



**Media Contact:** A. J. Fox · 510-642-0365 · [afox@berkeley.edu](mailto:afox@berkeley.edu)

## **BAMPFA ADVANCE EXHIBITION SCHEDULE**



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

*Updated November 27, 2019*

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

### **Strange**

*Through 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 Associate Curator Stephanie Cannizzo.

### **Divine Women, Divine Wisdom**

*Through January 12, 2020*

For millennia and throughout the world, secular and religious art has celebrated the power and beauty of women in representations of the female form. In art from South Asia and the Himalayan region, women are often depicted and appreciated within the context of Hindu and Buddhist traditions for their beauty, fecundity, wisdom, power, and compassion. This exhibition seeks to explore the feminine image and the female role in the great traditions within a particular region of Asia. The elegant representations of women as classical beauties can be seen in an early second- or third-century Gandharan sculpture of the goddess Tyche, who is closely associated with good luck. Later, within the Buddhist tradition, she becomes the deity Hariti, who with her consort Pancika are regarded as the model couple. The sweet face of a girl in *Bust of a Young Woman*, which was made at about the same time and within the same Gandharan tradition, underscores the mastery of the sculptor who brought to life the simple innocence of a girl lost in her own thoughts. Images of robust women both large and small represent South Asian ideals of beauty that emphasize the fecundity of their bodies. Within the Himalayan tradition the sensual is replaced with measured restraint and a contemplative appearance. The divine Tara is understood through her gracious gaze to embody a deep spiritual understanding and compassion. On the other hand, Prajnaparamita, shown with multiple arms and armor-like jewelry, exudes great power as the personification of wisdom.

**Divine Women, Divine Wisdom** is organized by BAMPFA Senior Curator for Asian Art Julia M. White with Assistant Curator Stephanie Cannizzo.

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

*Through 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**

*Through 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.

### **Art Wall: Edie Fake**

*Through June 21, 2020*

The latest commission for the BAMPFA Art Wall, *Affordable Housing for Trans Elders* is Edie Fake's open invitation for visitors to consider the exciting complexities of queer space. Presented as a building façade, Fake's mural visualizes a structure full of surprises. Several frames never fully enclose their windows, but dead-end or veer off in new directions and interlock with others; decorative strips add vibrant accents but in seemingly ad hoc ways; and striking patterns on doors capture one's gaze even as they ultimately remain closed. Drawing upon the idiosyncratic character of vernacular and repurposed buildings, Fake's employs architecture an imaginative site for celebrating the uniqueness of transgender bodies and lives of non-gender conforming people.

At the same time, Fake's mural seeks to catalyze social action. The ideas behind *Affordable Housing for Trans Elders* originated with the artist's experience helping a trans elder secure housing in Southern California's high desert. Faced with his friend's limited physical and economic mobility, discrimination, and a social infrastructure that inadequately addressed the needs of the LGBTQ community, Fake responded with imaginative power of what he calls "ecstatic architecture": "It's a visualization of something that is unbuilt but has the potential to be realized. I draw what I draw to push these things into existence." Both familiar yet abstract, Fake's vision summons all viewers to consider how affordable housing for the trans community can move from imaginary structures to reality.

Born in 1980 outside of Chicago, Edie Fake lives and works in Twentynine Palms, California. He is best known for his intimately-scaled drawings and painting that explore trans and nonbinary experiences of adaptation and transition. An artist who has exhibited nationally and internationally, Fake is

also an award-winning graphic novelist of the queer comic series, Gaylord Phoenix.

**Art Wall: Edie Fake** is organized by Elaine Y. Yau, Andrew W. Mellon Postdoctoral Curatorial Fellow.

**Cal Conversations / Lands of Promise and Peril: Geographies of California**  
*December 11, 2019–April 26, 2020*

**Land of Promise and Peril: Geographies of California** explores the material places and social spaces that have created both astonishing prosperity and intractable inequality in California. It focuses on the particularities of place and the experiences of ordinary people, while also considering how broader forces—environmental plunder and preservation, industrial innovation and exploitation, urban expansion and exclusion, and cultural oppression and activism—shape opportunities and injustices in everyday life.

The exhibition is organized by Associate Curator Stephanie Cannizzo. This is the fourth in a series of annual exhibitions, Cal Conversations, developed in collaboration with UC Berkeley classes.

**Ron Nagle: Handsome Drifter**  
*January 15–June 14, 2020*

**Ron Nagle: Handsome Drifter** will be the first museum survey of work made by the legendary artist Ron Nagle (b. 1939, San Francisco) since 1993. Organized by Apsara DiQuinzio, BAMPFA senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, in close collaboration with the artist himself, the exhibition will bring together twenty sculptures and fifteen to twenty drawings that span the past two decades of Nagle's career.

Renowned for his exceptional mastery of form and color, Nagle has been integral to the evolution of ceramics as a fine art medium, creating exquisite and idiosyncratic small-scale glazed sculptures since the 1950s. A student of the pioneering ceramic artist Peter Voulkos (who taught at Black Mountain College and UC Berkeley), Nagle—along with others such as Ken Price and James Melchert—has refused the historical categorization of ceramics as a “decorative art” to fully embrace the medium's sculptural and conceptual possibilities. Since his prominent inclusion in the 2013 Venice Biennale, Nagle has emerged as a leading figure in the contemporary art scene. His influence

can be seen in the work of sculptors such as Vincent Fecteau and James Sterling Pitt, among many others.

**Ron Nagle: Handsome Drifter** is organized by Apsara DiQuinzio, BAMPFA senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Elaine Y. Yau, Andrew W. Mellon Postdoctoral Curatorial Fellow.

### **Rosie Lee Tompkins: A Retrospective**

*February 19–July 19, 2020*

Rosie Lee Tompkins (1936–2006) is widely considered to be among the most brilliant and inventive quiltmakers of the late 20th and early 21st centuries. Her reputation has grown to the point where her work is no longer considered solely within the context of quilting but is celebrated as one of the great American artistic achievements of our time. And yet, the vast majority of her works have never been shown. This exhibition, which includes approximately eighty of her works, including quilts, pieced tops, embroideries, assemblages, and decorated objects, will reveal Tompkins to be an artist of extraordinary variety, depth, and impact.

Rosie Lee Tompkins, a pseudonym adopted by Effie Mae Howard, was born in 1936 in Arkansas. She learned quilting from her mother as a child but did not begin to practice quilting seriously until the 1980s, when she was living in the California Bay Area city of Richmond. Often inspired by her belief in God, Tompkins made quilts directed towards her own healing and spirituality and to honor members of her family. She also explored a wide variety of traditional patterns and techniques including half-squares, medallions, strips, and yo-yos. Among Tompkins's favorite fabrics were velvet, artificial fur, wool, silk, and various types of reflective and glittery material. She frequently incorporated embroidery, often using thread to spell out words and citations to Christian scripture, as well as printed images, which suggest the artist's commentary on contemporary social, political, and cultural events. *Rosie Lee Tompkins: A Retrospective* will be the largest and most comprehensive exhibition of the artist's work to date.

**Rosie Lee Tompkins: A Retrospective** is organized by Director and Chief Curator Lawrence Rinder and Andrew W. Mellon Postdoctoral Curatorial Fellow Elaine Yau.

### **Art for Human Rights: Peace Now!**

*February 26–June 2020*

In the spring of 1970, President Richard Nixon announced an expansion of the exceptionally contentious Vietnam war into eastern Cambodia. After fifteen years in Vietnam, the U.S. invasion of Cambodia prompted outrage across an already divided United States. Nixon and other predominantly conservative politicians, who had grown tired of near constant dissent, focused their energies on vocal university students who protested the war. Nixon called them “bums,” while Ohio governor James Rhodes went so far as to refer to student protesters as “the worst type of people that we harbor in America.” Rhodes would permit police and the National Guard to use any force necessary against student protesters—a decision which led to the death of four students Kent State University in Ohio on May 4, 1970. Ten days later, two more students were killed at Jackson University in Mississippi.

Nationwide, colleges and universities closed their campuses in response, but at UC Berkeley a coalition of students, faculty, and staff formed with the intention of protesting the augmented violence abroad and at home. Rapidly, they produced silkscreen posters on any surface available—used computer paper, old festival posters, and pieces of cardboard—and plastered them across campus and the cities of Berkeley and Oakland.

**Peace Now!** presents a select group of these posters from BAMPFA’s collection to celebrate the fiftieth anniversary of the poster workshop. This exhibition considers the materiality, ephemerality, and utility of posters, specifically as tools for social and political intervention in the sixties and seventies. The posters speak to the sense of urgency, anger, and vulnerability felt by the students who created these posters and came of age during this tumultuous moment. It offers contemporary viewers the opportunity to reflect on and learn about this historic moment in our country’s history when we were at war with one another, while waging war in Vietnam and Cambodia, and the then-President Nixon and other U.S. politicians targeted college students as enemies of the state.

The exhibition is organized by Curatorial Assistant Lucia Momoh.

## **Dreams and Destinations: Exploring the Intersection of the Folk and the Modern in Post-Colonial India**

*March 4—May 24, 2020*

This exhibition is conceived in conjunction with a UC Berkeley seminar that addresses the relation between the “folk” and the “modern” in India. As part of

the course, students will be actively involved in researching, conceptualizing, and implementing the exhibition, which is slated for Spring 2020.

Guided by its first Prime Minister Jawaharlal Nehru, India had embarked on a course of accelerated modernization and rapid industrialization shortly after the country's independence in 1947. Almost simultaneously, artists and intellectuals turned to engage "tribal" practices with a renewed urgency. Did this renewed attention to folk notions of animism, cosmology, and magic also enable a different discourse around modernity in South Asia? Did the negotiation between the tribal and the modern reinscribe both modernism and modernization with a postcolonial diction? The exhibition will explore these questions by juxtaposing a range of material, largely drawn from BAMPFA's collection.

The largest body of work will come from BAMPFA's extraordinary collection of works by Mithila/Madhubani, Warli, and Gond artists. These works, which are largely concerned with religion and spirituality, will be complemented by photographs by the great Indian documentary photographer Sunil Janah. These photographs, original prints borrowed from the Swaraj Art Archive in Delhi, will include some from Warli and several from the Madhubani/Bihar region. Janah did not document the paintings or painters of these regions but his interest lay in the community itself. There are some wonderful portraits, as well as photographs of state-supported large-scale industrialization projects that directly impacted the tribal communities. In many ways, Janah's photographs stand at the intersection of postcolonial development and a deep nostalgia for the communitarian ethos of "tribal" life, which was imaged as somehow outside of modernism's technocracy.

### **Visitor Information**

Address

2155 Center St, Berkeley, CA 94720

Hours

Wednesdays through Sundays 11 a.m. to 7 p.m.

Information

[bampfa.org](http://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 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.