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.

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

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.

The exhibition is organized by Andrew W. Mellon Postdoctoral Curatorial Fellow Yi Yi Mon (Rosaline) Kyo.

Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art
Through 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
Through 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
Through 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
Through 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
Through 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.

The exhibition is curated by Senior Adjunct Curator of Photography Sandra Phillips, with Curatorial Assistant Valerie Moon.

**Art Wall: Carlos Amorales**  
*Through October 13, 2019*

In this new commission for the BAMPFA Art Wall, entitled *Ghost Demonstration*, Carlos Amorales draws from the multiple histories of mural art in Mexico, the political demonstrations that occurred in Berkeley in the 1960s (as well as more recent events), and protests in the United Kingdom in the 1980s. In order to make this monumental mural, the artist used stencils of slogans from Berkeley protest posters as well as fragments from songs by British anarcho-punk bands from the eighties who disavowed Thatcher-era neoliberal policies. These stencils were held up by assistants, whose silhouetted figures are imprinted along the wall. The ghostly outlines of the human figure point to historically significant moments in various times and diverse cultures, while reinforcing the importance of remaining socially and politically engaged in the present, as many of the slogans resonate with the current cultural climate.

The Art Wall is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator

**Looking: The Art of Frederick Hammersley**  
*Through 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.

**Permanent Accusation: Art for Human Rights**
*Through June 30, 2019*

Fifteen years ago this April, photographs taken inside the Iraqi prison at Abu Ghraib became public in what amounted to a shocking disclosure of torture perpetrated by United States military intelligence officers against Iraqi detainees. While several low-level officers were indicted following investigation of the incident, few others in government leadership have been held accountable, despite disturbing photographic evidence of human rights abuses. With these developments in view, this exhibition asks: How can art urge accountability for human rights in ways that the law—linked with state violence—cannot?

**Permanent Accusation** explores this question in two parts, beginning with an extended look at Fernando Botero’s Abu Ghraib series of drawings and paintings. A Colombian artist best known for his charming, corpulent figures, Botero (born 1932) was part of a global audience horrified by what they learned in published accounts of the events at Abu Ghraib. In response, he began an intensive two-year period of creating artworks of visceral power, participating in a lineage of modern art protesting war and violence. A second group of works drawn from BAMPFA’s permanent collection surveys how artists have turned to other modes of expression, from satire to abstraction, to wrestle with the realities of human cruelty and injustice.

The exhibition is organized by Andrew W. Mellon Postdoctoral Curatorial Fellow Elaine Yau.

**About Things Loved: Blackness and Belonging**
*May 17–July 21, 2019*

Featuring creations by black artists in the collections of BAMPFA and the Phoebe Hearst Museum of Anthropology, this exhibition highlights works by Peter Bradley, Erica Deeman, Charles Gaines, Mildred Howard, Kamau Amu Patton, Raymond Saunders, Lorna Simpson, Carrie Mae Weems, and Fred Wilson, among others. Recognizing that museums have not been exempt from anti-black practices that exclude, marginalize, and devalue black art, black artists, and black life, **About Things Loved** imagines the liberatory possibilities of celebrating blackness and belonging.
The exhibition is organized by students in the UC Berkeley graduate seminar *Diaspora | Migration | Exile*, with Associate Professors Lauren Kroiz and Leigh Raiford, cotaught through the Department of History of Art and the program in African Diaspora Studies. This is the third in a series of annual exhibitions at BAMPFA developed in collaboration with UC Berkeley classes.

**49th Annual UC Berkeley Master of Fine Arts Graduate Exhibition**  
*May 17–June 16, 2019*

For the forty-ninth year, BAMPFA and the University of California, Berkeley Department of Art Practice have collaborated to present an exhibition of works by Berkeley Master of Fine Arts graduates. This year’s exhibition includes the exceptional work of Chrystia Cabral, Ricki Dwyer, Heesoo Kwon, Gabriella Willenz, and Connie Zheng.

The exhibition is organized by Curatorial Assistant Matthew Coleman.

**No Horizon: Helen Mirra and Sean Thackrey**  
*July 3–August 25, 2019*

This exhibition brings together two artists whose work embraces the simple act of seeing as an inspiration to deep reflection and understanding. Mirra and Thackrey have both had longstanding engagements with Zen and their approaches to art reflect the discipline of simplicity and the recognition of the sublime as bare experience. Helen Mirra’s recent art practice is shown in woven wall pieces that capture the nuances of her somatic experience (breathing, standing, sensing) and the conditions of the geography she encounters and moves through (air, ground, sky). Each small-scale weaving presents a rich and restrained irregular grid of drifting color, shape, and texture. Sean Thackrey’s photographs, which are mounted on specially dyed wooden panels, are images of walls in Venice. His close-up compositions reveal the infinitely varied and remarkably expressive details of these weathered slabs of stone. In Thackrey’s photographs we encounter the simultaneous expression of the particular and the universal. Both Mirra and Thackrey live in West Marin County, just north of San Francisco.

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