

BAM/PFA

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

BAM/PFA ADVANCE EXHIBITION SCHEDULE



From left to right: Diller Scofidio + Renfro: Hand holding a model for BAM/PFA, from *Architecture of Life*; Ant Farm: *California, Phase I* (proposal for *Truckstop Network*), from *Hippie Modernism*; Hans Hofmann: *Combinable Wall, 1 and II*, from *Push and Pull*: Hans Hofmann.

Upcoming Exhibitions as of July 9, 2015

Please note that dates and exhibition titles listed in this schedule may be subject to change.

Architecture of Life

January 31 through May 29, 2016

Architecture of Life, the inaugural exhibition in BAM/PFA's landmark new building, explores the ways that architecture—as concept, metaphor, and practice—illuminates various aspects of life experience: the nature of the self and psyche, the fundamental structures of reality, and the power of the imagination to reshape our world. Occupying every gallery in the new building, designed by Diller Scofidio + Renfro, the exhibition comprises over 200 works of art in a wide range of media, as well as scientific illustrations and architectural drawings and models, made over the past thousand years. International in scope, **Architecture of Life** includes work by Noriko Ambe, Ruth Asawa, George Ault, Lee Bontecou, Louise Bourgeois, James Castle, Diller Scofidio + Renfro, Marcel Duchamp, Suzan Frecon, Ernst Haeckel, Ganesh Haloi, Toyo Ito, Stephen Kaltenbach, Frederick Kiesler, Kimsooja, Paul and Marlene Kos, Fernand Léger, Otto Lehmann, Ad Reinhardt, A.G. Rizzoli, Till Roeskens, Fred Sandback, Tomás Saraceno, Viktor Schaubergger, Hedda Sterne, Al Taylor, Rosie Lee Tompkins, James and John Whitney, Lebbeus Woods, and Iannis Xenakis, among many others. The exhibition also presents Mbuti bark cloth paintings, Pomo baskets, Micronesian navigational charts, Tibetan meditation mandalas, and tantric drawings from Rajasthan. Organized by BAM/PFA Director Lawrence Rinder, **Architecture of Life** is accompanied by a fully illustrated catalog with essays by Rinder, Sabrina Dalla Valle, Padma Maitland, Spyros Papapetros, Lisa Robertson, and Rebecca Solnit.

Hilma af Klint

July 6 through September 25, 2016

A pioneer of abstraction, Swedish artist Hilma af Klint (1862–1944) began making nonfigurative work in 1906. As with many artists and intellectuals of her generation, Klint was interested in theosophy and anthroposophy and gathered inspiration for her creative work from her communications with the spiritual realm. She created more than one thousand paintings, sketches, and watercolors, in which she developed an organic, and eventually geometric, formal language. Klint never exhibited her abstract work during her lifetime and it is only in recent years that the extraordinary breadth and virtuosity of her work has become more widely recognized. This special exhibition of rarely seen work features a selection of exquisite paintings, as well as several artist books, which provide rich insight into Klint's oeuvre and highlight her interest in botanical forms. The exhibition is co-organized by Stephanie Snyder and Iris Müller-Westermann of The Douglas F. Cooley Memorial Art Gallery, Reed College. Curator of Modern and Contemporary Art and Phyllis C. Wattis MATRIX Curator Apsara DiQuinzio is the curator for BAM/PFA's presentation.

Mind Over Matter: Conceptual Art From the Collection

July 6 through October 16, 2016

Mind Over Matter showcases BAM/PFA's considerable holdings of Conceptual art, including the recently acquired Steven Leiber collection, which complements the institution's formidable holdings of West Coast Conceptualism. Emphasizing language-based works and performance documentation, the presentation includes works on paper, photography, mail art, artist books, film and video, and ephemera such as posters and exhibition announcements by Ant Farm, James Lee Byars, Theresa Hak Kyung Cha, Fluxus, the Museum of Conceptual Art, and others. An accompanying website dedicated to the exhibition will feature writings by Adjunct Curator Constance M. Lewallen, UC Berkeley Associate Professor Julia Bryan-Wilson, and graduate students from UC Berkeley's History of Art Department. The exhibition is organized by BAM/PFA Adjunct Curator Constance M. Lewallen.

Berkeley Eye: Perspectives on the Collection

July 13, 2016 through January 3, 2017

Berkeley Eye celebrates BAM/PFA's exceptional collection, which includes historical and contemporary art from Asia, Europe, and the Americas. BAM/PFA Director Emeritus Jacquelynn Baas has organized the approximately two hundred works in **Berkeley Eye** into eight thematic groupings: Bible

Stories; Nature; Human Nature; Space, Time, Energy; Black, White, Gray; Barriers and Walls; Connection and Change; and Into the Light. **Berkeley Eye** focuses on works in the collection that activate all of the senses including the sixth sense— the mind.

Sojourner Truth, Photography, and the Fight Against Slavery

July 27 through October 23, 2016

Runaway slave Sojourner Truth gained fame in the nineteenth century as an abolitionist, feminist, and orator and earned a living partly by selling photographic *carte de visite* portraits of herself. *Cartes de visite*, similar in format to calling cards, were relatively inexpensive collectibles that quickly became a new mode of mass communication. Despite being illiterate, Truth copyrighted her photographs in her name and added the caption “I Sell the Shadow to Support the Substance. Sojourner Truth.” The images became not only a way for Truth to earn money, but also a shrewd and powerfully effective way to fight slavery and support the Union cause. **Sojourner Truth, Photography, and the Fight Against Slavery** features a large selection of Truth’s photographs, as well as other Civil War *cartes* and Federal currency, none of which have been exhibited before. The photographs are part of a recent gift to BAM/PFA from art historian and Truth scholar, Darcy Grimaldo Grigsby, who is Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities at UC Berkeley.

Buddhist Art from the Roof of the World

July 27 through late-November 2016

Buddhist Art from the Roof of the World features over thirty exceptional works of devotional art from India, Tibet, and Nepal dating from the second to the nineteenth century. Artists from this region have for centuries created sculptures and paintings as a window into a divine Buddhist reality. This exhibition explores the spiritual meaning of these icons and highlights their role within the Buddhist doctrine. The centerpiece of the exhibition is a rare fourteenth-century five-foot-high gilt bronze Buddha from Tibet. Seated in the posture of meditation with his right hand touching the earth, the sculpture manifests the moment of enlightenment. Other sculptures and paintings from the region depict a multitude of sublime deities, some fierce and others calming, but all intended to lead the viewer closer to perfect knowledge of the universe through the teachings of wisdom and compassion. **Buddhist Art from the Roof of the World** is organized by BAM/PFA Senior Curator for Asian Art Julia M. White.

Push and Pull: Hans Hofmann

August 31 through December 11, 2016

Hans Hofmann's famous phrase "push and pull" is most often associated with the Abstract Expressionist painter's signature works of the 1950s and 1960s, in which bold color planes emerge from and recede into energetic surfaces of intersecting and overlapping shapes. First published in 1948 in *Search for the Real, and Other Essays*, Hofmann defined the term as expanding and contracting forces, which he viewed as fundamental life forces and essential to artistic creation. **Push and Pull: Hans Hofmann** brings key signature works from the BAM/PFA collection, such as *Combinable Wall, I and II* (1961), with important works from Bay Area collections that manifest Hofmann's dynamic painterly approach. Employing color, plane, and space, Hofmann sought to achieve creative expression that paralleled nature. "My aim," Hofmann stated in 1962, "is to create pulsating, luminous, and open surfaces that emanate a mystic light, in accordance with my deepest insight into the experience of life and nature." **Push and Pull: Hans Hofmann** is organized by Chief Curator and Director of Programs and Collections Lucinda Barnes. In 2018 BAM/PFA will present the first comprehensive retrospective of Hofmann's work in more than twenty-five years, also curated by Barnes, which will continue BAM/PFA's enduring engagement with the work of Hans Hofmann.

Covered in Time and History: The Films of Ana Mendieta

November 9, 2016 through February 12, 2017

The Cuban-born Ana Mendieta (1948–1985) was one of the most influential and innovative American artists of the postwar era. Her particular merging of sculpture, earth art, and performance, which she termed "earth-body art," stands as a singular artistic expression. Her work crossed many borders, including artistic and time-based disciplines; geographical and political boundaries; and philosophical categories via the investigation of history, gender, and culture. Organized by the Katherine E. Nash Gallery at the University of Minnesota, **Covered in Time and History** explores Mendieta's film works within the context of her own oeuvre, as well as within the transformations occurring in the visual arts during the 1970s. The presentation features the largest selection of the artist's films ever presented in the United States. **Covered in Time and History** is organized by Lynn Lukkass, associate professor of experimental and media arts at the University of Minnesota, and Howard Oransky, director of the Nash Gallery. The curator in charge of the Berkeley presentation is Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis, MATRIX Curator.

Hippie Modernism: The Struggle for Utopia

February 8 through May 21, 2017

Organized by the Walker Art Center, in association with the UC Berkeley Art Museum and Pacific Film Archive, **Hippie Modernism** examines the intersections of art, architecture, and design with the counterculture of the 1960s and early 1970s. Presenting a broad range of art forms and artifacts of the era, the exhibition charts the search for the pharmacological, technological, and spiritual means to expand consciousness and alter the perception of reality; the publishing revolution that sought to create new networks of like-minded people and raise awareness of social and political struggles; rising ecological awareness; the democratization of tools and technologies; and the desire for a more communal society. **Hippie Modernism: The Struggle for Utopia** features experimental furniture, unconventional living structures, immersive and participatory media environments, alternative press books and ephemera, and experimental film. The exhibition features approximately forty works from BAM/PFA's extensive Ant Farm archive, including *Truckstop Network* proposals and projects. Bringing into dramatic relief the limits of Western society's progress, the exhibition explores one of the most vibrant and inventive periods of the not-too-distant past, one that still resonates today. The exhibition is organized by Walker Art Center Design Director Andrew Blauvelt. The curator in charge of the Berkeley presentation is BAM/PFA Director Lawrence Rinder.

Martin Wong: Human Instamatic

September 13 through December 10, 2017

Organized by The Bronx Museum of the Arts, **Martin Wong: Human Instamatic** is the first large-scale retrospective of the work of Chinese American painter Martin Wong (1946–1999) since his untimely death of AIDS-related causes in 1999. Featuring over one hundred paintings paired with rarely seen archival materials, the exhibition pays particular attention to Wong's engagement with his community as part of his practice. It traces his artistic development from his youth in San Francisco painting haunting self-portraits to his self-identification in the mid-1970s as the "Human Instamatic," a street artist selling portraits to passersby in Eureka, California. **Human Instamatic** also highlights Wong's later years in New York City, where he played a pivotal role in the Lower East Side arts scene of the 1980s and 1990s, immortalizing in his works a resilient, vibrant, and multiethnic community facing displacement in his works. The exhibition is co-curated by Sergio Bessa and Yolanda Ramos of the Bronx Museum of the Arts. The curator in charge of the Berkeley presentation is BAM/PFA Chief Curator and Director of Programs and Collections Lucinda Barnes.

Full image captions (left to right):

Diller Scofidio + Renfro: Hand holding a model for BAM/PFA, 2012; digital photograph. Courtesy and © Diller Scofidio + Renfro; Ant Farm: *California, Phase I* (proposal for *Truckstop Network*), 1971; ink, graphite, colored marker, embossing, stamp marks in blue and green ink, and collage elements on paper; 11 x 17 in. gift of Chip Lord; Hans Hofmann: *Combinable Wall, 1 and II*, 1961; oil on canvas; 84-1/2 x 112-1/2 in.; gift of the artist.

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