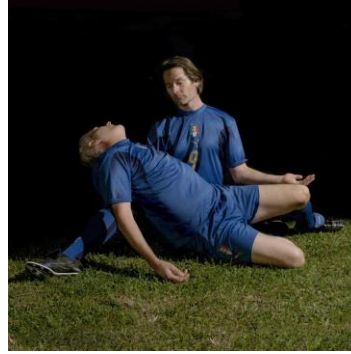


## 2014 Exhibition Calendar

Current as of December 2013. Information is subject to change. For a listing of exhibitions and installations, please visit [www.lacma.org](http://www.lacma.org)



*Calder and Abstraction: From Avant-Garde to Iconic*



*Fútbol: The Beautiful Game*



*Treasures from Korea: Arts and Culture of Joseon Korea, 1392-1910*

### **UPCOMING EXHIBITIONS**

#### ***Kaz Oshiro: Chasing Ghosts***

#### **At Charles White Elementary School Gallery**

**January 24–June 6, 2014**

As part of the museum's ongoing engagement with the community, LACMA presents *Kaz Oshiro: Chasing Ghosts*. Installed at LACMA's satellite gallery within Charles White Elementary School, the exhibition juxtaposes objects Oshiro selected from the museum's collection, new work based on his interactions at the school, and student art. Oshiro is best known for creating high fidelity sculptures of everyday objects—such as microwaves, dumpsters, and file cabinets. By using the materials of painting (paint, canvas, stretcher bars) to fabricate sculpture, Oshiro's work transcends tromp l'oeil trickery and blurs the very distinctions between the two media. Oshiro was born in Okinawa, Japan and is based in Los Angeles.

**Location:** Charles White Elementary School is located at 2401 Wilshire Boulevard, Los Angeles, California 90057

**Curator:** Sarah Jesse, Education, LACMA; Nancy Meyer, Contemporary Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art. This exhibition is made possible through the Anna H. Bing Children's Art Education Fund. Education programs at the Los Angeles County Museum of Art are supported in part by the William Randolph Hearst Endowment Fund for Arts Education, the Margaret A. Cargill Arts Education Endowment, and Rx for Reading.

### ***Fútbol: The Beautiful Game***

**February 2-July 20, 2014**

*Fútbol: The Beautiful Game* examines the subject of football (or soccer, as it is known in the United States)—nicknamed by one sports commentator The Beautiful Game—and its interactions with societies around the world. As a subject, football touches on issues of nationalism and identity, globalism and mass spectacle, as well as the common human experience shared by spectators from many cultures. Celebrating the sport on the eve of the 2014 World Cup in Brazil, the exhibition includes approximately thirty artists from around the world, working in video, photography, painting, and sculpture. Two room-sized video installations—*Zidane: A 21st Century Portrait*, by the artists Philippe Parreno and Douglas Gordon, and *Volta* by Stephen Dean—anchor the exhibition. Other works by artists including Miguel Calderon (whose 2004 video *Mexico v. Brasil* represents a 17-0 victory for Mexico), Robin Rhode, Kehinde Wiley, and Andy Warhol provide a sense of the miraculous possibilities of the sport as universal conversation piece.

**Curator:** Franklin Sirmans, Contemporary Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art. Support is provided by Mehran and Laila Taslimi, with additional funding from the Wallis Annenberg Director's Endowment Fund.

### ***Helen Pashgian: Light Invisible***

**March 30-June 29, 2014**

A pioneer of the Light and Space movement, Helen Pashgian is creating her first large-scale sculptural installation to be exhibited at LACMA. Pashgian (born Pasadena, 1934) was one of a group of Los Angeles-area artists in the late 1960s who recognized that new materials being used both by local industries (aerospace and others) and the local leisure culture (surfboards and custom cars) could also be used by artists—materials including fiberglass, polyester resin, plastics, and coated glass. In the past few years, Pashgian created a number of individual columnar sculptures out of shaped sheet acrylic in various colors including white. Hieratic in their evident simplicity—though including various internal forms that reveal themselves on close inspection—these columnar sculptures seems to hover above the floor as they focus, reflect, and refract light. For LACMA, she is creating an installation of a dozen such sculptures, all white, that will be simultaneously quiet, elegant, mysterious, and awe-inspiring.

**Curator:** Carol S. Eiel, Modern Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art.

**Itinerary:** Frist Center for the Visual Arts (September 26, 2014-January 4, 2015)

### ***Chinese Paintings from Japanese Collections***

**May 11-July 6, 2014**

*Chinese Paintings from Japanese Collections* highlights paintings collected in Japan between the fifteenth and twentieth centuries. The exhibition explores the historical

role of Japan in collecting and preserving Chinese paintings over a period of five centuries, and specifically the social and art historical contexts of three key phases in the collecting of Chinese paintings in Japan: the Kamakura & Muromachi periods, the Edo period, and the Taishô, and early Shôwa periods. In addition, the exhibition explores the role of Japan in preserving a large part of China's cultural and artistic heritage, aspects of Japanese identity that derive from traditional Chinese culture (e.g., paintings as embodiments of Chinese cosmology, historiography, mythology, and religion), and the use of Chinese paintings as models for key traditions of Japanese painting.

**Curator:** Stephen Little, Chinese and Korean Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and was made possible in part by the E. Rhodes and Leona B. Carpenter Foundation and the National Endowment for the Arts. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



LACMA is grateful for the special cooperation of the Tokyo National Museum.

### ***Expressionism in Germany and France: From Van Gogh to Kandinsky*** **June 8-September 14, 2014**

*Expressionism in Germany and France: From Van Gogh to Kandinsky* demonstrates the rich dimensions of the exchange between French and German artists during the decade prior to the First World War. It will feature Post-Impressionist, Fauvist, and Cubist paintings that the Expressionists were able to see in landmark exhibitions and collections in Germany and during their travels to Paris, where they frequented avant garde milieus such as the Café du Dôme and Matisse's academy. The original dialogue between French artists and the Expressionists of the Brücke and Blaue Reiter groups are explored in a careful selection of paintings and works on paper. Drawing on new scholarship, the exhibition will explore specific connections among artists ranging from Van Gogh, Cézanne, Gauguin, Signac, and Matisse to Ernst Ludwig Kirchner, Emil Nolde, Franz Marc and Wassily Kandinsky and will contribute to a new understanding of how influence functions in the visual arts generally. It will be accompanied by a well-illustrated scholarly catalogue published in separate German, English and French editions.

**Curator:** Timothy O. Benson, Robert Gore Rifkind Center for German Expressionist Studies, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and the Kunsthaus Zürich in collaboration with the Montreal Museum of Fine Arts. Funding was provided by Violet Spitzer-Lucas and the Spitzer Family Foundation, with additional support by the Wallis Annenberg Director's Endowment Fund. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

**Itinerary:** Kunsthaus Zürich (February 7-May 11, 2014); Montreal Museum of Fine Arts (October 6, 2014-January 25, 2015)

## **John Altoon**

**June 8-September 14, 2014**

*John Altoon* is the first major retrospective devoted to this under-known yet influential artist whose brief career unfolded largely in Southern California from the mid-1950s until his unexpected death in 1969 at age forty-three. The exhibition considers Altoon's career through both paintings and drawings—which form an integral part of his practice—and includes approximately seventy works. In contrast to earlier, smaller shows that examined Altoon in the context of Abstract Expressionism, this retrospective not only considers Altoon's relationship to his predecessors and his peers but also investigates his ongoing influence on and relationship to later generations of artists.

**Curator:** Carol S. Eiel, Modern Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and the Rose Art Museum, Brandeis University. The exhibition was supported in part by the Fellows of Contemporary Art and the Kimmel Family. Additional support was provided by the Clinton Hill/Allen Tran Foundation.

**Itinerary:** Rose Art Museum (October 8-December 21, 2014)

## ***Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392-1910***

**June 29-September 28, 2014**

This exhibition, organized by the National Museum of Korea (NMK) in Seoul, Philadelphia Museum of Art (PMA), the Los Angeles County Museum of Art (LACMA), and the Museum of Fine Arts, Houston (MFAH), presents a broad survey of Korea's Joseon Dynasty. *Treasures from Korea* presents a comprehensive survey of Joseon Dynasty artistic culture, including secular and religious (Buddhist and shamanistic) painting and calligraphy. The show includes arts in many media, drawn mainly from the NMK collection but also supplemented from public and private collections in Korea and the United States. The exhibition comprises between 120-150 works, including painting, calligraphy, sculpture, ceramics, lacquer, furniture, and textiles.

**Curator:** Virginia Moon, Chinese and Korean Art, LACMA

**Credit:** The exhibition is organized by the National Museum of Korea, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts, Houston. This exhibition is made possible by the National Endowment for the Humanities, the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Transportation assistance was provided by Korean Air.

**Itinerary:** Philadelphia Museum of Art (March 2-May 26, 2014); Museum of Fine Arts, Houston (November 2, 2014-January 11, 2015)

## ***Kimono for a Modern Age, 1900 – 1960***

**July 5-October 19, 2014**

*Kimono for a Modern Age* features more than thirty dazzling kimono from LACMA's permanent collection on display for the first time in the Pavilion for Japanese Art. Cross-cultural enrichment of art, design, fashion, and technology between Japan and

the West began during the Meiji period (1868 – 1912). Japanese began wearing clothing styles from the West while Westerners wore exotic kimono; and technology from Europe, such as synthetic dye and textile manufacturing techniques, contributed to the development of Japan as a major producer and exporter of silk thread and textiles. In the Taisho period (1912 - 1926), a majority of urban women were still wearing kimono; however, synthetic dyes developed in Europe began to broaden and intensify the color palette of Japanese traditional dress. By the early Showa period (1926-1989), vibrant and dynamic designs inspired by art movements such as art deco, surrealism, and abstract expressionism, as well as patterns commemorating an important arctic expedition and the beginning of space exploration, appear on kimono.

**Curator:** Sharon S. Takeda, Costume and Textiles

**Credit:** This installation is organized by the Los Angeles County Museum of Art

### ***Marsden Hartley: The German Paintings***

**August 3-November 30, 2014**

*Marsden Hartley: The German Paintings* features the work of influential American modernist painter Marsden Hartley (1877–1943). The exhibition, which presents approximately twenty-five of the artist's seminal works from his years spent in Berlin (1913–1915), elucidates the profound impact of World War I and his appropriation of military symbols and Native American motifs. Hartley's paintings from this period reflect dynamic shifts in stylistic development and subject matter and evidence a critical moment in the artist's body of work. The exhibition, organized by the Neue Nationalgalerie, Berlin in collaboration with LACMA, coincides with the centennial commemoration of World War I. The presentation in Los Angeles marks the first exhibition of the artist in Southern California in over thirty years, as well as the first focused exhibition of Hartley's Berlin paintings in the United States since they were created.

**Curator:** Stephanie Barron, Modern Art, LACMA

**Credit:** This exhibition was organized by Neue Nationalgalerie, Berlin in collaboration with the Los Angeles County Museum of Art. It was made possible through a generous grant from the Terra Foundation for American Art.

**TERRA**  
FOUNDATION FOR AMERICAN ART

**Itinerary:** Neue Nationalgalerie, Berlin (April 5-June 29, 2014)

### ***Haunted Screens: German Cinema in the 1920s***

**September 21, 2014-January 4, 2015**

The exhibition, part of LACMA's Art+Film initiative, explores and defines the parameters and aesthetic hallmarks of German Expressionist cinema, focusing on artistically ambitious films produced during the Weimar period (1919-1933). The exhibition showcases LACMA's premier holdings of German Expressionist prints and the museum's long history of landmark exhibitions relating to German art of the modern period. It also reveals the range of talented artists—not only directors such as Fritz Lang, F.W. Murnau, and G.W. Pabst, but also writers, architects, lighting and costume

designers, and so on—who collaborated to produce these masterworks. We will also draw from the Academy collections to highlight their collections of materials relating to German emigres to Hollywood and the legacy of Expressionism in world cinema.

**Curator:** Britt Salvesen, Prints, Drawings, and Photography

**Credit:** This exhibition is organized by the Cinémathèque Française.

***Archibald Motley: Jazz Age Modernist***

**October 19, 2014-February 1, 2015**

Comprised of approximately forty paintings, *Archibald Motley: Jazz Age Modernist* presents a full-scale survey of one the most important Harlem Renaissance artists active outside of New York City. Presenting the painter's visual examination of the African American race culture during a period of evolving social commentary and daring attitudes which the Jazz Age so embodied, this exhibition surveys his entire career in Chicago, Paris, and Mexico. It features a number of his works depicting the black community in Chicago and Paris leading to and after the Great Depression. Having received his formal training at the School of the Art Institute of Chicago, Motley created strong and somewhat solemn portraits of his community as well as vividly hued, lively scenes of crowded dancehalls that reflect the colorful spirit of the Harlem Renaissance. The show concludes with introspective moments of quotidian life in Mexico where he visited a number of times during the 1950s.

**Curator:** Ilene Susan Fort, American Art, LACMA

**Credit:** This exhibition is organized by the Nasher Museum of Art at Duke University.

***Here and Home: Larry Sultan***

**November 9, 2014-March 8, 2015**

This exhibition will be the first museum retrospective of the internationally recognized California photographer Larry Sultan (1946-2009), whose work ranges from the conceptual and appropriated works he produced in the 1970s to his exploration of the conventions of documentary photography in the subsequent decades. Dedicated to evolving themes of family relations, belonging, memory, ownership, and fantasy, Sultan's work is informed by an upbringing in the San Fernando Valley and the omnipresence of commercial imagery in Southern California. In total, the exhibition comprises approximately 100 photographs of varying scales, working materials relating to publication and billboard projects, and a film.

**Curator:** Britt Salvesen, Photography, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art.

***Delacroix's Greece Expiring on the Ruins of Missolonghi***

**November 16, 2014 – March 22, 2015**

Painted in 1826 by Eugène Delacroix, the leading French Romantic painter, *Greece Expiring on the ruins of Missolonghi*, is one of the most celebrated French paintings of the 19th century. Now kept in the Musée des Beaux-Arts in Bordeaux – Los Angeles' sister city – this monumental painting has seldom been lent from the museum. Its

exhibition at LACMA allows a large public to admire a masterpiece by one of the greatest French artists of the 19th century and a landmark of European art.

**Curator:** Patrice Marandel, European Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and the Musée des Beaux-Arts, Bordeaux in celebration of Bordeaux-Los Angeles: A 50 Year Partnership.

***Pierre Huyghe (working title)***

**November 23, 2014-March 8, 2015**

This exhibition marks the first major retrospective of the work of Pierre Huyghe (b. 1962, Paris) and spans more than 20 years of the artist's practice. Huyghe creates films, installations, and events that blur fact and fiction, reinvent rituals of social engagement, and use the exhibition space as a site for playful experimentation. The retrospective features a selection of the most significant works from across the artist's career including videos and performances, an ice-skating rink, and a live dog. In order to forge new relationships between existing works, visitors can explore Huyghe's oeuvre as a single, extraordinary environment—a sphere to walk, reflect, and engage through participation, thoughtful immersion, or simply as a passer-by. The exhibition offers a new model for exhibition-making, as envisioned by the artist.

**Curator:** Jarrett Gregory, Contemporary Art, LACMA

**Credit:** This exhibition was organized by the Centre Pompidou, Musée National d'Art Moderne, Paris, in association with the Los Angeles County Museum of Art and the Museum Ludwig, Köln.

**Itinerary:** Centre Pompidou, Musée national d'art moderne, Paris (September 25, 2013-January 6, 2014); Museum Ludwig, Cologne (April 11, 2014-July 13, 2014)

***The Hudson River School: Nature and the American Vision***

**December 7, 2014-June 7, 2015**

This exhibition of approximately 45 paintings is drawn entirely from the collection of The New-York Historical Society. The exhibition is arranged thematically by place, as if the viewer were doing the "Grand Tour," largely substituting America for Europe. By doing so, the exhibition demonstrates that the movement's name identifying it only with New York state is a misnomer, as the artists extended their realistic and realistic-romantic attitudes toward nature to include visits to New England, the American West, and even the Arctic and South America. The exhibition will culminate with Thomas Cole's masterpiece, the five large-scale paintings that constitute "The Course of Empire," a visual feast and meditation about problems facing a civilized culture, that served the young country as a cautionary reminder of the issues it might encounter. This exhibition marks the first occasion on which *The Course of Empire* will be exhibited in Los Angeles.

**Curator:** Ilene Susan Fort, American Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art

## **CURRENTLY ON VIEW**

### ***Calder and Abstraction: From Avant-Garde to Iconic***

**On view through July 27, 2014**

Widely considered one of the most important artists of the twentieth century, Alexander Calder revolutionized modern sculpture. His most iconic and influential works, coined by Marcel Duchamp as “mobiles,” are kinetic sculptures in which balanced components move by motors or air currents. The elegant movements of these floating shapes create compelling relationships that reveal the harmonious but unpredictable activity of nature. His late “stabiles” from the 1960s and 1970s are colossal structures usually commissioned for public sites around the world. *Calder and Abstraction* explores the artist’s commitment to abstraction from the 1930s until his death in 1976. During this time, he radically translated a French Surrealist vocabulary into American vernacular, thus positioning himself as a member of the Parisian avant-garde. Borrowing from the vast holdings in U.S. public and private collections, the exhibition at LACMA features approximately fifty sculptures and is designed by Frank O. Gehry.

**Curator:** Stephanie Barron, Modern Art, LACMA

**Itinerary:** Peabody Essex Museum (September 6, 2014-January 4, 2015)

**Credit:** *Calder and Abstraction: From Avant-Garde to Iconic* was organized by the Los Angeles County Museum of Art in cooperation with the Calder Foundation, New York.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Funding provided by LACMA’s Art Museum Council and Phillips.

Sponsored by:



### ***Under the Mexican Sky: Gabriel Figueroa—Art and Film***

**On view through February 2, 2014**

Gabriel Figueroa is a key figure in the history of Mexican and international cinema. From his beginnings as a still photographer, he turned to the moving image and achieved renown during the Golden Age of Mexican cinema. The movies helped shape national identity in a post-revolutionary era, taking on cultural significance on par with the great mural painters of the day, including Diego Rivera. Figueroa’s visual hallmarks were lush cloud-filled skies, windswept landscapes, perfectly framed spatial tableaux, and faces brimming with emotion. From tales of the Mexican popular struggle made in the 1930s and 1940s, Figueroa adapted to different kinds of narrative challenges in the 1950s and 1960s, when he did the camerawork for notable groups of films with international directors, including Luis Buñuel and John Huston. In the 1970s and 1980s, responding to changes affecting the cinema industry, Figueroa shifted to color and television.

**Curator:** Britt Salvesen, Photography, LACMA, and Rita Gonzalez, Contemporary Art, LACMA



**Credit:** *Under the Mexican Sky: Gabriel Figueroa—Art and Film* was organized by the Televisa Foundation. In Los Angeles the exhibition is copresented by the Los Angeles County Museum of Art and the Academy of Motion Picture Arts and Sciences and is generously supported by the Televisa Foundation, the Consejo Nacional para la Cultura y las Artes (Conaculta), and the Instituto Nacional de Bellas Artes (INBA).



### ***See the Light—Photography, Perception, Cognition: The Marjorie and Leonard Vernon Collection***

**On view through March 23, 2014**

This exhibition provides a new interpretive framework for a major collection of photography, the Marjorie and Leonard Vernon Collection, acquired by LACMA in 2008. Instead of using the familiar chronological or technological narrative, the works are thematically organized in relation to current advanced research on cognition and perception, in consultation with experts in these fields. This cross-disciplinary approach brings new perspectives to the museum's conviction that works of art are meaningful in special ways, and that they serve important functions for individuals and societies. The psychology of collecting is a secondary issue that may be addressed by some participants, shedding light on the special achievement of Leonard and Marjorie Vernon.

**Curator:** Britt Salvesen, Photography, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art and was made possible by a generous gift from Fredric Roberts, with additional support from the Annenberg Foundation and the Alix Brotman Foundation.

### ***James Turrell: A Retrospective***

**On view through April 6, 2014**

LACMA presents the first major retrospective survey of the work of James Turrell. The Museum of Fine Arts, Houston and Solomon R. Guggenheim Museum, New York, present coinciding major solo exhibitions of Turrell's work, each focusing on different aspects of his oeuvre. *James Turrell: A Retrospective* gathers works from throughout the artist's career in one of the most complete overviews of his aesthetic project to date. In addition to early light projections and holograms, the exhibition features numerous immersive light installations that address our perception and how we see. A section is also devoted to the Turrell masterwork in process, *Roden Crater*, a site-specific intervention into the landscape just outside Flagstaff, Arizona, which is presented through models, plans, photographs, and films.

**Curators:** Michael Govan, Wallis Annenberg Director and CEO, LACMA; Christine Y. Kim, Contemporary Art, LACMA

**Credit:** *James Turrell: A Retrospective* is organized by the Los Angeles County Museum of Art, in conjunction with the Museum of Fine Arts, Houston, and the Solomon R. Guggenheim Foundation, New York.

Major support is provided by Kayne Griffin Corcoran and the Kayne Foundation.

Generous funding is also provided by Shidan and Susanne Taslimi, Mehran and Laila Taslimi, and the Taslimi Foundation, Renvy Graves Pittman, Christie's and Vacheron Constantin.

Additional underwriting by Pace Gallery, Suzanne Deal Booth and David G. Booth, Robert Tuttle and Maria Hummer-Tuttle, Gagosian Gallery, and Violet Spitzer-Lucas and the Spitzer Family Foundation, along with Mark and Lauren Booth, James Corcoran and Tracy Lew, the Charles W. Engelhard Foundation, Pierre LaGrange and Roubi L'Roubi, and Isabel and Agustín Coppel.

**Itinerary:** Israel Museum (June 1-October 18, 2014); National Gallery of Australia, Canberra (December 2014-June 2015)

### ***Shaping Power: Luba Masterworks from the Royal Museum for Central Africa***

**On view through May 4, 2014**

*Shaping Power: Luba Masterworks from the Royal Museum for Central Africa* features Luba masterworks from the Democratic Republic of the Congo on loan from the Royal Museum for Central Africa, Brussels, which have been rarely seen outside Belgium. Figurative thrones, elegant scepters, and ancestral figures actively contributed to the formation and expansion of a highly influential Luba state for the past several centuries. *Shaping Power* presents the richness and complexity of Luba arts and lends insight into a world renowned African aesthetic and cultural legacy. A contemporary installation entitled *Congo: Shadow of the Shadow* (2005) by Aimé Mpane, on loan from the Smithsonian Institution's National Museum of African Art, presents a gripping commentary on reshaping power during the colonial period using the play of light and shadow, substance and ethereality. In addition, a bead-laden Luba memory device from a private collection suggests how the past is continually reimaged through the eyes of the present.

**Curator:** Dr. Mary (Polly) Nooter Roberts, African Art, LACMA

**Credit:** *Shaping Power: Luba Masterworks from the Royal Museum for Central Africa* marks the inauguration of a gallery and educational program dedicated to the arts of Africa at LACMA. This exhibition was co-organized by the Los Angeles County Museum of Art and the Royal Museum for Central Africa and was supported in part by the Ministry of Foreign Affairs in Belgium.

### ***Agnès Varda in Californialand***

**On view through June 22, 2014**

Once called the "grandmother of the French New Wave," Agnès Varda has been making narrative and documentary films for six decades. *Agnès Varda in Californialand* is the first U.S. museum presentation of her artwork and features a new major sculptural installation inspired by her time in Los Angeles in the late 1960s as well as a selection of her photographs. This exhibition is organized to coincide with LACMA's efforts, with the support of the Annenberg Foundation and The Film Foundation, to restore four films made by Varda in California: *Uncle Yanco* (1967), *Black Panthers*

(1968), *LION'S LOVE (AND LIES)* (1969), and *Mur Murs* (1981). *Agnès Varda in Californialand* is accompanied by an extensive film series organized by LACMA. The exhibition is part of LACMA's Art+Film initiative, a large-scale effort to consider the place of film within a museum context.

**Curator:** Rita Gonzalez, Contemporary Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art. The exhibition was supported in part by the Institut Français, the Cultural Services of the French Embassy, and Ciné-Tamaris (Paris).

Restoration funding provided by the Annenberg Foundation, the Los Angeles County Museum of Art (LACMA) and The Film Foundation. Restored by Cineteca di Bologna at L'Imagine Ritrovata in association with Ciné-Tamaris and The Film Foundation.

### ***David Hockney: Seven Yorkshire Landscape Videos, 2011***

#### **On view through January 20, 2014**

*David Hockney: Seven Yorkshire Landscape Videos, 2011* introduces to American audiences *Series of Seven Yorkshire Landscape Videos* (2011, total duration of twelve minutes, nine seconds) in LACMA's Resnick Pavilion. In this new film, Hockney employs eighteen fixed cameras to record multiple perspectives of a drive through Liverpool's landscape. The film is displayed in a multi-screen grid that generates a larger, intensified image, and opens the viewing experience to various temporal moments rather than a singular moment. For Hockney, this blending of numerous views "forces the eye to scan, and it is impossible to see everything at once... [It] gives back the choice to the viewer, and hence, it seems to me, brings about possibilities for new narratives."

**Curator:** Stephanie Barron, Modern Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art.

### ***John Divola: As Far as I Could Get***

#### **On view through July 6, 2014**

With a career spanning four decades, John Divola is as distinctive for his commitment to the photographic community as for his thought-provoking work. After graduating from California State University, Northridge, Divola entered the MFA program at the University of California, Los Angeles. There, under the tutelage of Robert Heineken, the artist began to develop his own unique photographic practice, one that merges photography, painting, and conceptual art. Divola also teaches contemporary art at the University of California, Riverside, and writes about photography. *As Far as I Could Get* is the first solo museum presentation of Divola's work. The exhibition is a collaborative project led by the Santa Barbara Museum of Art (SBMA), with different components shown simultaneously at SBMA, LACMA, and the Pomona College Museum of Art from October through December 2013. LACMA's presentation includes Polaroids of sculpted objects, serial works comprised of appropriated continuity shots and stereographs, and conceptual lands.

**Curator:** Britt Salvesen, Photography, LACMA

**Credit:** This exhibition is organized by the Los Angeles County Museum of Art as part of a collaborative project led by the Santa Barbara Museum of Art with the participation of the Pomona College Museum of Art.

### ***Masterworks of Expressionist Cinema: 'The Golem' and its Avatars***

**On view through February 16, 2014**

A golem—a large, powerful creature made of clay and magically brought to life—is a figure from Jewish folklore. Paul Wegener's 1920 expressionist film *Der Golem: Wie er in die Welt kam* (The Golem: How He Came into the World) is based on the best-known version of the legend. Set in sixteenth-century Prague, it dramatizes the conflict between Jewish residents and a cruel emperor who persecutes them. Rabbi Loew fashions the Golem and animates him with a mystical amulet; the creature then rampages through the city, crushing the enemies of the Jews. As the monster begins to experience glimmers of human emotion in the aftermath of destruction, he is disabled when a little girl removes the amulet and the Golem crumbles to dust. This exhibition, drawn from LACMA's permanent collection, explores the iconography of the golem during the expressionist period and beyond. The golem legend had heightened currency in Europe during the 1920s, when anti-Semitism was on the rise, and the theme of an inanimate object brought to life continues to have potency today.

**Curators:** Britt Salvesen, Photography, LACMA; Timothy O. Benson, Robert Gore Rifkind Center for German Expressionist Studies, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art.

### **LACMA: On the Road**

#### ***Hans Richter: Encounters***

**Venues:** Centre Pompidou-Metz (September 28, 2013-February 24, 2014); Martin-Gropius-Bau (March 27—June 30, 2014); Museo Cantonale d'Arte, Lugano (August 30-November 23, 2014)

Hans Richter, polyartist, painter, filmmaker, and writer was above all an artist of social import, and the force and meaning of his art was attained by his interaction with those around him. The title *Encounters* comes from one of Richter's many books of reminiscences about artists and writers he knew and collaborated with. His essential and unique contributions to modernism spanned its crucial trajectory from expressionism through Dadaism, Constructivism, Surrealism and entirely new genres of film. Most of his accomplishments came to fruition in creative collaborations with artists and writers. This exhibition examines for the first time Richter's fascinating career as both an innovator and a collaborator presenting around 160 of his works, complemented by approximately sixty works by his colleagues. Dozens of films by Richter and his colleagues are presented in several viewing situations and using a comprehensive digital strategy.

**Curator:** Timothy O. Benson, Robert Gore Rifkind Center for German Expressionist Studies, LACMA

**Credit:** *Hans Richter: Encounters* was organized by the Los Angeles County Museum of Art and the Centre Pompidou-Metz. The Los Angeles presentation of *Hans Richter: Encounters* was made possible in part by LACMA's Wallis Annenberg Director's Endowment Fund and the Robert Gore Rifkind Foundation. Additional support was provided by Helgard Field-Lion and Irwin Field. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

### ***America: Painting a Nation***

**Venues:** Art Gallery of New South Wales, Sydney (November 8, 2013-February 9, 2014)

*Art Across America* was the first major survey of historical American art mounted in Korea. Drawn from the renowned American art collections of the Philadelphia Museum of Art (PMA), the Museum of Fine Arts, Houston (MFAH), the Terra Foundation for American Art, and LACMA, the exhibition—entitled *America: Painting a Nation* at the Art Gallery of New South Wales—offers audiences a unique introduction to the development of American art and identity from the Atlantic to the Pacific through painting.

**Credit:** This exhibition is organized by the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, and the Terra Foundation for American Art in collaboration with the Art Gallery of NSW, and has been made possible through the support from the Terra Foundation for American Art.

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### ***California Design, 1930-1965: "Living in a Modern Way"***

**Venues:** Queensland Art Gallery (QAGOMA) (November 2, 2013–February 9, 2014); Peabody Essex Museum, Salem (March 29–July 6, 2014)

*California Design* is the first major study of California mid-century modern design. With more than 250 objects—furniture, ceramics, metalwork, fashion and textiles, and industrial and graphic design—the exhibition examines the state's role in shaping the material culture of the United States. The exhibition aims to elucidate the 1951 quote from émigré Greta Magnusson Grossman that is incorporated into the exhibition's title: California design "is not a superimposed style, but an answer to present conditions...It has developed out of our own preferences for living in a modern way."

**Curators:** Wendy Kaplan and Bobbye Tigerman, Decorative Arts and Design, LACMA

**Credit:** The exhibition was organized by the Los Angeles County Museum of Art.

### ***India's Universe: Masterworks of the Los Angeles County Museum of Art***

**Venue:** Hubei Provincial Museum, Wuhan (Spring 2014); Shanxi Museum, Shanxi (Summer 2014); Shenzhen Museum, Shenzhen (Fall 2014)

Ancient India's religious mythology and associated artistic imagery were among the most highly developed of all world cultures. Each of the three main indigenous religions of South Asia—Hinduism, Buddhism, and Jainism—constructed elaborate cosmological systems of the universe with multiple realms populated by a diverse range of real and

imaginary inhabitants. Divinities, demigods, demons, mortals, and animals all interacted in a grand theatre of life, the afterlife, and the endless cycle of time and rebirth. Numerous traumatic conflicts and heroic exploits were imagined in prose and poem, and portrayed in a sophisticated tradition of sculpture, painting, and the decorative arts. Drawn entirely from the renowned holdings of LACMA, the exhibition is thematically organized in five conceptual sections exploring the myriad inhabitants of India's perceived universe.

**Curator:** Stephen Markel, South and Southeast Asian Art, LACMA

**Credit:** This exhibition was organized by the Los Angeles County Museum of Art.

### **About LACMA**

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography, in addition to representing Los Angeles's uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection that boasts over 120,000 objects dating from antiquity to the present, encompassing the geographic world and nearly the entire history of art. Among the museum's strengths are its holdings of Asian art, Latin American art, ranging from pre-Columbian masterpieces to works by leading modern and contemporary artists; and Islamic art, of which LACMA hosts one of the most significant collections in the world. A museum of international stature as well as a vital part of Southern California, LACMA shares its vast collections through exhibitions, public programs, and research facilities that attract over a million visitors annually, in addition to serving millions through digital initiatives, such as online collections, scholarly catalogues, and interactive engagement at [lacma.org](http://lacma.org). Situated in Hancock Park on over 20 acres in the heart of Los Angeles, LACMA is located between the ocean and downtown.

### **Images (page 1)**

(Left) Installation photograph, *Calder and Abstraction: From Avant-Garde to Iconic*, November 24, 2013- July 27, 2014, Los Angeles County Museum of Art, © Calder Foundation, New York, Artists Rights Society (ARS), NY. Photo © Fredrik Nilsen.

(Center) *Fútbol: The Beautiful Game*, Generic Art Solutions, *Pieta*, 2008, Photograph, 36 x 36 in., Courtesy of Jonathan Ferrara Gallery, New Orleans, © Generic Art Solutions

(Right) *Treasures from Korea: Arts and Culture of Joseon Korea, 1392-1910*, Courtier's Official Robes, late 19<sup>th</sup> century, Korea, (Dangook University Seok Juseon Memorial Museum, Yongin)

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