BAMPFA ADVANCE EXHIBITION SCHEDULE 2018


*Updated December 4, 2017*

Dates and exhibition titles are subject to change. Visit [bampfa.org](http://bampfa.org) for most current information.

**To the Letter: Regarding the Written Word**
*Through January 28, 2018*

Spanning a vast geographic and historical range, the nearly 30 works on display in *To the Letter: Regarding the Written Word* are united by the inclusion of words and letters as a central aesthetic motif. From Tibetan tantric parchment and a Nigerian textile to contemporary artworks by Jean-Michel Basquiat, Chryssa, and Leo Valledor, each object in the exhibition uses text as a central feature of its composition. In some cases, letters and words are presented as abstract motifs and in others, their meaning is an essential part of the work’s impact.

Cocurated by Senior Curator for Asian Art Julia M. White and BAMPFA Director and Chief Curator Lawrence Rinder.
Miyoko Ito / MATRIX 267
Through January 28, 2018

Featuring a dozen paintings spanning several decades of the artist’s practice, this exhibition marks the first solo presentation of Miyoko Ito’s work in Berkeley, where the artist was born and raised in a Japanese-American family. Miyoko Ito / MATRIX 267 is the first solo display of her work in a public institution in nearly four decades.

After leaving Berkeley, Ito spent most of her adult life in Chicago, where her lush, geometric abstraction significantly influenced a generation of local artists (including Chicago’s homegrown Imagist movement). The artist’s work explores painterly concerns such as the physical and metaphysical, organic and inorganic, and internal versus external landscapes. Rich with nuanced color variations, Ito’s paintings suggest a topographical perspective on remote, dreamlike surroundings, often with an elusive figure foregrounded therein.

Organized by Guest Curator Jordan Stein, with Matthew Coleman, curatorial assistant.

Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou
Through January 28, 2018

The first North American survey of work by one of imperial China’s most celebrated artists, Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou features several rare paintings from the Shanghai Museum that have never been exhibited in the United States. The exhibition illuminates the legacy of a 17th-century artist whose emotionally expressive and often humorous work animated centuries-old traditions of Chinese painting. Visitors are invited to experience the exhibition through poetic audio accompaniments in English and Mandarin, voiced by the musician Devendra Banhart and Yahoo co-founder Jerry Yang. (Available in the iOS App Store at “BAMPFA” and at bampfa.org/chenaudio.)

One of the most highly regarded figures in imperial Chinese art, Chen Hongshou (1599-1652) was active during the tumultuous transition between China’s Ming and Qing dynasties, a period of social upheaval that is reflected in the subject matter of many of his works. He is widely credited with sparking an era of greater stylistic nuance in Chinese painting, which is exemplified by the rare works on loan from the Shanghai Museum as well as paintings from BAMPFA’s own extensive Asian art holdings. The exhibition is accompanied by a fully illustrated catalog that includes new scholarship on Chen’s life and artistic practice.

Curated by BAMPFA Senior Curator for Asian Art Julia M. White with Curatorial Assistant Valerie Moon.

Veronica De Jesus / MATRIX 268
Through February 26, 2018

MATRIX 268 features 239 drawings by the Los Angeles-based artist and UC Berkeley MFA graduate Veronica De Jesus, who from 2004 to 2016 made a series
of memorial drawings for artists, writers, and diverse cultural figures to mark their passing. Photocopies of the portraits have accumulated over the years in the window of Dog Eared Books on Valencia Street in San Francisco’s Mission district, where the artist once worked. This is De Jesus’s first institutional exhibition, and the first time the series of drawings has been shown together in its entirety.

Organized by BAMPFA Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial assistant.

**Buddhist Realms**
*Through April 22, 2018*

*Buddhist Realms* explores the many celestial realms represented in Tibetan Buddhist painting and sculpture through exquisite examples from the 12th through 19th centuries. The exhibition is presided over by a monumental gilt bronze sculpture of the historical Buddha, a fully realized and enlightened being who occupies the highest level of existence. The Buddha’s life story will be recounted in painting in a masterful thangka from the 12th century that details his progression from a naive young prince to an enlightened being. Other objects, including rare mandalas dating back to the 14th century, shed light on the cosmology and religious practices of traditional Tibetan Buddhism. Organized by Senior Curator for Asian Art Julia M. White.

**Art Wall: Karabo Poppy Moletsane**
*Through July 15, 2018*

BAMPFA’s latest Art Wall presentation is a newly commissioned work by South African artist and designer Karabo Poppy Moletsane, whose large-scale murals are inspired by photo portraits she takes on the streets of Pretoria and Johannesburg. Moletsane’s vivid color palette and striking geometric compositions draw on the aesthetics of Afrofuturism, even as they recall the irreverent street-art traditions of South Africa’s vibrant multicultural society.

An internationally emerging artist based in Johannesburg, Moletsane is the founder of Mother Tongue Creative House, a design agency dedicated to cultivating South Africa’s next generation of female creative talent. Her mural for the BAMPFA Art Wall—a massive, kaleidoscopic portrait of four subjects—marks the first presentation of Moletsane’s work in a North American museum.

Organized by BAMPFA Director and Chief Curator Lawrence Rinder with Curatorial Assistant Valerie Moon.

**Way Bay**
*January 17 through May 6, 2018*

BAMPFA opens its 2018 exhibition program with a sweeping exploration of the
creative energies that have emerged from the San Francisco Bay Area over the past 200 years. **Way Bay** includes more than 200 works by acclaimed and lesser-known artists, including both Bay Area artists and others whose work engages with the region’s geographic and cultural landscape. The exhibition features dozens of recent acquisitions, many of them never before exhibited in a museum setting.

**Way Bay** explores the enduring themes and powerful artistic voices that have emerged from the Bay Area from the precolonial era to the present, highlighting transhistorical affinities among the many artists, filmmakers, authors, and others who have drawn inspiration from the Bay’s distinctive character. Works by renowned artists such as Joan Brown, Bruce Conner, Jay DeFeo, Richard Diebenkorn, Sargent Johnson, Chiura Obata, and Rosie Lee Tompkins are displayed alongside works by emerging talents. The exhibition also includes work by many women and artists of color whose works are new to BAMPFA’s collection. Continuous film screenings in the gallery explore the Bay Area’s rich history as an incubator for avant-garde and experimental cinema, while other sections feature highlights of BAMPFA’s archives of audio and visual documentation of artist talks and performances. Bay Area writers—past and present—are also included in a new, interactive post-card project.

Organized by Director and Chief Curator Lawrence Rinder, Film Curator Kathy Geritz, and Engagement Associate David Wilson, with Curatorial Assistant Matthew Coleman and Assistant Film Archivist Jon Shibata.

**Theresa Hak Kyung Cha: Avant Dictee**  
*January 31 through April 22, 2018*

An artist, poet, film and video maker, author, and UC Berkeley alumna whose work investigates the artistic and spiritual dimensions of language, Theresa Hak Kyung Cha (1951-1982) is best known for her magisterial 1982 novel *Dictee*, whose sections were inspired by the Greek muses. **Theresa Hak Kyung Cha: Avant Dictee** uses *Dictee* as a point of entry for reconsidering Cha’s multifaceted body of work, which includes photography, concrete poetry, video, performance documentation, mail art, sculpture, and works on paper.

Grouped according to the thematic structure of *Dictee*, the works in the exhibition are drawn from the Cha Archive, which was gifted to BAMPFA in 1992. This is the first time Cha’s work has been the subject of a solo retrospective in nearly 20 years.

Organized by Assistant Curator Stephanie Cannizzo.

**Jay Heikes / MATRIX 269**  
*February 14 through April 29, 2018*

The son of a chemist, Jay Heikes grew up fascinated by the sense of magic inherent in scientific discovery, an interest reflected in the diverse material processes that shape his artistic practice. During a 2017 residency in Marfa, Texas, Heikes created a series of paintings, sculptures, and drawings that are informed by his experience in the West Texas desert and the invisible yet inescapable presence of its nearby border with Mexico. Receiving their first museum presentation in BAMPFA’s MATRIX series,
these works—including two large-scale copper structures that resemble fences—evoke the physicality and metaphorical weight of artificial borders cutting across vast arid landscapes.

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

**Agony in Effigy: Art, Truth, Pain, and the Body**  
*February 21 through June 18, 2017*

The intersection of physical violence and spiritual transcendence is the subject of this historical survey, which explores depictions of suffering across three centuries of European art. Beginning with prints of religious martyrs created in the early 1500s, *Agony in Effigy* illuminates the approaches that multiple generations of artists have taken to the representation of pain—ranging from images of religious martyrs dating back to the early 1500s to the powerful antiwar tableaux of Jacques Callot, Francisco Goya, and others. Featuring more than 50 works drawn from BAMPFA’s encyclopedic collection, the exhibition offers a profound meditation on a central subject of European art history.

Organized by Senior Adjunct Curator Philippe Pirotte with Matthew Coleman, curatorial assistant.

**Cal Conversations: Dreaming the Lost Ming** 梦回金陵  
*February 21 through May 13, 2017*

*Cal Conversations: Dreaming the Lost Ming* explores the end of China’s Ming dynasty by examining the art and literature that emerged from its tumultuous decline during the 17th century. The exhibition presents rare extant works from some of imperial China’s most accomplished painters, alongside text from plays and memoirs of the period.

The Ming dynasty city of Nanjing, a flourishing urban center of pleasure and artistic innovation, was decimated in 1645 by the conquering Qing army. The paintings and inscriptions on view at BAMPFA, by the artists and connoisseurs of Ming-era Nanjing, capture the ephemeral world portrayed in the play *The Peach Blossom Fan* (1699), which narrates a tragic tale of dynastic collapse, lost futures, and social disarray. Works by artists from the Ming–Qing transition period suggest an intense effort to come to terms with nostalgia for a lost past. The exhibition is the second annual installment of a new series developed in collaboration with UC Berkeley classes.

Organized by the students in UC Berkeley Professor Sophie Volpp’s seminar “Seventeenth-Century Nanjing: Painting, Theater, Memoir” in conjunction with Senior Curator for Asian Art Julia M. White and postdoctoral fellow Yi Yi Mon Kyo.

**Visitor Information**  
Address  
2155 Center St, Berkeley, CA 94720
Hours
Wednesdays, Thursdays, and Sundays, 11 a.m. to 7 p.m.
Fridays and Saturdays, 11 a.m. to 9 p.m.

Information
bampfa.org
(510) 642-0808

Social Media
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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 up to 20 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 19,000 works of art dates from 3,000 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, seminal video art, as well as hundreds of thousands of articles, reviews, posters, and other ephemera related to the history of film.