

**2023–2024 Exhibition Calendar**

Current as of August 2023. Information is subject to change. For a listing of all exhibitions and installations, please visit [lacma.org](http://lacma.org).



*Eternal Medium: Seeing the World in Stone*



*Woven Histories: Textiles and Modern Abstractions*



*The World Made Wondrous: The Dutch Collector's Cabinet and the Politics of Possession*



*Dining with the Sultan: The Fine Art of Feasting*

**UPCOMING EXHIBITIONS*****Eternal Medium: Seeing the World in Stone***

**August 20, 2023–February 11, 2024**

For thousands of years, artists have selected vividly colored and patterned stones as a medium of expression uniquely suited to stimulate the imagination. *Eternal Medium: Seeing the World in Stone* brings together a wide range of mostly historical European stone carvings and pictures, juxtaposing them with similar works in other mediums for context and comparison. Organized into nine interrelated displays, the show encourages visitors to appreciate the works' optical effects and to look more closely at how they are constructed. Drawn primarily from LACMA, the Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum in London (V&A), and the V&A's own collections, this exhibition was developed through a staff-exchange program between the two institutions supported by The Rosalinde and Arthur Gilbert Foundation in Los Angeles and the Gilbert Trust for the Arts in London.

**Curator:** **Rosie Mills**, The Rosalinde and Arthur Gilbert Foundation Associate Curator, Decorative Arts and Design, LACMA

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

Presented by The Rosalinde and Arthur Gilbert Foundation.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Mary and Daniel James, Justin Lubliner, Kelsey Lee Offield, Koni and Geoff Rich, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

***Woven Histories: Textiles and Modern Abstraction***

**September 17, 2023–January 21, 2024**

This exhibition foregrounds a robust if overlooked strand in art history's modernist narratives by tracing how, when, and why abstract art intersected with woven textiles (and

such pre-loom technologies as basketry, knotting, and netting) over the past century. Although at times unevenly weighted, the diverse exchanges, alignments, affiliations, and affinities that have brought these art forms into dialogue constitute an ongoing if intermittent narrative in which one art repeatedly impacts and even redefines the other. In short, the relationship between abstract art and woven textiles can best be described as co-constitutive, and their histories as interdependent. With over 150 works by an international and transhistorical roster of artists, this exhibition reveals how shifting relations among abstract art, fashion, design, and craft shaped recurrent aesthetic, cultural, and socio-political forces, as they, in turn, were impacted by modernist art forms. **Curators:** Lynne Cooke, Senior Curator, Special Projects, National Gallery of Art; LACMA presentation: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art, LACMA **Credit:** This exhibition was organized by the National Gallery of Art, Washington, in collaboration with the Los Angeles County Museum of Art, the National Gallery of Canada, Ottawa, and The Museum of Modern Art, New York.

Generous support provided by The Claire Falkenstein Foundation and The Kenneth T. and Eileen L. Norris Foundation.

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***The World Made Wondrous: The Dutch Collector's Cabinet and the Politics of Possession***

**September 17, 2023–March 3, 2024**

With over 300 objects including paintings, prints, sculptures, gems, shells, and taxidermy, *The World Made Wondrous* recreates a fictive 17th-century Dutch collector's cabinet, examining the political and colonial histories of European collecting practices. As Europeans assembled their cabinets, they asserted judgments and hierarchies on the value of natural materials, forms of labor and craftsmanship, and human worth, often with dire and deadly consequences. The exhibition interrogates the underlying agendas and structures fundamental to these collections—precursors to today's European and American museums, including LACMA. An accompanying digital audio guide includes commentaries from experts across a wide variety of fields, produced expressly to expand the narratives of each object and their makers. The exhibition benefits from the important contributions of four contemporary artists—Jennifer Ling Datchuk, Todd Gray, Sithabile Mlotshwa, and Uýra Sodoma—whose works, along with their commentaries, provide essential context and reflection on the historical narratives woven through the exhibition.

**Curator:** Diva Zumaya, Assistant Curator, European Painting and Sculpture, LACMA

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

Generous support provided by the Gladys Kriebel Delmas Foundation, the French American Museum Exchange, Marilyn B. and Calvin B. Gross, and The Kenneth T. and Eileen L. Norris Foundation.

Additional support provided by the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

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The exhibition's digital guide has been made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom.



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***Painting in the River of Angels: Judy Baca and The Great Wall***  
**October 29, 2023–June 2, 2024**

For the first time in her practice, Judy Baca transforms a museum into a studio. She and artists from the Social and Public Art Resource Center expand *The Great Wall of Los Angeles* into the 1960s and paint two sections of the mural at LACMA. The paintings depict moments from the Chicano Movement and Watts Renaissance. LACMA's exhibition also presents archival materials that have never been exhibited, revealing Baca's process and innovations to muralism. Baca conceived *The Great Wall* (1975) as a monument to the people of California, featuring moments from prehistoric times to the 1950s. She collaborated with 400 community members to design and paint the mural on the walls of the L.A. River to tell history from the perspective of those erased from it. After the artists complete the paintings at LACMA, they will add them to *The Great Wall*, creating a half-mile loop of visual history.

**Curator:** **Dhyandra Lawson**, Andy Song Assistant Curator, Contemporary Art, and **Deliasofia Zacarias**, Executive Assistant & Director's Office Fellow, LACMA

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

Generous support provided by The Claire Falkenstein Foundation.

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***Vincent Valdez and Ry Cooder: El Chavez Ravine***  
**November 12, 2023–August 11, 2024**

*Vincent Valdez and Ry Cooder: El Chavez Ravine* features Valdez's oil painting on a 1953 Good Humor ice cream truck portraying the forced removal of a predominantly Mexican American community for the construction of Dodger Stadium in the late 1950s. In 2004, Cooder invited Valdez to collaborate and create a painting to align with his album "Chavez Ravine" (2005), a musical interpretation of the neighborhood's history. Posing a visual contradiction between the eviction and the ice cream truck, Valdez depicts Dodgers owner Walter O'Malley, former LAPD Chief William H. Parker, J. Edgar Hoover, and displaced families. Shown alongside Valdez's preparatory materials, *El Chavez Ravine* draws from the style and history of Mexican and American muralism and Chicano car culture. Recently acquired by LACMA, the work is a monument to a disturbing chapter in L.A. history and symbolizes struggles across the country about affordable housing, eminent domain, gentrification, and discrimination.

**Curator:** **Rita Gonzalez**, Terri and Michael Smooke Curator and Department Head, and **Dhyandra Lawson**, Andy Song Assistant Curator, Contemporary Art, LACMA

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

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### ***Imagined Fronts: The Great War and Global Media***

**December 3, 2023–July 7, 2024**

This exhibition explores how the media spectacle in which we live had origins in World War I and the burgeoning mediascape of posters, photography, cinema, illustrated newspapers, and ephemera that made it the first global media war. How did the media and artists imagine a war encompassing the entire world? Combatants included forces from Australia, Canada, Asia, the Middle East, and Africa, as well as racially and ethnically diverse American and Indigenous peoples including Māori, First Peoples, and Choctaw “code talkers.” *Imagined Fronts* will consider how the media mobilized the masses, imagined the battlefield, facilitated the global war, and contained the aftermath. With some 200 objects by artists, war photographers, and filmmakers as well as soldiers from across several continents, *Imagined Fronts* will explore the intermingling of mass media and the artistic imagination.

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

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

Generous support provided by the Robert Gore Rifkind Foundation.

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### ***Dining with the Sultan: The Fine Art of Feasting***

**December 17, 2023–May 19, 2024**

The act of coming together to partake of a meal is a practice shared by all cultures. Food defines us—we are what we eat. *Dining with the Sultan* is the first exhibition to present Islamic art in the context of its associated culinary traditions. It will include some 250 works of art related to the sourcing, preparation, serving, and consumption of food, from 30 public and private collections in the U.S., Europe, and the Middle East—objects of undisputed quality and appeal, viewed through the universal lens of fine dining. The exhibition will stimulate not only the eyes but also the appetite, reminding visitors of the communal pleasure of food—both its taste and its presentation. It will provide much-needed information on the enormous class of luxury objects that may be broadly defined as tableware and demonstrate how gustatory discernment was a fundamental activity at the great Islamic courts.

**Curator:** Linda Komaroff, Curator and Department Head, Art of the Middle East, LACMA

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

This exhibition has been made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom.



Generous support provided by the E. Rhodes and Leona B. Carpenter Foundation.

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### ***Dining with the Sultan at Charles White Elementary School***

#### **Charles White Elementary School**

**January 20–August 10, 2024**

The act of coming together to partake of a meal is a practice shared by all cultures. Food defines us—we are what we eat. This companion exhibition to *Dining with the Sultan: The Fine Art of Feasting* addresses the universal importance of food through Islamic art and dining culture. With approximately 60 works from LACMA's expansive collection of Islamic art related to the sourcing, preparation, serving, and consumption of food, it will showcase a variety of materials, decorative techniques, and functions. *Dining with the Sultan at Charles White Elementary School* will stimulate not only the eyes but also the appetite, reminding visitors of the communal pleasure of food—both its taste and its presentation. It will demonstrate how gustatory discernment was a fundamental activity at the great Islamic courts and how specific tastes contributed to the movement of foodstuffs and ingredients through the Islamic world to our plates today.

**Curators:** Shadi Shafiei, Research Assistant, and Sandra Williams, Senior Research Associate. Art of the Middle East, LACMA

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

Exhibitions and education programs at the Charles White Elementary School Gallery are made possible in part by the Anna H. Bing Children's Art Endowment Fund.

### ***Korean Treasures from the Chester and Cameron Chang Collection***

**February 25–June 30, 2024**

*Korean Treasures* presents 35 artworks recently donated to LACMA by Drs. Chester and Cameron C. Chang (M.D.), selected from the largest gift of Korean art in the museum's history. Chester Chang (Chang Jung Ki) was born in Seoul in 1939 and first moved to the United States as a child with his family in 1949, when his father, Chang Chi Whan, was appointed General Secretary to the first Consul General of Korea in Los Angeles. The bulk of the Chang family collection has been intact for over a century. This introductory exhibition presents traditional Korean paintings, calligraphic folding screens, mid-20th century oil paintings from both North and South Korea, and ceramics of the Goryeo (918–1392) and Joseon (1392–1897) dynasties.

**Curators:** Stephen Little, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art

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

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## ***ED RUSCHA / NOW THEN***

**April 7–October 6, 2024**

From the late 1950s to the present, Ed Ruscha has consistently held up a mirror to American society by transforming some of its defining attributes—from consumer culture and popular entertainment to the ever-changing urban landscape—into the very subject of his art. His sustained interest in language for its material form, sonic qualities, and cultural references, as well as his publication of artists' books which traveled well beyond the boundaries of the art world, are among the many remarkable contributions he made to the art of his time. As his first comprehensive, cross-media retrospective in over 20 years, *ED RUSCHA / NOW THEN* includes his early works on paper produced while traveling through Europe, his installations—such as the Chocolate Room and the Course of Empire presented at the Venice Biennale in 1970 and 2005, respectively—as well as his ceaseless photographic documentation of the streets of Los Angeles beginning in 1965.

**Curators:** **Christophe Cherix**, The Robert Lehman Foundation Chief Curator of Drawings and Prints, MoMA, and **Michael Govan**, CEO and Wallis Annenberg Director, LACMA, with **Ana Torok**, The Sue and Eugene Mercy, Jr. Assistant Curator, Department of Drawings and Prints, MoMA; **Kiko Aebi**, Curatorial Assistant, Department of Drawings and Prints, MoMA; **Rebecca Morse**, Curator, Wallis Annenberg Photography Department, LACMA; and **Deliasofia Zacarias**, Executive Assistant & Director's Office Fellow, LACMA.

**Credit:** This exhibition is co-organized by the Los Angeles County Museum of Art and The Museum of Modern Art, New York.

Bank of America is the national sponsor of *ED RUSCHA / NOW THEN*.



Presented by

**CHRISTIE'S**

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## ***Cosmologies***

**Summer 2024**

*Cosmologies*, created in collaboration with scientists at the Carnegie Observatories and the Griffith Observatory, presents a group of rare and visually stunning artworks from different cultures and time periods to explore the variety of human attempts to explain the universe's origins, mechanics, and meaning. Nearly every ancient culture has seen the heavens as a mirror of cosmic structure and process, and ancient measurements of time were directly influenced by the movements of heavenly bodies. *Cosmologies* reveals how, as religions evolved, cultures conceived of and depicted cosmic deities and concepts of time and space through works of art and sacred architecture. The exhibition illuminates this history of cosmologies around the globe from the Stone Age to the present, from Neolithic Europe to the present day and including Mesopotamia, Greece, Rome, South and Southeast Asia, East Asia, the Islamic Middle East, sub-Saharan Africa, the Indigenous Americas, Northern Europe, and the United States.

**Curators:** **Michael Govan**, CEO and Wallis Annenberg Director; **Stephen Little**, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art; **Diana**

**Magaloni**, Deputy Director, Program Director and Dr. Virginia Fields Curator, Art of the Ancient Americas, Director of Conservation; and **Nancy Thomas**, Senior Deputy Director for Art Administration and Collections, LACMA

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

This exhibition is made possible with support from Getty through its PST ART: *Art & Science Collide* initiative.



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### ***Digital Witness: Revolutions in Design, Photography, and Film*** **Fall 2024**

Over the last four decades, image-editing software has radically transformed our visual world. The ease with which images and text can be digitally generated and altered has enabled new forms of creative experimentation, while also sparking philosophical debates about the very nature of representation. *Digital Witness: Revolutions in Design, Photography, and Film* examines the impact of digital manipulation tools from the 1980s to the present, for the first time assessing simultaneous developments and debates in the fields of photography, graphic design, and visual effects. Featuring over 100 works, the exhibition traces the emergence of distinctive digital aesthetic strategies, relationships to realism, and storytelling modes. Whether using early paint programs, commercially packaged and open-source software, individually programmed tools, or AI image generators, the artists in *Digital Witness* illuminate the visual culture we now inhabit, in which “Photoshop” is not only a product but also a verb.

**Curators:** **Britt Salvesen**, Department Head and Curator, Photography and Prints and Drawings, and **Staci Steinberger**, Curator, Decorative Arts and Design, LACMA

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

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### ***We Live in Painting: The Nature of Color in Mesoamerican Art*** **Fall 2024**

Mesoamerican artists held a cosmic responsibility: as they adorned the surfaces of buildings, clay vessels, textiles, bark-paper pages, and sculptures with color, they quite literally made the world. The power of color emerged from the materiality of its pigments, the skilled hands that crafted it, and the communities whose knowledge imbued it with meaning. By engineering and deploying color, artists wielded the power of cosmic

creation in their hands. *We Live in Painting: The Nature of Color in Mesoamerican Art* explores the science, art, and cosmology of color in Mesoamerica. Featuring more than 200 ancestral and contemporary Indigenous artworks, the exhibition and accompanying catalogue follow two interconnected lines of inquiry—technical and material analyses, and Indigenous conceptions of art and image—to reach the full richness of color at the core of Mesoamerican worldviews.

**Curators:** **Alyce de Carteret**, Assistant Curator, Art of the Ancient Americas, LACMA; **Diana Magaloni**, Deputy Director, Program Director and Dr. Virginia Fields Curator, Art of the Ancient Americas, Director of Conservation, LACMA; and **Davide Domenici**, Associate Professor of Archeology, University of Bologna

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

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## **ON-VIEW**

***Matthew Barney: REPRESSIA (decline)***

**July 23, 2023–January 7, 2024**

Matthew Barney's expansive career began in the early 1990s with significant gallery exhibitions that established his interest in centering the body and performance in his installations and media productions. Barney's *REPRESSIA (decline)* is a seminal installation from his breakout solo exhibition *Facility of DECLINE* at Barbara Gladstone Gallery, New York, in 1991. The room-sized sculptural installation features two videos in which Barney performs strenuous acts of athletics with unorthodox outcomes: *Radial Drill* (1991) and *Blind Perineum* (1991). The central space features sculptural components that draw from the exercise equipment and materials used in wrestling, some of which are fashioned out of transmutable elements such as cast petroleum wax and petroleum jelly. Recently acquired by LACMA, *REPRESSIA (decline)* established Barney's visual language and anticipates the corporeal drive of his Cremaster cycle of five films, all of which feature performance across different sites and timelines.

**Curator:** **Rita Gonzalez**, Terri and Michael Smooke Curator and Department Head, Contemporary Art, LACMA

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

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***Women Defining Women in Contemporary Art of the Middle East and Beyond***



## April 23–September 24, 2023

This exhibition presents 75 works by women artists who were born or live in what can broadly be termed Islamic societies. Frequently perceived as voiceless and invisible, they are neither. Each through her unique vision is fashioning not only her own definition of self but also helping to redefine and empower women everywhere and to challenge still-persistent stereotypes. Their art depicts a breadth of inventively and often ideologically conceived women's imagery, bearing witness to rapidly shifting political developments and often accelerated social transformations taking place in lands extending from Africa to Western and Central Asia, as well as in diasporic communities. Their powerful narratives are embedded in their art, expressing both personal and universal concerns. Across generations and working in different media, the artists share a common sense of identity not exclusively "Middle Eastern" but certainly female, which is evident in their work.

**Curator:** Linda Komaroff, Curator and Department Head, Art of the Middle East, LACMA

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

This project is supported in part by the National Endowment for the Arts.



Generous support provided by the Pasadena Art Alliance and Paulina Zamora Menéndez.

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## *Light, Space, Surface: Selections from LACMA's Collection*

### April 2–October 1, 2023

This exhibition explores the art of Light and Space as well as related works with highly polished surfaces often referred to as "finish fetish." In the 1960s and 1970s, various Southern California artists began to create works that investigate perceptual phenomena: how we come to understand form, volume, presence, and absence through light, seen directly through other materials, reflected, or refracted. Many used newly developed industrial materials—including sheet acrylic, fiberglass, and polyester resin—in their work. *Light, Space, Surface* draws on LACMA's deep holdings of this material, revealing the vibrancy and diversity of this aspect of American art history. The exhibition features works by Peter Alexander, Larry Bell, Billy Al Bengston, Judy Chicago, Ron Cooper, Mary Corse, Ronald Davis, Laddie John Dill, Fred Eversley, Robert Irwin, Craig Kauffman, John McCracken, Helen Pashgian, Roland Reiss, Roy Thurston, and Hap Tivey.

**Curator:** Carol S. Eliel, Senior Curator, Modern Art, LACMA

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

Generous support is provided by the Carl & Marilyn Thoma Foundation.



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***Artist Selects: Silke Otto-Knapp, The Living We Are Doing, Always Among Others***

**March 18, 2023–Ongoing**

This exhibition is the first in a series of exchanges between artists and LACMA's Rifkind Center for German Expressionist Studies. Silke Otto-Knapp (1970–2022), a German-born, Los Angeles–based artist, is best known for her monochromatic work in watercolor. For this project, on view in LACMA's Modern Art Galleries, she selected works that appealed to her among the collection's thousands of prints, drawings, books, and periodicals. She borrowed the exhibition's subtitle, "The Living We Are Doing, Always Among Others," from her friend and colleague, the art historian Darby English. Though Otto-Knapp passed away before she could see her curatorial project realized, this installation is a testament to her engagement with art and ideas. One could view the assembled works of art as a meditation on community and experiences of pandemic isolation, or as an exploration of the question: how do we live together apart, as a gathering of individuals?

**Curator:** Erin Maynes, Assistant Curator, Robert Gore Rifkind Center for German Expressionist Studies, LACMA.

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

***Afro-Atlantic Histories***

**December 11, 2022–September 10, 2023**

*Afro-Atlantic Histories* charts the transatlantic slave trade and its legacies in the African diaspora. Through a series of dialogues across time, the exhibition features artworks produced in Africa, Europe, and the Americas in the last four centuries to reexamine—from a global perspective—histories and stories of enslavement, resilience, and the struggle for liberation. The exhibition is organized around six groupings: Maps and Margins, Enslavements and Emancipations, Everyday Lives, Rites and Rhythms, Portraits, and Resistances and Activism. Each section considers the critical impact of the African diaspora reflected in historic and contemporary artworks. *Histórias Afro-Atlânticas* originated at the Museu de Arte de São Paulo Assis Chateaubriand (MASP) and the Instituto Tomie Ohtake in Brazil, in 2018. Touring venues in the U.S. include the Museum of Fine Arts, Houston, the National Gallery of Art, and the Dallas Museum of Art. This is the only presentation on the West Coast.

**Curators:** Adriano Pedrosa, Artistic Director, MASP; Ayron Heráclito, Guest Curator; Hélio Menezes, Guest Curator; Lilia Moritz Schwarcz, Adjunct Curator of Histories, MASP; and Tomás Toledo, Former Chief Curator, MASP. North American tour: Kanitra Fletcher, Associate Curator, African American and Afro-Diasporic Art, National Gallery of Art, Washington, D.C. LACMA presentation: José Luis Blondet, Former Curator of Special Initiatives, and Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art, LACMA.

**Credit:** This exhibition is co-organized by the Museum of Fine Arts, Houston and the Museu de Arte de São Paulo Assis Chateaubriand - MASP in collaboration with the National Gallery of Art, Washington, D.C.

Generous support provided by Wemimo Abbey and Taylor Abbey, Ina Coleman, Chelsea Crowder-Luke and Emerson Luke, Brickson E. Diamond, George C. Fatheree III and Azita Karimkhany Fatheree, Lisa and Andrew Gilford, Joanne and Malcolm Johnson, Deon T. Jones and Cameron J. Ross, Demetrio Kerrison and Gianna Drake-Kerrison, Jill Lawrence and Paul Koplín, V. Joy Simmons, MD, Graham Steele and Ulysses de Santi, and Stephanie and Leon Vahn.

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Edgerton Foundation, Emily and Teddy Greenspan, Mary and Daniel James, Justin Lubliner, Kelsey Lee Offield, Koni and Geoff Rich, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

***New Abstracts: Recent Acquisitions***

**November 12, 2022–September 17, 2023**

*New Abstracts* showcases an expansive range of practices constituting abstract art today. Despite strong counter currents in the contemporary art world, such as the resurgence of figurative painting, innovations in augmented reality, and the development of NFTs, abstraction continues to offer rich possibilities for innovation and introspection. Many artists working with abstract vocabularies today interrogate not only the possibilities of color, material, gesture, and form, but also the potential for injecting abstract art with political, spiritual, or personal meaning. LACMA has a long history of presenting abstract art, dating to the 1964 exhibition *Post-Painterly Abstraction* at the Los Angeles County Museum in Exposition Park. All of the works in *New Abstracts* are recent additions to the museum's permanent collection, many on view for the first time since being acquired. Featured artists include Tanya Aguiñiga, Peter Bradley, Sarah Crowner, Jadé Fadojutimi, Channing Hansen, Naotaka Hiro, Alex Hubbard, and Lee Ufan.

**Curator:** Jennifer King, Associate Curator, Contemporary Art, LACMA

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

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***Yassi Mazandi: Language of the Birds***

**August 14, 2022–February 4, 2024**

A kinetic sculptural work by Yassi Mazandi, *Language of the Birds* takes its name and theme from an epic 12th-century Persian poem by Farid al-Din 'Attar, a parable about a mystical quest for God, a spiritual home, or even our own highest good. The mission is undertaken by 100 birds seeking a worldly ruler—the mythical Simurgh. Many birds perish along the way until 30 remain, only to realize they themselves are the Simurgh (literally “30 birds” in Persian). The stark, abstract bronze sculptures are suspended from the north side of the Resnick Pavilion. Stripped of feathers, Mazandi's dramatic birds evoke 'Attar's powerful mystical poem universalizing the quest for meaning. They also call to mind today's key issue—climate change—and the ways in which it imperils many avian species and contributes to human migration, often accompanied by dangerous journeys and inhospitable reception.

**Curator:** Linda Komaroff, Curator and Department Head, Art of the Middle East, LACMA

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

Generous support provided by the Dorothea Leonhardt Fund - Joanne L. Cassullo of Communities Foundation of Texas.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Mary and Daniel James, Justin Lubliner, Kelsey Lee Offield, Koni and Geoff Rich, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

***Ai Weiwei: Circle of Animals/Zodiac Heads***

### **March 26, 2022–Ongoing**

Ai Weiwei's *Circle of Animals/Zodiac Heads* references a long and ongoing story of cross-cultural exchange and collision between China and the West, beginning with a mid-18th century fountain at Yuanmingyuan, the Old Summer Palace in Beijing. The fountain, commissioned by Emperor Qianlong and designed by Jesuit priests promoting Catholicism in China, was used to tell time: 12 zodiac animal sculptures each spouted water for two hours (or one shichen) each day. During the Second Opium War in 1860, the waterspouts were looted from Yuanmingyuan by French and British forces. Over the past 35 years, a number of the original waterspouts have appeared in auctions, including a 2009 auction that spurred controversial repatriation efforts and discussions of ownership, due to the European origin of the original designers. At present, seven of the original waterspouts have been located and returned to China, while the locations of the other five remain unknown.

**Curator:** Susanna Ferrell, Wynn Resorts Associate Curator, Chinese and Korean Art, LACMA

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

### **Modern Art Collection**

#### **June 13, 2021–Ongoing**

LACMA's Modern art collection, which primarily features European and American art from 1900 to the 1960s, returns to public view with examples of work from the museum's American, Decorative Arts and Design, and Latin American art holdings. As in the past, several galleries are dedicated to the Janice and Henri Lazarof Collection—including concentrations of work by Pablo Picasso and Alberto Giacometti—and others are devoted to the museum's renowned German Expressionist holdings of paintings, sculpture, and works on paper. The installation presents Michael McMillen's immersive environment *Central Meridian (The Garage)* (1981), and recent acquisitions by Josef Albers, Judy Chicago, Theo van Doesburg, Maren Hassinger, Jacob Lawrence, Anne Truitt, and others are displayed for the first time. The Modern art galleries have been redesigned in collaboration with Gehry Partners, LLP, and include new interpretive texts, a series of thematic audio tours, and an installation soundtrack.

**Curator:** Stephanie Barron, Senior Curator and Department Head, Modern Art, LACMA

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

**Images** (page 1): (Left) *Snuffbox in the shape of a dog*, Germany, c. 1740–50, Los Angeles County Museum of Art, gift of The Rosalinde and Arthur Gilbert Foundation and the 2022 Decorative Arts and Design Acquisitions Committee, photo © Museum Associates/LACMA; (Center, left) Ambrosius Bosschaert, *Bouquet of Flowers on a Ledge*, 1619, Los Angeles County Museum of Art, gift of Mr. and Mrs. Edward W. Carter, photo © Museum Associates/LACMA; (Center, right) Andrea Zittel, *'White Felted Dress #3' from A-Z Fiber Form Uniforms*, 2002, wool, hand-felted, Los Angeles County Museum of Art, purchased with funds provided by David and Susan Gersh. © Andrea Zittel, photo © Museum Associates/LACMA; (Right) *A Banquet Scene with Hormuz*, Folio from a Dispersed Manuscript of the Shahnama of Firdawsi, Iran, Shiraz, c. 1485–95, Los Angeles County Museum of Art, The Nasli M. Heeramanek Collection, gift of Joan Palevsky, photo © Museum Associates/LACMA