

## **Ruth Asawa**

“...I spent three years there (Black Mountain College) and encountered great teachers who gave me enough stimulation to last me for the rest of my life -- Josef Albers, painter, Buckminster Fuller, inventor, Max Dehn, the mathematician, and many others. Through them I came to understand the total commitment required if one must be an artist. I hope to share with you the joy and wonder I find in working. Perhaps some of you will make art an integral part of your daily lives. It is a very satisfying preoccupation.”  
(Capricorn Asunder, San Francisco Arts Commission Gallery, 1976)

“As a child I had many visions that I could not express. As an adult I still have them and sometimes I am able to give them form, in a drawing on paper or in space, in a transparency, in defined volumes and the voids between them or the shape of a work’s shadow. I try to explore the total capacity of materials and techniques and often that takes me where I wouldn’t have gone otherwise.”  
(March 29, 2002)

## **Biography**

Growing up on a farm prepared Ruth for a life of hard work for which she was well suited. Making the best of being interned at the beginning of World War II, she took great pleasure in studying with Disney artists and art teachers in the internment camps. After graduating high school, she was sponsored out of camp to study at Milwaukee State Teachers College to become an art teacher. Unable to student teach because of her Japanese heritage, she decided to go to Black Mountain College to study art. After three years, she came to San Francisco to marry Albert Lanier, start a family and continue her work as an artist. Her work can be seen in collections nationally and internationally.

“I really enjoy everything I do. I’m really concerned with how much I can pack into one day then into nine months or a year. I’m really concerned with every single day.” - Ruth Asawa

## **Albert Lanier**

“When I grew up in the South, a career in art was not a suitable profession ... I think it (architecture) was that you could do everything that you could do, say, in sculpture. But it had a use. I aspired to build beautiful buildings.”

(The Bancroft Library Oral History Center, 1974)

## **Biography**

Albert Lanier was an artist from an early age. He drew, painted and sculpted throughout his childhood. At sixteen he enrolled at Georgia Tech in Atlanta, Georgia to study architecture. After three years there, including a stint in the Navy, he enrolled for a year to study art and architecture at Black Mountain College in North Carolina where he met his future partner, Ruth Asawa. While at Black Mountain College, he and a group of students designed and built a small house, The Minimum House. After 12 months at Black Mountain, he moved to San Francisco, where he worked for local architects Mario Corbett and John Funk, eventually opening a two-man architectural firm, Lanier & Sherrill.

## **Aiko Cuneo**

“I make art because the process challenges me and gives me times of great joy and surprise. I like the magic of making something from nothing. As a teaching artist, art making promotes collaboration, social interaction, flexibility, improvisation, invention, experimentation, problem-solving and a safe way to fail and succeed.

The artists who have had the greatest influence on my work are teaching artists like Josef Albers, Ruth Asawa, William T. Williams and David Lee Brown. My love of color and pattern in two and three-dimension can be seen in my work with paper, paint and fabric. Repurposed paper and paint chips from SCRAP SF provide endless ways to experiment with collage and dimensional constructions. I use scissors, paper cutters, scoring tools and Exacto knives to hand cut my shapes. Translating collage into paint and sewn fabric gives me alternate ways to explore color and pattern.”

## **Biography**

From a family of makers, Aiko Cuneo worked with teachers, students and families as a teaching artist in San Francisco schools and various organizations. She combines a variety of materials to make two and three-dimensional constructions. SCRAP San Francisco has been an on-going source of repurposed materials that inspire Cuneo’s work. The pieces in this show are made with paper, fabric and paint. “The art of making something from someone else’s discards brings me joy and satisfaction from the challenges that come during the process of transformation.”

Education: Pratt Institute, Brooklyn, New York, BFA 1972

## **Lilli Lanier**

“I have enjoyed making art my entire life. I start with an idea or image and map it out with colors and shapes and lines. I explore something interesting or sentimental to me and recreate it by breaking it down to its simplest form. Individual units are pieces of a story and the colors and patterns I use become my alphabet. The end result is a design inspired by everyday life. I love using pattern, color, repetition and materials to tell a story or capture a moment in time.”

## **Biography**

Lilli Lanier was born and raised in San Francisco. She attended the Ruth Asawa School of the Arts and graduated from California College of the Arts in 2007 with a Bachelor of Fine Arts Degree. Lilli works in a variety of mediums and specializes in large-scale origami portraits. For the past twenty years, Lilli has taught art in public schools, museums, libraries and community centers.

## **Lucia Ruth Soriano**

“I make art because it’s fun and you can express yourself. When I do art I feel happy and excited. I think art is important because it pushes me to try something new and it’s challenging.”

### **Biography**

Lucia Soriano is 9 years old. She was born in San Francisco. She's in 3rd grade and goes to Jose Ortega Elementary School. Lucia loves art, dance and gymnastics and wants to be a teacher when she grows up.

## **Paul Lanier**

“When I first saw the minimalist grids and stripe paintings of Agnes Martin at SFMOMA, I barely noticed them despite their prominent display all together in one impressive room. Years later when I saw scores of her works together at her retrospective at New York’s Guggenheim Museum, I began to understand her aesthetic of perfectly painted stripes and grid patterns, some large and some small works on paper done in series.

I watched a video of her speaking of her life and painting philosophy of always painting above the line - never below, and living one’s life always above the line in creativity, love and positive energy, never going below the line into areas of negative energy. Another interesting fact of her early work was that at the end of the year she destroyed many or all of her paintings, and repeated this for approximately 10 years.

My early paintings were RSP: randomly smeared paint. This limitation allowed me to begin to understand the complexity of color, proportion and seemingly nonrepresentational shapes and the feelings these shapes bring to the viewer. When I look back at my old paintings I see why Martin destroyed her early paintings, maybe she had moved on and could no longer see anything worth looking at in her previous aesthetic experiments. Rather than destroying my old paintings I will someday try to just fix them, so they are “not so bad”.

My stripes paintings are a better way for me to learn about color and proportion. Someday I hope to paint landscapes, figures and still life, but for now I have plenty of trouble with this simple format, and I have so much to discover within the limits color, proportion, mixing paint and figuring out how to correctly do these paintings.

