

BETYE SAAR

BLACK WHITE

This publication accompanies the exhibitions *Betye Saar: Black White*, September 10 - December 17, 2016 and *Betye Saar: Blend*, October 15 - December 17, 2016 at Roberts & Tilton, Culver City, California

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Essay by
Bridget R. Cooks

Foreword
Camille Mary Weiner

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Foreword

Betye Saar's preoccupation with language — its curiosity and chaos, the slippages of its formal presentation, its use and its absence — resists convention. It informs the mystical, the spiritual, and the familiar; paradoxically, this is none more evident than in her work not featuring text. A two-part survey, *Black White* and *Blend* address how color imparts meaning dependent on social context and determined by historical moment.

Spanning over four decades, *Black White* brings together a wide array of work in the materiality Saar is known for — cages, assemblages, alters and scales — to reflect on how specific ideas gives nuance to black-white dualism. Each work is executed in a monochromatic palette, references the color(s) in the title, or interprets the positive-negative asymmetry of each. Installed in a space painted in alternating shades of white and black, the result is of an immersive experience within a powerful environment.

Blend continues Saar's exploration as a means to engage with a multiplicity of techniques, images, and ideas. If *Black White* is interpreted as an attitude, characterized not by its fidelity to an organizing principle but by the sharpness of its delivery, *Blend* is defined by way of its ambiguity. Gray is the predominate hue, though less in appearance than in essence. As much a sensibility or mood, gray is a contradiction: enigmatic; unsettling; unidentifiable. Here, *Blend* takes shape.

The complex interplay between language, subjectivity, power, and site within Saar's work demonstrates how she deconstructs the sociolinguistics of race as performative; illuminating how for many, language is used to disguise oneself, controlling how white or black one sounds. The malleability of language underlies its great ability as an indicator of social change. Rather than developing a more literalist implication of this idea, Saar explores its semantic potential.

Simultaneously social document and protest, her complex orchestrations of found materials treat language as structured norms, reconfigured for each subsequent generation. Seen together, the works on view develop as a strongly interpretative explanation of the convictions and attitudes at a moment of intense historical renewal.

Camille Mary Weiner



Time After Time: Black White

Bridget R. Cooks

At the end of 2016, Roberts & Tilton presented *Black White*, a survey exhibition of artworks by Betye Saar from 1964 to 2016. The intimate space was color coded to match the exhibition theme. With its dramatic black carpet, and black and white walls and pedestals, the boxy gallery enveloped viewers in stark contrasts of visual and social color values. The titles of the fifteen works within, such as *When Cotton Was King*, *Dark Times*, and *Game of Fate*, read like the spines of epic historical novels. Indeed, Saar's carefully constructed assemblages address the great concerns that persist through the ages: the mysteries of time, the quest for freedom and the trap of imprisonment, the violent ambition of greed, the struggle between darkness and light, the transience of life and the desire to know what comes after. The exploration of these issues resonates from one work to the next through domestic objects presented in black and white. Saar memorializes them in sculptures and works on paper that are disquietly still. Her arrangements complicate the presumed understanding of binary terms, and reveal the complexity and arbitrariness of value systems. Her constructions are collective witnesses to a time that appears to be in the past, but is instead, increasingly relevant as time passes.

For *The Weight of Whiteness* (2014) Saar's use of a utility scale for the base of the artwork, enables her to play with whiteness as something to be measured. Used for race and class based divisions from the seventeenth through much of the twentieth century, the racial mix of one's ancestry could determine social status and everyday mobility. In *The Weight of Whiteness*, Saar bears Whiteness as a physical weight—a literal mass, as well as a genetic inheritance. Her selection of objects shows divergent definitions of white as both light and heavy. Resting between the face of the scale and its measuring platform above is a serpentine pile of white chains suggesting both the density of metal and the historical burden of African enslavement. Positioned here, the chains prevent the scale's spring from fully functioning. The weight of the pitted *putto* bust and its surrounding cloudlike mass of cotton bolls does not fully register. The cotton is light, but is laden with the history of the exploitative labor system of slavery. The heavy material of the *putto*, along with its artificial blue eyes and wistful, pock marked appearance denudes its ethereal referent as farce. The bundled chains serve as a support for the damaged angelic depiction of whiteness above. On the back of the scale is a galleon-shaped iron doorstopper. Represented at full speed with wind filled sails marked by the flag of England, the ship's movement through the sea is permanently fixed. Whitewashed and attached to Saar's sculpture, the ship serves as a reminder of European colonization in the making of the new world.

At the top of *Game of Fate* (2016), a wide-eyed black owl perches like a sentinel in a small bulb-shaped cage. Thin linked chains fall over and around its wire frame to a larger bell-shape below. Rising from the cage's circular bottom stand five wooden sculptures, and scattered stacks of black dice with white dots.

The Weight of Whiteness, 2014
Mixed media assemblage
14 x 9 x 7 in (35.56 x 22.86 x 17.78 cm)



Three of the sculptures are carved as baboons posed to represent the wise monkeys of the proverb “see no evil, hear no evil, speak no evil.” An upright, knobby antelope horn, and a raised fist and forearm stand alongside the trio. As associated with gambling, the dice connote choices resolved by games of chance. The horn calls to mind another type of game—animals that are hunted, and whose horns are valued for their medicinal and spiritual powers. The raised fist reads as the defiant symbol of Black power and resistance to oppression. Together the group of objects forms a scene of protest to their confinement. Their shared darkness attests that the fate of black people is linked to the fate of a world that refuses to see, hear, or speak their injustice.

In the serigraph *Passe Blanc* (2002) rice paper provides a milky opacity for the ghostly image of a young woman. She stands, smiling, dressed in a light colored dress cinched with a wide band at her narrow waist. The hemline of her dress limns the border’s soft rag edge. Her wavy dark hair is gently piled on her head and curves down to frame her face and neck. The context of the photographer’s studio is excised from the portrait. In the absence of her physical environment, the woman seems to rise from within the light of the paper. The embedded leaves surround her and float, as she does, in the world just beyond the surface. Although she is visible, she is just barely so—neither completely here in our space, nor there, in the pictorial world, but in a liminal space at the threshold between the two. In this way she appears as a nearly forgotten memory, both present and intangible.

Saar’s title for the work is a French term used historically in New Orleans to identify Creole men and women of African ancestry whose physical features allowed them to pass for White. Saar’s visual strategies explore the woman’s racially mixed identity and the social tensions between invisibility and visibility. The yellow sulfur butterfly that rests on her right hand testifies to the process of transitioning from one form to the next: Black to White, life to death, near to far, physical to spiritual.

In the same year that Saar made *Passe Blanc*, she made her counterpart, *Madame Noire* (2002). The black, shadow box assemblage contains a selection of objects that present and preserve the memory of this mysterious woman. She appears in a painted portrait, elegantly posed in a blue bodice and purple skirt. Although her image is more colorful than that of the woman in *Passe Blanc*, the details of *Madame Noire*’s face are just as difficult to discern. A touch of red on her lips and the whites of her eyes are the only features that emerge from the dark palette. The objects displayed around Madame’s portrait elaborate on her environment and lifestyle. An embossed black leather glove reaches toward a dreamy landscape scene on a decorative fan above. A velvet heart, butterfly wings, and a silver barrette display a life of femininity, luxury, and sophistication. The iron gate detail at the bottom of the composition denotes her location as New Orleans—the same city signaled in *Passe Blanc*. Through the specificity of these objects Saar immortalizes this woman as an individual, yet the indistinct features of her portrait allows *Madame Noire* to represent others who may have shared the same station in life. Saar’s careful arrangement offers narrative possibilities for viewers to imagine and complete.

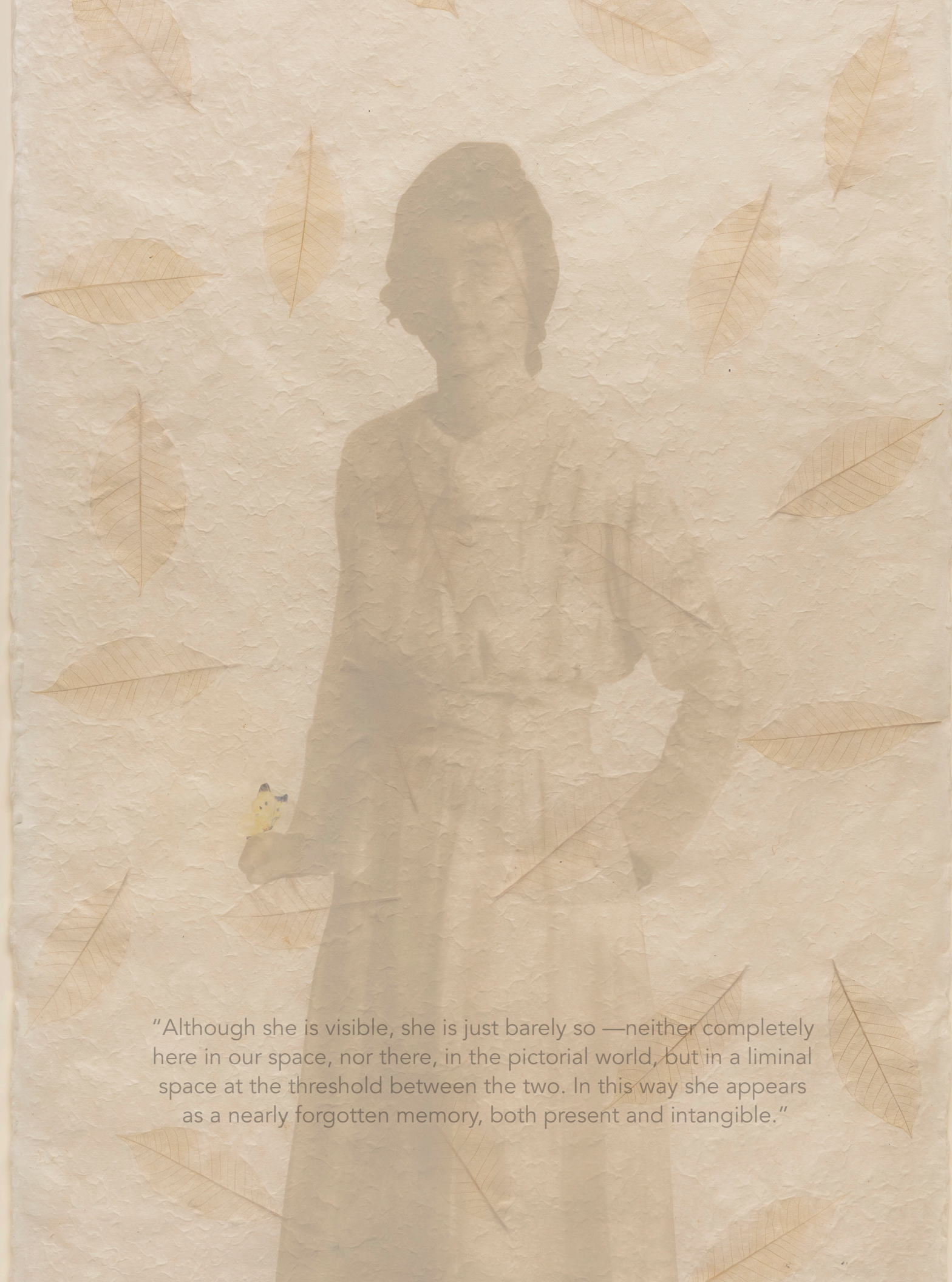
Game of Fate, 2016
Mixed media assemblage
24 x 9.5 x 10 in (61.0 x 25.4 x 25.4 cm)



The earliest artwork in the exhibition, *Sorceress and Seven Assorted Birds* (1964), represents Saar's formal roots as a printmaker. In this etching, Saar presents a woman positioned between fantasy and reality. The light colored female figure on the dark ground echoes the thematic shades of both *Passe Blanc* and *Madame Noire*. Although each artwork is made through a different artistic medium, all three feature women as the protagonists of their worlds. In *Sorceress* the woman appears to be part human, part animal. The title of the etching suggests that, as sorceress, she is in control of her form, able to shape shift and navigate the lines between herself and her environment. In these selected artworks from *Black White*, Saar demonstrates the complexity of black and white as markers of color, race, and experience. In her hands, the definitions of each term are questioned. Their boundaries are not yet fixed, but dynamic in their historical and future interpretations.

Bridget R. Cooks is Associate Professor of Art History and African American Studies at the University of California, Irvine. She is author of the book *Exhibiting Blackness: African Americans and the American Art Museum* (University of Massachusetts Press, 2011), and several of her other publications can be found in *Afterimage*, *American Studies*, *Pedagogy* and *American Quarterly*. She is currently working on her second manuscript titled, *A Dream Deferred: Art of the Civil Rights Movement and the Limits of Liberalism*. She was the first recipient of the James A. Porter & David C. Driskell Book Award in African American Art History.

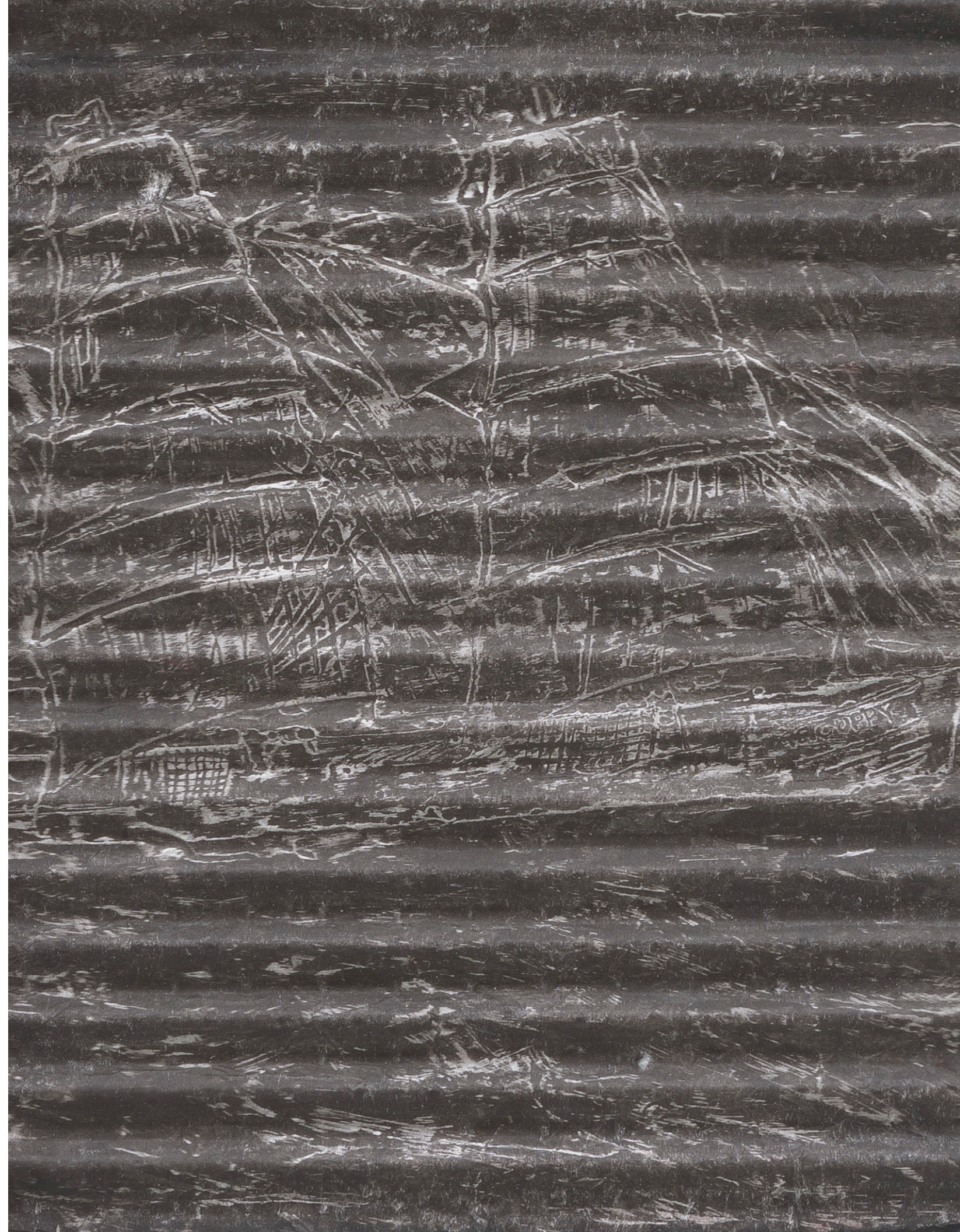
Passe Blanc, 2002
Serigraph on unique rice paper
51 x 27 in (130.2 x 69.8 cm)
Edition of 10



"Although she is visible, she is just barely so —neither completely here in our space, nor there, in the pictorial world, but in a liminal space at the threshold between the two. In this way she appears as a nearly forgotten memory, both present and intangible."



Dark Times, 2015
Mixed media on vintage washboard
21.25 x 8.5 x 2.5 in (54.0 x 21.6 x 6.3 cm)





Madame Noire, 2002
Mixed media assemblage on paper
24.5 x 16.25 x 1 in (62.2 x 41.3 x 2.5 cm)





The Game of Chance, 2016
Mixed media assemblage
24 x 9.5 x 10.5 in (60.96 x 24.13 x 26.67 cm)



When Cotton Was King, 2009
Mixed media assemblage
11.5 x 10 x 7 in (29.2 x 25.4 x 17.8 cm)



Dark Journey: The Game of Destiny, 2016
Mixed media assemblage
31 x 15.5 x 15.5 in (78.74 x 39.37 x 39.37 cm)





Heartbreak Hotel, 2016
Mixed media assemblage
15.75 x 8.75 x 4 in (40.64 x 22.86 x 10.16 cm)





Always Just Out of Focus, 1982
Mixed media collage on paper
18 x 13.5 in (45.72 x 34.29 cm)



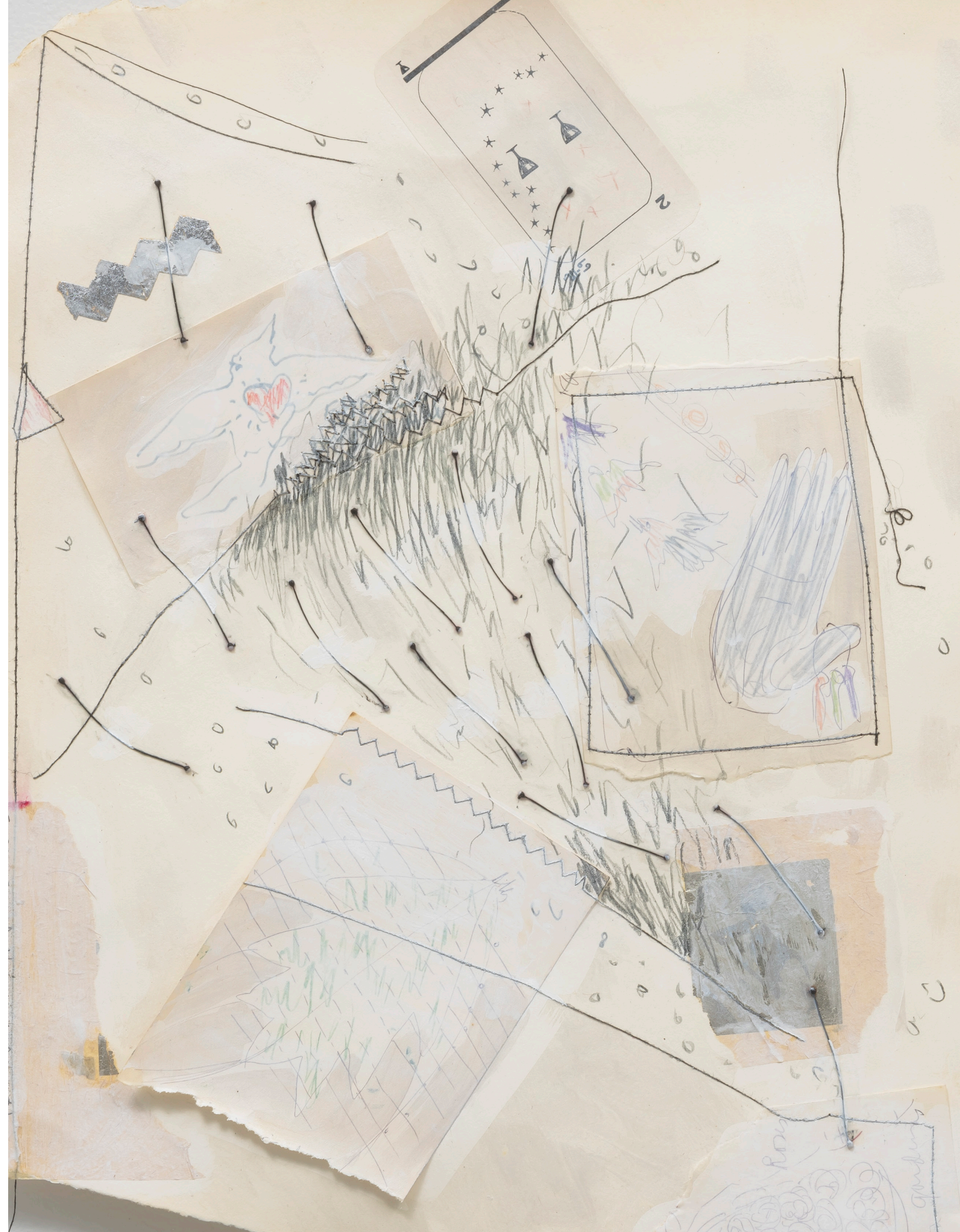


Collecting Twilight Corners, 1982
Mixed media collage on paper
19.5 x 14.75 in (49.53 x 37.47 cm)





Every Secret Thing (Almost), 1982
Mixed media collage on paper
20 x 13.25 in (50.8 x 33.66 cm)





To Follow Separate Stars, 1982
Mixed media collage on paper
18 x 15.5 in (45.7 x 39.4 cm)





Flight of the Trickster, 2012
Mixed media collage on black hand-made paper
68.5 x 40.5 x 1 in (176.5 x 104.1 x 2.5 cm)



Installation View:
Black White
September 10 - December 17, 2016
Project Room
Roberts & Tilton, Culver City, California



Installation View:
Black White
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Sorceress with Seven Assorted Birds, 1964
Etching
14.5 x 12 in (36.83 x 30.48 cm)
Edition of 20





Installation view pages 32-35:
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BETTYE SAAAR

BLEND

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Essay by
Bridget R. Cooks



Time After Time: Blend

Bridget R. Cooks

In its main gallery space, Roberts & Tilton presented *Blend*, a survey exhibition of artworks by Betye Saar from 1986 to 2016. The artist's selection of thirteen assemblage sculptures and paper collages was a companion for the *Black White* exhibition on view in the gallery's more intimate room. As its title suggests, *Blend* combined thematic elements from *Black White*. The resulting gray offered visual syntheses on aging, integration, family, and the passing of time.

In the collage *Clues to Feelings* (1986) Saar presents a dreamlike cluster of familiar objects floating through space. Small torn sheets of paper build up a mix of shapes and symbols of chance, outer space, and inner space: eight hearts on a playing card, lines that trace the stars of an asterism, and a flat, diary-sized key settled in a dried puddle of paint. Saar's combination of actual items with naturalistic depictions blurs the line between reality and illusion. Strands of thread mix with Saar's drawings to form symbols and indistinct fragments. Stains and drips of gray paint and sketchy pencil marks appear as abstract doodles lazily created during a daydream. Saar depicts a fish tunneling through two slits of a splotchy white heart. The unlikely coupling casts a dark shadow as it drifts over a watery wash of grays. A whitewashed face radiates lines of energy created by pin-like stitches and cherry stems. The strange gathering in *Clues to Feelings* is less a harmonic formation and more an implausible blend. Prompting more questions than answers, the collage offers pieces of a puzzle that has not yet been identified.

A restless waterscape unfolds in Saar's mixed media collage *Small Betrayals* (1993). At the center, a faint red heart is trapped in a dark tight coil. The heart is outlined by a white triangle on a grey square that seems to blow across the water at the will of the wind. Bandages and lifesaving buoys come to the heart's rescue. An illustration of the letters J, K, L, and M in American Sign Language signals the frustrating search for a useful method of communication. A pair of dice haphazardly flies through the air, and short pastel lines score the sky to animate the scene. The rough texture of the composition leads viewers to imagine Saar vigorously creating the work. In turn, *Small Betrayals* exudes anxiety as nothing depicted is settled. The impact of deceptions denoted by the title has left turmoil and trouble in its wake.

In *The Dark Past, The Grey Future* (1999) Saar's mixed media work on paper confronts viewers with a picture of loss and memory. Divided lengthwise by a strong diagonal, the gray portion of the composition doubles as two-dimensional plane and a body of water. The horizon line is defined by an empty canoe on fire and a print of the eighteenth century Brookes slave ship diagram showing how Africans were positioned in the hold for transport during the transatlantic slave trade. Saar connects the end of the canoe to the bow of the ship with the brown-stained strip of paper. The articulation is marred by a bloody handprint—a reminder of the colonial massacres of Native Americans and imported Africans symbolized by both vessels. The index finder of the hand touches a ghostly sepia-tone photograph of a woman. She appears tarnished by the mud colored, smoke-filled sky—another casualty of tragic destruction.

Standing in the Shadow of Love (detail), 2000
Mixed media assemblage
18 x 26.25 x 1.50 in (45.7 x 66.7 x 3.8 cm)

Objects below the surface of the water include paper frames, a photograph of three Native American women, and ragged strings of silver seed beads. The lower left corner of the composition has been torn away and sutured back together by tiny stitches of thread. A bark-like veneer on the lower right side bears dozens of small stitches that strengthen its rough edges. Saar is not afraid to dwell in bleak realities of historical trauma. Her melancholy composition articulates the horrors of the past for viewers to contemplate. The gray future may be unknown, but from here it is gloomy and dim.

Along the top edge of the paper collage *Redbone & Black: Scouts* (2001) are three sets of copper shapes that track waxing, full, and waning phases of the moon. Each set doubles as an abstract depiction of an eye combining Saar's interest in the astronomical and astrological study of celestial bodies. In the upper corners of the work, Saar painted naturalistic human eyes that frame the trio of moons and establish a sense of their omniscient power. Below each eye are images of the Brookes slave ship. The illustrations lay on either side of a photographic portrait in the middle of the composition. Although a thin, opaque layer of paper covers the image, the outlines of three figures dressed like cowboys are visible. Two of the figures appear to be Native American men, but the features of the third man are obscured. The clouded presentation of the photograph heightens the viewers' desire to know more about them. Saar's title of the work, *Redbone & Black: Scouts*, offers a narrative of solidarity and brotherhood between the three men. As a unit, they sojourned together to survive in the early years of European colonization. Through *Redbone & Black: Scouts*, Saar challenges viewers to remember Native and African contributions to the nation.

Standing in the Shadow of Love (2000) is a diptych assemblage primarily composed of an old fashioned wooden washboard and a small white framed window. Both objects feature painted photographs. The grooves of the washboard's corrugated metal reveal the images of three black children likely taken around the turn of the twentieth century. Two young boys stand near each other on the left of the portrait, while the smallest, a little girl, stands apart from them on the right. The trio is nearly consumed by the surrounding darkness. Each child greets the camera with a look of fear and apprehension that only emphasizes their small statures. The white paint that Saar added to their eyes highlights their vulnerability and deeply sorrowful state. Positioning the photograph on the metal ridges used for scrubbing away dirt defines the children as dirty themselves. They appear helpless and lacking the attention they need to survive. The flat panel above the portrait is covered with several quilted strips of various aged fabrics. In the middle is a painted photograph of a slave shack providing a visual and social context of poverty for the children depicted below.

The window portion of *Standing in the Shadow of Love* shows a different kind of portrait. This photograph shows three young white children fancily dressed beside their coiffed and preened Black mammy. Clustered together in the center of the photograph, the group looks like a tight unit. Each person is in physical contact with another making them appear interdependent. The reassuring hand of the caretaking mammy comforts the blonde toddler who holds a twin-like doll. All eyes (even the obedient doll's) look alertly at the camera with straight backs and clean white clothes. The cloudy sky depicted in the studio backdrop lends an air of optimism and freedom to the happy quartet. Saar frames them with floral patterns in ivory lace and pink pastel papers. The window form suggests the possibility of light and hope.



The darker washboard contrasts against the window in both color and sentiment. The window, and representative family, constitutes most of the artwork, relegating the washboard to an unequal minority position. The photograph on the window is deceiving in its depiction of the mammy as part of the White family. Indeed, the children she works for are not her own. The forlorn children on the washboard insist that we wonder if the mammy has her own children, and who takes care of them.

Saar was inspired to make *Standing in the Shadow of Love* by the lyrics of the slave lullaby, "All the Pretty Little Horses":

*Hushaby, don't you cry,
Go to sleepy, little baby.
When you wake, you shall have cake,
And all the pretty little horses.
Blacks and bays, dapples and grays,
Coach and six-a little horses.*

*Way down yonder in the meadow,
There's a poor little lambie;
The bees and the butterflies pickin' out his eyes,
The poor little thing cries, "Mammy."*

*Hushaby, don't you cry,
Go to sleepy, little baby.*

Standing in the Shadow of Love, 2000
Mixed media assemblage
18 x 26.25 x 1.50 in (45.7 x 66.7 x 3.8 cm)

The song's lyrics belie the mammy's complacent appearance in the photograph. The lyrics (printed on the reverse of the artwork) allow the mammy to speak her truth and tell another side of the story of the nice White family. Saar's careful selection and placement of objects allows her to reveal differences of race, class, labor, position, and privilege in a seemingly effortless and indisputable fashion.

Saar's title for the artwork brings to mind the lyrics of another song, the Four Tops' Motown classic "Standing in the Shadows of Love." Its lyrics include, "Standing in the shadows of love, I'm getting ready for the heartaches to come. I want to run but there's nowhere to go, 'Cause heartaches will follow me, I know." In this more contemporary context, the Black children are left in the same place: away from love's healing light, in the shadows—uncared for, and alone.

In the large-scale assemblage *Destiny of Latitude and Longitude* (2010), Saar takes a metaphorical approach to addressing the process of aging along the journey of life. Padlocked to one side of the cage is a long, gray braid of hair. The braid reminds Saar of her grandmother, and the padlock symbolizes a destiny that all of us are locked into from birth. Saar lined the bottom of the bulbous, claw-footed cage with a nest of the thick gray hair. The carpet of wavy strands serves as ocean waves beneath the model of a battleship gray colored schooner. As a symbol of aging, the ocean of gray hair provides the momentum and foundation for movement through life. A small black globe and net float on the water—resigned to the fate of time.

In the middle of the cage is a second tall ship—the representation of another life sailing along its path. The styles of the ships date back to the African slave trade and recall the American system of slavery that locked humans in a disastrous fate. The small black bird resting at the top of the cage references the Jim Crow system of Black exclusion in America, and serves as a visual analogy for enslaved Africans trapped like a caged animal.

Through the collage and assemblage works in *Blend*, Saar meditates on the inheritances from past generations, and reflects on the positions viewers find themselves in today. In these selections from a lifetime of work, Saar critically frames and reframes the lessons of the past, while provoking us to define the future.

Bridget R. Cooks is Associate Professor of Art History and African American Studies at the University of California, Irvine. She is author of the book Exhibiting Blackness: African Americans and the American Art Museum (University of Massachusetts Press, 2011), and several of her other publications can be found in Afterimage, American Studies, Pedagogy and American Quarterly. She is currently working on her second manuscript titled, A Dream Deferred: Art of the Civil Rights Movement and the Limits of Liberalism. She was the first recipient of the James A. Porter & David C. Driskell Book Award in African American Art History.

The Destiny of Latitude & Longitude, 2010
Mixed media assemblage
54 x 43 x 20.5 in (137.2 x 109.2 x 52.1 cm)







Blend, 2002
Mixed media collage on hand made paper
55 x 25.75 x .75 in (139.7 x 65.4 x 1.9 cm)





Searching for a Vision of Truth, 2016
Mixed media assemblage
23 x 10 x 9.5 in (58.4 x 25.4 x 24.1 cm)



Serving Time, 2010
Mixed media assemblage
64 x 17.25 x 9.75 in (162.6 x 43.8 x 24.8 cm)





Clues to Feelings, 1986
Mixed media on paper
21 x 24 in (53.3 x 61.0 cm)



Small Betrayals, 1993
Mixed media on paper
25.50 x 29 in (64.8 x 73.7 cm)



Redbone & Black: Scouts, 2001
Mixed media collage on paper
17.5 x 25 in (44.5 x 63.5 cm)



The Dark Past, The Grey Future, 1999
Mixed media collage
22.75 x 27.75 in (57.8 x 70.5 cm)



Mojotech, 1987
Mixed media installation
76 x 294 x 16 in (193.0 x 746.8 x 40.6 cm)





Pause Here - Spirit Chair, 1996
Mixed media assemblage with metal garden chair and neon
31.5 x 24.5 x 20.5 in (80.01 x 62.23 x 52.07 cm)



Illusion of Freedom, 2009
Mixed media assemblage
8.5 x 18.5 x 11 in (21.6 x 47.0 x 27.9 cm)



Vanity, 2009
Mixed media assemblage
16 x 13.25 x 10.25 in (40.64 x 33.65 x 26.03 cm)







Betye Saar

Born 1926

Resides Los Angeles, CA

EDUCATION

- 1949 BA University of California, Los Angeles, CA
- 1958-62 Graduate Studies: California State University, Long Beach, CA
University of Southern California, Los Angeles, CA
California State University, Northridge, CA
- 1991-2012 Honorary Doctorates: Cornish College of the Arts, Seattle, WA
California Art Institute, Oakland, CA;
California Institute of the Arts, Valencia, CA
Massachusetts College of Art and Design, Boston, MA
College of Art and Design, Los Angeles, CA
California College of Arts & Crafts, San Francisco, CA

SOLO EXHIBITIONS

- 2018 Roberts Projects, Culver City, CA
- 2017 *Betye Saar: Keepin' It Clean*, Craft and Folk Art Museum, Los Angeles, CA, catalogue
- 2016 *Uneasy Dancer*, Fondazione Prada, Milan, Italy, catalogue
Black White, Roberts & Tilton, Culver City, CA
Blend, Roberts & Tilton, Culver City, CA
Betye Saar: Still Tickin', Scottsdale Museum of Contemporary Art, catalogue
- 2015 *Betye Saar: Still Tickin'*, Museum De Domijnen / Het Domein, Sittard, Netherlands, catalogue
- 2014 *Betye Saar*, The MacDowell Colony, Sharon Arts Center, Peterborough, NH
Betye Saar on the Shelf, Roberts & Tilton, Culver City, CA, catalogue
Red Time: EST, Michael Rosenfeld Gallery, New York, NY
- 2013 *The Alpha & The Omega: The Beginning & The End*, Roberts & Tilton, Culver City, CA
- 2011 *Red Time*, Roberts & Tilton, Culver City, CA
Betye Saar: CAGE, A New Series of Assemblages and Collages, California African American Museum, Los Angeles, CA
Exhibition Artist-Walk-Through with Betye Saar, California African American Museum, Los Angeles, CA
- 2010 *Cage*, Michael Rosenfeld Gallery, New York, NY
- 2007 *Extending the Frozen Moment*, Crocker Museum of Art, Sacramento, CA
- 2006 *Migrations/Transformations*, Michael Rosenfeld Gallery, New York, NY
Extending the Frozen Moment, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Extending the Frozen Moment, Norton Museum of Art, West Palm Beach, FL
- 2005 *Extending the Frozen Moment*, University of Michigan Museum of Art, Ann Arbor, MI
- 2003 *Personal Icons*, Kirkland Fine Art Center, Millikin University, Decatur, IL
- 2002 *Personal Icons* Merrill Lynch & Co, Inc., Princeton, NJ
Colored – Consider the Rainbow, Michael Rosenfeld Gallery, New York, NY, catalogue
Colored – Consider the Rainbow, The Columbus Museum Uptown, Columbus, GA
- 2000 *Betye Saar: As Time Goes By... 1591-1951*, Pinnacle Galleries, Savannah College of Art and Design, Savannah, GA
In Service: A Version of Survival, Michael Rosenfeld Gallery, New York, NY, catalogue
- 1999 *Personal Icons*, The University Art Museum, University of New Mexico, Albuquerque, NM
Personal Icons, Anderson Ranch Art Center, Snowmass, Village, CO

- 1998 *Workers + Warriors: The Return of Aunt Jemima*, Michael Rosenfeld Gallery, New York, NY, catalogue
Workers + Warriors: The Return of Aunt Jemima, Greenville County Museum of Art, Greenville, SC
Workers + Warriors: The Return of Aunt Jemima, The Detroit Institute of Arts, Detroit, MI
Crossings, Jan Baum Gallery, Los Angeles, CA
A Woman's Boat: Voyages, Saddleback College Art Gallery, Mission Viejo, CA
Personal Icons, California African American Museum, Los Angeles, CA
- 1997 *Ritual and Remembrance*, The Tacoma Art Museum, Tacoma, WA
Ritual and Remembrance, California African American Museum, Los Angeles, CA
Personal Icons, Tacoma Art Museum, Tacoma, WA
Personal Icons, Tubman African American Museum, GA
Personal Icons, Museum of Nebraska Art, Kernny, NE
- 1996 *Visual Journey*, Des Moines Art Center, Des Moines, IA
Bearing Witness, Spelman College, Atlanta, GA
Tangled Roots, The Palmer Museum of Art, Penn State College, PA
Personal Icons, de Saisset Museum, Santa Clara, CA
Personal Icons, Paul Robeson Cultural Center, Pennsylvania State University, University Park, PA
Personal Icons, Women & Their Work, Austin, TX
Personal Icons, Joslyn Art Museum, Omaha, NE
- 1995 *Personal Icons*, Salina Art Center, Salina, KS , catalogue
Personal Icons, William H. Van Every Jr. Gallery, Davidson College, Davidson, NC
- 1994 *Limbo*, Santa Monica Museum of Art, Santa Monica, CA
- 1993 *Betye Saar: The Secret Heart*, Fresno Art Museum, Fresno, CA
- 1992 *Signs of the Times*, Hypo Square, Hypo-Bank, New York, NY
The Ritual Journey, Joseloff Gallery, University of Hartford, West Hartford, CT
- 1991 *Sentimental Souvenirs*, Objects Gallery, Chicago, IL
- 1990 *Sanctified Visions*, Museum of Contemporary Art, Los Angeles, CA
- 1989 *Connections: Site Installations / USIA*
Illusions, Wellington City Art Gallery, Wellington, New Zealand
Fragments of Fate, Auckland, New Zealand
Betye Saar: Secrets and Shadows, California State University, San Luis Obispo, CA
- 1988 *Connections: Site Installations / USIA*
Voyages: Dreams & Destinations, Taichung Museum of Art, Taichung, Taiwan
Shadow Song, The Creative Center, The National Art Gallery, Kuala Lumpur, Malaysia
Betye Saar: Resurrection: Site Installations 1977 to 1987, Main Art Gallery, Visual Arts Center, California State University, Fullerton, Fullerton, CA, catalogue
House of Fortune, Thomas Jefferson Cultural Center, US Embassy, Makati, Manila, Philippines
A Gathering of Hearts, Saxon Lee Gallery, Los Angeles, CA
- 1987 *Sentimental Sojourn: Strangers & Souvenirs*, Pennsylvania Academy of Fine Arts, Philadelphia, PA
Mojotech, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA
- 1986 *Betye Saar: Paperworks*, Southwest Craft Centre, San Antonio, TX, catalogue
Predictions, Women's Building, Los Angeles, CA
- 1985 *Spiritcatcher*, Lang Art Gallery, Scripps College, Claremont, CA
Collage and Installations, Art Gallery, Spokane Falls Community College, Spokane, WA
Wood and Shadow, Skowhegan School of Painting and Sculpture, Skowhegan, ME
Betye Saar: Installation, Artemisia Gallery, Chicago, IL

- 50 Years and I Still Can't Breathe: Remembering the 50th Anniversary of the 1965 Watts Rebellion and Now, Watts Towers Art Center, Los Angeles, CA
- After Living in the Room of Réalités Nouvelles, Sonce Alexander Gallery, Los Angeles, CA
- Witness: Art, Activism and Civil Rights in the Sixties, Blanton Museum of Art, University of Texas, Austin, TX
- ART in Embassies Exhibition, United States Ambassador Dwight Bush Residence, Rabat, Morocco
- Collector's Legacy: Selections from the Lloyd and Sandra Baccus Collection, David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora, College Park, MD
- Incognito 2015, Santa Monica Museum of Art, Los Angeles, CA
- It's Never Just Black or White, Michael Rosenfeld Gallery, New York, NY
- Marks Made, Museum of Fine Arts, St. Petersburg, FL
- Speaking Volumes: Transforming Hate, Living Arts, Tulsa, OK
- Speaking Volumes: Transforming Hate, Waterloo Center for the Arts, Waterloo, IA
- Speaking Volumes: Transforming Hate, Seton Gallery, University of New Haven, New Haven, CT
- 2014 Witness: Art, Activism and Civil Rights in the Sixties, Brooklyn Museum of Art, Brooklyn, NY
- Witness: Art, Activism and Civil Rights in the Sixties, Hood Museum of Art, Hanover, NH
- Witness: Art, Activism and Civil Rights in the Sixties, The Blanton Museum of Art, Austin, TX
- Objects, Obsessions, Obligations, Phoenix Art Museum, Phoenix, AZ
- Shared Vision: The Myron and Anne Jaffe Portenar Collection, Arthur Ross Gallery, University of Pennsylvania, Philadelphia, PA
- 17 @ 70+, Orange Coast College, Costa Mesa, CA
- African American Visions: Selections from the Samella Lewis Collection, Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
- Venus Drawn Out: 20th Century Drawings by Great Women Artists, The Armory Show Modern, New York, NY
- RISING UP/UPRISING: Twentieth Century African American Art, Michael Rosenfeld Gallery LLC, New York, NY
- Speaking Volumes: Transforming Hate, UC Gallery, University of Montana, Missoula, MT
- 2013 Tapping the Third Realm, Ben Maltz Gallery at Otis College of Art and Design and the Laband Art Gallery at Loyola Marymount University, Los Angeles, CA
- Etched in Collective History, Birmingham Museum of Art, Birmingham, AL
- Reflections: African American Life from the Myrna Colley-Lee Collection, International Arts & Artists, Washington, DC;
- Reflections: African American Life from the Myrna Colley-Lee Collection, Kalamazoo Institute of Arts, Kalamazoo, MI
- Reflections: African American Life from the Myrna Colley-Lee Collection, Howard University Gallery of Art, Washington, DC
- Reflections: African American Life from the Myrna Colley-Lee Collection, Alexandria Museum of Art, Alexandria, LA
- Reflections: African American Life from the Myrna Colley-Lee Collection, Lauren Rogers Museum of Art, Laurel, MS
- Reflections: African American Life from the Myrna Colley-Lee Collection, Montgomery Museum of Fine Arts, Montgomery, AL
- Reflections: African American Life from the Myrna Colley-Lee Collection, Bullock Texas State History Museum, Austin, TX
- Against the Grain: Wood in Contemporary Art, Craft and Design, Branigan Cultural Center, Las Cruces, NM
- Seismic Shifts: Ten Visionaries in Contemporary Art & Architecture, National Academy Museum, New York, NY
- We Hold These Truths... , Hofstra University Museum, Hempstead, NY
- The Lunder Collection: A Gift of Art to Colby College, Colby Museum of Art, Waterville, ME
- Now Dig This! Art and Black Los Angeles 1960 – 1980, MOMA PS1, New York, NY
- Against the Grain: Wood in Contemporary Art, Craft and Design, Museum of Arts and Design, New York, NY
- In Tandem, Muscarelle Museum of Art, Williamsburg, VA
- Speaking Volumes: Transforming Hate, Gotthelf Art Gallery at the San Diego Center for Jewish Culture, San Diego, CA
- Speaking Volumes: Transforming Hate, Lewis-Clark State College, Lewiston, ID
- 2012 Collected Ritual, The Studio Museum in Harlem, New York, NY
- INsite/INchelsea: The Inaugural Exhibition, Michael Rosenfeld Gallery LLC, New York, NY
- The Female Gaze: Women Artists Making Their World, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- We the People, Robert Rauschenberg Project Space, New York, NY
- African American Art Since 1950: Perspectives from the David C. Driskell Center, David C. Driskell Center at the University of Maryland, College Park, MD
- To be a Lady: A Century of Women in the Arts, 1285 Avenue of the Americas Art Gallery, New York, NY
- From Nothing to SOMething: Assemblage, Collage and Sculpture, Tobey C. Moss Gallery, Los Angeles, CA
- Successions: Prints by African American Artists from the Jean & Robert Steele Collection, David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland, College Park, MD
- Full Spectrum: Prints from the Brandywine Workshop, Philadelphia Museum of Art, Philadelphia, PA
- African American Visions: Selections from the Samella Lewis Collection, Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
- Breaking in Two: Provocative Visions of Motherhood, Santa Monica Art Center, Santa Monica, CA
- Regarding Warhol: Sixty Artists, Fifty Years, The Metropolitan Museum of Art, New York, NY
- LA Raw: Abject Expressionism in Los Angeles, 1945-1980: From Rico Lebrun to Paul McCarthy, Pasadena Museum of California Art, Pasadena, CA
- Places of Validation, Art & Progression, California African American Museum, Los Angeles, CA
- Women's Call for Peace: Global Vistas, John Jay College of Criminal Justice, New York, NY
- Pacific Standard Time: Crosscurrents in LA Painting and Sculpture, 1945 – 1970, The J. Paul Getty Museum, Los Angeles, CA
- Beyond Bearden, Harvey B. Gantt Center for African American Arts + Culture, Charlotte, NC
- Under the Big Black Sun, The Geffen Contemporary at MOCA, Los Angeles, CA
- Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and the Watts towers Arts Center, Los Angeles Municipal Art Gallery, Los Angeles, CA
- Artistic Evolution, Natural History Museum of Los Angeles, Los Angeles, CA
- On Paper, Michael Rosenfeld Gallery, New York, NY
- The Road Ahead, Roberts & Tilton, Culver City, CA
- Against the Grain: Wood in Contemporary Art, Craft and Design, Mint Museum of Art, Charlotte, NC
- Baila Con Duende: Group Art Exhibition, Watts Towers Art Center, Watts, CA
- Reimagining the Distaff Toolkit, The Philip and Muriel Berman Museum of Art, Ursinus College, Colledgeville, PA
- Reimagining the Distaff Toolkit, Burt Chernow Galleries, Housatonic Museum of Art, Bridgeport, CT
- Successions: Prints by African-American Artists from the Jean & Robert Steele Collection, David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland, College Park, MD
- 2011 Human Nature: Contemporary Art from the Collection, Los Angeles County Museum of Art, Los Angeles, CA
- California Art in the Age of Pluralism, 1974 – 1980, Museum of Contemporary Art, Los Angeles, CA
- Now Dig This! Art and Black Los Angeles 1960 – 1980, Hammer Museum, Los Angeles, CA
- Pacific Standard Time: Crosscurrents in LA Painting and Sculpture, 1945 – 1970, The J. Paul Getty Museum, Los Angeles, CA
- ART in Embassies Exhibition, United States Ambassador Bisa Williams Residence, Niamey, Niger
- A History of Los Angeles, Natural History Museum of Los Angeles County, Los Angeles, CA
- Beyond Bearden, Harvey B. Gantt Center for African American Arts & Culture, Charlotte, NC
- Gallery of California Art, The Oakland Museum, Oakland, CA
- Greetings from LA.: Artists and Publics, 1950 – 1980, Getty Research Institute, Los Angeles, CA
- Artistic Evolution: Southern California Artists, Natural History Museum of Los Angeles County, Los Angeles, CA
- Freedom's Sisters, Museum of Art and Tolerance, Los Angeles, CA
- Places of Validation, Art & Progression, California African American Museum, Los Angeles, CA
- Not Standard in Pacific Standard Time: Art in L.A. 1945 – 1980, Tobey C. Moss Gallery, Los Angeles, CA
- Civic Virtue: Los Angeles Municipal Art Gallery and the Watts Towers Art Center 1950 – 1980, LA Municipal Art Gallery, Los Angeles, CA
- Some Assembly Required: Assemblage and Collage, Jack Rutberg Fine Arts, Los Angeles, CA

- 1984 *Betye Saar: Selected Assemblages*, Museum of Contemporary Art, Los Angeles, CA, catalogue
Betye Saar: Secrets & Revelations, Georgia State University Art Gallery, Atlanta, GA
Betye Saar, Matrix Gallery, Sacramento, CA
Secrets & Revelations, Georgia State University Art Gallery, Atlanta, GA
Betye Saar: Installation, Minneapolis College of Art and Design, Minneapolis, MN
Betye Saar, Rene Bransten Gallery, San Francisco, CA
Betye Saar: Oasis, Museum of Contemporary Art, Geffen Contemporary, Los Angeles, CA
- 1983 *Betye Saar: Collages & Installations*, Woman's Art Movement, Adelaide, Australia
Uneasy Dancer, Canberra School of Art, Canberra ACT, Australia
In My Solitude, Art Gallery, Mt. St. Mary's College, Los Angeles, CA
Betye Saar: Collages and Assemblages, Eloise Pickard Smith Art Gallery, University of California, Santa Cruz, CA
- 1982 *Betye Saar: Collages*, Quay Gallery, San Francisco, CA
- 1981 *Betye Saar: New Work*, Baum-Silverman Gallery, Los Angeles, CA
Betye Saar: Assemblages and Collages, Chi-Wara Gallery, Atlanta, GA
Betye Saar: New Collages, Monique Knowlton Gallery, New York, NY
- 1980 *Rituals*, The Studio Museum in Harlem, New York, NY, catalogue
Betye Saar: Art Department Guest Artist in Residence, California State University School of the Arts, Long Beach, CA
Betye Saar, Linda Ferris Gallery, Atlanta, GA
Betye Saar, Crystal Britton Gallery, Atlanta, GA
- 1979 *Betye Saar: New Work*, Baum-Silverman Gallery, Los Angeles, CA
Betye Saar: Collages, Gallery 62, National Urban League, Inc., New York, NY
Betye Saar: Collages/Assemblages, Mandeville Art Gallery, University of California, San Diego, CA
Betye Saar, University Art Gallery, University of North Dakota, Grand Forks, MD
Betye Saar, Crocker Art Museum, Sacramento, CA
- 1978 *Betye Saar*, Southern Oregon State College, Ashland, OR
- 1977 *Betye Saar*, San Francisco Museum of Modern Art, San Francisco, CA
Ritual, Baum-Silverman Gallery, Los Angeles, CA
- 1976 *Matrix 22: Betye Saar*, Wadsworth Atheneum, Hartford, CT
Betye Saar: Assemblage Boxes, Monique Knowlton Gallery, New York, NY
Betye Saar: Women Artist Series, Year 5, Douglas College, Rutgers University, New Brunswick, NJ, catalogue
- 1975 *Betye Saar*, Whitney Museum of American Art, New York, NY, catalogue
- 1973 *Betye Saar: Selected Works 1964 –1973*, Fine Arts Gallery, California State University, Los Angeles, CA, catalogue
Betye Saar, University of California, Santa Cruz, CA
- 1972 *One Woman Exhibit*, Multi-Cul Gallery, Los Angeles, CA
Black Girl's Window, Berkeley Art Center, Berkeley, CA
- 1968 *Betye Saar: Graphics and Assemblages*, Gallery Carnot, Los Angeles, CA
- 1966 *Prints and Drawings*, Ankrum Gallery, Los Angeles, CA
- 1964 *Betye Saar*, Kozlow Gallery, Encino, CA

SELECTED GROUP EXHIBITIONS

- 2018 *Memory and Identity: The Art of Betye, Alison and Lezley Saar*, Lancaster Museum of Art and History, Lancaster, CA
Outliers and American Vanguard Art, National Gallery of Art, Washington, DC, catalogue
Outliers and American Vanguard Art, High Museum of Art, Atlanta, GA, catalogue
Outliers and American Vanguard Art, Los Angeles County Museum of Art, LA, catalogue
We Wanted a Revolution: Black Radical Women, 1965 – 85, Albright-Knox Art Gallery, Buffalo, NY, catalogue

- We Wanted a Revolution: Black Radical Women, 1965 – 85*, Institute of Contemporary Art, Boston, MA, catalogue
Soul of a Nation: Art in the Age of Black Power, Brooklyn Museum, NY, catalogue
Soul of a Nation: Art in the Age of Black Power, Crystal Bridges Museum of American Art, Bentonville, AR, catalogue
- 2017 *Soul of a Nation: Art in the Age of Black Power*, Tate Modern, London, UK, catalogue
We Wanted a Revolution: Black Radical Women, 1965 – 85, Brooklyn Museum, New York, NY, catalogue
We Wanted a Revolution: Black Radical Women, 1965 – 85, California African American Museum, Los Angeles, CA, catalogue
POWER, Spruth Magers, Los Angeles, CA
Signifying Form, The Landing, Los Angeles, CA
Entangled: Threads and Making, Turner Contemporary, Margate, UK, catalogue
Investigating Identity: Race, Gender, and Sexuality in Contemporary Art, Maier Museum of Art at Randolph College, Lynchburg, VA
March Madness, Fort Gansevoort, New York, NY
Collage: Made in America, Michael Rosenfeld Gallery, New York, NY
greater works than these shall he do..., Edward Cella Art & Architecture, Los Angeles, CA
Enduring in Vision & Linked in Tradition: Four Generations of African American Women Artists, Roberts and Frances Museum of Art, California State University, San Bernardino, CA
Shifting: African American Women Artists and The Power of Their Gaze, The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland, College Park, MD, catalogue
A Matter of Conscience, DePaul Art Museum, DePaul University, Chicago, IL
- 2016 *Spots, Dots, Pips, Tiles: An exhibition about dominoes*, Hunter East Harlem Gallery, Hunter College, New York, NY
From the Collection: 1960-1969, Museum of Modern Art, New York, NY
REMIX: Themes and Variations in African-American Art, Columbia Museum of Art, Columbia, SC
The Color Line: African American Artists and the Civil Rights in the United States, Musee du Quai Branly, Paris, France
Visual Art and the American Experience, Smithsonian Institution National Museum of African American History and Culture, Washington, DC
Reflections on the Self: Selections from the Permanent Collection, California African American Museum, Los Angeles, CA
Assemblage and collage. Betye Saar, George Herms, Gordon Wagner, Tobey C. Moss, Tobey C. Moss Gallery, Los Angeles, CA
Her Crowd: New Art by Women from Our Neighbors' Private Collections, Bruce Museum, Greenwich, CT
Speaking Volumes: Transforming Hate, Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice, CUNY, New York, NY
Speaking Volumes: Transforming Hate, Gertrude Herbert Institute of Art, Augusta, GA
Speaking Volumes: Transforming Hate, Sechrest Gallery, High Point University, High Point, NC
- 2015 *A Constellation*, The Studio Museum of Harlem, New York, NY
I See Myself in You: Selections from the Collection, Brooklyn Museum, Brooklyn, NY
Take an Object, The Museum of Modern Art, New York, NY
The Art of Our Time, Museum of Contemporary Art, Los Angeles, CA
I Like It Like This, curated by Drake, Sotheby's Contemporary Art Gallery, New York, NY
America Is Hard to See, Whitney Museum of American Art, New York, NY
Collage, Tobey C. Moss Gallery, Los Angeles, CA
Wonder Women, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN
Tchotchke: The Mass-Produced Sentimental Object in Contemporary Art, Gund Gallery, Kenyon College, Gambier, OH
Represent: 200 Years of African American Art in the Philadelphia Museum of Art, Philadelphia, PA
Letters and Shadows: African American Art and Literature Since the Harlem Renaissance, Bowdoin College Museum of Art, Brunswick, ME

Seattle as Collector, Seattle Art Museum, Seattle, WA
 Collage, Michael Rosenfeld Gallery, New York, NY
 Under the Big Black Sun: California Art 1974 –1981, Museum of Contemporary Art, Los Angeles, CA
 In Context, Roberts & Tilton, Culver City, CA
 Collected Ritual, The Studio Museum in Harlem, New York, NY
 Women's Call for Peace: Global Vistas, University of Arkansas Art Galleries, Little Rock, AR
 The Chemistry of Color: The Sorgenti Collection of Contemporary African American Art, Hudson River Museum, Yonkers, NY
 Double Exposure: African-Americans Before and Behind the Camera, David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland, Baltimore, MD
 Speaking Volumes: Transforming Hate, Carr Gallery at the Willard Arts Center, Idaho Falls, ID
 Successions: Prints by African-American Artists from the Jean & Robert Steele Collection, St. Mary's College Montgomery Hall St. Mary's City, MD
 2010 Successions: Prints by African-American Artists from the Jean & Robert Steele Collection, Mobile Museum of Art, Mobile, AL
 Women's Call for Peace: Global Vistas, Center for the Arts Bonita Springs, Bonita Springs, FL
 Huckleberry Finn, Wattis Institute for Contemporary Arts, California College of the Arts, San Francisco, CA
 The Artist's Museum, The Museum of Contemporary Art, Los Angeles, CA
 Cultural Windows: The Art of Ruth Asawa, Ynez Johnston and Betye Saar, Art Gallery, Los Angeles Valley College, Valley Glen, CA
 Pacific Standard Time: Crosscurrents in LA Painting and Sculpture, 1945 –1970" The J. Paul Getty Museum, Los Angeles, CA
 Shadow Song, La Biscuiterie de Medina Venue - Illrd World Festival Black Arts & Culture, Dakar, Senegal
 The Chemistry of Color: Contemporary African-American Artists, Columbia Museum of Art, Columbia, SC
 The Chemistry of Color: The Sorgenti Collection of Contemporary African American Art, Columbia Museum of Art, Columbia, SC
 Some Assembly Required: Race, Gender, and Globalization, Craft and Folk Art Museum, Los Angeles, CA
 Double Exposure: African-Americans Before and Behind the Camera, Southeast Photography Museum, Daytona, FL
 "Speaking Volumes: Transforming Hate, Montana Museum of Arts and Culture, Missoula, MT
 "Speaking Volumes: Transforming Hate, Yellowstone Art Museum, Billings, MT
 Reimagining the Distaff Toolkit, Denison University Museum, Granville, OH
 Successions: Prints by African-American Artists from the Jean & Robert Steele Collection. Mobile Museum of Art, Mobile, AL
 Successions: Prints by African-American Artists from the Jean & Robert Steele Collection, Downing-Gross Cultural Arts Center, Newport News, VA

PUBLIC ART

1997 *Roots & Wings Garden*, Public Art Fund, New York, NY (collaboration with Alison Saar)
 1989 *House of the Open Hand*, Assemblage/Mural at Broadway-Spring Center, 3rd & Spring Streets, Los Angeles, CA
 1986 *On Our Way*, Dr. Martin Luther King Jr. Metrorail Station, Miami, FL
 1984 *Fast Trax*, Newark Train Station, Newark, NJ
 1983 *L.A. Energy*, 5th Street, Los Angeles, CA

AWARDS

2018 Lifetime Achievement Award, International Sculpture Center, Hamilton, NJ
 2017 Lifetime Achievement Award, Museum of the African Diaspora, San Francisco, CA
 Gala Honoree, Craft & Folk Art Museum, Los Angeles, CA
 2014 Edward MacDowell Medal for Lifetime Achievement in the Arts, Peterborough, NH
 2013 Museum of Contemporary Art Los Angeles (MOCA) Distinguished Women in the Arts Award, Los Angeles, CA
 Icon Award, Artist Muse / Fusion MIA Fair, Miami, FL
 2012 Anonymous Was A Woman Award
 Honorary Doctorate Degree, Cornish College of the Arts, Seattle, WA
 Freedom Fund Award, National Association for the Advancement of Colored People, Altadena Chapter, Altadena, CA
 2011 Interpretations: Black Visual Art Past, Present, Future Recognition of Excellence National Black Arts Festival, Atlanta, GA
 Lifetime Achievement Award Visual Art, California African American Museum, Los Angeles, CA
 2009 Through the Flower Achievement Award, The Feminist Art Project, Rutgers University, New Brunswick, NJ
 2008 Lifetime Achievement Award in the Fine Arts, Congressional Black Caucus, Washington, DC
 2008 Religion in the Arts Award, co-honored with Alison Saar, Academy of Religion (AAR), Atlanta, GA
 Trailblazer Award for the Visual Arts, Weeksville Heritage Center, New York, NY
 2007 Distinguished Body of Work Award, College Art Association, 95th Annual Conference, New York, NY
 2005 Alain Locke Award, Detroit Institute of Arts, Detroit MI
 2004 Ninth Annual Recognition Award, Committee on Women in the Arts, College Art Association, Seattle WA
 2000 Distinguished Lecturer, Savannah College of Art and Design, Savannah, GA
 Annual Pioneer Awards, I.A.M., New York, NY
 1999 National Artist Award, Anderson Ranch Art Center, Snowmass Village, CO
 Living Artists Award, The California Art Education Association, Pasadena, CA
 1998 Flintridge Foundation Visual Artists Award
 1997 Rush Philanthropic Arts Foundation Award,
 1995 Honorary Doctorate Degree, California Art Institute, Los Angeles, CA
 1993 Distinguished Artist Award, Fresno Art Museum, Fresno, CA
 1992 James VanDerZee Award, Brandywine Workshop, Philadelphia, PA
 Honorary Doctorate Degrees: Otis/Parson, Los Angeles, CA; San Francisco Art Institute, San Francisco, CA;
 Massachusetts College of Art, Boston, MA
 1991 John Simon Guggenheim Memorial Foundation, New York, NY
 Honorary Doctorate Degree, California College of Arts & Crafts, Oakland, CA
 1990 J. Paul Getty Fund for the Visual Arts Fellowship, Malibu, CA
 22nd Annual Artist Award, The Studio Museum in Harlem, New York, NY
 1989 Women's Caucus for Art Conference, San Francisco, CA
 1984 National Endowment for the Arts
 1974 National Endowment for the Arts

FILM/VIDEO/PODCASTS

2017 Brand, Madeleine. "Betye Saar on a life of confronting racism through art." Press Play with Madeleine Brand. KCRW, Los Angeles Public Radio, Los Angeles, CA. July 20, 2017
 Goldman, Edward. "Betye Saar in LA, Mark Bradford in Venice." Art Talk. KCRW Los Angeles Public Radio. Los Angeles, CA. June 06, 2017
 Drohojowska-Philp, Hunter. "Power and African American Women." Art Talk. KCRW Los Angeles Public Radio. Los Angeles, CA. March 30, 2017

2016 Drohojowska-Philp, Hunter. *"Betye Saar Retrospective."* Art Talk. KCRW Los Angeles Public Radio. Los Angeles, CA, April 7, 2016
"Arizona Artbeat: Artist Betye Saar." Arizona PBS, March 8, 2016
 Saar, Betye, interviewed by Tyler Green. "No. 222: Betye Saar." *The Modern Art Notes Podcast*, 2016

2015 *"Betye Saar: Still Tickin'."* Museum Het Domein, Sittard, The Netherlands

2010 *"Women Art Revolution."* DVD, Lynn Hershman Hotwire Productions, San Francisco, CA

1998 *"Digital Griot: The Art of Betye Saar."* CD-ROM, Voyager/LTI, New York, NY

1997 *"Voices & Images of California Art."* CD-ROM, San Francisco Museum of Art, San Francisco, CA

1994 *"Betye & Alison Saar: Conjure Women of the Arts."* Produced by Linda Freeman, distributed by L & S Video, Inc.

1990 *"Similar Differences: Betye & Alison Saar, Fellows of Contemporary Art."* Long Beach Museum of Art, Long Beach, CA

1989 *"Art is a Verb."* Maryland Institute, College of Art, Baltimore, MD

1987 *"Sculpture of the Eighties."* Produced by The Queens Museum, Queens, NY

1986 *"Beyond the Dream: Black Women in the Arts."* The Carnation Company

1980 *"Six L.A. Artists."* KHJ-TV, Los Angeles, CA

1978 *"Spiritcatcher: The Art of Betye Saar."* Directed by Suzanne Bauman. Produced by Perry Miller Adato for *The Originals: Women in Art Series*. WNET, New York

LECTURES/SYMPOSIA

2018 Crystal Bridges Museum of American Art, Bentonville, AR

2017 Craft & Folk Art Museum, Los Angeles, CA
 California African American Museum, Los Angeles, CA

2015 Contemporary Art Series: MATRIX Artists in Conversation: Michael McMillen & Betye Saar, Wadsworth Atheneum, Hartford, CT

2014 Distinguished Lecturer, 2014 Barbara Lee Lecture Series, Skowhegan Madison, ME
 Distinguished Lecturer, FADE: The Art of Aging, Hammer Museum, University of California, Los Angeles, CA

2013 Distinguished Women in the Arts, MOCA, Los Angeles, CA

2006 New York Historical Society, New York, NY

2004 Committee on Women in the Arts, College Art Association, Seattle, WA

2000 Distinguished Lecturer, Savannah College of Art and Design, Savannah, GA

SELECTED MUSEUM COLLECTIONS

Ackland Art Museum, University of North Carolina, Chapel Hill, NC

The Anne Gary Pannell Art Gallery, Sweet Briar College, Sweet Briar College, VA

Arkansas Art Center, Little Rock, AR

Berkeley Art Museum, University of California, Berkeley, CA

Boca Raton Museum of Art, Boca Raton, FL

Bowdoin College Museum of Art, Brunswick, ME

California African American Museum, Los Angeles, CA

Cedar Rapids Museum of Art, Cedar Rapids, IA

Chazen Museum of Art, Madison, WI

Colby College Museum of Art, Waterville, ME

Columbia Museum of Art, Columbia, SC

Corcoran Gallery of Art, Washington, DC

Crocker Art Museum, Sacramento, CA

Crystal Bridges Museum of Art, Bentonville, AR

David C. Driskell Center, University of Maryland, College Park, MD

Davis Museum and Cultural Center, Wellesley College, Wellesley, MA

DePaul University Art Museum, Chicago, IL

Des Moines Art Center, Des Moines, IO

Detroit Institute of the Arts, Detroit, MI

Greenville County Museum of Art, Greenville, SC

Harry Ransom Humanities Research Center, University of Texas, Austin, TX

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

High Museum of Art, Atlanta, GA

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

Illinois Holocaust Museum and Education Center, Skokie, IL

Kresge Art Museum, Michigan State University, East Lansing, MI

Los Angeles County Museum of Art, Los Angeles, CA

Maier Museum of Art, Lynchburg, VA

The Metropolitan Museum of Art, New York, NY

Mississippi Museum of Art, Jackson, MS

Montclair Art Museum, Montclair, NJ

The Morgan Library & Museum, New York, NY

Muscarella Museum of Art, The College of William & Mary, Williamsburg, VA

Museum of Contemporary Art, Los Angeles, CA

Museum of Modern Art, New York, NY

Museum of Fine Art, Boston, MA

Museum of Fine Arts, St. Petersburg, FL

Munson-Williams Proctor Institute, Utica, NY

National Gallery of American Art, Washington, DC

National Museum of Women in the Arts, Washington, DC

Nelson-Atkins Museum of Art, Kansas City, MO

The New Jersey State Museum, Trenton, NJ

Newark Museum, Newark, NJ

Norton Museum of Art, West Palm Beach, FL

The Oakland Museum, Oakland, CA

Orange County Museum of Art, Newport Beach, CA

Palm Springs Desert Museum, Palm Springs, CA

The Palmer Museum of Art, University Park, PA

The Paul R. Jones Collection, The University of Delaware, Newark, DE

Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Philadelphia Museum of Art, Philadelphia, PA

Saint Joseph College Art Gallery, West Hartford, CT

St. Louis Art Museum, St. Louis, MO

San Francisco Museum of Modern Art, San Francisco, CA

Santa Barbara Museum of Art, Santa Barbara, CA

Seattle Arts Commission, Seattle, WA

Smith College Museum of Art, Northampton, MA

Smithsonian American Art Museum, Washington, DC

Spencer Museum of Art, The University of Kansas, Lawrence, KS

Sweet Briar College Art Gallery, Sweet Briar, VA

The Studio Museum in Harlem, New York, NY

Tacoma Art Museum, Tacoma, WA

Tweed Museum of Art, University of Minnesota, Duluth, MN

University Art Museum, University of California, Berkeley, CA

University of Massachusetts, Amherst, MA

University of Michigan Museum of Art, Ann Arbor, MI

University of Pennsylvania, Arthur Ross Gallery, Philadelphia, PA

Walker Art Center, Minneapolis, MN

Weatherspoon Art Museum, Greensboro, NC

Wellen Museum of Art, Hamilton College, Clinton, NY

Whitney Museum of American Art, New York, NY

