



Media Contact: A. J. Fox · 510-642-0365 · afox@berkeley.edu

BAMPFA ADVANCE EXHIBITION SCHEDULE



Hans Hofmann: *Combinable Wall I and II*, 1961; oil on canvas; 84 1/2 x 112 1/2 in.; University of California, Berkeley Art Museum and Pacific Film Archive; gift of the artist. © The Regents of the University of California, photography by Ben Blackwell.

Updated October 18, 2018

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

Peter Hujar: Speed of Life

Through November 18, 2018

The life and art of Peter Hujar (1934–1987) were rooted in downtown New York. Private by nature, combative in manner, well-read, and widely connected, Hujar inhabited a world of avant-garde dance, music, art, and drag performance. His mature career paralleled the public unfolding of gay life between the Stonewall uprising in 1969 and the AIDS crisis of the 1980s. In his loft studio in the East Village, Hujar made, in his words, “uncomplicated, direct photographs of complicated and difficult subjects,” immortalizing moments, individuals, and subcultures passing at the speed of life.

Peter Hujar: Speed of Life presents one hundred and forty photographs by this influential artist, following Hujar from his beginnings in the mid-1950s to his central role in the East Village art scene three decades later. The exhibition is accompanied by an illustrated catalog that includes full-page reproductions of all works on view in the show.

Peter Hujar: Speed of Life is organized by the Morgan Library and Museum and Fundación MAPFRE, Madrid, and curated by the Morgan's photography curator Joel Smith. The BAMPFA presentation is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial associate.

Christina Quarles / MATRIX 271

Through November 18, 2018

Christina Quarles tussles with culturally prescribed identities and probes those margins where meaning remains unfixed and illegible. In her paintings, figures inhabit a world defined by their multiple positions and perspectives. "As a queer, cis woman who is black but is often mistaken as white," she has said, "I engage with the world from a position that is multiply situated." Largely informed by her own subjective experience in the world, her work exhibits a prevailing sense of ambiguity, particularly in relation to race, gender, and human relationships.

This exhibition includes a selection of paintings created by Quarles over the past two years. The works present bodies in a state of flux or transformation—nothing appears clear and everything is fluid. The hands and feet of the subjects in Quarles's paintings (usually women) tend to be some of the most prominent and highly defined features—because these are the parts of our body we know the most objectively from our own lived experience in the world, the artist explains.

Christina Quarles/ MATRIX 271 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial assistant.

Old Masters in a New Light: Rediscovering BAMPFA's European Collection

Through December 16, 2018

Featuring highlights of BAMPFA's European Old Master collection, this exhibition includes some of the museum's earliest acquisitions as well as major new donations that are being exhibited for the first time. The selection of works focuses on the depiction of the figure in paintings, sculptures, prints, and drawings. An especially notable highlight of the exhibition is *The Capture of Christ* (c. 1345) an extraordinarily rare painting that has been in BAMPFA's collection for decades but was only recently attributed to the Venetian master Paolo Veneziano.

The exhibition includes masterworks by some of the most celebrated masters of European art history, including Battistello Caracciolo, Giuseppe Cesari, Peter Paul Rubens, Jean-Honoré Fragonard, Rembrandt van Rijn, and Giambattista Tiepolo.

Recent acquisitions include important paintings by Garofalo, Francesco Solimena, Gaetano Gandolfi, Augustin Bernard d'Aesci, and Giuseppe Varotti.

Old Masters in a New Light: Rediscovering BAMPFA's European Collection is organized by Director and Chief Curator Lawrence Rinder, with Assistant Curator Stephanie Cannizzo.

Harvey Quaytman: Against the Static

Through January 27, 2019

This exhibition marks the first career retrospective of work by the distinguished Modernist painter Harvey Quaytman (1937–2002), whose works are celebrated for their inventive exploration of shape, meticulous attention to surface texture, and experimental application of color. While Quaytman's paintings and drawings display a rigorous commitment to formalism, they are simultaneously invested with rich undertones of sensuality, decorativeness, and humor—often expressed in playful poetic titles, such as *A Street Called Straight* and *Kufikind*. BAMPFA's exhibition features approximately 75 works that demonstrate the arc of Quaytman's oeuvre, from his radically curvilinear canvases of the late 1960s and 1970s, to his exploration of geometric abstraction in the 1980s, and finally to his serene cruciform canvases of the 1990s.

Harvey Quaytman: Against the Static is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Valerie Moon, curatorial assistant.

Art Wall: Barbara Stauffacher Solomon

Through March 3, 2019

In the 1960s, the San Francisco-based artist, designer, and writer Barbara Stauffacher Solomon pioneered the influential architectural phenomenon Supergraphics—a mix of Swiss Modernism and West Coast Pop. Now in her eighties, Stauffacher Solomon has been commissioned by BAMPFA to create a new Supergraphics installation in the museum's interior. *Land(e)scape 2018* is the fifth in a series of temporary, site-specific works commissioned for BAMPFA's Art Wall, a massive rotating canvas across from the entrance.

Art Wall: Barbara Stauffacher Solomon is organized by BAMPFA Director Emeritus Jacquelynn Baas.

Boundless: Contemporary Tibetan Artists at Home and Abroad

Through May 26, 2019

Featuring works by internationally renowned contemporary Himalayan artists alongside rare historical pieces from BAMPFA's collection, this exhibition highlights the ways that contemporary Tibetan artists explore the infinite possibilities of visual forms to reflect their transcultural, multilingual, and translocal lives. Though living and working in

different geographical areas—Lhasa, Dharamsala, Kathmandu, New York, and the Bay Area—the contemporary artists included in **Boundless** adopt and adapt elements of Tibetan Buddhist art and philosophy to construct works laden with layered meanings. By adopting and manipulating historical Himalayan forms, they express their latent feelings of displacement, fracture, and trauma, and the contradictions in their daily lives. Pulling from different visual traditions—from Himalayan thangka painting to American Pop art—the contemporary artists undertake innovative risks that highlight infinite visual possibilities derived from traditional forms. Contemporary paintings, multimedia works, performances on video, and collage are placed in conversation with the historical works, providing viewers with a reference point to understand the visual language from which many contemporary Himalayan artists draw inspiration.

Boundless: Transformations in Himalayan Art is organized by Andrew W. Mellon Postdoctoral Curatorial Fellow Yi Yi Mon (Rosaline) Kyo.

Dimensionism: Modern Art in the Age of Einstein

November 7, 2018–March 3, 2019

BAMPFA presents the world premiere of a national touring exhibition, organized by Amherst College's Mead Art Museum, that examines the revolutionary impact of modern science on twentieth-century art in Europe and the United States. The exhibition takes its title from the 1936 Dimensionist Manifesto, which called for artists to respond to the ongoing scientific revolutions of their time—from physics and astronomy to microbiology.

The exhibition convenes significant works from museums throughout the U.S. and Europe to reveal how modern science infiltrated the arts and inspired a range of artists. These include not only signers of the Manifesto, such as Hans Arp and Sophie Taeuber-Arp, Alexander Calder, Sonia and Robert Delaunay, Marcel Duchamp, Wassily Kandinsky, Joan Miró, László Moholy-Nagy, and Francis Picabia, but also many others, including Pablo Picasso, Joseph Cornell, Helen Lundberg, Max Ernst, Matta, and Wolfgang Paalen.

Dimensionism: Modern Art in the Age of Einstein is organized by the Mead Art Museum and curated by Curator of American Art Vanja Malloy, Ph.D. The BAMPFA presentation is organized by Director and Chief Curator Lawrence Rinder with Curatorial Assistant Matthew Coleman.

Arthur Jafa / MATRIX 272

December 12, 2018–March 24, 2019

Arthur Jafa is an artist, director, editor, and award-winning cinematographer whose poignant work expands the concept of black cinema while exploring African American experience in everyday life. In his renowned work *Love Is the Message, the Message Is Death* (2016), he rendered a masterful compilation of found footage set to Kanye West's transcendent, gospel-inspired hip-hop track "Ultralight Beam." Intercutting segments of his own footage with more well-known pictures from the civil rights era,

recent scenes of police brutality, and iconic clips of extraordinary athleticism, Jafa established an emotional undercurrent for this complex terrain of cultural representation.

Jafa's MATRIX exhibition features both a gallery installation and a selection of videos that will be shown in two evening programs on February 27 and 28 in BAMPFA's Barbro Osher Theater. Videos Jafa has made over the last decade, including the documentary essay *Dreams Are Colder Than Death* (2014), screen alongside work he has selected made by others. The exhibition also debuts a new video, *The White Album* (2018), on view in BAMPFA's galleries, that shifts his lens to white experience, acknowledging that neither can be understood in isolation from the another. A series of source books that Jafa has been assembling since the 1980s is also displayed outside the gallery, providing insight into the artist's poetic approach to collage and image collection.

Arthur Jafa / MATRIX 272 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial assistant.

Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art
December 12, 2018—April 14, 2019

This exhibition features a selection of hanging scroll paintings, screens, woodblock prints, lacquerware, and ceramics from the BAMPFA Japanese art collection, which began in 1919 with a remarkable donation of more than one thousand woodblock prints. This exceptional gift, from the estate of UC Berkeley Professor of English William Dallam Armes, changed the small, mostly regional art collection of the university forever; it created a foundation for what would become BAMPFA's extensive holdings of Asian art and helped catapult the museum into a new era of international art collecting.

A remarkable group of surimono prints—small, privately published prints made for special occasions and intended as gifts—is shown, for the first time, along with translations of the poetry inscribed on these exceptionally beautiful works. The delicately painted *White Swallows by a Waterfall* by Okamoto Shuki (1807–1862) demonstrates the Japanese artist's special connection to the natural world. The grandeur of the impressive Japanese tradition of screen painting is on display in several examples of this format, including *Children Playing on an Elephant*, attributed to the eighteenth-century painter Nagasawa Rosetsu (1754–1799). In this charming work, young boys line up to climb over a massive, reclining elephant, feeding him tufts of grass and wondering at his enormity. The exhibition also features several fine lacquerware and ceramic pieces that have recently joined the collection, as well as a newly acquired calligraphic work by Mokuan Shōtō—a monk who came from China, settled in Japan during the seventeenth century, and helped to found the Obaku Zen sect of Buddhism.

Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art is organized by Senior Curator for Asian Art Julia White with Curatorial Assistant Stephanie Cannizzo.

Masako Miki / MATRIX 273

January 9–April 28, 2019

A Japanese-born artist who has lived and worked in the Bay Area for more than twenty years, Masako Miki has established a vibrant practice that remains close to her ancestral traditions—especially those that arise from her association with Buddhist and Shinto beliefs, as well as traditional Japanese folklore. Miki creates larger-than-life-size, felt-covered forms drawn from the Japanese folk belief in *yokai* (shape shifters) who disguise themselves with a range of assumed identities. Her work situates semi-abstract, sculptural forms in strange environments that suggest another reality. Walking around and among the large forms in BAMPFA’s gallery, visitors will experience the sense of changing perception between the forms and images as they shift between two and three dimensions. The work in Miki’s MATRIX exhibition reflects the artist’s interest in Shinto traditions of the interrelatedness of all beings, animate and inanimate, in the universe.

Masako Miki / MATRIX 273 is curated by Senior Curator for Asian Art Julia White with Curatorial Assistant Matthew Coleman.

Get Dancin’: Selections from the Collection

January 9–March 31, 2019

The exuberance, romance, and beauty of dance are central themes in this exhibition of historical and contemporary works from BAMPFA’s collection. The selection is wide-ranging, including prints, drawings, and photographs from the United States, Europe, and Asia. Among the highlights are two classic photographs of José Limón and Martha Graham by Barbara Morgan; George Bellows’s raucous image *Dance in a Madhouse*; a recently acquired drawing by Berkeley native Ariel Parkinson; and several rare Japanese prints depicting dance ceremonies and rituals. The exhibition complements a season of dance programming in BAMPFA’s performance series Full, which takes place in the museum on the evening of every full moon.

Get Dancin’: Selections from the Collection is organized by Director and Chief Curator Lawrence Rinder.

Hans Hofmann: The Nature of Abstraction

February 27–July 21, 2019

Hans Hofmann: The Nature of Abstraction presents a comprehensive retrospective of Hans Hofmann, one of the most innovative and prolific painters of the twentieth century. Drawing on public and private collections across North America and Europe, the exhibition features more than 70 works that cover the full scope of Hofmann’s four-decade creative trajectory, from his earliest works on paper to paintings created toward the end of his life in 1966. Accompanied by a catalog that includes new scholarship on Hofmann’s life and work, the exhibition offers a chance to reconsider

the artist's enduring influence on the development of twentieth-century American painting.

Over the past fifty years, Hofmann's art has been considered primarily from the vantage of his masterful late color plane compositions, within the context of postwar American abstraction. As the first exhibition to comprehensively explore his practice, **The Nature of Abstraction** presents a deeper understanding of a German-born American artist whose work brought together American and European influences from the early twentieth century through the advent of Abstract Expressionism.

The exhibition offers the opportunity to celebrate both Hofmann's influential legacy and his special relationship to the University of California, Berkeley, where he taught during his early career. BAMPFA holds the world's most extensive museum collection of Hofmann's paintings, given by the artist to UC Berkeley along with a significant cash contribution toward the completion of its museum building, which opened in 1970.

Hans Hofmann: The Nature of Abstraction is organized by Lucinda Barnes, BAMPFA curator emerita, with Matthew Coleman, curatorial assistant.

Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection

March 27–August 25, 2019

Unlimited celebrates a generous gift of photography to BAMPFA from Berkeley collectors William Goodman and Victoria Belco, whose holdings include a range of arresting images produced over the past hundred years. While most of the works fall within the tradition of documentary photography, the collection also features exceptional examples of conceptual art. The Goodman Belco donation powerfully advances BAMPFA's photography holdings, a growing strength of the museum's encyclopedic collection.

Both Goodman and Belco came to the Bay Area to attend university, and in the late 1970s they began to explore the region's thriving art scene. The Bay Area has been a particularly fertile ground for photography collectors, with several exceptional local galleries as well as many internationally established photographers who make their homes in the region. While the Goodman Belco collection includes many Northern California artists—such as John Gutmann, Robert Hartmann, Richard Gordon, Sean McFarland, Janet Delaney, McNair Evans, and Catherine Wagner—the exhibition also includes photos gathered from China, Japan, Russia, Western Europe, and elsewhere.

Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection is curated by Senior Adjunct Curator of Photography Sandra Phillips, with Curatorial Assistant Valerie Moon.

Looking: The Art of Frederick Hammersley

April 10–June 23, 2019

This exhibition showcases the recent donation to BAMPFA of a significant body of work by Frederick Hammersley, a pioneering artist in diverse media including photography,

painting, prints, drawing, sculpture, and computer art. A leading figure in the “Abstract Classicism” movement, Hammersley also produced many organic abstract paintings and, in the late 1960s, was one of the first artists to explore intensively the possibilities for making abstract compositions using a computer. Hammersley also made many eccentric portrait drawings that suggest an altogether different sensibility, more aligned with Expressionism or even Art Brut. He was also a prolific photographer who excelled both at documentary imagery and abstract depictions of organic forms.

Looking: The Art of Frederick Hammersley features key examples of Hammerlsey’s remarkably diverse modes and styles, and provides a rare opportunity to experience this artist’s extraordinary oeuvre in its full breadth.

The exhibition is organized by Director and Chief Curator Lawrence Rinder with Curatorial Assistant Valerie Moon.

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

[facebook.com/bampfa](https://www.facebook.com/bampfa)

twitter.com/bampfa

[instagram.com/bampfa](https://www.instagram.com/bampfa)

#bampfa | #bampfafilm | @bampfa

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.