

Berkeley Eye: Perspectives on the Collection
July 13–December 11, 2016

PUBLIC PROGRAMS

Thursday / 7.14.16 / 12:15
 Curator Gallery Talk with Jacquelyn Baas

Thursdays at 12:15 and Sundays at 2:00
 Guided Tours

Sunday / 7.17.16 / 5:30–7:00
 Heavy Breathing #2:
 Unseen Influence with Jacqueline Kiyomi Gordon

Sundays / 8.7.16 & 8.14.16 / 12:00–5:00
 The Bureau of Linguistical Reality

Sunday / 8.21.16 / 1:00–2:30
 Heavy Breathing #3:
 Group Experience with Olive McKeon

Berkeley Eye: Perspectives on the Collection is organized by BAMPFA Director Emeritus Jacquelyn Baas, with the participation of students in the related History of Art Department seminar: Danielle Caro, Angela Choi, Lauren Cooper, Gabrielle Haugen, Hyesun Kim, Paloma Lin, Christine Liu, Yan Ma, Carlos de Jesus Mendez Tejeda, Jeila Saidi, Ayesha Shaikh, Emily Szasz, Karina Velasco, Haili Wang, and Jennie Yoon.

The exhibition is supported in part by Rena Bransten, The Jay DeFeo Foundation, Janie and Jeff Green, Dr. Phillip and Lynda Levin, Joan Lyke Roebuck, Sharon Simpson, and Roselyn Chroman Swig.



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Barriers & Walls

“Something there is that doesn’t love a wall,” Robert Frost wrote, but from borders to prison walls to the walls of tenements and ghettos to the gated communities of wealthy suburbs and the walls of industrial complexes and Silicon Valley tech company “campuses,” walls persist. As populations become more dispersed and refugees multiply, barriers proliferate as well—obstacles that artists are challenged to depict, transgress, and transform. The “worst walls,” as Ursula LeGuin observed, “are never the ones you find in your way. The worst walls are the ones you build yourself.” These destructive invisible walls are the most vulnerable to artistic transformation.

- Lewis Baltz
- Walker Evans
- Dorothea Lange
- René Magritte
- Giovanni Battista Piranesi
- Richard Serra
- Rufino Tamayo
- Carrie Mae Weems
- James Abbott McNeill Whistler

René Magritte: *Duo*, 1928; India ink on paper; 19 ¼ × 23 ¼ in.; museum purchase.

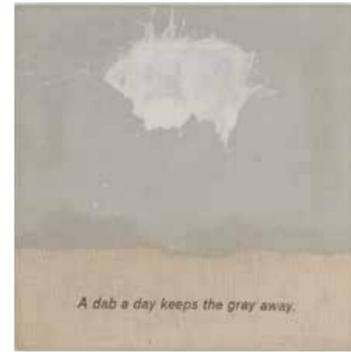


Connection & Change

“There is no art per se, only mutual transformations of works of art and observers,” revolutionary German museum director Alexander Dörner declared in 1947. This section showcases examples of artistic transformation—experiences that take place in the mind of the viewer as well as that of the artist, with the work of art serving as catalyst.

- Robert Arneson
- Louise Bourgeois
- Joan Brown
- Jay DeFeo
- Gao Qipei
- Felix Gonzalez-Torres
- Hans Haacke
- David Ireland
- Zhang Huan
- Zhou Xun

Jay DeFeo: *Origin*, 1956; oil on canvas; 92 × 79 ¼ in.; gift of Mr. and Mrs. John S. Hilson.

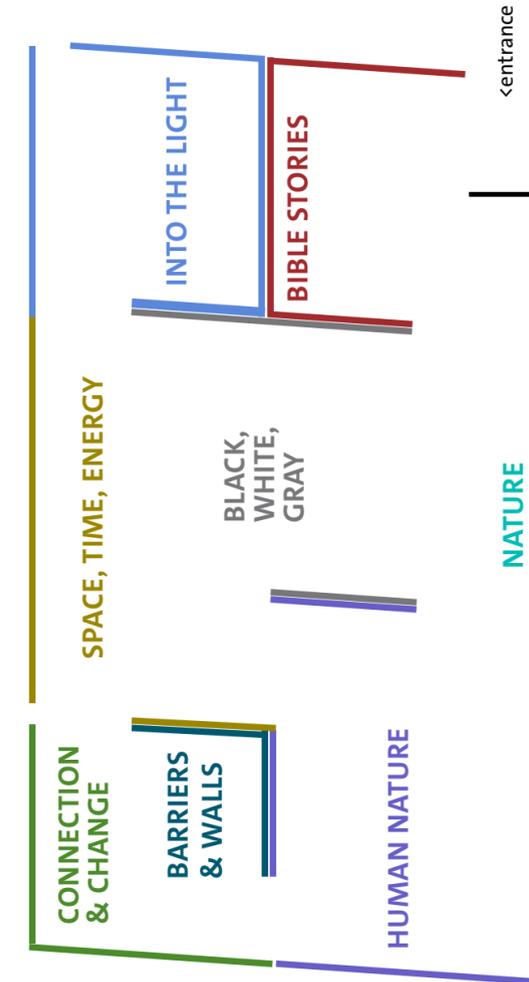


Into the Light

In *The Call of the Wild* Jack London wrote: “There is an ecstasy that marks the summit of life, and beyond which life cannot rise. And such is the paradox of living, this ecstasy comes when one is most alive, and it comes as a complete forgetfulness that one is alive. This ecstasy, this forgetfulness of living, comes to the artist, caught up and out of himself in a sheet of flame.” This section comprises works that exemplify the ecstasy of creation, which can include the experiencing as well as the making of art.

- John Baldessari
- James Lee Byars
- Bruce Conner
- Adolph Gottlieb
- Marsden Hartley
- Robert Irwin
- Joseph Marioni
- Chris McCaw
- John McCracken
- Joan Miró
- László Moholy-Nagy

John Baldessari: *A Dab a Day Keeps the Gray Away*, 1961; acrylic on canvas; 12 × 12 in.; museum purchase.



Berkeley eye Perspectives on the Collection

Berkeley Eye: Perspectives on the Collection

The University of California, Berkeley, began collecting art shortly after its founding in 1868. Bacon Hall Library and Art Museum opened on campus in 1881 and several of the works donated to the University on this occasion form the historic heart of BAMPFA's collection, making it the one of the oldest art museums on the West Coast. A number of significant works were purchased; however most have been acquired as gifts from generous donors, including many prominent artists. The scope of the collection has always been broad, including works dating back to the Renaissance in the West and—since we began collecting Asian art in 1919—to the Neolithic period in China. Currently, BAMPFA holds approximately 19,000 works of art. Through its collections of art and film, BAMPFA aims to provide new perspectives both onto worlds beyond Berkeley and into the interior worlds of individual viewers.

To celebrate the opening of the new downtown BAMPFA and to mark a renewed focus on our collection, I invited Jacquelynn Baas, BAMPFA director during the 1990s, to organize an exhibition drawn from the collection featuring exceptional works of art from a wide range of periods and cultures. Berkeley Eye: Perspectives on the Collection focuses on art that activates the senses to stimulate the sixth sense, the mind. The works are presented in eight thematic groupings to be experienced and enjoyed in no particular order, according to the interests of individual viewers: Bible Stories; Nature; Human Nature; Barriers & Walls; Connection & Change; Space, Time, Energy; Black, White, Gray; and Into the Light. The exhibition invites repeat viewings, in part because a number of light-sensitive works will be rotated on November 2.

Dr. Baas worked with undergraduates in a UC Berkeley seminar to develop the exhibition's themes and label text. We thank these young scholars for the energy, intelligence, and insight they have contributed to the presentation of this exhibition.

Lawrence Rinder, DIRECTOR



Bible Stories

This section presents works from a range of time periods in an order corresponding with Biblical narrative. Different versions of similar subjects provide occasions for lessons in looking, and for reflection on the functions of art. For example, the BAMPFA collection contains no fewer than five paintings of events in the life of the Hebrew prophet and lawgiver Moses, including Erastus Salisbury Fields's delightful depiction of the Israelites crossing the Red Sea. Perhaps Californians identified more than most with Moses's determination to reach the Promised Land.

William Blake	Guercino (Giovanni Francesco Barbieri)
Luca Cambiaso	Emma Michalitschke
Giovanni Caracciolo	Mola Ram (attributed)
Diego Carlone	Rembrandt van Rijn
Agostino Carracci	Peter Paul Rubens
Valerio Castello (attributed)	Giovanni Savoldo
Albrecht Dürer	Sieneese School (attributed)
James Ensor	Unknown, Flanders
Erastus Salisbury Field	
Pieter de Grebber	

Giovanni Caracciolo: *The Young Saint John in the Wilderness*, 1610; oil on canvas; 37 ¼ × 50 ½ in.; museum purchase.



Nature

Especially here in the Bay Area, the bond between humans and nature is strong. Rarely, however, do artists present nature in a “natural” state. Instead the emphasis is often on nature as inspiration and as a source of energy, health, and connection, or as modified by humans for better or for worse.

Albert Bierstadt	Frank Gillette	Théodore Rousseau
Elmer Bischoff	Hu Gongshou	Unknown, Nepal
Joan Brown	Hu Zao	Unknown, Bundi, Rajasthan, India
Paul Cézanne	George Inness	Xie Cheng
Michael Cherney	Kubo Shunman	
Jean-Baptiste-Camille Corot	Li Fangying	
Imogen Cunningham	Francisque Millet	
Charles François	Okamoto Shuki	
Daubigny	Samuel Palmer	
Richard Diebenkorn	Samuel Palmer (school of)	
James Ensor	Camille Pissarro	

Okamoto Shuki: *White Swallows by a Waterfall (detail)*, n.d.; ink and color on silk; 38 ¼ × 14 in.; Gift of Dr. Eugene C. Gaenslen, Jr.



Human Nature

Human Nature emphasizes psychological, empathic, and ethical aspects of art. Poet Billy Collins commented, “I don't think people read poetry because they're interested in the poet. I think they read poetry because they're interested in themselves.” This section is intended to provide visual stimulation for self-evaluation and thoughtful consideration of the human condition.

Diane Arbus	Thomas de Keyser	Larry Sultan
Alexander Calder	Peter Lely	Antonio da Trento
Robert Colescott	Zoe Leonard	Luc Tuymans
Jess Collins	Luo Zhuang (attributed)	Unknown, Garhwal, Punjab Hills, India
Eugène Delacroix	Reginald Marsh	Unknown, Oudh, Eastern India
Jean Dubuffet	Ralph Eugene Meatyard	Andy Warhol
Albrecht Dürer	Paula Modersohn-Becker	
Paul Gauguin	Eduardo Paolozzi	
Francisco Goya	Medardo Rosso	
Philip Guston	Betye Saar	
William Hogarth		

Albrecht Dürer: *Melancholia*, 1514; engraving; 9 7/16 × 7 3/16 in.; gift of the Estate of J. K. Moffitt.

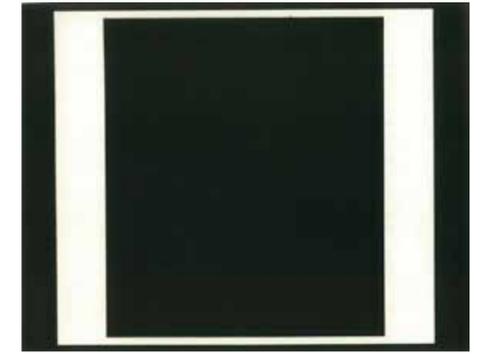


Space, Time, Energy

The philosopher John Dewey asserted in his widely read book *Art as Experience*: “A work of art . . . is actually, not just potentially, a work of art only when it lives in some individualized experience.” Sculpture, kinetic art, collage, and other works can stimulate and mobilize our bodies to create transformative aesthetic experiences.

Jim Campbell	René Magritte
Jean-Baptiste Carpeaux	Lee Mullican
Bruce Conner	Gordon Onslow Ford
Sam Francis	Wolfgang Paalen
Gerhard von Graevenitz	David Smith
Helen Frankenthaler	Jean Tinguely
Jess	Unknown, Sirohi, Rajasthan, India
Ray Johnson	Unknown, Tibet
Willem de Kooning	
Lee Lozano	

Universe in the shape of a man, Sirohi, Rajasthan, India, n.d.; ink and gouache on paper; 10 ½ × 4 ¼ in.; gift of Jean and Francis Marshall.



Black, White, Gray

Presenting minimal art from around 1960 to the present, this section is inspired by Sam Wagstaff's 1964 exhibition *Black, White and Grey* at the Wadsworth Atheneum Museum in Hartford, Connecticut. In contrast to Space, Time, Energy, these works emphasize art's relationship with the body through a quiet, yet assertive, presence.

Dan Flavin
Léonie Guyer
Michael Heizer
Eva Hesse
Sol LeWitt
John McLaughlin
Quentin Morris
David Rabinowitch
Ad Reinhardt
Sam Tchakalian

John McLaughlin: *#15*, 1966; oil on canvas; 48 × 60 in.; gift of the artist.