

Press release

# Ruth Asawa

## Retrospective



**March 19 – September 13, 2026**

*Ruth Asawa: Retrospective* is an exhibition partnership between the San Francisco Museum of Modern Art (SFMOMA) and the Museum of Modern Art, New York (MoMA) in collaboration with the Guggenheim Museum Bilbao



## *Ruth Asawa: Retrospective*

- **Dates:** March 19 to September 13, 2026
  - **Organizers:** *Ruth Asawa: Retrospective* is an exhibition partnership between the San Francisco Museum of Modern Art (SFMOMA) and the Museum of Modern Art, New York (MoMA). This presentation was developed in collaboration with the Guggenheim Museum Bilbao
  - **Curators:** Janet Bishop, Thomas Weisel Family Chief Curator, SFMOMA, and Cara Manes, Associate Curator, Department of Painting and Sculpture, MoMA, in collaboration with Geaninne Gutiérrez-Guimarães, Curator, Guggenheim Museum Bilbao
- 
- The works featured in this exhibition include Ruth Asawa's best known suspended looped-wire sculptures and her nature-inspired tied-wire pieces, as well as clay and bronze casts, paperfolds, paintings, drawings, sketchbooks, and prints ranging from 1947 to 2006.
  - Asawa's work challenges distinctions between abstraction and representation, figure and ground, and negative and positive space, and invites us to contemplate how disparate elements interact in a composition, which in turn engages with its surroundings.
  - In the early 1950s, Asawa's unyielding search for new possibilities within her chosen processes resulted in her signature sculptural motif: a "continuous form within a form," which she described as "a shape that was inside and outside at the same time."
  - Asawa's tied-wire works often began with a floral, starlike, or geometric center; and as she worked, and the form grew progressively outward, she both responded to the properties of her medium in following "what the wire dictates" and mirrored patterns in the natural world.

The Guggenheim Museum Bilbao proudly presents *Ruth Asawa: Retrospective*, an ambitious exhibition devoted to an iconic artist, Ruth Aiko Asawa (born Norwalk, California, 1926; died San Francisco, California, 2013) in the year that would have been her 100th birthday.

Asawa was one of the most uniquely gifted and productive artists to emerge in the postwar era in the United States. While the appreciation of her work has grown exponentially in the last decade, this international retrospective is the first major museum exhibition to fully consider every aspect of the artist's exquisite, varied, and groundbreaking practice.

Unfolding across ten sections that span the arc of a six-decade-long career, this exhibition traces the full breadth and depth of the innovative practice of Ruth Asawa, who integrated her creative work with all aspects of her life as an artist, educator and arts advocate. This interconnectedness is illuminated in photographs and ephemera presented alongside and in response to the works featured in this exhibition,



from the suspended looped-wire sculptures for which she is best known to nature-inspired tied-wire pieces, clay and bronze casts, paperfolds, paintings, drawings, sketchbooks, and prints.

Challenging distinctions between abstraction and representation, figure and ground, and negative and positive space, her work invites us to contemplate how disparate elements interact in a composition, which in turn engages with its surroundings.

Asawa was the fourth of seven children of Japanese immigrant farmers. During World War II, she and her family were forcibly incarcerated by the United States government because of their Japanese ancestry. In 1946, after being denied an art teaching degree because of anti-Japanese prejudice, she enrolled at the progressive Black Mountain College in North Carolina. In the school's democratic environment, she forged a creative path grounded in experimentation and an ethos of hard work. From her time at Black Mountain through the end of her life in San Francisco, where she moved in 1949, Asawa situated her artistic practice within set parameters to investigate ideas of transparency, continuity, and space. In the 1960s, she also expanded her life's work to directly engage her community through public commissions, arts education, and civic advocacy.

*Ruth Asawa: Retrospective* is an exhibition partnership between the San Francisco Museum of Modern Art (SFMOMA) and the Museum of Modern Art, New York (MoMA). This presentation was developed in collaboration with the Guggenheim Museum Bilbao.

Following its presentation at SFMOMA, MoMA, and the Guggenheim Museum Bilbao, the exhibition will then travel to Fondation Beyeler, Riehen/Basel, Switzerland. International exhibition tour supported by The Henry Luce Foundation

## EXHIBITION OVERVIEW

### "How To See": Black Mountain College, 1940s

Across mediums and all stages of her practice, Ruth Asawa explored continuity, transparency, and the interchangeability of seemingly contradictory concepts like figure and ground, and abstraction and representation. She first articulated these core ideas at Black Mountain College (BMC), a multidisciplinary school with a sensory- and materials-based curriculum that she attended in 1946–49. There, Asawa took courses in mathematics, philosophy, music, and dance. She studied art under Josef Albers, among others, from whom she learned "how to see," as she later put it.

*Untitled* (BMC.52, *Dancers*), ca. 1948–49, features an abstracted dancing figure inspired by dance classes that Asawa took from Merce Cunningham and with Elizabeth Schmitt Jennerjahn in her final year at BMC. The work is composed of layered rounded forms on a yellow ground, and it was a precursor to the artist's wire sculptures of the 1950s. Moreover, a formative trip to Mexico in 1947 introduced Asawa to wire baskets and weaving techniques, which was a major turning point in her own work. By the time she left BMC in 1949, she had made an important discovery: "I continued one basket into a closed form and slowly, while learning to control the medium, began to realize the exciting potential in this way of making sculpture."



## Commercial Designs, early 1950s

In the early 1950s Ruth Asawa took classes in dance, commercial design, lettering, screenprinting, and painting at San Francisco State College (now San Francisco State University). In these years her work continued to gain local and national attention through exhibitions at the San Francisco and New York showrooms of the interior design company Laverne Originals, and in publications including *Vogue*.

During this period Asawa made a range of designs for commercial work, including plastic panels based on her paperfolds and wallpaper and textile patterns incorporating logarithmic spiral forms, the Black Mountain College (BMC) laundry stamp, and the footprints of her young children. Although Laverne Originals invited Asawa to mass-produce her looped-wire baskets as home decor, she declined. She explained: "I am interested in producing to sell, but the more I work the more ideas I get and I want to experiment, but experimenting is not producing, since there are always many flops."

## "Everything is connected": Forms within Forms, 1950s

"These sculptures are made of a continuous wire . . . enclosing volumes transparently . . . and producing forms within forms. . . . The wire must be continuous and the hollow shapes can only be shapes that grow this way."

—Ruth Asawa

In 1949 Ruth Asawa moved to San Francisco, which became her permanent home. Following California's repeal of laws prohibiting interracial marriage, she married architect and fellow Black Mountain alumnus, Albert Lanier, and together they started a family. In tandem Asawa began building her art career, dedicating herself full-time to experiments with form building both in space with her looped-wire sculptures and on a flat plane in drawings and prints.

Asawa's unyielding search for new possibilities within her chosen processes resulted in her signature sculptural motif: a "continuous form within a form," which she described as "a shape that was inside and outside at the same time." In a single lobe, a sequence of spheres encloses one another, creating one uninterrupted surface. Among those examples featured in this section include *Untitled* (S.427, Hanging Single-Lobed, Five-Layered Continuous Form within a Form), 1953; and *Untitled* (S.797, Hanging Two-Lobed, Three-Layered Continuous Form within a Form), ca. 1954. Asawa continued to elaborate on this motif for decades to come, foregrounding continuity as a thorough line for her work. "You can show inside and outside, and inside and outside are connected," she said. "Everything is connected, continuous."

## "Vocabulary of My Sculpture"

"The work is one which dictates a way of growing and the more one learns about this way of growing the more possibilities are opened up for the creating of sculpture peculiar to the process."

—Ruth Asawa



The works on view in this section offer a partial inventory of the vast array of sculptural forms Ruth Asawa invented throughout the 1950s using industrially sourced, wire that she looped by hand—what she described in 1955 as the “vocabulary of my sculpture.” These forms by turns layer, nest, interlock, ruffle, and cascade, creating continuous surfaces that delineate volume while remaining porous to surrounding space. Though their composite structures are symmetrical and balanced, the viewer’s experience of their shapes can change depending on the vantage point and proximity to other works.

Asawa used her looped-wire technique to make “sculpture that would itself have a form and volume, whose silhouette would also have volume, and sculptures whose shadow would have volume.” Most of the works in this section were chosen by Asawa to be exhibited in a sequence of solo shows at Peridot Gallery in New York in the 1950s, which introduced her art to a broader audience. Considered together, they shed light on the iterative nature of the artist’s practice. Among those works featured is *Untitled* (S.270, Hanging Six-Lobed, Interlocking Continuous Form within a Form with Spheres in the First and Second Lobes), 1955, refabricated in 1957–58, which contains multiple connected lobes that form long sculptural silhouettes while the interior elements, such as the scones or spheres, create overlapping layers.

## The Tamarind Prints, 1965

The Tamarind Lithography Workshop was founded by June Wayne in Los Angeles in 1960 and vastly expanded the possibilities of fine art lithography in the United States. At the suggestion of her former teacher Josef Albers, who had previously printed there himself, Asawa was invited to do a residency for two months in 1965. During her short time there, she worked closely with seven printers to produce fifty-four radically experimental prints.

Asawa’s unique prints featured family members, flowers, plane trees, and chairs, as well as abstractions, of which some are on view in this section, including *Poppy* (TAM.1479), 1965, a virtuoso depiction of California’s delicate state flower. While never again focusing as intensively on printmaking as she did during her time at Tamarind, Asawa remained convinced of the merits of the medium, resisting “the myth that the crafts and printmaking are less important than painting and sculpture. A good piece is important regardless of category.”

## Nature, Tied Wire and Later Sculpture, 1960s-1990s

“Nature is my teacher, and I have used materials that are a product of our twentieth century to study her growth patterns.”

—Ruth Asawa

In 1962 a gift of a dried desert plant from Death Valley given to Ruth Asawa inspired her to pursue a new direction in her sculpture. Drawing the plant, she found “its intricacy . . . made it impossible,” and instead turned to wire, working with bundles and spools that she manipulated into complex branches and other botanical forms, as seen in *Untitled* (S.184, Hanging Tied-Wire, Single-Stem, Multi-Branched Form Based on Nature), ca. 1962. Asawa went on to make “tied-wire” sculptures over the course of the decade and beyond. As she described, these works “take an impersonal material like wire, which is very hard, and then make it into a

gentle thing that's natural looking so that you can take an abstract piece of wire and turn it into a plant. And I like the transition from hard to soft."

Asawa's tied-wire works often began with a floral, starlike, or geometric center, as seen in *Untitled* (S.451, Wall-Mounted Tied-Wire, Open-Center, Six-Branched Form Based on Nature), ca. 1965. As she worked, and the form grew progressively outward, she both responded to the properties of her medium in following "what the wire dictates" and mirrored patterns in the natural world. Her hanging and wall-mounted sculpture also reinvigorated her drawing, which like her works in wire explored new possibilities in geometric designs, airy blooms, and branching tree-like patterns, as seen in *Untitled* (SD.017, Tied-Wire Sculpture Drawing with Open Pentagon in Center), 1980s to mid-1990s.

Throughout the 1970s and beyond, Asawa continued "to explore the limits of materials, growth, and form by making sculpture with wire." As she created new variations of looped- and tied-wire compositions, some closed and some open, some suspended from above and others wall-mounted, she also furthered her material exploration of resin and experimented with colored glass.

#### **Public Art and Public Commissions, 1960s–1990s**

In 1968 Ruth Asawa began advocating for the role of art in society through her tenures on the San Francisco Arts Commission, California Arts Council, and the National Endowment for the Arts. She also expanded her art practice into San Francisco's civic life through public artworks and commissions "to make a sculpture that could be enjoyed by everyone." These works, often collaborative in nature, became places where communities could gather for moments of remembrance and celebration. This section explores Asawa's expanded engagement with her community through art, arts education and civic advocacy, drawing on artwork, video, photographs, archival documentation and other ephemera.

Her first outdoor commission was the bronze fountain *Andrea* (1968) in San Francisco's Ghirardelli Square. Responding to the waterfront location, she delivered a sculpture of two mermaids, one of whom holds an infant, surrounded by frogs and turtles.

Other large-scale works include her *Origami Fountains* (1975–76) at San Francisco's Nihonmachi Pedestrian Mall, which explore her long interest in origami and paper folding. In 1994, Asawa debuted her monumental *Japanese American Internment Memorial*, commissioned by the City of San José. Created in collaboration with her artist-son Paul Lanier and artist Nancy Thompson, this sculpture more directly addressed personal and shared stories of the unlawful incarceration of people of Japanese descent during World War II.

#### **"Life Draws": From the Garden, 1980s–2000s**

Over the course of her career, Ruth Asawa tirelessly returned to depicting plants and flowers, tracing the shapes of irises, hydrangeas, chrysanthemums, and other flora from her garden in sketchbooks and works on paper. For Asawa, drawing from life was more than simple observation; it became a value and mode of engaging with the world and present moment. "Life draws," she once wrote, expressing how the events and objects around her defined her work.



In 1985 Asawa was diagnosed with lupus and for nearly a year her physical capacity was significantly reduced, but her creative spirit remained undiminished. In the last decades of her career, she concentrated her creative output on botanical drawings, some of which are gathered in this section. These intimate works, at times extremely realistic, at others abstract, often began with a gesture of generosity: gifts of plants from the artist's friends and family, after whom many works are titled—such as *Valentine Bouquet from Adam*, 1991, referring to her son who often tended his parents' flowering plants during their later years. Through the daily routine of recording the natural world around her, Asawa documented the extended community she shared it with, as well as the passage of time.

## Noe Valley, 1960s–2000s

By 1960, Ruth Asawa, Albert Lanier, and their six children—Xavier, Aiko, Hudson, Adam, Addie, and Paul—had outgrown three San Francisco residences. Later that year she and Lanier purchased a large house in Noe Valley. The house from 1908 was designed by Walter Ratcliff and Alfred Jacobs in the spirit of Bernard Maybeck, the legendary professor at the University of California, Berkeley, who fueled the region's Arts and Crafts movement at the turn of the twentieth century. The cedar-shingled exterior blended with its site, while a deck off the kitchen made for a fluid relationship between indoor and outdoor spaces.

Overall, the design of the house evoked a casual ease of living. Lanier spent a year renovating—including excavating to create a studio for Asawa and additional bedrooms—before the family moved in during the fall of 1961. Asawa designed monumental new front doors, on view in this section, and the family went on to build walkways from cobblestones scavenged from San Francisco beaches, planting beds for flowers, herbs, and vegetables that would prove to be an enduring source of inspiration for her drawings. Additionally, the artist created hundreds of unique face casts of family, friends, and colleagues between 1966 and 2000, some of which are on view here, resulting in a veritable index of the comings and goings at the Noe Valley house.

## "My Home was and is My Studio"

Ruth Asawa's famous quote, "My home was and is my studio," encapsulates her philosophy of seamlessly integrating family life and artistic creation, where her San Francisco home became a living, breathing art space filled with family, projects, and her iconic hanging wire sculptures. Taking inspiration from this motif, this gallery brings together works in different mediums from across the arc of Asawa's career, alongside works by her lifelong friends, and pays testament to her boundless practice.

The heart of the Asawa-Lanier Noe Valley house was its cathedral-like main living space, which boasted south-facing windows and a double-height ceiling measuring more than five meters tall. The space was filled with objects reflective of the constant creative activity the artist encouraged in her children and guests to the home. Its walls featured her own work along with art by friends including Josef Albers, among others. Its shelves displayed pots by Marguerite Wildenhain as well as art books. The most distinguishing feature of her living room was the spectacular array of Asawa's wire sculptures suspended from the open overhead beams.

Both within and outside her home and studio, Asawa never stopped working: She sketched and drew her surroundings, coiled or bundled wire in preparation for the next sculpture, folded paper for origami, and welcomed other artists, educators, and advocates for continued collaborations.



## CATALOGUE

The exhibition will be accompanied by a fully illustrated catalogue with essays by exhibition curators Janet Bishop, Cara Manes, and Geanine Gutierrez-Guimarães, as well as a chronology by Dominika Tylcz, all shedding light on Ruth Asawa's six-decade career, her unyielding search for new possibilities, and her unique artistic vocabulary.

## DIDAKTIKA

The Museum's Didaktika offers educational spaces as well as on site and online content that complements each exhibition, thus providing tools and resources to aid the appreciation of the works on display.

On this occasion, the educational space is dedicated to Ruth Asawa and her lifelong advocacy for education through art, sustainability, and community engagement. In the 1960s and 1970s, she expanded her art practice into San Francisco's civic life through public artworks and programs with schools. Along with texts, images, ephemera, and a video that explores the life and community-focused work by the artist, this material provides an intimate glimpse into Asawa's direct engagement with her community through pedagogy, arts education, and civic advocacy.

## Activities

### Opening Talk (March 17)

Exhibition Curators Janet Bishop, Thomas Weisel Family Chief Curator, SFMOMA, Cara Manes, Associate Curator, Department of Painting and Sculpture, MoMA, and Geanine Gutierrez-Guimarães, Curator, Guggenheim Museum Bilbao will be in conversation about the artistic practice of Ruth Asawa.

### **Museum Members activities**

Guggenheim Museum Bilbao members also have the opportunity to participate in additional tours and activities related to each exhibition.

### Soirée, Matinée (March 16, 17)

Members-only tours with the exhibition curators prior to opening to the public. For International and Honor Members.

### Lagunartean (April 16)

Guided tour of the exhibition and lunch at the Bistró Guggenheim Bilbao.

### Exclusive Tours (April 21, 24, 26)

Guided group tours of the exhibition.

### In-Depth Tours (April 14)

Small group talks that contextualize the exhibition followed by a guided tour.

### 360° Immersions (May 7)



Free, live online guided virtual tours of the exhibitions given by Museum's Associate Director of Digital Education Marta Arzak.

<https://www.guggenheim-bilbao.eus/en/museum-members>

**Cover image:**

Ruth Asawa; *Untitled* (S.046a-d, Hanging Group of Four, Two-Lobed Forms

Copper and brass wire

(a): 152,4 × 43,2 × 17,8 cm; (b): 53,3 × 30,5 × 30,5 cm; (c): 81,3 × 33 × 33 cm; (d): 104,1 × 40,6 × 40,6 cm

Collection of Diana Nelson and John Atwater, promised gift to the San Francisco Museum of Modern Art

© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Laurence Cuneo

**For more information:**

Guggenheim Museum Bilbao

Marketing and Communications Department

Tel: +34 944 359 008

[media@guggenheim-bilbao.eus](mailto:media@guggenheim-bilbao.eus)

IMAGES FOR PRESS USE  
*Ruth Asawa: Retrospective*  
Guggenheim Museum Bilbao

Online press image service

You can download high-resolution images and videos of both the exhibitions and building in the Museum's press room ([prensa.guggenheim-bilbao.eus](http://prensa.guggenheim-bilbao.eus)).

- The images provided in this dossier should solely be used for editorial advertising purposes related to the exhibition *Ruth Asawa: Retrospective*, which will be open to the public from March 19, 2025, to September 13, 2026.
- They must be reproduced in their entirety without cropping, superimpositions, or other manipulation. The reproductions must be accompanied by the artist's name, the title and date of the work, the owner, the copyright holder, and the photograph credits.
- All images published on websites must be protected by suitable digital security measures.
- The maximum resolution of any image should not surpass 1,000 pixels on its largest side. Files published online should be inserted and should not be downloadable.
- The images may not be transferred to third parties or databases.
- Using images for covers may entail a cost and requires prior authorization of the work's owner and the copyright holder.

For more information, please get in touch with the Communication and Marketing Department of the Guggenheim Museum Bilbao by phone (+34 944 359 008) or email ([media@guggenheim-bilbao.eus](mailto:media@guggenheim-bilbao.eus)).

Ruth Asawa

*Untitled* (BMC.52, Dancers), ca. 1948-49

Oil on paper, 48.3 x 30.5 cm, private collection

© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo courtesy Fine Arts Museums of San Francisco



Ruth Asawa,

*Untitled* (BMC.58, Meander – Curved Lines), ca. 1948

Ink on paper, 41.9 x 55.9 cm; private collection

© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo courtesy Fine Arts Museums of San Francisco



Ruth Asawa

*Untitled* (S.363, Freestanding Basket), ca. 1948

Copper wire, 11.4 x 19.1 x 19.7 cm; Asheville Art Museum, Asheville, North Carolina, Black Mountain College Collection, museum purchase with funds provided by 2010 Collectors' Circle with additional funds provided by Frances Myers; © 2026 Ruth Asawa Lanier, Inc., courtesy David

Zwirner; photo courtesy Christie's



Ruth Asawa

*Untitled* (S.427, Hanging Single-Lobed, Five-Layered Continuous Form within a Form), 1953 Brass wire, 45.7 × 71.1 × 71.1 cm; Collection of Don Kaul and Barbara Bluhm-Kaul, Chicago  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Maris Hutchinson, courtesy David Zwirner



Ruth Asawa

*Untitled* (S.797, Hanging Two-Lobed, Three-Layered Continuous Form within a Form), ca. 1954 Steel wire, 49.5 × 38.7 × 38.7 cm; private collection  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner



Ruth Asawa

*Untitled* (AB.029, Continuous Form Within a Form), 1956 Acrylic on Masonite, 83.8 × 109.2 cm; private collection  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner



Ruth Asawa

*Untitled* (ZP.16B, Twelve Looped-Wire Sculptural Forms), mid- to late 1950s; Screenstone on mat board; 25.4 x 61 cm; private collection;  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: James Paonessa



Ruth Asawa

*Untitled* (S.046a-d, Hanging Group of Four, Two-Lobed Forms), 1961 Copper and brass wire, (a): 152.4 × 43.2 × 17.8 cm; (b): 53.3 × 30.5 × 30.5 cm; (c): 81.3 × 33 × 33 cm; (d): 104.1 × 40.6 × 40.6 cm. Collection of Diana Nelson and John Atwater, promised gift to the San Francisco Museum of Modern Art  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Laurence Cuneo



Ruth Asawa

*Untitled* (S.433, Hanging Nine Open Hyperbolic Shapes Joined Laterally), ca. 1958 Cooper wire 193 x 38.1 x 38.1 cm; William Roth Estate  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Laurence Cuneo



Ruth Asawa

*Poppy* (TAM.1479), 1965 Lithograph, 76.4 x 52.2 cm; The Museum of Modern Art, New York, gift of Kleiner, Bell & Co  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: © 2015 MoMA, NY



Ruth Asawa

*Untitled* (S.184, Hanging Tied-Wire, Single-Stem, Multi-Branched Form Based on Nature), ca. 1962 Galvanized steel wire, 76.2 × 101.6 × 101.6 cm; Collection of Diana Nelson and John Atwater;  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Laurence Cuneo





Ruth Asawa

*Untitled* (S.451, Wall-Mounted Tied-Wire, Open-Center, Six-Branched Form Based on Nature), ca. 1965; Brass and copper wire, 63.5 × 73.7 × 19.1 cm; private collection  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo courtesy David Zwirner



Ruth Asawa

*Untitled* (SD.017, Tied-Wire Sculpture Drawing with Open Pentagon in Center), 1980s to mid-1990s; ink on paper, 46.4 x 66 cm; private collection  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: James Paonessa



Ruth Asawa

*Valentine Bouquet from Adam* (PF.555), 1991  
Ink on paper, 31.8 x 58.4 cm; private collection  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: James Paonessa



Artist Ruth Asawa making wire sculptures, California, United States, November 1954  
image: Nat Farbman/The LIFE Picture Collection/Shutterstock  
artwork: © 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner



Portrait of Japanese American artist sculptor Ruth Asawa as she sketches a design, 1954;  
image: Nat Farbman/The LIFE Picture Collection/Shutterstock; artwork: © 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner



Ruth Asawa with her children Addie and Paul in front of *Doors* (S.528, Carved Redwood Doors for Ruth Asawa's Home), at her home in San Francisco, ca. 1965; photo by Joan Pearson Watkins;  
Artwork © 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner



Living room of Ruth Asawa's home in San Francisco's Noe Valley neighborhood, 1969  
photo by Rondal Partridge; photo © 2026 Rondal Partridge Archives  
Artwork © 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner



Ruth Asawa (second from left) with visitors to her exhibition *Ruth Asawa: A Retrospective View*, San Francisco Museum of Art (now SFMOMA), 1973  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Laurence Cuneo



Ruth Asawa and her granddaughter with *Japanese American Internment Memorial* (PC.011), 1990-94, commissioned by the City of San José; 300 South First Street, San José  
© 2026 Ruth Asawa Lanier, Inc., courtesy David Zwirner; photo: Laurence Cuneo

