

An abstract, expressive drawing in shades of blue and black ink on a white background. The drawing depicts a face, with the eyes and nose area rendered in soft, watercolor-like washes of light blue. The surrounding areas, particularly the hair and facial contours, are defined by dense, energetic, and somewhat chaotic black and dark blue strokes, giving the impression of a sketch or a more gestural artistic style. The overall composition is dynamic and textured.

RE:DEPICTION

Hughen/Starkweather

Allison Harding
Marc Mayer

RE:DEPICTION

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*Allison Harding
Marc Mayer*



Museum visitors with Ritual vessel in the shape of a rhinoceros, probably 1100–1050 BCE, China; Shouchang, Shandong province, Shang dynasty (approx. 1600–1050 BCE), Bronze, The Avery Brundage Collection, B60B1+, Asian Art Museum, San Francisco.

INTRODUCTION

If art, whether ancient or contemporary, is inherently about ideas, how can we unlock these objects in such a way that makes these concepts accessible? This question was at the heart of my inquiry when I began working at the Asian Art Museum.

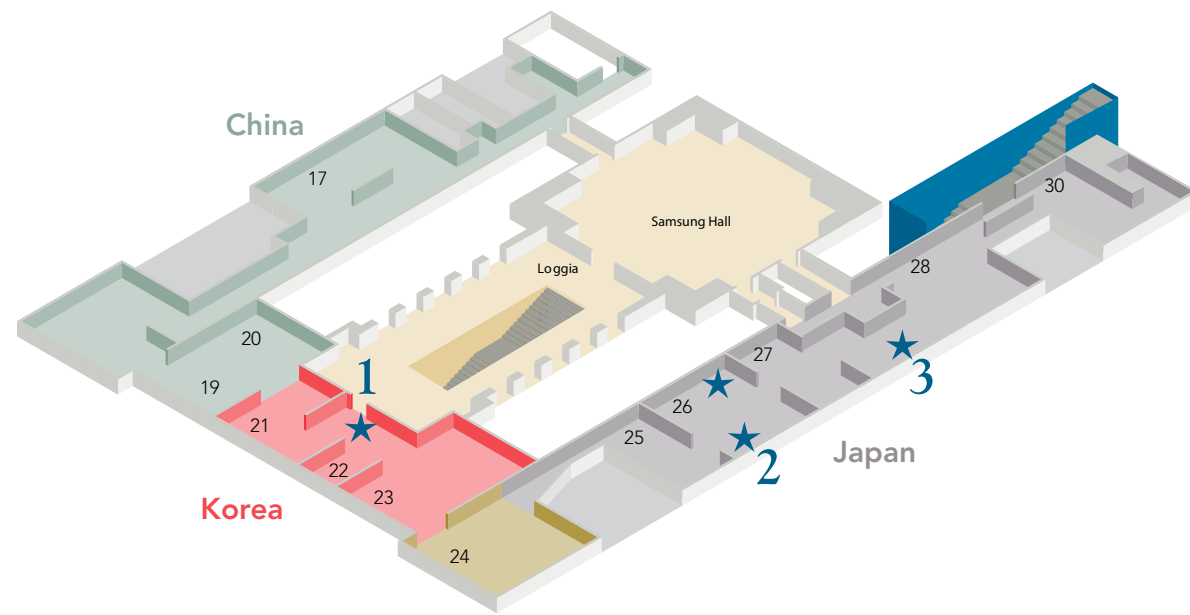
In 2013, I launched a program series called the Artists Drawing Club. It was created with a simple premise: if we value and rely on artists' practices, they will draw connections between ideas, times, and cultures providing a unique gateway to experience art in the museum's galleries. While the Artists Drawing Club encourages experimentation within each artist-driven project, it was Hughen/Starkweather's *Re:depiction* which spoke most eloquently to this vision.

The project began with the artists interviewing six museum staff members including a security guard, a librarian, a storyteller, and the director of the museum, among others. Each interviewee was asked to recall, from memory, an object from the museum collection to which he or she felt a strong connection. These interviews yielded vivid and deeply personal responses. It was the recordings of these conversations from which Hughen/Starkweather created six abstract works on paper, one for each interview. During the entire process, the artists never saw the described object or its reproduction, and based the works on listening to the audio recording of each interview over and over.

When the completed project was installed at the museum, visitors received a map connecting the contemporary drawings and interviews with the corresponding objects on display in the permanent collection. Walking through the museum with these multiple layers — the map to locate the original art object, audio excerpts of interviewees' memories, and the abstract works on paper — it became clear that *Re:depiction* exists not as a series of objects, but in the space between the layers, the space where the viewer creates meaning.

Marc Mayer

Asian Art Museum
SECOND FLOOR



1

Jar with tiger and magpie
approx. 1700–1800
Korea
Joseon dynasty (1392–1910)
Porcelain with underglaze cobalt design
Gift of Namkoong Ryun, 2001.9

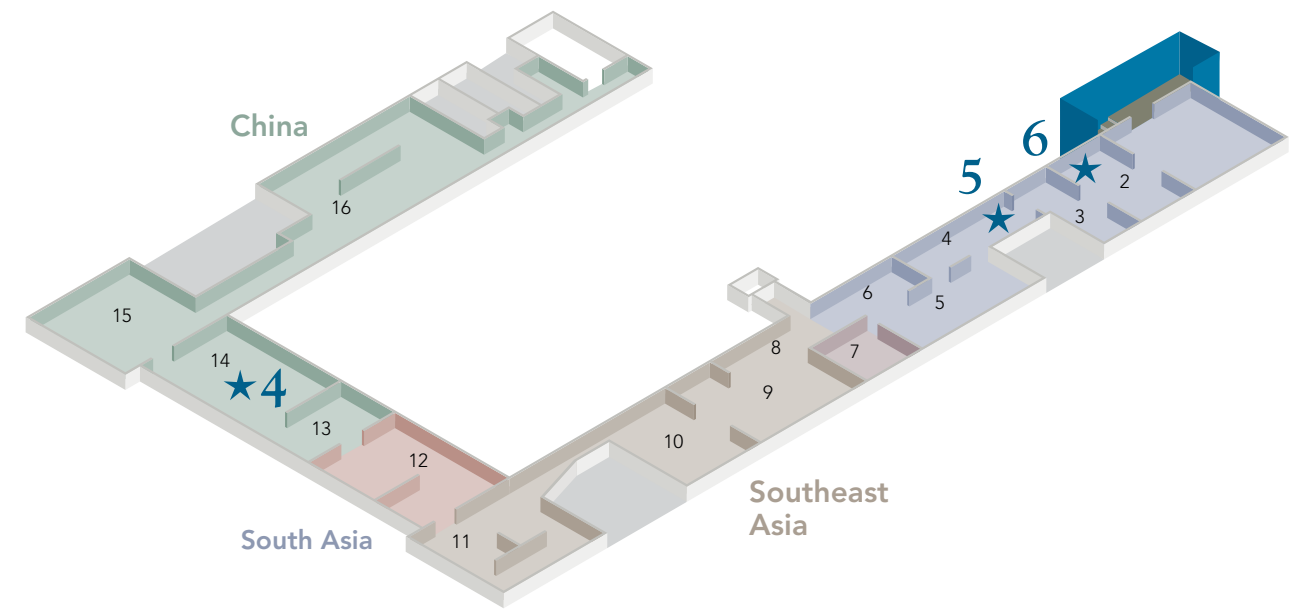
2

The bodhisattva Avalokiteshvara (Sho Kannon)
approx. 1100–1150
Japan
Heian period (794–1185)
Wood with traces of lacquer and gilding
The Avery Brundage Collection, B60S420

3

Album of lacquer paintings of the twelve months
1882
By Shibata Zeshin (Japanese, 1807–1891)
Colored lacquers on paper
The Avery Brundage Collection, B65D5

Asian Art Museum
THIRD FLOOR



4

Ritual vessel in the shape of a rhinoceros
probably 1100–1050 BCE
China; Shouchang, Shandong province
Shang dynasty (approx. 1600–1050 BCE)
Bronze
The Avery Brundage Collection, B60B1+

5

The Hindu deities Shiva and Parvati with their son Skanda
1500–1600
India; Ekambareshvara Temple, Kanchipuram, Tamil Nadu state
Bronze
The Avery Brundage Collection, B60S157+

6

The Hindu deity Vishnu in the form of the man-lion Narasimha
approx. 1100–1200
Bangladesh
Carbonaceous chloritoid phyllite
Gift of the Connoisseurs' Council, 1997.4





ABOVE Museum visitors with Album of lacquer paintings of the twelve months, 1882, by Shibata Zeshin (Japanese, 1807–1891). Colored lacquers on paper, The Avery Brundage Collection, B65D5, Asian Art Museum, San Francisco.

OPPOSITE PAGE Museum visitor listens to audio excerpt of Hughen/Starkweather interview with Shiho Sasaki.

PREVIOUS PAGE, LEFT Museum visitor with The Hindu deities Shiva and Parvati with their son Skanda, 1500–1600, India; Ekambareshvara Temple, Kanchipuram, Tamil Nadu state, Bronze, The Avery Brundage Collection, B60S157+Asian Art Museum, San Francisco.

PREVIOUS PAGE, RIGHT Museum visitors with The bodhisattva Avalokiteshvara (Sho Kannon), approx. 1100–1150, Japan, Heian period (794–1185). Wood with traces of lacquer and gilding. The Avery Brundage Collection, B60S420, Asian Art Museum, San Francisco.





Museum visitor with The Buddhist deity Achala Vidyaraja (Fudo Myoo), 1000–1100, Japan, Heian period (794–1185), Colors on wood, The Avery Brundage Collection, B60S146+. Asian Art Museum, San Francisco



Hughen/Starkweather conduct interviews with, from top to bottom, John Stucky, Jay Xu, and Miriam Mills.





Museum visitor with Hughen/Starkweather, Jar, Asian Art Museum, San Francisco.

REVERSAL OF PROCESS

In an episode from Marcel Proust's *Remembrances of Things Past*, the taste of a madeleine and tea trigger the narrator's memory of childhood summers. "No sooner had the warm liquid mixed with the crumbs touched my palate than a shudder ran through me and I stopped," the narrator begins. He goes on to describe the "exquisite pleasure" from warm tea and crumbs that "revealed" to him Sunday mornings spent with an aunt at her countryside home long ago. Revealed to him. In Proust's formulation, the narrator's recollection was involuntary; the pleasure of those summers "invaded his senses" without expectation, despite decades of forgetting. "[T]his essence was not in me it was me . . ."

Hughen/Starkweather's project *Re:depiction* — drawings created from memories of artworks — is based on a similar pleasure, revealing that art is not in us, but is us. The marks that make up each of these abstract works on paper emerged from descriptions of singular objects in the Asian Art Museum collection as told to the artists by museum staff. The drawings are products of a cycle beginning and ending with unique works of art, and shifting between past and present: one person's experience of art encoded and stored as memory, the retrieval of this memory, the translation of memory into language, and the re-translation of language back into art. Something new from something old, the drawings become memories for those who view them.

Hughen/Starkweather's drawings represent memories as colorful yet restrained, whole yet fragmentary, tangible but also evocative, real and imagined, organic and dreamlike. They exhibit a balance of resolution and openness that emerges from the artists' collaborative method. "We overlap, juxtapose, merge and revise each other's marks to a point where individual identity is no longer evident," they tell us. The results transport the viewer beyond the image itself, reconnecting us to things we once saw or feelings we once felt. Perhaps even revealing, for some viewers, the artworks on which each is based.

Captivating as Hughen/Starkweather's drawings are on their own, they beg a reversal of the artists' process by the viewer. What words created this image? Whose words? From a memory of which artwork? As I trace these steps to their origin, I find myself seeking correspondences between the particular work of Asian art as described and the resulting drawing. I wonder where any dislocations may have occurred



Museum visitors with Jar with tiger and magpie, approx. 1700–1800, Korea, Joseon dynasty (1392–1910). Porcelain with underglaze cobalt design, Gift of Namkoong Ryun, 2001.9, Asian Art Museum, San Francisco.

from image to word. “Even if the work is present, translation from paint to prose, no matter how dexterous, is never without remainder,” art historian Michael Ann Holly tells us. “This remainder is an inescapable loss. “Melancholy,” acknowledges Holly, “is the constant companion of the historian.”

Memories of childhood, and an attending melancholy for the losses they presuppose, emerge throughout the descriptions of artworks recorded by Hughen/Starkweather. Their artworks reconnect the viewer to essences retrievable only through memory. “The lacquer in the brazier reminded me almost instantly of a Buddhist temple that I grew up near that was covered with lacquer,” recalls Shiho Sasaki, Conservator of Paintings, in her description of a nineteenth-century lacquer album from Japan. Sunlight destroyed the pristine lacquer temple of Shiho’s childhood after original wood window coverings were replaced by glass. “It was very shocking,” she remembers. “I think it . . . related to the nostalgia of something already lost. How fragile, how quickly beauty can disappear.” A similar nostalgia comes through Miriam Mills’s description of a Korean porcelain jar. “It reminds me of being a child and laying on my back in the grass and looking up at cloud formations and seeing imaginary shapes and figures.”

These descriptions’ quick transition away from the objects’ formal qualities and toward memories and emotions suggests that personal experience links what we see to what we remember. As objects conjure memories, as their formal qualities seep past sensory perception into affect, they themselves become memories. We connect with the works that “invade our senses,” that retrieve, and perhaps even reconstitute, fragmented memories, translating it into I. “The essence was not in me it was me” said Proust’s narrator. Art is a path into lived experience.

Hughen/Starkweather’s project at the Asian Art Museum included a map leading viewers from the artist’s drawings to the collection works that started it all. As viewers journey from one object to another, they move backwards in time, connecting the present to the past, connecting the museum — an archive of physical things that preserve our collective memory — to the traces of personal experience and memory that constitute the I within each of us.

Allison Harding



ARTWORKS

1

The remarkable thing is that the tiger is smoking a very long pipe. It reminds me of being a child and laying on my back in the grass and looking up at the cloud formations and seeing imaginary shapes and figures.

It is a very pure, resonate blue. It's deeper than the sky. Maybe if I were looking at the water in the South Pacific. And it was really deep—beyond turquoise and into blue—a color that you might find in a very rich water that is reflecting the sky. Maybe it is a blue that you might find in a deep rich sapphire when it reflects the light.

It is beautiful to look at and it is full of light...It is whimsical. I chose it because of the delight that I have and that the children have in the tiger smoking the long pipe. In this country, we start a story with, "Once upon a time." But in Korea, when children begin their stories, they say, "When tigers smoked long pipes." I transform them to a magical place when they are ready for a story from far away and long ago.

Excerpt from interview with
Miriam Mills, storyteller, describing
Jar with tiger and magpie,
approx. 1700–1800
Korea
Joseon dynasty (1392–1910)
Porcelain with underglaze cobalt design
Gift of Namkoong Ryun, 2001.9



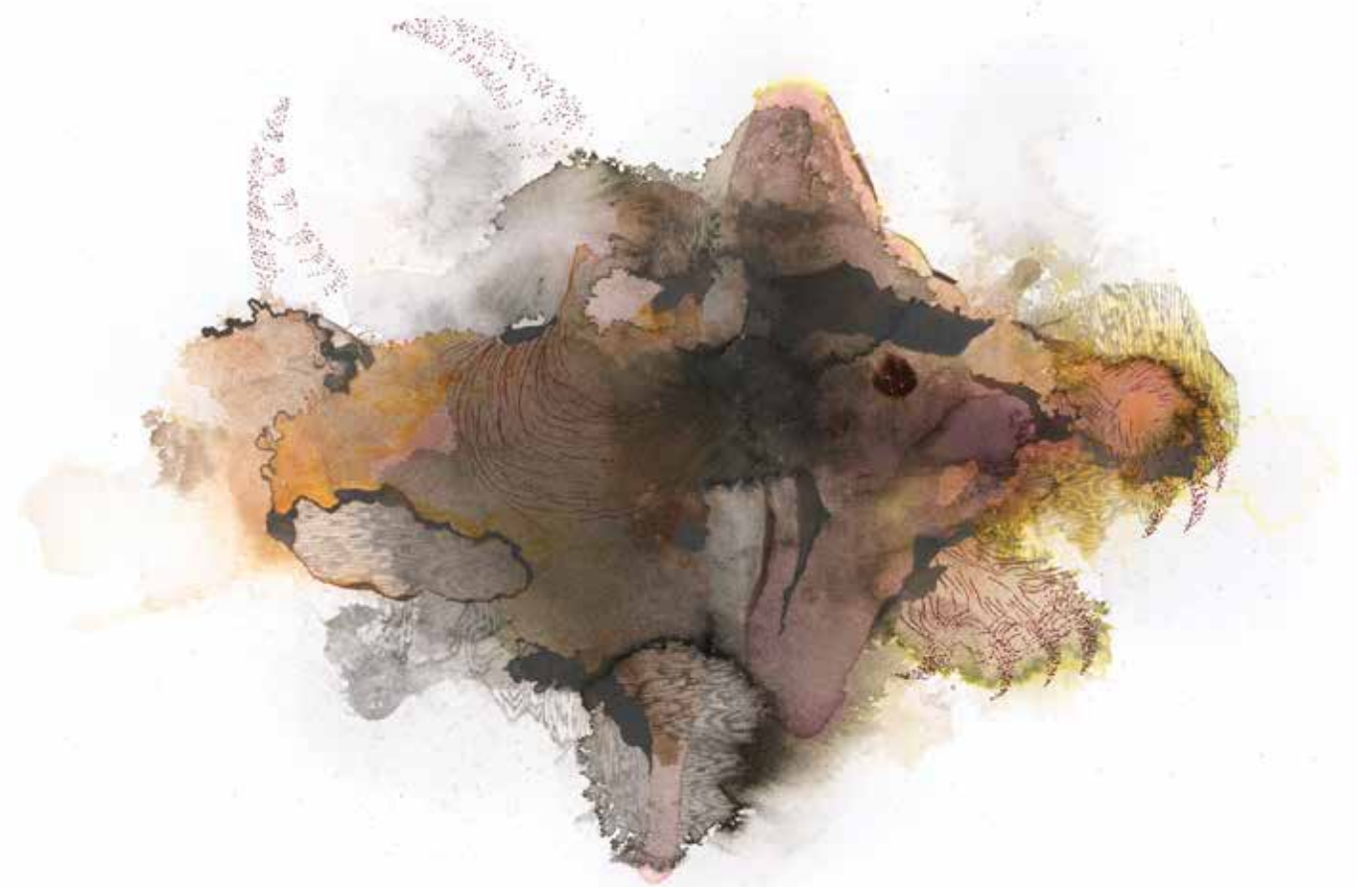
Hughen/Starkweather, *Jar*
Pigment print on paper, 85 x 51 inches, 2015
Courtesy of Asian Art Museum, San Francisco

2

They seem like opposites, but for me they are a continuum. One is very calm and peaceful, reassuring. The other, facing it, is a tantric thing, terrifying...flames and fangs and horns. A temple hall in Japan... dark, dusty, incense and candle wax. I can smell it. Old wood, wood that has been touched a lot so it has that smooth quality and the grain has been brought out... touched for centuries. I think of this image of St. Peter in the Vatican; it is bronze and his whole foot has been worn away by the worshippers.

Excerpt from interview with John Stucky, librarian, describing *The bodhisattva Avalokiteshvara (Sho Kannon)*, approx. 1100–1150
Japan
Heian period (794–1185)
Wood with traces of lacquer and gilding
The Avery Brundage Collection, B60S420

The Buddhist deity Achala Vidyaraja (Fudo Myoo), 1000–1100
Japan
Heian period (794–1185)
Colors on wood
The Avery Brundage Collection, B60S146+



Hughen/Starkweather, *Standing Bodhisattva*
Pigment print on paper, 85 x 51 inches, 2015
Courtesy of Asian Art Museum, San Francisco

3

The lacquer in the brazier reminded me almost instantly of a Buddhist temple that I grew up near that was covered with lacquer—everything, piers, all the shelves. The temple that I grew up near was first built by very wealthy merchants who had a sick young daughter who wished for their daughter's recovery and built the temple because of that. So it was warm but a little bit sad. I was probably only four or five years old but I remember that I would put my face on the hallway and look at the shininess of the lacquer. I was so attracted by the warm, reddish clear color of the lacquer.

Then the [wood window coverings] were removed, and changed to glass windows...This let the sun in, and burned the lacquer. So quickly, the color was gone. It was very shocking. So I think it also related to the nostalgia of something already lost. How fragile, how quickly beauty can disappear.

After several years, I went to the back of the temple to a shelf, and a small part of the color was still there where it was kept dark and I was so happy that my memory had not been wrong.

Excerpt from interview with
Shiho Sasaki, conservator of paintings,
describing *Album of lacquer paintings of
the twelve months*, 1882
By Shibata Zeshin (Japanese, 1807–1891)
Colored lacquers on paper
The Avery Brundage Collection, B65D5



Hughen/Starkweather, *Album of Lacquer*
Pigment print on paper, 85 x 51 inches, 2015
Courtesy of Asian Art Museum, San Francisco

4

It is a rhino-shaped bronze vessel. Those vessels were typically used for ancestral worship. Ancestral worship was the form of religion in ancient China. When you have a ruler, you have legitimacy through your ancestral lineage. You need to make a sacrifice to your ancestors to reconfirm your continuity and legitimacy. It allows you to seek advice because the soul of the ancestor lives on and you cannot intercede in worldly affairs.

The rhino looks like it has a terrible skin disease. It is a little bit of an acquired taste. It looks like a rhino in the jungle wearing camouflage.

Excerpt from interview with Jay Xu, director of the Asian Art Museum, describing *Ritual vessel in the shape of a rhinoceros*, probably 1100–1050 BCE, China; Shouchang, Shandong province Shang dynasty (approx. 1600–1050 BCE) Bronze, The Avery Brundage Collection, B60B1+



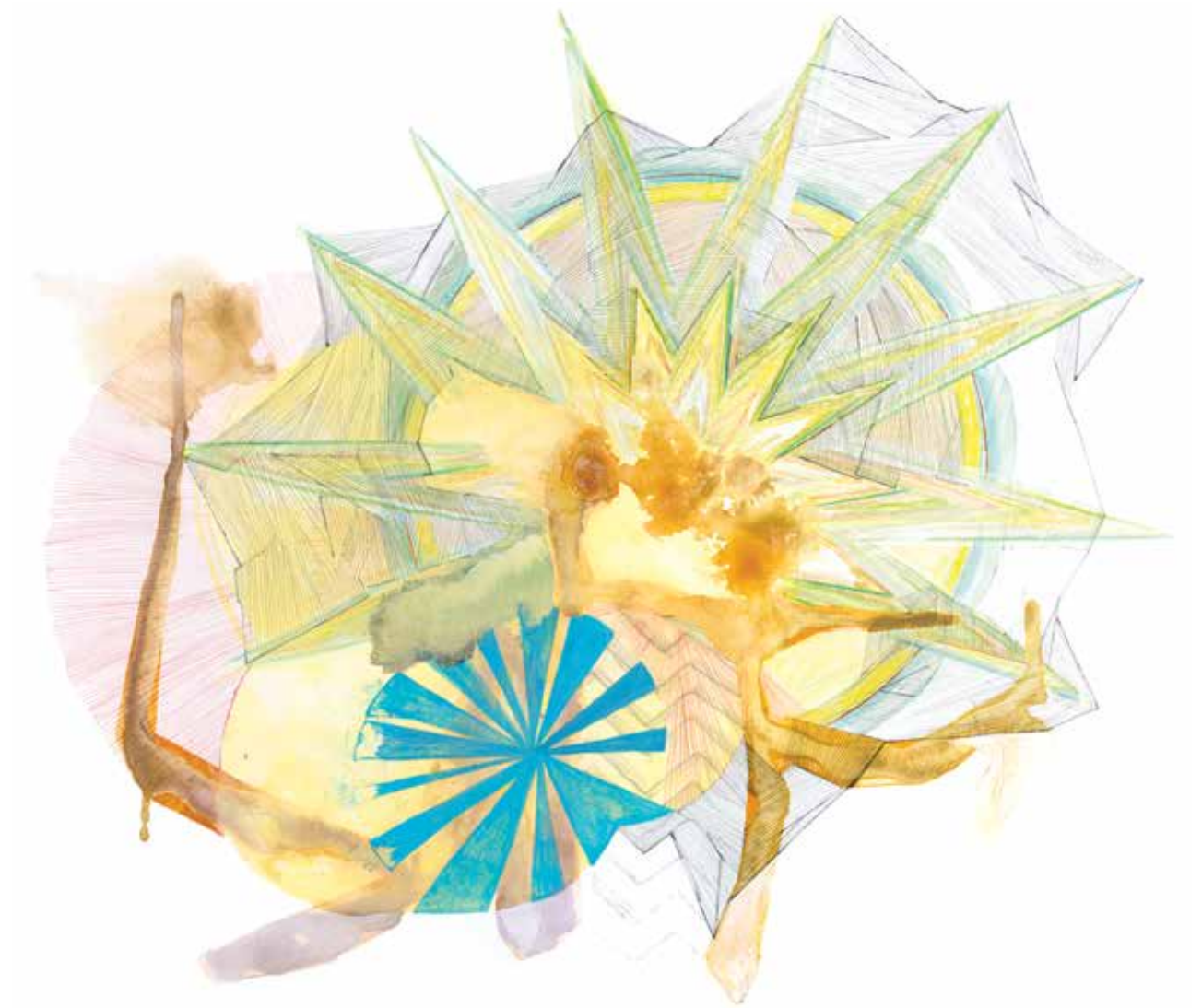
Hughen/Starkweather, *Ritual Vessel*
Pigment print on paper, 85 x 51 inches, 2015
Courtesy of Asian Art Museum, San Francisco

5

I remember the piece, la Familia, it brings God and me closer. I am Christian, non-denominational, but you picture God in the sky and the clouds and his son, Jesus, brings him closer to me in terms of...I don't feel so alienated from him.

When I first saw the piece, I didn't see the family part. I looked at it kind of abstractly. As time went on and things in everyday life started to change, I began to think that this is the one piece that we have on display that shows dad, mom, son, bringing them closer to me. It's made it a different piece entirely.

Excerpt from interview with Susan Williams, security guard, describing *The Hindu deities Shiva and Parvati with their son Skanda*, 1500–1600, India; Ekambareshvara Temple, Kanchipuram, Tamil Nadu state, Bronze, The Avery Brundage Collection, B60S157+



Hughen/Starkweather, *Hindu Deities*
Pigment print on paper, 85 x 51 inches, 2015
Courtesy of Asian Art Museum, San Francisco

6

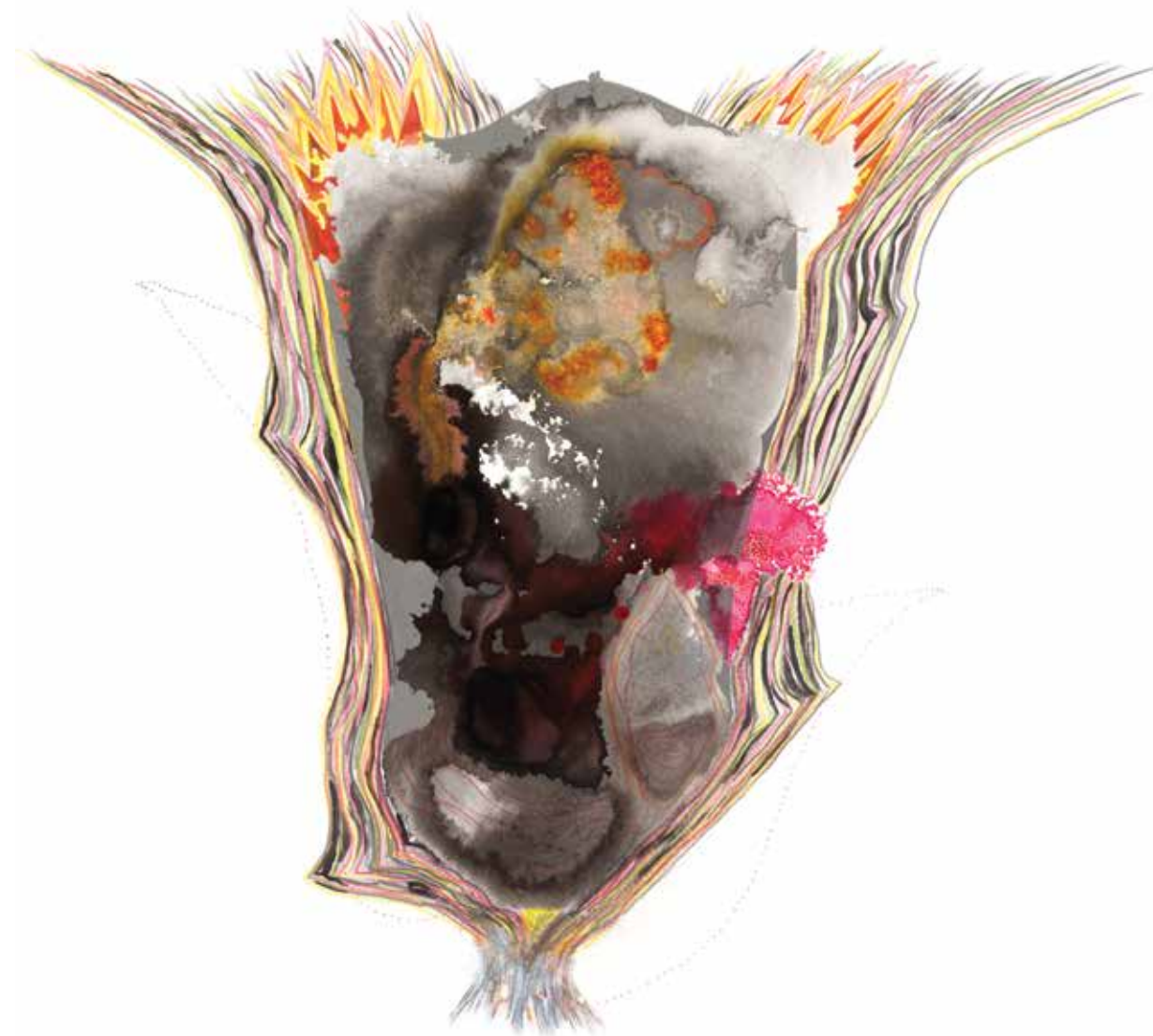
A certain evil demon could not be killed by man or beast, indoors or out, during the day or night. To defeat the demon, Vishnu took the form of a half man-half lion, hid in the pillar of a doorway, and attacked at dusk.

There are many different notions of time that are inherent in the story and in the iconography...The liminality of time and space ...and of physical space and the ambiguity and the potential that lies between these margins.

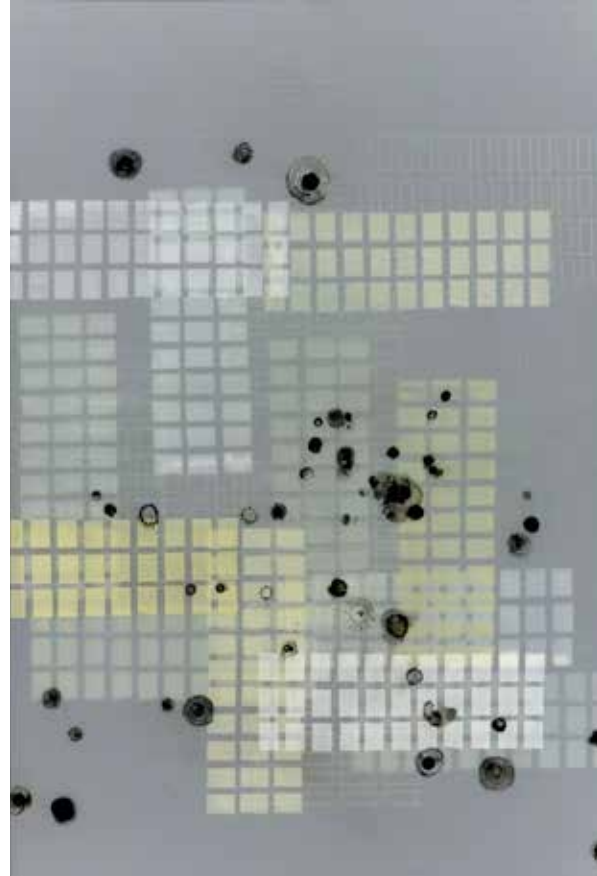
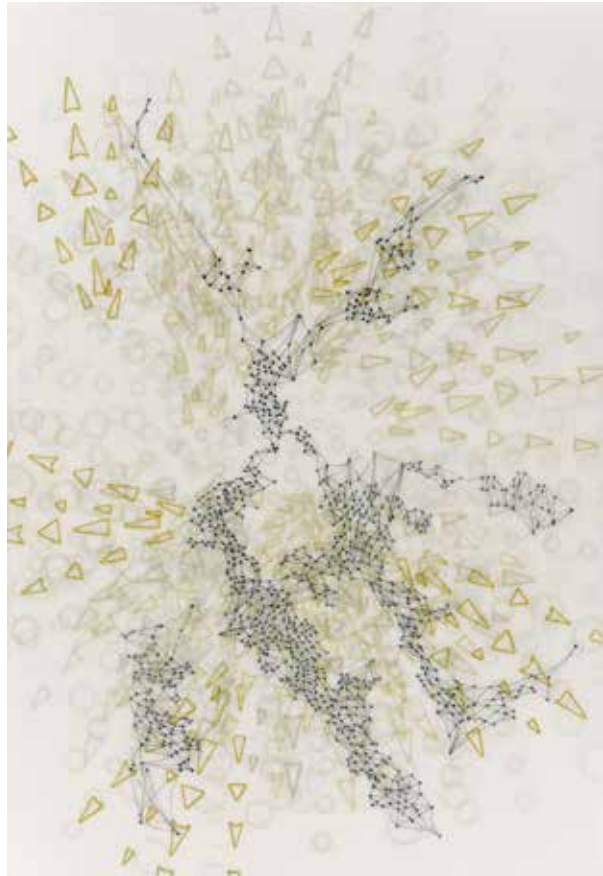
The flames on the side give a sense of the awesome nature of divine nature, who has the power of good and bad, or good and wrathful. And this powerful energy is captured by these flames.

The sculpture would have been bathed and anointed. Anointing would happen at least a couple of times of the day and what they would use would differ depending on different times of the day. But in order for a deity to be presented in his/her most auspicious or perfect form, they would have to be ritually bathed, ritually purified, dressed and clothed and made beautiful, and these were some of the ways that they were made beautiful.

Excerpt from interview with Qamar Adamjee, associate curator of South Asian art, describing *The Hindu deity Vishnu in the form of the man-lion Narasimha*, approx. 1100–1200, Bangladesh, Carbonaceous chloritoid phyllite, Gift of the Connoisseurs' Council, 1997.4



*Hughen/Starkweather, Hindu Deity Vishnu
Pigment print on paper, 85 x 51 inches, 2015
Courtesy of Asian Art Museum, San Francisco*



OPPOSITE PAGE, LEFT TO RIGHT
Hughen/Starkweather, In 2010, an average of 425,458 people will commute to San Francisco everyday, 72 x 40 inches, pigment print, 2007

Hughen/Starkweather, Over 1,500 bike racks are installed on San Francisco sidewalks, 72 x 40 inches, pigment print, 2007

ABOVE *Hughen/Starkweather*, In 2010, an average of 425,458 people will commute to San Francisco everyday, 72 x 40 inches, pigment print installed on Market Street, San Francisco, March - July 2007

INTERVIEW

Hughen/Starkweather interviewed by
 Marc Mayer, Asian Art Museum, May 2014

Marc Mayer (MM): How do each of you describe your practice as *Hughen/Starkweather*? How has this practice changed over ten years of working together?

Jennifer Starkweather (JS): Our collaborative practice has evolved significantly over the past several years. In our first couple of projects, we held on tightly to certain identifiable characteristics. These early pieces comprised of a Hughen drawing layered on top of a Starkweather drawing or vice versa. After a few years, we made a commitment to collaborate in a more authentic way by literally working on the same surface of paper. What resulted was a collection of marks and colors that weave in and out of each other. We overlap, juxtapose, merge and revise each other's marks to a point where our individual "identity" is no longer evident.

Amanda Hughen (AH): Also what changed over time is the depth of research for each project. Our first big project together was the Market Street series titled *Between Above and Below*, in 2007. We did a fair amount of research for that project, unearthing data, maps, and photographs from various sources. But with each subsequent project, the amount of research we do becomes more in-depth, and more personal.

MM: Have *Hughen/Starkweather* projects influenced your solo practices? How?

JS: The *Hughen/Starkweather* projects have definitely influenced my work both conceptually and aesthetically. And my personal work naturally influences how I approach our collaborative projects. It is hard to maintain defined and clear boundaries, because ultimately it is coming from the same place and the same person. What I enjoy about the collaborative projects is the surprise in the end. I never know what Amanda is going to do, even though we discuss ideas throughout the process. I like that "not-knowing." Sometimes I know too much about how my own work will look. Working collaboratively, however, has taught me to explore and experiment with new processes, methods and tools, which helps me to keep the learning curve on the steeper side.

AH: I agree with Jennifer. I am most interested in the unexpected marks, which is an inherent aspect of collaboration but harder to get to in one's solo work. In order to get there in my own work, I create tight restrictions on my process, working with a single shape and color palette and finding ways to create unexpected or uncontrolled marks through tools such as rulers and screen printing.



ABOVE Jennifer Starkweather, *Loving 3* (Oil driller camps) (Detail), ink, gouache, and graphite on paper, 22 x 30 inches, 2012

RIGHT Amanda Hughen, *Dysrhythmia*, ink, pencil, and acrylic paint on mylar, 15 x 15 inches, 2012



MM: *How do you begin a drawing? What elements decide who starts which drawings?*

AH: We generally start a project with time spent researching a specific subject. For our Bay Bridge Project, we looked at maps, engineering drawings, data sets, photographs, and of course the bridge. We interviewed people who were involved with the bridge. We used the massive amount of information we collected to set parameters for a body of work—specific artworks focus on certain areas or ideas. Then we dive in. We don't discuss much regarding specific formal issues or composition—one of us simply starts each piece and hands it off to the other. We get together and look at the works, discuss them, and hand them off to continue working on them.

We have separate studios, in different neighborhoods in the city. We work alone on each piece, then get together to look and discuss, then separate again to continue working. It is exciting to have half-finished works handed over and to solve the problem, or begin something and not know how it will end up. There is a huge amount of trust and respect involved.

MM: *What is your project for the Artists Drawing Club? How did the idea come about?*

JS: Our project is titled *Re:depiction*. To begin, six staff members from the Asian Art Museum each selected an object on view in the museum and described it to us in an interview. The staff members included a wide range of jobs, from a night security guard to the director of the museum. We held the interviews at the museum, and although we had planned questions in advance, the conversations meandered, frequently becoming more about the personal connection the interviewee had to the artwork.

After we had completed the six interviews, we created a sound piece and an abstract work on paper for each interview. On the night of the event, each abstract work will be viewed alongside its accompanying sound piece from the interview.

AH: We came up with this idea because we are interested in the personal stories behind a person's relationship with an object. Listening to someone tell a story about the Bay Bridge (our most recent project) or about a Korean vase helps us understand and get to know the subject we are exploring and investigating through a unique and personal lens. In *Re:depiction*, we are intrigued with how a viewer experiences a work of art in a way that personal experiences that have nothing to do with the art object itself shape their interpretation of the object.

It was interesting how each interview tended to veer away from formal description (color, texture, shape) of the object, and toward the personal memories that the object might trigger for them.

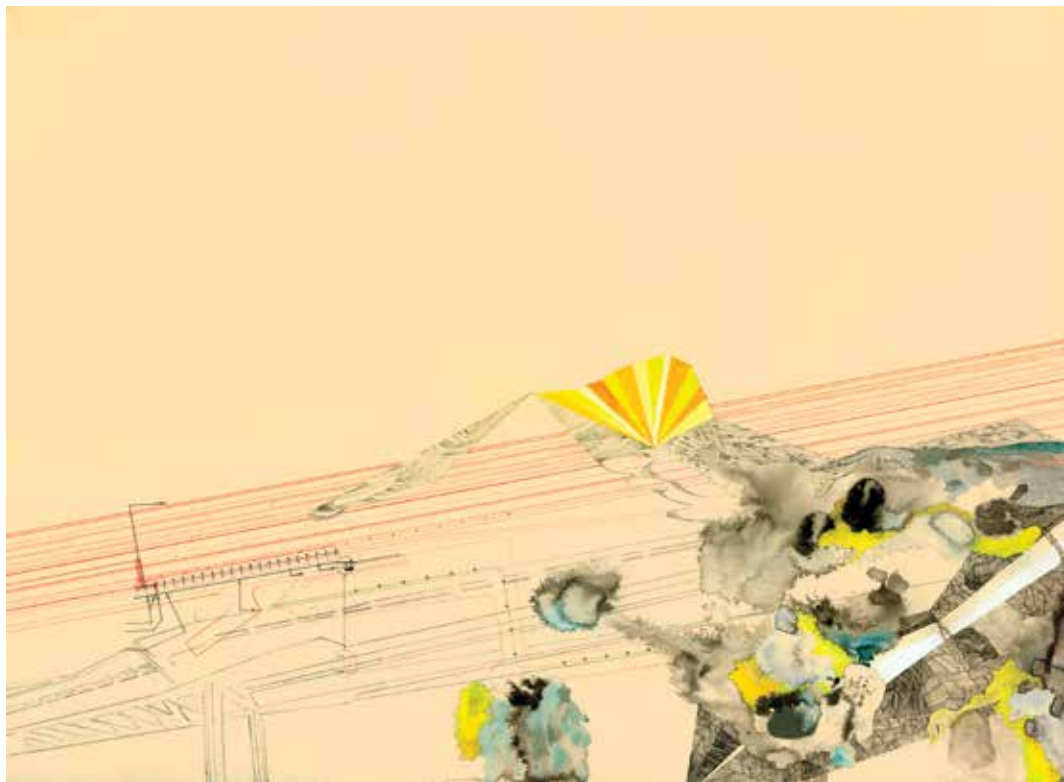
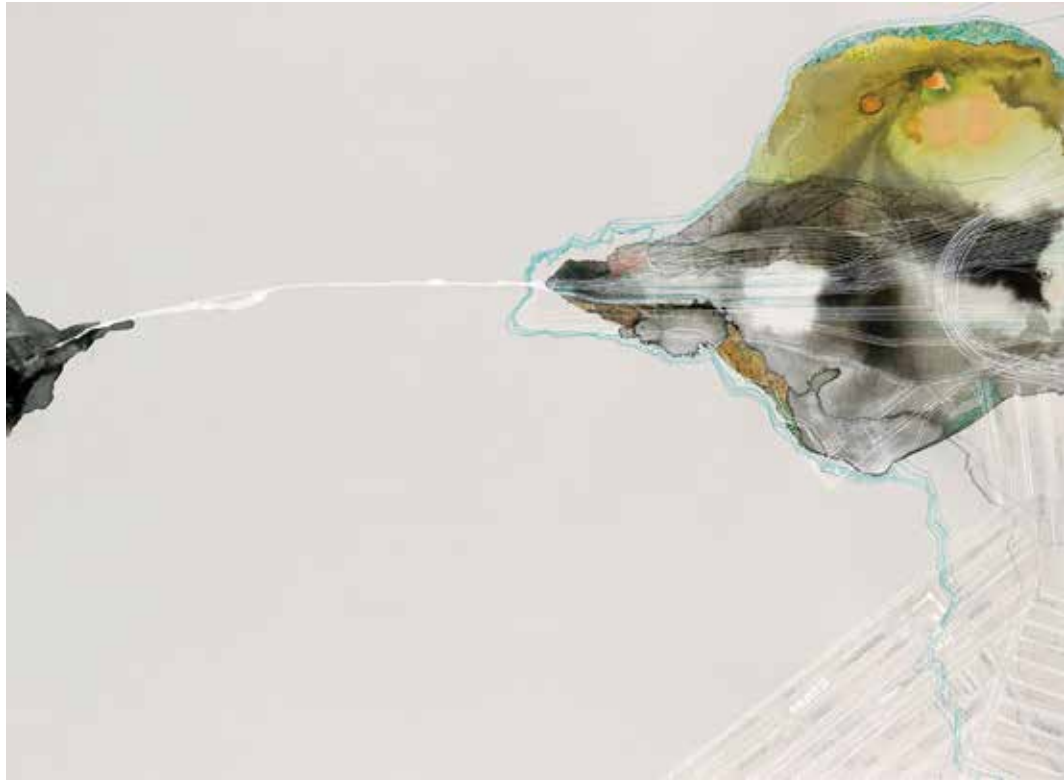
JS: This social practice aspect of our work developed when we were working on the Bay Bridge project. We experienced the excitement and passion the architects, engineers, designers and others had for the structure, its past and future. When we began planning our project for the Asian Art Museum, we knew that some aspect of storytelling would be essential to highlight the connection between object and person.

MM: *What were some of the highlights in the interviews with museum staff? Can you tell me how your relationship with the interviewees developed as you started working on the drawings? What was it like listening to their words while making the work? Are there phrases or ideas that still stick with you?*

JS: When listening to the staff members speak about an object, I was struck most by the love, passion and excitement they felt. I found myself becoming immersed in a story as it unraveled. I noticed that most interviewees began by visually describing the work of art, then, gradually moved into telling a personal story about the piece, how they felt about it, what resonated with them and what it reminded them of. I also noticed that the cadence of their voice slowed down as they grappled to find the words to describe an ephemeral experience rather than a visual one.

AH: One of the interviewees told a story about a temple near where she grew up in Japan. As a young child she would press her cheek in reverie against the beautiful reddish lacquered surfaces of the inside of the temple. In her early teens, they replaced the wood shutters in the temple with glass windows, and as a result the lacquered interior faded to dull wood. A few years later she found a spot on the back of a shelf that had been untouched by light and was still the beautiful reddish lacquer, discovering that her memory of the beautiful surface had not been a dream after all.

JS: I revisited the words as I began to make the work, highlighting visual details that stuck out, like textures, shapes or colors. With many of our projects, the amount of information we collect can be overwhelming. At a certain point, it can become more of a hindrance than a help. I had to focus less on the descriptive details and more on how I would interpret them. Working spontaneously and immediately helped me to dive in rather than treading too carefully around words and ideas.



ABOVE *Hughen/Starkweather, Yerba Buena (from the Bay Bridge Project), ink, gouache, and acrylic paint on paper, 30 x 40 inches, 2011*

BELOW *Hughen/Starkweather, Path (from the Bay Bridge Project), ink, gouache, and acrylic paint on paper, 30 x 40 inches, 2011*

MM: Now that the project is in process and your drawings are finished, it is clear to me that translation and interpretation are at the core of this project. Can you discuss the act of translation? How does it manifest through Re:depiction?

AH: This project is a series of translations. When viewing an artwork, each of us brings our own histories, preconceptions, ideas and interests to how we interpret a work. Through this project, we examine this process as it becomes a perpetuating circle of interpretation and translation. On the night of the event, the viewer closes the loop as they listen to the words of the interviewee, look at our depiction, and then use our map to find the original object in the museum.

JS: Translation is inherent to the creative process. The artist's role is to communicate a feeling, emotion, concept or belief into a visual language — shapes, colors, textures, space. I have always been interested in maps and how they translate a three-dimensional space into dots, lines and dashes. It is a two-dimensional picture that evokes space, memory and narrative. Maps have been an important piece of source material for many of our collaborations. In previous projects, we have been interested in how to translate a space or place into an abstract work by reinterpreting shapes and forms. A body of water becomes a series of parallel lines, or a BART station is rendered as a pattern of connecting triangles. This project was different in many ways. Rather than working from the built environment, we worked with words, memories and experiences. But what is similar is the way we sifted through information and ideas to find the parts of stories that resonated with us.

MM: *Risk* is part of the *Artists Drawing Club* series. What do you want to achieve through *Re:depiction*? What do you want to take away from this experience? What do you want audience members to experience during this event?

AH: It will be interesting to see how people will participate on the night of the event. Will they simply look at our works on paper? Will they put on the headphones and listen to the accompanying sound piece? Will they use our map to find the objects in the museum that were described to us? Will they tell us about their own memory of a work of art? We want to offer audience members the opportunity to consider a work that has resonated with them. As with all art-viewing, it is up to the viewer to take the opportunity, or not. •

HUGHEN/STARKWEATHER

Hughen/Starkweather is the collaboration of San Francisco artists Jennifer Starkweather and Amanda Hughen, who have worked as a team since 2006. Together they create research-based, abstract artworks about specific locations or ideas. Each project begins with extensive research including data, maps, photographs, oral histories, and interviews. Similar to early cartographers, dependent on inconsistent tools and word-of-mouth information, the artists follow an unpredictable trail of information. The resulting drawings and paintings reinterpret the complex narratives they have unearthed, creating new and unexpected forms through which to consider an idea or a place, its history, and its possible futures.

ALLISON HARDING

Allison Harding is an independent curator based in San Francisco. Her interests range broadly across the field of modern and contemporary art. She has recently curated or collaborated on the exhibitions *28 Chinese*, *Gorgeous*, *Phantoms of Asia: Contemporary Awakens the Past*, and *Here/Not Here: Buddha Presence in Eight Recent Works*. Allison's previous experience includes the Asian Art Museum, San Francisco, Williams College Museum of Art, the Robert Motherwell catalogue raisonné, and Gagosian Gallery in New York. She holds degrees in art history from Williams College and Yale University.

MARC MAYER

Marc Mayer is the senior educator of contemporary art at the Asian Art Museum in San Francisco. His work focuses on the integration of contemporary art, public practice, and performance into the museum's traditional curatorial and programmatic focus. In 2013, Marc initiated the Artists Drawing Club, an on-going series where artists engage with the public to create original work that emphasizes connections between ideas, art, culture, and time. He has also curated exhibitions including *Sanaz Mazinani: Threshold*, *Extracted: A Trilogy by Ranu Mukherjee*, and *Young-Hae Chang Heavy Industries Presents: So You Made It. What Do You Know. Congratulations and Welcome!* Marc's previous experience includes Art21, the New Museum, and the Museum of Modern Art.

THE ASIAN ART MUSEUM

The Asian Art Museum – Chong-Moon Lee Center for Asian Art and Culture is one of San Francisco's premier arts institutions and home to a world-renowned collection of more than 18,000 Asian art treasures spanning 6,000 years of history. Through rich art experiences, centered on historic and contemporary artworks, the Asian Art Museum unlocks the past for visitors, bringing it to life while serving as a catalyst for new art, new creativity, and new thinking.

THE ARTISTS DRAWING CLUB

The Artists Drawing Club is an experiment. It is an interdisciplinary public program series that invites local contemporary artists to use the museum as a platform, drawing inspiration from the permanent collection, rotating special exhibitions, the building, and the neighborhood, and leveraging their artistic practices to realize a new artist-driven project in which exchange, experience, and interaction are paramount. The Artists Drawing Club is not about the act of drawing, but drawing connections between ideas, times, cultures, and the broader world we occupy.

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