San Francisco Museum of Modern Art
Advance Exhibition Schedule

(Updated September 29, 2017)—The San Francisco Museum of Modern Art (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.

In addition to presentations drawn from its outstanding collection of over 34,000 artworks, as well as the renowned Doris and Donald Fisher Collection and the Pritzker Center for Photography, SFMOMA presents the following special and temporary exhibitions:

**SPECIAL EXHIBITIONS**

*Robert Rauschenberg: Erasing the Rules*
On view November 18, 2017–March 25, 2018
Floor 4

From the 1940s until his passing in 2008, Rauschenberg worked with everything from photography to items scavenged from New York City streets to vats of bubbling mud. More than 150 of Rauschenberg’s artworks, including prints, sculptures, paintings and Combines (works that incorporate painting and sculpture), will be on view in the retrospective *Robert Rauschenberg: Erasing the Rules*, celebrating the artist’s continual experimentation with materials and collaborative working processes. The exhibition demonstrates how, with razor-sharp humor and intelligence, Rauschenberg broke down boundaries between disciplines, anticipated many of the defining cultural and social issues of our time and redefined what art could be for the generations of artists who followed.
Robert Rauschenberg: Erasing the Rules is organized by Tate Modern, London, and The Museum of Modern Art, New York, in association with the San Francisco Museum of Modern Art. The San Francisco presentation is dedicated to the memory of Phyllis Wattis, whose vision and support provided the groundwork for the exhibition. The Global Tour Sponsor is Bank of America. Major support is provided by Carol and Lyman Casey, Doris Fisher, the Phyllis C. Wattis Fund for Traveling Exhibitions, and Carlie Wilmans. Generous support is provided by Penny S. and James G. Coulter, Roberta and Steve Denning, the Mary Jo and Dick Kovacevich Family, Christine and Pierre Lamond, Deborah and Kenneth Novack, the Bernard and Barbro Osher Exhibition Fund, the Prospect Creek Foundation, Helen and Charles Schwab, and Thomas W. Weisel and Janet Barnes. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Select programs in conjunction with Robert Rauschenberg: Erasing the Rules are made possible through a grant from the Robert Rauschenberg Foundation.

René Magritte: The Fifth Season
On view May 19–October 28, 2018
Floor 4
This exhibition presents René Magritte’s late paintings (1943–1967) in nine tightly focused immersive galleries each keyed to a major series or pictorial theme. René Magritte: The Fifth Season opens with the artist questioning the modernism of his youth, experimenting with elements of Impressionism, Fauvism and Expressionism, and follows Magritte’s developing strategies for illuminating the ways that pictures both create and expose confusions between appearance and reality.

TEMPORARY EXHIBITIONS

Alexander Calder: Scaling Up
On view October 21, 2017–August 2018
Floor 3
The second exhibition in SFMOMA’s Calder gallery, Scaling Up takes a close look at the small-scale and surprisingly tactile beginnings of the artist’s most sizable works. While best known for his hanging mobiles, Calder also created an astounding assortment of standing sculptures that delight the eye and engage the mind with dynamic contours, soaring lines and, in some cases, moving components. With more than a dozen loans drawn from the Fisher Collection and the Calder Foundation, the exhibition introduces visitors to the multi-step methods of enlargement that Calder developed to transform handmade models into monumental sculptures. Featuring indoor and outdoor artworks
from the 1950s to the 1970s, the exhibition coincides with the fiftieth anniversaries of *The Kite that Never Flew* (1967) and *Maquette for Trois disques* (1967), and includes rarely seen working models related to these and other celebrated sculptures.

**Designed in California**
On view January 27–May 27, 2018
Floor 6
California has become a magnet for those seeking to change the wider world through design. Focusing on collaborative, human-centered, ecologically conscious, technology-driven designers, this exhibition explores developing directions in California design, including the wide adoption of personal computers, environmental initiatives, the rise of the internet of things and the lure and threat of Artificial Intelligence. *Designed in California* features installations by Ant Farm, Charles and Ray Eames and Futurefarmers, as well as works by Espenet, Heath Ceramics, IDEO and fuseproject, among others. Through experiments in science, engineering, business and the social sphere, designers negotiate tensions between craft and technology, connection and personal freedom, authenticity and innovation. As these projects make clear, California has embraced the tremendous potential of design to reshape the future.

**John Akomfrah: Vertigo Sea**
On view March 3–September 16, 2018
Floor 7
This exhibition presents the U.S. premiere of artist John Akomfrah’s *Vertigo Sea* (2015), a three-channel video installation comprised of fictional narrative, natural history documentary and film essay. On view in the media arts special exhibition gallery, this cinematic work, which debuted in 2015 at the Venice Biennale, presents a “voyage of discovery,” an exploration of water and the unconscious, and poignant reflections on mortality. *Vertigo Sea* takes the viewer on an immersive aural and visual odyssey, encompassing the greed and cruelty of the whaling industry, the transatlantic slave trade and the current refugee crisis in a three-screen projection. This intricately woven triptych positions the current crisis of refugees across the globe in a longer historic perspective of race and migration.

**The Train: RFK’s Last Journey**
On view March 17–June 10, 2018
Floor 3
On June 8, 1968, three days after the assassination of Robert F. Kennedy, his body was carried by a funeral train from New York City to Washington D.C. for burial at Arlington Cemetery. *The Train* looks at this historical event through three distinct works. The first is a group of color photographs by commissioned photographer Paul Fusco. Taken from the funeral train, the images capture mourners who lined the railway tracks to pay their final respects. Looking from the opposite perspective, the second work features photographs and home movies by the spectators themselves, collected by Dutch artist Rein Jelle Terpstra in his project *The People’s View* (2014–18). The third, a work by French artist Philippe Parreno, is a 70mm film reenactment of the funeral train’s journey, inspired by Fusco’s original photographs. Bringing historical and contemporary works together in dialogue, this powerful, multidisciplinary exhibition sheds new light on this pivotal moment in American history.

Generous support for *The Train: RFK’s Last Journey* is provided by Nion McEvoy and Wes and Kate Mitchell. Additional support provided by Lynn Kirshbaum.
**Selves and Others: Gifts to the Collection from Carla Emil and Rich Silverstein**

On view March 24–October 2018  
Floor 3  
The most compelling photographic portraits reveal more than simply a sitter’s physical appearance—they hint at an individual’s character, suggest a psychological state or perhaps even offer a glimpse of the sitter’s soul. Drawn from the many generous gifts Carla Emil and Rich Silverstein have donated to SFMOMA’s collection since the late 1990s, this exhibition features portraits of the self; of personas or avatars; of family members, lovers and friends; and of strangers. Made from the 19th century to the present and organized thematically, the works in the exhibition were created by artists including Julia Margaret Cameron, Rineke Dijkstra, Man Ray, Cindy Sherman and Gillian Wearing, among many others.

**SINGLE-GALLERY PRESENTATIONS**

**Louise Bourgeois Spiders**

On view October 7, 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 25, 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.

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

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