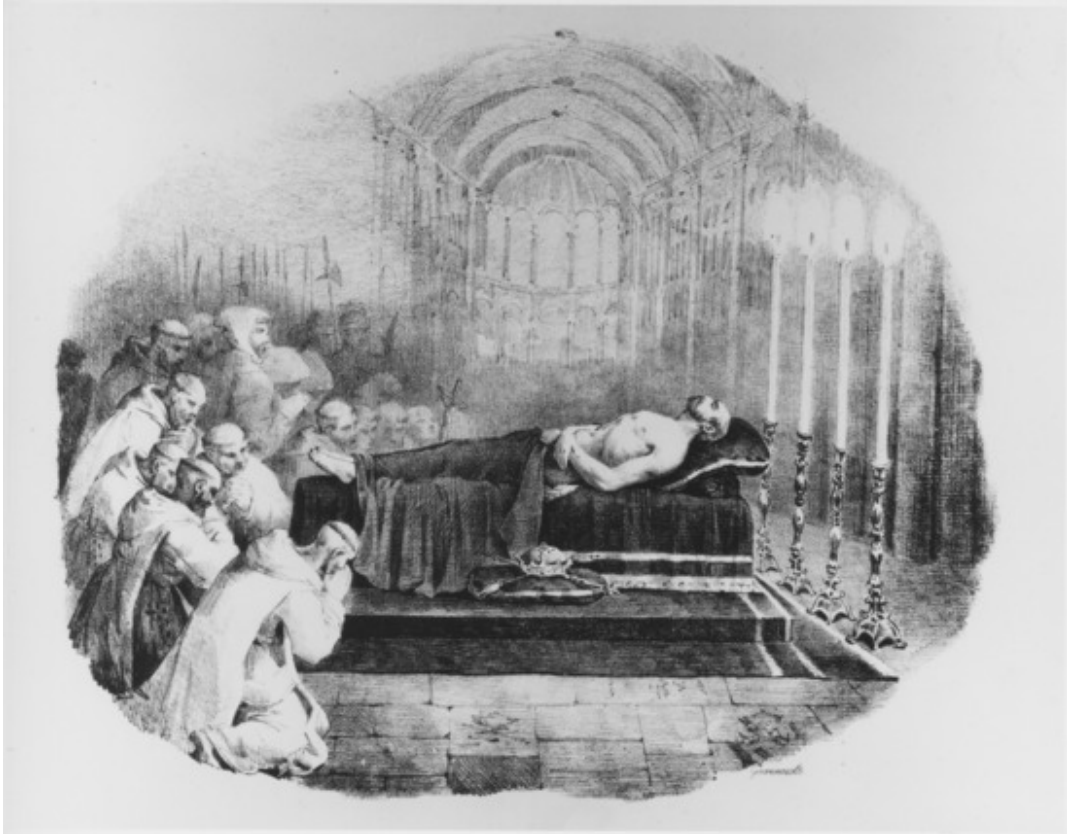
Ballpoint pen, ink, graphite, and blue, brown, green, orange, yellow marker on paper with sticker, three-hole punched

Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker  
2005.14.259.26

Ant Farm was a multidisciplinary collective founded by Chip Lord and Doug Michels in 1968 and based in San Francisco. Later joined by Curtis Schreier, they embraced the "underground" youth counterculture of the time, focusing on alternative architecture, performance, and video. This particular drawing was a plan for the kitchen in Ant Farm's House of the Century, which was built on Mojo Lake in Angleton, Texas in 1973. Though the structure can be seen as phallic in nature, its shape was inspired by the 1933 Cord automobile.

Student: Katherine Schloss

## The Contrast of East and West



Jean Louis Andre Theodore Gericault: *The Death of William the Conqueror*, 1823; lithograph; 7 3/4 x 11 1/4 in; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Dr. and Mrs. Joseph Goldyne.

### **Jean Louis Andre Theodore Gericault**

France, 1791-1824

*The Death of William the Conqueror*

1823

Lithograph

Gift of Dr. and Mrs. Joseph Goldyne

1969.23

William the Conqueror, King of England and Normandy and the fearless warrior, died after a serious horse-riding accident, and like William the Conqueror, the French painter Gericault, famous for his *Raft of Medusa*, experienced a short life after a serious horse-riding accident. In the year preceding his own death, Gericault's lithograph ushers a comparison between king and artist, the venerated and the forgotten. Gericault depicts King William lying in state ornamented by the grand gothic cathedral and the weeping of his followers. The arched ceiling and the lit pillar candles give a stoic remembrance to a celebrated king.

Student: Henry Davis

## The Contrast of East and West



Henry Alexander: *Teete's House*, 1886; oil on canvas; 28 3/8 x 21 1/8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Bequest of Hannah N. Haviland.

### Henry Alexander

United States, 1860-1894

*Teete's House*

1886

Oil on canvas

Bequest of Hannah N. Haviland

1921.1

Henry Alexander was a German painter that moved to San Francisco; later moving to New York City and eventually dying there at the age of 34. Following his death, much of his work was destroyed in a fire, making his surviving works all the more special. This work highlights Alexander's extraordinary skill, with the luscious texture of the velvet curtains and complex mirror in the upper right showing the chandelier's reflection. Quite unique is the illusion painting of a white animal on the ground behind the dog; which would have seemed lifelike to visitors of this house.

Student: Rachel Sanchez

## The Contrast of East and West



Tetsuya Noda: *Diary: August 22, 1968*, 1968; silkscreen and woodcut on paper; 36 5/8 x 36 5/16 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Museum Purchase.

### **Tetsuya Noda**

Japan, 1940-present

*Diary: August 22, 1968*

1968

Silkscreen and woodcut on paper

1969.4

Tetsuya Noda is a native of Kumamoto and one of the most successful contemporary print artists in the world. Noda's *Diary* series numbers over 500 prints and is currently being shown at The Art Institute of Chicago. This marks the first solo show in a North American museum for Noda, whose prints capture intimate, personal moments in his life as well more public ones—notably, the devastation that followed Japan's earthquake and following tsunami in 2011. Noda's unique and complex printing process involves adding drawn elements to a photograph, which is then put through a mimeograph machine to create a stencil. Noda then adds color to a sheet of handmade Japanese paper using a woodblocking technique, on top of which he silkscreens the altered photo. This piece focuses on a family—perhaps Noda's own—which is anchored by only a couch and a single bonsai tree amidst the surrounding white backdrop.

Student: Katherine Schloss



## The Contrast of East and West



Chen Hongshou: *Lohan (Arhats)*, 17th century; ink and color on silk; 13 x 222 1/2 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Museum Purchase.

### **Chen Hongshou**

China, Ming Dynasty, 1599-1652

*Lohan (Arhats)*

17th Century

Ink and color on silk

Museum purchase

1976.17

Chen Hongshou was a 17th-century Ming Dynasty Chinese painter and poet, most famous for his figure painting in the depiction of stories with clean, light, and elegant use of lines and colors. He would exaggerate the depiction of the characters to show their postures and inherent qualities, giving an artistic creation. In *Lohan*, the 18.5ft long scroll painting, Chen depicted eighteen arhats or lohan (罗汉) with halos on their heads and their daily life. The number eighteen is derived from the sixteen arhats-who listened to Śākyamuni Buddha to stay in the living world, to spread Buddhism's teachings, and to benefit the people there. The artist presented each Lohan with their unique Buddhism feature, such as one taming a lion.

Student: Alice Xie

## The Contrast of East and West



*Behold the Man*, Flanders, 1467-1500; wool; 164 x 142 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the Hearst Foundation.

### Unknown

Flanders

*Behold the Man (Ecce Homo)*

1467-1500

Wool

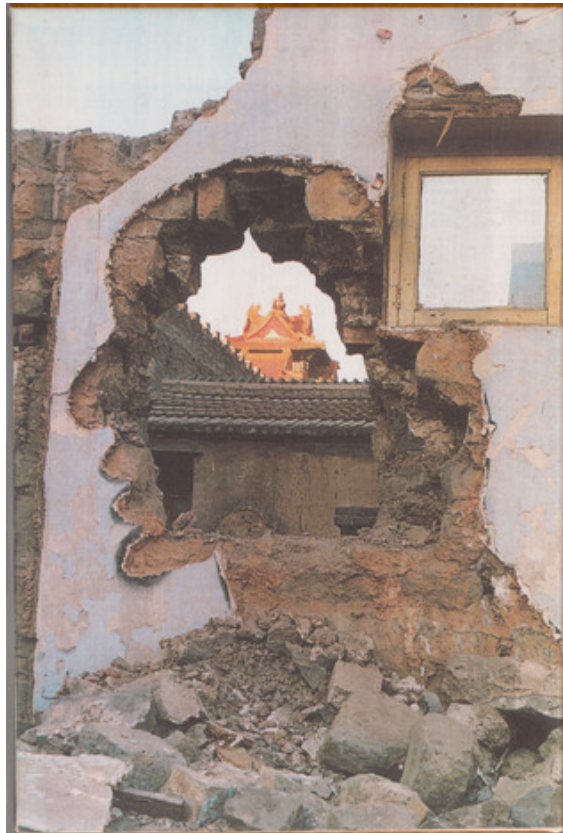
Gift of the Hearst Foundation

1957.1

Hanging at nearly 13 and a half by 12 feet, this massive woven tapestry is broken into compartments each depicting a crucial moment in Christ's Crucifixion. In the central tableau, Jesus is presented by Pontius Pilate. The bottom frame depicts people from all social classes as they cry out and jeer at the elevated Christ. Each scene is offset by architectural elements such as the floating platform and medieval structures, which create a physical boundary between the different moments in time. The tapestry was commissioned by the Archbishop of Canterbury in the mid 15th century in a series with six others that were intended to entertain guests in his dining room. As one can imagine, the size of the tapestries and the room created to house them must have been overwhelming and impressive. This piece speaks to the theme "floorplan" in two ways. Firstly, the floorplan of the tapestry is of the artist's invention, intended to tell a cohesive story whilst highlighting the most important scenes simultaneously. Secondly, the floorplan of the chateau in which these tapestries were hung speaks to the grandeur and wealth of the Archbishop of Canterbury and the nobility of the mid 15th century. In a two-dimensional space, the artist has created a multidimensional tableau.

Student: Samantha Lieberman

## The Contrast of East and West



Zhang Dali: *Dialogue Beijing #8*, 1998; Color photograph on canvas; 11 x 15 13/16 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of John Bransten.

### **Zhang Dali**

United States, b. 1963

*Dialogue Beijing #8*

1998

Color photograph on canvas

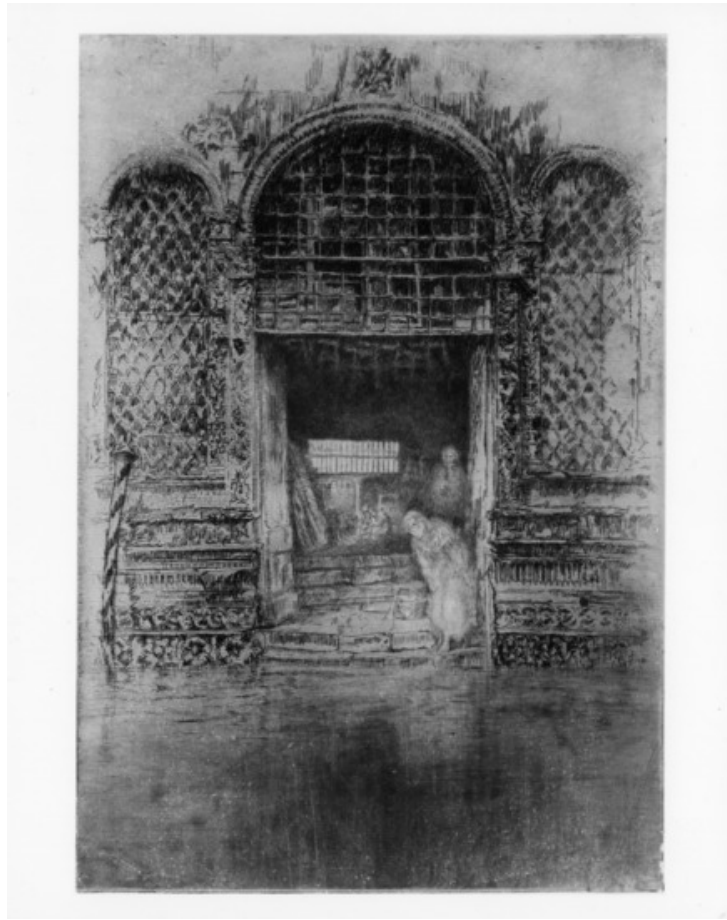
Gift of John Bransten

2001.15.1

Zhang's project depicts Beijing's changing cityscape – the picture plane is dominated by one of Zhang's profiles, gouged out of the wall like a wound to reveal the glimmering golden roof of one of the four corner pavilions of the Forbidden City. It thematizes the coexistence of both destruction and preservation, of new and traditional Beijing, that has been characteristic of the city since modernization incentives began. Piercing the crumbling wall of an old building to frame a perfectly preserved, gleaming vision of one of the palace pavilions, Zhang highlights the brutality of modernization against the fervent preservation of canonical architectural structures informed by an elitist, hierarchical notion of tradition.

Student: Andy Liu

## The Contrast of East and West



James Abbott McNeill Whistler: *The Doorway From Twelve Etchings (First Venice Set)*, 1879-1880; etching; 11 1/2 x 8 in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the Estate of J. K. Moffitt.

### **James Abbott McNeill Whistler**

United States, 1834-1903

*The Doorway from Twelve Etchings (First Venice Set)*

1879-1880

Etching

Gift of the Estate of J.K. Moffitt

1956.13

James Abbott McNeill Whistler, though an American-born artist, spent much of his life based in Europe during the Gilded Age period. Primarily known for his paintings, Whistler was one of the mid-to-late nineteenth-century artists interested in the technique of etching, which he utilized for a variety of sets depicting Venice and London. Whistler utilizes the reflections on the canal and the elaborate ornamentation of the panels to offset the shadowy interior beyond, while a sunlit corridor awaits on the other side of the dark room.

Student: Elizabeth Saubestre



## The Contrast of East and West



Emma Michalitschke; *Turkish Interior*, 1914; oil on canvas; 45  $\frac{1}{8}$  x 62  $\frac{7}{8}$  in.; University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Emma Michalitschke.

### **Emma Michalitschke**

United States, 1864-1925

*Turkish Interior*

1914

Oil on canvas

Gift of Emma Michalitschke

1919.2.11

Emma Michalitschke was the German-born widow of a San Francisco tobacco dealer and was an early benefactor of UC Berkeley. In 1919, she donated fourteen of her works to the school, which were transferred to BAMPFA upon its creation. The work features imaginative historical scenes, painted in the style of academic paintings such as William-Adolphe Bouguereau, under whom she claimed to have studied.

Student: Elizabeth Saubestre