

DISCOVER EVERY CORNER OF LACMA'S GALLERIES THROUGH THE FOLLOWING ACTIVITIES:

OUTDOOR ACTIVITIES

- 1** [JEAN DE FIENNES, DRAPED AND THE SHADE, AUGUSTE RODIN](#)
Take turns positioning a partner to mimic the pose of these figures. What emotions does Rodin capture through their postures? **CANTOR GARDEN**
- 2** [URBAN LIGHT, CHRIS BURDEN](#)
These are working street lamps powered by solar panels on the roof of the BP Grand Entrance. Come back at dusk to see the light show. **BP GRAND ENTRANCE**
- 3** [GET AN ARTWORK RECOMMENDATION FROM A DOCENT](#)
in a red T-shirt or apron. **11 AM–5 PM | THROUGHOUT LACMA**
- 4** [LEVITATED MASS, MICHAEL HEIZER](#)
The artist first conceived of this project in 1969. Think about a long-standing project you'd like to finish, and get cracking this weekend!
- 5** [PRIMAL PALM GARDEN, ROBERT IRWIN](#)
The palm trees surrounding BCAM make up this piece. How did the artist Robert Irwin translate traditional art elements, such as texture, pattern, line, and scale, into this nontraditional artwork? **GARDENS NEAR BROAD CONTEMPORARY ART MUSEUM (BCAM)**
- 6** [THREE QUINTAINS \(HELLO GIRLS\), ALEXANDER CALDER](#)
Wind and water make this sculpture move. Mimic its movement with your body. **DIRECTOR'S ROUNDTABLE GARDEN**
- 7** [TAKE A SELFIE WITH YOUR FAVORITE ARTWORKS.](#)
Share them via #LACMA50 and #LACMAPlusYou. Tip: Don't use flash, and find out first if your favorite work can be photographed. **THROUGHOUT CAMPUS**

BROAD CONTEMPORARY ART MUSEUM (BCAM)

- 8** [METROPOLIS II, CHRIS BURDEN](#)
Sound and movement are important elements in this artwork. Visit the installation—always on view, in action Fridays through Sundays (see *Today at LACMA*)—and take note of your reactions and others around you. **BCAM, LEVEL 1**
- 9** [BAND, RICHARD SERRA](#)
The shape of this sculpture produces interesting acoustics. Sing “Happy Birthday” to LACMA in different directions and notice the sound quality. **BCAM, LEVEL 1**

AHMANSON BUILDING

- 10** [SMOKE, TONY SMITH](#)
This artwork is similar to an inkblot test—everyone sees something different. Look at it from different angles. What does it evoke for you? Does the title relate to your interpretation? **AHMANSON BUILDING, LEVEL 1**
- 11** [ART OF THE PACIFIC GALLERIES](#)
Natural materials such as feathers, sharkskin, shells, human hair, human teeth, and bird bones are resources for artists working on the Pacific Islands. Can you spot these materials? **AHMANSON BUILDING, LEVEL 1**
- 12** [ANCESTOR FIGURE \(MOAI KAVAKAVA\)](#)
Scholars think this figure's emaciated appearance represents the mummified form ancestors took when they reappeared to the living as ghosts. Read about the object on the mobile-tour stop 962. **AHMANSON BUILDING, LEVEL 1**
- 13** [GABLE PEAK FIGURE \(TEKO TEKO\)](#)
Look closely to see how the maker of this sculpture incised the wood to depict the traditional Māori practice of facial carving. **AHMANSON BUILDING, LEVEL 1**
- 14** [EAST NINTH STREET, JOAN MITCHELL](#)
Pretend you're the artist. Keeping safe distance from the canvas, use an imaginary brush to create this painting in the air. **AHMANSON BUILDING, LEVEL 2**
- 15** [THE TREACHERY OF IMAGES, RENÉ MAGRITTE](#)
Think about the contradictory message offered by this painting. What does it say about art? **AHMANSON BUILDING, LEVEL 2**
- 16** [COLD SHOULDER, ROY LICHTENSTEIN](#)
Respond to this woman's “Hello.” Does the interaction warm up or go icy cold? Share your comment via #LACMA50. **AHMANSON BUILDING, LEVEL 2**
- 17** [FOUR ALLEGORIES BY VERONESE: A REDISCOVERY AND A REUNION](#)
Three of these paintings reference stories related to navigation. Look for clues that convey themes of travel and exploration, including an astrolabe and other 16th-century scientific instruments. **AHMANSON BUILDING, LEVEL 2**

- 18** [WINTER SCENE ON A FROZEN CANAL, HENDRICK AVERCAMP](#)
This scene depicts everyday life in 17th-century Holland. How would you describe it? **AHMANSON BUILDING, LEVEL 3**
- 19** [PAIR OF ALLEGORICAL FIGURES OF WEALTH AND PRUDENCE, GIOVANNI BARATTA](#)
For a marble sculpture, this artwork sure has a lot of movement. Give the artist a compliment regarding his technical virtuosity. **AHMANSON BUILDING, LEVEL 3**
- 20** [BANQUET STILL LIFE, ABRAHAM VAN BEYEREN](#)
Like many Dutch still lifes, this painting contains hidden messages that remind the viewer of mortality. Look for the elements that show the passage of time. **AHMANSON BUILDING, LEVEL 3**
- 21** [BUDDHA SHAKYAMUNI](#)
Check out this collection of Buddhas from different parts of Southeast Asia. Look for the characteristics of the Buddha: topknot hairstyle, elongated ears, mark on the forehead. What stylistic differences do you see? **AHMANSON BUILDING, LEVEL 4**
- 22** [DANCER'S HEADPIECE IN THE FORM OF THE HINDU GODDESS KALI](#)
This headpiece was worn by a performer impersonating the goddess Kali. Learn why she is depicted so furiously by listening to mobile-tour stop 805. **AHMANSON BUILDING, LEVEL 4**

ART OF THE AMERICAS BUILDING

- 23** [TABLE LAMP FROM THE SUSAN LAWRENCE DANA HOUSE, SPRINGFIELD, ILLINOIS, FRANK LLOYD WRIGHT](#)
This lamp was designed for the Dana House. Google the house. How are they alike? **ART OF THE AMERICAS BUILDING, LEVEL 3**
- 24** [PORTRAIT OF A LADY, JOHN SINGLETON COPLEY](#)
Portraiture often contains clues about the sitter. What might you guess about this woman's identity and status? What makes you say that? **ART OF THE AMERICAS BUILDING, LEVEL 3**
- 25** [ANGEL'S FLIGHT, MILLARD SHEETS](#)
Sheets composed this painting in a way that brings the viewer into the scene. Imagine you are on this balcony. What do you hear? **ART OF THE AMERICAS BUILDING, LEVEL 3**

- 26** [CHESTER, SARGENT CLAUDE JOHNSON](#)
The artist has said of his work, “It is the pure American Negro I am concerned with, aiming to show the natural beauty and dignity in that characteristic lip and that characteristic hair.” How does learning the artist's intention change your view of this sculpture? **ART OF THE AMERICAS BUILDING, LEVEL 3**
- 27** [BALL COURT MODEL](#)
In most versions of the ball game seen here, players would hit the rubber ball with their hips. Choose one of the figures and pose like that player. **ART OF THE AMERICAS BUILDING, LEVEL 4**
- 28** [VIRGEN OF GUADALUPE \(VIRGEN DE GUADALUPE\), ANTONIO DE TORRES](#)
Religious art is functional in that it reminds practitioners of rituals and central teachings. What symbols and imagery help tell the story of the apparition of the Virgin to Juan Diego? **ART OF THE AMERICAS BUILDING, LEVEL 4**
- 29** [ALMOST IMMATERIAL VIBRATION \(VIBRACIÓN CASI INMATERIAL\), JESÚS RAFAEL SOTO](#)
Notice the optical illusion at play as you walk past this work. Check out another work by this Op artist titled *Penetrable* on the **L.A. TIMES CENTRAL COURT PLAZA**. How do they compare? **ART OF THE AMERICAS BUILDING, LEVEL 4**
- 30** [WEEPING COCONUTS \(COCOS GIMIENTES\), FRIDA KAHLO](#)
This painting could be viewed as a self-portrait. What does it say about the artist? What would you include in your unconventional portrait? **ART OF THE AMERICAS BUILDING, LEVEL 4**

HAMMER BUILDING

- 31** [GATE, DO HO SUH](#)
New York-based artist Do Ho Suh created this full-size rendering of an entrance to his childhood home in Korea out of silk. How might your interpretation change if it were made of stone? **HAMMER BUILDING, LEVEL 2**
- 32** [BIRDS AND FLOWERS, EIGHT-PANEL SCREEN](#)
Play “I spy” with the different birds and flowers in this folding screen that decorated the interior of a traditional Korean home. **HAMMER BUILDING, LEVEL 2**

33 RECITING POETRY BEFORE THE YELLOWING OF WINTER, WU LI
Write a poem (try a haiku!) from the vantage point of being inside this landscape. **HAMMER BUILDING, LEVEL 2**

34 TRANSLATED VASE, YEE SOOKYUNG
Creating this sculpture was a bit like putting together a puzzle. Study the shards and seams and think about the process the artist went through to make this. **HAMMER BUILDING, LEVEL 2**

35 CYLINDER SEALS
The seals in this case show the earliest forms of writing and were often used as a type of signature to mark property. Check out the narratives depicted in the cylinder seals. What message might each owner convey by selecting these scenes for their stamp? **HAMMER BUILDING, LEVEL 3**

36 FIGURINE OF THE GODDESS BASTET AS A CAT
This sculpture depicts an Egyptian goddess in her animal form. What qualities do cats have that might come in handy for navigating the afterworld? **HAMMER BUILDING, LEVEL 3**

37 COFFIN LID
The scarab beetle symbolized rebirth and acted as a good luck charm for the mummy who was buried in this sarcophagus lid. How many can you count? **HAMMER BUILDING, LEVEL 3**

PAVILION FOR JAPANESE ART

38 PAVILION FOR JAPANESE ART, BRUCE GOFF
Architect Bruce Goff designed this building to show Japanese scrolls and screens as they were originally intended—under natural light and hung in an alcove. How does this setting compare to other galleries? **PAVILION FOR JAPANESE ART**

39 INRŌ, OJIME AND NETSUKE, SŌSHIAN
Notice how these three objects, the inrō, ojime, and netsuke, work together to function as a “pocket” for a kimono. What’s your favorite netsuke in this gallery? **PAVILION FOR JAPANESE ART, LEVEL 1**

40 HANIWA HORSE
Artists made entire teams of haniwa horses to protect royal tombs. Can you picture hundreds of these sculptures in this gallery? What would be the effect? **PAVILION FOR JAPANESE ART, LEVEL 3**

ON SUNDAY, APRIL 26, ENJOY SPECIAL ACTIVITIES IN CELEBRATION OF LACMA'S 50TH ANNIVERSARY.

41 BLACK RAKU TEA BOWL 'SHOREI' WITH CRANE DESIGN
Watch mobile-tour stop 972 to see how tea bowls such as these are used in a traditional tea ceremony. (Only through June 7) **PAVILION FOR JAPANESE ART, LEVEL 3**

42 FALL IN LOVE! Flash back to grade school and play the LACMA cootie catcher to meet your true love artwork. **10:30 AM–12:30 PM | BP GRAND ENTRANCE**

43 TOWARD DISAPPEARANCE, SAM FRANCIS AND PH-143 (1955-H), CLYFFORD STILL
Compare these Abstract Expressionist paintings in a massive Venn diagram. **10:30 AM–12:30 PM | AHMANSON BUILDING, LEVEL 2**

44 UNTITLED (SHAFTED), BARBARA KRUGER
Kruger’s work is often a commentary on consumerist culture. Tell us what you covet in this drop-in art activity. **11:30 AM–1:30 PM | BCAM, LEVEL 3**

45 BURN, BABY, BURN, ROBERTO MATTA
Chilean artist Matta made this work in response to the Vietnam War and Watts Rebellion. Drop into this movement workshop to explore other ways to express political upheaval. **12:30–3:30 PM | ART OF THE AMERICAS BUILDING, LEVEL 4**

46 ROLL THE DICE IN THE SOUTH AND SOUTHEAST ASIAN GALLERIES and see where or how it guides you. **12:30–2:30 PM | AHMANSON BUILDING, LEVEL 4**

47 GET TIPS FROM A TEACHING ARTIST for how to draw a portrait in this drop-in workshop. Sign up for your chance to draw. Sign-ups start at 1 pm, and the workshop is 2–4:30 pm. **ART OF THE AMERICAS BUILDING, LEVEL 3**

48 TWO NUDES IN A ROOM, ERNST LUDWIG KIRCHNER AND SUNLIGHT, MAX PECHSTEIN
Compare these German Expressionist paintings in a massive Venn diagram. **2:30–4:30 PM | AHMANSON BUILDING, LEVEL 2**

49 SKETCH OBJECTS FROM THE EGYPTIAN AND ASSYRIAN GALLERIES in this drop-in workshop. **2:30–6:30 PM | HAMMER BUILDING, LEVEL 3**

50 FIND US IN THE SURREALISM GALLERIES to collaborate on a visual word collage and chat with others about your interpretations. **2:30–6:30 PM | AHMANSON BUILDING, LEVEL 2**

The 50th Anniversary Free Community Day is made possible by the support of LACMA's members.

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50 WAYS TO LOVE LACMA

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