

85
YEARS



1927

2012

85
ARTISTS



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Press

The San Francisco Chronicle

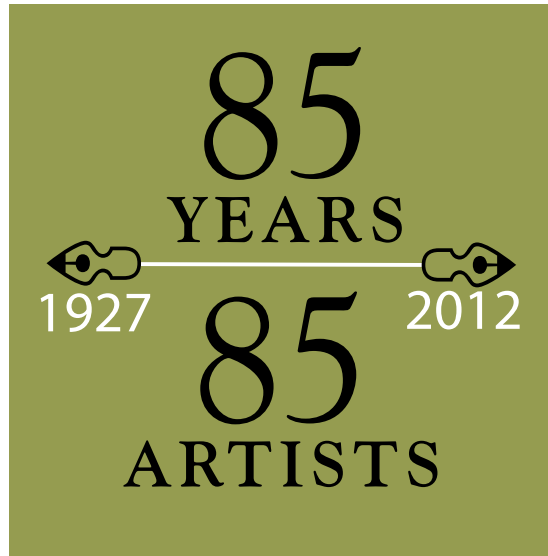
Menlo College marks birthday with '85 Years/85 Artists show
by Kenneth Baker

The Almanac

Exhibit opens doorway to decades past
by Renee Batti

inMenlo.com

A treat for the eyes: 85 artists illustrate 85 years at Menlo College
by Contributed Content



MARCH 26 to JULY 11, 2014

To celebrate its 85th anniversary, Menlo College is showcasing “85 Years 85 Artists.” Artists from around the world responded, and 85 were selected and randomly assigned a year to illustrate. Participants from 21 states, the Netherlands, England, and Italy submitted works representing cultural, historical, or personal interpretations of their year’s global, regional, or local events.

“The artists have embraced the challenge of researching their years in both social and personal terms, and the results are wonderful and intriguing. The artists used a wide array of media including painting, collage, book art, photography, fiber art, and mosaics,” said Linda Smith, the College’s Associate Dean of Library Services and Co-Chair of the Art Committee.

“This show sets a visual backdrop for the 85 years that Menlo College has offered a personalized, quality education for students around the world,” said President James J. Kelly. “Our 85-year history confirms that through the changing times, our graduates continue to find that a Menlo education brings them success beyond the oaks.”

The show remains open until July 11, 2014.

The Menlo College Art Committee Members

Erik Bakke | Darcy Blake | Allan Chen | Cheryl Collins | Priscila de Souza
Ivana Izvonar | Michael Pauker | Lowell Pratt | Andrey Poliakov
Linda Smith | Yasmin Lambie-Simpson | Judy Wasmann

85 ARTISTS | 85 YEARS

1920s

1920s Anna Kuchel Rabinowitz, New York, NY
1927 Stefanie Sylvester, San Jose, CA
1928 Michael Pauker, Menlo Park, CA
1929 Stephanie Bedwell, La Mesa, CA

1930s

1930s Diane Murphy Eagle, Canandaigua, NY
1930 Priscilla Otani, San Francisco, CA
1931 Darcy Blake, Redwood City, CA
1932 Dotti Cichon, Mountain View, CA
1933 Flannon Jackson, Brooklyn, NY
1934 Jamila Rufaro, Palo Alto, CA
1935 Erik Bakke, Mountain View, CA
1936 Alisan Andrews, Redwood City, CA
1937 Nanette Wylde, Redwood City, CA
1938 Mara Zoltners, Utica, NY
1939 Susan R. Mendelsohn, Belmont, CA

1940s

1940s Rob Browne, Burlingame, CA
1940 Rose Camastro-Pritchett, Evanston, IL
1941 Gabriel Ortiz, San Mateo, CA
1942 Donna McCullough, Westminster, MD
1943 Linda Stinchfield, Los Gatos, CA
1944 Margaret Lindsey, Half Moon Bay, CA
1945 Candida Pagan, Iowa City, IA
1946 Sandra Ginter, South Bend, IN
1947 Lauren Faulkenberry, Whittier, NC
1948 Richard Newton, Liverpool, England
1949 Julia Nelson-Gal, Palo Alto, CA

1950s

1950s Jessica Singerman, Cornelius, NC
1950 Allison Welch, Madison, WI
1951 Elizabeth Munger, Iowa City, IA
1952 Eva DeCarlo, Amsterdam, Netherlands
1953 Stephanie Peters, Camp Verde, AZ
1954 Sandra C. Fernández, Austin, TX
1955 Laura Allen, Crozet, VA
1956 Salma Arastu, Berkeley, CA
1957 Rachel Livedalen, Iowa City, IA
1958 Alison Moncrieff, Oakland, CA
1959 Anne Covell, Iowa City, IA

1960s

1960s Barbara McPhail, Canandaigua, NY
1960 Garet Martin, Des Moines, IA
1961 Marelyn Johnson, Sutter Creek, CA
1962 Matthew Hall, Philadelphia, PA
1963 Russell Cook, Ranger, GA
1964 Karen Chew, Redwood City, CA
1965 Jennifer Jastrab, Oakland, CA
1966 S. J. Poole, Palmyra, MO
1967 Judy Wasmann, Redwood City, CA
1968 Lisa Wicka, Lafayette, IN
1969 Amy Hibbs, San Jose, CA

1970s

1970s Ernest Regua, Santa Clara, CA
1970 Juliet Mevi, Emeryville, CA
1971 Colleen Sullivan, Menlo Park, CA
1972 Gale Kiniry, Mountain View, CA
1973 D. L. McNamara, Port Townsend, WA

1974 Yasmin Lambie-Simpson, Atherton, CA
1975 Mary Lou Dauray, Sausalito, CA
1976 Dora Aldworth Grinnell, San Jose, CA
1977 Ann Haight, Yorba Linda, CA
1978 Daniel Mendoza, Lincoln, CA
1979 Joan Harvey, Los Gatos, CA

1980s

1980s Dami Onifade, Corona, CA
1980 Olaitan Callender-Scott, Oakland, CA
1981 Claire Brees, San Francisco, CA
1982 M. M. Dupay, Bowling Green, OH
1983 Greg Motch, Sutter Creek, CA
1984 George Woodward, Greenbrae, CA
1985 Raven Victoria Erebus, Los Altos, CA
1986 Joan Schulze, Sunnyvale, CA
1987 Michael Steddum, Webb City, MO
1988 Lyall F. Harris, Florence, Italy
1989 Julie Leonard, Iowa City, IA

1990s

1990s Dorothea Osborn, Delmar, NY
1990 Janet Brugos, Oakland, CA
1991 Joyce Savre, Menlo Park, CA
1992 Servane Briand, Palo Alto, CA
1993 Inge Infante, Palo Alto, CA
1994 Sarah Elbeck, Alameda, CA
1995 Mary Shisler, Oakland, CA
1996 Mary-Ellen Campbell, Sparrow Bush, NY
1997 Laurie Szujewska, Penngrove, CA
1998 Marilyn Host, San Martin, CA
1999 Hiromi Okumura, Pullman, WA

2000s

2000–2010 Mary Alice Bowie, Redwood City, CA
2000 Mary Loughran, Alameda, CA
2001 Zoey Abbott Wagner, Portland, OR
2002 Peter Foley, South San Francisco, CA
2003 Thomas Sturgill, Nashville, TN
2004 Aron G. Johnston, East Windsor, NJ
2005 Craig B. Kincaid, San Luis Obispo, CA
2006 Sonja Greentree Rossow, Prattville, AL
2007 Paula Jull, Pocatello, ID
2008 Stephanie Erskine, Half Moon Bay, CA
2009 Rafael J. Cañizares-Yunez, Amarillo, TX

2010s

2010–2020 Kimm Barnes, Monterey, CA
2010 Max Heller, Charlotte, NC
2011 Michael Hornyak, Tujunga, CA
2012 Kyle McKenzie, Webb City, MO

1920s

Anna Kuchel Rabinowitz
New York, New York
Oil paint

Nothing Gold Can Stay

The 1920s was an exhilarating and polarized decade coming out of the ravages of World War I and ending in the despair of the Depression. I choose to title *Nothing Gold Can Stay* after a poem by Robert Frost in 1927, which captures for me the essence of the decade. I used it to establish the gold and green color tones of the painting. When contemplating the 1920s, one immediately thinks of opulence, flappers, jazz, prohibition and speakeasies. This was made possible by the industrial advances that allowed for more leisure time, cars and roads that made travel quicker, and radios that united citizens culturally coast to coast. Also, African Americans migrated north, cities grew taller and women earned the right to vote. The glitz associated with the era overshadows the rise of conservatives threatened by change as evidenced by the stunning growth of the Ku Klux Klan and the Scopes Monkey Trial; prevalence of credit and the brutality of bootlegging gangsters. The imagery refers to some of these events and the disparity between the positive and negative aspects of the decade. All that was gold faded into darkness, and yet the 1920s continues to influence society to this day.



1927

Stefanie Sylvester
San Jose, California
Mixed media on acetate

Wait a Minute

My subject matter is a pivotal scene in the 1927 film *The Jazz Singer*, which was the first feature-length talkie. I depict lead actor Al Jolson as he makes his now famous proclamation to a spellbound audience: “Wait a minute, wait a minute. You ain't heard nothin' yet.”

Wait a Minute is fashioned out of a number of drawings on layers of acetate. In a sense, it is a marriage of subject and medium: the layers of acetate evoking a layering of celluloid film stills. I shuffled these layers as I worked, re-contextualizing lines and form. I prefer to work in black and white, using different mediums to explore a range of tones, finishes, and textures.

This is a new process for me, one that blends two of the styles I have worked in previously: perceptual drawing and abstract collage. It evolves out of my fascination with early cinematography, the photographic studies of Eadweard Muybridge, and the cubist explorations of Picasso and Braque. I share with them an interest in exploring how movement can be represented in flat format.



1928

Michael Pauker
Menlo Park, California
Charcoal on paper

Josephine Baker 1928

1928, now 86 years gone, that glittering moment when Modernity was at a most particular apex, poised before the immense international financial crisis that would inevitably cascade into global war, replete with mass genocide and a nuclear finish. Not so naïvely optimistic as the pre-World War One Edwardian Age, yet still fueled by a gravity-defying economy. A desperately giddy and giddily desperate time.

I was thinking about Berlin. Culturally speaking, 1928 Berlin was in the grips of the last highs of the Weimar Republic. The musical, *Cabaret*, cleans the place up a bit. The premiere portraitist of the 1920s in Germany was inarguably Otto Dix. Well, you can argue with me, it's my opinion. He savaged his sitters on canvas with a gripping amorality that seems a perfect expression of time and place. I don't know as I should have liked to pose for him, and it is hard to imagine why people would throw money at Dix for their own flattering portrait, assuming that they had any familiarity with his oeuvre. But thank goodness that they did sit for him, for in his work Dix fused a classically Teutonic training (think: Dürer) with a soul mangled by years of trench warfare in The Great War of 1914-18, creating psychological portraits that leave an indelible mark in their viewers' memory.

My drawing documents an imagined encounter between Otto Dix and Josephine Baker, the American dancer. Dix portrayed all manner of artists, including painters, poets, and performers, and he might plausibly have drawn or painted the expatriate Josephine Baker, though I'm not aware of any such actual works or of their meeting. My apologies to the divine Ms. Baker for coarsening her features and losing a likeness, but I can plead that these are deliberate distortions intending to convey with yet more vivid directness the spirit of the times. The photograph that I loosely based my drawing on was taken in 1928 (in Paris, not Berlin. Oh well). And I must apologize as well to Mr. Dix, for presuming to execute a drawing which alleges to ape his style.





1929

Stephanie Bedwell
La Mesa, California
Fiber (wool, wood, paper)

A Lifetime of Guidance

1929 was the year my mother was born. This small sculptural vessel is a representation of her ability to lean into the pain and loss inherent to the human condition. While a permeable, hand-woven boat won't float, it still offers sanctuary. The small ladder that descends from the boat represents the intellectual and spiritual connections that sustained her. It is difficult to express my gratitude for a lifetime of her guidance, no matter how I stretch my arms I cannot encircle her gifts to feel fingers touch. She wrote this poem about vulnerability before dementia claimed her brilliant mind.

Many a man, afraid of the breeze,
 Has slung his hammock under the trees,
 To accustom himself to the souging,
 In the night.
 Many another, no more afraid,
 Has hidden himself in the cave he made,
 And cuddled and curled in his narrow cell,
 Refused to see whether all is well,
 In the light.
 Come the earthquake, comes the wind,
 The man in the cave is stifled, pinned,
 By the rocks and his own blind,
 Trembling fright.
 But nothing troubles the man outside,
 Who, rocked by the earthquake, soothed by the tide,
 Awakens to see the morning sunshine,
 Clear and bright.

1930s

**Diane Murphy Eagle
Canandaigua, New York
Linoleum and collage**

Sewing with the WPA in the 1930s

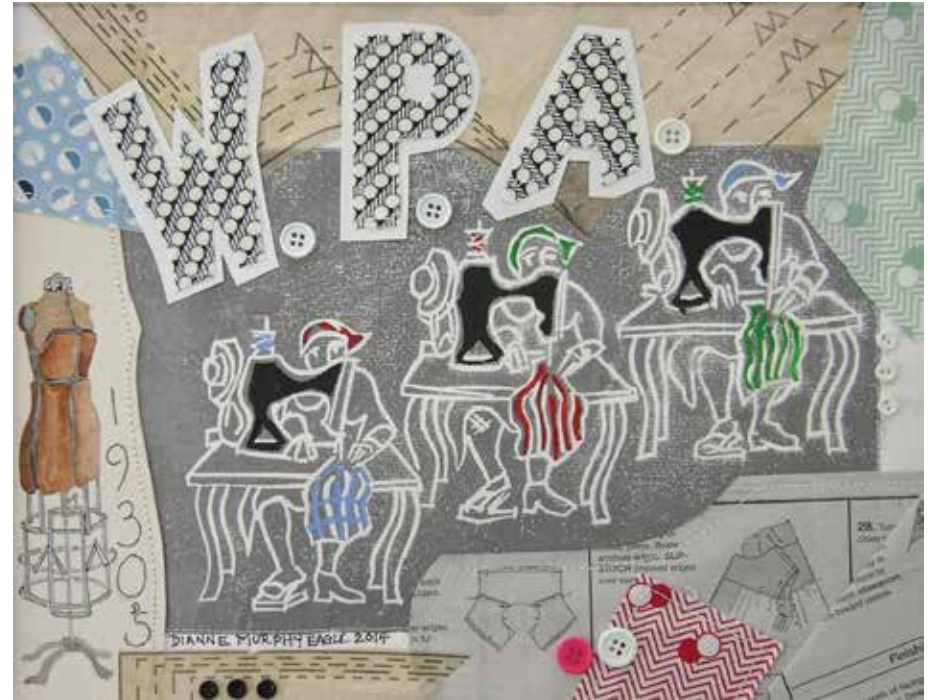
The Works Progress Administration 1935–1943

WPA, The Works Progress Administration, was created by President Franklin D. Roosevelt on May 6, 1935 to offer government employment to the jobless. The unemployment rate at that time was 20%. WPA was most known for its construction within the nation's infrastructure involving projects such as building roads, bridges, airports, dams, water mains, sewers, sidewalks and schools.

In addition to these most well-known WPA projects, people were hired for theater, writing, music, sewing, food distribution, archaeological digs, environmental preservation and disaster relief. The WPA helped workers obtain high school diplomas through correspondence schools and onsite training. The National Youth Administration was part of the WPA

During the Great Depression, unemployed women heads of households (and men) across the United States were offered employment in WPA sewing rooms. Workers created over 500 million products including diapers and clothing for low income families, plus supplies for the military (military blankets, hospital gowns, canteen covers).

Skills learned in the sewing rooms equipped workers for work in the private sector. These skills included power machine operation, patternmaking and design, fabric cutting, alterations, hand finishing and more.



1930

Priscilla Otani
San Francisco, California
Mixed media painting
(acrylic paint and
snake sheddings on canvas)

Mood Indigo

This piece was inspired by the jazz tune, *Mood Indigo*, composed in 1930. Buried beneath the writhing snake sheddings is the word "mood," a sublimated word that shifts from light to dark. The shimmering tones reference the flappers, speakeasies and the Golden Age of Jazz that would soon be eclipsed by the Great Depression. The sheddings are the ghosts of one's past, trace memories of good times and bad.



1931

Darcy Blake
Redwood City, California
Scans of vintage photographs using Photoshop

I Dreamed About You

In 1927, my Grandma Daisy, a publisher's daughter married Winston Bramwell, a farmer in Buffalo, Missouri after a courtship of correspondence. He was a handsome soldier in the Army Air Corps with a romantic joie de vivre. Daisy, captivated by Winston's charming love letters married him when he was free of duty.

They had three babies from 1928 to 1930. After the stock market crash of 1929, Winston left his young family in Lancaster, Pennsylvania and traveled to work on the Hoover Dam in California. Although his correspondence was from 1925 to 1932, no letters were saved from 1931.

I imagine the nightmare of Grandma's life in 1931, as she had no money, no word from her husband, no food for her 3 babies, and no family in a town she did not know. After a few letters in 1932, she never heard from him again. Records show he worked at the Hoover Dam for only a week in 1932.

The sentence pictured in this photo of poverty and loss is from one of his last letters. The calling card on the left was from a preacher's son whose affection Daisy had kindly rejected, to save her heart for Winston.



1932

Dotti Cichon
Mountain View, California
Digitally altered photography

Sonia Henie's Ice Skates

Norwegian Sonja Henie won the Olympic Gold Medal for women's figure skating at Lake Placid in 1932 as well as in 1936. She introduced white leather ice skates to the world of women's figure skating, was the first to combine choreography with figure skating, and the first to wear an embellished costume with a short skirt. Her autographed skates are in the Smithsonian's collection.

The pixilated mosaic of her autographed ice skates is comprised of 85 different images of Sonja Henie on and off the ice.



1933

Flannon Jackson
Brooklyn, New York
Automated collage, archival inkjet print

1933

1933 is an automated collage constructed from approximately 1,000 images returned by Google™ image search when queried with the search term “1933.”

Aligned using facial recognition software the color values from all the images in the set were then averaged to produce a single image.

1933 can be thought of as a kind of history painting in the age of big data that says as much about the representation of history as predefined by the Google™ search algorithm, as it does about the events that define 1933. With King Kong and the World's Fair positioned between cheering throngs celebrating Hitler's rise to power and the outbreak of fighting in Iraq, as the British tried to manage the transition to post-colonial control of the Arab region, 1933 plays out as an allegory of how the past gets constructed in the eyes of the present. But a note of caution should be observed because 1933 doesn't present a picture of the world as it was, so much as it presents how 1933 is imagined by political and economic forces in the present.



1934

Jamila Rufaro
Palo Alto, California
Mixed media collage

1934

In 1934:

Postage for a first class letter cost 3¢.

Buffalo or Indian head nickel, Mercury dime and wheat cents

It Happened One Night was the first film to win all five major Academy Awards (Best Picture, Director, Actor, Actress, and Screenplay).

Following the death of President Paul von Hindenburg, on August 2, 1934, Chancellor **Adolf Hitler** united the chancellorship and presidency under the new title of Führer.

Franklin Delano Roosevelt, the 32nd President of the United States, served from 1933 until his death in 1945.

Yankees slugger **Babe Ruth** hit his 700th home run on July 13, 1934.

Shirley Temple starred in her first major motion picture *Bright Eyes*, at the age of five.

John Dillinger, whose gang robbed two dozen banks and four police stations, was shot and killed outside a Chicago theater on July 22, 1934.

The Dionne Quintuplets, born May 28, 1934, are the first quintuplets known to survive their infancy.

Pince-nez, a style of spectacles that are supported without earpieces, were popular in 1934.

1934 Ford 3-window Coupe was advertised as an economy car.

Wrist-watches were almost exclusively worn by women, while men used pocket-watches.

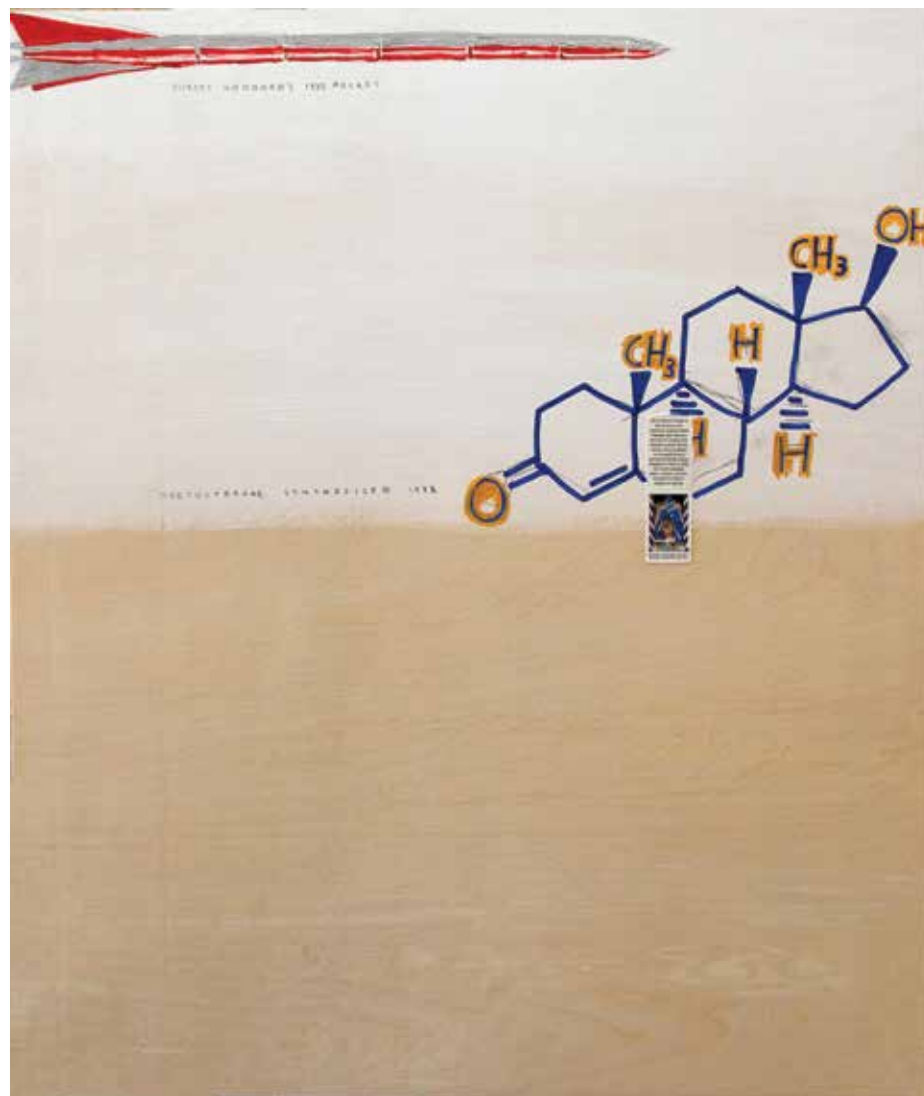


1935

Erik Bakke
Mountain View, California
Oil paint, acrylic paint, pencil, U. S. postage stamp
(front and back), and male sweat on wood panel

1935

In 1935 testosterone is synthesized, Josephine Baker stars in *Princesse Tam-Tam*, and Robert Goddard continues to test his rockets. According to nobel-prize.org, “The Nobel Prize in Chemistry 1939 was divided equally between Adolf Friedrich Johann Butenandt ‘for his work on sex hormones’ and Leopold Ruzicka ‘for his work on polymethylenes and higher terpenes’” (work also related to the synthesis of testosterone). The Nazi government required Butenandt to decline his share of the award. Today, recent studies have put into further question the safety of testosterone therapy while 5.3 million prescriptions are written for testosterone each year. Josephine Baker was an international star known for her dancing, singing, and acting. She was a WWII hero, working as a spy for the French Resistance, and active in the U. S. Civil Rights Movement; she was the sole female speaker at the March on Washington in 1963—on that day she spoke of the difficulties growing up African American in the United States and of her experiences that led her to France. Robert Goddard’s achievements in rocket development were borrowed by the Nazis, in the creation of their V-1 and V-2 weapons, but were not fully recognized in the United States until the dawn of the Space Age to which he so greatly contributed.



1936

Alisan Andrews
Redwood City, California
Watercolor

1936 – Mah Jongg Relief

The year was 1936, dominating the news was “The Depression,” “The Dust Bowl,” mass unemployment; over 350,000 people migrated to California that year. “Hoovervilles” sprung up across the country, “bums” were riding the rails. Around the world: Hitler was secretly raising his army while polishing Germany for the Summer Olympics! The Spanish Civil War started midyear, Mussolini and Hitler signed the Axis Pact between Italy and Germany and President F.D.R. was digging deep to fund the WPA. Millions were out of work.

Meanwhile, the clack-clack-clack of Mah Jongg tiles could be heard as rich and poor obsessively played the game. Garden parties, floating games in swimming pools, on beaches, and hovels of cardboard and tin were common ground for games. Ladies in the Jewish communities, particularly in New York, would hold huge fund-raising marathons in famous hotels. The funds raised by these marathons went to help the destitute multitudes and was funneled into the underground to bring Jewish refugees out of Europe.

The National Mah Jongg League was established in 1937 and supports many charities to this day. A resurgence of the game is being seen in recent years.



1937

Nanette Wylde
Redwood City, California
Pigment print

1937

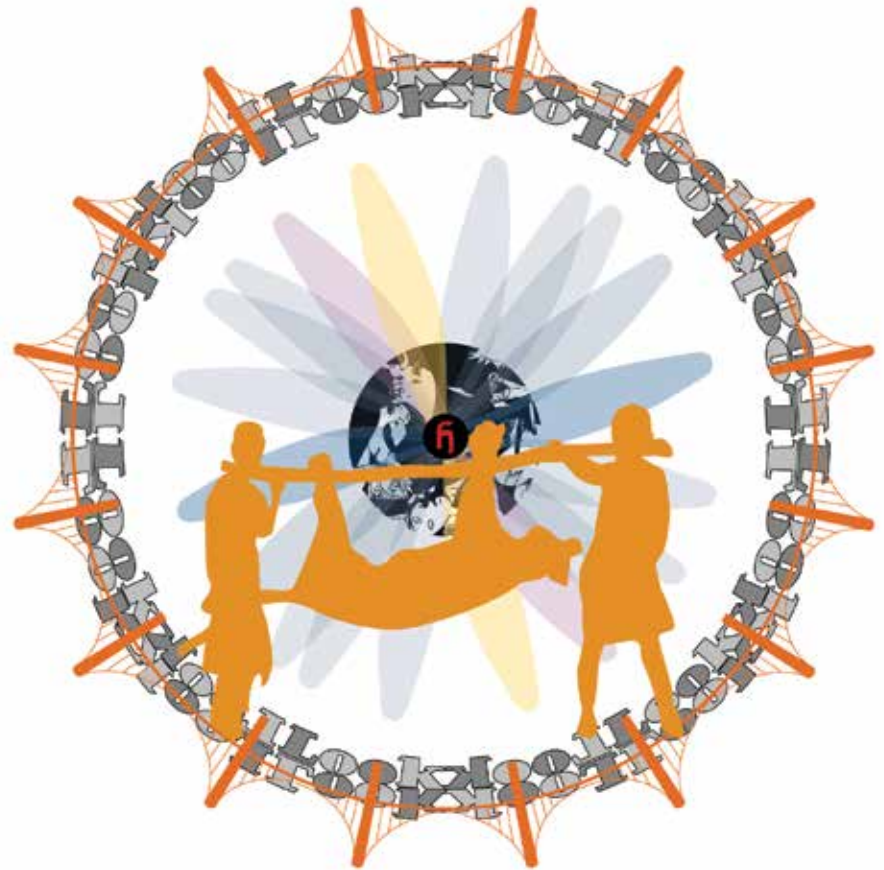
The 1937 image incorporates aspects of select historical events which took place during the year 1937. Prominently is the notation of the extinction of the Bali tiger, the first of the seven tiger species to disappear due to sport hunting.

Look magazine was first published in 1937. This publication signifies the rise of public fascination with celebrity gossip and culture.

1937 was a big year for air travel. Howard Hughes flew from Los Angeles to New York in record time. Amelia Earhart and flying partner Fred Noonan disappeared during Earhart's attempt to become the first woman to fly around the world. The Nazi airship, The Hindenberg, crashes, killing 36 people and ending the brief era of passenger airships. Pan Am also completes the first commercial flight across the Pacific. The Kamikaze becomes the first Japanese built airplane to fly to Europe. There was also a successful flying car in 1937, but that success did not apparently capture the public imagination. And the first airmail letter to circle the globe returns to New York in 1937.

The Spanish Civil War is in full bloom with the destruction of Guernica, after which Picasso completes his famous painting of the same name. This painting comes to represent not only the specifics of the Spanish Civil War, but war in general, much of which was brewing with the Japanese making gains in China, the rise of Hitler and the Nazi regime in Europe, and actions which lead to the development of WWII.

On the local level, 1937 was the year of the opening of the Golden Gate Bridge.



1938

Mara Zoltners
Utica, New York
Thermal print on aluminum

View From Morning Train

1938 was a year of great change in the world. It was the year that Hitler seized control of the German army; he later invaded Austria and Czechoslovakia. April brought anti-Jewish riots in Dabrowa, Poland, and General Francisco Franco declared victory in the Spanish Civil War. In May, the concentration camp at Flossenbug opened in the region of Bavaria, Germany, near the border with Czechoslovakia. 1938 was the year that the German Reich voted to confiscate so-called “degenerate art,” and it was the year that Orson Welles touched off mass panic with his dramatic radio adaptation of the 1898 novel *The War of the Worlds* by H.G. Wells. 1938 was the year of Kristallnacht, the Nazi state sanctioned, anti-Jewish riots against the Jewish communities of Germany, Austria, and the Sudetenland. It was also the year that Jewish passports were stamped with a red letter J, and the year Jews were forced to wear the Star of David.

My work titled *View From Morning Train* attempts to capture this atmosphere of change by presenting an image that might be seen as both strangely familiar and unfamiliar all at the same time. It is an image where movement within stillness attempts to speak about the uncertainty of the changes yet to come.



1939

Susan R. Mendelsohn
Belmont, California
Collage, mixed media, paper,
sax reeds, shoelaces

On the Road, 7-1-39 / 8-30-39

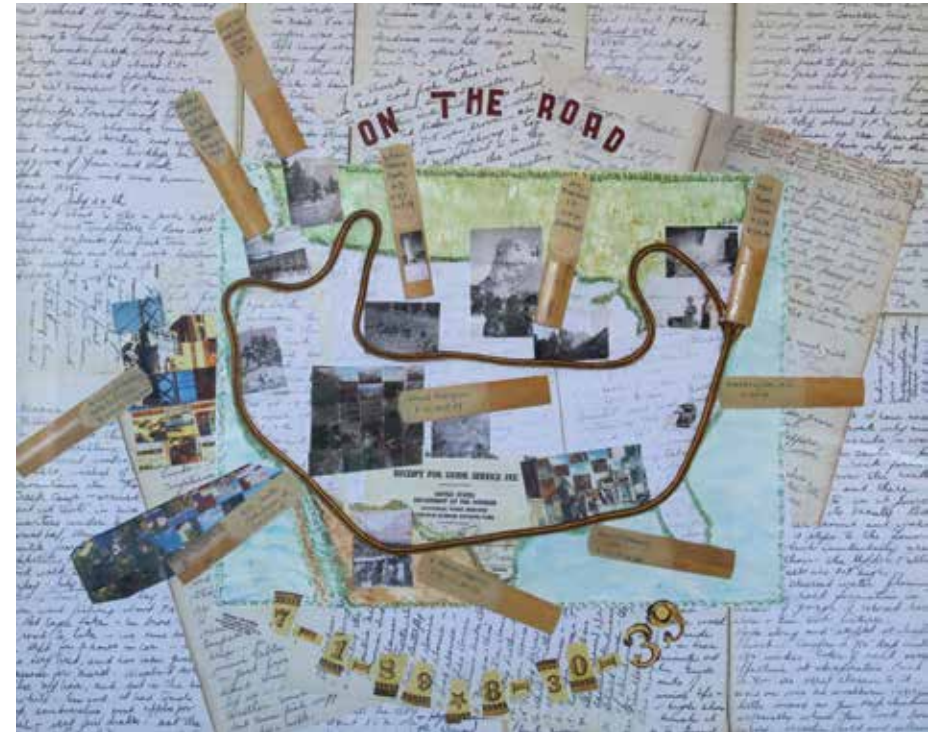
1939 was a challenging year. The U.S. economy was struggling out of the Great Depression. In the spring, Italy invaded Albania. In the fall, Hitler attacked Poland; World War II began.

The events abroad were remote in early 1939, when my husband's parents and their school teacher friends began mapping a road trip across America. They planned to spend their summer vacation exploring, hiking, fishing and, almost always, sleeping in tents.

The travelers left Connecticut on July 1 and headed for Mt. Rushmore, Yellowstone and Glacier National Parks – destinations that are still on America's "Grand Tour." After traveling through the Northwest, they visited San Francisco's Golden Gate International Exposition, Yosemite and Los Angeles.

Their adventures continued in the Southwest, where they hiked the Grand Canyon, Bryce, Zion and Carlsbad Caverns. They enjoyed an authentic Pow Wow. After brief stops in New Orleans and Washington, D.C., they arrived back home on Aug. 30.

We know the details of their trip from my mother-in-law's diary, the couple's black and white photographs and the small, colorful souvenir photo-cards that they bought. Their 1939 cross-country trip inspired this collage.



1940s

Rob Browne
Burlingame, California
iMac, photos, Photoshop, pencil, watercolors,
paper, eyes, fingers, etc.

America in the 1940s

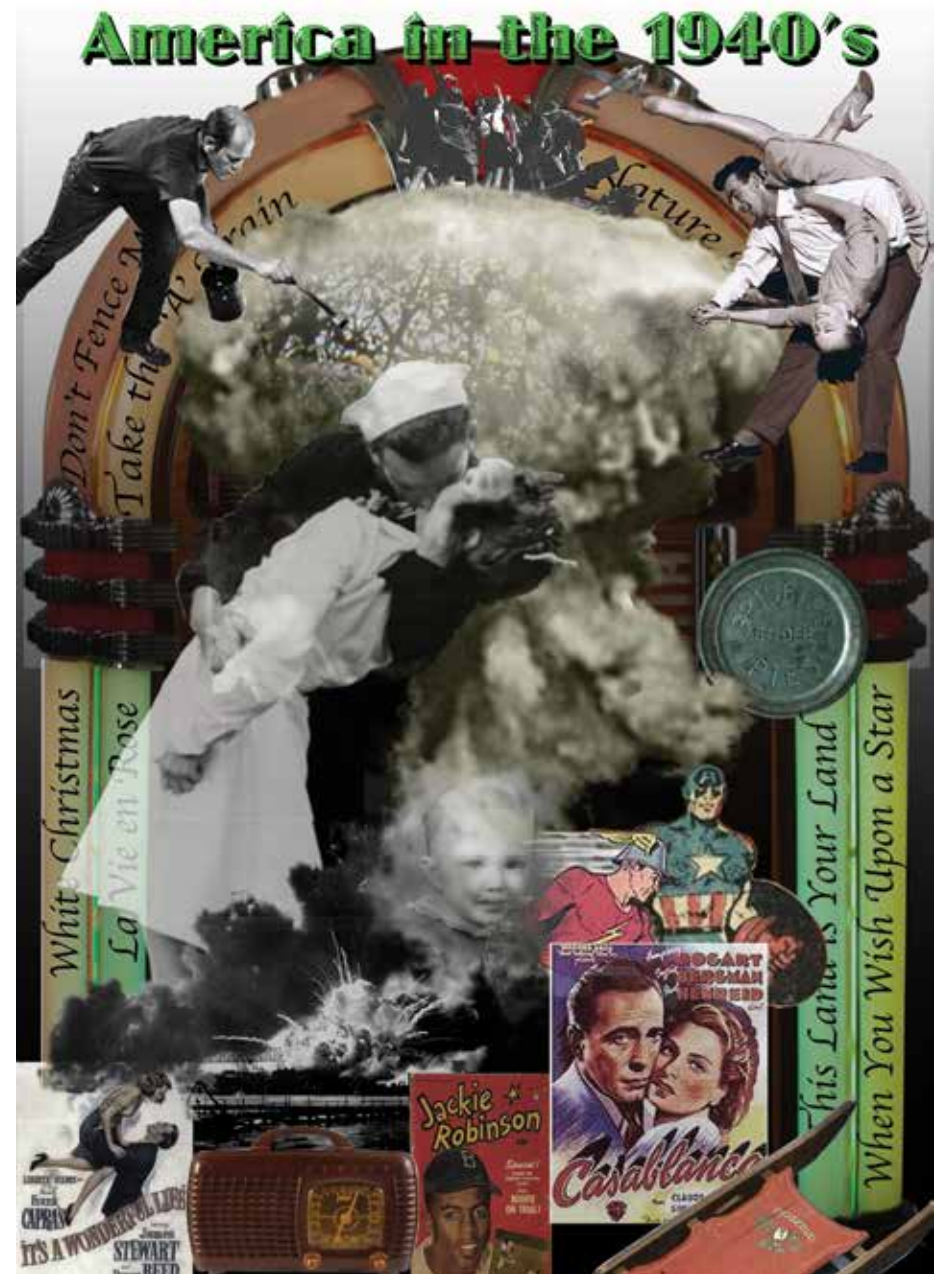
Gathered here are a few remnants of the decade that shaped me as a child – a period I think of as **The American Decade** – 10 years, during which we were catapulted from an isolated and depressed country to the world's dominant superpower.

Through the Depression, our music and movies buoyed optimism and bolstered morale. In comics, radio programs and movies, superheroes proliferated, fighting for “truth, justice and the American way.” In the 1940s – superheroes dramatically increased!

The beginning of WWII had steeled the people with a righteous determination. Early in the decade, media/entertainment, economic advances and military successes combined in a perfect storm to foster a national spirit of patriotism, idealism and altruism. WE are wearing the white hats.

By the mid-40s, victory abroad and the radically improved economy at home gave way to an atmosphere of celebration, including magnanimous treatment of our adversaries with the Marshall Plan, the Berlin Airlift, assisting Japan's recovery and more.

By the end of the 1940s, this new, upbeat, can-do spirit was reflected in our music, arts, sciences, politics and virtually every aspect of American society. We, and the world, had a new view of Americans.



1940

**Rose Camastro-Pritchett
Evanston, Illinois**

**Handmade paper, cotton and abaca,
pulp painting, hand stitching, silk thread**

Comfort Women

In 1940, comfort stations (brothels) had been set up in China by the Japanese military after the Nanking Massacre and were in continual, widespread operation. The military expanded and moved these comfort stations to follow the areas of combat in other countries extending to the end of WWII. Comfort women was the Japanese euphemism describing the women rounded up with violence and coercion to become sex slaves to Japanese forces. By war's end over 200,000 women from Japan, China, Taiwan, Philippines, Korea, and Indochina, including Dutch colonialists, had been forced to become comfort women. Japanese military commanders were fully complicit in procuring women and developing and operating comfort stations.

Through researching the year 1940 I discovered that comfort stations were located in Jiujiang, Jiangxi Province. I taught at Jiujiang University 2008, 2010, 2012.

Research for this piece was supported by a parttime faculty grant from Columbia College Chicago.



1941

Gabriel Ortiz
San Mateo, California
Oil on canvas

1941

This painting was rooted in a 1941 war propaganda poster done by Jean Carlu. The title of the piece was Production, America's answer. I chose this piece to represent this year because it seems like World War II was the point in American history where the value of "hard work" was cemented as an admirable quality. And, this notion of hard work coupled with industrialization ushered in a new age in American prosperity. So, I chose an image of a welder because the act of welding is a physical, powerful, and harsh activity. I associate the act of welding with controlling elements to bring about a desired change. In the bottom corner of the painting, I included the same "Production" typography to pay respects to this iconic poster.



1942

**Donna M. McCullough
Westminster, Maryland**

**Tin, roofing nails, wood, paper transfers,
copy of illustrations from original poster (artist unknown)**

Win With Tin

1942.

We were in the middle period of World War II.

After exploring uniforms, emblems, stamps and other imagery, I discovered a poster produced in 1942 by the United States War Production Board, Bureau of Industrial Conservation. The poster *WIN WITH TIN* had a series of graphic illustrations with captions providing instructions for preparing empty tin food cans for recycling. The artist is unknown.

Tin and metals were collected for the war effort. Iron and steel were melted down and used for munitions.

The impact of the drives on civilian morale was important. Apparently, people felt this was one thing they could do to help the war effort. They were enthusiastic. Some saved tin foil from gum wrappers, making a tin foil ball until it reached a size large enough to be accepted by the collection site, others contributed iron railings, car bumpers and tractors.

As an artist who works with steel, tin and various other metals, this became a perfect expression to meld my work with the year 1942.

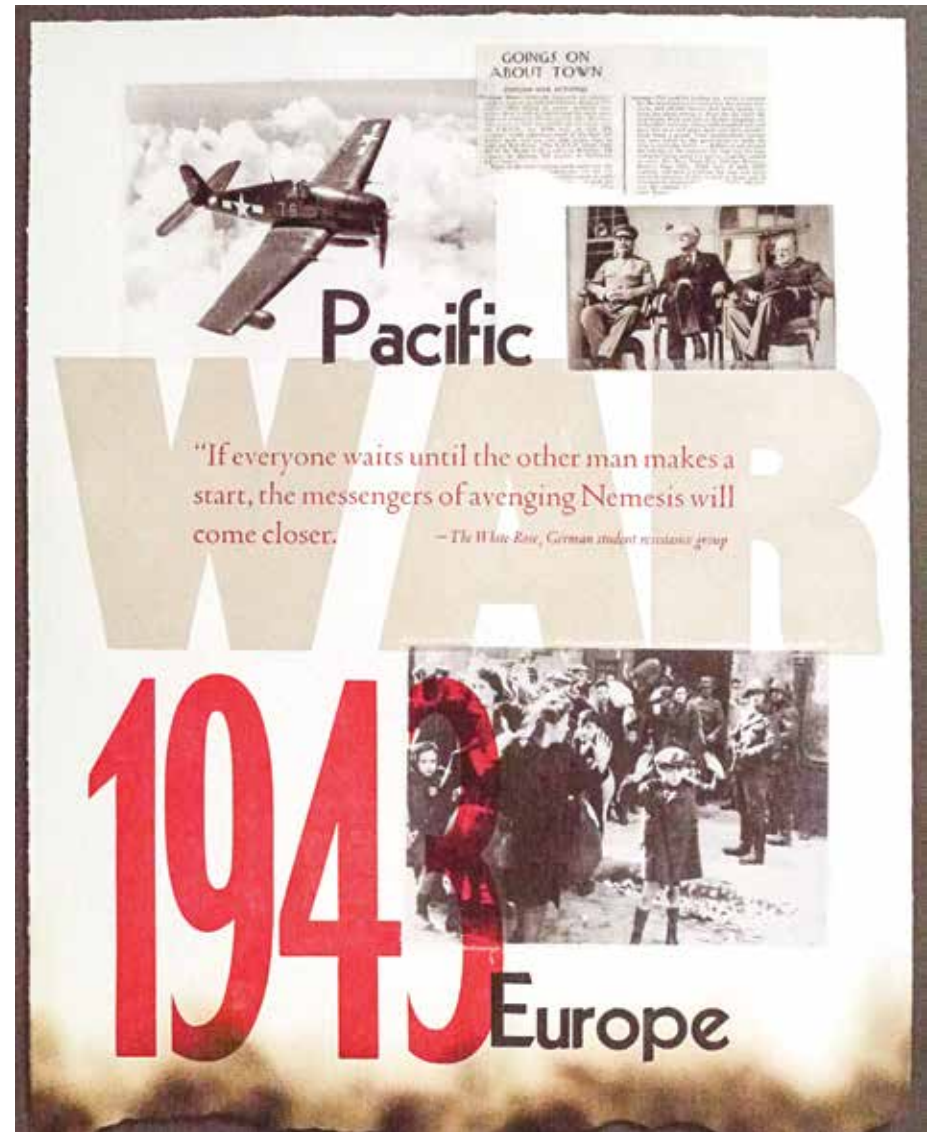


1943

**Linda Stinchfield
Los Gatos, California
Letterpress with collage**

1943 – WAR

This work was unexpectedly difficult to produce. The year 1943 was a pivotal point in a cataclysmic World War, full of world-shaking and momentous events. I found that I couldn't ignore the big picture to provide a single image, so I've ended up with more of a poster than a work of fine art. And yet, in the space provided, I wasn't able to include everything. So while my piece addresses both too much and too little simultaneously, I hope that I've provided a dramatic distillation of 1943.



1944

Margaret Lindsey
Half Moon Bay, California
Acrylic on unprimed canvas

1944: Through the Eyes of Artists

1944: Through the Eyes of Artists is a taste of the year through the flavors, textures, colors, nuances and visions of major painters of that era. The seminal artists still working during WWII were channeling the events and emotions of their time as artists always do, by dancing, writing, carving, and painting. As a painter, the physical immediacy of paint especially speaks to me and through me, so I chose to study the year through the eyes and brushes of stellar painters. This homage to art is an unusual departure for me stylistically, but the process proved potent for me emotionally. I was moved deeply.

All art referenced in this piece was created or presented in 1944. Piet Mondrian's seminal masterpiece *Broadway Boogie Woogie*, inspired by the city grid of Manhattan, serves as the "bones." While I've preserved his geometry, I've translated Mondrian's primary color scheme into black, white and red, representing the last moments of WWII. This sober backdrop is punctuated with moments of incandescence, anguish, darkness, delight and lyricism borrowed from other painters of the time, including Georgia O'Keeffe, Joan Miró, Fernand Léger, Wassily Kandinsky, Henri Matisse, Salvador Dalí, Ben Shahn, Roberta Matta, Frida Kahlo, and Pablo Picasso.

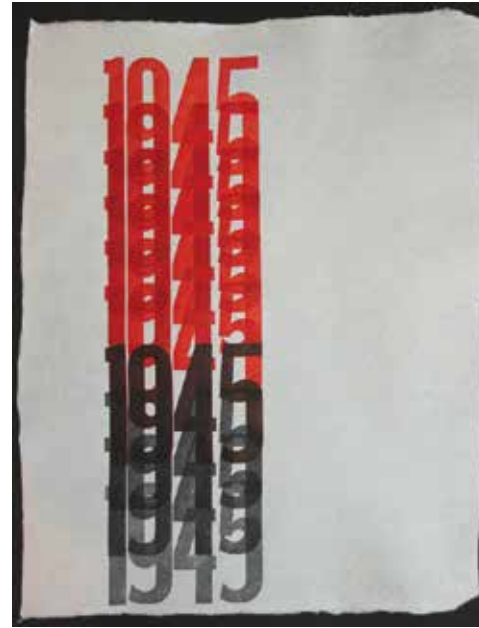


1945

**Candida Pagan
Iowa City, Iowa
Letterpress relief print, handset wood type,
handmade paper**

This Was Quite a Year

No matter how I tried to see it, 1945 was a year defined by war, and peace, and war. Roosevelt was elected and died during his 4th term in office! A bomb carried by a paper balloon claimed the only Americans killed on U.S. soil by the enemy, a paper balloon. Ezra Pound is arrested, Germany surrenders, atomic bombs are tested and detonated over cities, Japan surrenders, U.S. soldiers occupy South Korea. WWII ends, soldiers return home to start families, the Cold War begins not two months later, the first computer bug is found (a moth, literally, but no matter), Tigers beat the Cubs in the World Series, and the year keeps marching on. 1945 was a year that could not be stopped, the world kept marching forward through the end of war and into the second half of the last century of the millennium. It was a critical time, that 1945.



1946

Sandra Ginter
South Bend, Indiana
Wood and ceramic

Keeping Going

My work draws from science and philosophy, considering relationships between the microbiological levels of our own connectedness to other things. I explore sculptural objects as systematics, molding factual and theoretical facets into my work. Another factor of interest is the human one, which is multi-faceted: nature and nurture, the parts that form us, things we can't see, touch, or explain. On a micro scale, these works deal with the unbreakable, magical, and sometimes frightening bond a mother has to her children. On a macro scale, they touch on the notion that we are all small parts of a whole. Like it or not, we will forever be a part of something larger than ourselves.

Keep Going is specifically about the Iron Curtain, Winston Churchill and the year 1946. Churchill's speech marked the beginning of the Cold War. In it he asks the U.S.A to join forces with Great Britain to continue building super power. While his speech was seemingly well received, there were others that thought it was a ploy to make the U.S.A pawns in the war. Thus, this piece speaks of the power in numbers, whether good or evil. Wars take strength in numbers, lives, battles and years.



1947

Lauren Faulkenberry
Whittier, North Carolina
Relief print

Give Me Distance and Direction

This piece is based on two events that occurred in 1947. Nobel laureate Karl von Frisch, during his study of honey bees, discovered that bees perform what he called the “waggle dance” in order to communicate with the rest of their hive. Their position and direction of movement during this dance indicated to other bees how far and in which direction they needed to travel to find a particular food source.

Also in 1947, the National League of Women Voters released a pamphlet in recognition of the 100-year anniversary of the Seneca Falls convention. Called a *Brief for Action*, it questioned the status of women in 1947, asking if the nation had progressed as much since 1848 as they thought they had. This document reads as a kind of progress report, asking questions that I see echoed in the current news media: is being treated “equally” being treated fairly? Have we progressed as much as we think we have since 1947? What are we moving towards, and in which direction should we move? These writers were calling attention to something in the distance, something that they felt should be sought by other members of their community.



1948

Richard Newton
Liverpool, England
Mixed media

Letter to America

Rose Cottage,
Lyne,
Surrey, GB

15th August, 1948

Dear Mrs Perry,

A quick note. Yesterday was the final day at the 14th Olympiad or ('Austerity/Ration Book Olympics.') Hard to believe it is barely three years since the end of WWII, bombed out buildings, rubble and rationing. Something for the world to celebrate following the years of war and strain. There were 4000 competitors. Innovations included: starting blocks, finish line cameras, swimming trunks for men. Women were allowed to compete in 9 track events. And Alice Coachman was the first black woman to win a gold medal.

"Never before in London had so many creeds, classes, races come together on equal footing." The American team travelled together by ship to London. "We were eating and socializing on a 'white' ship." Arthur Jackson, rifle shooter.

Weather was really English: we either baked or were soaked. Rations for our team included raiding the American's leftovers after they had left.

Snapshots include Maureen Gardner, Fanny Blankers-Koen, Mal Whitfield, Roy Cochran & Emil Zatopek. US won most gold 38. (GB) won three. The training stories are amazing. Dorothy Tyler, silver medal high jumper, trained by jumping over her washing line in her back garden!

Take care,
Emm



1949

Julia Nelson-Gal
Palo Alto, California
Mixed media

Selfie

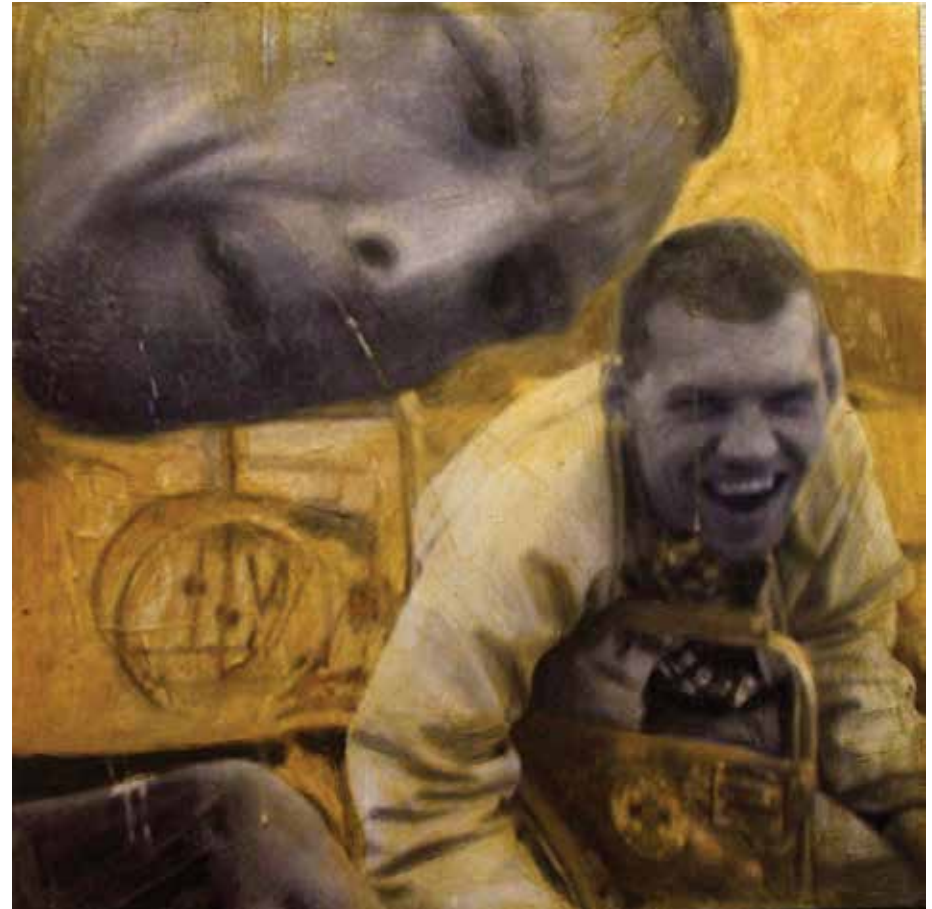
“Selfie” is a contemporary term that describes the obsessive self-portraiture being taken today and disseminated through social media. But the idea of an instant self-portrait actually began in the 1940s with the invention of the Polaroid. 1949 marks the first full-year of instant photography sales for the Polaroid Corporation, as well as the year they hired Ansel Adams as a consultant. Retaining a photographer was unheard of at that time, and this year began one of most unique, extended relationships between a corporation and fine artists.

The Artists Support Program engaged artists such as Hockney, Warhol, Chuck Close, Rauschenberg, William Wegman and Lucas Samaras. Polaroid actively put their film in the hands of artists, with the idea that they were the best innovators and consultants for the product. Polaroid utilized their product suggestions while collecting their imagery, amassing one of the most important corporate photography collections in the world.

While Polaroids were the digital images of the day, they were different in two distinct ways. First, the Polaroid created a real object, not simply pixels in a phone, connecting to the materialism and consumerism of the time. These objects, whether early pull-apart positive/negatives or the integral SX70 film, had a particular look that is still associated with the decades of the 50s-70s. Second, the Polaroid was not just a way to instantly document an event, it became the event itself. The photographer, the camera, the resulting image/object, became the life of the party.

Polaroid contributed to the cultural milieu, changing the way the world was seen, feeding our desire for immediacy and impacted society in its belief of what was possible.

In 1949, Polaroid Corporation surpassed all predictions and grossed \$6.7M, partnered with artists and advanced a culture that we now identify with the 1950s-1970s. The image *Selfie* is an enigmatic, found photograph that shows two wheelchair-bound men (with an empty third chair in the background), documenting a casual light-hearted moment. It is a unique, contemporary vision of lives not previously seen.



1950s

**Jessica Singerman
Cornelius, North Carolina
Acrylic on wood**

Interchange

My assigned decade is the 1950s, the decade that gave rise to the U.S. Interstate Highway System and to the phenomenon of suburban sprawl.

I began *Interchange* by using a photograph of a highway interchange through a sprawling city. For me the interstate system represents concepts that are both visually and thematically interesting: connecting far-apart cities, encouraging living farther out of cities, driving fast on long stretches of road, the “road trip,” and driving across long expanses of “no man’s land” such as the desert. In the painting I’m not making a photo-realistic representation of the photograph — it is a point of departure for me. I play with color, shape, and the two-dimensional space of the painting surface in an abstract manner. My ultimate goal is to make an aesthetically pleasing painting that stirs something in the viewer.



1950

**Allison Welch
Madison, Wisconsin
Photography**

Make-belief

I am repeatedly, and effortlessly, drawn to the human emotions of loss, memory, and wistfulness wrapped into one particular feeling: nostalgia. My approach to this condition is through mimicry, and so I wear particular clothing, imitate body language, and set facsimile scenes to uncover the past. I was touched to receive the year 1950, because at the time, my maternal grandmother was very close to the age I am now. I chose to recreate this particular snapshot of her because it is one of the few images where she appears alone in the frame. There is no date or clue on the back except for the word “Mommy” written in her own hand. My grandmother is still alive, and she will ask me why I went to the trouble to make this image. To her, a photograph is an embarrassment, a waste of money, and destined for a neglected album. To me, it is a complete preservation of ourselves.



1951

Elizabeth Munger

Iowa City, Iowa

**Collograph print, with ink drawing, and
beeswax on Sekishu with magnet enclosure**

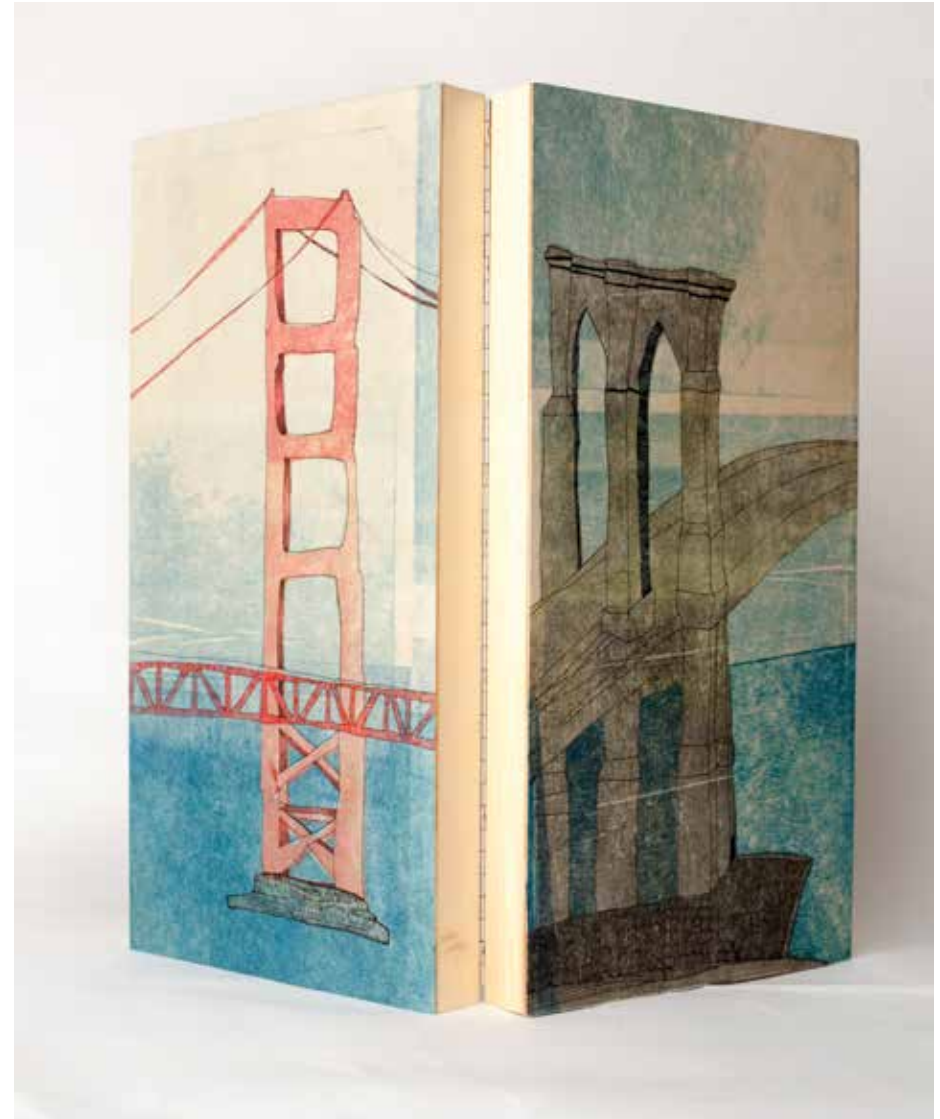
Murrow's Connexion, 1951

In 1951, Edward Murrow, a radio/TV journalist, displayed the West and East coasts together on two separate TV monitors for his viewers. This was the first time that both coasts were seen together in this medium. This struck me as an aesthetically pleasing image and idea. I thought it would be interesting to work with the Golden Gate and Brooklyn Bridge as a way of representing the concept of time and how it connects locations physically, as well as different ideologies from then to now. Interestingly after making this piece, I discovered that my grandfather had worked with Murrow as a WWII correspondent, a sentient bridging to my past and present.

Connexion

Nouns:

1. The cognitive process whereby past experience is remembered.
2. The process of bringing ideas or events together in memory or imagination.
3. The connection of isolated facts by a general hypothesis.



1952

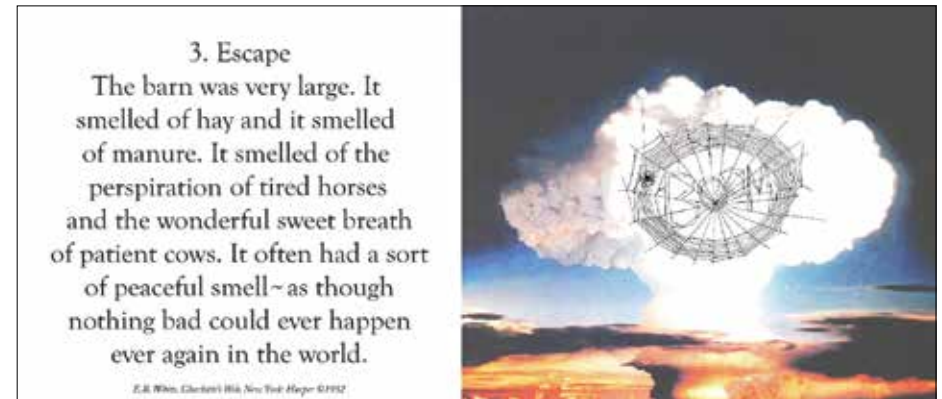
Eva DeCarlo
Amsterdam, Netherlands
Mixed media digital print

1952

Searching through headlines and highlights I was delighted to discover that my first favorite book was published during my assigned year. *Charlotte's Web* is the first book I recall being absolutely absorbed by and falling in love with. The quote in my piece is from the opening of a chapter entitled "Escape." I chose it because it evokes the feeling I had as a child, and have still, when captivated by a work of art.

A further look into 1952 revealed that just days from my beloved Charlotte's debut the United States detonated the world's first thermonuclear weapon, the hydrogen bomb. The juxtaposition of these two back-to-back events and the resonation of each for years to come fascinates me, humbles me, and frightens me.

Charlotte used the web to weave her message; in my research and imagery I honor her by doing the same.



1953

Stephanie Peters
Camp Verde, Arizona
Acrylic and string on canvas

Deoxyribonucleic Acid (DNA)

In an abstract sense, this painting is about Deoxyribonucleic acid (DNA). In April 1953, James Watson and Francis Crick published a paper presenting the double helix structure of DNA that we know today. DNA is the genetic makeup of all living things; an element of our life that has always been right in front of us but not clearly visible. Our understanding of DNA and the three-dimensional, double-helical model structure that we know today may not have been concluded by Watson and Crick if it was not for the important X-ray crystallography work by researchers Rosalind Franklin and Maurice Wilkins. This painting shines light on the idea of discovering something that is right in front of us that should have been obvious. But until we have the tools, science or “glasses,” we can’t clearly see it. This painting is 3D; please use the glasses to see the visible DNA better.



1954

Sandra C. Fernández
Austin, Texas

**Artist's Book: Cyanotypes on wood,
paper, thread, found objects**

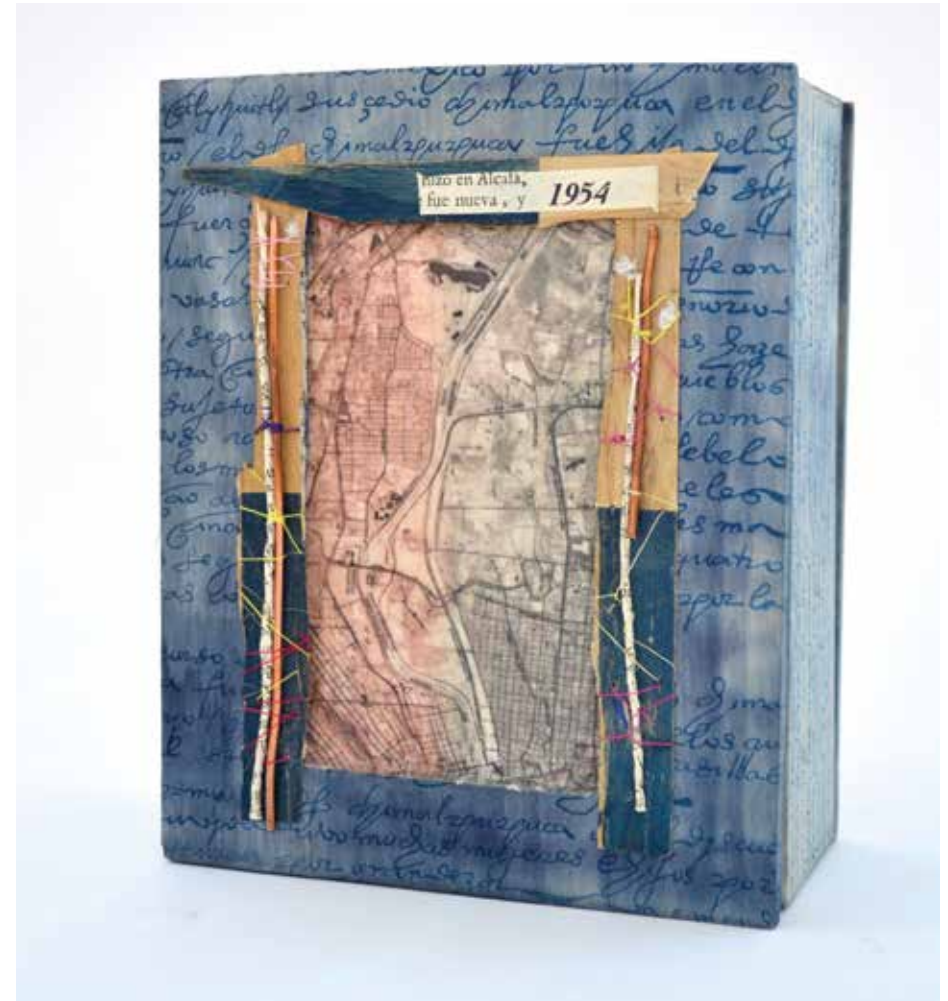
1954

In 1954 the Supreme Court ruled that Hispanics have equal protection under the 14th Amendment, enabling Hispanics to legally combat discrimination.

Pedro Hernandez, a Mexican agricultural worker, was convicted for the murder of Joe Espinosa. Hernandez's legal team set out to demonstrate that the jury could not be impartial unless members of non-Caucasian races were allowed on the jury-selecting committees; no Mexican American had been on a jury for more than 25 years in Jackson County, the Texas county in which the case was tried. Hernandez and his lawyers appealed to the Texas Supreme Court, and appealed again to the United States Supreme Court.

The Supreme Court unanimously ruled in favor of Hernandez, and required he be retried with a jury composed without regard to ethnicity. The Court held that the 14th Amendment protects those beyond the racial classes of white or black, and extends to other racial groups. This ruling was yet another step forward in the American Civil Rights Movement and another hit to racial segregation in the USA. This time, racial minorities other than African Americans benefited from such a ruling. The ultimate impact of this ruling was that now all racial groups of the United States were protected under the 14th Amendment.

I chose this theme because I am a Latina artist who migrated to the United States, and my work reflects on issues related to borders, migration, and social justice. Please go to my webpage to see more of my work. www.sandrafernandez.info

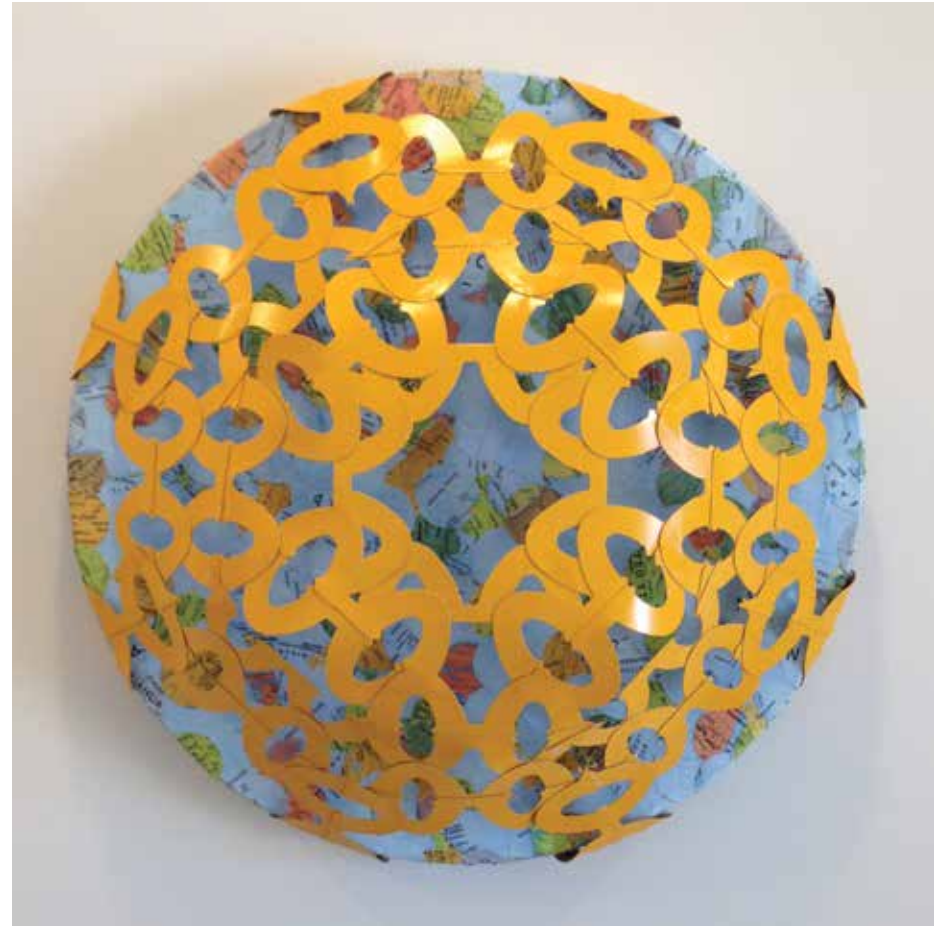


1955

**Laura Allen
Crozet, Virginia
Paper, wood, glue**

It's a Small World After All

1955 introduced the first McDonald's franchise – interlacing cities around the world with familiar and fast food. Ushering in a new era of drive-thrus and big business, the golden arches symbolize the growing global economy and the realization that maybe we are more alike than different.



1956

Salma Arastu
Berkeley, California
Acrylics, pen and ink

Sitting with Ama in the Courtyard

A moment from 1956 – I was born in a large family in Ajmer, Rajasthan in India. We were ten siblings and I was the youngest. We lived in a red brick house which had a large courtyard in the center. Our house was always full with people and noise and laughter of the siblings! We slept in the courtyard listening to the stories by my elder sisters or mother at times. To get mother's attention and to be able to spend some time alone with her was always a privilege for me. This painting relates the story of one such privileged moment that I spent with my mother while she was reading mythological stories to me sitting on a charpoy in the courtyard.



1957

Rachel Livedalen
Iowa City, Iowa
Pencil, gouache, silkscreen, and
gel pen on panel

Sandy, 1957

1957 is the year my Mema graduated high school. Mema is my grandmother, but if she knew I referred to her as my grandmother, she would gag. “Grandmother sounds too old,” she would say. She also would not want you to know that she graduated high school in 1957. If you knew, you would be able to estimate how old she is, a piece of information only a select few are privy to. This image is a screenprint of Mema’s high school yearbook photo. Yearbooks contain our former hopes for the future and remind us of our past. This project calls into question identity, memory, and our relationship to past generations.



1958

**Alison Moncrieff
Oakland, California**

Mixed media quilt using cotton canvas, acrylic paint, silk organza, cotton and polyester thread, recycled (and felted) wool sweaters, glass beads, cotton embroidery floss, metallic thread, water-based pigment ink, traces of text from a 1966 Foundations of Science engineering technology book, and glue

20 Integrated Circuits

In 1958, Jack Kilby was a new employee at Texas Instruments. He had not yet earned a summer vacation, and, as most of his colleagues took a two-week break in August, he stayed in the lab and invented the integrated circuit. With this invention, he solved a growing industry problem, known as the “tyranny of numbers.” Since the transistor had replaced tube technology 11 years before, manufacturing electronics had become increasingly cumbersome, given the thousands of components that had to be hand soldered to one another, using a great deal of wire. Kilby discovered that all the components could be manufactured cost-effectively in a single piece of germanium and interconnected to form a complete circuit. Kilby’s invention made possible our current information age.

Surely, in the tech industry, Jack Kilby’s name is commonplace, but I had never heard it before. Had you? I feel a connection to that young engineer in the deserted laboratory, inspired to solve a problem. My piece —*20 Integrated Circuits*—is a celebration of Kilby’s creativity and his game-changing invention.

The structure of my circuits is based on a photograph Jack Kilby took of his original integrated circuit in 1958.



1959

Anne Covell
Iowa City, Iowa
Collage

Minamata

Minamata is an abstract rendering of the alarming contamination of methylmercury into the industrial wastewater of Japan's Minamata Bay from the Chisso Corporation's chemical factory, which took place from 1932 to 1968. The highly toxic chemical, which had bioaccumulated in aquatic life fished from the water, caused severe mercury poisoning to all who fed from this ecosystem. Investigation into the cause of the pollution began in 1956, and Chisso Corporation was publicly identified as the source of the contaminant in 1959 when wastewater tests revealed heavy metals as the causal substance. The Ministry of International Trade and Industry responded by mandating Chisso to establish a wastewater treatment system at its factory. In response, the company built a Cyclator purification system to ease public outcry, but the system, which Chisso knew was ineffective, misled the public to believe that the factory's wastewater had been made safe from December 1959 onward when, in fact, it was not. The first legal action taken against Chisso Corporation began in 1969. The years between this and Chisso's principal deception are often referred to as the "ten years of silence."



1960s

Barbara McPhail
Canandaigua, New York
Monotype, linocut

The 1960s, Decade of Dreams

The decade of the 1960s remains a pivotal time in history, with events marking changes in every arena including spiritual, social, cultural, scientific and political. I specifically designed my piece on the Pop Art style of the time period, and chose as the central idea, Martin Luther King and John Kennedy. The Dove of Peace flies between them carrying a branch with very small letters *DDT*, and *Silent Spring* noted below, to give credit to Rachel Carson and the start of the environmental movement. A Vietnam soldier is also between them, with the banner *Make Love, Not War* below him, a common call of the Peace activists. Musically, I paid tribute to The Beatles (Fab Four), and Aretha Franklin (Queen of Soul), and Chubby Checker is below, doing The Twist. Beside John Kennedy is an astronaut on the Moon, as Kennedy promoted the space program. The Volkswagen bus was a trademark hippie pad, and this one is on its way to Woodstock at Yasgur's farm. Twiggy, the super skinny model, takes a pose beside the bus, and the waves remind us of the beach party movies so adored in the sixties decade.



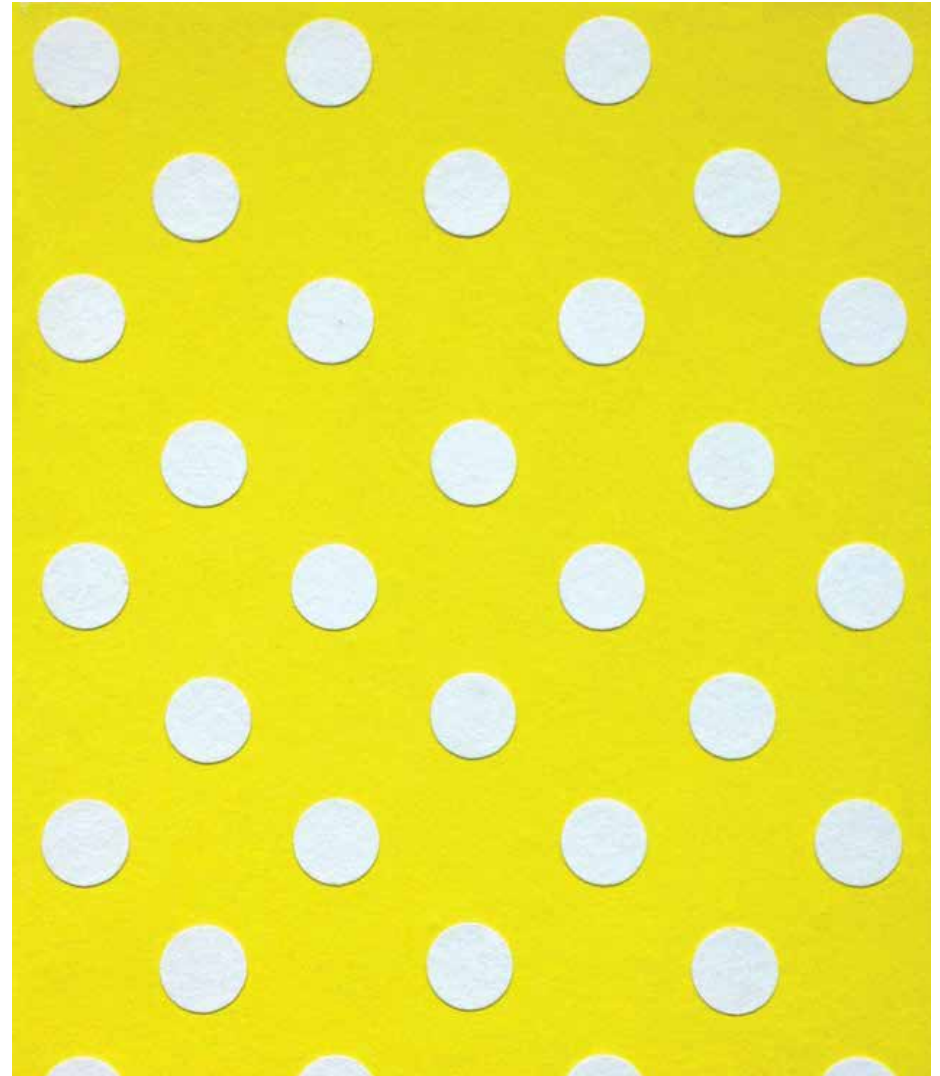
1960

Garet Martin
Des Moines, Iowa
Watercolor and Twinrocker paper
mounted to board

Itsy Bitsy Teenie Weenie

In June of 1960 Brian Hyland released the single *Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini* and by August, it was a Billboard Hot 100 hit.

"From the locker to the blanket
from the blanket to the shore
from the shore to the water
yes there isn't any more."



1961

Marelyn Johnson
Sutter Creek, California
Colored pencil on watercolor paper

12

My assigned year is 1961. I chose the title *12* as a reflection of the 12 months of a year. I created a grid of 12 colored circles of primary and secondary colors. The 12 events and their locations progress through the colors. Red is the color for the first event, Bay of Pigs and its location. The events are in alphabetical order, so the Beatles are next and so on, ending with *Virgin Spring*.

Bay of Pigs - Cuba - Unsuccessful CIA military invasion of Cuba.

Beatles - Liverpool - Had their first concert at the Cavern Club in Liverpool where Brian Epstein, their future manager, heard them perform for the first time.

Berlin Wall - The East German government began building a wall separating East and West Berlin.

Bob Dylan - Had his first performance at Folk City in Greenwich Village.

Freedom Bus - Civil rights freedom bus stopped in Birmingham and 9 arrested.

Gagarin - First person to orbit the earth from outer space. Kennedy - Sworn in as 35th president.

Matisse Le Bateau - The Museum of Modern Art hung Le Bateau upside down.

Nureyev - Defected to the west while the Bolshoi Ballet was in Paris.

Obama - Born in Honolulu.

Peace Corps - Created.

Virgin Spring - Won the Academy Award for best foreign film.



1962

Matthew Hall
Philadelphia, Pennsylvania
Sumi ink on paper

1962

I chose to focus on moments from 1962 that offered both a lasting impression of the era, and addressed the time as we saw it then. Marilyn Monroe died, ending an era of pop culture. The U.S. and Cuba stood face-to-face and demonstrated the tensions and ideals of the world in show of force and television broadcast. The Catholic Church re-examined itself and the ritual practice of all Catholics in the second Vatican Council. And the world looked to the future at the Seattle World's Fair with that vision exemplified by the Space Needle. In short, we became very familiar with some specific faces that signified greater ideals, and concerned ourselves with how those ideals would affect the future.



1963

**Russell Cook
Ranger, Georgia
Oil, wax, Chinese watercolor, walnut stain,
and grass paper on panel**

Song of the South II

1963 seems to me to be very dark. It is turbulent and violent, a molten crucible of ideals that would cool to form our society today. Civil rights looms large, with the death of four children in a church bombing in Birmingham, followed by the march on Washington and Martin Luther King Jr.'s *I Have a Dream* speech, one of the highest moral moments in American oratory. The end of the year brought the Kennedy assassination, leaving a nation and a people psychologically torn asunder. At the same time, Betty Friedan published *Feminine Mystique*, further extending civil rights, and giving birth to the slow social restructuring that comes with modern feminism. *Song of the South II* draws from the tensions and violence manifested in private spaces as families and workplaces change. The character of Uncle Remus's tar rabbit is at the end of an era, filled with beauty and violence and uncertainty.



1964

Karen Chew
Redwood City, California
Mixed media

1964

In this turbulent year of 1964, while we were mourning JFK's assassination, the Vietnam War, Civil Rights Act, Mandela's imprisonment, MLK's assassination, free speech, and student sit-ins were all a part of the growing context igniting and fueling our artistic community. Music took off in groovy, way out directions as we were introduced to Beatlemania, The Stones, Dylan, Motown, and the myriad of over-whelming talent from the U.S. and U.K. The mod and occasionally drug-induced graphic designs of the time featured geometric forms, radiating linework, lava lamp gooeyness. Here, in 1964, we remember this time critical to our spiritual growth and evolution when artists and their art cried for peace, freedom, and love.



1965

**Jennifer Jastrab
Oakland, California
Graphite on paper,
artist book**



Artist Statement in the form of a poem for “1965”

the hills of California
Vietnam and Alabama
were filled with sounds
of gunshots and tear gas
only Julie Andrews heard the music
Twiggy wore a mini
the light of Jimmie Lee Jackson extinguished
justice still waits
Watts burned
from Selma to Montgomery
civil rights, voting rights, and immigration too
burst into a Pantone blaze
Lyndon B and Martin Luther talked,
treaded through pain, to make a path to
“liberty and justice for all”
Gemini VI and VII gaze from afar
transistor radios, all the rage
blare Wooly Bully, I Feel Fine,
Come See About Me
It’s a glorious year for The Supremes
Norman Morrison: self-immolation
bikini chairs, glass ceilings

1966

S. J. Poole
Palmyra, Missouri
Acrylic collage on canvas

Ansel Adams 1966

Ansel Adams spent his life photographing California. In 1966 his work included photographs of the majestic California Redwoods. In that same year, Adams was commissioned by the University of California to celebrate their 100th anniversary in photos. The collection of photos titled *Fiat Lux: The University of California* was published in 1967.

In honor of Ansel Adams, his work in Northern California in 1966 and to celebrate Menlo College's 85th year, I submit a painting that is inspired by Ansel Adams's photography and historic events. This painting, *Ansel Adams 1966*, incorporates an image of coastal redwoods (*Sequoia sempervirens*) along with collage elements: a Ronald Reagan stamp because of his successful bid for governor in 1966, and a modern day 5¢ stamp – the cost of a postage stamp in 1966. Finally the stamped white swirl represents the turmoil over Vietnam and the peace movement that was building in the same year.



1967

Judy Wasmann
Redwood City, California
Prismacolor drawing

1967

1967 was the year that the Summer of Love was held in San Francisco's Haight-Ashbury district and the musical *Hair* opened on Broadway in New York. New ways of thinking and opposition to the Vietnam War caused some people to rebel against the Establishment. These were just some of the events that contributed to a change in American culture and politics as we had always known it.

But for me, a college student at that time, 1967 was especially about the music. I still remember sitting on the grass only ten feet away from Janis Joplin as she performed on my college football field and being thrilled to see the Rolling Stones at a small theater in Sacramento. Their albums and the music of the Doors, the Beatles, and Bob Dylan played in my dorm at all hours. It was the musical backdrop of our lives during that time. Now, when I happen to hear the music on the Oldies radio channels, it takes me right back to my college days.

The inspiration for my drawing was the music, the art, and the images of that year. I chose images of musicians and design elements of the time to create a colorful vision of the year 1967.

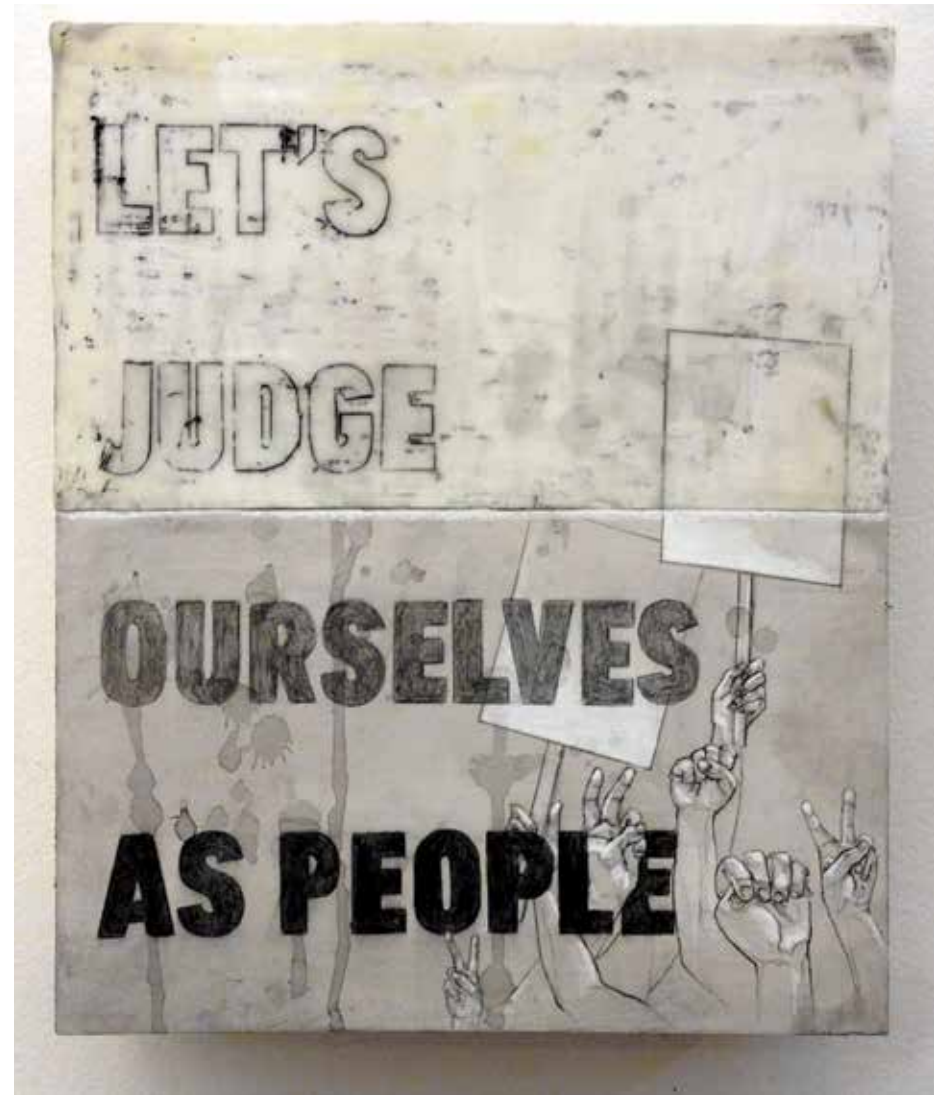


1968

Lisa Wicka
Lafayette, Indiana
Graphite, encaustic, gouache, and ink

1968

1968 is referred to by some as the “year that rocked America.” A year filled with assassinations, war, protests, civil and women’s rights movements. America wanted change, and the people were eager and passionate to make sure their voices were heard. Upon researching and contemplating this intense political year, I could not help but notice many of the demands we are still fighting for today. The passionate protests and picketing have been replaced with online petitions and viral posts, but we are still protesting many of these same issues. I was drawn to one sign in particular from an image of a group of feminist protesters outside the Miss America pageant that year. To me this one sign encompassed not only 1968 perfectly, but today as we continue to grow as a nation.



1969

Amy Hibbs
San Jose, California
Acrylic and collage on panel

1969 (It's So Heavy)

In researching this piece I looked at art, design, and album covers. The album covers led me to revive my love for the Beatles' *Abbey Road*. The album is a penultimate achievement and over the last few weeks I have come to view it as a cap to a decade of social and political upheaval, war, youth culture, and cultural flux. I hope the viewer also enjoys the nod to Andy Warhol.



1970s

Ernest Regua
Santa Clara, California
Acrylic on canvas

1970s Decade

As an overload of imagery would overwhelm the viewer it was my intention to encapsulate and simplify the 1970s decade with momentous images reflecting the period in the spirit of Pop Art, a movement that transitioned from the 60s. American culture, economics and politics experienced the polarizing effects of bloom, gloom and collapse warranting the masses' disillusionment of the government and the American dream.

The interplay of images that allude to different interpretations underpin my strategy to ponder what is revealed as much as what is not. For example: Does the entry point of the painting with the barcode (the first product to be scanned with a UPC barcode was a pack of Wrigley's gum in 1974) elicit just that or does Op Art (optical art) also speak to you? Another example is the silhouette of the boxer that references both Ali and Rocky in the same historical period. The boxer that came back after a brief retirement who dominated the scene in the 70s was none other than Muhammad Ali garnering the heavyweight champion title twice in the decade. It was his fight with Charles Wepner that inspired Sylvester Stallone to write and star in the iconic *Rocky* film. Perhaps by perusing through the painting you will discover images that resonate with you, will evoke a memory or anecdote from the past or from living in the now.



1970

Juliet Mevi
Emeryville, California
Acrylic on canvas

1970 Rocked the World

1970 was a year for radical change. Leading the revolutionary changes of the new decade was the counterculture . . . young, anti-establishment, political, anti-war, pro-rights, breaking rules, and forever altering the existing societal norms. Its guiding light, spirit and soul was written into the music of the era ...And what better to symbolize the volcanic eruptions of the year 1970 than the music of Jimi Hendrix?



1971

**Colleen Sullivan
Menlo Park, California
Monoprint with hand coloring**

Canada “Oui or No”

In 1971 Canada is the first country in the world to adopt multiculturalism as an official policy, with two official languages, English and French.

The FLQ (Front de libération du Québec) was an organization supporting the separation of the province of Quebec from Canada, active from 1963 to 1970. Members were responsible for over 160 violent incidents, including the bombing of the Montreal Stock Exchange and the kidnapping of British diplomat James Cross and Quebec provincial cabinet minister Pierre Laporte, who was later murdered.

With the support of the Quebec and federal governments, during the October Crisis in 1970, Canadian Forces were called in to assist and the War Measures Act was put into place in peacetime. Although the implementation was largely supported by the public, criticism was leveled at the suspension of civil rights, since the individual could be detained and held without charge, as indeed, were 465 people.

In 1976 the Parti Québécois (PQ) was elected in Quebec for the first time, implementing a controversial charter (Bill 101) making French the sole language in Quebec and changing the formerly bilingual signage to unilingual French.

In 1980 and 1995, Quebec held referendums asking its population if it wanted to separate from Canada. In both cases the vote was no, 60% and 51% respectively.



Colleen Sullivan was eleven years old during the October Crisis and remembers vividly the fear that was present in the country, especially in Quebec, with soldiers present in public. She is a printmaker and painter who grew up in Canada and has lived and worked in the San Francisco Bay Area for over twenty years. "My work is primarily about movement and spontaneity, freedom and improvisation, whether it is considered abstract or figurative."

1972

Gale Kiniry
Mountain View, California
Assemblage (found objects, adhesives,
paper, wood, wire)

WE ALL SHINE ON

With having a family member that was developmentally disabled and institutionalized for many years, and receiving 1972 for this art exhibit, I discovered something unknown to me, yet close to my heart.

In 1972, despite John Lennon facing deportation proceedings by the Nixon administration, and after having seen Geraldo Rivera's award-winning documentary (*Willowbrook: The Last Great Disgrace* that exposed deplorable conditions and abuses to intellectually and developmentally disabled children), Lennon then contacted Rivera having never met him.

Lennon had the idea to organize a benefit concert to raise money in aid of neglected children at the Staten Island institution in order to raise consciousness and promote peace.

Two concerts were sold out at Madison Square Garden. They were John's last full, live concerts. Lennon bought \$59,000 worth of tickets for concert volunteers, and raised \$1.5 million to establish smaller residential facilities in the community for the patients.

Courage and advocating of many people for change, along with publicity generated by a class-action lawsuit, eventually led to a federal law called the Civil Rights of Institutionalized Persons Act of 1980, passed in the same year of Lennon's death.



1973

D. L. McNamara
Port Townsend, Washington
Acrylic on wood panel

Rosemary Stretch

1973. Watergate.

The year the country spent listening to the Senate Watergate Committee Hearings. The hearings were televised across the nation for weeks on end. During the testimony it was revealed that Nixon had a secret taping system in the White House that was monitored by the Secret Service. Furthermore, 18½ minutes of the tapes had been erased. Nixon's secretary, Rose Mary Woods, believed she had erased 5 minutes of the tape by accidentally leaving her foot on the dictaphone pedal while stretching across the room to answer a phone call. When she demonstrated how she did this in a now famous photograph, it became known as the "Rosemary Stretch."

This abstract painting of the famous Rosemary Stretch conveys the outlandishness that was Watergate.

Today, the Rosemary Award is presented each year in honor of Sunshine Week by the National Security Archive at George Washington University. The award goes to the worst performance by a federal agency in complying with the Freedom of Information Act.

The missing 18½ minutes of tape has never been recovered.



1974

Yasmin Lambie-Simpson
Atherton, California
Paint on canvas

In Pursuit of Freedom

Some historians say that 1974 was the end of innocence –inflation reached an all-time high both in England and America; streaking was a relatively common occurrence, even happened at the Oscars; Nixon became the first President to resign, and the speed limits were lowered to reserve gas. Yet amongst the terror of abductions, bombings from the IRA and a global recession, the book of the year, Jonathan Livingston Seagull, written by Richard Bach, gave some of us hope to soar to greater heights.

For me, I was still an innocent teenager in London and life was just beginning to get interesting. I remember watching the Eurovision Song Contest with my family all gathered around the telly. It was one of those things you did – like watching the Olympics or Wimbledon. The contest is the longest running television show in the world - 54 years - and in 1974, the Swedish group ABBA won with their pop song Waterloo.

I used symbols and printmaking techniques in my piece to represent flashes of moments remembered for their importance in our collective history. Patty Hearst had attended Menlo College before transferring to UC Berkeley where she was abducted by the Symbionese Liberation Army. Their symbol of a 7-headed snake was copied from a Sri Lanka deity and I used it here because it's very distinct and beautiful.



1975

Mary Lou Dauray
Sausalito, California
Mixed watermedia

Women's Rights

Mary Lou Dauray's painting entitled *Women's Rights* commemorates 1975 as the first International Women's Year! Since that time, the date of 8 March has always celebrated International Women's Day. *Time* magazine's 1975 Person of the Year, American Women, honored Susan Brownmiller, Kathleen Byerly, Alison Cheek, Jill Conway, Betty Ford, Ella Grasso, Carla Hills, Barbara Jordan, Billie Jean King, Carol Sutton, Susie Sharp, and Addie Wyatt.

The creation of the International Women's Year was influenced by the development and rise of Second-wave feminist movements that began in the early 1960s. First-wave feminism focused mainly on voting and property rights. Second-wave feminism's main issues concentrated on more issues such as sexuality, the family, workplace and reproductive rights.

Mary Lou, a collected and exhibited artist, has been an advocate for various causes through her art. Most recently she has painted a series of artworks reflecting her concern for global warming and plastic pollution. For her, the choice of relating her painting to the first celebration of International Women's Year in 1975 seemed a natural. Her *Women's Rights* piece was done in watercolors, graphite and colored pencil on watercolor paper. You can see more of Mary Lou's work on her website www.maryloudauray.com.



1976

Dora Aldworth Grinnell
San Jose, California
Mosaic

That Our Flag Was Still There (Bicentennial 1976)

The United States of America Bicentennial was a coast-to-coast celebration of the 200th anniversary of the adoption of the Declaration of Independence, culminating with parties and parades on July 4, 1976. Represented in this piece are other notable events from 1976, including the first commercial Concorde flight, Jimmy Carter defeating incumbent Gerald Ford to become president, and Hank Aaron hitting his 755th and final home run in Milwaukee. The Seattle Seahawks played their first football game, and the Pittsburgh Steelers defeated the Dallas Cowboys in Miami to win their 2nd consecutive Super Bowl. Apple Computer was founded here in Silicon Valley, and Patty Hearst was found guilty of armed robbery of a San Francisco bank. Viking 1 landed on Mars, and the 1976 Summer Olympics were held in Montreal, Canada. *Rocky* won Best Picture at the Academy Awards, while Henry Winkler and John Travolta were the big television stars of the year.



1977

Ann Haight
Yorba Linda, California
Digital photography

The Warrior Princess

A long time ago in a galaxy far, far away . . . (well, make that 37 years ago in this galaxy) . . . the movie *Star Wars* was released: a groundbreaking movie that had a significant impact on American popular culture. The year 1977 saw many advances in the fields of space exploration and technology: NASA's space shuttle made its first test flight, Voyager I and II were launched to explore the outer solar system, and the first Apple computers went on sale. *Star Wars*, one of the most popular and financially successful films of all time, blended the themes of space and technology in a unique and memorable way. *Star Wars* references are everywhere – its impact on popular culture lives on to this day.

Princess Leia, with her cinnamon bun hairstyle and her indomitable spirit, was truly a “woman warrior”: forceful, driven, and dedicated to the cause of the Rebel Alliance. I wanted to capture the essence of Leia using my own warrior princess, 15- month-old granddaughter Ellie, as my subject. (My son Jason was a loyal *Star Wars* fan, and I thought it would be fitting to use his daughter as my model.)

I tried to capture the softer side of Leia, whose youthful demeanor often contradicted the forceful and independent warrior within. Photography during the 1970s typically featured grainy textures and unsaturated colors – I sought to create a softer texture and punch up the colors instead, using (ironically) the technology that was released at that time: an Apple computer. In doing so, my hope is that I have captured the spirit of my own warrior princess.



1978

Daniel Mendoza
Lincoln, California
Mixed acrylic on canvas

Neo Shadow

In 1978 the world of art was at a high point. The postmodern artists had succeeded and were on the doorsteps of what would be the new age of a myriad of movements. Artists who had flourished in the 50s were now pragmatic gods and masters in their golden years. Dali was still working and Warhol continued to bring the world his visions. Techniques and mediums were engaged to their full potential and movements like minimalism and Neo-Expressionism brought on a new meaning. Neo-Expressionism was one of the first art forms to emerge in the late 70s, using appropriation to the fullest with its postmodern tendency. My work *Neo Shadow* reflects how artists of 1978 used appropriation of traditional use of mediums and theory in the new style of the time. I also took the ideas of Andy Warhol who in 1978 made several prints titled *Shadows*. I did the work by separating the painting in parts, and playing with the scheme of tones and shades. *Neo Shadow* is a celebration and homage to 1978.



1979

Joan Harvey
Los Gatos, California
Mixed media

1979

On November 4, 1979, Iranian militants stormed the United States Embassy in Tehran and took approximately seventy Americans captive. Night after night, on the news, they were paraded out by the hostage takers. It was the first incident of American vulnerability that I remember in my lifetime. The hostages, isolated and terrified, stood calmly, with dignity through it all. The crisis lasted 444 days.



1980s

**Dami Onifade
Corona, California**

black and white photograph on gold fiber silk paper

The 1980s A.D.

With this work, I wanted to see and feel a connection between several events of this special decade. Having been born in 1990, when I was a child I had to rely on documents such as news articles, films and my father's stories to learn about the decade that preceded me.

I chose the right side of the frame to represent two aspects of social behavior that primarily reflected a brainwashed young adult generation: widespread embracing of gangster rap culture and the epidemic of crack cocaine distribution in poor neighborhoods.

I used the left side of the frame for figures and events that reflected the manner in which abuse of power affected government's popular opinion with its citizens: the reclaiming of the Haitian flag after the fall of Jean-Claude Duvalier's dictatorship, the assassination of Salvadorian human rights champion Archbishop Oscar Romero, and the election of American President Ronald Reagan.

I saved the middle for a very special event. I needed something that concluded the decade with a perfect clash occurring between a mentally empowered young adult generation and tyrannical government: the student protests at Tiananmen Square in Beijing. It is the centerpiece for its ability to unify the other elements being photographed.



1980

Olaitan Callender-Scott
Oakland, California
Mixed media encaustic,
wood & transfers

Piece of a Memory

New decades often bring reflection on the past and speculation for the future. In the year 1980 I experienced both. As I reviewed my single life and considered if and when to marry and have a family, I had several discussions with my mother about her remembrances of childhood. This work reflects some of the stories she told me through a single image when she was a young child.



1981

Claire Brees
San Francisco, California
Various media on wood panel

1981

In 1981 I lived, briefly, in New York City. At the time, the city was gritty and difficult and covered in graffiti. While not yet accepted by mainstream culture, some studio artists were already appropriating aspects of its formal language (cartoonish line, bouncy shapes, bright colors). It was the product of a true “outlaw” counterculture, which involved physical danger (climbing onto trains and overpasses) as well as the very real threat of arrest. It’s odd to remember a time when graffiti was not yet considered an important part of our contemporary aesthetic but rather villified as urban blight in need of eradication.

1981 links my personal history with and pays homage to this once-underground phenomenon and turning point in our culture – a “non-movement” which has burgeoned beyond all expectation and continues to influence artists, designers, society and commerce worldwide.



1982

M. M. Dupay
Bowling Green, Ohio
Collage (cut magazine imagery),
acrylic medium, and colored pencil

Just Love Her Good and True Myself

I'm drawn to stories that speak the truths of lives lived in the margins. *The Color Purple*, Alice Walker's award-winning breakthrough 1982 epistolary novel, touches me deeply. It actively speaks through women's voices as the empowered "other" speaking from the margins as center. In Celie's letters, I hear an honest voice trying to make sense of life as a survivor (of abuse, rape, poverty, and racial oppression) and as someone learning to love others and her own self. Love between women forms the transformational moments of this story and creates space for those whose truths are often erased. Questioning and subverting traditional gender and racial roles, this book explores oppression and ultimately celebrates liberation from it through empowering those who are pushed to the margins of society.

The central figure in my collage looks out at us with self-assured in-between-ness. A hybrid, she claims the center between Celie (1980s shoe containing a deformed female head artifact and supported by a rooted spool of thread) and Shug (1930s dance shoe with songbird holding a high large seed). As author of her own identity, she identifies with the large pencil, writing upon the landscape a released and flowing purple fan-seed.



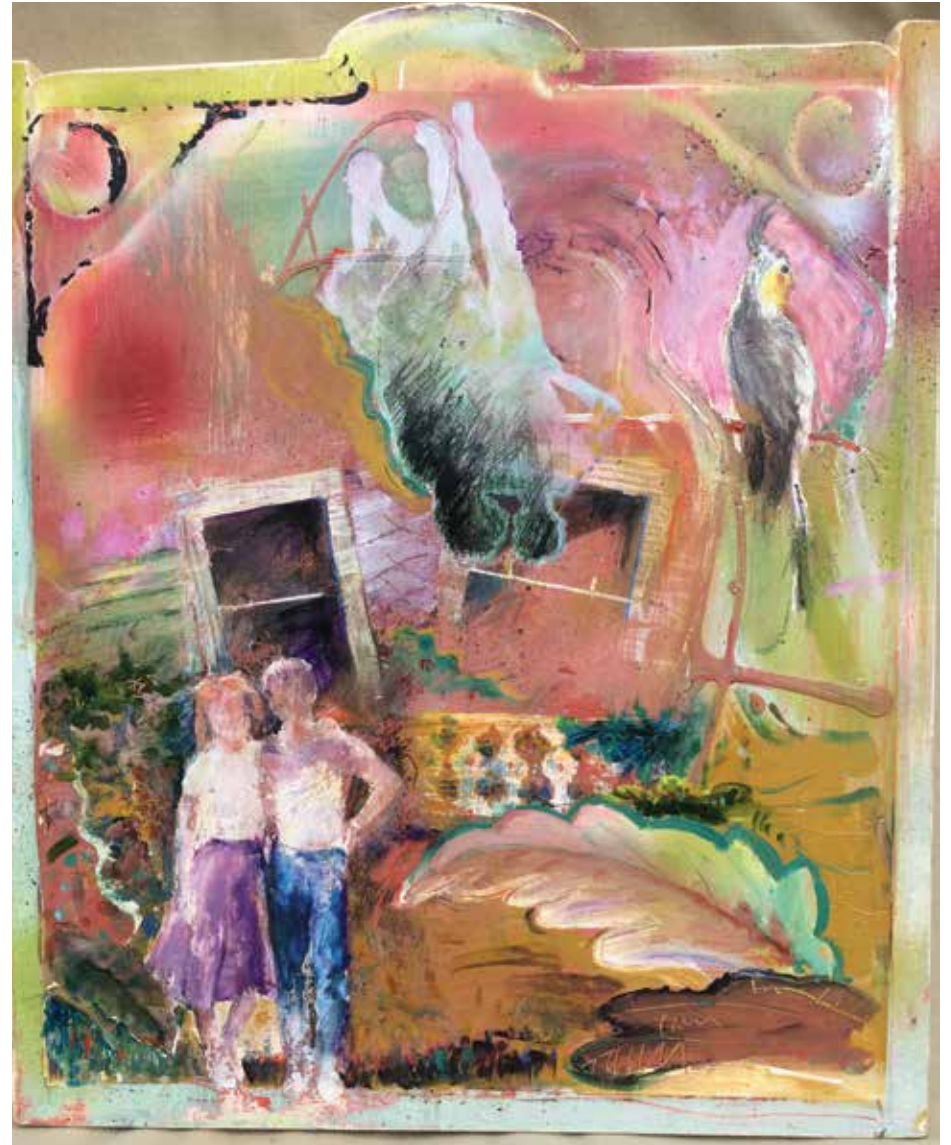
1983

Greg Motch
Sutter Creek, California
Mixed media on panel

Crosstitch

In 1983 Carol and I were living in a small cottage in Santa Monica. The place was an island sandwiched between two-story apartments and studded with big old junipers. We shared the space with Brandon, Carol's teenage son, and his birds. The cockatiels mated, sat on their eggs and then ignored their offspring once they were hatched. The chicks looked like pink and wrinkled dinosaurs, so helpless. Carol ended up feeding them baby food with a tiny paintbrush.

In 2013 Carol and I separated. In the move I came across a snapshot of that time and place. The photo became the genesis for this work.



1984

George Woodward
Greenbrae, California
Mixed media with monotype

1984

1984 is composed of visual images and short statements which chronicle that year. Its events were as varied, energetic and confusing as those of any other year. They were also as open or as secret as the events of other years, and their results were as predictable or as unforeseen.

One image in 1984, that of Krazy Kat and Ignatz, applies to every year, for those two personalities exist outside of time.

An artist's intention is often obscure, but I hope that mine is clear: It's too late to change 1984, but I think it can use some comedy.



1985

**Raven Victoria Erebus
Los Altos, California**

**Mixed media: acrylic, book, map, paint,
matte medium, wood substrate**

Leave Luck To Heaven - Nintendo Entertainment System

1985 was the most traumatic year of my life. For the first couple months after our years were assigned for this exhibit, I was frozen. I couldn't find my way past being beaten and left in a ditch that year. But that year also meant I moved on, and went to live with my Grandmother. Things started changing for me. And things were changing technologically and culturally for the world as well.

I decided to step back from the personal into the cultural influences at the time. The 80s were the beginnings of a shift from analog to digital. From reading books as entertainment, to playing video games, to living online lives in imaginary worlds.

I was a quiet child finding solace in books, finding people and places different from my own. Today while I still read, I spend a lot of time connected to the world digitally. I can see what's happening right now on the other side of the world. I have friends across the globe that I've never met in person.

To create this work, I used a 1985 dictionary torn up and collaged into the form of an Nintendo Entertainment System, to illustrate this move from the world of books, into the digital age.

In 1985 the Nintendo Control Deck was released in a few cities in the U.S. along with one of the best-selling video games of all time, Super Mario Bros. It was first released as the Famicom in Japan. Its release followed the video game crash of 1983, in an uncertain market. Ultimately it would be one of the best-selling systems of its time.

The name Nintendo can be roughly translated from Japanese to English as "leave luck to heaven."

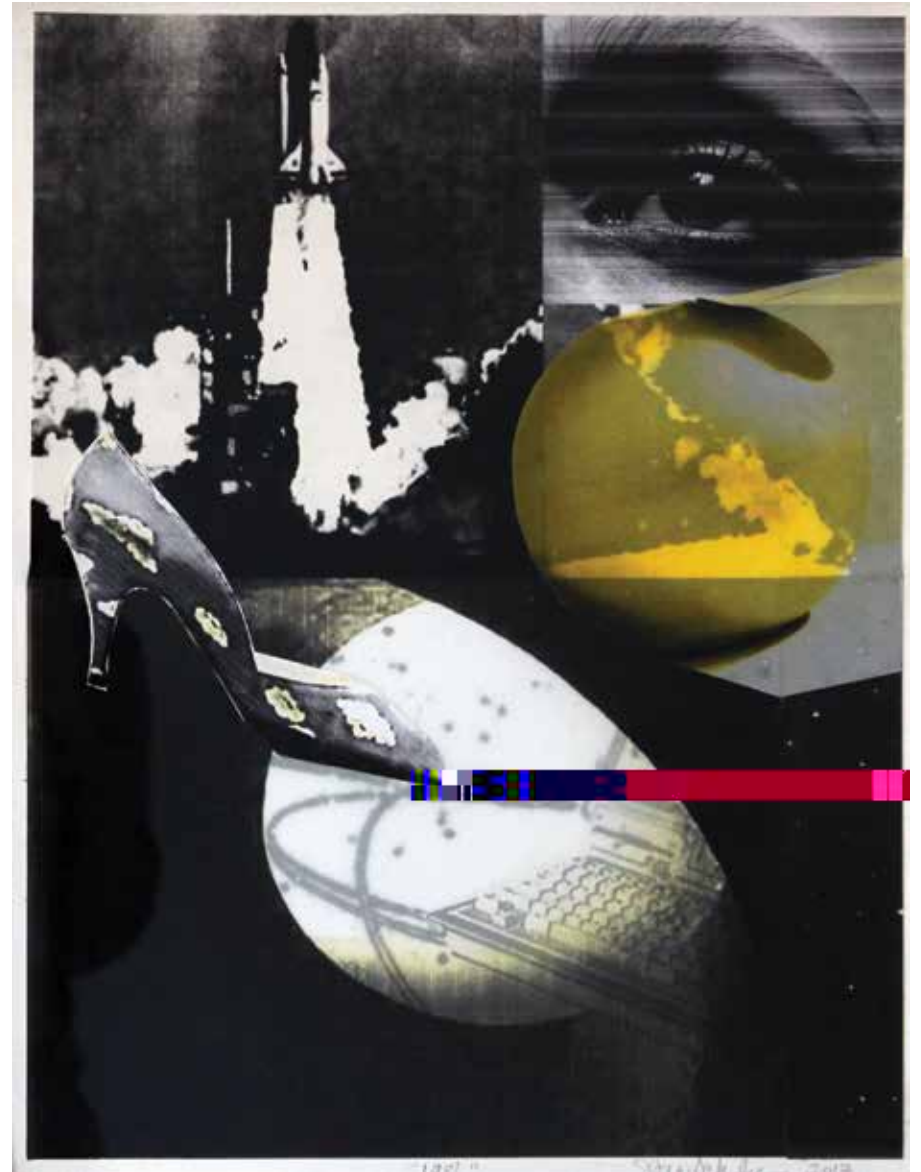


1986

Joan Schulze
Sunnyvale, California
Collage

1986

Many events in 1986 are still playing out in 2014. It was a year filled with hints of the future both catastrophic and mundane. Voyager 2 passed Uranus, the Space Shuttle exploded, Halley's Comet visited earth for a second time in the 20th century, the Soviet Nuclear Reactor Chernobyl exploded, the Genome project was launched, IBM introduced the first laptop computer, and Intel's 386 microprocessor was also a game changer. Collage seems the perfect construct to illustrate so many earth-based and space events.



1987

Michael Steddum
Webb City, Missouri
Oil on board

Grandmother's House

The paneled station wagon was packed with kids, and my sister and I sat in the back seat facing the rear-view window to the world. I never knew why General Motors put the seat in backwards. We were off to our Sunday dinner at my grandmother's house. Grandmother's house had a unique feeling and smell that I can still remember almost three decades later. It was the place where I was special and considered a prince among men. Banana cream pie and chocolate chip cookies were eternally on the menu. She always had a silver dollar for me to add to my collection she had started years ago. I thought that all grandmothers must be rich like her. It was only years later that I learned she lived on a modest pension in a humble cottage. I recall the day I needed a sword to fight my brother and kicked out a section of that picket fence. My Dad was furious, but Grandma just said, "Boys will be boys."

In 1987, it appeared to me that the whole world had a grandmother living in a cottage like the one I have painted here.



1988

Lyll F. Harris
Florence, Italy
Ink wash drawing, soil samples,
and text on paper

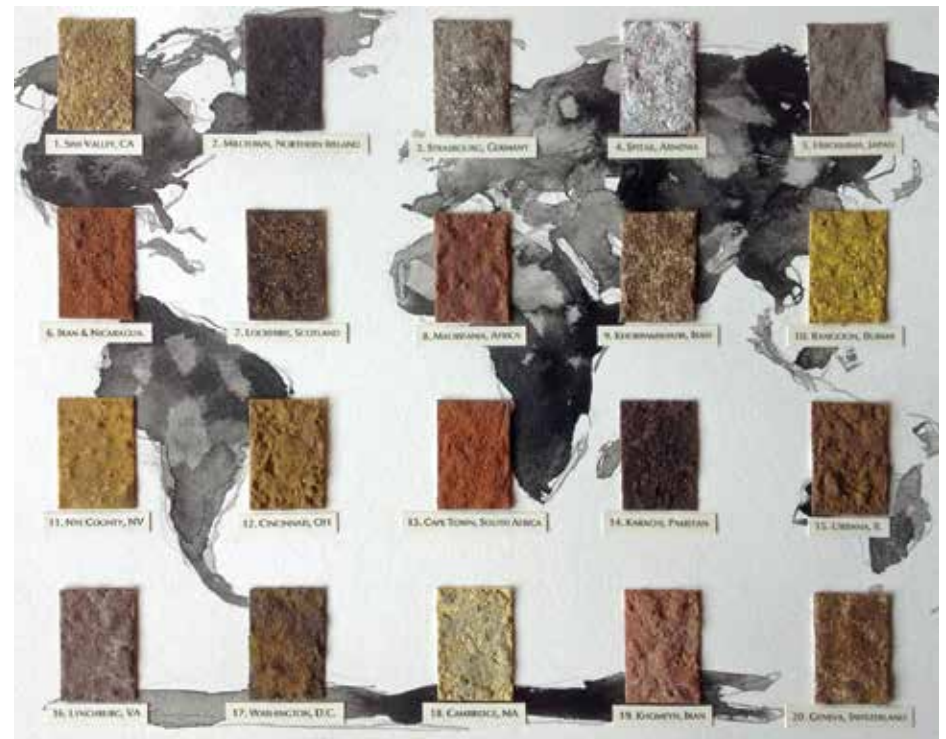
1988 Soil Samples

As a book artist, I am interested in how form, or structure, can be an agent of meaning that unfolds in a cumulative, layered, “outside the box” way. Nevertheless, I attempt this blending of form and content via the “simple gesture.” A wall-hung artwork—vs. a multi-page book—might seem straightforward enough, but, how to create a similarly faceted experience “inside the frame”?

As I researched and remembered important events of 1988, as well as ongoing processes and institutions of that period, an image of a world map became an obvious choice. Yet while any year’s summary is bound to condense, my aim was to resist over-simplification: I wanted the information—through the selection of “events” but not only—to take on, not shed, additional qualities.

Seeking a “simple gesture” but one that provided an opening rather than a stasis, my reference was, naturally, the larger time line framework proposed by this exhibition. I reflected on various ways site-specific events are “held” and recorded. The soil samples—tangible markers to the past—then emerged as a medium. As “place,” they inhabit their history and vice versa, but their material presence also suggests the now. In some cases the soil/label placement signals the far-reaching nature of events.

I am grateful for the assistance of former Director of Italy’s Soil Research Institute, Dr. Giulio Ronchetti.



1989

Julie Leonard
Iowa City, Iowa
Paper, thread, ink, wax

Changes

1989 was a year of great change throughout the world, dubbed “the year that changed the world” even 20 years later. Governments fell, walls fell, people marched, the cold war began to warm. For myself, a profound change as well as I left city life for the country and a new start. This piece is a visual weaving of the personal, the cultural, the political; how change circles and weaves between them; also how what seems momentarily like optimism and hope can shift so quickly to other states and consequences.

The text on the top layer of the piece is three poems, the three spines of which are “nineteen,” “eighty” and “nine.”

They read:

duriNg,
a tIme, a year
of stunNing
changE; personal
poliTical
a world Erupts
with hopE, we
thiNk, again
a wall comEs down
a square ignites In
protest; a Great cold
tHaws, bringing
a lighT, celebration,
dreams alight, they flY.
miNe,
thIs life; a start
agaiN; full,
bEautiful



1990s

**Dorothea Osborn
Delmar, New York
Mixed media**

United

1990. It was a significant year. A significant year for many countries. A year of unification. I chose to focus on Germany, Africa, and a personal event.

Since Germany was reunited in 1990, I chose to use East and West German maps as a base for all other imagery. On top of the maps is a painted (united) German flag. In Africa, Nelson Mandela was freed from prison, giving Africans hope from Apartheid. Around the border are text strips of his speech as well as images of Nelson giving his famous speech.

Along with these significant events, I had a profound personal event that would forever change my life. My marriage. I got married to the man, I dreamed of marrying, in 1990. This event would change my life in personal ways, as well as socially, intellectually, physically, and politically. Unfortunately, this marriage no longer exists, albeit a liminal peaceful place exists.



1990

Janet Brugos
Oakland, California
Mixed media

Launched and Released – 1990

The year 1990 holds much for the world to contemplate. It was a year of explosive launches, connectivity launches, creative launches and the ultimate release of a beloved world leader.

In this work I've translated those states into textured layers, the radiance into colors seen by the Hubble spacecraft. As visual reference I use images of what Hubble has seen and Mandela face in different situations. To represent the World Wide Web I simply constructed the www. Creative launch is keyed in as the Grand Palais Museum in Paris, France, where I presented my art to the public.

I work with a watermedia background to which I add handmade paper, fabric, bits of found or forgotten objects.

I improvise and float the layers over a period of days, adding and subtracting color and texture. I refine the composition by moving the groupings around or completely off the paper. Each day I leave the work, cover it and contemplate the whole in my mind. It evolves over a period of time until the layers find their own altitudes and the colors their own latitude and the textures their own longitude.

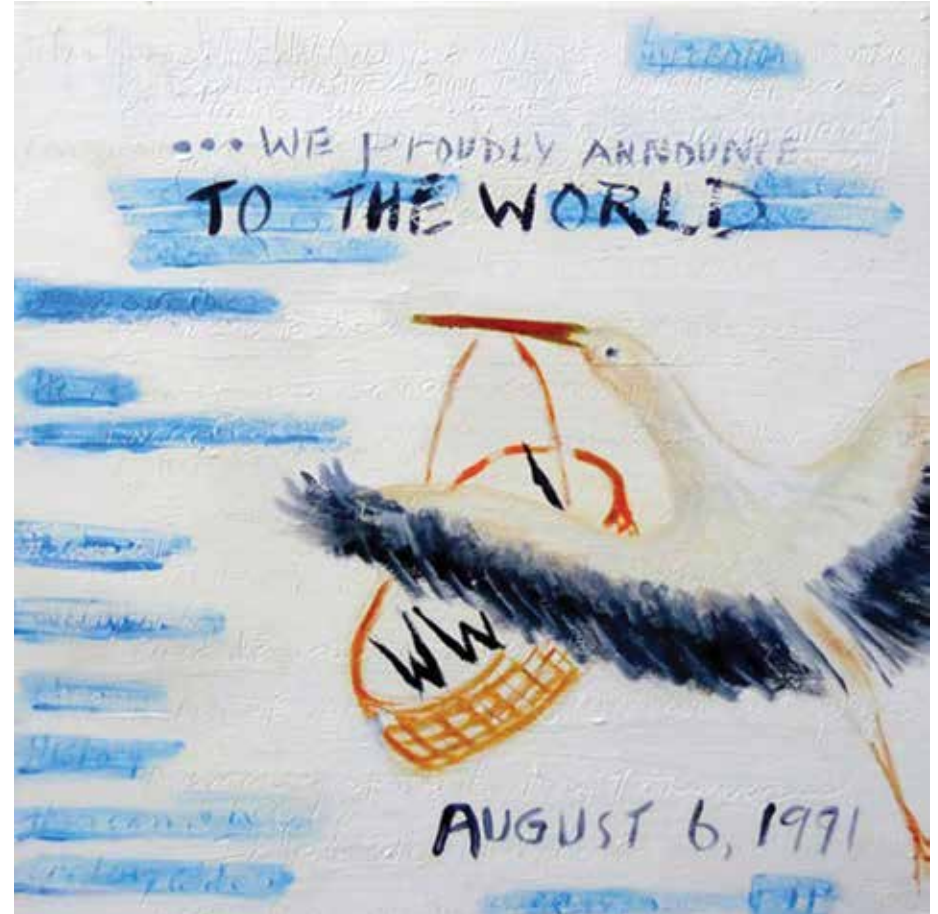


1991

Joyce Savre
Menlo Park, California
Acrylic

Announced to the World W3

In 1991 the World Wide Web became available to the public for the first time. In August 1991 there was one server. By 2001 there were 24 million servers. Handwriting and the writing process is the subject of many pieces of my art. After the advent of the computer and the WWW, “text” suggests type and font. In the background of this painting is handwritten text of the announcement of WWW.



1992

**Servane Briand
Palo Alto, California
Monoprint**

1992

I was born in France but have now spent half my life in California. 1992 was a year of transition for me. I got married, adopted a dog, moved from Paris to Palo Alto. Many changes. Looking back over two decades is no trivial exercise. When I researched this project, I realized that I had forgotten many of the events that took place that year; yet much of it seemed deceptively close. As a slight warp in the timeline.

1992 was the 500th anniversary of Columbus's first voyage from Spain to the New World. This Age of Discovery could be defined by the remarkable desire to explore the unknown and acquire new knowledge that underlined so many adventures. I wanted to pay homage to this relentless curiosity and the drive to break new ground. The constant search for novelty and risk taking are key factors in the culture of the Bay Area. It participates in making this part of the world so attractive, inviting always more explorers from around the globe to join in the quest and keep expanding our intelligences and understanding of our world.



1993

Inge Infante
Palo Alto, California
Mixed media

MCMXCIII

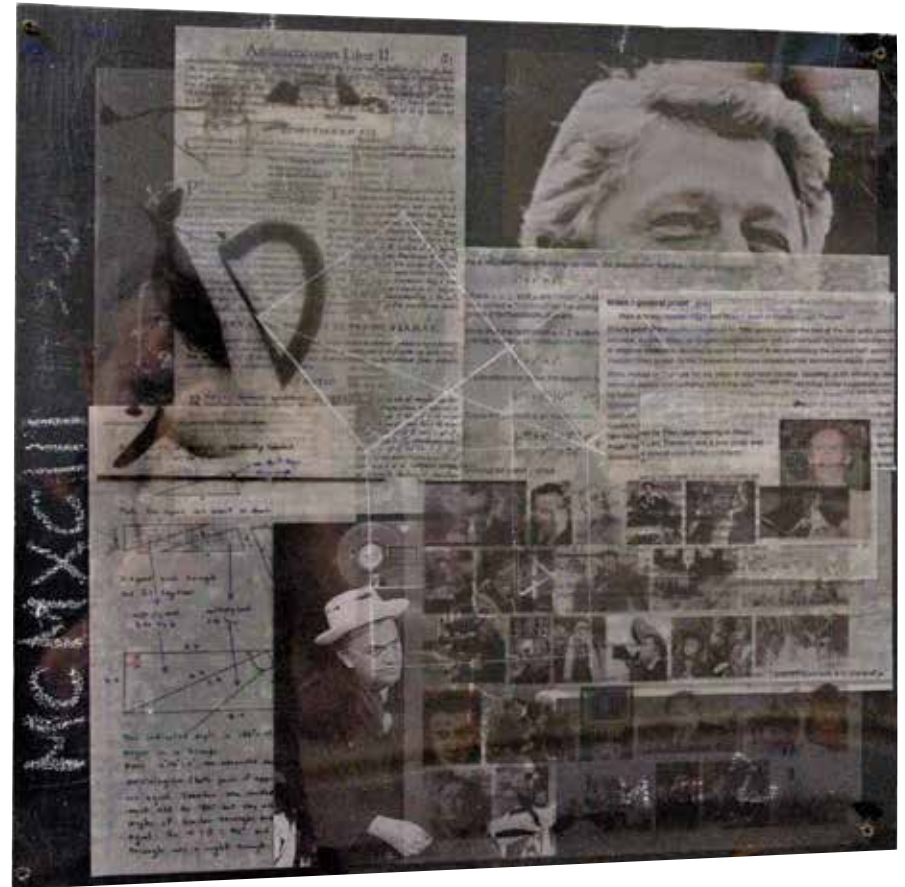
During my bewildering Internet search for outstanding events in 1993, Fermat's Last Theorem caught my eye. Studying for my masters in mathematics I was always fascinated by how convoluted a proof could be for a seemingly simple problem like the Pythagorean triangle. The British mathematician Andrew Wiles proved the theorem in 1993 that had stumped mathematicians for 358 years.

Bill Clinton's inauguration in 1993 started a period in American life that brought out the good and the bad in politics, with the good still enduring.

Living in Rome in the 60s, I witnessed the life that Federico Fellini captured in many of his extraordinary films. His death in 1993 left a big void in the film industry, but his life-loving spirit is with me forever.

I also learned to appreciate the genius of Italian product design made popular by Alessi.

It is a joy to use artistic objects in everyday life created by many famous designers.



1994

**Sarah Elbeck
Alameda, California
Photo collage with Modge Podge**

December 31st, 1994

When I first considered being a part of this show, I glorified and romanticized the notion of capturing designs, colors, and whimsy of a different era.

I was gifted the year 1994.

1994 was not a year I had envisioned. The nineties overall, not an era that could be romanticized in terms of aesthetic. Or so I thought. It seemed so impossible to capture anything other than the Wonder Bra or the White Bronco. The specific events became crystal clear in my mind as I researched the year. Tania and Nancy, Kurt Cobain, O.J. and Nicole, the World Series canceled, it was a year cloaked in unimaginable tragedy and overwhelming gloom. We were glued to our television sets as these appalling scenes played out in such detailed, specific ways. What happiness, what worthwhile lightness had occurred? I couldn't imagine my creativity overcoming the negativity.

I realized that I needed to look away from the darkness of 1994 . . . and into the light. I thought about everyday details that are so easily overlooked. Design elements that we walk past, embedded in architecture and thriving in nature. And in the end, the sun sets on '94 and I am mesmerized.



1995

**Mary Shisler
Oakland, California
Black and white print on
watercolor paper**

Water Shadows on His Back – 1995

I chose this image because it represents my work in 1995. I lived in Toronto at the time and would travel to Woodstock, NY for workshops at the Center for Photography. I remember the wonderful workshop where we explored underwater photography in a swimming pool while the owner's band practiced in his studio. I shot this with an underwater Nikon with ASA 400 film. I printed on Lanaquarelle 140 lb. watercolor paper.



1996

Mary-Ellen Campbell
Sparrow Bush, New York
Digital images, acrylic

Events of 1996

1996 was an interesting year for both tragedies, i.e., the crash of flight TWA 800, mad cow disease, and positives, i.e., Dolly, the sheep cloned, Clinton elected, Nuclear Proliferation Treaty signed, and the Atlanta Olympics, which had both. I used digital photo reminders of these events. Then I painted the blizzard of '96 over all. This was both a real event and a metaphor for nature's ultimate power over us regardless of what events are occurring in the country. I enjoyed doing the research and revisiting this year, already 18 years in the past.

I was on the TWA flight 800 to Athens one month before the flight that crashed. We flew to the end of Long Island. The plane lost an engine and we turned around and flew back to JFK. It was an omen. I am relieved I wasn't on that flight a month later. Working with these images brought back all the fear and frustration of that night.



1997

Laurie Szujewska
Penngrove, California
Letterpress monoprint

The Princess Fades Away

Never formally a princess in real life, Lady Diana Spencer was conferred with the honorary title of “The People’s Princess” by Prime Minister Tony Blair after her tragic death on the evening of August 31, 1997. Pursued at high speeds through the streets of Paris by a horde of paparazzi on motorcycles, Lady Di was involved with her lover, billionaire Dodi Fayed, in a car crash that took both their lives.



1998

Marilynn Host
San Martin, California
Mixed media

1998

The end of the 20th century is characterized by developments in photorealism, conceptualism, neo-expressionism, and assemblage. There began extensive use of the printed word to make a statement and to use as an image, as well as a widening use of collage in a variety of mediums. Works became combinations of sculpture and painting. With this in mind, I created 1998. It is a wooden box construction, covered with paper, painted, and has attached found objects – clock parts, gears, lawn ornament, etc. With these old parts, there is a suggestion of time past. I researched events of the year and made small printed vignettes, which are highlighted by using oil pastels. I like the idea of movement, so there is always something that moves. The piece can take on a whimsical characteristic instead of being serious, and that may bring about a smile.



1999

Hiromi Okumura
Pullman, Washington
Mixed media, paper, acrylic

Millennium Bug (Fear of Unknown) 1999

Fear of Unknown was the name of millennium bug in 1999 also known as Y2K bug. Even here and there on this planet popped up signs End of the World, and we were all supposed to be in deep trouble with all the records stored on the computer, because computer was believed to have a problem with processing the transition from 1999 to 2000.

In my artwork, I am expressing an old-fashioned guy struggling in the digital age, caught up in the millennium bug with humor. The actual bug was not in the computer, but in you being afraid of unknown, such as in this case, computer processing. In Japan, we have this proverb: Fear is greater than the danger.



2000-2010

Mary Alice Bowie
Redwood City, California
Monotype, multimedia collage

Globalization

For some, the world ended. For others, the world began.

The Decade is so recent, that it is still a fresh, raw memory.

What I like to remember about the decade is that despite the natural and man-made disasters and tragedies, people continued to love, babies were born, and the world continued spinning. What I wish to focus on is how the world shrank, and globalization grew. The best common bond that the inhabitants of our planet share is the ability to love. I created the planet in this composition as a heart, and chose to use threads as a symbol of our growing interconnectivity through the Internet, as networking really became mainstream in this particular decade. One of my brothers met a woman in Italy, and they fell in love because of the Internet, and my other brother met his wife, a Thai woman in a remote village in Thailand, because of the Internet. Now my world includes a cherished sister-in-law that sees the world here with wonder.

The bottom of the monotype print suggests Prayer Flags, and includes fortunes, a nod to how we try to soften uncertainty in our world.



2000

Mary Loughran
Alameda, California
Tempera

Above the Palm Trees, a Bird's Eye View of Santa Barbara
(2000)

Before 2000, I never had an art lesson. I glittered and glued with my children through years of homemade hand print Christmas cards for their East Coast grandparents. I doodled what seemed to be rem images when real sleep escaped me. On one occasion, I water colored a rolling foothills' landscape from a vacation trip.

Then in 2000, an artist friend invited me over to paint, bribing me with lunch. The simple lessons she imparted to me that springtime and her continuing encouragement, set me on an artistic path that continues till today. This tempera from 2000 is one of those first paintings.

Having been north a few years, I missed the Santa Barbara area's physical environment as much as I missed my friends - missed the gentle winds, tiled roofs, even the hard adobe clay, missed the ocean - filled myself up with them.

Back home I decided to paint my happiness so I would always have it with me, and I did. Someone asked me at an art exhibit once if the painting was about anything more than "happy?" I could say it's about gaining perspective, rising above the "blue," working feelings through. That would be true too. But happy, happy is a good thing to paint if you can capture it.



2001

**Zoey Abbott Wagner
Portland, Oregon
Rives BFK Paper (with cut marks)
and oil paint, on canvas**

Daffodil in Memory

My project started out as memorial; I began with a list of those who perished on 9/11 and began making a cut (petal/leaf/mandorla shape) for each name in a large piece of Rives paper. It was overwhelming to hold this massive list, to read each name, see familiar surnames and what I imagined were family relations between individuals lost. Soon I realized I would not be able to accommodate all the names into a 20"x 20" piece. There were just too many. My fingers were perpetually numb from the cutting. The process of this piece would need to evolve.

I started to ask those who were in NYC at the time what it was like for them. I was impressed by the recounting of a great feeling of togetherness, loving and caring between complete strangers in the midst of such tragedy. I was told of The Daffodil Project – started by a massive gift of bulbs from individuals in Holland. It was inspiring to read stories of healing and community building after such tremendous loss. This volunteer planting effort inspired me to make yellow prints on prepared panels from my "cut outs." While these printed works are not in this show, I decided to mount the "stencil" and submit it for my year. I plan to continue with this project and complete the list, using the negative and positive shapes to create more works.



2002

Peter Foley
South San Francisco
Mixed Media

The World 2002 (mixed media)

January 1

The Open Skies mutual surveillance treaty, initially signed in 1992, officially enters into force.

Euro notes and coins are introduced in France, Spain, Germany, Italy, Portugal, Greece, Finland, Luxembourg, Belgium, Austria, Ireland and the Netherlands.

January 16 – The UN Security Council unanimously establishes an arms embargo and freezes the assets of Osama bin Laden, al-Qaeda, and the Taliban.

January 17 – The eruption of Mount Nyiragongo in the Democratic Republic of the Congo displaces an estimated 400,000 people. January 18 – The Sierra Leone government - with British assistance, Guinean air support and US logistical support - defeats the Revolutionary United Front, bringing the Sierra Leone Civil War to a conclusion.

January 23 – Wall Street Journal reporter Daniel Pearl is kidnapped in Pakistan, accused of being a CIA agent by his captors.

January 27 – Lagos armoury explosion: Several explosions at a military dump in Lagos, Nigeria kill more than 1,000.

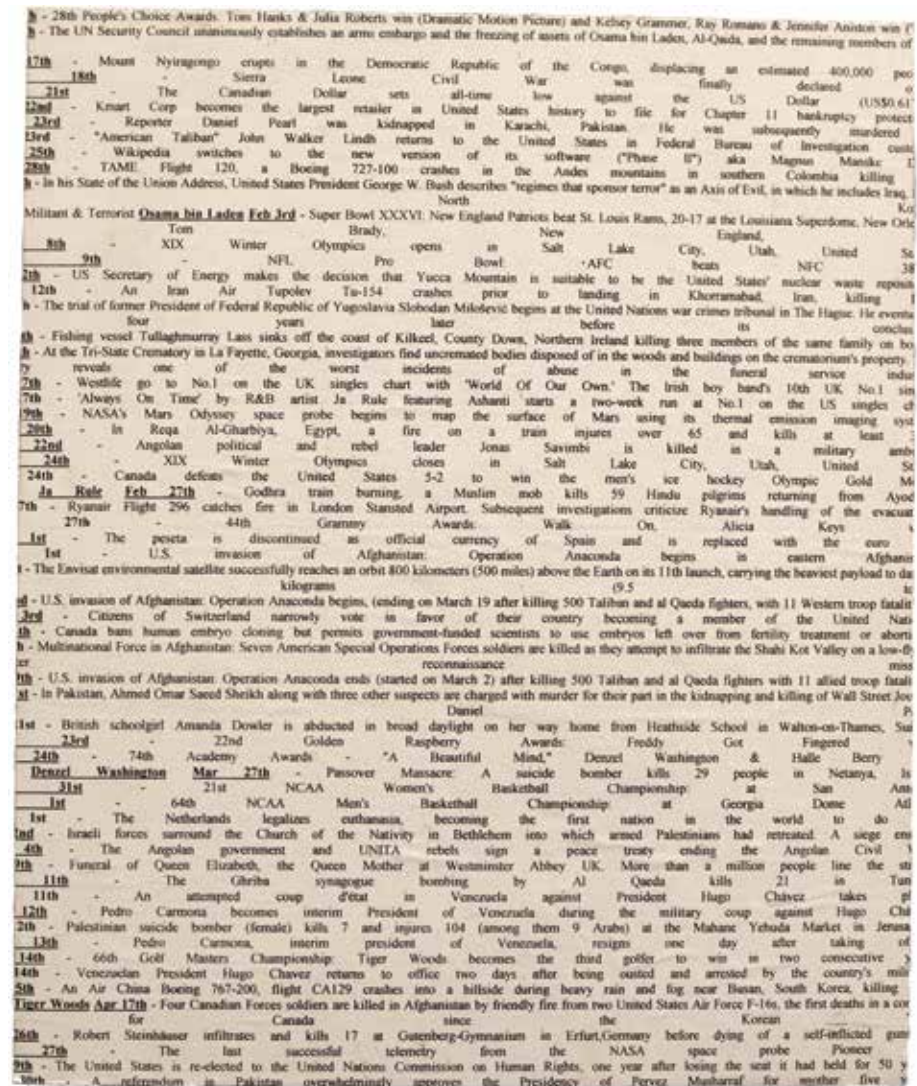
January 31 – A large section of the Antarctic Larsen Ice Shelf begins disintegrating, consuming about 3,250 km (2,020 mi) over 35 days.

February 1 – Kidnapped Wall Street Journal reporter Daniel Pearl is murdered in Karachi, Pakistan.

February 6 – Golden Jubilee of Elizabeth II of the United Kingdom upon the 50th anniversary of King George VI's death in 1952.

February 8–February 24 – The 2002 Winter Olympics are held in Salt Lake City, Utah.

February 9 – Queen Elizabeth II's sister, Princess Margaret, Countess of Snowdon, dies in her sleep aged 71 after suffering a major stroke.



February 12 – The trial of Slobodan Milošević, the former President of Yugoslavia, begins at the International Criminal Tribunal for the former Yugoslavia in The Hague.

February 15 – The funeral of Princess Margaret, Countess of Snowdon, takes place at St George's Chapel, Windsor Castle on the 50th anniversary of her father's funeral; coincidentally, this is also the final public appearance of her mother.

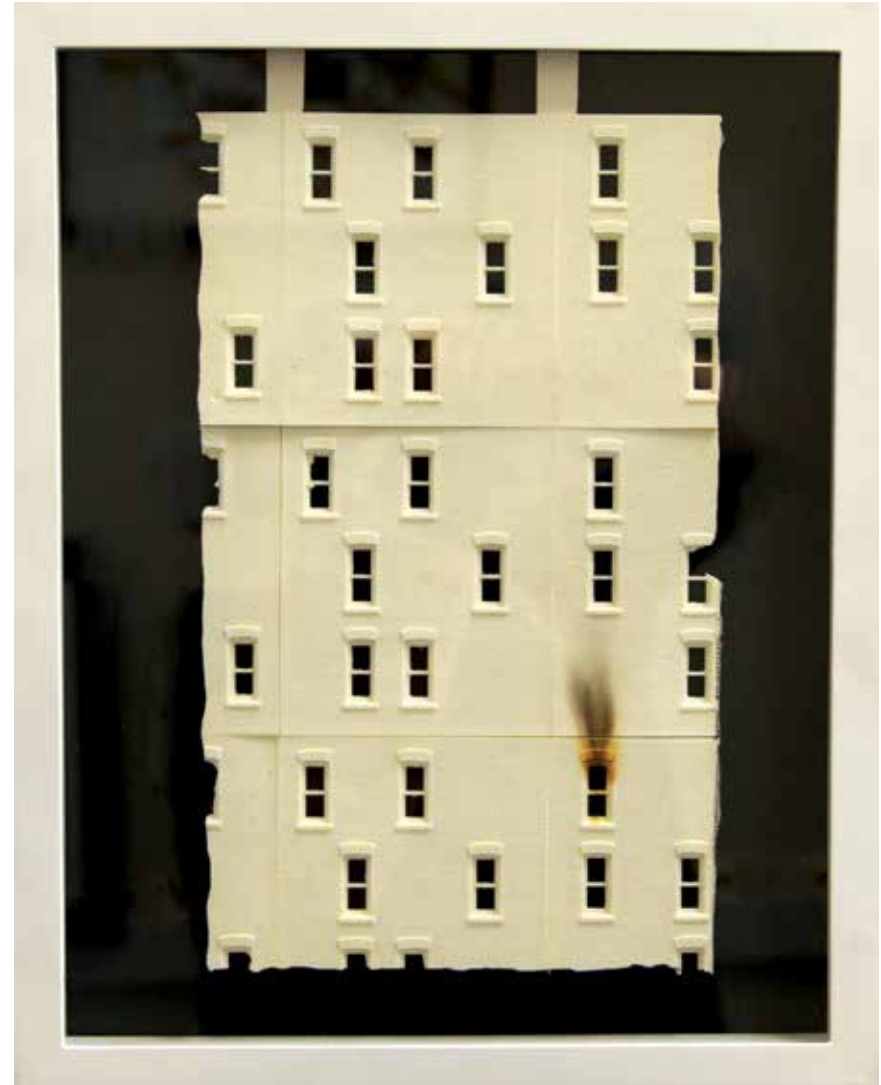
2003

Thomas Sturgill
Nashville, Tennessee
Cast plastic

Artifact

In 2003 I started graduate school. This was a time marked with growth, stress, and excitement. It was also a time marked by a relatively harmless fire in the apartment I shared with my wife and as I look back, this fire led to many eventual changes in my life. It has remained a marker I come back to often as I evaluate my life and calculate my future.

This object is a remnant of my graduate thesis show, cut off during the process of its construction. I recently found it in a packed away box and altered it for this exhibition. As a professor now, I think about where education alters our course and what can be really impactful on my students. I now know that sometimes real-life events, ones out of our control and bigger than the projects we are constructing in our studio, can have a far more educational and meaningful effect.



2004

Aron G. Johnston
East Windsor, New Jersey
Acrylic on panel

First Look

I have chosen to represent the year 2004 with a painting of one of the first photographs sent from Mars by NASA's Spirit Rover on January 4, 2004. The landing of the rover on Mars was one of 2004's first, most important events, and it is by far one of the most amazing undertakings of human kind. The landing was marked with a lot of fanfare initially but it was relatively neglected compared to the events that were to unravel over the remainder of 2004. Shortly after Spirit Rover began its journey to explore the Red Planet, the following occurred:

Facebook launched

Terrorists attacked Madrid

Two trains collided in North Korea

An American civilian contractor was shown being decapitated on the web

Massachusetts legalized same-sex marriage

Jeremy Sivits pleaded guilty in a court-martial in connection with abuses at Abu Ghraib

Terry Nichols was convicted

The 2004 Summer Olympics were held in Athens

Chechen terrorists held over one thousand people hostage in Beslan

And one of the worst natural disasters in recorded history occurred, when an earthquake hit the Indian Ocean, generating an enormous tsunami killing thousands.

The Spirit Rover only traversed 4.8 miles but echoed our will to look forward.



2005

Craig B. Kincaid
San Luis Obispo, California
Photography



Movement

2005 was a year of movement for me and a time to change direction. I will only have one life. I will only have one opportunity to move through my life experience. I have always looked upon movement as an elemental component in my life. I am an athlete, an artist, a traveler and a photographer who is always on a journey to see and experience life wherever and whenever I can. In 2005 I moved from my home in Fair Oaks, California to a new home in San Luis Obispo, California. Life was good but I knew it could be better if I only took the chance in a new location. The process was one of movement and experience. It involved risk and going to a place I was not that familiar with.

2005 was a year I moved a boulder. Wrote a song. Made a movie. Found a home. 2005 was a year when I reconnected. Lost and found. Climbed and descended. Loved and cried.

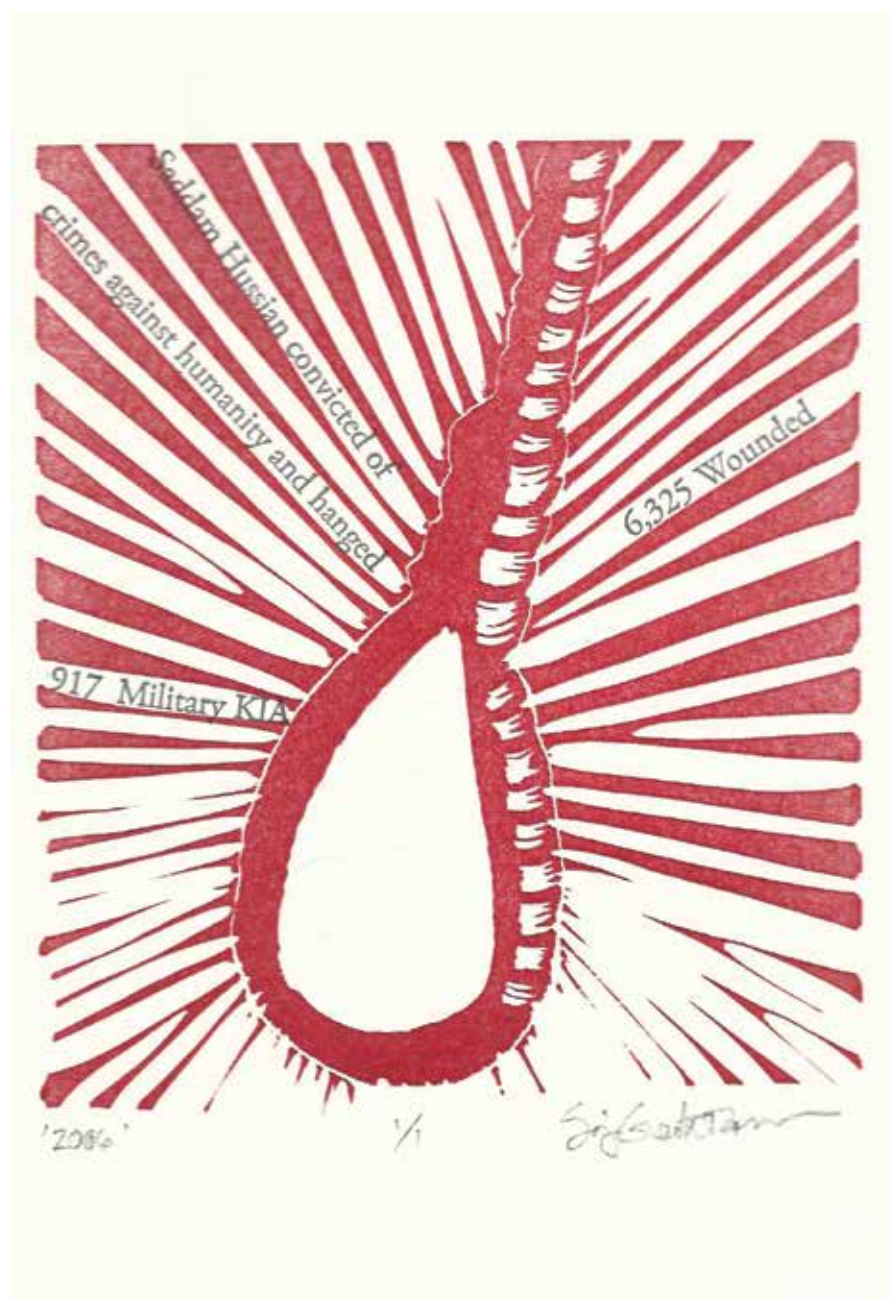
2005 was one of the best years I could have dreamed about and wished would come to pass and it did.

2006

**Sonja Greentree Rossow
Prattville, Alabama
Linoleum, polymer plate text,
letterpress printed**

2006

Since the war started, I have been affected by deployments of my husband, friends and family members. 2006 was a big year for those in the military with the capture and subsequent death of Saddam Hussein. I also wanted to reflect on the large amount of military members who were killed in action and wounded during that year. These people should not be forgotten regardless of how one personally views the actions of our government.



2007

Paula Jull
Pocatello, Idaho
Inkjet collage with mixed media

A Perfect Day, Chance of Cloudiness

In February of 2007, four friends drove to Lees Ferry, Arizona, in search of warm sun and perhaps, a sighting of California condors. We were rewarded with more than expected. The red Vermillion Cliffs and its canyons revitalized our souls after a long winter, and the condors were everywhere. Some of the imagery in this piece was inspired by that perfect day. The specter of climate change is juxtaposed with that perfection in this piece.

In the same year, severe drought that still persists hit the Southeast U.S. It was the 8th year on record. Severe storms hit Texas, Kansas and Missouri, followed by heavy rainfall the next month. Nine million acres burned in wildfires in the western United States. Six hurricanes formed in the Atlantic, two hitting landfall as category 5 hurricanes. The subtext of climate change and disturbing weather patterns provides a strong reason to appreciate even more an unexpected day of natural perfection.



2008

Stephanie Erskine
Half Moon Bay, California
Acrylic on linen

Into Darkness, Nothing But Light

The year of the Great Recession. It was a dark time for many people. We were weary from wars, the loss of so many lives, the effects of the mortgage meltdown, and high unemployment. Obama was elected President, offering us hope.

While driving home one winter evening on Cañada Road, I saw this most breathtaking sunset. It was a spiritual experience, the divine was present. With all that was negative and dark in the world, this beautiful sunset made me believe, that into darkness, there will be light if you want to find it.



2009

Rafael J. Cañizares-Yunez
Amarillo, Texas
Acrylic on wood panel

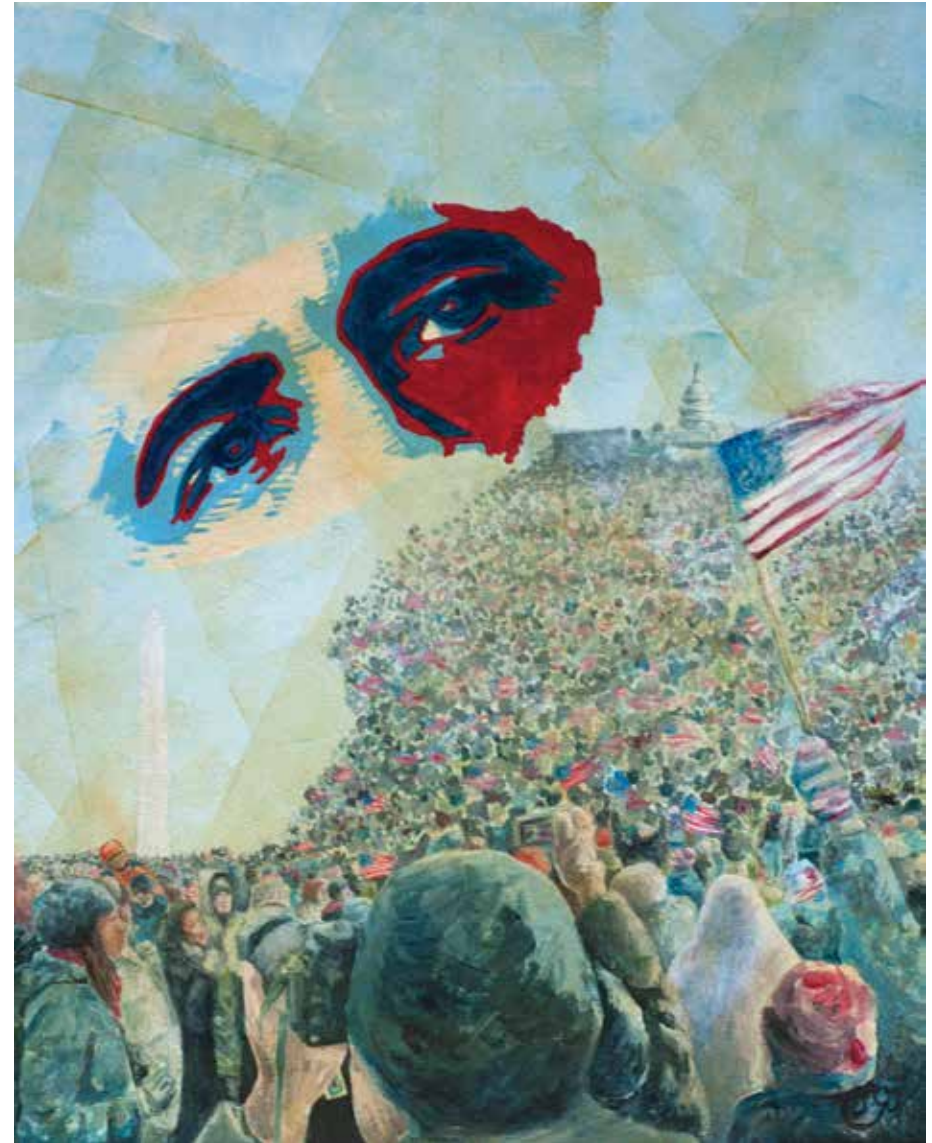
At the Border IV. January 20, 2009

What is a year? What does a year mean in the life of an individual, an institution, a country, the planet?

When meditating on this question in relation to this exhibit, I decided to focus on memory. I asked: What do I remember about the year 2009? Astonishingly, the answer was initially a blur, a fog of mixed emotions at the realization that, once lived, seconds, minutes, hours, days, weeks, months, years and lifetimes disappear; the majority of them fading in the ever increasing distant past!

However, I was able to rescue two memories with certainty: Being in Washington, D.C. for the Presidential Inauguration that cold winter morning in January 2009 and moving to D.C. later that year. Thus, the subject matter for *At the Border IV. January 20, 2009* emerged. The painting focuses on the multitude of people I experienced that day, their diversity and enthusiasm.

This painting is also part of a series I am currently working on, which focuses on transitions, on those moments we move from a physical or metaphysical state into another. These moments are characterized by tension, resistance, fear, an increase or release of energy, a change in vision and understanding, hope.



2010–2020

Kimm Barnes
Monterey, California
Oil paint

Adjusting to the New World

The Current Decade.

Adjusting to a New World pictures a changing climate and the effect it will have on two different groups of people. One group seems to be quite well suited to the new world (if somewhat inconvenienced) while the other group is literally awash in the changed landscape.

It appears that in this New World an old adage holds true, “the more things change, the more they stay the same.”



2010

Max Heller

Charlotte, North Carolina

**Acrylic, metallic and micaceous paints, ink and iridescent
medium on photograph, wood panel mounted**

Run In The Time Allotted (Flwr)

In 2010 my sister Joanna died unexpectedly. Soon after I saw the following notice in white letters on a black screen, at the beginning of a TV movie: The following presentation has been modified from its original version. It has been formatted to fit this screen and edited for content, to run in the time allotted. I'd seen it a thousand times before, though now with changed eyes. Joanna's life had been unfairly modified, I thought in that moment, edited from its implicit plot and cut short. She was smart, funny, and insightful, and for as long as I could remember, internally driven. Though others were free to join her in the journey, she was committed to her own course, if necessary traveling alone. It took a while to realize that even with an abbreviated calendar Joanna had run in the fullest sense which includes to flow, stream, gush, flood, progress, pass, persist, manage, administer, govern, lead, handle, direct, organize, operate, cast, continue, reach, extend, compete, contain and sustain. The artwork's background flower echoes our ephemeral nature while the title phrase commemorates Joanna's life and motivates my own.



2011

Michael Hornyak
Tujunga, California
Oil on panel

The Recession

2011 wasn't too far away, but far enough to require a Google search: Top Events of 2011. The only thing that caught my eye was the obituary. Kim Jong II of North Korea, Moammar Gadhafi (Libya) and Osama Bin Laden all died. I guess this is true that death comes in threes. For 2011 I didn't want to reflect on the death of three people that did not impact me personally. I wanted to create an image that signified what I went through in 2011. This being witness to many people and myself included losing our jobs. So with that as my concern I chose to make my work on the Recession.

The Recession, like the Great Depression, or War isn't marked by a single date. These are events that linger for years. Our recent Recession started 2008-2009 and supposedly "officially" ended in October 2010. Due to a slow and sluggish recovery I believe the recession was still happening in 2011, and America is still trying to recover today.

In my work I depict a crashed BMW. This is a very literal interpretation of the end of affluent spending for many Americans. Within the scene the viewer can see branches growing up through the wreckage. The viewer is witnessing the event not at the time of impact, but with a passing of time. That time being 2011, three years after the crash.



2012

Kyle McKenzie
Webb City, Missouri
Gouache on paper

Wallow 16

When I reflect on the most significant events of 2012, I think of great tragedies and violence. For me, it was a year of seeking solace in nature. These rocks are in the bed of Lee Creek at Devil's Den State Park near West Fork, Arkansas. It comforts me to think of how they have been scattered and shaped by the flow of the creek over millennia.

