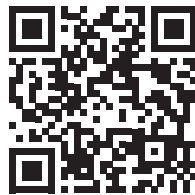


Shift Rotate Reflect is a re-imagining of poet and artist Jen Bervin's first survey exhibition. Originally on view at University Galleries in Fall 2020 during COVID-19 restrictions and closures, the exhibition featured 23 solo and collaborative works created from 1997 through 2020. Opening five years after the first exhibition, this experiment—re-presenting the anchor projects differently alongside new works—is a direct response to the limitations imposed by the pandemic. Audiences will be able to engage with the material complexities of Bervin's work, explore the expanded connections among them, and participate in robust public programming.

The exhibition title, *Shift Rotate Reflect*, was excerpted from *Su Hui's Picture of the Turning Sphere*, a five-channel video installation that Bervin collaboratively created with filmmaker Charlotte Lagarde. The words "shift," "rotate," and "reflect" have been guideposts for Bervin and exhibition curator Kendra Paitz while envisioning the 2025 exhibition. This iteration of *Shift Rotate Reflect* features installations, embroideries, prints, artist's books, and videos created through 2025. The selected works demonstrate the interdisciplinary range of Bervin's long-term research on topics including legacies of women artists and writers, relationships between text and textiles, and abstractions of language and landscape.



Exhibition



Jen Bervin

Lobby

***Silk Poems (2010–2017)*, centers around Bervin's poem for a biosensor written from the perspective of a silkworm and composed in a six-character chain corresponding to the DNA structure of silk.**



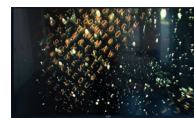
Jen Bervin
Silk Poems film
2016
Silk fibroin film with poem nanoimprinted in gold spatter



Jen Bervin
Silk Poems cocoon print
2025
Digital print on silk fabric with reflective foil backing on wall



Jen Bervin
7S (Seven Silks)
2018
Archival box with two digital prints on silk fabric; signed copy of *Silk Poems* by Jen Bervin; a Bombyx Mori cocoon in glass jar; vials with a scroll printed on silk; a skein of silk thread; and liquid silk fibroin. Granary Books, edition of 100. #79.



Charlotte Lagarde
Jen Bervin's Silk Poems
2016
HD video with sound, 9:16 minutes

All works courtesy of the artists and Catharine Clark Gallery, San Francisco

Gallery 1

Works in this gallery address landscape in various ways. *River* is a 1-inch to 1-mile scale model of the Mississippi River and delta seen from the geocentric point of view and hand-stitched in silver sequins. For *The Desert*, Bervin sewed through chapters of John Van Dyke's *The Desert* (1901) with pale blue thread to, in her words, "construct a poem narrated by the air." She originally composed the poem for a reading at *Roden Crater*, artist James Turrell's large-scale artwork within a volcanic cinder cone in the Painted Desert region of Northern Arizona. *Pierced Light* is a perforated topographic map of Bisbee, Arizona, where Bervin served as a fire watch. In Bervin's words, "the poems in *The Sea* surface through an accumulation of silver zigzag stitching on the prose text blocks of John Van Dyke's *The Opal Sea* (1906).



Jen Bervin

River

2006-2018

Silver foil-stamped cloth sequins, metallic thread, silver mulberry paper, mull, and Tyvek



Jen Bervin

The Desert

2008

Artist's book. Twinrocker handmade bleached abaca paper, digitally printed, machine-sewn with pale blue zigzag stitching, handbound in punched abaca cover. Granary Books, edition of 40. #40, out of print.



Jen Bervin

Pierced Light [Latitude 31.4482, Longitude 109.9284]

1998

Topographic perforation of Bisbee, Arizona, paper scraps at various sizes sewn together with pale green cotton thread.



Jen Bervin

The Sea

2021

Digitally printed, machine-sewn display spreads by Jen Bervin and Becca Flores-Vitti.



(around the corner)

Jen Bervin

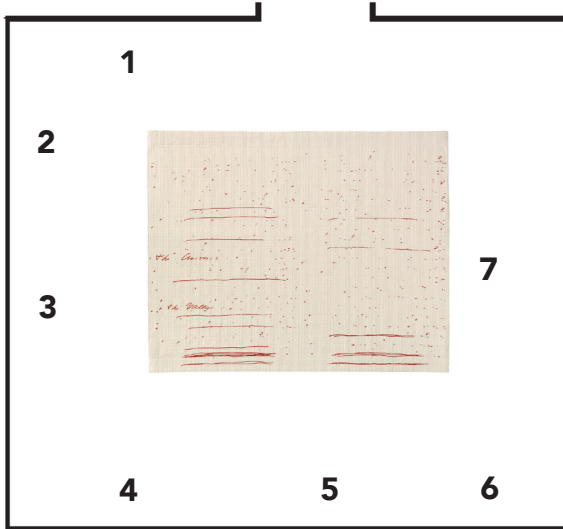
Faire et défaire c'est travailler / Doing and undoing it's working

2021

HD video with sound, featuring an original score by composer and violinist Catherine McRae, 7:42 minutes. Edition of 6 with 2 artist's proofs.

All works courtesy of the artist and Catharine Clark Gallery, San Francisco

Gallery 3



The Dickinson Composites (2004–ongoing) is a series of large-scale embroideries comprising stitched composites of the variant marks American poet Emily Dickinson used in her manuscripts to link alternate words and phrases.

1

The Dickinson Composites Series, Fascicle 10: of such proportion to me so signal
2022

2

The Dickinson Composites Series, Fascicle 14: breasts hearts slip wade (stacked)
2024

3

The Dickinson Composites Series, Fascicle 35: + the Universe + the Valleys
2022

4

The Dickinson Composites Series, Fascicle 13: As if no sail the solstice (cancellations)
2023

5

The Dickinson Composites Series, Fascicle 15: Just making signs across the universe
2024

6

The Dickinson Composites Series, Fascicle 26: to choose (cancelled)
2025

7

The Dickinson Composites Series, Fascicle 22: specific ground a signal ground – ink blots
2024

All works by Jen Bervin

All works cotton and silk thread on cotton batting backed with muslin

All works courtesy of the artist and Catharine Clark Gallery, San Francisco

Gallery 2

Created collaboratively by Jen Bervin and Charlotte Lagarde, *Su Hui's Picture of the Turning Sphere* (2016–2020) is a video and textile installation addressing Chinese poet Su Hui and her 4th-century reversible poem, "Xuanji tu." Structured on an astronomical gauge and stitched in five colors, the poem was written in a 29 x 29-character grid and can be read in any direction to yield almost 8,000 possible interpretations. Bervin and Lagarde partnered with a contemporary embroidery studio in Suzhou, China, to create two new renderings of Su Hui's "Xuanji tu" poem using a specialized double-sided silk embroidery technique on translucent silk screens. They also created a rotation of four projected videos featuring commentary from eight Chinese women. Rory Ou's web app demonstrates various possible readings of the poem.

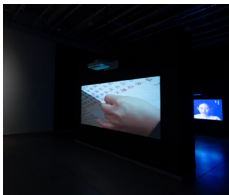


Jen Bervin and Charlotte Lagarde

Su Hui's Xuanji tu, 841

2020

Double-sided silk embroidery of Su Hui's poem framed between two sheets of glass on wooden support
Courtesy of the artists and Catharine Clark Gallery, San Francisco



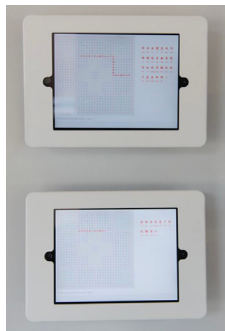
Jen Bervin and Charlotte Lagarde

Su Hui's Picture of the Turning Sphere

2016-2020

5-channel video installation with sound

Courtesy of the artists and Catharine Clark Gallery, San Francisco



Rory Ou

xuanjitu

2020-ongoing

Web app (Ruby on Rails, JavaScript, and Canvas)

Courtesy of the artist

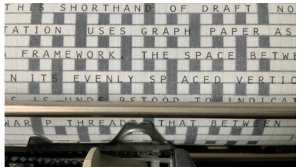
Book notes provided by Rory Ou:

Wild Geese Returning: Chinese Reversible Poems, Michèle Métail, trans. Jody Gladding, Penguin Random House, 2017.

诗苑珍品--璇玑图 (roughly "Poetry Garden Treasures: Xuanji Tu," Li Wei (李蔚), 东方出版社 (roughly "Eastern Publishing Co."), 1996

Gallery 2B

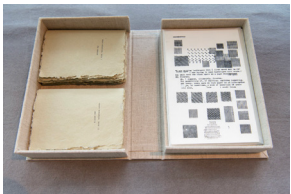
On Weaving—a video, typed prints, and an annotated copy of Anni Albers' 1965 book of the same name—in Bervin's words, "references the grid that the typewriter and weaving have in common, as well as the direct relationship between looms and computing." Bervin's earlier artist's book, *Draft Notation*, was inspired by Albers' use of typewriters to create new patterns for weaving.



Jen Bervin
On Weaving
2021
HD video with sound, 25:51 minutes



Jen Bervin
On Weaving
2021
Artist's book: limited-edition in a cloth-covered clamshell box containing an archival enclosure with thirteen typed prints on silk fabric; an annotated copy of Anni Albers' hardcover book, *On Weaving*; a drive with the super-edit and thirteen individual video files; and a typed and signed colophon. Edition of 6.



Jen Bervin
Draft Notation
2014
Artist's book: linen clamshell box, unbound book with letterpress prints; digital prints in glassine envelope; unique typing; and colophon. Granary Books, edition of 75. #40.

All works courtesy of the artist and Catharine Clark Gallery, San Francisco