



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

BAMPFA ADVANCE EXHIBITION SCHEDULE



Updated February 19, 2020

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

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

Through April 26, 2020

California is an elusive dream but also a cruel illusion. It is both the Golden State and the “plundered province,” a place of beauty and brutality, sanctuary and exclusion. **Lands of Promise and Peril: Geographies of California** explores the material places and social spaces that have created both astonishing prosperity and intractable inequality in the state. It focuses on the peculiarities of place and the experiences of ordinary people, while also considering how broader forces—environmental degradation and preservation, industrial innovation and exploitation, urban expansion and segregation, and cultural oppression and activism—shape opportunities and injustices in everyday life.

Curated by UC Berkeley students, **Lands of Promise and Peril** depicts 180 years of continuity and change in California with paintings, photographs, maps, works on paper, and sculpture drawn from the collections and archives of BAMPFA and the Bancroft Library. Works by Ruth-Marion Baruch, Glen E. Friedman, John Haley, Pirkle Jones, Dorothea Lange, Joanne Leonard, Richard Misrach, Chiura Obata, and Brian D. Tripp represent the diversity of California, but also raise questions about what is absent or invisible in the museum collections. Rather than focusing solely on individual artists, however, the installation is structured by themes in environmental, economic, urban, and cultural geography.

Cal Conversations / Lands of Promise and Peril: Geographies of California is organized in conjunction with the UC Berkeley course Geography 50AC: California, by Dr. Seth Lunine and students Noor Ali, Lillias Arvanites, Aidan Barry-Owen, Joseph Chang, Kate Gabon, Jocelyn Gama, Joss Harrison, Shuge Luo, Luz Mendez, Paul O’Neill, Mohini Rye, and Aylin Figueroa Uribe, with BAMPFA Associate Curator Stephanie Cannizzo.

Ron Nagle: Handsome Drifter

Through June 14, 2020

Ron Nagle: Handsome Drifter is 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.

Brave Warriors and Fantastic Tales: The World According to Yoshitoshi

Through May 31, 2020

Among the last great ukiyo-e artists of Meiji Japan, Taiso Yoshitoshi (1839–1892) reigned supreme for his daring prints based on various tales and legends of ancient Japan and China. He made use of Western colors and inks for dramatic effect, yet stayed loyal to the woodblock print techniques that had guided past masters. In his short life, he created numerous series exploring a multiplicity of themes related to Japan's rich history. In *Brave Warriors*, legendary warriors of Japan come to life to bring honor to themselves and their masters. In *One Hundred Aspects of the Moon*, exquisitely attired men and women are cast as theatrical players in settings that evoke melancholy, romance, and bravery. Fantastic creatures inhabit his series known as *Thirty-Six Ghosts*, featuring figures that both frighten and amuse the viewer with their dramatic design.

Brave Warriors and Fantastic Tales: The World According to Yoshitoshi is organized by Senior Curator for Asian Art Julia M. White with Curatorial Assistant Lucia Olubunmi Momoh.

Rosie Lee Tompkins: A Retrospective

Through 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.

Divine Women, Divine Wisdom

Through May 24, 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.

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.

Ulrike Ottinger / MATRIX 276

March 25—June 28, 2020

Ulrike Ottinger (b. 1942) resides in Berlin, where she works as a filmmaker, visual artist, and director of theater and opera. She became interested in photography at the age of nine and it has remained (along with cinematography) one of her primary pursuits as a visual artist. Over the course of her career, she has created a body of work that is deeply informed by her encounters with fellow artists and intellectuals as well as different world cultures.

Coinciding with the film series **East Meets West: The Films of Ulrike Ottinger** (screening in BAMPFA's Barbro Osher Theater), **MATRIX 276** is BAMPFA's first exhibition of Ottinger's photographic work. The images on view were made over a period of decades and display Ottinger's abiding interest in portraiture and landscape. Often, but not always, Ottinger's photographic work runs parallel to her film projects. Held in common across both media are her talent as a cameraperson—her eye for detail, frame composition, color, and light—and her worldview.

Ulrike Ottinger / MATRIX 276 is organized by Susan Oxtoby, senior film curator, with Claire Frost, curatorial assistant.

The 50th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition

May 15—June 28, 2020

Every year since 1970, BAMPFA and UC Berkeley's Department of Art Practice have collaborated to present an exhibition of works by Berkeley Master of Fine Arts graduates. 2020 marks the fiftieth anniversary of this historic partnership, as we showcase the exceptional work of Brian Bartz, Xandra Ibarra, Leena Joshi, Brontez Purnell, Ghazal Rahimi, and Jessica Robbins.

The 50th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition is organized by Associate Curator Stephanie Cannizzo.

Pure Drawing: Seven Centuries of Art from the Gray Collection

June 17—September 27, 2020

This exhibition features nearly one hundred drawings from the collection of Richard Gray and Mary L. Gray who assembled—over nearly fifty years—a remarkable collection representing 700 years of European and American art. Focusing on key periods and places (fifteenth to eighteenth-century Italy; seventeenth to twentieth-century France; seventeenth-century Holland; and twentieth and twenty-first century America), the Grays sought out works of the highest quality, defined by beauty, visual power, and boldness of execution. Among the artists represented in the exhibition are Rubens, Boucher, Canaletto, Tiepolo, Seurat, Van Gogh, Degas, Cezanne, Picasso, Matisse, Pollock, de Kooning, and Hockney. The exhibition will include fifteen drawings that are promised gifts to BAMPFA and which span from the 16th to the 20th century by artists including Francesco Guardi, Eugene Delacroix, Theodore Gericault, Paul Klee, Juan Gris, and Joan Miro.

The exhibition is organized by the Art Institute of Chicago. A fully illustrated catalog is available.

Jumana Manna / MATRIX 277

July 22—October 25, 2020

This exhibition features a newly commissioned work by Jumana Manna, who divides her time between Berlin and Jerusalem, where her family is from and still lives. The new film, entitled *Foragers* (2020), explores the personal history of her aunts who have foraged common Mediterranean plants such as akoub (a thistle-like plant that tastes similar to artichoke) and za'atar (an herb similar to thyme) from the wild for generations. Blending fiction, documentary, and archival footage, Manna, examines the intersections of power and sustenance relating to foraging practices in historic Palestine and the region of the Galilee. The single-channel film runs approximately thirty minutes, and weaves a story about the challenges of land rights and cultivation in a highly divided age.

Jumana Manna / MATRIX 277 is organized by Apsara DiQuinzio, BAMPFA senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Claire Frost, curatorial assistant.

New Time: Art and Feminisms in the 21st Century

August 26, 2020—January 24, 2021

New Time: Art and Feminisms in the 21st Century is a major survey exploring recent feminist practices in contemporary art. The exhibition will illuminate a diverse range of art across all mediums by artists of all genders who are integrating feminist thought into innovative artistic approaches across a wide array of themes. In 1980 Lucy Lippard argued that feminist art is "neither a style nor a movement" but rather "a value system, a revolutionary strategy, a way of life." *New Time* takes Lippard's statement as a point of departure, examining some of the values, strategies, and ways of life reflected in recent feminist art. It will include works spanning from 2000 to 2020, with a few key historical exceptions, and will be organized around eight themes that foreground subjects such as hysteria, labor and activism, the fragmented body, gender fluidity, female anger, and the gaze, among others. The exhibition will be accompanied by a catalogue, with an introductory essay by DiQuinzio; essays by Jamieson Webster, Lyn Hejinian, and Leigh Raiford; a conversation between Judith Butler and Mel Y. Chen on gender; a conversation between Julia Bryan-Wilson and Natalia Brizuela on recent feminist art practices; and individual essays on the seventy-five artists and collectives included in the exhibition.

New Time is organized by Apsara DiQuinzio, BAMPFA senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Claire Frost, curatorial assistant.

BAMPFA Visitor Information

Address

2155 Center St, Berkeley, CA 94720

Hours

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

Information

bampfa.org

(510) 642-0808

Image credit

Rosie Lee Tompkins: *Three Sixes*, 1996; quilted by Irene Bankhead, 1996; polyester double knit, linen-weave cotton or polyester, cotton, rayon, and cotton muslin backing; 96 × 96 in.; BAMPFA, bequest of the Eli Leon Living Trust. Reproduced courtesy of the Estate of Effie Mae Howard. Photo: Ben Blackwell.

Social Media

facebook.com/bampfa

twitter.com/bampfa

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.