

This exhibition is supported by the **San Francisco Advocacy for the National Museum of Women in the Arts (NMWA)** in conjunction with the **NMWA 2020 Women to Watch** exhibition series.

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This exhibition is curated by Claudia Schmuckli, curator-in-charge of contemporary art and programming at the Fine Arts Museums of San Francisco.

September 3–October 4, 2019

# SURFACING HISTORIES SCULPTING MEMORIES

AMY TAVERN / JULIA GOODMAN / LAVA THOMAS  
SANDRA ONO / SOFÍA CÓRDOVA

CCA Hubbell Street Galleries  
161 Hubbell Street  
San Francisco, CA 94107

Gallery hours  
Mon–Fri, 12:00–5:00pm  
Thurs., 12:00–7:30pm

For the 2020 iteration of the National Museum of Women in the Arts' *Women to Watch* exhibition, curator Claudia Schmuckli selected five artists whose practices not only exemplify creative use of paper as a medium, but also reflect the social consciousness and exploratory nature that typifies Northern Californian artists.

Amy Tavern literally deconstructs and reconstructs her media through manual manipulation. She tears, crunches, folds, and recombines a variety of paper products to reflect the regenerative process of memory, creating maps of imaginary places and psychological spaces. Also engaged in the process of deconstruction and reconstruction, Sandra Ono utilizes ubiquitous and quotidian products that communicate a strength belied by their ephemerality. Recently, Ono began incorporating materials associated with the feminine, like tissue paper and eye shadow dust, to explore the normative patriarchal aversion to femaleness. Julia Goodman also explores paper's gendered associations. *Rag Sorters (1964)* makes visible the invisible work of women who labored sorting rags for their reuse in paper mills. Goodman casts pulp from fabric scavenged in a San Francisco dump into hand-carved wooden molds to pay tribute to the seven named rag sorters who worked there in the 1960s.

Lava Thomas also recasts and recovers histories, specifically stories of women's resiliency and leadership in civil resistance. Thomas' use of paper reflects the fragility of history and how often women's histories are erased. For the *Looking Back* series, Thomas created monumental portraits based on nineteenth century photographs of her southern ancestors, prompting viewers to ask what, if anything, has changed since their time. Sofia Córdova's work also gestures towards forgotten histories in her photographic series *FRUTA PRIETA*. Córdova photographs small ceramic pieces, acting as fictive ritual objects, in an overwhelming dark space that refers to the erasure of histories of the African diaspora, particularly descendants of the slave trade in the Caribbean.

From this exhibition, one artist will be selected to represent Northern California in *Paper Routes–Women to Watch 2020* at NMWA in Washington, D.C., on view from June 25–September 20, 2020.

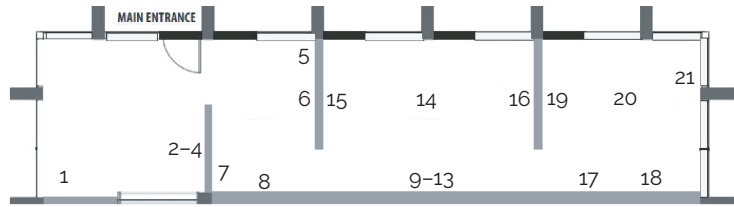
**Amy Tavern** has exhibited nationally and internationally with solo shows in the United States, Belgium, Sweden, and Iceland. Her work as a metalsmith has been included in numerous publications, most notably on the cover of *Metalsmith* magazine. Originally from Richfield Springs, New York, Tavern holds a BA in Arts Administration from the State University of New York College at Fredonia; a BFA in Metal Design from the University of Washington (Seattle), and an MFA from California College of the Arts. Tavern is a former Penland School of Craft resident artist and has completed numerous artist residencies in Iceland. She lives and works in San Francisco. [amytavern.com](http://amytavern.com)

**Julia Goodman** received her MFA from California College of the Arts and her BA in International Relations and Peace & Justice Studies from Tufts University. Most recently, her work has been exhibited at The Contemporary Jewish Museum, San Jose Institute of Contemporary Art, Saint Mary's College (Notre Dame, IN), the Poetry Foundation (Chicago), and the Center for Book Arts (New York). Her residencies include the JB Blunk Residency, Recology SF, Angelic Organics (a biodynamic CSA in Illinois), and the Salina Art Center. Goodman is based in Berkeley. [jagoodman.com](http://jagoodman.com)

**Lava Thomas** is a native of Los Angeles and is currently based in the Bay Area. She studied at UCLA's School of Art Practice and received a BFA from California College of the Arts. A Djerassi Resident Artists Program Fellow, she is a former board member of the Djerassi Resident Artists Program and the Alliance of Artists Communities. In 2015, she was awarded the Joan Mitchell Foundation Grant for Painters and Sculptors. In 2017, she was awarded a residency at the Headlands Center for the Arts. Thomas is represented by Rena Bransten Gallery in San Francisco. [lavathomas.com](http://lavathomas.com)

**Sandra Ono** received her MFA from Mills College following undergraduate studies at UC Davis and Imperial College London. She has shown her work in exhibitions locally and nationally at venues such as Southern Exposure, Incline Gallery, Electric Works, Chandra Cerrito Contemporary, San Jose Institute of Contemporary Art, Transmitter gallery (Brooklyn), and Conduit Gallery (Dallas). Ono currently serves as visiting faculty lecturer at Mills College and has been awarded artist residencies at Headlands Center for the Arts, University of Texas at Dallas CentralTrak, Kala Art Institute, Southern Exposure, and the Vermont Studio Center. She is based in Berkeley. [sandraono.com](http://sandraono.com)

**Sofía Córdova** received her MFA from California College of the Arts and her BFA in Photography from St. John's University (Queens, NY). Her work is held in the permanent collections of the Whitney Museum of American Art and Pier 24 Photography. Córdova is one of 10 Bay Area artists commissioned by Hope Mohr Dance for the 2019 Bridge Project, *Signals from the West: Bay Area Artists in Conversation with Merce Cunningham at 100*. Córdova was born in Carolina, Puerto Rico, and is currently based in Oakland. [sofiacordova.com](http://sofiacordova.com)



Amy Tavern  
1 *The Ocean is a Universe/The Universe is an Ocean*, 2019  
Installation, vellum, paint

Amy Tavern  
2 *Low Growing*, 2018  
Paint samples on paper

Amy Tavern  
3 *They Say a Swell is Coming*, 2018  
Paint samples on paper

Amy Tavern  
4 *Once the Sun Rose From a Different Direction*, 2018  
Paint samples on paper

Julia Goodman  
5 *They look like good, big, strong hands. Don't they?*, 2017–2019  
Pulped, repurposed bedsheets

Julia Goodman  
6 *Left: Waning (August 19, 2007 - July 14, 2008)*, 2019  
Pulped, repurposed bedsheets, t-shirts, and blue jean lintens  
*Right: Waxing (July 27, 2018 - May 10, 2019)*, 2019  
Pulped, repurposed bedsheets and t-shirts

Julia Goodman  
7 *Juncture*, 2019  
Pulped, repurposed bedsheets and t-shirts

Julia Goodman  
8 *Rag Sorters (1964)*, 2013  
Pulped, discarded fabrics gleaned during residency at RecologySF

Sofia Córdova  
9 *FRUTA PRIETA (pájaro)*, 2018  
Slate stone, pigment print on archival paper

Sofia Córdova  
10 *FRUTA PRIETA (limón 1)*, 2018  
Clay, pigment print on archival paper

Sofia Córdova  
11 *FRUTA PRIETA (carbonerita)*, 2018  
Charcoal, pigment print on archival paper

Sofia Córdova  
12 *FRUTA PRIETA (piedra de sangre)*, 2018  
Heliotrope, pigment print on archival paper

Sofia Córdova  
13 *FRUTA PRIETA (caña de azúcar)*, 2018  
Clay, pigment print on archival paper

Sofia Córdova  
14 *Meltwater Pulse 1b (antes)*, 2018  
Scrap steel, hardware

Lava Thomas  
15 *Looking Back 1*, 2015  
Graphite, conté pencil, charcoal, and watercolor on paper

Lava Thomas  
16 *Looking Back 2*, 2015  
Graphite, conté pencil, charcoal, and watercolor on paper

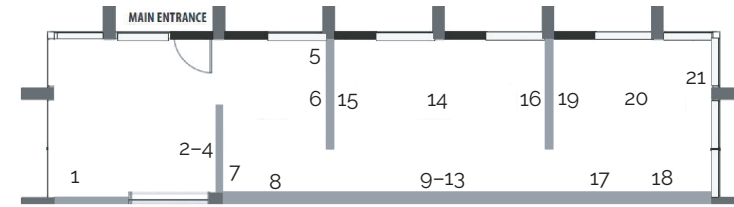
Sandra Ono  
17 *Untitled (1905)*, 2019  
Paper, glue, wood, eyeshadow

Sandra Ono  
18 *Untitled (1902)*, 2019  
Wood, paper, glue, eyeshadow, earrings, hair scrunchie

Sandra Ono  
19 *Untitled (1802)*, 2016–2018  
Denim, resin, glue

Sandra Ono  
20 *Untitled (1903)*, 2019  
Sand, glue, eyeshadow

Sandra Ono  
21 *Untitled*, 2013  
Party streamers, glue



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