

## About Bonnie Ora Sherk

Bonnie Ora Sherk, (May 18, 1945 – August 8, 2021) was an American performance artist, landscape designer and educator. Her work has been exhibited in museums and galleries around the world and published in numerous art books, journals, and magazines. She is considered a pioneering contributor to the fields of Eco Art, Social Practice, Feminist Art and Conceptual Art. She was memorialized in an obituary in the New York Times, November 19, 2021 and a tribute at the San Francisco Art Institute.



## Early Performance Art (1970 – 1974)

There are multiple early performance works represented in archive that were presented in public, artist-run spaces and museums. In the *Sitting Still* series, Sherk sat for approximately one hour in various locations around San Francisco as a means to subtly change the environment simply by becoming an unexpected part of it. At the first performance, Sherk dressed in a formal evening gown, sat in an upholstered armchair amidst garbage and creek runoff from the construction of the 101/280 freeway interchange. Facing slow moving traffic, her audience was comprised of the people driving by in their cars. Other locations in the series included a flooded construction site at California and Montgomery Streets, the Financial District, the Golden Gate Bridge and the Bank of America plaza. Sherk also continued her piece at the San Francisco Zoo in a number of indoor and outdoor animal cages. *Sitting Still* culminated in the performance *Public Lunch*, in which Sherk ceremoniously ate an elaborately catered lunch in an empty cage located next to a cage of lions during public feeding time at the zoo. The project reinforced Sherk's commitment to studying the interrelationship of plants, animals, and humans with the goal of creating sustainable systems for social transformation.



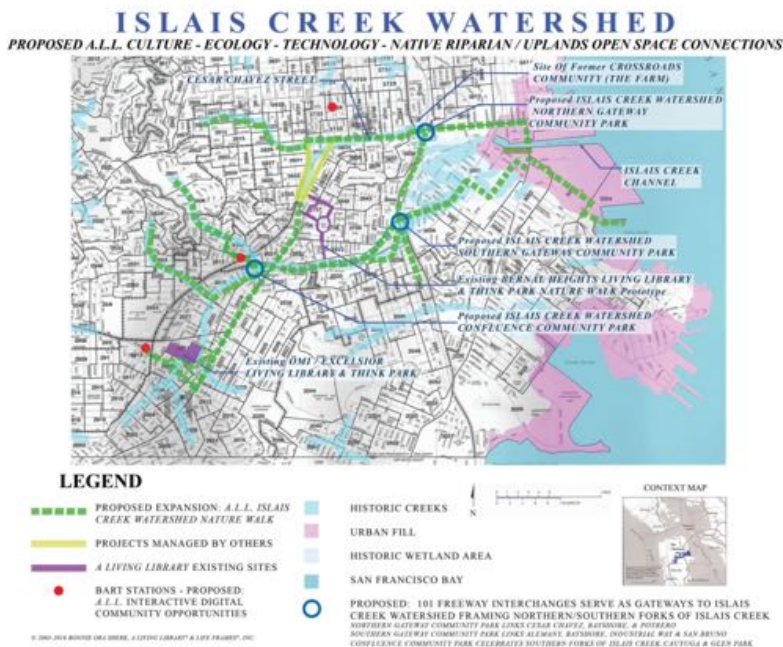
## Crossroads Community - The Farm (1974 – 1980)

Created in 1974 and co-directed by Sherk through 1980, Crossroads Community, also known as The Farm, was a seven-acre eco garden and art space that spread across traffic meridians and freeway overpasses. Located in the Mission District of San Francisco, the Farm included a space for community activities, internships and educational activities. Children at the adjacent elementary school learned animal husbandry and gardening and an understanding of the natural environment that exists within urban landscapes.



## Landscape Designs for Urban Transformation (1980 – 2021)

Sherk created designs for community participation and ownership of the transformation of urban brown fields and parks into contemporary spaces that gave people of all ages agency in their development, growth and maintenance. Rather than static spaces, the designs created places of participatory learning of the past, present and future of natural and built environments. Designs included South Point on Roosevelt Island and Bryant Park in New York City; and Union Square, St. Mary's Park, Royer Park, Precita Park, Holly Park St. Vincents/Silvieri Ranch, Dolores Park, the Oakland Zoo and Duinsmere in the San Francisco Bay Area. She developed the prototype for Portable Parks at the Peachtree Orchard Community Parking Theater and Santa Monica Place.



## A Living Library (1980s–2021)

Sherk's art developed through Life Frames, Inc. a not-for-profit she created to be the organizational home of A Living Library(A.L.L.)· Started in the 1980s, A Living Library engages communities in transforming buried urban streams and asphalted public spaces, into thriving gardens and learning centers in San Francisco and New York City. The work continues in both locations.



# The New York Times

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The artist Bonnie SherK doing a performance piece along a stretch of San Francisco's Army Street highway interchange in 1970. It was, she said, "a wonderful opportunity to demonstrate how a seated human figure could transform the environment by simply being there." Bonnie Ora SherK



By **Neil Genzlinger**

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On a Thursday in June 1970, a police officer in San Francisco was going nuts because motorists entering the busy Central Freeway near Market Street were jamming on their brakes, startled by an unusual sight. On what the day before had been a bare patch of ground, a young woman was sitting on a bale of hay, surrounded by potted palm trees and 4,000 square feet of green turf, patting a Guernsey calf that was tied to a railing.

"Keep those cars moving!" the anonymous officer shouted, according to an account in The Los Angeles Times.

“We could have a terrific pileup,” he added.

The woman on the hay bale was Bonnie Ora Sherk, and the temporary roadside attraction (created with the approval of highway officials) was the first in a series of conceptual art pieces she called “Portable Parks.”

“I like the element of surprise,” she told the newspaper, explaining that the idea was to reimagine empty spaces and inject a humanistic element into locations defined by anonymity and sterility.

“Freeways are beautiful, but they need to be softened,” she said. “Why use them just for cars?”

Ms. Sherk, an artist and landscape architect, went on to make a career out of unusual art projects that explored humanity’s relationship with nature. She died on Aug. 8 in hospice care in San Francisco, her sister Abby Kellner-Rode said. She was 76.

Ms. Kellner-Rode did not specify a cause. The death has not previously been widely reported.

Ms. Sherk, who lived in San Francisco, was among a group of artists in the late 1960s and early ’70s, many of them women, who sought to move the definition of art beyond painting and other traditional genres, creating momentary conceptual pieces that were site specific and performance based.



[Bonnie Ora Sherk, Public Lunch 1971](#) from [ecospace](#) on [Vimeo](#).

In 1971, in a piece she called “Public Lunch,” Ms. Sherk sat in a cage at the San Francisco Zoo eating a meal while jungle cats were being fed in the cage next door.

A few months after she and the Guernsey surprised motorists that June, she was outside the San Francisco Museum of Art with 80 sacks of crushed ice, which she and some helpers turned into a flurry of October snowballs; the performance ended with her handing raspberry-colored snow cones to passers-by. The next year, for a piece she called “Public Lunch,” she sat in a cage at the San Francisco Zoo, eating a meal at a nicely set table while jungle cats in the cage next door were being fed.

“Women artists working in the 1960s and ’70s like Bonnie Ora Sherk sought to interrupt and subvert how viewers perceived art, power, gender and place,” Jennifer McCabe, director and chief curator at the Scottsdale Museum of Contemporary Art in Arizona, said by email. “She used performance as a way to investigate fragile and threatened environments and challenge the notion of audience through spontaneous performances.”

Dr. McCabe, who included Ms. Sherk’s work in an exhibition last year called [“Counter-Landscapes: Performative Actions From the 1970s — Now,”](#) said the 1970s work of Ms. Sherk and others continues to resonate.

“Artists who emerged in the 1980s and later incorporated these strategies of performance and place to address issues of social and environmental justice,” she said, “including borders, migration, climate crisis and economic disparities, as well as race and gender.”



There was serious thought behind Ms. Sherk's work, especially regarding ecological themes. In one project, she helped transform a six-acre parcel amid a highway interchange in San Francisco into what she described as an "environmental sculpture," with crops, livestock and educational components. via Bonnie Ora Sherk

One particularly ambitious project that Ms. Sherk spearheaded was called the Crossroads Community, often shortened to simply the Farm. It transformed a six-acre parcel amid the tangled Army Street (now Cesar Chavez Street) highway interchange in San Francisco into what Ms. Sherk described as an “environmental sculpture,” with crops, livestock and educational components; schools would bring students by to learn about agriculture.

“In the city, things tend to be very fragmented, and the freeway is a symbol of that fragmentation,” she told The Associated Press in 1977, two and a half years after the founding of the Farm, which lasted for years. “We’re attempting to reconnect people and humanize environments.”

Ms. Sherk saw growing vegetables and creating art as close cousins.

“Learning to be a farmer is sensitive, like learning to be an artist,” she said. “The growth process in life is like the creative process in art.”

Bonnie Ora Kellner was born on May 18, 1945, in New Bedford, Mass., and grew up primarily in Montclair, N.J. Her father, Sydney, was area director of the American Jewish Committee and a lecturer in art and archaeology, and her mother, Eleanor (Lipskin) Kellner, taught first grade.

Her father worked with various organizations promoting cooperation among people of different religious and ethnic backgrounds, which put him in contact with some important figures. One gathering brought Eleanor Roosevelt to Montclair, which made an impression on young Bonnie.

“After the meeting he had to drive her home,” Ms. Sherk recalled last year in an interview conducted as part of [“My Life in Art,”](#) a series organized by the art space SITE Sante Fee, “so my older sister sat in the front seat with her, and I sat in the back seat, and we drove her back to New York.”

She studied art at Rutgers University, where the artist Robert Watts, a professor there, schooled her in the avant-garde Fluxus movement. In the late 1960s, after graduating, she headed to San Francisco with her husband at the time, David Sherk. (The marriage ended in divorce.)



As a part of what she called her “Sitting Still Series,” Ms. Sherk sat in San Francisco’s financial district and various other locations in the city, with those passing by as her audience. via Bonnie Ora Sherk

There was serious thought behind her work, especially regarding ecological themes. In the 1980s she began developing what she called [Living Libraries](#) and Think Parks, small parcels and nature trails in San Francisco and elsewhere that invited the community to learn about the past of a particular place and help cultivate its future. Many people, she said in [a 2013 interview](#) with the journal SFAQ, “don’t have the sense of wonder about the richness that surrounds them.”

“We have to learn how to uncover it,” she said.

Neil Genzlinger is a writer for the Obituaries desk. Previously he was a television, film and theater critic. [@genznyc](#) • [Facebook](#)

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## Bonnie Ora Sherk: A selected bibliography and exhibition list:

Compiled by Darlene Tong, October, 2022

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### 2023

Crow, Thomas. "The Artist in the Counterculture." In *The Artist in the Counterculture*. Princeton University Press, to be published 2023. How California's counterculture of the 1960s to 1980s profoundly shaped and was shaped by West Coast artists.

### 2022

Geffen, Amara, Ann Rosenthal, Chris Fremantle, and Aviva Rahmani, eds. *Ecoart in Action: Activities, Case Studies, and Provocations for Classrooms and Communities*. New Village Press, 2022. Bonnie Sherk, "Systemic Ecological Thinking: How to Create A Living Library & Think Park."

### 2021

Friedman, Dan. "Performance Art." In *Performance Activism*, pp. 67-73. Palgrave Macmillan, Cham, 2021. Looks at work of Performance Art pioneers Carolee Schneemann, Yoko Ono, Bonnie Sherk, and others.

### 2020

McCabe, Jennifer. "Counter-Landscapes: Performative Actions from the 1970s–Now." PhD diss., Arizona State University, 2020. Discusses group of artists working in natural/urban environments addressing social, environmental, personal transformation issues.

Wojnarski, Lisa. "Towards Radical Coexistence in the City: Performing the bio-urban in Bonnie Ora Sherk's *The Farm* and Mierle Laderman Ukeles's *Flow City*." *Performance Research*, v.25(2), 2020.

### 2017

Droitcour, Brian. "Critical Eye: Venice: Off Beat." *Art in America*, August 30, 2017. Review of 57<sup>th</sup> Venice Biennale including Sherk's photographs and documents related to *Crossroads Community (The Farm)* 1974–, a garden in a once-derelict lot by a freeway in San Francisco, and *A Living Library* (1981–), a plot in New York's Bryant Park.

Hinchcliffe, Karen L. "From Land Art to Social Practice: Environmental Art Projects by Helen Mayer Harrison and Newton Harrison, Bonnie Ora Sherk, Mel Chin, Fritz Haeg, and Fallen Fruit." PhD diss., University of Southern California, 2017.

### 2016

Littke, Hélène. "Revisiting the San Francisco Parklets Problematizing Publicness, Parks, and Transferability." *Urban Forestry & Urban Greening*, v.15, 2016. Includes discussion of Sherk's Portable Parks I-III, and Portable Parks IV.

### 2015

Crocker, Kathryn. *Stillness as a Strategy for Political Resistance in the Early Performances of Bonnie Sherk*. San Francisco: California College of the Arts, 2015. Thesis in partial fulfillment of Master of Arts in Curatorial Practice

Langlois, J. and Sabelli, D. "Antagonistic Spaces: On Small, Interventionist and Socially Engaged Public Art." In: *The Everyday Practice of Public Art: Art, Space, and Social Inclusion* (1st ed.). Routledge, 2015.

## 2012

Blankenship, Jana. "The Farm by the Freeway," chapter 3, p.43-55. In: Auther, Elissa and Lerner, Adam (eds.), *West of Center: Art and the Counterculture Experiment in America, 1965-77*. University of Minnesota Press, 2012. Discusses Sherk's work that Lucy Lippard called "the most ambitious and successful work of ecological art in the country."

Bryan-Wilson, Julia. "Occupational Realism." *TDR: The Drama Review*, v.56(4), Winter 2012. Discusses Sherk's work as Short Order Cook (1974) exploring gender, labor, 'cultural costumes.'

Wallen, Ruth. "Ecological Art: A Call for Visionary Intervention in a Time of Crisis." *Leonardo*, v.45 (3), 2012. Discusses artists' practice of ecological art including Sherk with image of Crossroads Community/The Farm.

Weintraub, Linda. "Bonnie Ora Sherk: Urban Oasis." In: *To Life!: Eco Art in Pursuit of a Sustainable Planet* (1st ed.), 105–10. University of California Press, 2012.

## 2011

Blankenship, Mirjana. "The Farm by the Freeway," p.219-230. In: Carlsson, Chris (ed.), *Ten Years That Shook the City: San Francisco 1968-1978*. City Lights Books, 2011.

## 2010

Bachler, Katharine Dunham. *Nature Is as Nature Does: Recent Sustainable Artists and the Practice of Local Ecology*. University of Southern California, 2010.

## 2007

Sherk, Bonnie. *Position Paper: Crossroads Community (The Farm)*. 2007.

## 2002

Fuller, Diana Burgess; Daniela Salvioni; Gail Tsukiyama (eds.) *Art/Women/California, 1950-2000: Parallels and Intersections*. University of California Press, 2002.

## 1998

Burnham, Linda Frye. "Between the Diaspora and the Crinoline: An Interview with Bonnie Sherk." *The Citizen Artist* 20, 1998.

## 1995

Cohn, T. "'Bonnie Sherk: Projects and Plants' at Canessa Gallery." *ARTWEEK* 27, 1996.1995

Sherk, Bonnie. "A Living Library: New Model for Global Electronic Interactivity and Networking in the Garden." *Visible Language* 29, no. 2, 1995.

## 1994

Sherk, Bonnie. "Creation of a LIVING LIBRARY: a Planetary Network of Interactive LIFE FRAMES." *Journal of Home & Consumer Horticulture*, v.1(4), 1994.

## 1991

Sherk, Bonnie. "The Creation of a Living Library™: An International Network of Interactive Life Frames." *Leonardo*, v.24 (2), 1991.

## 1988

*High Performance*, no.41/42, v.11(1/2), Spring/Summer 1988. Tenth anniversary issue features comments by 90 artists on the function of art in culture today.

## 1983

*Art Com Magazine*, no. 20, v.5(4), 1983. The influence of Populist attitudes on new art forms, with responses from several artists.

*High Performance*, no.22, v.6(2), 1983. Annual Artist's Chronicle issue documenting performances by several artists.

Roth, Moira, ed. *The Amazing Decade: Women and Performance Art in America 1970-1980*. Los Angeles: Astro Artz, 1983. Historical overview with chronologies of several artists including Bonnie Sherk. Withers, Josephine. "In the World: An Art Essay." *Feminist Studies*, v.9(2), 1983. Recognition of women artists' contribution to earthworks beginning in the 70s.

## 1982

*Art Com Magazine*, no.19, v.5(3), 1982. Coverage of 12<sup>th</sup> International Sculpture Conference in the Bay Area.

## 1981

Burnham, Linda Frye. "Between the Diaspore and the Crinoline." *High Performance*, v.4(3), Fall 1981. Bonnie Sherk interviewed by Burnham.

Foley, Suzanne. *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area: The 1970s*. San Francisco: San Francisco Museum of Modern Art, 1981.

*High Performance*, v.4(4), Winter 1981-82. San Francisco performance activity. Linda Montano interviews several artists.

Loeffler, Carl. "From the Body into Space: Post-notes on Performance Art in Northern California. In *Performance Anthology: Source Book for a Decade of California Performance Art*. SF: Contemporary Arts Press, 1980. Section on "Life and Media: Howard Fried, Linda Montano, Bonnie Sherk, Lynn Hershman, Ant Farm, Chip Lord and T.R.Uthco."

## 1980

Roth, Moira. "A Star Is Born: Performance Art in California." *Performing Arts Journal*, 1980. [GS]

## 1978

Roth, Moira. "Toward a History of California Performance: Part One." *Arts Magazine*, v.52(6), Feb 1978. *Panoramica*. San Francisco: La Mamelles, 1978. Videotape, b/w. Collaborative performance for pre-recorded cablecast, features several artists including Bonnie Sherk.

## 1977

*DATA*, Milano, no.27, July/September 1977. Featuring California artists.

Ratcliff, Carter. "Report from San Francisco." *Art in America*, v.65, May/June 1977. Focuses on post-object art, discusses SF alternative spaces, including The Farm, and artists.

Rosler, Martha. "Private and the Public: Feminist Art in California." *Artforum*, v.16, September 1977. Survey reviews history of feminist art, performance art in California, includes discussion with artists.

#### 1976

Sherk, Bonnie. "Excerpt from Aktin Logic – Volume 11, Chapter 42, Life Work." *La Mamelle Magazine: Art Contemporary*, no.4, v.1, Spring 1976. Special Performance Art issue in a "publication as exhibition space" format.

Sherk, Bonnie. "The Farm." *La Mamelle Magazine: Art Contemporary*, no.5, v.2, 1976.

Sherk, Bonnie. *Raw Egg Animal Theatre*. 1976. Videotape, b/w.

#### 1975

Sherk, Bonnie. "AKTIN LOGIC, v.2, the farm, life, work." *Vision*, no.1, Sept. 1975.

William, Jeannette. *11 Video Interviews*. San Francisco, 1975. Series of videotaped interviews sponsored by MOCA, each artist, including Bonnie Sherk interviewed for a half hour.

#### 1973

Belard, A. "All Night Sculptures." *Artweek*, v.4, May 26, 1973. Review of performance event.

Dunham, Judith. "The Four." *Artweek*, v.4, January 27, 1973. Review of exhibition featuring four women artists (Judy Chicago, Linde Benglis, Miriam Shapiro, Bonnie Sherk). Includes description of Sherk's environmental performance work, *Living in the Forest – Demonstrations of Atkin Logic, Balance, Compromise, Devotion*.

Sherk, Bonnie. *AKTIN LOGIC*. San Francisco: self-published artist book, 1973.

Sherk, Bonnie. *Living in the Forest*, 1973. Videotape, b/w.

#### 1972

Lambie, Alec. "Things are Not as They Seem." *Artweek*, v.3, March 25, 1972. Interview.

#### 1970

Tarshis, Jerome. "Portable Park 1-3." *Artforum*, v.9(2), Oct 1970.

## Exhibitions

[Name of exhibition, Museum/venue, year, artist's contribution]

*State of Mind: New California Art Circa 1970*. Berkeley: University of California Berkeley Art Museum and Pacific Film Archive, 2012. First major survey of California conceptualism and related practices, 1967-1974. Bonnie Sherk among others in group exhibition.

*God Only Knows Who the Audience Is: Performance, Video and Television Through the Lens of La Mamelle/ART COM*. San Francisco: CCA Wattis Institute for Contemporary Art, 2011. Three prints by Bonnie Sherk, *Short Order Cook*, 1973-74.

*WACK!: Art and the Feminist Revolution*. Los Angeles: Museum of Contemporary Art, 2007. Exhibition of international women's art.

*Out of Actions: Between Performance and the Object, 1949-1979*. Los Angeles: Museum of Contemporary Art, 1998. Sherk exhibited documentation for: *Original Proposal for Portable Parks I-III* (1970); and, *Public Lunch* (1971).

Tucker, Marcia. *Choices: Making an Art of Everyday Life*. NY: New York Museum of Contemporary Art, 1986. Catalog to exhibition of 12 artists who designate their lives as art, and for whom objects, performance and documentation are secondary aspects of their work.

*Space/Time/Sound: Conceptual Art in the San Francisco Bay Area: the 1970s*. San Francisco Museum of Modern Art, 1981. Bonnie Sherk, p.80-85, with images from *Portable Park I*, *Sitting Still I and II*, *Public Lunch*.

**Bonnie Ora Sherk SF Archives Inventory**  
93 Mirabel Ave., San Francisco, CA 94114

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June 8 – 12, 2022, compiled by Andrea Lowenkopf, Maija Kellner-Rode, Robert Croonquist & Sarah Happersberger

**TOTALS:**

(139) Bankers boxes  
(116) Landscape designs  
(+/-100) Exhibition pieces  
(25) binders  
(22) Posters  
(20) City maps & site plans  
(5) File flats  
(2) File cabinet drawers  
(4) portfolio cases  
(3) large boxes

**SAN FRANCISCO ARCHIVES** housed at 93 Mirabel

**(72) BANKERS BOXES**

SF-1. CVs, teaching credentials  
SF-2. Art/kids (A.L.L.)  
SF-3. Notebooks, business cards  
SF-4. Magazines  
SF-5. Negatives, photographs  
SF-6. DVDs, floppy discs  
SF-7. Correspondence (assumed personal)  
SF-8. Flyers, brochures, exhibition announcements  
SF-9. Photographs  
SF-10. High performance cover?  
SF-11. A.L.L. OMI-Excelsior maps, photos, brochure  
SF-12. Empty slide trays  
SF-13. Empty Slide trays  
SF-14. Slides  
SF-15. Magazines  
SF-16. Finance, budgets  
SF-17. A.L.L.  
SF-18. A.L.L.  
SF-19. A.L.L.  
SF-20. A.L.L.

SF-21. A.L.L.  
SF-22. A.L.L.  
SF-23. Photographs (professional)  
SF-24. Audio visual – DVDs, floppy discs (professional)  
SF-25. Original art (wrapped, mostly photographs mounted on foam)  
SF-26. Original art (wrapped, mostly photographs mounted on foam)  
SF-27. Original art (photographs framed, shoes from Artist's call '84, t-shirt from The Farm)  
SF-28. A.L.L.  
SF-29. Original art (photographs mounted on foam)  
SF-30. A.L.L.  
SF-31. A.L.L.  
SF-32. A.L.L.  
SF-33. A.L.L.  
SF-34. A.L.L. taxes, etc.  
SF-35. A.L.L. taxes, grants, etc.  
SF-36. Art (photographs in plastic cases)  
SF-37. Art (framed photographs mounted on foam)  
SF-38. A.L.L.  
SF-39. A.L.L. (photographs mounted on foam)  
SF-40. A.L.L. Life Frames, Japan, Rome, etc.  
SF-41. A.L.L. (records, jacket, letterhead paper)  
SF-42. A.L.L. (Life Frames kids work)  
SF-43. A.L.L. (kids work, etc.)  
SF-44. Notebooks, writings, concepts (mixed, all by Bonnie)  
SF-45. A.L.L.  
SF-46. Photographs, slides, negatives, projects pre A.L.L.  
SF-47. A.L.L. (mixed)  
SF-48. Maps, photographs, plans, various projects (mostly A.L.L.)  
SF-49. Art (photographs on foam, collaged photographs, clothes, props – unidentified)  
SF-50. Kids drawings  
SF-51. Magazines, brochures  
SF-52. Magazines, brochures  
SF-53. Exhibitions (correspondence with museums, etc.)  
SF-54. Miscellaneous (eg. Computer-aided drawing, maps, extension UC Berkeley, articles)  
SF-55. Early works, project records (mixed)  
SF-56. A.L.L. Life Frames finances, etc.  
SF-57. Early videos I & II  
SF-58. Early videos I & II  
SF-59. A.L.L.  
SF-60. Work related audio & video  
SF-61. A.L.L.  
SF-62. Miscellaneous (unidentified documents, plant research, etc.)  
SF-63. A.L.L. kids work, finances, Life Frames  
SF-64. Contacts, articles, correspondence

SF-65. Schools, contacts, proposals  
SF-66. The Farm, contacts  
SF-67. Museums  
SF-68. Foundations  
SF-69.  
SF-70. Notebooks, address books  
SF-71. Foundations & miscellaneous  
SF-72. Research catalogues (not Bonnie's work)

#### **(5) FILE FLATS (FF)**

FF – 1. Andy's Donuts Short Order Cook (oversized photos & contact sheets),  
FF – 2. The Farm (oversized photos)  
FF – 3. Public Lunch, Sitting Still  
FF – 4. A Living Library – San Miguel/Denman/Balboa  
FF – 5. Roosevelt Island (oversized photographs) & miscellaneous

#### **(116) LANDSCAPE DESIGNS (LSD)**

LSD – 1. Gordon Lau Elementary School site plan  
LSD – 2. Junipero Serra Elementary School site plan  
LSD – 3. Whole Bernal Heights Nature Walk site plan (5 pieces)  
LSD – 4. Whole Nature Walk & Holly Park (5+ pieces)  
LSD – 5. St. Mary's portion, South Bernal Heights Living Library & Think Park Nature Walk (2 pieces)  
LSD – 6. Islais Creek Watershed (multiple pieces)  
LSD – 7. Bernal Heights & Excelsior Greening of Transit Corridors  
LSD – 8. College Hill, Living Library & Think Park Nature Walk (2 pieces)  
LSD – 9. Holly Park original site plan (multiple pieces)  
LSD – 10. Cesar Chaves streetscape (multiple pieces)  
LSD – 11. College Hill, Living Library & Think Park Nature Walk (original, multiple pieces)  
LSD – 12. Holly Park (original, multiple pieces)  
LSD – 13. College Hill (multiple pieces)  
LSD – 14. College Hill (multiple pieces)  
LSD – 15. College Hill (multiple pieces)  
LSD – 16. College Hill (multiple pieces)  
LSD – 17. Holly Park (multiple pieces)  
LSD – 18. Holly Park (multiple pieces)  
LSD – 19. Holly Park (multiple pieces)  
LSD – 20. San Miguel Elementary School OMI/Excelsior Living Library & Think Park (original, multiple pieces)\*\*  
LSD – 21. San Miguel Elementary School OMI/Excelsior Living Library & Think Park (multiple pieces)  
LSD – 22. San Miguel field survey notes  
LSD – 23. San Miguel Phase 1, Agricultural Gardens & Orchard  
LSD – 24. San Miguel, Phase 2, Asphalt Removal

LSD – 25. San Miguel sketches  
LSD – 26. San Miguel, Phase 2, Asphalt Removal  
LSD – 27. San Miguel, Phase 2, Asphalt Paving Removal  
LSD – 28. San Miguel multiple plans  
LSD – 29. San Miguel multiple plans  
LSD – 30. San Miguel phase descriptions  
LSD – 31. San Miguel Child Development Center portion  
LSD – 32. San Miguel base map  
LSD – 33. Plaza de Todos Santos, original  
LSD – 34. Denman rear yard  
LSD – 35. OMI/Excelsior CA Native Creative Learning Zones  
LSD – 36. Guadalupe Gardens  
LSD – 37. Islais Creek Watershed  
LSD – 38. San Miguel Base Map  
LSD – 39. Peachtree Orchard Community Parking Theatre  
LSD – 40. OMI/Excelsior CA Native Creative Learning Zones  
LSD – 41. Holly Park preliminary sketches  
LSD – 42. Oakland Zoo, Knowland Park  
LSD – 43. Roosevelt Island Main Street, preliminary drawings  
LSD – 44. Roosevelt Island Master Plan  
LSD – 45. Roosevelt Island Royer Park Master Plan (multiple originals)\*\*  
LSD – 46. St. Vincents, San Rafael, (multiple originals, master plan)  
LSD – 47. New American City, Atlanta  
LSD – 48. South Bernal Heights (multiple pieces)  
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LSD – 50. Golden Gate Park Rehabilitation  
LSD – 51. California Suburban Garden Design  
LSD – 52. Washington Mall Competition draft drawings  
LSD – 53. Crossroads Community Roof Garden  
LSD – 54. Denman & San Miguel site plans  
LSD – 55. Oakland Zoo, Knowland Park & surveyor maps  
LSD – 56. Roosevelt Island  
LSD – 57. Seneca Ave. Eco Transformation  
LSD – 58. James Denman Garden Expansion  
LSD – 59. Roosevelt Island Master Plan  
LSD – 60. James Denman Garden Expansion  
LSD – 61. Italianate Garden, Hillsborough, CA  
LSD – 62. San Miguel Upper Garden & survey drawings  
LSD – 63. Gordon Lau A.L.L site rain gardens  
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LSD – 65. Roosevelt Island Master Plan  
LSD – 66. Roosevelt Island Main Street original  
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LSD – 69. Oakland Zoo blowups  
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LSD – 71. Precita Park site renovation  
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LSD – 81. OMI/Excelsior Expansion  
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LSD – 84. All Spirits Garden  
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LSD – 86. Nature Walk, St Mary's  
LSD – 87. Roosevelt Island Living Library  
LSD – 88. St. Vincent's/Silviera  
LSD – 89 Royer Park  
LSD – 90. Royer Park design development  
LSD – 81. Oakland Zoo  
LSD – 82. Venice Bienalle  
LSD – 83. St Vincent's?  
LSD – 84. San Miguel/Denman/Balboa base map  
LSD – 85. Bernal Heights Nature Walk  
LSD – 86. San Miguel/Denman/Balboa conceptual master plan  
LSD – 87. San Miguel/Denman/Balboa base map  
LSD – 88. A Living Library Curriculum Map (oversized & laminated)  
LSD – 89. A Living Library Curriculum Map (oversized & laminated.  
LSD – 90. San Miguel/Denman/Balboa  
LSD – 91. San Miguel/Denman/Balboa base map  
LSD – 92. The Farm collage original  
LSD – 93. Junipero Serra CDC Landscape Rehabilitation  
LSD – 94. Belden Lane  
LSD – 95. OMI/Excelsior  
LSD – 96. Junipero Serra CDC Landscape Rehabilitation  
LSD – 97. Crossroads Community/The Farm  
LSD – 98. Islais Creek Watershed  
LSD – 99. Roosevelt Island Proposed Learning Zones  
LSD – 100. Gordon Lau  
LSD – 101. Tickle Tots design  
LSD – 102. Roosevelt Island International Gardens

LSD – 103. Bernal Heights Master Plan  
LSD – 104. Precita Park Site Analysis  
LSD – 105. Royer Park Master Plan  
LSD – 106. Seneca Avenue Ecological Transformation  
LSD – 107. St. Mary's  
LSD – 108. Dunsmuir House & Gardens  
LSD – 109. Union Square San Francisco  
LSD – 110. Lost Lake Regional Park  
LSD – 111. Zoo Units  
LSD – 112. San Francisco Civic Center  
LSD – 113. California Suburban Garden  
LSD – 114. House Plan  
LSD – 115. St. Vincent's colored drawing  
LSD – 116. San Francisco Civic Center Assyrian Garden

## **(20) CITY MAPS & SITE PLANS (CMSP)**

CM – 1. Cesar Chavez – Dept. of Parking & Transit maps (a few marginal notes)  
CM – 2. Old creeks map  
CMSP – 3. Junipero Serra site plan  
CMSP – 4. St Mary's Park housing  
CMSP – 5. Whole Nature Walk (areas tinted by Bonnie)  
CMSP – 6. Holly Park map  
CMSP – 8. San Miguel blueprints  
CMSP – 9. San Miguel Children's Center Play Structure  
CMSP – 10. San Miguel architect's plans  
CMSP – 11. Outer Mission Junior High School  
CMSP – 12. Aerial maps  
CMSP – 13. Junipero Serra School  
CMSP – 14. Denman  
CMSP – 15. Roosevelt Island Master Plan surveys  
CMSP – 16. Roosevelt Island base maps  
CMSP – 17. Seneca Valley Sewage System  
CMSP – 18. Holly Park  
CMSP – 19. Holly Park architectural site plans  
CMSP – 20. Stockton School construction

## **(22) POSTERS (P)**

P – 1. A Living Library Curriculum Map  
P – 2. Bernal Heights Living Library & Think Park Nature Walk  
P – 3. Olympia Fields, 200 Years  
P – 4. Nature Walk Interpretative Sign  
P – 5. "Greatest Hits" posters  
P – 6. Living Library Curriculum Map (multiples)  
P – 7. Crossroads Community/The Farm

- P – 8. Living Library Mentoring Teams
- P – 9. Growth of the Green, 200 Years
- P – 10. Cultura en la Naturaleza
- P – 11. Civic Center Living Library
- P – 12. S.F. Water Systems
- P – 13. Bernal Heights Nature Walk signs
- P – 14. Bernal Heights Nature Walk signs
- P – 15. Living Library Curriculum Map & San Miguel plan
- P – 16. Crossroads Community/The Farm collage
- P – 17. Santa Monica Place
- P – 18. Living Library Curriculum Map
- P – 19. Happy Birthday Bonnie
- P – 20. Monan's Rill Farm Plan
- P – 21. Nature Walk Interpretative Signs
- P – 22. Life Frames poster

**(36) Unsorted – Boxed by her nephew David Kellner-Rode**

1. Rolodex, floppy discs
2. CAD/LA Assorted books/journals/files
3. Kids' cameras
4. A.L.L. assorted books
5. A.L.L. assorted books
6. A.L.L. assorted books
7. Assorted books from metal shelf
8. Assorted books from metal shelf
9. Lincoln Unified School District, Brookside Learning Center, plans, notes, correspondence, solar energy files, windmill
10. Assorted correspondence, NYC & SF lease agreements, assorted articles
11. Landscape architecture from metal shelf
12. Landscape architecture from metal shelf, writings, drawings, studies, post-occupancy analysis, Dolores Park, landscape literature – assorted plus samples
13. Press, assorted articles
14. SFUSD, assorted correspondence, finances, LFI fiscal policy, concrete removal - Chinatown , urban forestry council
15. Paychecks & insurance
16. Denman/OMI/Board, Beacon, '98/'99
17. Assorted educational resources, eco/ag teaching resources, River of Words assorted, monarch butterfly files
18. SF Foundaion, '08/'09, RIOG '09 -'13
19. PS/IS 217 PTA grant, NYS elementary science '13-'15
20. Cal Fire '05-'06, Cal State Garden Grant – San Miguel, Gordon Lau, Commodore Stockton, Junipero Serra, Denman, Excel summer '09
21. UN Journal, nature walk, solar kitchen, DCYF work plan, misc.
22. Landscape architecture, training, writing, drawings

23. Articles, press, announcements, cards
24. Articles
25. DCYF '05/'06, invoices, attendance, DCYF site visit, Dr. Kubin plants & medicine
26. DCYF & PUC invoices & MS, misc '13-'15
27. DCYF '06-'09
28. DCYF invoices, budgets, proposals, youth surveys, All Green Futures, Salesforce, '14-'17
29. Miscellaneous '04-'17
30. DCYF audit binders '09-'12
31. Public access records
32. DCYF '07-'08
33. Assorted files to be reviewed by BOS
34. Assorted prints, drawings, journals, notes to be reviewed by BOS
35. Correspondence to be reviewed by BOS
36. Assorted materials, notes to be reviewed by BOS

## **(2) FILE DRAWERS**

1. A.L.L. personnel records
2. A.L.L. personnel records

## **(+/-100) EXHIBITION PIECES**

## **(25) BINDERS – A.L.L. / LIFE FRAMES, INC**

### **CORNELIA STREET NYC ARCHIVES (housed in 93 Mirabel)**

## **(31) BANKERS BOXES**

- |        |   |
|--------|---|
| Box 1  | Platitude Packs, slides   |
| Box 2  | Original art, magazine articles, papers   |
| Box 3  | ALL exhibition panels, Main Street Wire, SF Chronicle UN Journals   |
| Box 4  | Notes, ephemera, important photography  |
| Box 5  | Garden of Knowledge film, photography, papers   |
| Box 6  | Audio tapes – Artists At Work, program notes curated by Bonnie Sherk, Shirley Lemmon, Bill Kase audio cassettes, Astrological reding audio tape |
| Box 7  | 1970s videotapes – The Farm, Freeway Dinner, broadcast coverage<br>History of Gardens, audio tape – Felissa Ross                                |
| Box 8  | Video tapes – 1977, meetings, Angel Island, slides of The Farm, Public Lunch  |
| Box 9  | Video tapes – A Duck and a Doe at The Farm, Living in the Forest, A Garden of Knowledge, slides: The Farm, Shrine to Power, SF MoMA             |
| Box 10 | Unlabeled slides, recording of U of Santa Clara commencement, miscellaneous<br>Audio cassettes, Barbara Dewey audio cassettes                   |
| Box 11 | The Farm – Crossroads Community papers  |
| Box 12 | Slides, magazine articles, The Farm, Art in Logic   |
| Box 13 | Ms. Liberty, address book, head hots, miscellaneous papers, art beans, Platitude Packs, photo art   |

Box 14	Exhibition photos, The Farm, International Garden plan, negatives, photographs, Slides
Box 15	Slides in pages, color contact sheets, Ms. Liberty flag, negatives, correspondence
Box 16	Miscellaneous papers
Box 17	Miscellaneous papers
Box 18	Miscellaneous papers
Box 19	Miscellaneous papers
Box 20	Miscellaneous papers
Box 26	Miscellaneous papers
Box 27	Ephemera, miscellaneous papers
Box 28	Ephemera, important photographs – The Farm
Box 29	Miscellaneous papers
Box 30	Miscellaneous papers
Box 31	Miscellaneous papers, Roosevelt Island tee shirts

#### **(4) PORTFOLIO CASES**

Box 21	(Large TV Box) 2 portfolio cases, 1 Living Library sign, Bryant Park plan
Box 22	(Portfolio Case) Art, landscape design, posters
Box 23	(Portfolio Case) Art, landscape design, posters
Box 24	(Portfolio Case) Art, landscape design, posters

#### **(3) LARGE BOXES**

Box 25	(Large box) Scrolled art, landscape designs
Box 32	Ms Liberty poster and wand, Platitude Packs poster
Box 33	Audio tapes, Platitude Packs, Ms. Liberty crown

#### **REMOVED BY LUKE DAENEN FOR USE BY A LIVING LIBRARY 12/04/22**

ALL bankers box #19: insurance policy / check box ~2020 / employee and board member handbook / some current receipts (small amounts)

ALL bankers box #18 random /

Files on applicants / some PUC receipts

ALL bankers box #22 fundraising dcyf file

ALL bankers box #21 ??? (Mixed)

ALL bankers box #17 ... application taxpayer files

ALL bankers box #20 : patent stuff .. huge workers comp boxes edd binders

ALL bankers box #45 ???! (Mix)

ALL bankers box #42 student work

ALL bankers box #35: old taxes /grants

#### **CHECKED OUT BY LUKE DAENEN, 12/14/22**

Box 19

- ALL 2020 - 2021 invoices & expense receipts We need for grant.
- ALL contractor & board member handbook binders
- outreach letters - letters with patent attorney

- large 2021 insurance policy print out
- Some paperwork covering non profit status filing & renewal including woman owned org designation.
- ALL monograph note pads, monogrammed envelopes with NY address.
- Development / fundraising seminar print out / some print out from other seminar on New Orleans insects
- Old checkbooks
- All Children's Small windbreaker with ALL logo.
- Internship folder (old contacts who have moved on from positions)
- about 1/2 of box was too jumbled to categorize easily but some applications & various unsorted notes.

Another early art series came about in 1970 when, at the Army Street interchange she would later help transform, she noticed a plot strewn with water and soggy with storm runoff, with an overstuffed armchair plunked amid the debris.

“I immediately realized that this was a wonderful opportunity to demonstrate how a seated human figure could transform the environment by simply being there,” [she said](#) in an interview with the Berkeley Art Museum and Pacific Film Archive. “I went home and changed into an evening gown and came back, waded into the water and sat in the chair for some time, facing the audience of people in the passing cars.”

She later sat in armchairs in the financial district and various other locations in the city, calling it her “Sitting Still Series.”

In her art and in her daily life, her sister Rachel Binah said, she was flashy, theatrical and unpredictable.

“She loved costumes — when performing and in daily life,” Ms. Binah said by email. “When she worked the night shift at Andy’s Donut Shop in San Francisco’s Castro district, she would wear a big bouffant wig and a pink waitress costume.” And, she added, “When women around her were, or were not, shaving their legs, Bonnie would shave one leg and one armpit.”

Ms. Sherk is survived by her sisters.