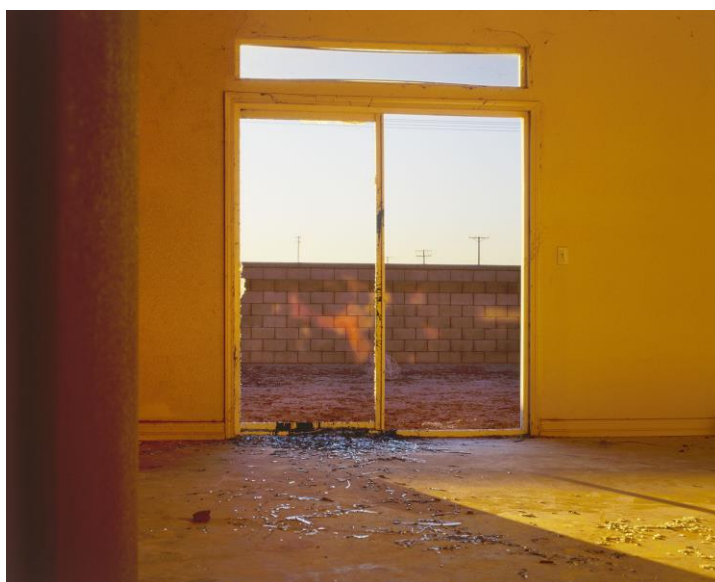


## San Francisco Museum of Modern Art 2016 Advance Exhibition Schedule

The transformed and expanded SFMOMA has nearly triple its previous exhibition space to show more of its outstanding collection of over 33,000 works, alongside those in the Doris and Donald Fisher Collection, one of the world's greatest private collections of postwar and contemporary art on view at SFMOMA for the next 100 years. The following exhibitions will be on view after the museum's inaugural presentation.



### ***Anthony Hernandez***

On view September 24, 2016 – January 1, 2017

Floor 3

Featuring approximately 180 photographs—many of which have never before been seen or published—*Anthony Hernandez* is the first retrospective to honor the more than 40-year career of this major American photographer. Presenting the full scope of Hernandez's work, including black-and-white and color photographs, both small- and large-scale, the exhibition celebrates the artist's unique style of street photography, and how it has changed and developed over time. The exhibition also reveals Los Angeles-born Hernandez's deep engagement with place and his close observation of aspects of L.A. life that are often overlooked. Offering a remarkably varied body of work, *Anthony Hernandez* is united by its formal beauty and its consistent and subtle consideration of contemporary social issues.

### ***The Campaign for Art: Drawings, Part II***

On view September 24, 2016 – January 2017

Floor 2

This exhibition of contemporary drawings pledged to the museum through the Campaign for Art presents works on paper from the 1980s to today. The second of a two-part exhibition, the works

reveal the daring and thoughtful ways artists engage their time and explore the medium. Among the constellations of artists shown, a number of approaches emerge, including the exploration of language as image, studies of the figure and an embrace of abstraction. Artists presented include Mathew Barney, Mark Grotjahn, Mona Hatoum, Martin Kippenberger, Sherrie Levine, Martin Wong and Christopher Wool, among others.

***Japanese Photography from the Campaign for Art***

On view October 15, 2016 – Spring 2017

Floor 3

SFMOMA received a series of stellar Japanese photographs as gifts and promised gifts through the Campaign for Art, including more than 400 works from the Kurenboh Collection, Tokyo. This exhibition showcases these new additions to the collection and examines themes including the New Japan and the New Japanese Photography; Performance and Conceptualism; the Japanese Countryside, Old and New; Tokyo and its Cultures; the Atomic Bomb and Nuclear Meltdown; Intimacy and Experimentalism; and Outside Japan. The exhibition highlights the great figures of the early period, the 1960s and 1970s dominated by Daido Moriyama, Shomei Tomatsu and their contemporaries; and showcases a significant concentration of works by Yasumasa Morimura and Naoya Hatakeyama, a major figure of international consequence. It also explores the increasingly important work of women who began their careers in the late 1980s and 1990s, such as Miyako Ishiuchi and Asako Narahashi, and younger artists including Rinko Kawauchi and Lieko Shiga.

Support for *Japanese Photography from the Campaign for Art* is provided by the E. Rhodes and Leona B. Carpenter Foundation.



***BRUCE CONNER: IT'S ALL TRUE***

On view October 29, 2016 – January 22, 2017

Floor 4

Bruce Conner was one of the foremost American artists of the postwar era. Emerging from the California art scene, in which he worked for half a century, the artist's work touches on various themes of postwar American society, from a rising consumer culture to the dread of nuclear

apocalypse. This retrospective, organized by SFMOMA and premiering at The Museum of Modern Art, New York July 3 to October 2, 2016, celebrates Conner's extensive career spanning a vast array of media, from densely layered assemblages and drawings to film and large scale digital projections. With more than 250 works on view, it is the first complete survey of Conner's work. The exhibition will be on view at the Museo Nacional Centro de Arte Reina Sofia in Madrid February 21 to May 22, 2017.

Major sponsorship of *BRUCE CONNER: IT'S ALL TRUE* is provided by the Henry Luce Foundation.

***New Work: Sohei Nishino***

On view November 4, 2016 – February 26, 2017

Floor 4

Sohei Nishino lives and works in Tokyo and began his series of *Diorama Maps* as a university student at Osaka University of Arts. Nishino's mapping project was inspired by the 18th-century Japanese cartographer Ino Tadataka, who walked the entire length of Japan, and produced the first map of the country using modern survey techniques. After researching his chosen city, Nishino spends up to two months walking and photographing, and produces several thousand photographs of the city, from every conceivable angle. When he has finished shooting, he cuts up the individual frames from the contact sheets and then pastes them by hand onto board. The final collage is digitally photographed and presented as high resolution, large-scale prints, often as big as 6 x 7 feet. In addition to presenting some recent works from *Diorama Maps*, for this show SFMOMA is commissioning Nishino to produce a map of San Francisco, on view in the New Work gallery permanently dedicated to showcasing emerging artists selected by the museum's four curatorial departments.

***Paul Klee at Play***

On view November 5, 2016 – May 14, 2017

Floor 2

*Paul Klee at Play* highlights the Swiss modernist's lifelong exploration of the creative and transformative possibilities of play. This focused exhibition, part of an ongoing series dedicated to the artist's work, includes a selection of the whimsical hand puppets Klee made for his son, Felix, fashioned from scraps of cloth, papier-mâché and found objects. These puppets, shown alongside prints, drawings and paintings, illuminate central themes in the work of Klee, including his delight in play, his inspiration from children's creativity and his love for the theater.

***A Slow Succession with Many Interruptions: Art of the 21st Century***

On view December 10, 2016 – April 16, 2017

Floor 7

*A Slow Succession with Many Interruptions: Art of the 21st Century* considers the continuum of shifts and changes in contemporary art since 2000. Reflecting on the way that artists have responded to the evolving conditions of the current moment, this exhibition, drawn from the museum's collection, underscores the varied forms and approaches taken in this century. The installation includes several works that will be on view for the first time at SFMOMA and features artists Tacita Dean, Trisha Donnelly, Peter Fischli and David Weiss, Wade Guyton, Emily Jacir, Sam Lewitt, Paulina Olowska, Doris Salcedo, Jessica Stockholder and Danh Vo, among others.

***Runa Islam***

On view December 10, 2016 – April 16, 2017

Floor 7

This solo presentation of Runa Islam's work will feature the U.S. premiere of *Cabinet of Prototypes* (2009-10), a recently acquired 16mm film installation. The film projector and screen are both contained within a custom glass vitrine to form a cinematic sculpture in the space. The film closely examines the groupings of various stored armatures—stands, hooks, string tags—typically concealed and designed to support the specific needs of highly valued Asian art objects in the collection of the Freer and Arthur M. Sackler Galleries, which was an area of focus of the London-based artist's Smithsonian fellowship research. *Cabinet of Prototypes* builds upon a history of artists investigating museological display. The exhibition brings this work into conversation with a second film and a selection of recent object-based work made with silver recouped from film processing.

**William Kentridge: The Refusal of Time**

On view December 10, 2016 – April 16, 2017

Floor 7

SFMOMA presents the West Coast debut of William Kentridge's *The Refusal of Time* (2012), originally commissioned for DOCUMENTA (13) and jointly acquired with The Metropolitan Museum of Art, New York. This powerful multimedia installation developed out of conversations between Kentridge and Peter L. Galison, professor of physics at Harvard University, on the pre-history of relativity. Evoking an embodied history of time, this dynamic installation was developed further in collaboration with composer Philip Miller, video editor Catherine Meyburgh and dance choreographer Dada Masilo. In its complexity and masterful execution, *The Refusal of Time* not only synthesizes recurring themes, visual motifs and filmic and performance-based strategies that have been at the heart of Kentridge's work over the past decades, it touches on all of the key styles of his vibrant moving image installations, while incorporating major sculptural elements.

**Tomás Saraceno**

On view December 17, 2016 – May 21, 2017

Floor 6

Trained as an architect, Argentinian artist Tomás Saraceno's work deals explicitly with the creation and formulation of space, atmosphere and environment. Drawing from scientific investigations in physics, biology, cosmology and engineering, Saraceno reinterprets the architectures of spider web morphology, soap bubble geometry, gravitational fields and networked matrices. His installation works are arresting visually and engage with viewers through their immersive and experiential qualities, provocatively assembling spaces that challenge our relationship to the built world, at the gallery, urban or even terrestrial scale. Saraceno's spatial practice has deep sociological motives, and while the intricacies of his work are alluring on their own, the research and motives push a quasi-utopic and overtly speculative agenda of human interconnectivity and universal engagement, continuing a dialogue that resonates with Ant Farm, Buckminster Fuller and Lebbeus Woods. For SFMOMA, Saraceno and his studio create a site-specific project that overtakes a gallery, further transforming the museum into a space of contemplation and immersion.



### ***Matisse/Diebenkorn***

On view March 11 – May 29, 2017

Floor 4

*Matisse/Diebenkorn* explores the inspiration that Richard Diebenkorn found in the work of Henri Matisse. Co-organized by SFMOMA and The Baltimore Museum of Art, the San Francisco presentation of the exhibition features nearly 100 paintings and drawings—one-third by Matisse and two-thirds by Diebenkorn. Diebenkorn first encountered Matisse's art at the Palo Alto home of Sarah Stein, while he was a Stanford University undergraduate, and actively sought out the French artist's work for the rest of his lifetime. Matisse left an indelible impression on Diebenkorn, readily visible in the younger artist's Bay Area figurative paintings from the 1950s and 1960s, but also in the structure, composition and paint handling of his earlier and his later abstractions. This is the first major exhibition to present the two artists' works side-by-side.

*Matisse/Diebenkorn* is organized by the San Francisco Museum of Modern Art and The Baltimore Museum of Art. The Presenting Sponsor is the Evelyn D. Haas Exhibition Fund. The Foundation Sponsors are the Henry Luce Foundation and the Terra Foundation for American Art. The exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities.

### ***Edvard Munch: Between the Clock and the Bed***

On view June 24 – September 23, 2017

Floor 4

As a young man in the late 19th century, Edvard Munch's bohemian pictures placed him among the most celebrated and controversial artists of his generation. But, as he confessed in 1939, his true "breakthrough came very late in life, really only starting when I was 50 years old." Featuring approximately 45 landmark compositions produced between the 1880s and the 1940s, this focused reappraisal uses the artist's late paintings as a lens through which to reevaluate his entire career. Organized in partnership with the Munch Museum, Oslo, and The Metropolitan Museum of Art, New York, *Edvard Munch: Between the Clock and the Bed* brings together Munch's most candid and technically daring compositions to reveal a truly singular modern painter and an artist largely unknown to audiences today.

Major support for *Edvard Munch: Between the Clock and the Bed* is provided by The Bernard Osher Foundation.

**San Francisco Museum of Modern Art**

151 Third Street  
San Francisco, CA 94103

Founded in 1935 as the first West Coast museum devoted to modern and contemporary art, a thoroughly transformed SFMOMA, with significantly enhanced gallery, education and public spaces, opens to the public on May 14, 2016. With six art-filled terraces, a new sculptural staircase and Roman steps where the public can gather, access to 45,000 square feet of free art-filled public space and free admission for visitors age 18 and younger, SFMOMA is more welcoming and more connected to the city than ever before.

Visit [sfmoma.org](http://sfmoma.org) or call 415.357.4000 for more information.

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Image credits:

Anthony Hernandez, *Brawley, California*, 2012-2015; © Anthony Hernandez

Bruce Conner, *CHILD*, 1959; The Museum of Modern Art, New York, gift of Philip Johnson

Left: Henri Matisse, *Goldfish and Palette*, 1914; The Museum of Modern Art, New York, gift and bequest of Florene M. Schoenborn and Samuel A. Marx

Right: Richard Diebenkorn, *Urbana #6*, 1953; Modern Art Museum of Fort Worth, Museum purchase, Sid W. Richardson Foundation Endowment Fund