



Ruth's Table

Building Bridges: Breaking Barriers ***Part One***

Curatorial Comments

Curator: Hanna Regev

Beth Fein

Beth Fein's work draws upon the old Japanese practice of Kintsugi when a breakage is repaired to emphasize strength and beauty. It holds a strong message about the power of accepting imperfections and flaws as a way to build bridges. As we overcome challenges, be it ageism or otherwise, we too become stronger, more resilient and more united.

Howard Hersh

Breaking barriers is an evolutionary process. Hersh is attuned to changes and moves with the flow intuitively, both creatively and technically. The artist has moved away from his two-dimensional encaustic large paintings, crossing disciplines and fusing paintings and sculpture to create his now-signature three-dimensional "structural paintings", an example of artistic expertise and skill.

Liz Mamorsky

For Liz Mamorsky, the breaking barriers metaphor is personal - the artist had to overcome her fear of cameras and their f-stops, discover a new medium of iPhoeography, reinvent her practice, only to realize that the only barriers she had to break were her self-imposed ones. As for building bridges, the fascination with colors is carried over through decades, from the Madrone biomorphic Optical Art (Op Art) painting into her current photography where the bright colors excite the eye, to form a metaphorical bridge, a symbol of unity.



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Joan Schulze

Joan Schulze is a quilt maker who throughout her career has been incorporating non-traditional, innovative and interdisciplinary practices in making her quilts. Starting from her early works in 1980s, like the groundbreaking *Cloud Riding*, Schulze began to experiment with dying fabrics, image transfer processes, collaging of materials, embracing the digital age with innovative new technologies that she bend to her vision. Following decades on improvisation, and inspired by San Francisco's changing city landscape, she expertly marries all of these elements in her new series of mirage-like, layered works represented here by *Fata Morgana*.

Keith Wilson

Created between 1978 and 2000, Keith Wilson's *The Ascent of Architecture* is a collection of paintings "dedicated to an architecture that is no longer conceived or constructed". The intimate scale of the works, Wilson says, aims to "invite close scrutiny, limit distractions, intensifying involvement of the viewer's imagination with the work", a vision that resonates today more than ever with our current reliance on tablet devices and phone displays to consume visual information. In 2000, Wilson decides to leave his architectural career to focus on painting - changing the medium to oil paint, the subject of his work to pure abstraction, but keeping his focus on exploration of color and constructed forms. Breaking with conventions of the art market and the gallery system of representation is another deliberate decision. "I am attempting to create paintings that are narrative neutral, self-contained and free from reference to commercial, social or manufactured influences: embedded with an aura or a mnemonic coding," says Wilson.

Corey Weiner

These portraits of a group of older adults call attention to ageism and invite the viewer to think about the way they see themselves, how they want to be seen and to tell us about how we see others. Each of the paintings, with its unique gestures, captures a certain mood that the subject projects, conveying the intrepid spirits and wisdom that only comes with age, challenging the audience to question their own perception of age-ing. It is only when we understand the experiences that lead to breaking barriers, that we may contemplate a vision for building bridges.

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