

SAN JOSE MUSEUM OF ART

Press contacts:

Sherrill Ingalls, 408.271.6872 or singalls@sjmusart.org

Frederick Liang, 408.291.5374 or fliang@sjmusart.org

2017 – 2019 Exhibition Schedule

as of December 15, 2017

Titles and dates of future exhibitions are subject to change. Please contact the PR office to confirm.



Cindy Sherman, *Untitled, Film Still #5*, 1977. Gelatin silver print; 6 ¾ x 9 ½ inches; © Cindy Sherman, photo courtesy of the artist and Metro Pictures, New York.

This Is Not a Selfie: Photographic Self-Portraits from the Audrey and Sydney Irmas Collection **through January 14, 2018**

This exhibition and accompanying illustrated catalogue look at the primacy and variety of expression through self-portraiture from the vantage of the “age of the selfie.” The exhibition includes photographs by Robert Mapplethorpe, Catherine Opie, Cindy Sherman, Lorna Simpson, Alfred Stieglitz, and Andy Warhol, among others. It traces themes of self-reflection, performance, confrontation, and memory from early nineteenth-century experiments through to contemporary digital techniques. The sixty-eight self-portraits included are drawn from the Audrey and Sydney Irmas Collection at Los Angeles County Museum of Art, which is considered the single most significant collection of the subject in the United States.



Louise Nevelson, *Sky Cathedral*, 1957. Painted wood; 57 x 149 x 16 inches; Gift of Beverly and Peter Lipman.

Louise Nevelson: The Fourth Dimension **through March 18, 2018**

A New Yorker for most of her life, Louise Nevelson created dramatic and monumental sculptures often made from found objects and discarded pieces of wood gathered from city streets. Nevelson came to prominence in the 1950s with a body of work called *Sky Cathedral*, sculptural environments of stacked, wooden boxes filled with assemblages and painted black. This exhibition focuses on one of the earliest of these large, monochromatic wall reliefs, *Sky Cathedral* (1957), which is in SJMA’s permanent collection. The exhibition also includes *Collage* (1974), a new acquisition on view at SJMA for the first time; related collages; and rarely seen ephemera from a private collection.



The Propeller Group, Still from *The Living Need Light, The Dead Need Music*, 2014. Single-channel film; © The Propeller Group/Courtesy James Cohan, New York

The Propeller Group **through March 18, 2018**

The internationally acclaimed collective The Propeller Group (Tuan Andrew Nguyen, Phunam, and Matt Lucero) anchors its ambitious projects in Vietnam’s history and its paradoxical present while addressing global phenomena, from street culture to international commerce to traditions shared across cultures. Organized by the Blaffer Art Museum at the University of Houston, Museum of Contemporary Art Chicago, and the Phoenix Art Museum, the first major survey exhibition dedicated to the collective brings together a number of multi-part projects from the past five years, comprising video, installation, and sculptural works that represent the scope of the group’s artistic practice. In conjunction with the exhibition The Propeller Group and internationally acclaimed muralist El Mac have created a new public mural in the streets of San José.



Thomas Hart Benton, *Cradling Wheat*, 1939. Lithograph and ink ; 9 ½ x 12 inches; Gift of Josephine Chandler, San Jose.

Crossroads: American Scene Prints from Thomas Hart Benton to Grant Wood

November 17, 2017 – July 8, 2018

During the first half of the twentieth century, the United States experienced tremendous change. Rapid urbanization of New York and the nation's expansion westward swiftly gave way to the decade-long economic downturn of the Great Depression, which was lifted in part by America's entry into World War II. This exhibition examines early twentieth-century American culture, society, and politics through prints produced by some of the leading artists of the time including Thomas Hart Benton, Edward Hopper, and Grant Wood. Twenty-nine prints from the San Jose Museum of Art's collection will be on view for the first time since their acquisition in the early 1980s. Also included in the exhibition are works by Peggy Bacon, George Bellows, Asa Cheffetz, Phillip Cheney, John Costigan, Gerald Geerlings, Albert Heckman, Andrew Karoly, Clare Leighton, Martin Lewis, Louis Lozowick, Luigi Lucioni, William MacLean, Reginald Marsh, Jay McVicker, John Sloan, Charles Surendorf, Diane Thorne, and Otto Wackernagel.



Raimonds Staprans, *Still Life with the Uncomfortable Chair*. 1991. Oil on canvas; 46 x 48 inches; Crocker Art Museum, Gift of Ilona and Raimonds Staprans

Full Spectrum:

Paintings by Raimonds Staprans

February 2, 2018 – May 20, 2018

Raimonds Staprans's paintings showcase the landscape and architecture of California, and they are equally rooted in reality and in the artist's imagination. Taut contours and bold hues define fields, marinas, isolated trees, and architecture, all devoid of people, while scorching sunlight descends from deep blue skies. His still life paintings of fruit, artist's materials, and chairs share a pervasive loneliness, quality of light, and rich color—sometimes including a full prismatic spectrum. In all of his work, assertive brushwork and traces of revision remind the viewer that his realities are pure paint on canvas, and his subjects serve as formal elements. Staprans's depth of experience in the Golden State has resulted in work that is in sync with his contemporaries in the San Francisco Bay Area, such as Richard Diebenkorn, Gregory Kondos, and Wayne Thiebaud. *Full Spectrum: Paintings by Raimonds Staprans* is organized by the Crocker Art Museum, Sacramento, California.



Tabaimo, *dolefullhouse*, 2007. Single channel video installation with panoramic screen; 278 x 84 inches; Museum purchase with funds contributed by the Acquisitions Committee with additional funds provided by the Lipman Family Foundation

The House Imaginary

April 20, 2018 – August 19, 2018

The exhibition presents work by contemporary artists who use the archetype of the house to explore ideas of memory, identity, and belonging in an increasingly unsettled and unstable world. With international works from the 1970s to the present, *The House Imaginary* explores the house as an architectural and psychological space and its implications on social policies such as immigration, urban planning, race, gender, and environmentalism. The exhibition will include sculptures by Carmen Argote, Mike Kelley, Mildred Howard, Won Ju Lim, and Rachel Whiteread; video by Maxime Rossi, Tabaimo, and Apichatpong Weerasethakul; paintings and works on paper by Carmen Lomas Garza, Salomon Huerta, An Te Liu, Clare Rojas, and Zarina; and photographs by Todd Hido, Bill Owens, and Larry Sultan, among others.



Robert Arneson, *Five Times for Harvey*, 1982. Mixed media on paper; 30 x 24 inches; Gift of J. Michael Bewley

Rise Up! Social Justice in Art from the Collection of J. Michael Bewley
June 8, 2018 – September 30, 2018

This exhibition highlights the generous 2016 donation to SJMA's collection by J. Michael Bewley, as well as works from Bewley's personal collection. Bewley, a retired employment lawyer in San José, was committed to combatting social injustices in the workplace. Spanning nearly a hundred years of artistic production and encompassing various mediums including painting, sculpture, collage, photography, and textile, these works are united by a radical social and political motivation. The exhibition includes works by Robert Arneson, Sadie Barnette, Squeak Carnwath, Enrique Chagoya, Dorothy Cross, Luis Cruz Azaceta, Lesley Dill, Marlene Dumas, George Grosz, Wangechi Mutu, Chris Ofili, Tino Rodriguez, Allison Saar, Fritz Scholder, Mickalene Thomas, and Kara Walker. *Rise Up!* reflects SJMA's dedication to supporting artists whose controversial work makes crucial contributions to society.



Won Ju Lim, *California Dreamin'*, 2002. Foam core board, Plexiglas lamp, digital video projection, and still image projection; Gift of the artist and Haines Gallery

Won Ju Lim: California Dreamin'
June 22, 2018 – September 30, 2018

SJMA will present the US premiere of Won Ju Lim's multimedia installation *California Dreamin'* (2002), recently acquired by the Museum. Born in Gwangju, South Korea, and raised in Los Angeles, Lim created *California Dreamin'* while living abroad in Germany during a period when she was intensely homesick. Lim conceptualized *California Dreamin'* as an idea of "futuristic ruins": cinematic cityscapes that unite a ruined past with an idealized future. The artist drew inspiration from sixteenth-century Spanish author Garcí Rodríguez de Montalvo's fictional account of a paradisiacal California and from science fiction films such as *Blade Runner* and *Logan's Run*. Lim's installation features multi-colored Plexiglas constructions of model homes and prefabricated buildings suffused with moving and still image projections.



Dinh Q. Lê, *Crossing the Farther Shore*, 2014.
Found photographs, thread, and linen tape
Seven parts, dimensions variable;
Courtesy of Shoshana Wayne Gallery, Santa Monica

Dinh Q. Lê: True Journey Is Return
September 13, 2018 – April 7, 2019

SJMA is organizing the largest solo exhibition in the United States in more than a decade of the work of internationally-renowned artist Dinh Q. Lê. Highlighting the artist's ongoing experimentations in narrative and storytelling, the exhibition features four major video and photography installations, along with a selection of rarely seen floral photo-weavings. *Dinh Q. Lê: True Journey Is Return* entwines unknown or rarely heard narratives of war and migration from people in North Vietnam, people of the Vietnamese diaspora, and refugees who, like Lê himself, have recently returned to Vietnam. Lê assembles these obscure stories through an extensive archival practice that involves the collection of found photographs, artists' war sketches, and oral histories. In doing so he presents a nuanced narrative about Vietnamese life before, during, and after the Vietnam War, questions the viability of collective memory, and reveals the effects of trauma on the cultural imagination. SJMA will present the US premiere of *Vision in Darkness: Tran Trung Tin* (2015), an installation of six abstract paintings and a documentary video on the life and work of artist Tran Trung Tin (1933–2008). The exhibition is the fourth iteration of SJMA's ongoing series "New Stories from the Edge of Asia." The exhibition will tour and is accompanied by an illustrated catalog.



Francis Alys, still from *The Green Line*, 2004. Film; 17 minutes, 41 seconds. © Francis Alys

Wanderlust **Fall 2018**

One of our most elemental behaviors as physical beings—like eating, sleeping, and breathing— is walking. It's an amateur activity. But what happens when we become explicit, inquisitive, and deliberate about what is as natural to us as eating and breathing? Walking is both universal and idiosyncratic: we all walk but choose different paths, peppered by different interactions and experiences. As Rebecca Solnit, the famous geographer and walker of San Francisco, said, "walking is a mode of making the world as well as being in it." This project examines the variety of ways in which artists take this specific, mundane activity and use it to make meaning. Inspired by Solnit's history of walking, the exhibition considers what walking can mean today, touching on topics as disparate as urban planning, immigration, and the *dérive*.

Wanderlust is part of the cross-disciplinary series "New Terrains: Mobility and Migration," presented in collaboration with community partners including Art Ark Gallery, San Jose; San Jose Institute of Contemporary Art (ICA), the de Saisset Museum, Santa Clara University; History San José, MACLA (Movimiento de Arte y Cultural Latino Americana), San Jose; Montalvo Arts Center, Saratoga; San José Museum of Art, San Jose Museum of Quilts and Textiles, The Tech Museum of Innovation, San José; Institute of the Arts and Sciences of the University of California Santa Cruz Arts Division, and ZERO1.



Rina Banerjee, *In the Darkest Blossom was a Mythical Beast, Mythical Island, Mythical Sea*, 2013. Glass, steel, shells, feather, plastic; 16 x 25 feet.

Rina Banerjee: Make Me a Summary of the World **May 10 - September 22, 2019**

Rina Banerjee: Make Me a Summary of the World is the first in-depth exploration of the contemporary practice of Bengali-American artist Rina Banerjee, co-organized by the Pennsylvania Academy of the Fine Arts (where it will be on view October 26, 2018 - April 07, 2019) and SJMA. Though Banerjee's work has been shown extensively in Europe and South Asia, PAFA and SJMA will be the first North American museums to delve into the artist's complex and fanciful worlds. Bringing together several of Banerjee's monumental installations in conversation with 15 to 20 of her sculptures, as well as a selection of works on paper, *Make Me a Summary of the World* will transform PAFA and SJMA into otherworldly and multi-sensory spaces. Known for her large-scale sculptures and installations made from materials sourced throughout the world, Banerjee's works investigate the splintered experiences of identity, tradition, and culture, prevalent in diasporic communities. Using a variety of materials ranging from African tribal jewelry to colorful feathers, light bulbs, and Murano glass, Banerjee's art celebrates diversity at the material level.

The San José Museum of Art celebrates new ideas, stimulates creativity, and inspires connection with every visit. Welcoming and thought-provoking, the Museum rejects stuffiness and delights visitors with its surprising and playful perspective on the art and artists of our time. SJMA is located at 110 South Market Street in downtown San José, California. The museum is open Tuesday through Sunday, 11 AM to 5 PM and until 8 PM or later on the third Thursday of each month. Admission is \$10 for adults, \$8 for seniors, \$6 for students with ID, \$5 for youth ages 7 -17, and free to members and children 6 and under. For more information, call 408.271.6840 or visit www.SanJoseMuseumofArt.org.

#

This Is Not a Selfie: Photographic Self-Portraits from the Audrey and Sydney Irmes Collection has been organized by the Los Angeles County Museum of Art and Deborah Irmes as guest curator along with Eve Schillo, assistant curator, LACMA, with the curatorial team of the Wallis Annenberg Photography Department at LACMA. SJMA's presentation organized by Rory Padeken, associate curator. It is sponsored by Applied Materials Foundation, the Richard A. Karp Charitable Foundation, Theres and Dennis Rohan, and Dr. Jan Newstrom Thompson and Paul Goldstein.

Louise Nevelson: The Fourth Dimension is sponsored by Doris and Alan Burgess with additional support provided by Cornelia and Nathan Pendleton.

The Propeller Group has been organized by the Blaffer Art Museum at the University of Houston, the Museum of Contemporary Art Chicago, and the Phoenix Art Museum. It is made possible by generous support from the Richard A. Karp Charitable Foundation, Tad and Jackson Freese, the Asian Cultural Council, the E. Rhodes and Leona B. Carpenter Foundation, and The John S. and James L. Knight Foundation. Additional support is provided by Lucia Cha and Dr. Jerrold Hiura, Grace Liu and Thang Do, Ian Reinhard, and the Silicon Valley Community Foundation.

Crossroads: American Scene Prints from Thomas Hart Benton to Grant Wood is sponsored by Doris and Alan Burgess.

Full Spectrum: Paintings by Raimonds Staprans was organized by the Crocker Art Museum, Sacramento. Sponsored by Deedee and Burton McMurtry.