

**BE** LIVING  
IN

**NOT**

UN CERTAIN

**STILL:**

TIMES

di Rosa



**Part 2**

## A Note from the Director

*We are experiencing a dangerous time in our country with a political environment where basic facts are disputed, fundamental truth is questioned, lying is normalized and unethical behavior is ignored, excused or rewarded.*

—James B. Comey, *A Higher Loyalty: Truth, Lies, and Leadership*, 2018

Never did I dream that a quotation from a fired FBI director would be such a startlingly apt introduction to part 2 of di Rosa's landmark exhibition *Be Not Still: Living in Uncertain Times*.

In this round, truth, understanding, and hope are pursued through the commissioned artists as they find persuasive new ways to present ideas that affect us all. Victor Cartagena shows us the face of immigration in Napa Valley; Ranu Mukherjee asks us to consider the broader context of societal health and well-being; Lava Thomas inspires us with a heightened sense of solidarity and resilience; and Lexa Walsh explores the potency of coming together through assembly. As in part 1, the projects are a launch pad for a rich roster of educational activities for all ages.

The value of this long-term, two-part exhibition is that it allows more voices to partake in the conversation about the concerns of our time, and in that process, further demonstrate why art matters. For di Rosa this is essential to our quest to be a blueprint for a twenty-first-century arts organization that has relevance and impact.

I am confident that an encounter with this second part of *Be Not Still* will provoke, entice, and open minds to the reality of our present moment.

**Robert Sain**  
Executive Director

## Introduction

In the foreword to her recently reissued book *Hope in the Dark: Untold Histories, Wild Possibilities*, famed Bay Area author Rebecca Solnit offers a lens on the concept of uncertainty I find instructive—one that equates the state of being uncertain with a sense of hope. Solnit makes clear that this is not to be mistaken for an overly optimistic point of view—a naive conviction that everything will be okay. Rather, she states, “Hope locates itself in the premises that we don’t know what will happen and that in the spaciousness of uncertainty is room to act. When you recognize uncertainty, you recognize that you may be able to influence the outcomes—you alone or in concert with a few dozen or several million others.”

It is in this spirit that *Be Not Still: Living in Uncertain Times* was conceived. It is an exhibition as a call to action—not only for the artists invited to participate, but also for di Rosa as a cultural institution, and hopefully for visitors as well. Presented in two parts throughout 2018, this multi-gallery presentation explores the current social and political atmosphere through artist-driven inquiries. Participating artists were invited to create new work and to utilize di Rosa’s collection to engage in a pressing topic of their choosing. Drawing upon the regional and global relevance of the collection, the exhibition emphasizes our long-standing institutional focus on supporting living artists of our region

and sparking new ways of thinking about the world.

Part 1 of the exhibition saw new projects by **Dodie Bellamy & Kevin Killian**, **Allison Smith**, **Rigo 23**, and **Ala Ebtekar** that looked back on history to reveal what it can tell us about our present moment, specifically dealing with issues of surveillance, white nationalism, American exceptionalism, and citizenship, respectively.

Part 2 continues this impulse through an incisive roster of new projects:

In Gallery 1, **Lexa Walsh** responds to the notion of assembly through a presentation of works (mostly) from di Rosa’s collection. Marches, vigils, rituals, and protests are evoked through creative groupings of figurative objects on the walls and floor.

In Gallery 2, **Victor Cartagena** addresses immigration through a multimedia installation referencing lives lived in the shadows and the oppression certain communities face in the contemporary political climate. Lending them visibility as an act of protest, Cartagena highlights their resilience and courage.

**Ranu Mukherjee** explores the topic of health and how societal events impact our well-being—including the relationship between humans and the planet as a whole—through a multifaceted installation combining choreography, animation, line, and color. The project includes the production of a new film shot at di Rosa in collaboration

with Hope Mohr Dance, responding to the recent wildfires.

**Lava Thomas** engages the topic of solidarity through a dynamic installation comprised of hundreds of suspended pink tambourines covered with various media. The instruments serve as a metaphor for praise and protest, while their immersive tethering is emblematic of the power of collective resilience and hope.

Selected works from the di Rosa collection situated in the hallway of Gallery 2 speak directly to the themes of the three gallery installations. Works by **Jonathan Barbieri**, **Judy Dater**, and **Mildred Howard**, some never before presented to the public, draw out the historical and ongoing complexities of the topics addressed nearby.

A thread running throughout each of these installations is an awareness that the retelling of history, specifically excavating a shared spirit of resilience, moves us toward the future. We have in fact endured unfathomable hardships many times before. In a moment when we are tested daily by an onslaught of catastrophic events both near and far—and threats to our democracy, our environment, our truths, our privacy, and our lives have become normalized—we are reminded of our individual and collective grit built up over time, our capacity to resist, reclaim, and recover. In turn, hope comes to the fore.

We need only look to the very recent past for instances of our capacity for collective assembly and change: the revolutionary #TimesUp and #MeToo movements, which have upended public conversations about gender equality and violence around the world; the student-led March for Our Lives demonstration in support of tighter gun control, which spawned more than eight hundred affiliated events around the country and the world; and the unveiling of

the National Memorial for Peace and Justice in Montgomery, Alabama, which acknowledges the nearly 4,400 black individuals who have been lynched and never named in public. Each of these has demanded a reckoning regarding abhorrent atrocities of the past—a reckoning that can only gain strength and momentum with each passing day. As Solnit insists in her book, our hope in these uncertain times, indeed our resilience, is in fact our power.

Our goal for *Be Not Still* is to create space for artists and viewers alike to produce new ways of thinking, seeing, and understanding the world and our place within it. We believe that culture plays a vital role in transforming society, that art has power and carries accumulative meaning, and that together we have the ability to connect the dots, confront the past, and inspire transformation. Our individual actions may seem small, but collectively, and over time, we can enact change.

—Amy Owen, Curator

Gallery 1

# Lexa Walsh: Assembly

## Assembling the Choreography of Protest

Lexa Walsh

Gathering is a human impulse, especially in historical episodes of crisis. The impulse to gather was ignited over the last year by powerful instances of political discussion, dissent, ritual, and self-care. Bodies inhabiting and interrupting space are key to many important forms of protest, both contemporary and historic. The sea of participants at the Women's Marches, the blocking of troubling artworks, die-ins, sit-ins, secret meetings, and strategic policing lines all involve both improvised and choreographed actions.

As guest curator of an exhibition within part 2 of *Be Not Still: Living in Uncertain Times*, I utilize, and perhaps even instrumentalize, the di Rosa collection to evoke the choreographies of protest. This large selection of figurative sculptural and two-dimensional works become a cast of characters—indeed, a rowdy crew representing contemporary, recognizable (and alas, also universal and ancient) gathering forms that manifest as protest, procession, rally, ritual, and riot, which I in turn both explore and exploit. I have chosen a vast array of sculptural works and ephemera to play the roles of participants, and portraits to play the roles of witnesses. Many of these portraits, either looking at us or purposefully ignoring us, have a theatrical presence. Their intimate, unconventional, ahistorical arrangements encourage us to experience them in a new light. In the spirit of Rene di Rosa, this playful installation looks seriously at the past, present, and future of politically inspired human convening.

### Collectors and Collections

Rene di Rosa collected what he loved, starting with works by friends and colleagues. I am both an artist and a collector myself, and started collecting while a student of **Viola Frey** at CCAC (now California College of the Arts), trading early works among my cohort. My collection is much smaller, but it too is an eclectic mix of pieces by Bay Area artists, most of whom are friends, many of whom are emerging (and therefore affordable). Like Rene, I mix ephemera, folk art, and fine art.

I have inserted into the presentation some pieces from my own collection that seemed like natural participants in a dialogue

with the di Rosa collection. These include **Nathaniel Parsons's** luscious sculptural painting *Self Portrait, Hot Spring* (2012); **Jenifer Wofford's** *Boy with a Pearl Mouthguard (After Vermeer)* (2016), which captures local basketball star Steph Curry like a saint steeped in Western art history, while reminding us that athletes are some of the most vocal activists of our time; **Terry Fury's** *Michelle* (2008), which was created just before the second most memorable election of my lifetime; and **Christine Shields's** screenprint *Prince Rojo* (2014), depicting a San Francisco Mission District mainstay from my coming-of-age in the 1990s that both honors his life and expresses nostalgia for a time before San Francisco's recent changes.

Like Rene, I chose not to include standard wall labels, in order to encourage the viewer to first experience each work without judgment or an assessment of value. Though I made my decisions based on form, I opted for works that, to me, represent the collection as a whole. There are "good" and "bad" works, "important" works and less memorable ones (I always question the value the art market and art history place on art). Yes, they are made by mostly white male artists, and there are many works by **Robert Arneson**. Within the constraints of my theme and through my lens, the collection reveals not only what is there, but also what isn't. And of course we cannot ignore the devastating North Bay wildfires of 2017, and their impact on the collection. Some wonderful works I had hoped to show were damaged or removed from the collection due to the fires.

I knew some of the artists in this collection familiarly, like Viola Frey and fellow CCAC alumnus **Harvey Bennett Stafford**, while being a longtime fan of others (Arneson, **David Ireland**, **Larry Sultan**). I was not only Viola's student, but also her model and housekeeper from 1990 to 1992. Viola, who never married and had an unconventional platonic life partnership with fellow CCAC professor and ceramic art historian extraordinaire Charles Fiske, thought of her artworks as her children. Though she would probably not consider herself a feminist, and definitely not an activist, she was an exemplary role model of a (woman) artist. I put "woman" in parentheses because she really hated to be called a "woman artist," but it is important to note. While many women artists opened the door for their male counterparts while closing their own, she never did. She was fully committed to her practice, without the weight of an intimate relationship or children, and this has always stuck with me.

Many of the artists in the collection are known for their political leanings, and many of the works take a clear political stance, while others are more innocuous. **Terry Allen's** *Shoe* (1991) is the former, as is **Anthony Aziz and Samuel Cucher's**

*Corporate Edge #4 (Public Image/Private Sector)* (1990) and **Judy Dater's** *Ms. Clingfree* (1982). Arneson is renowned for his blending of humor and political critique. In his *Can You Suggest a '76 Pinot Noir?* (1976), George Washington glares guiltily at all of us, perhaps wondering what has happened to his vision for the United States of America, while recognizing his deep complicity in its chaos today, having taken for granted white supremacy, and having been a slave owner himself. **Michael Stevens's** *Black Hand* (1988) is a figurative sculpture about the human condition. Stevens described the work as taking the form of an "articulated puppet supported with a crutch." In general the number of California Funk works in the collection is important to note, as the movement was a response to the somber formalism and lack of objectivity in Abstract Expressionism—a response that could certainly be called political.



Judy Dater  
*Ms. Clingfree*, 1982  
 di Rosa Collection, Napa

### Institutional Critique

My interest in working with museum collections, and the history and practice of institutional critique, stems from my work with the Portland Art Museum during my time in Portland State University's Art and Social Practice MFA program. We collaboratively produced the "Shine a Light" event, which involved our having free rein to

disrupt the museum's status quo for one evening each year. This event, predictably, was conceived and supported by the education department, while the curatorial department barely tolerated it. The membership staff loved its popularity—it was by far the best-attended event each year—but it stressed out the registrars. Were we as artists endangering—or, almost as bad, disrespecting—the collection? How could we disrupt the modernist sanctuary and remake the museum, at least temporarily, as a place of participation, making, play, and community?

During this time I studied the work of Fred Wilson and his seminal project *Mining the Museum* (1992) at the Maryland Historical Society in Baltimore. I learned of Mark Allen and Machine Project's user-friendly, outlandish projects at LACMA and the Hammer in Los Angeles, and of the Open Field series at the Walker Art Center in Minneapolis, stewarded by Sarah Schultz, then curator of education and public practice, and co-curated with the Minneapolis public. I read Nina Simon's book *The Participatory Museum* (2010), and learned of Andrea Fraser's alternative gallery tours. Of course I already knew the Guerilla Girls' work. Meanwhile I was brought on as the first social practice artist in residence in the Portland Art Museum's education department. My task was to engage with audiences in the areas of conversation, slowness, and deepening the visitor experience. I was invited to find problems and solutions. I was invited to problematize and critique the institution! I may have even embarrassed the art.

Fast forward to 2016, when I was invited to collaborate with my brother, the painter Dan Walsh, on a large-scale commission at Williams College Museum of Art in Williamstown, Massachusetts. Tina Olsen, the museum's director, was formerly director of education at the Portland Art Museum and a major instigator of "Shine a Light." In this collaboration, Dan and I found a shared interest in objects and perception, and proceeded to make an immersive installation called *Both Sides Now* (2016) featuring a slew of works from the collection, housed in and around sculptural kiosks. Many of these works had never been shown, some were damaged, and some had questionable provenance. We went without wall labels and instead asked visitors to ask themselves why they would *want* labels (there was a printed guide they could take home to study the works). We included interferences, jokes, and moments for contemplation, for spying, for sharing conversation, for rethinking what a museum collection actually looks like. It is from this place and methods of activating a museum collection that my curatorial and contextual choices for *Be Not Still* emerged.



## Group Dynamics

As I mentioned, each grouping of sculptural works here evokes or references a recent or universal gathering. One of the first pieces you encounter is Viola Frey's *Untitled (Grandmother Series)* (1978), its back toward us and blocking another work, **Judy Myers Halem's** *Iwo Jima* (1973). In the latter, Disney figures are copulating as they hold up an American flag. This configuration could refer to deep inquiry or disbelief. The figure blocking could be censoring the content behind, or referring to the protests surrounding Dana Schutz's painting *Open Casket* (2016) at the 2017 Whitney Biennial.

The largest grouping could be a march, protest, or vigil—it references photojournalistic images from the Women's March in Charlottesville and recent demonstrations against gun violence. It also could represent migration and movement, acts of survival and resistance that are critical topics today. A smaller break-off group reiterates these suggestions.

Ten "seated" works suggest a political strategy meeting, a parley, or a kaffeeklatsch. The number of chairs and clothing without bodies in the collection spoke to me as ghostlike beings asking what had happened to those who were on, under, inside of them. **David Ireland's** *Untitled* (1994) and *Nimbus* (2000) seem to be two concrete-slopped chairs. For Ireland, chairs had multiple implications, suggesting (in his words) a throne—the symbol of authority, of fraternal organizations, and of home.

A group of small works claims an extra-large pedestal like a stage. The most motley of crews gathers here to listen, watch, and maybe riot once the viewer isn't looking. Perhaps it is a Rock the Vote concert, a rowdy demonstration, or a day in Parliament. A long line of small works is comprised mostly of objects that occupied other parts of the di Rosa residence but are not considered part of the collection. A group of this statuary intermingles with artworks that *are* officially in the collection, claiming a long, narrow pedestal. Are they riot police or students in a blockade? As with all of these groupings, the references are suggested, but open for interpretation.

Along the walls are our witnesses, watching, asking us to see them or ignoring us entirely. **Diane Flyr and Lynn Hershman Leeson's** *See Hear* (1976) is a set of eyes clearly watching (and listening). Some of these subjects depicted in the works might be known to us—Robert Mondavi, William T. Wiley, even Rene di Rosa himself—while others are begging to become acquainted. **Saiman Li's** *Frankie* (1994) is letting us know they exist while they watch us. In **Larry Sultan's** *Golf Swing* (1989) and **Roger Minick's**

*Huetterites (Old Faithful, Yellowstone Park)* (1979), the subjects apparently have something more important to watch than the gathering or the viewer.



Larry Sultan  
*Golf Swing*, 1989  
di Rosa Collection, Napa

Many of these works and characters cannot be assumed to be on any one predetermined side of a dispute or conflict. They may or may not represent my point of view or yours, and it is not our place to assume what they might be thinking or what move they would make were they to become animated. But we can certainly imagine it. Through the presentation of artworks, I attempt to suggest the fluidity of social movements throughout the ages. This enchanting collection begs to be played with as it is studied.

## Works on view in Gallery 1

All works are from the di Rosa Collection unless otherwise noted.

### Bobby Neel Adams

*Bobby Neel Adams / Self-Portrait*, 1989

Black-and-white print  
39 × 26 ½ in.

### Terry Allen

*Shoe*, 1991

Bronze  
32 × 20 × 17 in.

### Jeremy Radcliffe Anderson

*Wizard of the North*, 1975

Redwood, paint  
89 × 36 × 35 in.



### Robert Arneson

*Cup Self-Portrait*, n.d.

Glazed porcelain  
2 ¼ × 2 ¼ × 2 ½ in.

*Torso*, 1964

Bronze and paint  
33 × 12 × 10 in.

*Homage to William Wiley*,

1965  
Ceramic, metal, and wheels  
12 ½ × 16 ½ × 9 in.

*Souvenir Chef Bust*, 1973

Glazed porcelain  
9 ¼ × 3 ¼ × 4 ⅝ in.

*Mask with Face*, 1975

Glazed ceramic  
13 ½ × 13 ½ × 6 in.

*Can You Suggest a '76 Pinot*

*Noir?*, 1976

Glazed ceramic  
14 × 14 × 7 in.

*Brick Portrait*, 1979

Ceramic  
69 × 16 × 16 in.

*Willie*, 1984

Cast bronze  
20 ½ × 12 × 16 in.

*Viola de Lodi*, 1988

Glazed ceramic  
56 ½ × 24 × 32 in.

*Golden Tongue*, 1991

Bronze and ceramic  
62 × 20 × 20 in.

**Anthony Aziz and Samuel Cucher (as Aziz & Cucher)**

*Corporate Edge #4 (Public Image/Private Sector)*, 1990

Two Ektacolor prints, one gelatin silver print, and mounted plaque  
72 × 60 in.

*Faith Honor & Beauty (Man with Gun)*, 1992

Digitalized Ektacolor print  
86 × 38 in.

**Clayton Bailey**

*The Jerk (Demented Pinhead)*, 1970

Glazed ceramic  
42 × 16 × 16 in.

**James Barness**

*Ridgecrest Drive*, 1987

Oil on bed sheeting  
66 × 51 ½ in.

**Janice Beaman**

*From the Surface, Vietnam*, 2004

Black-and-white print  
21 × 17 in.

**Ray Beldner**

*Hidden Shame II*, 1993

Mixed media  
39 × 17 × 10 in.

*Money Bag*, 1999

Sewn dollar bills and dirt  
Dimensions variable

**David Best**

*Untitled (Horse with Saucer)*,

n.d.

Mixed-media assemblage  
10 ¾ × 10 × 6 in.

*Untitled*, 1977

Unglazed ceramic  
¾ × ½ × ½ in.

*Untitled*, 1977

Unglazed ceramic  
2 ½ × 4 ½ × 3 in.

*Nest*, 1988

Plastic and mixed media  
8 ½ × 6 ½ × 14 in.

*Ribbon Merchant*, 1988

Plastic and mixed media  
13 × 8 ¾ × 13 in.

**Leon Borensztein**

*Farmer Couple, Woodland, California*, 1980

Gelatin silver print  
20 × 16 in.

*Pair of Swimmers,*

*San Francisco, 1983*, 1983

Gelatin silver print  
14 × 11 in.

*Young Tap Dancer, Fresno,*

1985

Gelatin silver print  
20 × 16 in.

*American Indian, Phoenix, Arizona*, 1986

Gelatin silver print  
16 × 20 in.

*Porno Stars on Location,*

*Tokyo, 1994*, 1994

Gelatin silver print  
14 × 14 in.

*Rene and Mother Rabbit,*

1999

Gelatin silver print  
9 ¼ × 9 ¼ in.

**Robert Brady**

*Sherpa*, 1985

Stoneware, glaze, and paint  
44 × 8 ½ × 13 in.

*Verdi*, 1991

Wood and paint  
71 × 27 × 16 in.

**Joan Brown**

*Self-Portrait in Fur Hat*, 1972

Enamel on panel  
46 ¾ × 29 ¾ in.

*Wolf*, 1986

Wood and copper  
49 × 65 × 25 in.

**John Buck**

*Woman with Pekingese*, 1979

Wood and paint  
114 × 36 × 21 in.

*The Bridge*, 1981

Wood and paint  
96 × 54 × 19 in.

**Alonzo Canada**

*Neither Here Nor There*, 1996

Leather and mixed media  
4 × 18 × 6 in.

**Richard Carter**

*Troy Simon Burdine II*, 1998

Clay, plaster, natural ash glaze, and human ash  
81 × 90 × 15 ½ in.

**Tim Cooper**

*Table*, 1987

Airbrushed steel  
50 × 38 × 25 in.

*Birthday Critter*, 1989

Airbrushed steel and cardboard  
12 ¼ × 20 ⅞ × 18 ¼ in.

**Bill Dane**

*Los Angeles (Stripper Looking at Dollar Bill)*, 1982

Gelatin silver print  
16 × 20 in.

**Judy Dater**

*Ms. Clingfree*, 1982

Ektacolor print  
18 × 14 in.

**Jay DeFeo**

*Isis*, 1972

Acrylic and mixed media on Masonite  
48 × 24 in.



**Stephen De Staebler**

*Standing Woman with Yellow Breast*, 1979

Porcelain and low-fire clay  
87 ½ × 14 ½ × 26 ½ in.

*Leg VIII*, 1981

Polychromed bronze  
44 × 12 × 16 ½ in.

**Rene di Rosa**

*Untitled*, 1999

Porcelain  
Dimensions variable

**Al Farrow**

*Study No. 1 after Paul Sanasardo's "The Path, (Section Ice)"*, 1983

Bronze  
8 × 14 ½ × 14 ½ in.

**Diane Flyr and Lynn Hershman Leeson**

*See Hear*, 1976

Glazed ceramic  
11 × 11 × 1 ⅜ in.

**Katharine Frankforter**

*Grape Harvest, Napa*, 1970

Acrylic on ragboard  
30 × 40 in.

**Viola Frey**

*Untitled (Grandmother Series)*, 1978

Ceramic and glazes  
70 × 22 ½ × 23 in.

**Terry Fury**

*Michelle*, 2008

Screen print on acrylic  
10 × 10 × 1 in.

Collection of Lexa Walsh and Dan Nelson

*Old Hag*, 1985

Glazed ceramic  
33 × 18 × 15 in.

**Daniel Galvez**

*The Mission Series*

*Study #1*, 1988

Mixed-media painting on canvas  
30 × 40 in.

**Jay Golik**

*#9 Figure*, 1994

Ceramic  
5 × 9 × 5 in.

**Bruce Guttin**

*Large Tennis Shoes*, 1988

Wood  
8 × 14 × 14 in.

**Dennis Hall**

*Untitled*, 1972

Chromogenic print  
10 × 10 in.

**Bruce Hasson**

*Untitled*, 1990

Bronze, patina  
20 ¼ × 10 × 5 ⅜ in.

**Bill Hill**

*Bound to Where*, 1987

Wood and twine  
72 × 24 × 10 in.

**Robert Howard**

*Saint Luke*, 1992

Gypsum, powdered pigments, copper, and hardware  
73 × 27 × 38 in.



**Robert Hudson**  
*Teapot, 1972 (Ceramic # 19), 1972*  
Porcelain, underglazes, and china paint  
17 ½ × 8 ½ × 12 ½ in.

**David Ireland**  
*Untitled, 1994*  
Wood, metal, and Fix-It-All plaster  
35 × 17 × 20 in.

*Nimbus, 2000*  
Steel, concrete, gold leaf, and wood panel  
47 × 26 × 24 in.

**Joaquin**  
*The Graduate, 1997*  
Chromogenic print, blistered  
19 ½ × 15 ½ in.

**Robert Kinmont**  
*Cherrywood Chair, 1971*  
Wood  
34 ½ × 16 ½ × 17 in.

**Dona Kopol Bonick**  
*Spider Woman, 1999*  
Gelatin silver print, toned  
17 ¼ × 12 ½ in.

**leonardogillesfleur**  
*Extended Displacement, 2003*  
Chromogenic print mounted on board  
71 ¾ × 46 in.

**Saiman Li**  
*Frankie, 1994*  
Chromogenic print  
24 × 20 in.

**Marvin Lipofsky**  
*End All War, 1968*  
Glass  
6 ⅝ × 11 × 8 in.

**Victor Loverro**  
*Three Finger Bob, 1986*  
Gelatin silver print  
12 ¾ × 17 ¾ in.

**Michael Lucero**  
*Trout Dreamer, 1983*  
Glazed ceramic  
23 × 16 × 19 in.

**Jock McDonald**  
*Untitled, 1977*  
Plaster and cloth  
26 × 11 ½ × 7 in.

*Man? Boy? Motorcycle? Toy?, 1987*  
Box-framed photosensitized linen print and toy motorcycle  
26 ¼ × 21 ¼ in.



*Robert Mondavi, 1989*  
Gelatin silver print  
7 ⅞ × 7 ¼ in.

*The Walking Monk, 1991*  
Gelatin silver print  
14 × 14 in.

**Richard Thorpe McLean**  
*All American Standard Miss, 1968*  
Oil on canvas  
60 × 60 in.



**Jim Melchert**  
*A Friend Walks with You, 1964*  
Glazed ceramic  
7 × 4 × 4 in.

**Roger Minick**  
*Huetterites, (Old Faithful, Yellowstone Park), 1979*  
Gelatin silver print  
12 × 10 ¼ in.

**Robert Moon**  
*Swami Vishnu #4, 1971*  
Lithograph  
10 ¼ × 11 ¼ in.

**Margaret Moulton**  
*Untitled, 1988*  
Gelatin silver print  
20 × 20 in.

**Judy Myers Halem**  
*Iwo Jima, 1973*  
Colored pencil on paper  
25 × 28 ½ in.

**Manuel Neri**  
*Fragment No. 2 from Seated Male Figure, 1972*  
Fiberglass resin and wooden stool  
57 × 24 × 25 in.



*Makiko #2, 1983*  
Cast bronze and oil-based enamel  
25 ½ × 10 ½ × 9 in.

*Posturing Series, 1985*  
Bronze with patina  
32 ½ × 13 ½ × 11 in.

*Coming in Last Thursday, 1987*  
Oil-based enamel and bronze  
64 × 23 ¼ × 14 ½ in.



**Nathan Oliveira**  
*Figure Three, 1982*  
Painted bronze  
41 × 30 ⅝ × 22 ¼ in.

**Nathaniel Parsons**  
*Self Portrait, Hot Spring, 2012*  
Oil on carved wood  
10 ½ × 7 ¾ × 1 ¾ in.  
Collection of Lexa Walsh and Dan Nelson

**Michael Howard Peed**  
*Untitled, 1981*  
Wood and paint  
29 ⅝ × 22 × 14 in.

**Armando Rascón**  
*Latina Postcolonial Photobureau: Skateboarder, 1990*  
Chromogenic print  
51 × 37 in.

**Alan Rath**  
*Creature, 2001*  
Aluminum, steel, rubber, electronics, mechanics, and LCD  
26 × 12 × 13 in.



**Peter Saul**  
*Relax in Electric Chair (Dirty Guy), 1965*  
Styrofoam, fiberglass, and plastic enamel  
55 × 24 × 42 in.

**Richard Shaw**  
*Warren Walter, William, 1981*  
Porcelain with decal overglaze  
59 × 25 ½ × 10 in.



**Christine Shields**  
*Prince Rojo, 2014*  
Screen print  
11 ¼ × 9 ¼ in.  
Collection of Lexa Walsh and Dan Nelson

**Zhee Singer**  
*Coat Rack, 1987*  
Wood, fabric, acrylic resins, and enamel  
72 × 15 × 15 in.

**Peter Stackpole**  
*Hollywood Impressions, 1936*  
Gelatin silver print  
7 ⅞ × 9 ⅞ in.

**Harvey Bennett Stafford**  
*Moments before Narcoleptic Fit, 1989*  
Oil, cumin, curry powder, chili powder, and varnish on canvas  
27 ⅝ × 27 ⅝ in.

**Michael Stevens**  
*Black Hand, 1988*  
Pine and enamel  
77 × 36 × 18 in.

**Larry Sultan**  
*Golf Swing, 1989*  
Chromogenic print  
40 × 50 in.

**William T. Wiley**  
*Angel, 1982*  
Wood, steel, paint, and stainless steel  
98 × 40 × 29 in.

**Franklin Williams**  
*Untitled #4, 1968*  
Acrylic, plastic, yarn, and canvas  
19 ½ × 16 × 9 ½ in.

**Jenifer Wofford**  
*Boy with a Pearl Mouthguard (After Vermeer), 2016*  
Archival pigment print on acid-free paper  
13 ¼ × 13 ¼ in.  
Collection of Lexa Walsh and Dan Nelson

**Anne Veraldi**  
*Remnant IX, 1988*  
Cardboard, metal base, and copper tube  
90 × 20 × 16 in.

**Unknown artist**  
*Clown, n.d.*  
Mixed media  
9 ¼ × 4 × 14 ½ in.  
Collection of Lexa Walsh and Dan Nelson

The presentation also includes various decorative objects from Rene di Rosa's former residence. Look for the chef, the skeleton, an animal head, four saints, and a saint head. Included also is a toy clown found by Lexa Walsh on Mission Street in San Francisco.

## About the Curator



Photo: Eliza Gregory

**Lexa Walsh** (b. 1968, Haverford, Pennsylvania) is an artist and cultural worker based in Oakland who examines and creates social ties in order to craft what she calls “hospitable democracies.” She has been a recipient of Southern Exposure’s Alternative Exposure Award, the CEC Artslink Award, and the Gunk Grant, and was a de Young Artist Fellow. Walsh has participated in projects, exhibitions, and performances locally and nationally, including at Apexart, New York; the Oakland Museum of California; the Portland Art Museum, Oregon; the San Francisco Museum of Modern Art; Smack Mellon, Brooklyn; the Walker Art Center, Minneapolis; Williams College Museum of Art, Williamstown, Massachusetts; and Yerba Buena Center for the Arts, San Francisco. She has also done several international artist residencies, tours, and projects in Europe and Asia. Walsh is a graduate of Portland State University’s Art and Social Practice MFA program and was a social practice artist in residence in the Portland Art Museum’s Education department. She is currently working on curatorial projects at NIAD in Richmond, California, and is a 2018–19 Kala Print Public awardee.

## Gallery 2

**Victor Cartagena  
Ranu Mukherjee  
Lava Thomas**

Text by Kara Q. Smith, Assistant Curator

# Victor Cartagena: Immigration

Conceptual artist Victor Cartagena employs a variety of media and draws from his experience growing up in El Salvador to create his issue-based works. An immigrant himself, since arriving in California in 1985 he has explored the lives and visibility of those who have fled situations in their home territories below the border to live in this country.

Cartagena's recent exhibition at the San José Museum of Art featured *Labor Tea* (2016), an installation of hundreds of tea bags, each filled with a 1980s-era passport photo from then-war-stricken El Salvador. Through its presentation and title, the work acted as a metaphor for the often invisible plight of those whose efforts make possible American luxuries and leisure activities. He uses similar passport photos in *Transparencias* (2008), where they dangle from the ceiling in an immersive installation. These works are characteristic of Cartagena's production, in that they connect the personal to the universal, at once relating to his home country while speaking to immigration in California and the United States more broadly. Another recent installation, *Sugar Face* (2016), resulted from research Cartagena conducted with the United Farm Workers Foundation, in which a centenarian Mexican immigrant told him a story about working in the sugar beet fields in California. The artist sculpted the likenesses of immigrants he met into blocks of sugar and placed them in a gallery, where they slowly disintegrated over the run of the exhibition.

Cartagena continues to address immigration through a lens both political and cultural in his installation for *Be Not Still. Expulsion/ Implosion* (2018) is comprised of several complex sculptural elements that refer to past projects, but are presented in a new context and scale. Hundreds of protest-like signs, affixed to sticks that lean against the walls in dense clusters, feature the faces of anonymous immigrants. Two sets of digitally projected eyes of immigrant college students amplify the omnipresence of immigrant lives. They are simultaneously ominous and alive—a sign of resilience and courage in the face of a political climate seeking to diminish immigrants of all origins. Taking the artist's earlier passport photo projects to a new



Victor Cartagena, *Labor Tea* (detail), 2016  
Commissioned by the San José Museum of Art,  
courtesy of the artist. Photo: Richard Karson

level, the landscape of faces and eyes bear witness to the gallery setting, and invite viewers to consider their presence and prophecy.

Two sculptures on the floor feature carved heads connected via chain to cylindrical forms. One has a cement head formed around a burned stick (sourced from di Rosa's property after the 2017 North Bay wildfires) connected via a shiny silver shackle to a ball made of sugar. The other inverts this scenario, with a visage of sugar attached to a heavy cement sphere. Cement evokes durability, and sugar evanescence. The pieces remind us of materials associated with capitalism brought to us by immigrant labor, from the sugar in soft drinks and chocolate to the cement of our sidewalks and buildings. Another sculpture combines a burned wooden chair with a speaker softly emitting numbers read aloud that are culled from global migration statistics. The piece calls attention to those who haven't had a seat at the proverbial table, metaphorically holding space for them.

*Expulsion/Implosion* brings complexity and potency to a hot-button political divide in this country related to borders, dreamers, and "bad hombres." Taking Napa's reputation for fine wine and

cuisine as a point of departure—how do the grapes from our region become the wine on our dinner table, anyway?—Cartagena incorporates the local into the broader political discourse, while also referencing his personal and artistic trajectory. “Through this installation,” he says, “I want to remind the viewer that we immigrants are those who pick the grapes, process the chicken and meat, clean your offices and houses, build your homes, take care of your loved ones, cook and serve your food, wash your dishes, educate your children.”



**Victor Cartagena** (b. 1965, San Salvador, El Salvador) is a multidisciplinary visual artist who has been making work in San Francisco since the 1980s. His artwork has addressed his experience as an immigrant, memories of violence in his home country, and the death penalty. He works in a variety of media, including drawing, painting, installation, public art, sculpture, and theater. Cartagena has exhibited his work in solo and group exhibitions in the United States and internationally, including at the San José Museum of Art; the Santa Cruz Museum of Art and History; the University of Puget Sound’s Kittredge Gallery, Tacoma, Washington; Richmond Art Center, California; Intersection for the Arts, San Francisco; SOMArts, San Francisco; the Oakland Museum of California; and MACLA Center for Latino Arts, San Jose. Internationally, his work has been seen in Mexico, Japan, El Salvador, Cuba, Costa Rica, Belarus, Ecuador, Argentina, Spain, France, and Greece. Cartagena has received grants from Creative Capital, the Phyllis C. Wattis Foundation, and Creative Work Fund, among others. His work is in numerous private and institutional collections, including the Contemporary Museum in Honolulu and the Macedonian Museum of Contemporary Art, Thessaloniki, Greece.



Top and bottom: work in progress by Victor Cartagena in his studio, San Francisco



# Ranu Mukherjee: Health

Ranu Mukherjee investigates relationships between paintings and moving images, creating multidimensional patterned surfaces on a variety of materials. She layers and recontextualizes images from a diverse array of sources, including historical Indian figuration, current events, and real and imagined landscapes. Her complex projects probe socially engaged narratives and her own experience as a multiracial artist of Indian and European descent.

Mukherjee's moving-image works combine painting, photography, digital imagery, and choreographed movements. *Mixing Dusts* (2017) portrays pairs of people rolling around on a shifting ground, hugging, while fragmented imagery floats around the screen. Mixing intimacy with uncertainty, bodies with environment, the work points to the multiplicities involved in our relationships to each other and our worlds. The video is part of her ongoing body of work called *Shadowtime*, which includes brightly colored abstractions on panel comprised of pigment and milk paint. The curvy gestural strokes create overlapping forms that are hard to make out on first glance. After prolonged study, the outlines of figures embracing, people gathered in protest and prayer, and elemental references to shifting landscapes and colonial histories emerge from the background. Mukherjee sources from the past and the present to give power to entangled narratives, traces, fragments, and messiness. By freeing her subjects from their confined or predictable places in visual culture, she opens up possibilities of change and resilience.

In her immersive installation for *Be Not Still*, the artist combines choreography, animation, line, and color to explore the topic of health. In the center of the space, a new video work *Succession* (2018) features choreographed movement that, in collaboration with Hope Mohr Dance Company, was filmed on the north end of di Rosa's property where the ground and trees burned in the 2017 North Bay wildfires. Through improvisational interaction with charred trees and singed earth, the dancers bring life to what seems dead, honoring what was and what will become. Among the ongoing reverberations of catastrophic events both near and far, what is it to



Ranu Mukherjee, *Mixing Dusts* (installation view), 2017  
Courtesy of the artist and Gallery Wendi Norris, San Francisco.  
Photo: JKA Photography

begin over? to be unmoored? Metaphors of body and environment unearth how societal events impact our well-being. The sculptural video installation also includes a custom-cut mirrored floor pattern whose shapes parallel movements in the film. The reflective surface merges body and ground and connects the components of the installation through reflection. At the center of the design are charred pieces of wood blackened from the fires, a way of giving agency to the earth inside the gallery space. In Mukherjee's work, health applies not just to individual bodies and minds but also to nature and communities.

The gallery walls adjacent to the installation are covered with charcoal drawings that layer imagery of trees and tragedies. Mukherjee's expressive lines suggest energy and urgency. Their sooty pigment evokes the jet-black pieces of wood nearby, as if the images might have been created from ash. For the artist, the earth is a metaphor for culture. The divisiveness of our current (and past) political and social environment is a part of our collective health, nationally and globally. Intertwining these symbiotic relationships is a way to reenergize feelings of sensation and sensitivity—our ability to recognize illness and pain, or experience ecstasy. A delicate



care is evident in the execution of each component of Mukherjee's installation, extending the topic of health even to the viewer's experience of the work—inspiring, perhaps, new expressions of nurturing once visitors have departed the gallery.



**Ranu Mukherjee** (b. 1966, Boston) is a San Francisco-based artist whose work includes hybrid films and installations, drawing, painting, printed textiles, and projects involving choreography, sound design, book making, procession, pirate radio, and the creation of neologisms and avatars. Her projects are fundamentally time-based and embody the ongoing construction of culture through creolization, migration, ecology, speculative fiction, and desire. Mukherjee was a cofounder of the collective media artist Orphan Drift (begun in 1994). Her museum projects include a forthcoming multimedia installation for the de Young Museum, San Francisco (2018); *Extracted*, Asian Art Museum, San Francisco (2016); *Phantasmagoric*, Los Angeles County Museum of Contemporary Art (2016); and *Telling Fortunes*, San José Museum of Art (2012). Her work has been exhibited internationally and is in the collections of the Asian Art Museum, San Francisco; the Robert D. Bielecki Foundation, New York; Kadist Art Foundation, New York and Paris; the Oakland Museum of California; and the San José Museum of Art. She received her MFA from the Royal College of Art, London, and her BFA from the Massachusetts College of Art, Boston. She is represented by Gallery Wendi Norris in San Francisco.



Hope Mohr dancers perform on site at di Rosa, April 2018



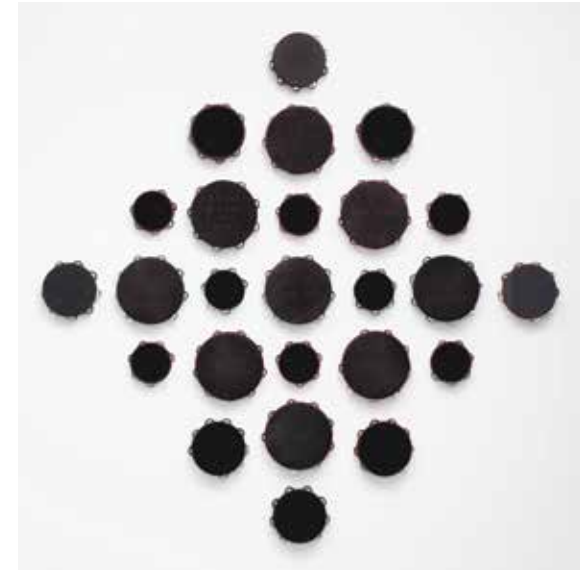
Work in progress by Ranu Mukherjee in her studio, San Francisco

# Lava Thomas: Solidarity

Lava Thomas employs multiple mediums and strategies to create works that consider notions of visibility, resilience, and empowerment in the face of erasure, trauma, and oppression. She situates her multimedia projects, which include drawing, painting, installation, and sculpture, around social, racial, and political issues. Thomas frequently draws upon the tradition of portraiture to disrupt stereotypes surrounding skin color and visibility. Her series of paintings *Childhood* (2013–ongoing), based on school photographs, depicts the likenesses of herself and friends when they were children using shades of ultramarine blue, a pigment that was once more costly than gold. Can we discern a subject’s ethnicity when their face is rendered in blue? *Anatomy Portraits* (2014) extrapolates on the theme. Delicately rendered in graphite, the series portrays the anatomical visages of men sans epidermis. The subtitle of the series asks: *Who are we without our skin?*

Thomas has used the tambourine as a potent symbol in several installation projects. *Requiem for Charleston* (2016), recently acquired by the Smithsonian American Art Museum, is a wall installation featuring twenty-five tambourines arranged in a diamond shape. Nine of the instruments have black lambskin surfaces and are inscribed with the names of the victims of the 2015 massacre at Emanuel African Methodist Episcopal Church in Charleston, South Carolina. Some of the remaining tambourines feature a shiny onyx surface treatment that reflects the viewers, allowing them to enmesh themselves in the work. Both viewer and artwork continually bear witness to the tragedy, in a gesture intended to encourage empathy and collective healing.

For Thomas, the tambourine is an egalitarian and accessible instrument whose history is rooted in cultures around the globe, and whose playing generally doesn’t require training or expertise. The tambourine is associated with gospel and folk music, particularly songs of the civil rights movement, and it is often played at marches and protests. The tambourines, coupled with the artist’s renderings of their surfaces and their placement within installations, become receptacles for ongoing interpretation.



Lava Thomas, *Requiem for Charleston*, 2016  
Courtesy of the artist and the Smithsonian American Art Museum,  
Washington DC

For *Be Not Still*, Thomas responds to the topic of solidarity through an expansive environment of tambourines. Hundreds of them are suspended in a cloud-like formation from the ceiling, while others are arranged in a large, round configuration on the back wall of the gallery, sporting mirrored exteriors. The circular forms serve as metaphors for both praise and protest, actions that are performed in gatherings of communities and looked to for empowerment and healing in a climate of upheaval. The pink and burnt orange surfaces of the hanging instruments—rendered in leather and Plexiglas—evoke the Women’s March of January 2017 and moments of feminist activism of the 1980s and 1990s as well as the 2018 March for Our Lives. The black color of the frames references the Great March on Washington of 1963 to advocate for the civil and economic rights of African Americans where Martin Luther King Jr. gave his famous “I Have a Dream” speech. Dispersed within the cloud of tambourines are fragments of handwritten phrases identified with other past and present eras of resistance, ranging from Sojourner Truth’s 1851 speech “Ain’t I a Woman” to the current mantra “Black Lives Matter.” The installation fuses historic and contemporary expressions of activism into a unified statement of resilience, resistance, and reclamation.

Unlike *Requiem for Charleston*, Thomas's installation *Resistance Reverb, Movement 1* (2018) intentionally activates the tambourines. Their subtle jingling is omnipresent in the gallery, echoing past and present struggles for equality and social justice. Mirrored tambourines amplify the installation and reflect visitors in the gallery space, implicating them within the work and creating a dynamic environment that changes continually. We might visualize a sea of pink pussy hats flooding city streets, or perhaps just our individual selves, the personal struggles and victories we each wage related to our own histories, identities, and communities. Taken as a whole, the distinct elements of the installation represent a multiplicity united in solidarity, yet still retain individual agency: power placed directly in the hands of the people.



**Lava Thomas** (b. 1958, Los Angeles) is a Bay Area-based visual artist whose projects explore the events, figures, and movements that inform and shape our individual and collective histories. Central to her practice are notions of visibility, resilience, and healing, whether the artworks memorialize victims of racial violence, transform galleries into contemplative spaces, or stretch the conventions of portraiture and representation. Thomas's work has been exhibited at the Museum of the African Diaspora, San Francisco; the International Print Center New York; the Contemporary Jewish Museum, San Francisco; the Boulder Museum of Contemporary Art, Colorado; and the California African American Museum, Los Angeles, among other venues. Her work is in the permanent collections of the United States Consulate in Johannesburg, South Africa; the Smithsonian American Art Museum, Washington, DC; and the de Young Museum, San Francisco. She studied at UCLA's School of Art Practice and received a BFA from California College of the Arts. She is represented by Rena Bransten Gallery in San Francisco.



Top and bottom: work in progress by Lava Thomas in her studio, Berkeley



## Gallery 2 Hallway

### Selections from the di Rosa Collection

#### Jonathan Barbieri

After some studies at the San Francisco Art Institute, Jonathan Barbieri (b. 1955), a largely self-taught painter, traveled to southern Mexico, eventually settling in Oaxaca, where he made much of his work in the 1980s and 1990s. The subjects he portrays on canvas are energized by experience and conviction, questioning the traditional values of painting and examining society's shortcomings. *The Tyranny of Fear* (1990) launched what Barbieri calls his "anti-civilization" paintings. The work is emblematic of the artist's outrage at the American government's support of violence in countries like El Salvador, Guatemala, and Panama. The seductive, swirling, snake-like figure suggests a pagan interpretation of the classical Mexican serpent form: representing rebirth, regeneration, and guardianship of sacred spaces. Its human head, confronting the viewer, has blood gushing from the back of the skull, symbolizing the terror occurring in South American countries. *La Negacion del Paisaje* (The Denial of Landscape, 1998) is equally layered and metaphorical. A beheaded figure sits in a chair below a defaced landscape painting in which the horizon line is apparently exploded, agitated, or erased—whatever is the case, both the classic painting genre and dominant ideologies of the role of land in society are being violated. The decapitated head on the ground is flanked by an angel that might represent an avenger or a defender of the old order. The political earnestness of Barbieri's work and the complexity of his subjects, both conceptually and visually, resonate with Victor Cartagena's contemporary response to similar matters.

#### Judy Dater

Judy Dater (b. 1941) has been photographing the human form for decades. During a period in the 1980s she specifically focused on self-portraits, creating powerful works that explore gender, nature, and society (see for instance *Ms. Clingfree* [1982], on view in Gallery 1). In *Self-Portrait with Steam Vent* (1981) the artist's nude body perches at the edge of an opening in the earth, which emits steam from superhot water below the surface. Behind her back Dater holds a sparkler that emits light from between her legs (hence the expanded title), a fissure

occurring above ground. The body becomes part of the landscape, connecting the core of the planet to "the origin of the world" (à la Gustave Courbet's famous and controversial 1866 painting), causing disruption not to the land itself but to notions of gender identity and empowerment. Dater's *Untitled* (1983) depicts her in Capitol Reef National Park, her body stretched beneath the edge of a large boulder, standing strong under the rock's perceived massive weight, which can be read as the pressure or heaviness of an inequitable environment. Dater's integration of body and landscape with societal issues is very much in dialogue with Ranu Mukherjee's dynamic installation nearby.

#### Mildred Howard

Bay Area-born and raised artist Mildred Howard (b. 1945) operates across media, but the bulk of her work involves creating sculptures and installations out of everyday and/or found objects. She works with memory to create poignant and ethereal pieces that tie into themes of racial inequality and injustice—see for instance *Memory Garden Phase I* (1990), located just outside the north-facing hallway doors of this gallery. *Red* (1998) is a print Howard contributed to a multi-authored portfolio of works celebrating the life and spirit of Paul Robeson (1898–1976). Robeson was a politically outspoken musician and actor whose support of pro-Soviet policies caused him to be blacklisted in the era of Joseph McCarthy's anti-communist witch hunts. *Red* directly engages this aspect of Robeson's life through its title and coloring, which allude to red-baiting. The print depicts a jubilant man in a hat who smiles through an array of circles in hues that blend and contrast with the ruby-colored overlay to create a vibrant composition that almost appears to be in motion. "The artist must take sides. He must elect to fight for freedom or slavery. I have made my choice. I had no alternative," Robeson remarked in 1937, in support of the democratically elected Spanish Republic. Howard's use of circular forms and her empowerment of her subject—in addition to the fusing of past and present forms of civil rights activism—evokes a kinship with Lava Thomas's immersive installation, visible just behind the wall.

## Works on View in Gallery 2

### Main Gallery

#### Victor Cartagena

*Expulsion/Implosion*, 2018  
Wooden sticks, enlarged photographs, video projection, metal chains, cement, sugar, and wooden chair with speakers  
Dimensions variable

#### Ranu Mukherjee

*Succession*, 2018  
Video installation: hybrid film (digital video, HD), back projection screen, vinyl mirror dance floor, charred wood, rubber, bone, custom wood benches  
Dimensions variable

*love in shadowtime 3*, 2018  
Interior matte paint, charcoal  
132 × 270 in.

*love in shadowtime 4*, 2018  
Interior matte paint, charcoal  
144 × 270 in.

*love in shadowtime 5*, 2018  
Interior matte paint, charcoal  
84 × 135 in.

*love in shadowtime 6*, 2018  
Interior matte paint, charcoal  
156 × 135 in.

#### Lava Thomas

*Resistance Reverb: Movement 1*, 2018  
Tambourines, leather, suede, Plexiglas, mirrored acrylic, acrylic paint, monofilament wire, S-hooks, aluminum grid, steel, fans, and lights  
approx. 102 × 156 × 312 in.

*Resistance Reverb: Movement 2*, 2018  
Tambourines and mirrored acrylic  
approx. 120 × 120 in.

### Hallway Gallery

*All works from the di Rosa Collection, Napa*

#### Jonathan Barbieri

*La Negacion del Paisaje (The Denial of Landscape)*, 1998  
Oil on linen  
59 ¾ × 65 in.

#### *The Tyranny of Fear*, 1990

Oil on canvas  
60 × 50 in.

#### Judy Dater

*Self Portrait with Steam Vent*, 1981  
Gelatin silver print  
27 × 23 ⅝ in.

#### *Untitled*, 1983

Chromogenic print  
15 ½ × 19 ½ in.

#### Mildred Howard

*Red*, 1998  
Color screenprint  
25 ¾ × 20 in.

## Public Programs

di Rosa is pleased to present a wide array of artist-centered programs in conjunction with *Be Not Still: Living in Uncertain Times*:

**Thursday, July 19, 2018, 7–8 pm**

Third Thursdays: Sew-in with Lexa Walsh  
Gallery 1

**Saturday, July 28, 2018, 3–4 pm**

Tea Talk with Lexa Walsh  
Offsite: Sonoma Valley Regional Library

**Saturday, August 11, 3–5 pm**

In Conversation: Victor Cartagena and guests  
Gallery 2

**Saturday, September 15, 2018, 3–5 pm**

In Conversation: Ranu Mukherjee and  
Judy Dater  
Gallery 2

**Saturday, October 13, 2018, 3–5 pm**

Ranu Mukherjee and Hope Mohr Dance  
Interactive Performance  
Gallery 2

**Saturday, November 3, 2018, 3–5 pm**

In Conversation: Lava Thomas + Solidarity  
Button Making  
Gallery 2

Please plan to arrive at least 15 minutes in advance for shuttle service to Gallery 2.

For details and updates, or to join our mailing list, visit [dirosaart.org](http://dirosaart.org).

## Community Partnerships

As part of di Rosa's mission to provide inspiring experiences with contemporary art of Northern California, di Rosa is partnering with several community-based organizations in conjunction with the exhibition:

**Boys and Girls Club of Napa Valley:**

di Rosa art educators lead elementary-school members of the Boys and Girls Club of Napa Valley's Language Academy Clubhouse in exciting, hands-on art activities inspired by the topics explored in part 2 of *Be Not Still*. Club members learn about the motivation and artistic process behind the installations at di Rosa, create their own art pieces, and have the opportunity to share and discuss their work with club staff and peers.

**Music in the Vineyards:** di Rosa is pleased to serve as a venue for the first time for the program's debut of the Miró Quartet. Masterworks of Beethoven and Hayden will be performed in Gallery 2, with a talk beforehand.

**Napa Valley College Theater Arts:** Building on the success of the collaboration from part 1 of *Be Not Still*, Jennifer King, Napa Valley College performing arts coordinator and artistic director, is working with di Rosa's education team to craft new experiences for her students to engage in meaningful ways with part 2 of the exhibition.

**Napa County Library:** In this free, four-part workshop series, participants discuss a topic from the exhibition and respond by creating their own artwork. Led by a di Rosa educator and held offsite at Napa County Library's main branch, this workshop is designed to be intergenerational and approachable for all skill levels. Artworks created by participants will be displayed at the library, and a tour of *Be Not Still* wraps up the experience.

