“I always begin from the insides, working on the surfaces...so that the interesting thing is that the outside surface becomes the inside surface of the next form,” Asawa discussed her process and technique in an excerpt from Robert Snyder’s 1978 film *Ruth Asawa: Of Forms and Growth*.

The de Young Museum in San Francisco was host to the first complete survey of Asawa’s career in 2006, bringing together 54 sculptures and 45 works on paper with archival notebooks and photographs. Tour the virtual galleries.

Asawa and her husband Albert Lanier reflected on their experiences at Black Mountain College, artistic process, and life in San Francisco in an oral history with the Smithsonian Archives of American Art in 2002. “It you take material you like and you know how far you can take it from what is traditional to do...you like to take it another step...that interests me. And it can be any material. It doesn’t have to be wire. It just has to be able to do that. I think that that’s an important thing.” The Bancroft Library also published a significant in-depth oral history with Asawa from the 1970s.

David Zwirner Gallery in New York celebrated their new status as representatives of Asawa’s estate in 2017 with a solo exhibition exploring the artist’s talent in painting and drawing alongside seminal sculptures. In early 2020, the gallery’s London space celebrated Asawa’s first major gallery exhibition outside the United States, *Ruth Asawa: A Line Can Go Anywhere*.

*Juxtapoz Magazine* spoke with two of Asawa’s daughters, Aiko Cuneo and Addie Lanier, in 2018. “I think her private work was always the most important and the most fulfilling. This became particularly evident at the end of her life. She had the most intellectual energy, memory, and emotional interest in her personal work, as well as an unwavering confidence that her work was important, original, and worthy of recognition,” They reflected. “At the same time, she felt that, as an artist, she had a responsibility to contribute and participate fully in her community. Given the chance, I don’t think she would have done it any other way.”

The Pulitzer Arts Foundation in St. Louis provided Asawa with her first retrospective beyond the west coast in 2018 with 80 works including over 60 sculptures – a showcase The Washington Post hailed as “the year’s most beautiful exhibition.” Digital resources of the exhibition include installation photographs, an audio guide, and an interview with curator Tamara H. Schenkenberg on The Modern Art Notes Podcast.

In 2021, Modern Art Oxford will become the first public institution in Europe to host a solo exhibition of Asawa’s work, exploring her self-given title as a “citizen of the world,” her conviction that art could have a higher purpose in the world, and being an artist was just one facet of a happy existence, which also included having a family, participating in her communities, and being socially engaged.
Ruth Asawa (American, 1926-2013)
Untitled (S.592, Hanging, Single Lobe, Three-Layered, Continuous Form within a Form), c. 1958
Copper wire
Private Collection; L2020:30.2

Relentlessly experimental across a range of mediums, Ruth Asawa is remembered as a sculptor, educator, and arts activist. As a second-generation Japanese American, she was interned with her mother and siblings in California and Arkansas for eighteen months during World War II. Art became a reprieve during this formative experience, shaping her path as a student in Milwaukee and later at the influential Black Mountain College in North Carolina. After a trip to Mexico in 1947, she began adapting traditional basket-weaving techniques and experimenting with industrial materials like copper and steel.

This wire sculpture is a virtuoso example of Asawa’s signature “form within a form” technique, in which she uses a single line of wire to hand-loop sequences of nesting biomorphic orbs. Asawa garnered inspiration from nature, materials, weaving techniques, and what she famously referred to as “the economy of a line, making something in space, enclosing it without blocking it out.” As she reflected late in her career: “I realized that if I was going to make these forms, which interlock and interweave, it can only be done with a line because a line can go anywhere.”

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