BAMPFA ADVANCE EXHIBITION SCHEDULE 2018

From left: Franklin Williams: Untitled (1968), from Way Bay; Theresa Hak Kyung Cha: Aveugle Voix (1975), from Theresa Hak Kyung Cha: Avant Dictee; Francisco Goya: Tristes presentimientos de lo que ha de acontecer (Gloomy presentiments of things to come) (1819–23), from Agony in Effigy.

Updated March 13, 2018
Dates and exhibition titles are subject to change. Visit bampfa.org for most current information.

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 naïve 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.
Theresa Hak Kyung Cha: Avant Dictee
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 influential 1982 novel *Dictee*. *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 given 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
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.

Cal Conversations: Dreaming the Lost Ming 梦回金陵
Through May 13, 2018

*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 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 Associate 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.

Agony in Effigy: Art, Truth, Pain, and the Body

Through June 18, 2018

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. 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.

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 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 idiosyncratic 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**  
*Through June 3, 2018  
With New Works on View June 13–September 2*

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. A two-part exhibition of art and film, plus poetry, performance documentation, and archival materials, **Way Bay** features nearly 200 works that reveal the depth and diversity of artists’ engagement with the region’s geographic, social, and cultural landscape. The exhibition features dozens of recent acquisitions, many of them never before exhibited in a museum setting. A second iteration of the exhibition featuring dozens of additional works runs June 13–September 2.

**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, and Chiura Obata 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 postcard project, and a robust schedule of performances, workshops, and other public programs complements the exhibition.

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.
**Al Wong: Lost Sister**  
*March 28–June 17, 2018*

A meditation on a family member the artist never met, *Al Wong: Lost Sister* is a series of sixty-four unique but related variations of a portrait of a young woman. The artist attempts to imagine and capture the psychological pressures felt by the subject, who was trapped in China and unable to join or contact her family in the United States due to geopolitical conflict and revolution. Fifty-seven of the images incorporate the same photographic portrait—torn, cut, or shredded, the pieces reassembled into a face that is barely recognizable, and at times even psychedelic or alien. In other instances, the visage is stapled, excised, burned, or incised with pins. Consecutive manipulations of the image evoke not only the Chinese immigrant experience, but also the universal feelings of displacement and detachment that permeate immigrant communities.

Organized by Curatorial Assistant Matthew Coleman and Andrew W. Mellon Postdoctoral Curatorial Fellow Yi Yi Mon (Rosaline) Kyo.

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**48th Annual Master of Fine Arts Graduate Exhibition**  
*May 11–June 17, 2018*

Each spring, BAMPFA partners with the University of California, Berkeley Department of Art Practice to mount an exhibition of new work by the department’s graduating class of MFA students—many of whom receive the opportunity to showcase their work in a museum setting for the first time. This year’s exhibition includes exceptional work by Maggie Lawson, Nancy Sayavong, Nicki Green, Olivia Ting, Rachel Stallings, and Sarah-Dawn Albani.

Organized by Curatorial Assistant Valerie Moon.

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**Master Traces, Transcultural Visions**  
*May 16–September 16, 2018*

Through works from South, Southeast, and East Asia as well as the Himalayas dating from the second through the twentieth centuries, this exhibition examines how Buddhist power was visually expressed and transmitted throughout Asia. The exhibition follows two traces: the perpetuation of Buddhist teachings through the creation of pantheons and lineages, and the exchange and appropriation of sacred Buddhist forms.
Selected artworks from BAMPFA’s collection reveal how visual practices were borrowed and traversed cultural, linguistic, and geographic boundaries.

Organized by Yi Yi Mon (Rosaline) Kyo, Andrew W. Mellon Postdoctoral Curatorial Fellow.

Alicia McCarthy and Ruby Neri / MATRIX 270
May 23–August 26, 2018

This exhibition convenes two artists who have collaborated and maintained a strong artistic dialogue over the last several decades, ever since they were students at the San Francisco Art Institute (SFAI). Often associated with the San Francisco Mission School—a term coined to describe a group of artists living and working in the city’s Mission neighborhood in the 1990s and early 2000s—McCarthy and Neri each work in different media but share a range of aesthetic affinities and artistic approaches. For this exhibition, and the celebration of the fortieth anniversary of BAMPFA’s MATRIX Program for Contemporary Art, the two artists have also produced a collaborative poster that will be available in the BAMPFA Store.

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

Joanne Leonard (working title)
July 5–September 2, 2018

This exhibition highlights a selection of rarely exhibited photographs by Joanne Leonard that have recently entered BAMPFA’s permanent collection. Currently based in Ann Arbor, Michigan, Leonard is a California native whose black-and-white images often explore the intimacy of domestic and communal spaces. The photographs on view are portraits of life on the streets and in homes of Oakland from the 1960s to 1970s.

Organized by Curatorial Assistant Valerie Moon.

Cecilia Vicuña: About to Happen
July 11–October 14, 2018

Working within the overlapping discourses of conceptual art, land art, poetry, and feminist art practices, the acclaimed Chilean artist Cecilia Vicuña has long refused categorical distinctions. Drawing from Vicuña’s four-decade practice in performance, sculpture, drawing, video, text, and site-specific installations, Cecilia Vicuña: About to Happen—the artist’s first major survey at an
American museum—presents a large selection of Vicuna’s precario sculptures, which feature found objects in lyrical juxtaposition. Just as Vicuña joins disparate objects and materials in her work, so too does she weave together disparate communities, revealing shared relationships to land and sea and to the economic and environmental disparities of the twenty-first century.  

**Cecilia Vicuña: About to Happen** is organized by the Contemporary Arts Center, New Orleans (CAC), and co-curated by Andrea Andersson, The Helis Foundation Chief Curator of Visual Arts at the CAC, and Julia Bryan-Wilson, professor of modern and contemporary art at UC Berkeley. The BAMPFA presentation is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Valerie Moon, curatorial associate. A full-color publication, co-imprinted by Siglio Press and the CAC, accompanies the exhibition.

**Peter Hujar: Speed of Life**  
*July 11–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 160 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.

**Old Masters in a New Light: Rediscovering BAMPFA’s European Collection**  
*September 19–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.

The exhibition includes masterworks by some of the most celebrated masters of European art history, including Battistelo Caracciolo, Cavalier d’Arpino, 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’Aesi, and Giuseppe Varotti.

**Harvey Quaytman: Against the Static**  
*October 17, 2018–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.

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

**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

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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.