San Francisco Museum of Modern Art
Advance Exhibition Schedule

(Updated January 6, 2017)—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.

SPECIAL EXHIBITIONS

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 approximately 100 paintings and drawings—nearly 40 by Matisse and 60 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 60s, 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 Major Sponsors are Barbara and Gerson Bakar, Bank of America, Concepción and Irwin Federman, Doris Fisher, The Henry Luce Foundation, Susan and Bill Oberndorf and the Terra Foundation for American Art. Generous
support is provided by Gay-Lynn and Robert Blanding, Roberta and Steve Denning, Jean and James E. Douglas, Jr., Mary J. Elmore, Patricia W. Fitzpatrick, the Elaine McKeon Endowed Exhibition Fund, Deborah and Kenneth Novack, the Bernard and Barbro Osher Exhibition Fund, the Prospect Creek Foundation, Arun and Rummi Sarin, Lydia Shorenstein, Susan and Jim Swartz, Thomas W. Weisel and Janet Barnes, Bobbie and Mike Wilsey and Kay Harrigan Woods. The exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities and by an award from the National Endowment for the Arts.

*Edvard Munch: Between the Clock and the Bed*

On view June 24–October 9, 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 starting point from 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 singular modern painter and an artist largely unknown to audiences today. SFMOMA will be the first museum to present this exhibition.

*Edvard Munch: Between the Clock and the Bed* is organized by the San Francisco Museum of Modern Art, The Metropolitan Museum of Art and the Munch Museum, Oslo. The Presenting Corporate Sponsor is Charles Schwab & Co., Inc. Major support is provided by The Bernard Osher Foundation. Generous support is provided by Jacqueline Evans, Franklin and Catherine Johnson, Christine and Pierre Lamond and Diana Nelson and John Atwater. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
TEMPORARY EXHIBITIONS

diane arbus: in the beginning
On view January 21–April 30, 2017
Floor 3

diane arbus: in the beginning considers the first seven years of the photographer’s career, from 1956 to 1962. A lifelong New Yorker, Arbus found the city and its citizens an endlessly rich subject for her art. Working in Times Square, the Lower East Side and Coney Island, she made some of the most powerful portraits of the 20th century, training her lens on the pedestrians and performers she encountered there. This exhibition highlights her early and enduring interest in the subject matter that would come to define her as an artist. It also reveals the artist’s evolution from a 35mm format to the now instantly recognizable and widely imitated look of the square format she adopted in 1962. Bringing together over 100 photographs from this formative period, many on display for the first time, diane arbus: in the beginning offers fresh insights into the distinctive vision of this iconic American photographer.

This exhibition was organized by The Metropolitan Museum of Art, New York.

Major support for diane arbus: in the beginning is provided by Lisa and John Pritzker. Generous support is provided by Randi and Bob Fisher and Sheri and Paul Siegel.

On the Edge: Art of California
On view January 21–July 16, 2017
Floor 2

Presented in the museum’s newly dedicated California galleries, this exhibition features art from the 1960s to now, made by Bay Area and Los Angeles artists on a range of subjects, from social justice to the natural world. Works on view include William Allan’s sensuous, coloristic studies of skies in the American West and Sister Corita Kent’s vibrant screenprints, often designed as calls to action against oppression and war. In addition, works by Robert Colescott, Andrea Bowers and Sandow Birk, among
others, address social inequity through a variety of historical references, styles and tones, while gesturing collectively to the rich multiplicity of voices that power the great American experiment.

**Larry Sultan: Here and Home**
On view April 15–July 23, 2017
Floor 3
This is the first major retrospective to examine the work and career of California artist Larry Sultan. Including Sultan’s early conceptual and collaborative projects of the 1970s as well as his documentary-style photographs, the exhibition will explore the artist’s 35-year career through more than 200 photographs, a billboard, a film and “Study Hall”—a room that offers a unique glimpse into Sultan’s exploratory process as an artist and teacher.

This exhibition is organized by the Los Angeles County Museum of Art (LACMA). Major support for this exhibition at SFMOMA is provided by Bottega Veneta. Generous support is provided by Nancy and Joachim Bechtle, Nion T. McEvoy and Wes and Kate Mitchell.

**Mike Mandel: Good 70s**
On view May 20–August 20, 2017
Floor 3
This exhibition explores the diverse work of conceptual artist and photographer Mike Mandel, focusing on the work he made during the 1970s, a fruitful decade for the artist. Good 70s includes photographs, books and a film, all made during the same period he was collaborating with his friend, photographer Larry Sultan. (A retrospective of Sultan’s work, Larry Sultan: Here and Home, is on view on Floor 3 from April 15 to July 23, 2017.) Mandel’s tongue-in-cheek, socially conscious projects include *Myself: Timed Exposures* (1971), in which he inserts himself into funny and commonplace situations; *Seven Never Before Published Portraits of Edward Weston* (1974), which reproduces correspondence he initiated with men named Edward Weston; and his *Baseball-Photographer Trading Cards* (1975), featuring subjects like Ansel Adams and Imogen Cunningham, as well as work from his book *SF Giants, An Oral History* (1979).

**Nam June Paik**
On view June 10–November 26, 2017
Floor 2
This exhibition explores Nam June Paik’s pioneering career through the prism of his close friendships with artists, including Joseph Beuys, John Cage and Charlotte Moorman, and his continual negotiation of identity between east and west. Highlighting works jointly acquired by the departments of Media Arts and Painting and Sculpture, Nam June Paik showcases the late artist’s video and sculpture work, alongside an array of ephemera, drawings and other works on paper that have rarely or never been exhibited. Together, this selection spans Paik’s early Fluxus activity to his final autobiographical works, tracing his playful vocabulary across geographic boundaries and artistic media.

**2017 SECA Art Award**
On view July 15–September 17, 2017
Floor 4
The 2017 SECA Art Award exhibition features five Bay Area artists in their first major museum presentations. Liam Everett’s paintings reveal traces of their making, evidence of deliberate and repetitive actions that are focused on movement and materials. In her brightly colored abstract paintings and drawings, Alicia McCarthy employs intricate patterns and personal motifs. Using made
and found photographs, Sean McFarland reimagines the California landscape. K.r.m. Mooney incorporates natural, industrial and hand-crafted elements in sculptures that explore the relationship between bodies and objects. In her most recent work, Lindsey White takes humor seriously, making photographs and sculptures inspired by stage performers such as comedians and magicians. This exhibition marks the 50th anniversary of the SECA Art Award, established in 1967 to recognize Bay Area artists of exceptional promise and talent with an exhibition and catalogue.

**Soundtracks**

On view July 15, 2017–January 1, 2018
Floor 7 and multiple locations throughout the museum

Sound exhibited in relation to museum architecture is a contemporary new frontier that engages with questions of liveness and immateriality. The first large-scale group exhibition centered on the role of sound at SFMOMA, *Soundtracks* addresses the perceptual experiences of a variety of public and gallery spaces across Floor 7 and throughout the newly expanded SFMOMA building. The exhibition takes its departure from key contemporary works from the media arts collection and spans sound sculpture, video installation and performance. Moving beyond the medium-specific histories of sound art and electronic music, the museum-wide presentation highlights new and past SFMOMA commissions by Anthony Discenza, Brian Eno and Bill Fontana. It also includes work from artists such as Céleste Boursier-Mougenot, Ragnar Kjartansson, Christina Kubisch, Rafael Lozano-Hemmer, Amor Muñoz, O Grivo, Susan Philipsz, Anri Sala, Lyota Yagi, among others.

**Noguchi’s Playscapes**

On view July 22–November 2017
Floor 6

*Noguchi’s Playscapes*, featuring the work of multifaceted Japanese-American artist Isamu Noguchi, focuses on the artist’s vision of playgrounds and community engagement in public space. Organized by the Museo Rufino Tamayo in Mexico City and on view at SFMOMA in the summer of 2017, this exhibition closes the gap between art and functionality, and revisits Noguchi’s ideas of play, recreation and education.

**Julie Mehretu**

On view Fall 2017
Floor 1

Beginning in the fall of 2017, a commission from Julie Mehretu will be on view in SFMOMA’s free public space. Consisting of two large-scale paintings, each measuring 32 by 27 feet, the commission will cover the expansive, angled walls of the museum’s Evelyn and Walter Haas Jr. Atrium. Mehretu is known for her densely layered abstract paintings and works on paper, which often incorporate the dynamic visual vocabulary of maps, urban planning grids and architectural forms. The installation is part of SFMOMA’s art commissioning program, a vital part of the museum’s commitment to sharing the art for our time with the Bay Area and beyond.
Walker Evans: A Vernacular Style
On view September 23, 2017–February 4, 2018
Floor 3
A major photographer of the 20th century, Walker Evans’s iconic images of the Depression, his photo essays published during the 1940s and 50s and his definition of the “documentary style” influenced generations of photographers and other artists. Organized by the Musée National d’Art Moderne of the Centre Pompidou in Paris and conceived as a complete retrospective of Evans’s work, this exhibition examines the photographer’s fascination with vernacular culture. Through 300 objects assembled from major international collections, the exhibition presents a wide range of Evans’s photographs and his many sources of inspiration. Walker Evans: A Vernacular Style includes documentation of the major subjects that Evans photographed during his career, as well as nearly 100 examples of visual inspiration from his personal collection of postcards, enameled plates, cut images and graphic ephemera. SFMOMA will be the only U.S. venue for this exhibition.

SINGLE-GALLERY PRESENTATIONS

To Those Who Have Eyes To See
On view February 9–Summer 2017
Floor 2 Koret Education Center
Andrea Geyer’s multimedia installation brings to light the history of American women as champions of modern art via the enduring legacy of Grace McCann Morley, SFMOMA's founding director from 1935 until 1958. A tireless advocate for artists from all backgrounds, as well as for broad public access to art, Morley supported a burgeoning art ecosystem in the Bay Area and traveled the world as a curator and cultural diplomat. To Those Who Have Eyes To See highlights overlooked and hidden stories, including the connections between patrons, artists, gallerists, educators and social reformers; the history of exhibition making and design; and the first LGBT organizations in San Francisco and beyond. Providing new insight into SFMOMA’s early history and the impact of underrepresented groups on mid-20th-century art, Geyer invites visitors to reflect on today’s vital questions of identity, community, representation and visibility.
**Bureau Spectacular: insideoutsidebetweenbeyond**
On view February 11–August 13, 2017
Floor 3
In its first museum presentation on the West Coast, architecture studio Bureau Spectacular has designed a large-scale installation that further develops the studio’s ideas on past, current and future architecture seen in the drawing insideoutsidebetweenbeyond, which SFMOMA acquired in 2015. Led by Jimenez Lai, the Los Angeles–based Bureau Spectacular views architecture as a medium capable of rewriting cultural narratives. Questioning the banality of the existing typical urban environment, Lai suggests that economic efficiency is driving its character-less architecture—and that, as monuments to civilization, modern cities’ ubiquitous skyscrapers reflect a predictable, mono-cultural society. Reconsidering urban architecture inside, outside, between and beyond the monotonous rectangular buildings seen in most city skylines, the exhibition offers an urban landscape littered with surrealistic architectural forms and jarring environments. In this installation, Lai prioritizes the value of architecture over efficiency, imparting a more diverse urban sociology.

**Drawings from the Collection: 1980 to Today**
On view February 11–May 28, 2017
Floor 2
Showcasing works created between 1980 and the present day, this exhibition highlights contemporary drawings from SFMOMA’s collection and presents a variety of approaches to the medium. Bold works by artists including Joyce Pensato, Raymond Pettibon and Gary Simmons critically mine forms of popular culture. Quiet compositions by Bay Area artists Rosana Castrillo Díaz, Nicole Phungrasamee Fein and David Ireland, created with graphite and other spare materials, offer moments of meditative reprieve. Explorations of place and landscape are the focus of Tiffany Chung’s colorful mapping of data, and of compositions by D-L Alvarez and Robert Bechtle.

**Walter De Maria: Surface Waves**
On view May 27–November 26, 2017
Floor 5
A Bay Area native who worked at the intersection of Land Art, Minimal Art and Conceptualism, Walter De Maria used geometry and mathematics to create artworks of archetypal clarity that test the limits of sensory perception. Walter De Maria: Surface Waves marks the debut of the artist’s first sculpture to enter SFMOMA’s collection, an arresting floor piece known as Large Rod Series: Circle/Rectangle, 5, 7, 9, 11, 13 (1986). Consisting of massive, precisely honed polygonal rods polished to shine so lustrous as to appear liquid, the work can be shown in three distinct formal configurations, all of which will be presented during the course of the exhibition. Recordings of De Maria’s Ocean Music (1968) and Cricket Music (1964) will play in the galleries daily, offering an immersive sensory experience of rhythm in sculpture and in sound.

**New Work: Park McArthur**
On view April 1–August 27, 2017
Floor 4
Park McArthur works with and through the social conditions of dependency, often in relation to care and access. This exhibition, the artist’s first solo museum presentation, examines monuments, memorials and museums through the materials and processes frequently associated with them. New Work: Park McArthur brings together new and existing pieces that draw on the composition and structure of granite located at both the SFMOMA building and at quarries within the United States, as
well as photographs of informal gathering sites, such as picnic tables in a public park. Processes of engraving and inscription question the connections—casual, recreational, ceremonial—between the physical and emotional constructions that bind stone and wood to site and people and locations to time.

Major support for *New Work: Park McArthur* is provided by SFMOMA’s Contemporaries. Generous support for the *New Work* series is provided by Alka and Ravin Agrawal, Adriane Iann and Christian Stolz and Robin Wright and Ian Reeves.

**Paul Klee and Rex Ray**
On view May 20–September 10, 2017
Floor 2
This exhibition features selected works by Swiss born modernist Paul Klee (1879–1940) joined by paintings produced by beloved San Francisco artist and designer, Rex Ray (1956–2015). Although separated by both time and geography, Klee and Ray’s work share dazzling formal similarities, including an exploration of geometric forms, the use of vibrant color and playful, organic designs. Located in SFMOMA’s Paul Klee gallery on Floor 2, *Paul Klee and Rex Ray* features approximately 17 works. Among them is a rarely exhibited, intimate pastel watercolor by Klee from 1917 and an eye-popping collage by Ray from 1999.

**Side by Side: Dual Portraits of Artists**
On view June 17–December 3, 2017
Floor 5
Taking the David Hockey painting *Shirley Goldfarb + Gregory Masurovsky* (1974) as its point of departure, this exhibition focuses on dual portraits of visual artists. Each painting conveys aspects of the subjects’ identities as individuals and artists, while the pairing of sitters draws attention to the personal and psychological connections between them. *Side by Side* is the first in an ongoing series of small temporary exhibitions drawing on works in the Doris and Donald Fisher Collection at SFMOMA. As the first contextualization of work from the Fisher Collection with works from the museum’s collection and outside lenders, this exhibition demonstrates the combined strength of the two collections. Among the works on view in this exhibition is a new painting by Bay Area artist Travis Collinson.

**Louise Bourgeois Spiders**
On view September 23, 2017–September 4, 2018
Floor 5
*Louise Bourgeois Spiders* explores the representation and symbolism of spiders within Bourgeois’s body of work. For Bourgeois, the spider embodied an intricate and sometimes contradictory mix of psychological and biographical allusions. Part reference to her mother, part to herself, the spider represents cleverness, industriousness and protectiveness. Bourgeois directly associated the weaving of a web to her mother’s tapestry needlework. She also referred to spiders as both fierce and fragile, capable of being protectors and predators. Filling the museum’s sculpture gallery on Floor 5, this exhibition illustrates the compelling complexity of Bourgeois’s conception of the spider with a selection of wall and floor spiders in a range of materials and scales from intimate to monumental.

**New Work: Kerry Tribe**
On view October 7, 2017–February 11, 2018
Floor 4
This solo exhibition premieres an SFMOMA commission by Kerry Tribe, foregrounding questions around empathy, communication and performance. On view in the New Work gallery on Floor 4, the Los Angeles–based artist’s immersive video installation will offer insight into the world of Standardized Patients—professional actors trained to portray real patients in a simulated clinical environment as part of medical student training. Working closely with Standardized Patients in California, Tribe’s project builds upon central themes of her practice including language, perception, consciousness and the willing suspension of disbelief in documentary and narrative contexts.

Generous support for the New Work series is provided by Alka and Ravin Agrawal, Adriane Iann and Christian Stolz and Robin Wright and Ian Reeves.

San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103

SFMOMA is dedicated to making the art for our time a vital and meaningful part of public life. Founded in 1935 as the first West Coast museum devoted to modern and contemporary art, a thoroughly transformed SFMOMA, with triple the gallery space, an enhanced education center and new free public galleries, opened to the public on May 14, 2016.

Visit sfmoma.org or call 415.357.4000 for more information.

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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

Edvard Munch, Selvportrett. Mellom klokken og sengen (Self-Portrait. Between the Clock and the Bed), 1940–43; photo: courtesy the Munch Museum, Oslo

Diane Arbus, Woman on the street with her eyes closed, N.Y.C. 1956; courtesy The Metropolitan Museum of Art, New York / copyright © The Estate of Diane Arbus, LLC. All rights reserved

Walker Evans, Barber Shop, New Orleans, 1935, printed 1971; San Francisco Museum of Modern Art, purchase