

Curator will retire but keep up research

The accomplished and widely respected curator **Lucinda Barnes** will retire from her position as chief curator at the UC Berkeley Art Museum and Pacific Film

Archive on June 29. She will spend her final days at the museum preparing a major exhibition of the work of the painter **Hans Hofmann** (1880-1966), opening in Germany this fall.

Barnes has been with the Berkeley museum since 2001 (she was promoted to chief

curator and director of programs and collections in 2004), and helped lead the move to its new building, which opened to international fanfare in

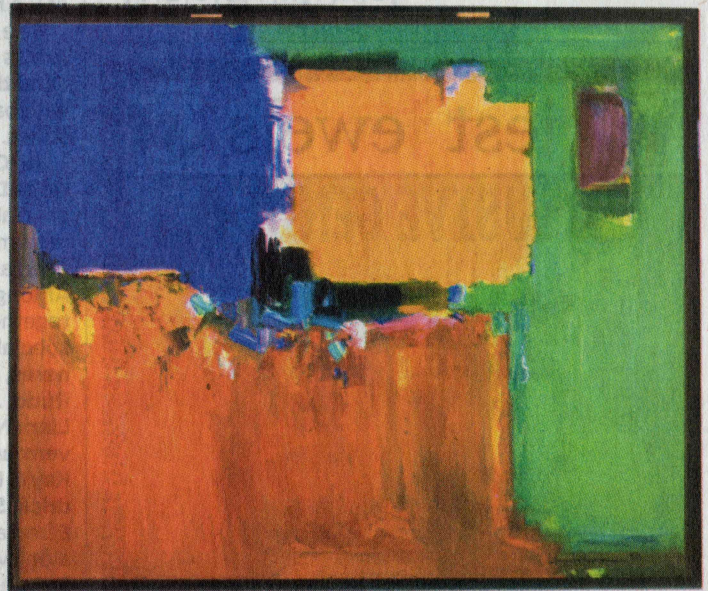
January. With significant stints elsewhere (the art museum at Oberlin College, the Museum of Contemporary

Art in Chicago and, as director, the Boise Art Museum), most of her 43-year career has been in the service of California institutions, including the Los

Desmarais continues on E5

CHARLES DESMARAIS

Art



BAMPFA

“Indian Summer” (1959) by Hans Hofmann. Lucinda Barnes is preparing for a Hofmann exhibition in Germany.

ARTS & ENTERTAINMENT

Retiring curator will turn to research



Sara Sackner / BAMPFA

Lucinda Barnes has been with BAMPFA since 2001.

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Angeles County Museum of Art, the University Art Museum at Cal State Long Beach and the Newport Harbor Art Museum (now the Orange County Museum of Art).

Along the way, she has worked with scores of living artists — her 1990 **Charles Ray** exhibition was my introduction to that endlessly inventive Los Angeles artist, whose solid stainless steel “Sleeping Woman” anchors the seventh floor at the new SFMOMA. But her primary research focus these days is Hofmann, the German-born Abstract Expressionist whose gift of art and money prompted the University of California to establish the museum in 1963.

In a phone interview, she expressed pride at having organized several Hofmann exhibitions over her years in Berkeley, in addition to a broad gamut of collection-based shows, from oil sketches by Peter Paul Rubens (1577-1640) to American folk art.

Asked what advice she would give a successor, she said, “If I were coming into this position, something I would pay a lot of attention to — it comes out of the new study centers we were able to establish in the new building — is research as a core activity in the institution. It has the potential to be a very exciting generator of artistic practice, exhibitions and programs.” Thankfully for art in the Bay Area, in retirement she plans to “really dive into (her own) serious research, in particular in mid-20th century art.”

Promised New York galleries open here: Several writers — all from New York — have called recently expecting, I gather, breathless reaction to the opening in the Bay Area of art galleries with Manhattan provenance. The only credible response was probably an unsatisfying one. “Let’s wait and see.”

Anton Kern and **Andrew Kreps**, two strong galleries in that city, took space for a single month in the Minnesota Street Project complex, which occasioned pieces in a dozen national (that is, New York-based) magazines or their websites. The combined show looked as good as one might expect a display of wares to look, but no better than a couple of decent booths at any art fair. I went to the opening on the early side and had the place pretty much to myself. I say this with mixed feelings; I am as proud as the next person of the attention, but it’s good to know that San Franciscans are not so easily im-

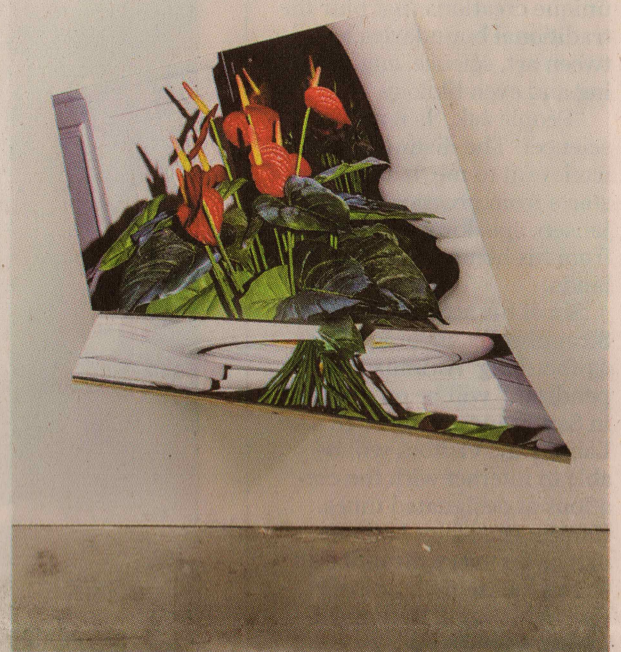


Andrew Kreps Gallery / Minnesota Street Project

A still image from the video “How Not to Be Seen...” (2013), by Hito Steyerl, which is at the Minnesota Street Project.



Susan Sawyers / Eleanor Harwood Gallery



Casemore Kirkeby

Left: “Bend My Will” (2016), a painting by Paul Wackers, is at Eleanor Harwood Gallery through June 11. Above: “Warp #5” (2016) by Hiroshi Takizawa is part of the “New Material” exhibition at Casemore Kirkeby.

Gagosian and Pace both maintain multiple spaces in New York, including cavernous art warehouses in Chelsea.

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More durable commitments have been made by two powerhouse galleries with international presence, **Gagosian** and **Pace**. Both are known for representing the bluest of blue-chip artists, and for presenting museum-class shows on a frequent basis; both maintain multiple spaces in New York, including cavernous art warehouses in Chelsea on a scale unheard of on our little peninsula.

Gagosian drew an A-list art crowd to its May 18 opening; after a renovation by architect **Kulapat Yantrasast** (recently

tapped for the Asian Art Museum), the gallery is one of the city’s nicer spaces. The first exhibition tries to convince us that it has a theme but, really, it is an introductory roundup; given the gallery’s record elsewhere, I’m hoping for more ambition in the future.

Pace currently has two spaces running. In Menlo Park, the temporary takeover of an old auto dealership for the trippy interactive video works of the Japanese collaborators **Team-Lab** runs at least until July 1.

The newer, and ostensibly longer-term, gallery in Palo Alto is a large storefront that just fits a small **James Turrell** exhibition (one installation, seven holograms), along with a backroom selection of photographs (not labeled, but including some classic **Irving Penn**, **Robert Frank** and **Emmet Gowin**).

Check this column in two years and we will review how it goes. Even **Larry Gagosian**

himself asked me at his after-party, “Is there a market here?” To which I answered, if anyone can figure that out, he can.

Complements at Minnesota Street: The Minnesota Street Project is just getting started, but it is impressive to see the synergies that can happen there, whether by design, because ideas are in the air or as a consequence of sheer luck. It happens right now that three striking exhibitions — one each of photography, painting and video — work so well together that they could be combined to make a strong museum presentation somewhere.

Our imaginary show would essentially be a mashup of visual mashups: each picture a combination of many, the exhibition itself a spliced-together recombinant.

I recommend viewing, in order, “New Material” at **Casemore Kirkeby**, which shares astonishingly fresh photo-

graphic approaches by eight young Japanese artists; “Slow Wave,” a large show on two floors of painting by **Paul Wackers** at Eleanor Harwood Gallery; and the brain- and eye-teaser “How Not to Be Seen: A F—ing Didactic Educational .MOV File,” a 2013 instant comic classic by Berlin artist **Hito Steyerl**.

Last chance: Two exhibitions at Anglim Gilbert Gallery, “Tom Marioni: Birds in Flight” and “Paul Kos: yrtemmyS-Symmetry,” elegantly show off the Bay Area’s masters of conceptual art through May 28 ... and “Architecture of Life,” the widely lauded exhibition that in January opened a new building for the Berkeley Art Museum and Pacific Film Archive, runs only through May 29.

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