

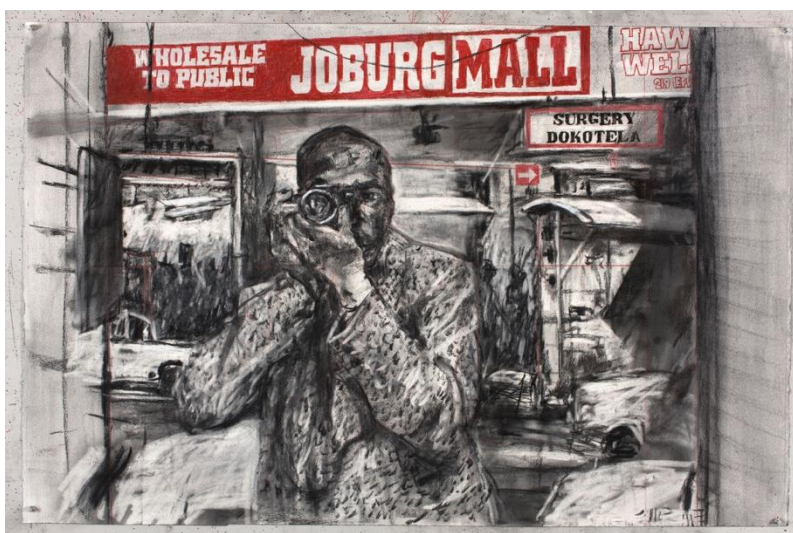
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**BAMPFA Presents Video Art and Photography
Exhibition That Highlights Extraction of Resources from Africa**

On View March 8 through April 30, 2023

***Out of Africa: Selections from the Kramlich Collection* Highlights Rarely
Exhibited Works from Bay Area Collectors**

**Exhibition Opens in Conjunction with Video Art Class and
William Kentridge Residency at UC Berkeley**



(Berkeley, CA) February 6, 2023—A new exhibition of video art and still photography curated by BAMPFA Executive Director Julie Rodrigues Widholm with support from Associate Curator Elaine Yau will open at the Berkeley Art Museum and Pacific Film Archive this spring, focusing on the theme of Africa as a site of colonial extraction and exploitation. Drawn primarily from the holdings of the Bay Area art collectors Pamela and Richard Kramlich, *Out of Africa: Selections from the Kramlich Collection* will showcase rarely seen works from this collection by Doug Aitken, Steve McQueen, Richard Mosse, and William Kentridge—the latter of whom will visit UC Berkeley this spring for a campus-wide residency that includes BAMPFA. The exhibition will align with a UC Berkeley course featuring guest speakers on the topic of video art, which will be held at the museum and open to the public.

Opening with an evocative photography triptych by Carrie Mae Weems from BAMPFA's own collection that depicts a premodern trading post in Mali, *Out of Africa* explores how contemporary artists address the extraction of natural, human, and economic resources from the African continent. The majority of

the gallery space will be devoted to two moving image installations: the seventeen-minute video *diamond sea* (1997) by Aitken, which captures his experience visiting one of the world's largest diamond mines in the Namib Desert of southwestern Africa; and *Other Faces* (2011) by Kentridge, which visualizes the artist's reflections on race and historical memory in his native South Africa. Aitken's installation was filmed on digital video, while *Other Faces* typifies Kentridge's signature practice of creating animated films from hand-drawn charcoal illustrations.

Also included in the exhibition is a work by McQueen, the British filmmaker and artist whose practice explores the unresolved historical trauma of slavery and racial violence in the United States. *Lynching Tree* (1969) is a haunting photograph of its titular subject taken by the artist in New Orleans during production of his



film *12 Years a Slave*. The exhibition will also feature *Love Is The Drug* (2012) by Mosse, a photograph of an industrially ravaged landscape in the Democratic Republic of Congo. Mosse captured the image with Kodak Aerochrome, a discontinued film stock that distorts the colors of the natural world into psychedelic reds and blues—creating a powerfully surreal visual metaphor for the destructive incursion of human forces into Africa's natural environment.

With the exception of the Weems triptych, all works in the exhibition are drawn from the collection of Pamela and Richard Kramlich, who have spent nearly four decades assembling one of the world's preeminent private collections of media art. The Kramlich Collection encompasses more than two hundred film, video, and slide installations, as well as more than 250 significant works of photography, sculpture, painting, and drawing. The exhibition at BAMPFA continues the Kramlichs' practice of partnering with major arts organizations on loans and public programming drawn from their collection, in order to advance the inclusion of "new media" art in the broader narrative of contemporary art history.

The inclusion of Kentridge's *Other Faces* in the exhibition coincides with the artist's residency at UC Berkeley in March, co-organized by BAMPFA in partnership with Cal Performances and the Townsend Center for the Humanities. An internationally distinguished artist whose work spans multiple disciplines, Kentridge will also be the subject of a film retrospective at BAMPFA, which will screen many of his short films and filmed operas in the Barbro Osher Theater. Kentridge's residency will also include the US premiere of his latest production, *SYBIL*, presented by Cal Performances at Zellerbach Hall on March 17-19.

Kentridge is one of multiple guests who will appear in a series of public conversations at BAMPFA this season in conjunction with *Out of Africa*, in the UC Berkeley course "Video Art in Context" co-taught by professors Shannon Jackson and Greg Niemeyer. Throughout the spring semester, visitors to the museum are invited to hear from a roster of artists, curators, designers, and critics in the Osher Theater, who will explore the creative and technological dimensions of video art—a relatively young medium that has become ever more central to contemporary art discourse in our increasingly digital era. In addition to Kentridge, participants in the series include Judith Butler, Danielle Dean, Rudolph Frieling, Jeffrey Gibson, Lynn Hershman Leeson, as well as BAMPFA's executive director Julie

Rodrigues Widholm and film curators Susan Oxtoby and Kate MacKay. Programs are included with gallery admission and will take place at noon on most Thursdays in March and April; visit bampfa.org for the current schedule.

"It's a privilege to partner with our friends at the Kramlich Collection on an exhibition that fulfills one of my core goals as director of this museum: to use art and film as a means of engaging with the most pressing concerns of our time, in this case the contemporary humanitarian, political, and environmental implications of extractive colonialism on the African continent," said Widholm. "The works assembled for this exhibition powerfully remind us that the capitalist extraction of labor and resources in Africa is an ongoing moral crisis, one that we can trace all the way from the historical slave trade alluded to in Steve McQueen's *Lynching Tree* to the present-day exploitation of natural resources such as diamonds in the Namib desert or cobalt from the Democratic Republic of Congo highlighted by Doug Aitken and Richard Mosse's work, respectively."

Image credits

1. William Kentridge: Drawing from *Other Faces (Joburg Mall)*, 2011; charcoal and colored pencil on paper; Courtesy of the artist and Marian Goodman Gallery. © William Kentridge
2. Richard Mosse: *Love is the Drug*, 2012; image by Cleber Bonato courtesy of Pamela and Richard Kramlich. © Richard Mosse.

Visitor Information

Hours

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

Tickets

\$14 general admission

\$12 non-UC Berkeley students, disabled, 65+

FREE BAMPFA members; UC Berkeley students, faculty, staff; 18 and under; one adult per child 13 and under; and artists in the BAMPFA collection/MATRIX

Address

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About the Kramlich Collection

Over the past thirty-five years, Pamela and Richard Kramlich have cultivated one of the most important private collections of media art in the world. Among the first collectors to focus their attention and patronage on "new media" art in the late 1980s, the Kramlichs have provided pioneering support for the preservation, conservation, and education in the field. Key to their work has been collaborations and partnerships with major arts institutions on loans and public programming, including the Matters in Media Art initiative with New Art Trust, which have advanced the inclusion of "new media" art within the broader narrative of modern and contemporary art history. With the completion of the Kramlich Residence in 2016, the Kramlichs have developed an innovative model for the presentation and display of media art and a new platform for scholarship and education.

About BAMPFA

One of the nation's leading university museums, the UC 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. As the premier visual arts venue at the top U.S. public research university, BAMPFA is uniquely dedicated to art and film in equal measure. Its annual program

encompasses exhibitions, screenings, and public programs that connect visitors from campus, across the Bay Area, and beyond with the leading artists and filmmakers of our time.

BAMPFA takes a contemporary and critical perspective on its wide-ranging collections. The museum's holdings of more than 28,000 works of art include particular strengths in 20th- and 21st-century work, including Abstract Expressionist painting, contemporary photography, conceptual art, and African American quilts, along with focused historical collections of 19th-century American folk art and early American painting, Italian Baroque painting, Old Master works on paper, and East Asian paintings. BAMPFA's collection also includes more than 18,000 films and videos, representing the largest collection of Japanese cinema outside of Japan and 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.

Founded as the University Art Museum in 1970 and initially housed in a Brutalist structure designed by Mario Ciampi, BAMPFA relocated in 2016 to a new facility designed by Diller Scofidio + Renfro in the heart of downtown Berkeley, where it has become an anchor for the city's flourishing arts district. The museum's curatorial strategies reflect the rich diversity of the UC Berkeley campus and the greater Bay Area through programming that is interdisciplinary, intergenerational, and international in scope. A locally connected, globally relevant institution, BAMPFA is deeply dedicated to its role as an educational space for UC Berkeley scholars and the general public. It fulfills this mission with three distinguished study centers—the James Cahill Asian Art Study Center, the Film Library and Study Center, and the Florence Helzel Works on Paper Study Center—as well as a range of collaborations with the university's academic departments and student organizations.