Built on the Backs of Women Curated by Kelly Cahn May 16–July 6, 2025

The art world, long dominated by men, has often been built on the unacknowledged labor, creativity, and resilience of women. *Built on the Backs of Women*, opening May 16, examines the systemic erasure of women's contributions while celebrating their enduring impact on art history and culture. Curated by Kelly Cahn, the exhibition focuses on female artists whose groundbreaking ideas and practices were appropriated by male counterparts who gained widespread recognition for innovations that were not theirs to claim.

This exhibition revisits critical moments in art history where male artists capitalized on the creativity of their female contemporaries. Janet Sobel's pioneering use of paint-dripping techniques—later credited to Jackson Pollock—is one of the narratives explored. Similarly, Vivian Springford's luminous stain paintings, often overshadowed in the history of Color Field painting, demonstrate the ways in which women artists were sidelined while their male peers gained critical acclaim. The exhibition also highlights Bernice Bing, a queer Chinese-American artist whose contributions to Abstract Expressionism and Bay Area art were largely overlooked during her lifetime, despite her profound influence on West Coast modernism. Lynne Drexler, whose exuberant, color-saturated canvases went largely unrecognized during her lifetime, is also featured as a case study in how institutional bias marginalized women working within the same avant-garde circles as their male peers.

Through these and other examples, *Built on the Backs of Women* critiques the patriarchal structures that have shaped the art world while reclaiming the rightful place of women in art history. By illuminating the resilience and innovation of these artists, the exhibition not only acknowledges past injustices but also asserts the necessity of rewriting art historical narratives to reflect the true breadth of artistic influence.

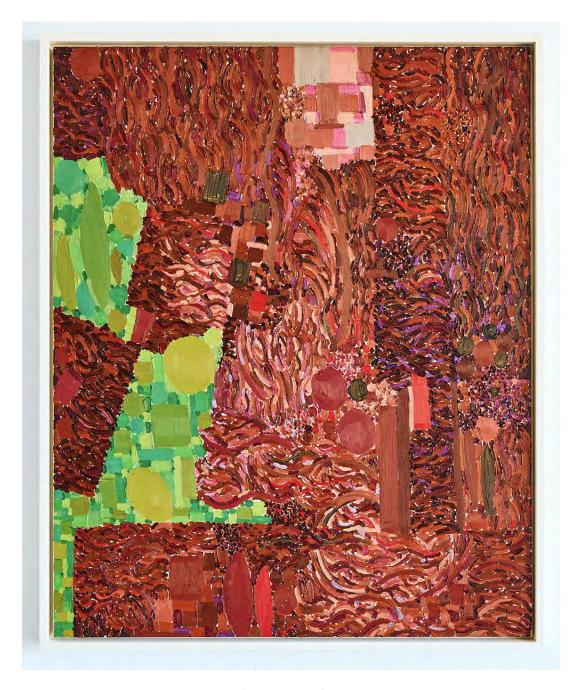


Vivian Springford
Untitled VSF521, 1983
Acrylic on canvas
48 x 48 in (121.9 x 121.9 cm)
CG-1701
\$180,000
Available



Bernice Bing

Rebirth
Ink on paper
Signed and dated lower right
22 x 30 in (55.9 x 76.2 cm)
CG-1682
\$16,000
Available



Lynne Drexler *Autumn Ground*, 1969 Oil on canvas Signed, titled, dated on verso 38.75 x 31 in (98.4 x 78.7 cm)

CG-1612

\$475,000 Available



Vivian Springford
Untitled, c.1970
Acrylic on canvas
51 x 51 in (129.5 x 129.5 cm)
CG-1579
Sold



Lynne Drexler
Untitled, c. 1975
Crayon on paper
Signed on verso
17 x 13.5 in (43.2 x 34.3 cm)
CG-1610 Framed \$45,000 Available



Bernice Bing
Untitled (Red, Yellow, and Orange), c.1991
Mixed media on paper mounted to canvas
40 x 26 in (101.6 x 66 cm)
CG-1576
\$85,000
Available



Vivian Springford

Untitled Morning Glory Series I, c.1966

Acrylic on rice paper

27 x 27 in (68.6 x 68.6 cm)

CG-1575

\$35,000

Available



Vivian Springford VS67, c.1959 Acrylic on canvas 43 x 52 in (109.2 x 132.1 cm) CG-1578 \$200,000 Available



Janet Sobel Untitled, 1948 Crayon, enamel on cardboard mounted on board 12 x 6.38 in (30.5 x 16.2 cm) CG-1574 \$120,000 Available



Lynne Drexler
Untitled, 1960
Gouache on paper
Signed on verso
17.5 x 22.5 in (44.5 x 57.2 cm)
CG-1609 Framed \$115,000 Available



Untitled, 1946–1948 Mixed media on canvas board 20 x 16 in (50.8 x 40.6 cm) CG-1702 \$275,000 Available