



REAL Berkeley EDGY ART

Sunday, May 23, 2021 | 4:00PM PDT

curated by **BAMPFA** Museum Director
Julie Rodrigues Widholm

PROGRAM

Michael Daugherty *Diamond in the Rough*

Matthew Szemela, violin | Darcy Rindt, viola | Ward Spangler, percussion

Florence Price String Quartet in G Major, Andante Moderato

Emanuela Nikiforova, violin | Matthew Szemela, violin
Darcy Rindt, viola | Nancy Bien, cello

Olivier Messiaen *Appel Interstellaire*

Alex Camphouse, French horn

Jessie Montgomery *Strum*

Emanuela Nikiforova, violin | Matthew Szemela, violin
Darcy Rindt, viola | Nancy Bien, cello

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Program Notes

Rosie Lee Tompkins & Florence Price

The artist known as Rosie Lee Tompkins, whose real name was Effie Mae Howard, and the composer Florence Price were both born and raised in Arkansas. Rosie Lee Tompkins, who settled here in Richmond California, is widely considered one of the most brilliant and inventive quiltmakers of the late twentieth and early twenty-first centuries. Her reputation has grown to the point where her work is no longer considered solely within the context of quilting, but celebrated among the great American artistic achievements of our time.

Florence Price, who settled in Chicago, became the first African American woman to have her work performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933. Price is known to have expanded the American musical vernacular by elegantly combining the language of her classical training with modern references inspired by African-American spirituals and blues.

And it is here, through their respective mediums, that these two extraordinary artists will intersect and converse with one another for the very first time. It gives me great pleasure to present to you Florence Price's Andante from her string quartet in G major performed in our Rosie Lee Tompkins exhibition.

BAMPFA Museum Building & Olivier Messiaen

Our most prized work of art might be our new building, now 5 years old. It is a building designed by renowned architects Diller, Scofidio and Renfro, that merges the old and new and is full of surprises. There is a strong sense of movement and flow, vistas and nooks, throughout the serene and dynamic spaces. When I first entered the museum as the new director last summer, I was filled with wonder and awe by its warm, beautiful grandeur especially in the Crane Forum built with the lumber from trees on this site. To paint a musical portrait of our space, we present to you the renowned french composer Olivier Messiaen, whose many works were inspired by the majesty and spirituality of nature and particularly by our national parks. One such park, Bryce Canyon, inspired Messiaen to compose a piece for solo horn called *Appel Interstellaire* or *Interstellar Call*, which will adorn the rooms, halls and corridors of our home in tonal splendor. It is this otherworldly experience that profoundly influenced Messiaen in all his works and that serves as the perfect pairing for this very special musical tour of our space.

Edie Fake & Jessie Montgomery

Born a year apart in the early 1980s, Montgomery and Fake are firmly rooted as catalysts for social action and justice.

Edie Fake employs architecture as an imaginative site for celebrating the uniqueness of transgender bodies and the lives of gender-nonconforming people. Fake's colorful geometric murals of 'impossible' buildings, what he calls "ecstatic architecture" act as a metaphor for trans bodies. They are a visualization of something that is unbuilt but has the potential to be realized. His commission for our Art Wall is titled *Affordable Housing for Trans Elders*.

To complement Edie Fake's mural, Jessie Montgomery's string quartet entitled *Strum*, utilizes layers of rhythmic and harmonic phrases that serve as a bed of sound for melodies to weave in and out. Drawing on both American folk idioms and a spirit of civil rights advocacy, *Strum*'s narrative begins with fleeting nostalgia and evolves into an ecstatic celebration of transformative hope.

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Artist Bios



The UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) appointed **Julie Rodrigues Widholm** as the museum's next director in June 2020. Widholm previously served as the Director and Chief Curator of the DePaul Art Museum (DPAM) in Chicago, where she has served since 2015.

During her five-year tenure at the DePaul Art Museum, Widholm transformed the university museum, which was built in 2011, into one of Chicago's most vibrant arts institutions. Under Widholm's leadership, DPAM increased its attendance by 40 percent, reaching new audiences from Chicago's diverse

communities as well as a growing number of national and international visitors.

Widholm brings this experience to Berkeley at a pivotal moment in BAMPFA's history, as the museum navigates the long-term closure of its public operations due to the COVID-19 pandemic. When BAMPFA reopens later this year, it will play an important role in reviving the Arts District in downtown Berkeley, where the museum has been a major presence since its relocation to a new Diller Scofidio + Renfro-designed facility in 2016.

Widholm brings a global perspective to BAMPFA that began with her peripatetic childhood, when she lived in Brazil, Mozambique, Portugal, Germany, and multiple U.S. cities over the course of twenty years. She began her career at the Museum of Contemporary Art Chicago, where she started in 1998 on a one-year research appointment and eventually became a full-time curator.

Widholm has authored or contributed to more than twenty-five publications and has served as a juror for several major art organizations. She has been a visiting critic at multiple universities and has lectured extensively on contemporary art topics. Widholm received her bachelor's degree in art history and political science from the University of Illinois-Champaign-Urbana, and she earned a master's degree in art history, theory, and criticism from the School of the Art Institute of Chicago.

Rosie Lee Tompkins (1936–2006) is widely considered one of the most brilliant and inventive quiltmakers of the late twentieth and early twenty-first centuries. Born Effie Mae Howard in 1936 in Arkansas, the artist later adopted the pseudonym Rosie Lee Tompkins. She learned quilting from her mother as a child but did not begin to practice the craft seriously until the 1980s, when she was living in the Bay Area city of Richmond. Often inspired by her belief in God, Tompkins made quilts directed toward her own healing and spirituality and to honor family members. She employed a wide variety of traditional



patterns, including half-squares, medallions, and yo-yos, exploring and adapting these approaches through her individual sensibility and integrating such favorite fabrics as velvet, artificial fur, and various types of glittery material. She also frequently incorporated embroidery—stitching words and citations of Christian scripture—as well as printed images on recycled clothes, which suggest the artist's commentary on contemporary social, political, and cultural events.



Edie Fake (born 1980) is an American artist, illustrator, author, and transgender activist. Fake is known for his comics/zines, gouache and ink paintings, and murals. His work examines issues of trans identity and “queer space” through the lens of architecture and ornamentation. Since moving from first Chicago, then to Los Angeles while briefly attending grad school at USC, to now the high desert of Joshua Tree in California, Fake's work has evolved from his acclaimed Memory Palaces series — reimagined facades of urban lesbian bars and gay nightclubs — to a new feeling of vulnerability due to shifts in the U.S.

social and political climate. The work blurs lines between architecture and body with structures adorned by elements that seem to be both decorative and protective. Architectural components are used as visual metaphors for the ways in which definition and validation elude trans identities. Says Fake, “More and more I'm trying to bring an anarchy into that architecture, or a fantasy and ecstasy of what queer space is and can be.”

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Artist Bios



Multiple GRAMMY Award-winning composer **Michael Daugherty** has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra. Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez, Bernard Rands, and György Ligeti. Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Composer, educator, organist and pianist **Florence Beatrice (Smith) Price** (1887-1953) was part of a generation of post-antebellum era African American musicians who forged pathways into the field of classical music. During her lifetime, Price experienced critical success, an accomplishment rarely experienced by African American composers of the era and never before by an African American woman. Conversely, she and other African American classical musicians who flourished during the Harlem Renaissance faced nearly insurmountable challenges finding commercial success. It has only been within the last few years—decades after Price's death—that her compositions have begun to receive the notoriety in publication and performance that they deserve.



Olivier Messiaen (December 10, 1908–April 27, 1992) was a French composer, organist, and ornithologist. He entered the Paris Conservatoire at the age of 11, and numbered Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré among his teachers. He was appointed organist at the church of La Trinité in Paris in 1931, a post he held until his death. On the fall of France in 1940 Messiaen was made a prisoner of war, and while incarcerated he composed his *Quatuor pour la fin du temps* ("Quartet for the end of time") for the four available instruments, piano, violin, cello, and clarinet. The piece was first performed by Messiaen and fellow prisoners to an audience of inmates and prison guards. Messiaen was appointed professor of harmony soon after his release in 1941, and professor of composition in 1966 at the Paris Conservatoire, positions he held until his retirement in 1978. His many distinguished pupils included Pierre Boulez, Yvonne Loriod (who later became Messiaen's second wife), Karlheinz Stockhausen, Iannis Xenakis and George Benjamin.

Jessie Montgomery (born 1981) is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country.

Jessie was born and raised in Manhattan's Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated there and it was a hotbed of cultural activity and community development. Her parents (father a musician, her mother, an actress) were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances and parties where neighbors, activists and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life in which performance, creativity, education and advocacy merge.

