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BAMPFA ADVANCE EXHIBITION SCHEDULE

René Magritte: Duo, 1928; ink on paper; 19 1/4 x 23 1/4 in.; BAMPFA, museum purchase.

Updated September 10, 2019
Dates and exhibition titles are subject to change. Visit bampfa.org for most current information.

Meditation in Motion: Zen Calligraphy from the Stuart Katz Collection
July 17–October 20, 2019

Meditation in Motion: Zen Calligraphy from the Stuart Katz Collection from the Stuart Katz Collection is the first exhibition at BAMPFA to present the unique art form of Japanese Zen-inspired calligraphy. It will feature several important works by Chinese Obaku monks who immigrated to Japan in the seventeenth century, as well as a selection of writings by Japanese monks who followed and expanded on their examples. The exhibition is drawn from the
extensive holdings of Stuart Katz, who has made a promised gift of these and many more paintings in his private collection.

**Meditation in Motion** is organized by Senior Curator for Asian Art Julia White with Curatorial Assistant Stephanie Cannizzo.

**Dennis Feldman: Photographs**  
*July 31–October 13, 2019*

From the seedy streets of 1970s Los Angeles to empty living rooms and quiet apartment balconies across the United States, Dennis Feldman (b. 1946) has created photographs of unusual poignancy. His most acclaimed pictures—comprising the series Hollywood Boulevard, 1969–72 and American Images, published in 1977—reveal tensions between freedom and loneliness, fame and isolation, which have come to define the underside of the American dream. This exhibition presents a selection of photographs from Feldman’s celebrated series, offering a candid view of the cultural landscape following in the footsteps of Walker Evans and Robert Frank, taken during the social revolutions of the 1960s. Also included are recent expressionistic works that stem from Feldman’s long career as a filmmaker. The first exhibition of the artist’s work in the Bay Area, **Dennis Feldman: Photographs** recognizes his achievements as an affecting social documentarian and explorer of what he calls “a world contained in a frame.”

**Dennis Feldman: Photographs** is organized by Elaine Y. Yau, Andrew W. Mellon Postdoctoral Curatorial Fellow.

**The San Quentin Project: Nigel Poor and the Men of San Quentin State Prison**  
*August 21–November 17, 2019*

Nigel Poor’s **San Quentin Project** presents personal narratives about life inside prison through visual documents, photographs, and an acclaimed podcast. The project’s visual documents were made collaboratively by Poor and the men incarcerated at San Quentin State Prison, the photographs are from the prison’s archive, and the audio, from **Ear Hustle**, is a podcast featuring stories of life inside prison, shared and produced by those living it. Begun in 2011, **The San Quentin Project** has evolved from Poor’s experience teaching visual literacy at the prison for the Prison University Project. Tracing the evolution of her social practice, from mapping exercises to essays and interviews, the work in this exhibition utilizes personal narrative to illuminate and counter common stereotypes the public might have about prison populations.
The San Quentin Project not only invites audiences to consider how images of prisoners have been codified, but also seeks to promote the critical reading of cultural codes and power structures inherent within visual images. Ultimately, the project hopes to raise awareness of the overwhelming benefits arts and humanities offer to incarcerated individuals and the communities they will reenter.

The exhibition is organized by the Milwaukee Art Museum and curated by Lisa J. Sutcliffe, Herzfeld Curator of Photography and Media Arts. The BAMPFA presentation is organized by Curatorial Assistant Matthew Coleman.

Strange
August 21, 2019–January 5, 2020

This exhibition features works, drawn exclusively from the BAMPFA collection, that exude feelings of mystery and miraculousness. Many of these works capture the peculiarity of life by expressing personal fantasy and flights of imagination. Collective myth and symbolic archetypes are another vehicle for capturing sensations that lie outside the bounds of everyday experience. In some instances, it is the material or formal quality of the work, rather than the ostensible subject matter, that inspires a sense of uncanny wonder. The exhibition encompasses art from diverse periods and cultures and includes works by Maruyama Okyo, Jacques Callot, Francisco Goya, William Blake, Rene Magritte, Diane Arbus, Jackson Pollock, Bruce Conner, Mary Bauermeister, Jack Smith, Ruth Wall, Nicole Eisenman, Nancy Grossman, Brett Goodroad, and Brian Chippendale. The exhibition will feature recently acquired works by Ariel Parkinson, A.G. Rizzoli, Iris Polos, Kara Maria, Jill Sylvia, and Coille McLaughlin Hooven.

The exhibition is organized by Director and Chief Curator Lawrence Rinder with Assistant Curator Stephanie Cannizzo.

Kader Attia / MATRIX 274
September 18–November 17, 2019

For over a decade the French-Algerian artist Kader Attia has been interested in the concept of repair as it relates to a process of healing after calamitous damage. In particular his concern is rooted in postcolonialism, and thinking about possible futures for former colonized states. In effect, Attia’s work posits, How do individuals and social bodies enact a process of healing after having suffered (physically and psychologically) during major political conflicts?
This exhibition, Attia’s first solo exhibition in California, presents his seminal body of work *J’accuse* (2016). The installation features seventeen busts carved out of teak wood by Senegalese artisans after having looked at images of disfigured World War I veterans who suffered severe facial injuries and subsequently underwent plastic surgery. The sculptures are situated before a clip of French film director Abel Gance’s 1938 anti-war film *J’accuse* (after which Attia’s installation takes its name). In the footage one sees actual wounded war veterans of the Battle of Verdun (known as *gueules cassées* in French) being resurrected from the dead to warn the world of the horrors of war.

The exhibition is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial assistant.

**Hinges: Sakaki Hyakusen and the Birth of Nanga Painting**

*October 2, 2019–February 2, 2020*

**Hinges: Sakaki Hyakusen** and the Birth of Nanga Painting is the first US exhibition to focus on the art of Sakaki Hyakusen (1697–1752), the founder of Nanga school painting in Japan, and his relationship to Chinese painting of the Ming and Qing dynasties. The exhibition highlights the recent BAMPFA acquisition and extensive conservation of Landscape, an eighteenth-century pair of six-fold screens, regarded as a Hyakusen masterpiece. Presenting the screens alongside traditional Chinese landscape paintings and works by Nanga School painters, the exhibition will illuminate important cross-cultural and artistic connections between Japan and China. The project will demonstrate Hyakusen’s close observation of Chinese painting and his role in the transformation of Japanese painting of the eighteenth century—a hinge between two artistic traditions.

**Hinges** will be the capstone project in a series of exhibitions commemorating the one-hundredth anniversary of BAMPFA’s Japanese art collection. Included in the exhibition will be detailed photographs and documentation revealing the painstaking, two-year conservation effort to restore Hyakusen’s screens. With this fascinating narrative, told through an interactive feature and in-gallery didactics, the exhibition highlights the museum’s long commitment to preserving and presenting Japan’s cultural treasures.

The exhibition is organized by Senior Curator for Asian Art Julia M. White, with Curatorial Assistants Matthew Coleman and Lucia Momoh.
Sylvia Fein / MATRIX 275  
November 13, 2019–March 1, 2020

Sylvia Fein, who turns 100 in 2019, was born and raised in Wisconsin where she attended college with another legendary Bay Area centenarian, Anna Halprin. In the early 1940s Fein was among a group of artists based in Madison and Milwaukee who became known as the Midwest Surrealists. Her painting has for decades been strongly influenced by the highly detailed style of Northern Renaissance painters such as Hieronymus Bosch and by the 14th century egg tempera technique which endows her works with a distinctive texture and transparent quality. After living for several years during World War II in Mexico, Fein moved to the East Bay in 1947. She received an MFA at UC Berkeley in 1951.

Fein’s subject matter alternates between the extremely personal, in which she depicts scenes recognizable from her daily life (portraits, self-portraits, and familiar local landscapes), and the fantastical, where the imagery of great cosmic eyes or boundless seas is channeled from her rich imagination. Fein’s work has frequently been shown alongside other surrealists of her generation including Frida Kahlo, Leonora Carrington, Dorothea Tanning, and Remedios Varo, and was presented at the Whitney Annual in 1946 alongside works by Jackson Pollock and Roberto Matta. Fein continues to paint daily at her home in Martinez, California, where she also farms an extensive orchard of olive trees. This exhibition will feature a wide array of Fein’s work, from one of her earliest mature paintings made in 1941 to paintings completed in the last several years.

The exhibition is organized by Director and Chief Curator Lawrence Rinder with Curatorial Assistant Lucia Momoh.

Visitor Information
Address  
2155 Center St, Berkeley, CA 94720
Hours  
Wednesdays through Sundays 11 a.m. to 7 p.m.
Information  
bampfa.org
(510) 642-0808

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About BAMPFA
An internationally recognized arts institution with deep roots in the Bay Area, the University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA) is a forum for cultural experiences that transform individuals and advance the local, national, and global discourse on art and film. BAMPFA is UC Berkeley’s premier visual arts venue, presenting more than 450 film screenings, scores of public programs, and more than twenty exhibitions annually. With its vibrant and eclectic programming, BAMPFA inspires the imagination and ignites critical dialogue through art, film, and other forms of creative expression.

The institution’s collection of more than 25,000 works of art dates from 3000 BCE to the present day and includes important holdings of Neolithic Chinese ceramics, Ming and Qing Dynasty Chinese painting, Old Master works on paper, Italian Baroque painting, early American painting, Abstract Expressionist painting, contemporary photography, and Conceptual art. BAMPFA’s collection also includes more than 17,500 films and videos, including the largest collection of Japanese cinema outside of Japan, impressive holdings of Soviet cinema, West Coast avant-garde film, and seminal video art, as well as hundreds of thousands of articles, reviews, posters, and other ephemera related to the history of film.