

## Spotlight on New Acquisitions



The photographs of Glen E. Friedman encapsulate the blistering tension and improvisation of the late 1970s and early 1980s California underground scene. Arising from very specific circumstances—drought, financial crisis, the invention of synthetic skateboard wheels—early Dogtown skateboarder Tony Alva, punk impresario Jello Biafra, and photographer Friedman were conduits for a zeitgeist of do-it-yourself rebellions. Their raw aesthetic, now ubiquitous in mainstream culture, was then novel, a decisive assault on the conservative riptide that they found in everything from organized sports to New Wave music. Friedman approached the scene with the ethos of an embedded war photographer channeling the smoldering humanism of John Cassavetes. The images both document and embody the gritty, sneering vitality of a subcultural renaissance.

BAM/PFA is pleased to announce that we have recently acquired six Glen E. Friedman photographs through the generosity of The Buddy Taub Foundation, including the 1977 *Tony Alva at the Original Dogbowl* and *Jello Biafra, Dead Kennedys, L.A., July 1982*. Since 2007, The Buddy Taub Foundation has enabled BAM/PFA to purchase exemplary works by Lothar Baumgarten, Sarah Charlesworth, Dan Flavin, Avery Preesman, Paul Sharits, Miller Updegraff, Ned Vena, and Lawrence Weiner.

**Dena Beard**  
CURATORIAL ASSISTANT



Glen E. Friedman: *Jello Biafra, Dead Kennedys, LA, July 1982, 1982*; black and white photograph; 30 × 40 in.; purchase made possible through a gift of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors.

Glen E. Friedman: *Tony Alva at the Original Dogbowl, 1977*; color photograph; 30 × 40 in.; purchase made possible through a gift of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors.

## BAM/PFA Receives Grant to Conserve Hofmann Collection



We are honored to be a recipient of an award from the federal grant program Save America's Treasures to conserve the museum's remarkable collection of paintings by German-born artist Hans Hofmann, one of the most significant figures in the development of Abstract Expressionism and a beloved teacher as well as painter. The \$93,825 grant will support essential conservation work on forty-eight paintings. Thanks to this funding, conservation is already underway to resolve threats ranging from accumulated dust and debris to paint loss and instability, discoloration, and abrasions. The conservation project will take place over two years, in collaboration with conservators at the San Francisco Museum of Modern Art. The current exhibition, **Hans Hofmann: Nature into Action** will remain on view through July 3. We are planning future exhibitions of the Hofmann collection to be presented after completion of the conservation project in 2013.

A gift from the artist to UC Berkeley—Hofmann taught here when he arrived from Germany in 1930—these works represent the world's most extensive collection of his paintings and are familiar to many BAM/PFA visitors through the permanent, revolving exhibitions in the museum's dedicated Hofmann gallery. As the steward of this extraordinary resource, BAM/PFA is committed to ensuring the collection's care and survival, to furthering scholarship on Hofmann's work, and to making the paintings accessible for future generations.

After a 1999 survey, a number of paintings were treated in preparation for a national tour of our Hofmann collection (the exhibition traveled to the Marion Koogler McNay Art Museum in Texas, the Des Moines Art Center, the Akron Art Museum, and

the Scottsdale Museum of Contemporary Art between 2002 and 2004). Over the past twenty years, BAM/PFA's ongoing care and treatment of the paintings has been in partnership with the SFMOMA conservation lab, and has been supported in part by grants from the National Endowment for the Arts; the J. Paul Getty Trust; and the Renate, Hans, and Maria Hofmann Trust. As we look forward to our new building and to the possibility of future national and international tours, we will now be able to further stabilize those works in need and carefully plan for long-term care and handling as we receive increasing loan requests from around the world.

Among the first works to go to the SFMOMA conservation lab is *Sanctum Sanctorum* (1962). This painting shows all the exuberance, confidence, and striking scale of Hofmann's late signature works, in which the artist employed contrasts of color and arrangements of shapes as expanding and contracting forces to make the viewer experience space and color. Hofmann stated, "In nature light creates color. In painting color creates light."

**Lucinda Barnes**  
CHIEF CURATOR AND DIRECTOR OF PROGRAMS AND COLLECTIONS

As of this writing, funding for Save America's Treasures has been eliminated from the proposed 2012 federal budget, though the program's supporters are working to reinstate it. Save America's Treasures has been a vital resource for the preservation of cultural artifacts, historic structures, and sites of national significance, and the creation of jobs essential to that work.

Hans Hofmann: *Sanctum Sanctorum*, 1962; oil on canvas; 84 1/8 × 78 1/8 in.; gift of the artist.