



PRESS RELEASE

BAMPFA ADVANCE EXHIBITION SCHEDULE 2017



From left: Sam Contis: *Three Horses* (2015) from **Sam Contis / MATRIX 266**; Irwin Kremen: *Imagine Inventing Yellow (for M.C. Richards)* (1976) from **Irwin Kremen / MATRIX 265**; Clay Geerdes: *Cockettes Go Shopping* (1972) from **Hippie Modernism: The Struggle for Utopia**.

Updated March 29, 2017

Dates and exhibition titles are subject to change. Visit bampfa.org for most current information.

Michael Armitage / MATRIX 263

December 14, 2016 through April 2, 2017

Based in Nairobi, Kenya (where he was born) and in London, Michael Armitage makes lush paintings that complicate the historical dialectic between Western and non-Western cultures, merging European styles with East African subjects, materials, and understanding. His signature medium is oil on Lubugo bark cloth, a material often used for making ceremonial garments for tribal leaders, which he stretches across a frame; the inherent sutures, tears, and textures of the bark cloth frequently inform his compositions. Armitage's subjects refer to current events that shape and impact contemporary life in Kenya; for [Michael Armitage: MATRIX 263](#), he debuts a new body of work that reflects on sexuality and gender stereotypes in that region and beyond.

Organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator.

Buddhist Art from the Roof of the World: Transmission of the Dharma

December 14, 2016 through June 11, 2017

Buddhist Art from the Roof of the World: Transmission of the Dharma

highlights the importance of the relationship between a teacher, often a high-level monk, and an adherent, or devotee. Great monks throughout history are regarded as reincarnations of deities and perform the duties of teachers both through example and direct instruction. Drom Tonpa, recognized as the first Dalai Lama, was the disciple of Atisha, the Indian master who brought essential teachings of Buddhism to Tibet in the mid-eleventh century. Both are represented in this exhibition, one in paint, the other in gilt bronze.

Teachers of the Geluk sect and their lineage, represented here in a set of seven paintings, helped establish schools of thought that became codified, and eventually gained political importance. The Fifth Dalai Lama, who constructed the Potala Palace in Lhasa, Tibet, is seen in this exhibition in a sumptuously embroidered thangka surrounded by the Eight Auspicious Emblems, a work that may have come from an Imperial workshop.

Organized by Senior Curator for Asian Art Julia M White. All works are on extended loan to BAMPFA from a private collection.

Cal Conversations: Slow Reading / Slow Seeing

January 18 through April 30 2017

Cal Conversations: Slow Reading / Slow Seeing marks the beginning of a new annual series of exhibitions developed in collaboration with classes taught on the UC Berkeley campus. This inaugural project was done in concert with Professor Lyn Hejinian's class English 190: Slow Reading / Slow Seeing, a seminar on the poetics of reading poems and seeing paintings. The concept for the exhibition was loosely based on T. J. Clark's book *The Sight of Death: An Experiment in Art Writing*, in which the author, a Berkeley professor emeritus of art history, undertakes a meditation on two paintings by the eighteenth-century French master Nicolas Poussin.

Similarly, this exhibition is a result of the extended dialogues that undergraduate students maintained with a poem and a work of art in BAMPFA's collection, both of the students' own choosing. Over the course of the semester, students kept a reading/seeing journal on each poem and work of art they selected. They subsequently wrote wall labels, diary entries, and two critical papers, excerpts of which will be included in the exhibition brochure. The poems and works of art the students selected will be on view as part of the exhibition.

Organized by Lyn Hejinian, John F. Hotchkis Professor of English at UC Berkeley, and Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator.

Hippie Modernism: The Struggle for Utopia

February 8 through May 21, 2017

Hippie Modernism: The Struggle for Utopia examines the intersections of art, architecture, and design with the counterculture of the 1960s and early 1970s. Presenting a broad range of art forms and artifacts of the era, the exhibition charts the search for the pharmacological, technological, and spiritual means to expand consciousness and alter the perception of reality; the publishing revolution that sought to create new networks of like-minded people and raise awareness of social and political struggles; rising ecological awareness; the democratization of tools and technologies; and the desire for a more communal society.

The exhibition features experimental furniture, unconventional living structures, immersive and participatory media environments, alternative press books and ephemera, and experimental film. The BAMPFA iteration of this touring exhibition features the addition of nearly 100 works related to the Bay Area, including approximately forty works from BAMPFA's extensive Ant Farm archive, such as *Truckstop Network* proposals and projects. Bringing into dramatic relief the limits of Western society's progress, **Hippie Modernism** explores one of the most vibrant and inventive periods of the not-too-distant past, one that still resonates today.

Organized by the Walker Art Center in association with the UC Berkeley Art Museum and Pacific Film Archive, curated by Walker Art Center Design Director Andrew Blauvelt. The co-curators in charge of the Berkeley presentation are BAMPFA Director Lawrence Rinder and UC Berkeley Associate Professor of Architecture Greg Castillo.

Art Wall: Lawrence Weiner

March 1 through October 1, 2017

BAMPFA's newest commission for the Art Wall features Lawrence Weiner, a central figure of Conceptual art. Like many other artists working in the late 1960s and '70s, Weiner is deeply interested in methods of display that challenge the assumption that the work of art exists as a discrete object in the physical world.

Weiner decisively turned to language as the material object for his art in 1968, after an installation he made in a Vermont field was damaged during the course of the exhibition. The event led him to the conclusion that the description of the work, or its rendering in linguistic form, "was sufficient." Since the 1970s, wall installations inscribed with specific statements written by the artist have been a primary medium for Weiner. Here, Weiner responds to the specific location of the architectural site, determining the compositional arrangement of the lettering that centrally hovers on the expansive white wall above the wooden steps.

The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau. Organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX curator.

Erica Deeman: Silhouettes

March 8 through June 11, 2017

This exhibition features the thirty large-scale color photographs that comprise San Francisco-based artist Erica Deeman's *Silhouette* series. Each work in the series is a portrait in silhouette of a woman of the African diaspora. Deeman, who is herself of Jamaican and English heritage, produced these works as part of a personal investigation into identity and representation. She was drawn to the silhouette method due to its long history and compelling relationship to theories linking physiognomy and character. Her work celebrates the diverse beauty of her subjects' physical form while calling into question our ability to "read" anything meaningful from their external appearances. Deeman was born in the UK in 1977 and now lives and works in San Francisco. This is her first museum exhibition.

Organized by BAMPFA Director and Chief Curator Lawrence Rinder.

Irwin Kremen / MATRIX 265

April 26 through August 27, 2017

The tiny pieces of paper that comprise Irwin Kremen's visually stunning abstract collages were taken from advertisements found on the walls of cities such as Paris, Brussels, Florence, Rome, and New York. Using only these found materials, Kremen constructs his works using fine hinges made of Japanese paper so as to preserve the sense of edge and depth among the various paper fragments. It is rare to find today work made with such incredible care and visual focus. Kremen studied writing at Black Mountain College and later became close to figures such as David Tudor, Merce Cunningham, and John Cage, who dedicated his seminal work, *4'33"*, to him. Kremen was born in 1925 in Chicago and now lives in Durham, North Carolina. This exhibition features collage works made over the past fifty years.

Organized by BAMPFA Director and Chief Curator Lawrence Rinder.

Sam Contis / MATRIX 266

May 3 through August 27, 2017

In her first solo museum exhibition, Berkeley-based artist Sam Contis uses photography and archival research to explore the relationship of bodies and landscape and the shifting nature of gender identity and expression. The work in this exhibition was made at Deep Springs College—located in a remote valley on the California-Nevada border—which is one of the country's last all-male institutions of higher learning. In this body of work, Contis has included a number of photographs borrowed from the Deep Springs archive, including images made by some of the first students at the college nearly a hundred years ago. Contis's images of men incorporate both conventionally masculine and feminine imagery and attitudes. Against the backdrop of ageless mountain ranges (the oldest living things on earth—the bristlecone pines—grow in the White Mountains immediately adjacent to the college) the historically constructed categories of gender seem to melt away like a desert mirage.

Organized by BAMPFA Director and Chief Curator Lawrence Rinder.

The 47th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition

May 17 through June 11, 2017

Each year, BAMPFA teams up with the University of California, Berkeley Department of Art Practice to exhibit the work of their graduates. This year, the exhibition presents work by Takming Chuang, Lucas DeGiulio, Behnaz Khaleghi, Shari Paladino, Kathryn "Jovi" Schnell, and Andrew Wilson. Be among the first to encounter the work of these exceptional artists as they embark on their careers.

Organized by BAMPFA Assistant Curator Stephanie Cannizzo and BAMPFA Curatorial Assistant Matthew Coleman.

Charles Howard: A Margin of Chaos

June 21 through October 1, 2017

The work of American artist Charles Houghton Howard (1899–1978) spans five decades, beginning in the mid-1920s and continuing into the 1960s. During his active and distinguished career, Howard became known for enigmatic, meticulous paintings, often intimate in scale, that bridged figurative, Surrealist, and abstract currents in modern art across the United States and Europe. Fluid lines, suspended forms, exquisite sense of balance and proportion, and elusive imagery characterize Howard's arresting style. Organized by BAMPFA, this exhibition will be the first survey of Howard's singular oeuvre in a US museum in over sixty years. This career-spanning exhibition will feature approximately fifty of Howard's paintings and works on paper.

Curated by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator at BAMPFA, the presentation will be accompanied by a fully illustrated catalog, the first ever scholarly publication to explore Howard's work and life.

Ugo Rondinone: the world just makes me laugh

June 28 through August 27, 2017

This exhibition marks the fifth and final stop in what the artist terms a "serial exhibition" taking place over a two-year period. Each exhibition in the series is unique, featuring a combination of new and past works, organized according to the physical and cultural specifications of the five sites. Forty-five life-size, highly realistic clown sculptures, from Rondinone's *Vocabulary of Solitude*, form the centerpiece of each exhibition. The festively attired clowns, with closed eyes and expressionless faces, suggest at once a sense of euphoric whimsy and a state of melancholy. Each assumes a different posture, representing both the mundane and profound actions of everyday life: waking, sitting, running, daydreaming.

The BAMPFA exhibition will also feature several related works, including Rondinone's 60-drawing series *1998 diary*; four pairs of clown shoes, which the artist hangs from nails on the gallery wall; eight of Rondinone's rainbow target paintings (acrylic on canvas); an oversized lightbulb, sculpted from wax; and thousands of drawings of rainbows that have been made by children during the course of the serial

exhibition, including several hundred that will be completed by Berkeley schoolchildren.

Preceding exhibition venues include the Boijmans Van Beuningen, Rotterdam (February 2016); Museo D'Arte Contemporanea, Rome (June 2016); Bass Museum, Miami (December 2016); and Contemporary Art Center, Cincinnati (May 2017).

Organized by BAMPFA Director and Chief Curator Lawrence Rinder.

Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting

June 28 through September 10, 2017

Consisting of more than sixty exquisite Indian miniature paintings and drawings from BAMPFA's permanent collection, this exhibition explores the full range of Indian painting traditions from the early fifteenth to the twentieth centuries, showcasing disparate styles and trends. Thematically organized, the exhibition includes works representing a wide range of gods from Hinduism and other religious traditions, paintings of the popular theme of romantic love involving courtly men and women, and impressive portraits of nobles.

Guest curated by noted Indian painting scholar Dr. Robert J. Del Bontà.

Martin Wong: Human Instamatic

September 20 through December 17, 2017 (dates tentative)

Martin Wong: Human Instamatic is the first large-scale retrospective of the work of Chinese American painter Martin Wong (1946–1999) since his untimely death from AIDS-related causes in 1999. Featuring more than one hundred paintings paired with rarely seen archival materials, the exhibition pays particular attention to Wong's engagement with his community as part of his practice. It traces his artistic development from his youth in San Francisco painting haunting self-portraits to his self-identification in the mid-1970s as the "Human Instamatic," a street artist selling portraits to passersby in Eureka, California. **Human Instamatic** also highlights Wong's later years in New York City, where he played a pivotal role in the Lower East Side art scene of the 1980s and 1990s, immortalizing in his works a resilient, vibrant, and multiethnic community facing displacement.

Organized by The Bronx Museum of the Arts; co-curated by Sergio Bessa and Yolanda Ramos. The curator in charge of the Berkeley presentation is BAMPFA Adjunct Curator Constance M. Lewallen.

Gordon Parks: The Making of an Argument

September 27 through December 17, 2017

This exhibition explores the making of Gordon Parks's first photographic essay for *Life* magazine, "Harlem Gang Leader," in 1948. After gaining the trust of a group of gang members and their leader, Leonard "Red" Jackson, Parks produced a series of photographs that are artful, poignant, and at times shocking. From this large body of work (Parks made hundreds of negatives) the editors at *Life* selected twenty-one pictures to print in the magazine, often cropping or enhancing details in the pictures in the process.

Gordon Parks: The Making of an Argument traces this editorial process and parses out the various voices and motives behind the production of the picture essay. The exhibition considers Parks's photographic practice within a larger discussion about photography as a narrative device. Featuring vintage photographs, original issues of *Life* magazine, contact sheets, and proof prints, the exhibition raises important questions about the role of photography in addressing social concerns, its use as a documentary tool, and its function in the world of publishing.

Organized by the New Orleans Museum of Art in collaboration with the Gordon Parks Foundation with support provided by Blaine Butler.

Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou

October 25, 2017 through January 28, 2018

Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou is the first exhibition in the United States to focus solely on Chen Hongshou (1599–1652), a major figure in Chinese painting. The exhibition explores work Chen made during the transitional period of the late Ming and early Qing dynasties (early to mid-seventeenth century). The political and economic situation during the late Ming, including the dissolution of the native dynasty and subsequent establishment of the foreign Qing conquerors, greatly impacted artists like Chen.

The exhibition title is a reference to the name that Chen took for himself in 1646, "Hui Seng," or Repentant Monk. Caught in a time of social and political chaos and fraught with guilt and regret over the deteriorating situation for artists loyal to the Ming, Chen was seriously disillusioned, a condition which can clearly be sensed in his later paintings. His masterful portraits and figure paintings, key works in the exhibition, are imbued with a sense of nostalgia and acute disappointment. The exhibition will include works from the BAMPFA collection as well as strategic loans from museums and institutions in the United States, China, and Europe.

Curated by BAMPFA Senior Curator for Asian Art Julia M. White in consultation with Dr. Hiromitsu Kobayashi, Professor Emeritus, Sophia University, Tokyo.

Berkeley Art Museum and Pacific Film Archive

Location: 2155 Center Street, Berkeley, CA 94704

Hours: Wednesday, Thursday, and Sunday 11 a.m. – 7 p.m.; Friday and Saturday 11 a.m. – 9 p.m.

Admission: BAMPFA members; UC Berkeley students, faculty, and staff; and people 18 and under (+ one adult): Free

Non-UC Berkeley students (over age 18): \$10

General admission: \$12

Admission to the galleries is free for all on the first Thursday of each month.

Visit bampfa.org for more details and information on BAMPFA's film series and other programming.

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