

Generation: The Roots of Making in the Asawa-Lanier Family Visual Artwork Descriptions

Ruth Asawa

Chair, 1965

Lithograph

41.25" x 29.75"

On loan from the collection of Aiko Cuneo

A wicker chair sits centrally on a field of rectangular dots drawn with a pen with interchangeable tips. The lines change depending on which pen tip is being used. A diagonally woven rattan pattern can be seen on the back of the chair. A horizontal and vertical weave makes up the round seat area. The armrests and chair legs are drawn with curved and straight lines giving the illusion of roundness and depth. There are dotted lines of square dots that follow the chair's form. The lines are drawn concentrically until they go off the page.

Ruth Asawa

Untitled, 1968

Stainless steel wire

47" x 47"

On loan from the collection of Aiko Cuneo

Bundles of stainless steel wires are bent and tied to form a six-pointed star in the center of this sculpture. As each of the six bundles are divided into two or more bundles, they are tied with short pieces of wire. The new bundles are divided and tied until there are only five wires left in each of the last bundles on the outermost edge of the sculpture. The last bundles open up to form a light and airy feeling like the open ends on dandelion seeds.

Albert Lanier

Nikko, Japan, 1985

Watercolor
4.5" x 5.75"

On loan from the collection of Aiko Cuneo

This small watercolor is a landscape painted in Nikko, Japan. It was painted on a tour of Japanese gardens. The tour group used small watercolor sets and small brushes to sketch gardens they saw on the tour. The leaves are painted as abstract shapes giving the suggestion of fall leaves that are turning from green to red, rust and brown. The complementary blue colors of the sky can be seen through the leaves.

Albert Lanier

Untitled (Crescents), c. 1990s

Pencil, pen, ink

8.5" x 8.5"

On loan from the collection of Aiko Cuneo

Narrow parallel lines are drawn inside 18 crescent shapes that look like they are falling from the top of the drawing in front of a background of parallel horizontal lines. The drawing creates the illusion of movement.

Albert Lanier

Untitled (Circles), c. 1990s

Pen and ink on chipboard

8.5" x 11"

On loan from the collection of Aiko Cuneo

The horizontal rectangle is composed of very small circles drawn in blue on the outside edge of the grey rectangular paper. The next row is drawn inside the first rectangle with slightly larger circles that almost touch the outside rows of circles. Each new inner rectangle is drawn with slightly larger circles. This pattern repeats for several rows until the circles get larger and the rows are no longer straight but curved. The center circles

look like they form a circular pattern until they reach the very center of the drawing where circles of different sizes create a feeling of integration.

Albert Lanier

Untitled (Grid Squares), c. 1990s

Pen, ink, watercolor

8.5" x 11"

On loan from the collection of Aiko Cuneo

Horizontal and vertical lines spaced 1/8" to 1/4" apart are drawn in ink in a grid pattern on a sheet of typing paper. Using a small brush, watercolor paint is used to fill one square at a time. About half of the squares are left blank, the other half are painted in with 15 different colors, including red, green, orange, yellow and blue. A small drawing of a Thonet Bentwood chair can be seen in the lower left corner.

Albert Lanier

Albert's Envelopes, c. 1990s

Colored pencil, pen, ink

4" x 9.5"

Courtesy of Aiko Cuneo, Lilli and Max Lanier

Lilli 17

Lilli 17 is composed of hundreds of tiny black dots to form the letters L-I-L-L-I 17 that look like they are sitting on a reflective surface. The letters appear to reflect upside-down and are drawn with hundreds of dark blue dots. The letters have depth created by the shadows on their left sides.

MAX 16

Using a fine-tipped black pen, a field of a black and white checkerboard pattern makes up the background. M, A, X, 1 and 6 are formed by using blue and purple pens to color the appropriate squares in the checkerboard to spell out MAX 16.

ALBERT

This plain white envelope has a background field filled in with colored pencils that goes from light to dark. The salmon pink color starts on the left side and changes to orange, red and finally ends up on the right as a warm brown. The letters A-L-B-E-R-T are drawn in the foreground. The letter A is dark blue-purple. L is dark blue. B is a royal blue. E is a Prussian blue. R is a lighter aqua blue and T is a pastel thalo green. The cool colors of the lettering vibrate against the warm colors in the background.

Aiko Lanier Cuneo

Waterdrops #4, 2020

Acrylic paint

24" x 24"

This 24-inch square acrylic painting has two fields. The background is made up with 3-3/8 inch squares in various pastel colors, such as green, purple, blue, yellow, and pink in different tones. The foreground has different sized floating circular rings and solid circles that overlap or interlock. Some of the rings and circles disappear under the squares which adds depth to the painting. Imagine water drops hitting a watery surface making rings that spread out until they disappear.

Aiko Lanier Cuneo

Waterdrops #3, 2020

Fuller O'Brien paint chips

18" x 18"

This 18-inch square paper collage is made with repurposed paint chips from SCRAP in San Francisco. The background is made up of 2¼ inch squares in various pastel colors, such as green, purple, blue, and brown. On top of the squares are random-sized rings, circles and spirals that overlap and interlock as they spread out until they go off the edge. Imagine

water drops hitting a watery surface making rings that spread out until they disappear.

Aiko Lanier Cuneo

***One Hundred and Fifty Trapped Circles*, 2020**

Fuller O'Brien paint chips

11.75" x 10"

This collage is made with Fuller O'Brien paper paint chips from SCRAP in San Francisco arranged in a layered composition in green, blue, purple, and orange in various pastel tones. 12-long 1/8 inch wide strips run side by side vertically from top to bottom. 150 multi-colored, hand cut 1-inch circles are woven over and under the vertical strips. Shorter 1/8" strips are randomly woven diagonally over the circles and through the vertical strips. The circles look trapped!

Aiko Lanier Cuneo

***Dancing Dots and Triangles*, 2021**

Fuller O'Brien paint chips and ICI paint chips

16" x 16"

Each of these 131 triangles is made up of three pieces glued one on top of the other. To punch the holes, two different triangles were stacked on top of the other and shifted slightly before punching several holes through both layers. When matching the edges of the three layers and gluing them together, each dot ended up with a shadow of another color. The completed triangles were assembled to create horizontal, vertical and diagonal bands of color, with saturated reds, greens, pinks, blues, and yellows being the most prominent colors.

Aiko Lanier Cuneo

***Quadrilaterals*, 2017**

Assorted paint chip papers
11 x 8 1/4 ins.
Frame size: 16 x 13 1/4 inches

This multicolored artwork is made up of thousands of tiny paper squares of about 1/10 inch arranged tightly together in a single layer, filling up the entire background from edge to edge. Together, the paper squares create a textured composition in various tints and shades of blue, red, yellow, orange, and green.

Aiko Lanier Cuneo
Scalloped, 1973
Fabric and piping
80" x 69"

The inspiration for this wall-hanging is the colorful tropical parrot fish. The 80 x 69-inch wall-hanging is made of 551 two-sided fabric scallops with a different colored piping sewn along the bottom edge of each scallop. Each scallop is 4 inches wide and 5-1/2 inches tall. The scallops overlap like fish scales to form patterns of overlapping diagonal lines in pastel rainbow colors.

Aiko Lanier Cuneo & Lilli Lanier
White and Shadow #2, 2022
Assorted papers
25" x 24"

All the repurposed paper in different shades of white used to make *White and Shadow #2* came from SCRAP San Francisco. Each of the 53 boxes is constructed by using stiff paper, a ruler, scissors and glue. Each box is filled with paper forms that were either cut, folded, rolled, punched or scored. There was no plan other than making boxes in one-inch increments. Lilli and Aiko worked separately to make the boxes of varying

sizes. They did not see each other's boxes until they came together to fit the boxes into a large square, just like fitting pieces of a puzzle together. White and Shadow #2 looks like a circus of paper, light and shadow.

Aiko Lanier Cuneo & Paul Lanier

Fading Circles, 2001

Clay, ceramic glaze

23" x 23" x 4.5"

On loan from the collection of Rikki Bryant and Eric Brenner

This ceramic platter was made by rolling a thick, flat ½ inch clay slab. The slab was laid onto a round convex plaster form and trimmed to make a consistent round curved platter shape. A clay foot was added to what is now the underside of the platter. Once the clay was completely dry, the platter was bisque fired in a kiln. After it was fired, thousands of glaze dots were applied to the bisque-fired clay surface using black glaze and a small brush to form the concentric circles that fade from dark to light. The circles look like they form a bullseye.

Lilli Lanier

Blue Origami Ruth, 2008

Origami paper, oil paint

32" x 42.5"

This mono-chromatic blue portrait of Ruth Asawa is a combination of oil paint and folded origami paper. The portrait includes Ruth's shoulders and head. Her shirt is on backwards. Three different sizes of square folded origami units make up her facial features. Ruth's shoulder length hair, shirt and background are painted in different shades of blues that match the blue colored origami papers of her face. In the background is a shadow of branches without leaves.

Lilli Lanier

***Origami Ruth Asawa*, 2022**

Origami paper

50" x 40"

12,000 of individually folded origami squares in varying sizes make up a portrait of Ruth Asawa at age 26. Each square is made using two pieces of origami paper. The folded squares range in size from ¼ inch - ½ inch and come in a combination of 20 shades of origami paper. The portrait is a close-up of her head and shoulders. She is looking straight at you, the viewer. Her shoulder length hair and thick bangs are black. She's wearing bright red lipstick and a green shirt. The background is a field of light gray.

Lilli Lanier

***Blues and Greens*, 2021**

Watercolor, acrylic paint

23.5" x 17.5"

This painting is composed of horizontal wavy lines made up of small dots. The dots are painted in various tints and shades of blue, white, green and yellow. The wavy lines intertwine and intersect as they travel across the paper from one side to the other. The field behind the lines is painted using the same color palette as the dots. To reveal the lines of dots, the background is painted in contrasting colors.

Lilli Lanier

***Pinks and Oranges*, 2021**

Watercolor, acrylic paint

19.5" x 14.5"

Different sizes of small painted dots make up horizontal wavy lines that travel from one side of the paper to the opposite side. The color palette is shades and tints of yellow, pink, blue and green. The lines and bands of dotted lines overlap, and intersect and intertwine as they move across the

paper. To reveal the lines and ~~bands~~ of dots, the background is painted in contrasting colors.

Lilli Lanier

Purple and Green, 2022

Watercolor, acrylic paint

24" x 18"

The background is painted with different hues of purple watercolor washes moving across the paper horizontally. Wavy vertical lines of different sized dots in different hues of green overlap and intertwine from the top of the painting and off the edge of the bottom. Some of the dots have smaller dots painted on top of them.

Lucia Ruth Soriano

Half Cool, Half Warm, 2022

Paper, acrylic paint, chalk pastels

12" x 12"

A mixed-media collage with layers of paper arranged in a playful, colorful composition with saturated blue and coral being the most prominent colors. Some cut-up pieces of Japanese paper are glued onto the surface as if they are falling. Acrylic paint is brushed on to fill in the background. Chalk pastel is used to draw on top of the painted background.

Lucia Ruth Soriano

Waterfall, 2022

Paper, acrylic paint

12" x 12"

Small cut-out pieces of Japanese patterned paper are arranged onto a canvas to create a playful, colorful composition. The canvas is painted with a bright red background. Acrylic paint in shades of grey and blue is poured on to the canvas and paper to create abstract drips and splatters.

Paul Lanier

Eggleston Photo, 2022

Acrylic and Gouache on Fresco Wood Panel

27" x 27" x 2.5"

Collection of Sandra Halladey

An acrylic painting on a square wood panel composed of parallel paint stripes that run horizontally across the painting. The stripes vary in width, with green, orange, and blue appearing to be more prominent in width alongside the narrow stripes in brown and light pink.

Paul Lanier

Queen's Bishop, 2022

Acrylic and Gouache on Fresco Wood Panel

27" x 27" x 2.5"

Collection of Sandra Halladey

An acrylic painting on a square wood panel composed of parallel paint stripes of different thickness that run side by side vertically from the top to the bottom of the painting. The stripes are mostly opaque layers of paint in warm colors, as well as green and gray.

Paul Lanier

Unexplained, 2022

Acrylic and Gouache on Fresco Wood Panel

27" x 27" x 2.5"

Collection of Sandra Halladey

An acrylic painting on a square wood panel composed of parallel paint stripes of varying width that run across the painting. The stripes are painted with thin transparent layers of grays and browns with some hints of purple and green, all painted over a fairly dark prime coat of brown. A bright stripe of yellow runs through the middle of the painting.

Paul Lanier

Should I Put This in Hambone's Garage?

2022

Acrylic and Gouache on Fresco Wood Panel

27" x 27" x 2.5"

Collection of Sandra Halladey

An acrylic painting on a square wood panel composed of parallel paint stripes of varying width that run side by side across the painting. The stripes are painted with thin transparent layers of gray, brown, green, white and black.