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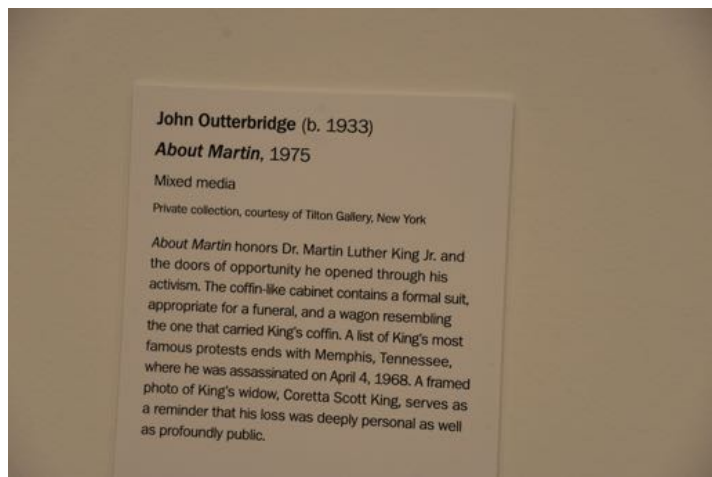


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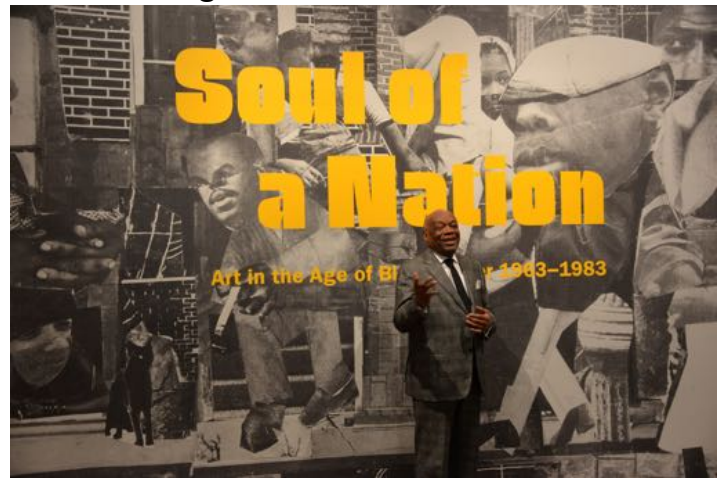


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Photo249138.JPG



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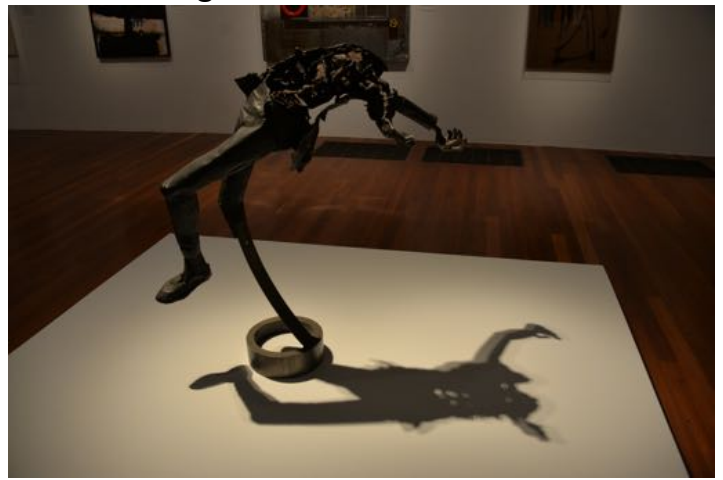


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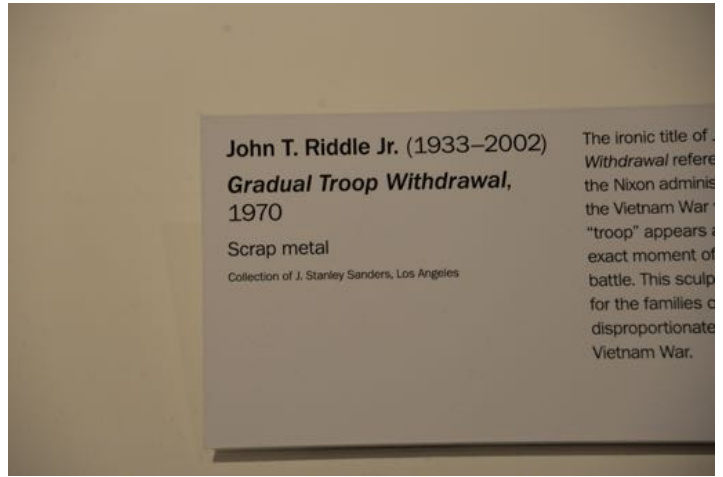


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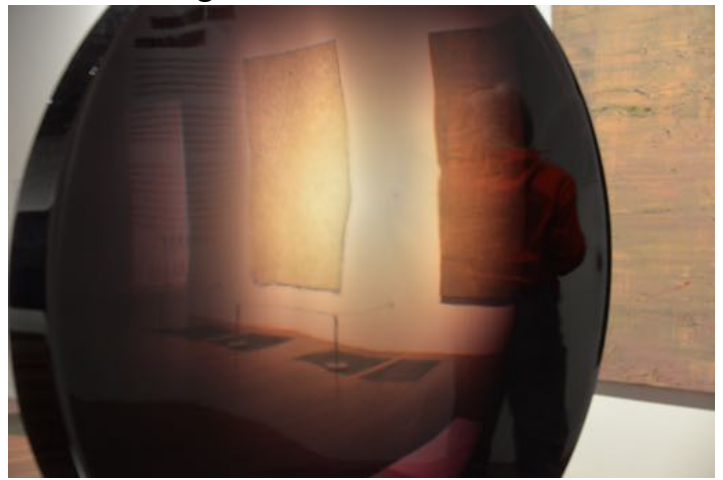


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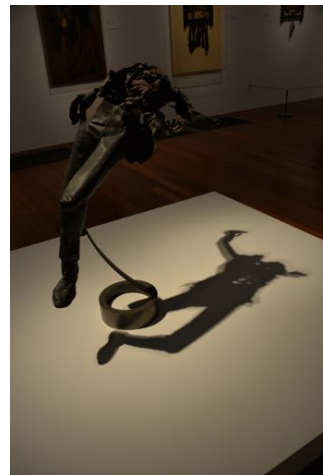


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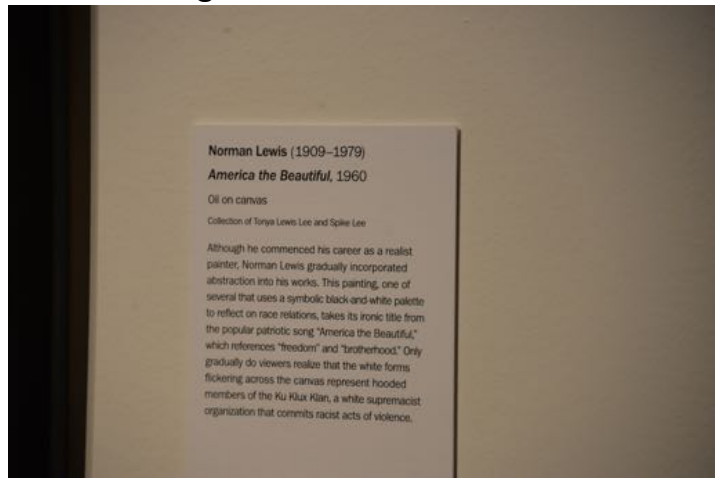


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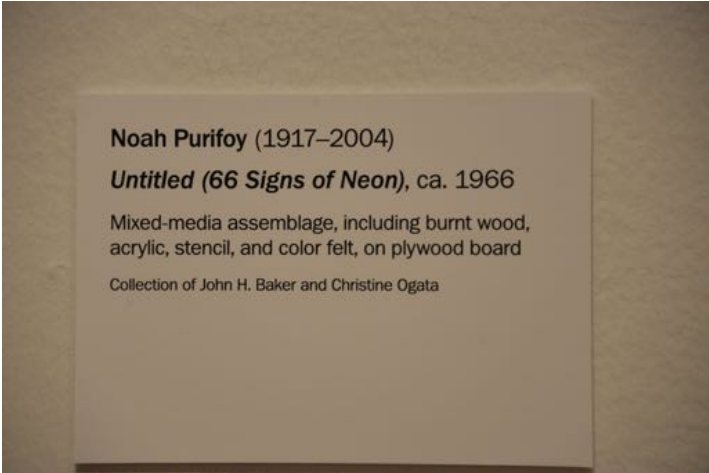
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Photo249211.JPG



Photo249205.JPG



Noah Purifoy (1917–2004)  
*Untitled (66 Signs of Neon)*, ca. 1966  
Mixed-media assemblage, including burnt wood,  
acrylic, stencil, and color felt, on plywood board  
Collection of John H. Baker and Christine Ogata

Photo249239.JPG



Photo249198.JPG



Photo249167.JPG



Photo249173.JPG



Photo249163.JPG



Photo249188.JPG



Photo249201.JPG



Photo249215.JPG



Photo249229.JPG



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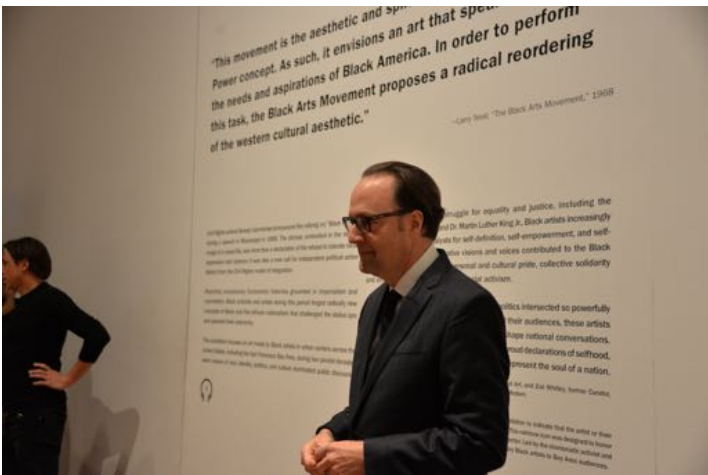


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Photo249160.JPG



Photo249174.JPG



Photo249148.JPG



Photo249216.JPG



Photo249202.JPG



Photo249217.JPG



Photo249149.JPG



Photo249175.JPG



Photo249161.JPG



Photo249144.JPG



Photo249150.JPG



Photo249187.JPG



Photo249193.JPG



Photo249232.JPG



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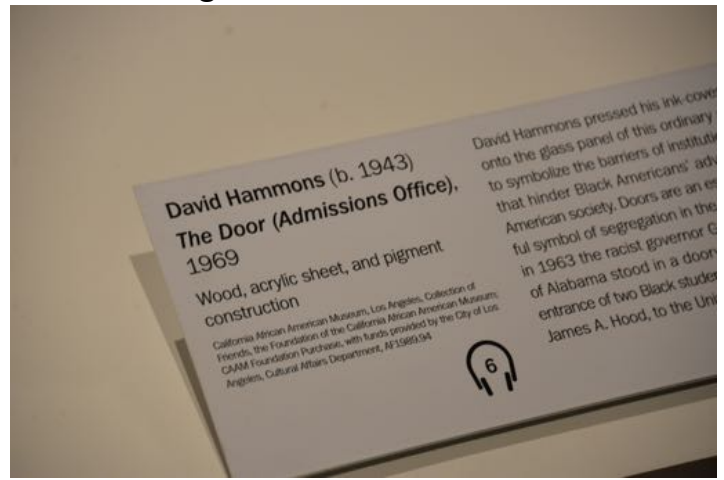


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Photo249153.JPG



Photo249147.JPG



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Photo249219.JPG



Photo249225.JPG



Photo249231.JPG



Photo249230.JPG



Photo249224.JPG



Photo249218.JPG



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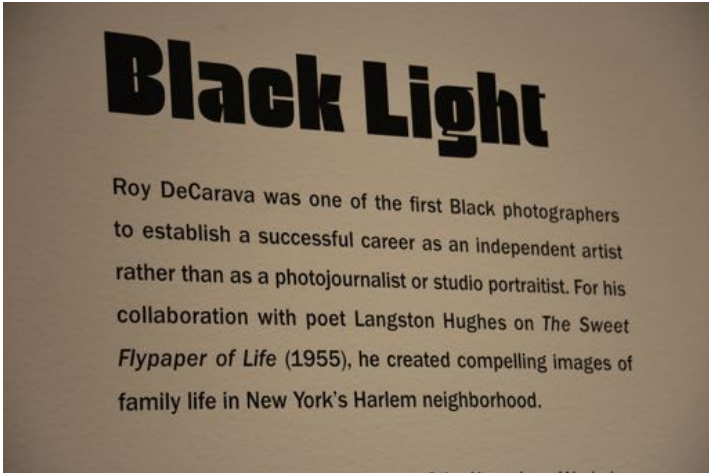


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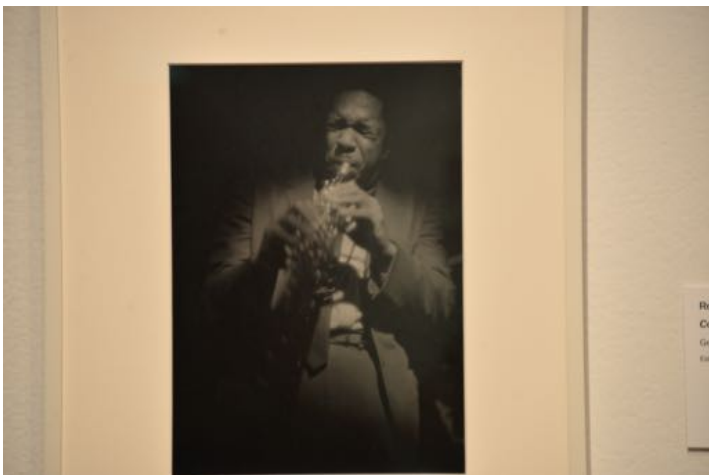


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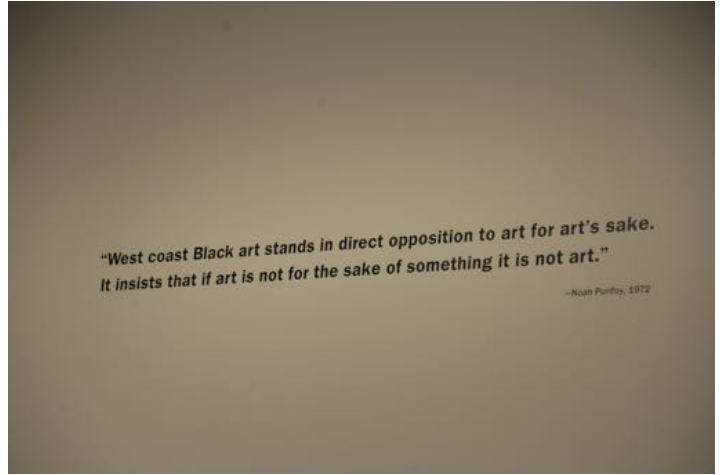


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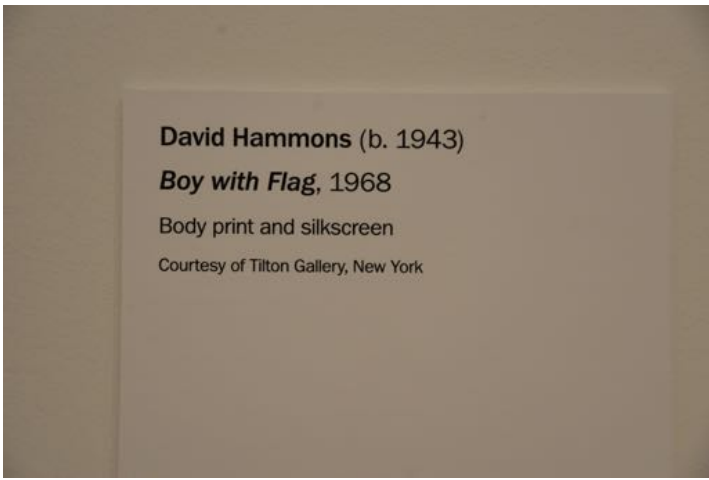


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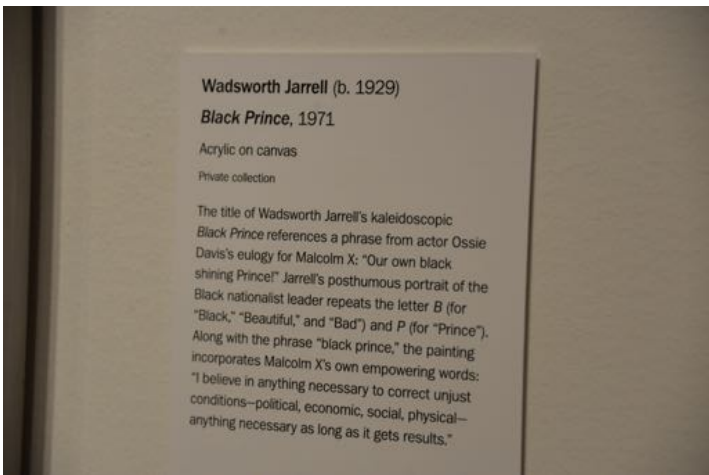


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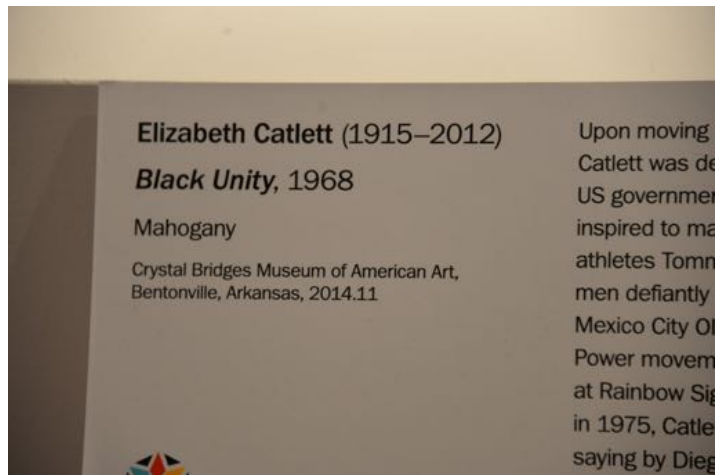


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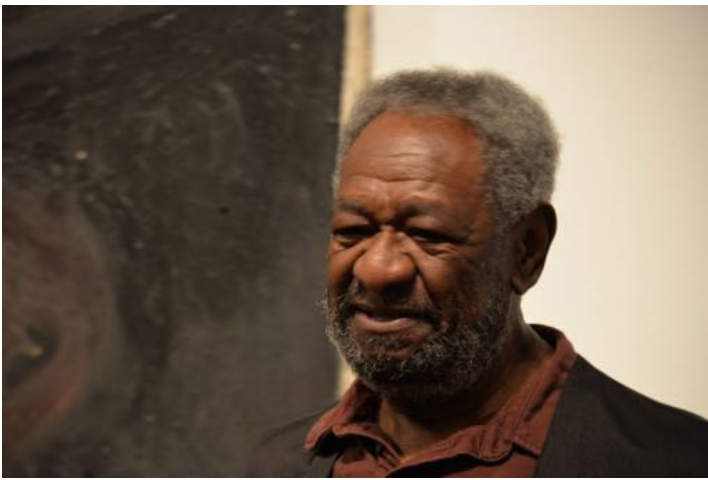


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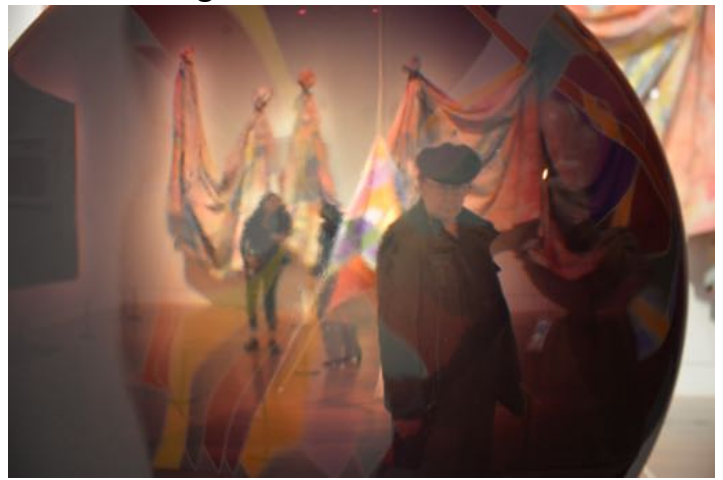


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Photo249245.JPG



Photo249292.JPG

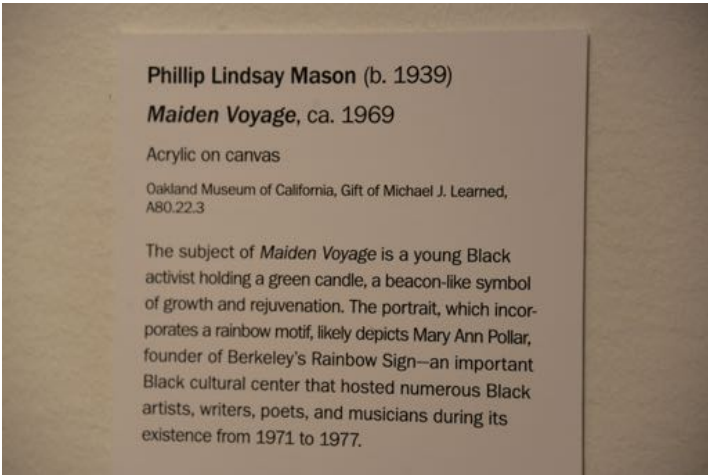


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Photo249287.JPG

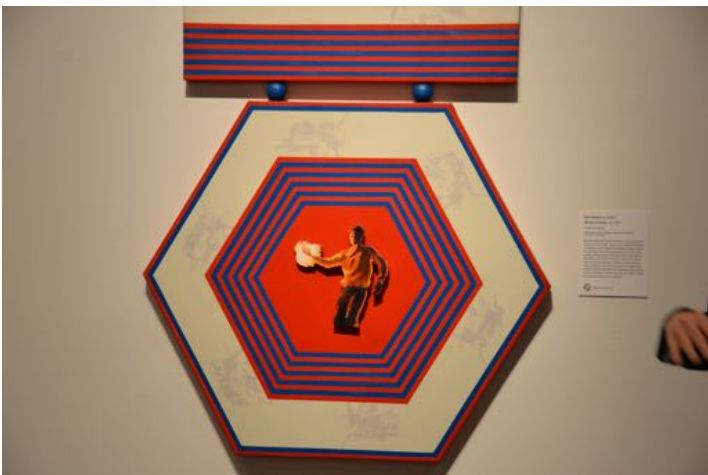


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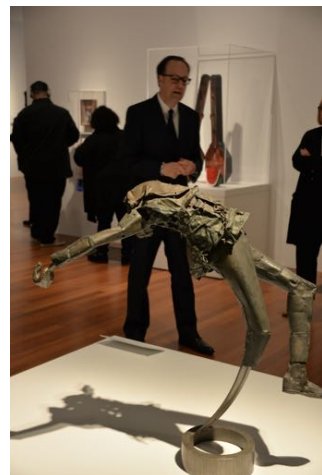


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Photo249250.JPG

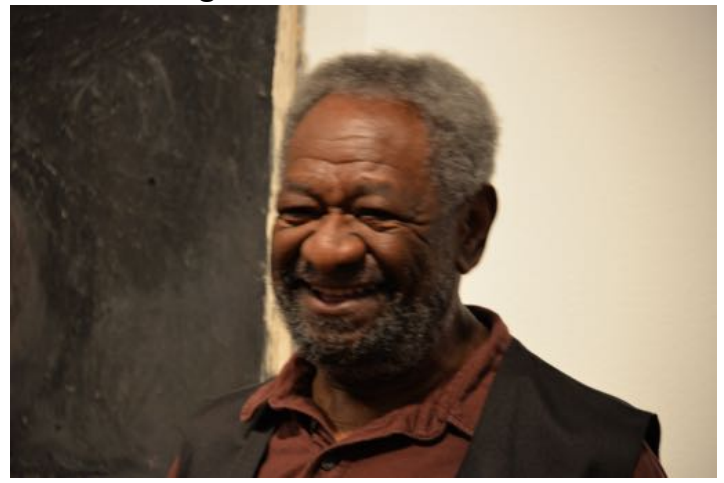


Photo249278.JPG



Faith Ringgold (b. 1930)  
**American People Series #18:  
 The Flag Is Bleeding, 1967**  
 Oil on canvas  
 Courtesy of the artist and ACA Galleries, New York

Faith Ringgold's *The Flag Is Bleeding* reflects on the pain of a country divided by racism. The central white woman links arms with two men, one Black and one white. Both men are bleeding from wounds to their hearts. With his hand to his heart to stop the bleeding, the Black man also appears to be pledging allegiance to the American flag. Are the men and the woman culprits, victims, or both? The flag's dripping stripes recall prison bars, suggesting that the country's racism hurts and limits all three figures.

Photo249085.JPG



Photo249091.JPG



Photo249132.JPG



Photo249126.JPG



Photo249130.JPG



Photo249124.JPG



Photo249078.JPG



Photo249087.JPG

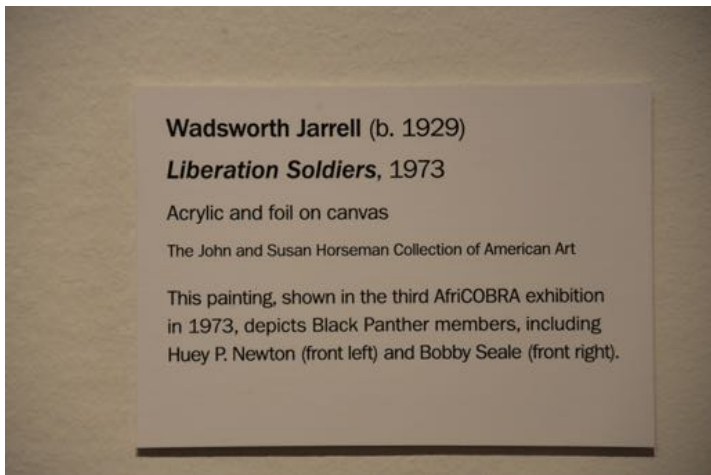


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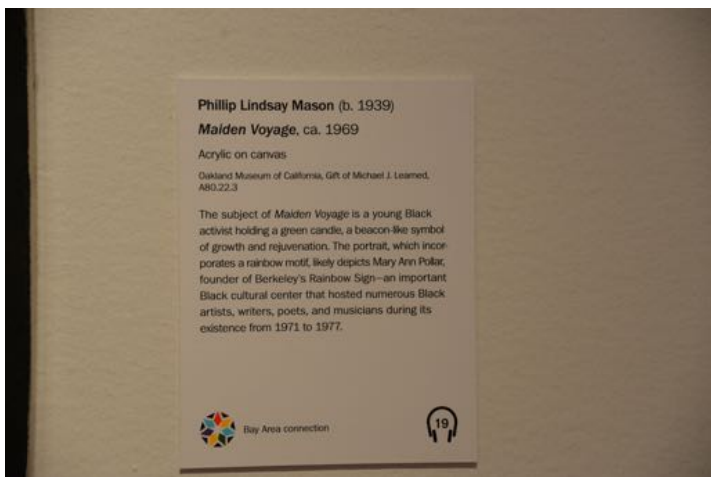


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Photo249284.JPG

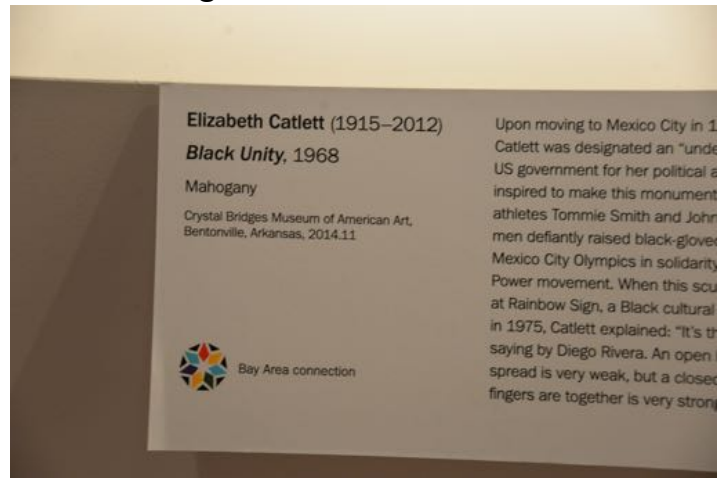


Photo249253.JPG



Photo249247.JPG



Photo249092.JPG



Photo249079.JPG



Photo249125.JPG



Photo249131.JPG



Photo249121.JPG



Photo249109.JPG

...and from themselves and their audiences, these artists addressed fundamental questions that continue to shape national conversations. Their extraordinary works retain their original power as proud declarations of selfhood, brotherhood, sisterhood, and nationhood. Truly, they represent the soul of a nation.

*Soul of a Nation* is curated by Mark Godfrey, Senior Curator, International Art, and Zoë Whitley, former Curator, International Art, Tate Modern, with Priyesh Mistry, Assistant Curator, Tate Modern.

This symbol appears on some of the object labels in this exhibition to indicate that the artist or their work has a special connection to the San Francisco Bay Area. This rainbow icon was designed to honor Rainbow Sign (1971-1977), an influential Berkeley cultural center. Led by the charismatic activist and impresario Mary Ann Pollar, Rainbow Sign presented visionary Black artists to Bay Area audiences.

Photo249069.JPG



Photo249082.JPG

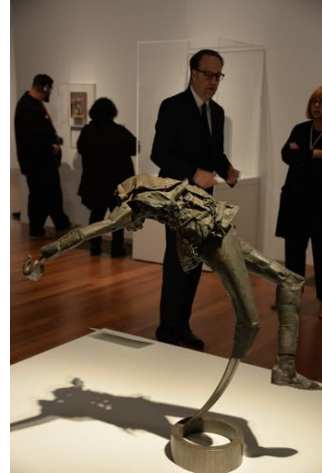


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Photo249257.JPG



Photo249280.JPG



Photo249294.JPG

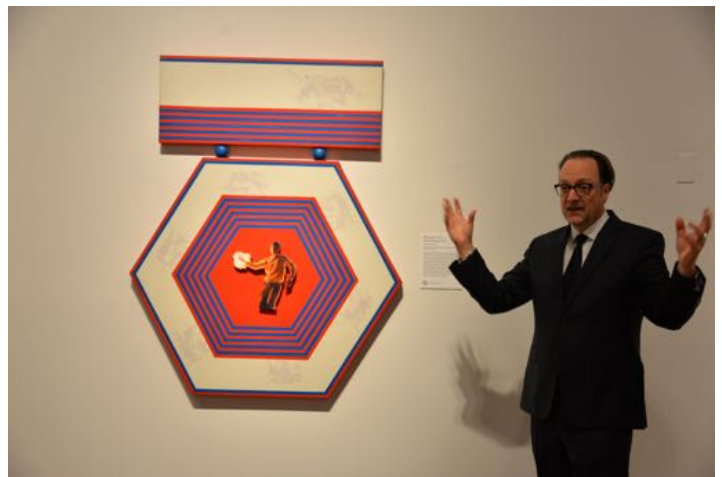


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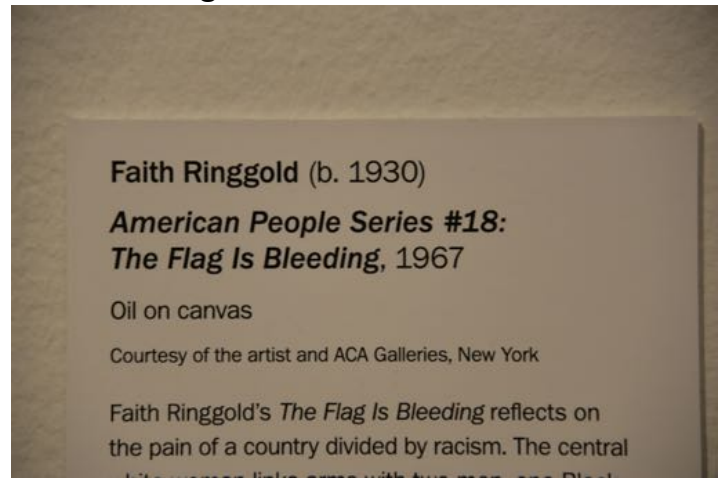


Photo249256.JPG



Photo249242.JPG



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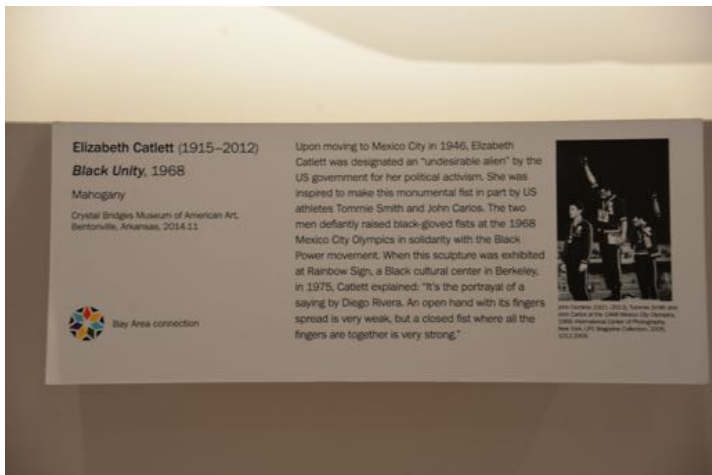


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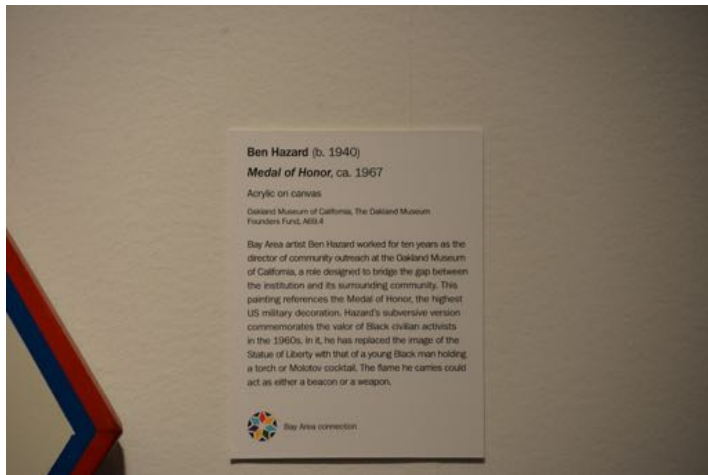


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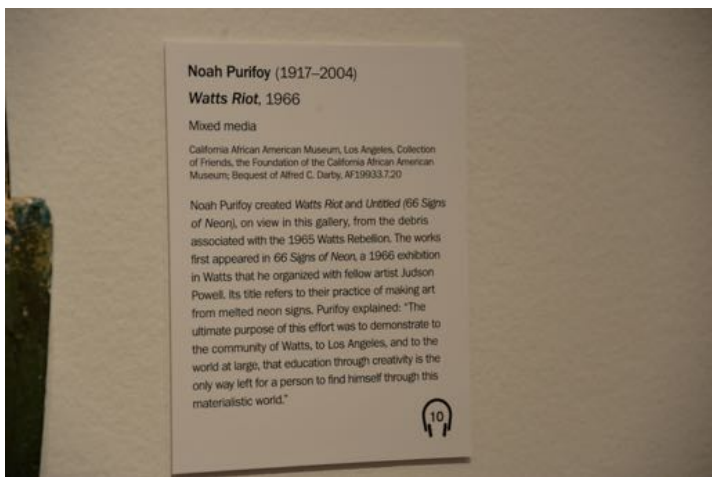


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Photo249255.JPG

# Betye Saar

*"I'm intrigued with combining the remnant of memories, fragments of relics, and ordinary objects, with the components of technology. It's a way of delving into the past and reaching into the future simultaneously. The art itself becomes the bridge."*

—Betye Saar

Photo249080.JPG



Photo249094.JPG



Photo249137.JPG



Photo249123.JPG