

FAITH RINGGOLD
FULL CIRCLE
THE TEACHINGS AND HER LEGACY

Curated by Mashonda Tiffrere
MANDEVILLE ART GALLERY
February 28th – May 1st, 2026



Dancing on the George Washington Bridge II, 2020, Silkscreen on silk, 51.5 x 51 in. (130.8 x 129.5 cm). © 2026 Anyone Can Fly Foundation / Artists Rights Society (ARS), New York

Spanning nearly five decades of artistic production, *Full Circle—The Teachings and Her Legacy* is a comprehensive examination of Faith Ringgold's multidisciplinary practice. The exhibition brings together works created between 1976 and 2023, tracing the artist's evolution across painting, textile art, and narrative assemblage. Born in Harlem in 1930, Ringgold emerged from the Black Arts Movement as a visionary force, boldly weaving autobiography, social and political activism, and deep reverence for her ancestors into every layer of her work.

The exhibition is framed conceptually through Ringgold's relationship to UC San Diego, where she served as professor of visual arts from 1984 to 2002. This institutional affiliation provides a lens for understanding how her academic philosophy materialized throughout her practice and impacted not only those she mentored at UC San Diego, but generations of artists around the world. Ringgold's curriculum was centered on identity

and social history, encouraging students to incorporate their own personal narratives into their work. The "Coming to Jones Road" series captures the memories of exclusion and racial tension experienced in the suburbs of New Jersey, the artist's new home after leaving San Diego. It serves as a poignant reflection on past generations, delving into the complexities of their experiences while emphasizing the ongoing journey toward genuine liberation.

During her years in California, Ringgold also produced her beaded face masks and "California Dah" paintings (1983). The masks, inspired by her trips to West Africa, were worn during her performances. Meanwhile, the "California Dah" works represent her most abstract creations, touching on her vision of the afterlife experience and paying homage to the mourning and passing of her mother.

The curatorial layout moves chronologically, grouping works around recurring themes in Ringgold's practice: the reclamation of historical narrative, the centering of Black women's experiences, and the elevation of quilting as a fine art methodology. Over decades, Ringgold organically developed the technique of her story quilts—hybrid works combining painted canvas, quilted fabric, and written text—to challenge hierarchies between craft and high art.

Full Circle—The Teachings and Her Legacy invites viewers into a practice where personal narrative, collective memory, and formal innovation intertwine, offering insight into an artist who fundamentally reshaped the possibilities of American art, and whose focus on the inseparability of aesthetics and political consciousness continues to resonate within contemporary art discourse.

List of Works

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Dancing on the George Washington Bridge II
2020
Silkscreen on silk
51.5 x 51 in. (130.8 x 129.5 cm)



Sunflower Quilting Bee
2023
Silkscreen on silk with pieced fabric border
50.5 x 50.5 in. (128.3 x 128.3 cm)



Somebody Stole My Broken Heart
2004
Silkscreen
22.5 x 30 in. (57.1 x 76.2 cm)



Dancing at the Louvre
2023
Silkscreen on silk with pieced fabric border
51 x 52 in. (129.5 x 132.1 cm)



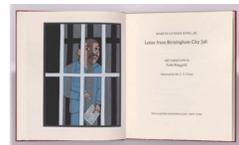
All Power to the People
2023
Serigraph
30 x 22 in. (76.2 x 55.9 cm)



Committee to Defend the Panthers
2023
Serigraph
30 x 22 in. (76.2 x 55.9 cm)



Jazz Series: Mama Can Sing, Papa Can Blow
2022
Serigraph
22 x 29.75 in. (55.9 x 75.6 cm)



Martin Luther King Letter From Birmingham Jail
2007
Screenprint
11.375 x 8.75 in. (28.89 x 22.23 cm)



Self Portrait
2023
Screenprint
28 x 23 in. (71.1 x 58.4 cm)



California Dah #1
1983
Acrylic on canvas
80 x 38 in. (208.2 x 96.5 cm)

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California Dah #2
1983
Acrylic on canvas
80 x 38 in. (208.2 x 96.5 cm)



California Dah #5
1983
Acrylic on canvas
80 x 38 in. (208.2 x 96.5 cm)



Change 2: Faith Ringgold's More Than 100 Pounds Weight Loss Performance Story Quilt
1988
Photolithography on canvas
56 x 56 in. (142.2 x 142.2 cm)



Coming to Jones Road #2: Sunday Evening on Jones Road
1999
Acrylic on canvas with pieced fabric border
43 x 59 in. (109.2 x 149.9 cm)



Coming to Jones Road Part 2, Tanka 2, Sojourner Truth
2010
Acrylic on canvas with pieced fabric border
66 x 42 in.



Jazz Stories Mama Can Sing, Papa Can Blow #8: Don't Wanna Love You Like I Do
2007
Acrylic on canvas with pieced fabric border
82 x 67 in.



Black Face Mask #3
1976
Velvet, beads, raffia
11 x 10 x 7 in.



Flower Face Mask #1
1976
Brocade, beads, raffia
13 x 9 x 7 in.



United States of Attica
1972
Offset print
21.75 x 27.75 in. (55.2 x 70.5 cm)

Made possible by

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Exhibition Credits

Curator: Mashonda Tifrere

Curatorial Assistant: Susan Grogan

Chief Administrative Officer: Jessica Greenlaw

Gallery Technician and Preparator: Adrián Del Riego

Assistant Preparators: Janice Kang, Alicia Marván, Ava Kam

Gallery Guides: Artemisia Barber, Emma Cam, Emily Fonseca, Sophia Fuller, Lexi Gonzalez, Eva Intoci, Jessie Hu, Chloe Twu (Lead Guide)

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