

Illustrated Checklist

(Unless otherwise noted, all works are on view in *50 for 50* and photos are © Museum Associates/ LACMA.)



Ethiopian Crosses

Ethiopia, Cross, Zagwe dynasty, 13th–14th century, bronze, 10 × 5 1/8 × 1 in. (25.4 × 13.02 × 2.54 cm)

Ethiopia, Cross, 13th–14th century, iron, 16 × 3 1/8 in. (40.64 × 7.94 cm)

Ethiopia, Cross, 13th–14th century, iron, 17 × 4 1/4 in. (43.18 × 10.8 cm)

Ethiopia, Cross, late Zagwe dynasty, 14th–15th century, bronze, 9 5/8 × 7 1/4 × 3/4 in. (24.45 × 18.42 × 1.91 cm)

Ethiopia, Cross, 15th–16th century, iron, 11 3/4 × 5 1/2 × 3/4 in. (29.85 × 13.97 × 1.91 cm)

Purchased with funds provided by the Ancient Art Deaccession Fund and the Decorative Arts and Design Deaccession Fund in honor of the museum's 50th anniversary

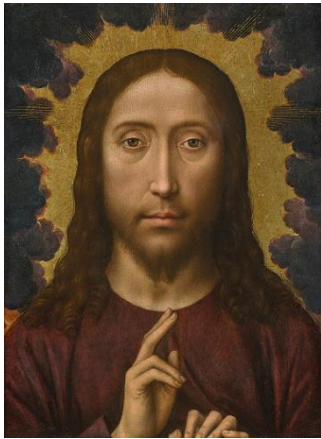
A stunning group of five rare Ethiopian crosses in bronze, iron, and silver dates from 12th–16th centuries AD and possibly earlier. The works include both handheld and processional crosses, the latter of which were carried by priests during liturgical ceremonies. Crosses such as these were and still are said to have healing powers among the blessings they convey. The crosses make a dramatic and important addition to LACMA's collection for their aesthetic virtuosity, their origin from an area of northeastern Africa that is seldom represented in US museum collections, and their extraordinary linkages to Byzantium and early Christian communities of the Mediterranean.



Taddeo Gaddi, *Crucifixion with the Madonna and Saint John the Evangelist*, c. 1360, oil and tempera on panel, 24 x 13 in. (61 x 33 cm), Promised gift of Suzanne Deal Booth in honor of the museum's 50th anniversary

One of the most important painters in 14th-century Florence, Taddeo Gaddi continued Giotto's tradition in his native city. Gaddi may have worked alongside Giotto at Santa Croce as early as 1332. From Giotto the artist learned how to paint simple religious scenes with intense and sober emotion, as exemplified in this beautifully conserved panel. Known essentially as a painter of frescoes and larger works, Gaddi is perhaps less famous for his small works, such as this one, which is extremely rare. This painting belonged in the 19th century to René de

Saint-Marceaux, a French sculptor represented in LACMA's collection, and it will be a significant addition to the museum's small but growing holdings of early Renaissance painting.



Hans Memling, *Christ Blessing*, 1480–85, oil on Baltic oak panel, 13 1/2 × 10 1/2 in. (34.3 × 26.7 cm), Promised gift of Lynda and Stewart Resnick in honor of the museum's 50th anniversary

Hans Memling's brilliant early Renaissance masterwork was in the private collection of a single family for over 150 years prior to its acquisition by Mr. and Mrs. Resnick. While a shimmering halo of gold emanates from the head of Christ, Memling nevertheless presents a humble and humanized image that hovers between the depiction of a religious icon and secular portrait. Its powerful realism is emphasized further by the fingers of Christ's left hand, which rest on the edge of the picture plane—a groundbreaking innovation that would be adopted by artists throughout Europe. *Christ Blessing* will be a crucial addition to LACMA's collection of early Netherlandish paintings.



Albrecht Dürer, *Melencolia I*, 1514, engraving, sheet: 9 5/8 x 7 1/2 in. (24.45 x 19.05 cm), Promised gift of Herman and Ruth Engel in honor of the museum's 50th anniversary

The leading artist of the German Renaissance, Albrecht Dürer was a printmaker of unprecedented technical virtuosity and intellectual scope. His “Master Engravings”—*Knight, Death and the Devil*, *Saint Jerome in His Study*, and *Melencolia I*—are considered his most accomplished prints in their concept and execution. The subject of *Melencolia I* presents an iconographic challenge that has inspired generations of scholars. The brooding winged figure personifies melancholy, the one of the four humors associated with creative genius in Renaissance thought. Surrounding her are the instruments of geometry, the liberal art underlying artistic creation. A work of great erudition, *Melencolia I* has been described as Dürer's spiritual self-portrait, in which he combined these two concepts to express his artistic struggle. The best examples of *Melencolia I* are praised for their delicate silvery tones represented in this remarkable impression of Dürer's deeply engaging and enigmatic masterpiece.



Giambologna, *Flying Mercury*, probably 1580s, bronze, 24 × 7 1/2 × 11 1/4 in. (61 × 19 × 28.6 cm), Promised gift of Lynda and Stewart Resnick in honor of the museum's 50th anniversary

The great Mannerist sculptor Giambologna was a beneficiary of the Medici family's generosity and was appointed court sculptor in 1565. *Flying Mercury* is one of his most famous compositions, and it was produced in several iterations—it shows Mercury powerfully and elegantly twisting upward into flight. This bronze was probably executed in the 1580s, by which time Giambologna had reworked his composition and emphasized its verticality. Mr. and Mrs. Resnick's *Flying Mercury* is among the highest quality of the known examples of the work, as the sculpture was probably cast in Giambologna's own workshop from a model made by the master himself.



Zhang Hong, *Portrait of Master Huanyu*, China, Ming dynasty, Tianqi reign, 1626, hanging scroll, ink and colors on silk, Gift of Sharon and Robert H. Blumenfield in honor of the museum's 50th anniversary

Zhang Hong was a well-known early 17th-century painter from Jiangsu province, an affluent and pivotal center of Ming dynasty culture. Best known for his landscape paintings, the artist's portraits are rare among his surviving works, and this is the only known example in an American collection. The painter's inscription tells us that the figure is Master Huanyu, shown at age 64. Master Huanyu is a nickname (*huanyu* means "world"), and the figure has yet to be precisely identified. The subject is shown wearing a pale linen robe, perhaps indicating that he was in mourning (white, or off-white, is the traditional color of mourning in China). This large hanging scroll is a superb example of a Ming dynasty portrait painted from life (distinct from a funerary ancestor portrait). The painting is doubly significant as the second work by the artist to enter LACMA's collection.



Frans Snyders, *Game Market*, 1630s, oil on canvas, 80 11/16 × 134 1/4 in. (205 × 341 cm), Gift of The Ahmanson Foundation in honor of the museum's 50th anniversary

Frans Snyders's monumental paintings of larders and market scenes were originally displayed as pairs or groups of four in public buildings, but especially in wealthy homes. *Game Market* hung together with a painting of equal dimensions representing a fish market until both paintings were sold to separate owners in 1987. This painting represents a market table overflowing with wild game. The display of wild game and fruit celebrates the abundance of the land. Snyders worked closely with Peter Paul Rubens in his Antwerp studio; the city is represented in the upper right corner of the composition.

This work is currently on view on the third floor of the Ahmanson Building.



Mexico, Peribán, *Trunk (Baúl)*, second half of the 17th century, wood, lacquer, 25 1/2 × 43 1/2 × 18 1/2 in. (64.77 × 110.49 × 46.99 cm), Gift of Ronald A. Belkin in honor of LACMA's 50th anniversary, Long Beach, California

Lacquerware is one of the most original decorative art forms from New Spain (Mexico). Although the tradition goes back to ancient times, after the arrival of Spanish settlers, indigenous artists adapted the technique to the creation of Western-style decorative objects. High demand was due in part to the fashion for Asian goods introduced to the colony through trade with the East beginning in the 16th century. Many fine works of Mexican lacquerware were sent back to Europe as prized gifts on account of their intricate and colorful decoration and exotic medium. The earliest artist workshops for lacquerware were in Peribán (western Michoacán), but only about a dozen works from the 17th century survive, making this an extremely rare example. The trunk is lavishly decorated with European-inspired motifs and a rich assortment of birds native to the Americas.



Giovanni Lorenzo Bernini, *Portrait of a Gentleman*, c. 1670–75, marble, 21 7/16 × 21 1/16 × 10 5/8 in. (54.5 × 53.5 × 27 cm), Gift of The Ahmanson Foundation in honor of the museum's 50th anniversary

Along with Donatello, Michelangelo, and Canova, Bernini is one of the key artists who defined the course of sculpture in Italy. His name, associated not only with sculpture but also with architecture and urban planning, has become the emblem of the Roman Baroque. Many of Bernini's patrons requested to have their portraits done by the artist. Portraiture was a genre in which Bernini excelled as no other artist could surpass him in rendering the expression of their sitters, the texture of their flesh, or the details of their costumes. Although his models were eager to have their likenesses convey their power and social status, Bernini also represented them as individuals. The sitter depicted in *Portrait of a Gentleman* has not yet been identified. The subject appears to be of a sufficiently advanced age for time to have left its marks. The skin near his eyes has lost its elasticity, and his hair is receding. Perhaps a close friend of the artist, he is informally dressed, a button of his shirt casually undone. The portrait belongs to the artist's late period, probably around 1670. Its broad execution, particularly in the somewhat simplified treatment of the draperies, confers the bust a troubling immediacy.



Giovanni Battista Lenardi, *The Assumption of the Virgin with Saints Anne and Nicholas of Myra*, 1690, oil on canvas, 100 × 66 in. (254 × 167.6 cm), Gift of Tadeusz and Carolyn Feruzzi Wellisz in honor of the museum's 50th anniversary and of J. Patrice Marandel, Robert Ahmanson Chief Curator of European Art

Giovanni Battista Lenardi was a prolific artist in 17th century Rome. In high demand, he provided numerous frescoes and altarpieces for the many churches that were being erected at the time. This altarpiece represents the Assumption of the Virgin and hung for centuries in the Church of San Giuseppe dei Falegnami, near the Roman Forum. The saint on the right is Saint Nicholas of Myra—a bishop of the Eastern Church represented wearing accurate orthodox rather than catholic vestments. The saint acquired popularity in later centuries as the model for “Santa Claus.” It is the only full-fledged example of a Baroque altarpiece in LACMA’s collection.

This work currently on view on the third floor of the Ahmanson Building.



François Boucher, *Leda and the Swan*, 1742, oil on canvas, 23 1/2 × 29 1/4 in. (59.7 × 74.3 cm), Promised gift of Lynda and Stewart Resnick in honor of the museum's 50th anniversary

François Boucher is the artist most associated with the formulation of the Rococo and its dissemination throughout Europe. Well known for his high-toned palette and paintings of mythological themes, the artist’s compositions have come to signify the playfulness of mid-18th-century France. *Leda and the Swan* is based on the classical story of Leda seduced by Zeus in the form of a swan. Even before the painting’s debut at the Paris Salon of 1742, one of Boucher’s most supportive patrons commissioned a version of this work, having seen the painting in Boucher’s studio. *Leda and the Swan* will join six others paintings by Boucher in LACMA’s collection.



Miguel Cabrera, 6. *From Spaniard and Morisca, Albino Girl (6. De español y morisca, albina)*, 1763, oil on canvas, canvas: 51 5/8 × 41 3/8 in. (131.13 × 105.09 cm), mount: 54 3/4 × 44 1/4 × 2 3/8 in. (139.07 × 112.4 × 6.03 cm), Purchased with funds provided by Kelvin Davis in honor of the museum's 50th anniversary and partial gift of Christina Jones Janssen in honor of the Gregory and Harriet Jones Family

In 1763 the celebrated Miguel Cabrera created his famous (and only) set of casta painting, a uniquely Mexican pictorial genre documenting the process of racial mixing among the colony’s inhabitants—Amerindians, Spaniards, and Africans. The set originally comprised 16 separate canvases, long dispersed. LACMA’s picture is one of two works whose whereabouts had remained unknown.

It portrays the mixture of Spanish male and a *morisca* woman (the progeny of a Spaniard and mulatto woman) who beget an albino child. The tenderness of the scene, with the *morisca* woman gently handing over her child to the Spanish man is striking, as is the attention lavished on the figures clothing, wearing a combination of New Spanish, European, and Asian garments. Still preserved in its original traveling scroll case, the painting was acquired in Spain in the 1920s and has since remained in California. This remarkable *casta* painting represents a major discovery in the field of Spanish colonial art.



India, Uttar Pradesh, Awadh, Lucknow, Tureen with Cover, c. 1775, parcel-gilt silver, chased and engraved, height: 8 1/4 in. (21 cm), diameter: 8 11/16 in. (22 cm), Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary

A tour de force of metalworking design and technique blending European tableware traditions and Indian aesthetic sensibilities, this elegant soup tureen made of chased and engraved parcel-gilt silver was likely part of an elaborate dining set commissioned by an elite European resident of Lucknow, the leading cultural center of northern India in the late-18th through mid-19th century. Artists in the cosmopolitan city and court developed a distinctive hybrid Euro-Indian aesthetic style to embellish a wide range of artistic and architectural forms, including this remarkable tureen, whose attribution to Lucknow can be corroborated by stylistic analysis. Its principal decorative motif of a scrolling vine with lush stylized blossoms, fruit, and interspersed perching birds closely parallels the foliated creepers frequently used to decorate the margins of contemporaneous paintings from Lucknow. This tureen is an incomparable work of art with historical significance, and its acquisition epitomizes LACMA's renowned collection of South Asian decorative arts.

This work is on currently view on the fourth floor of the Ahmanson Building.

Serpent Headdress (*a-Mantsho-na-Tshol*), Republic of Guinea, Baga peoples, possibly late 18th century, wood with pigments, height: 65 1/2 in. (166.37 cm), Promised gift of Bobby Kotick in honor of the museum's 50th anniversary, image © Sotheby's



This magnificent undulating serpent spirit headdress called *a-Mantsho-na-Tshol*, evokes the spirit of a divine being who assisted the Baga peoples of Guinea in their forced migration from ancestral lands prior to the 15th century. The serpent spirit empowered the Baga through its ability to bring rain, ensure prosperity, bestow children, and serve as a protector. The sinuous form of the serpent is both aesthetically compelling and brilliantly balanced. It was to be worn as a headdress during ceremonies to mark the completion of initiation stages of young

adolescents in transition to adulthood. The headdress was worn by young male dancers, who took turns performing with it to reveal innovative choreographies while demonstrating their acrobatic abilities. The serpent headdress stands alone as a powerfully minimalist form, with the rhythmic curvature of its axis and the grace of its interlinked diamond-shaped patterns produced from natural pigments in the symbolic triad of red, white, and black.



Paul Storr, *Vase*, 1811–12, silver, Purchased with funds provided by The Rosalinde and Arthur Gilbert Foundation, the family of Sir Arthur Gilbert, and Marilyn B. and Calvin B. Gross in honor of the museum's 50th anniversary. This magnificent vessel is modeled on the Stowe Vase—a monumental marble sculpture from the second century excavated near Rome in 1769. Omnivorous collector and newspaper titan William Randolph Hearst donated the Roman vase to LACMA in 1951. Named for the country estate of the British aristocrat who previously owned it, the marble vase was widely admired when depicted in Giovanni Battista Piranesi's 1778 etchings of classical antiquities. Inspired by Piranesi, leading British metalsmith Paul Storr created this spectacular version in silver. It is a testament to the importance of archaeological sources in shaping the development of Neoclassical style. With Storr's iteration joining its ancient prototype, already part of LACMA's collection, the museum will be able to demonstrate the profound impact of an iconic form in the history of art and design.



Janus Reliquary Guardian Figure, Gabonese Republic or Republic of the Congo, Kota peoples, Ndassa group, mid-19th century, wood, copper, brass, iron, and cowrie shell, height: approximately 24 in. (60.96 cm), Promised gift of Terry and Lionel Bell in honor of the museum's 50th anniversary. For Kota peoples of Gabon, reliquary guardian figures were originally used to protect relics of important ancestors. The figures were kept in shrine houses, and their reflective copper-and-brass ornamentation on the surface of their wooden framework served to deter trespassers who might approach the sacred spaces. Reliquary guardian figures are among the most iconic sculptures of Africa and were inspirational to early European Modernists because of their abstract rendering of the human form. This guardian is particularly important for its striking janus form; its two sides reinforce the notion of vigilance and the all-seeing powers of the reliquary guardian. Furthermore, the style is associated with specific subgroups of the Kota, in which the two faces are completely different in style and character. Called *mbulu viti*, such double-faced Kotas are considered the earliest and most powerful, with the convex side identified as male, and the concave side as female.



Whistler, James McNeill

Black Lion Wharf, 1859, from the *Thames Set*, 1871, etching, state iv/iv, plate 5 3/4 × 8 3/4 in. (14.61 × 22.23 cm), sheet: 8 3/4 × 14 in. (22.23 × 35.56 cm)



Speke Hall: The Avenue, 1870–78, etching and drypoint, state iii/xiv, plate: 8 15/16 × 5 15/16 in. (22.7 × 15.08 cm)



The Little Lagoon, 1879–80, from the *First Venice Set*, 1880, etching and drypoint, state iii/iv, plate: 8 7/8 × 5 7/8 in. (22.54 × 14.92 cm); sheet: 12 3/8 × 8 3/4 in. (31.43 × 22.23 cm)



The Garden, 1879–80, from the *Second Venice Set*, 1886, etching and drypoint, state xii/xv, sheet: 12 1/16 × 9 5/16 in. (30.64 × 23.65 cm)



The Two Doorways, 1879–80, from the *First Venice Set*, 1880, etching and drypoint, state i/xiii, plate: 7 5/16 × 11 1/2 in. (18.57 × 29.21 cm); sheet: 11 × 14 7/8 in. (27.94 × 37.78 cm)

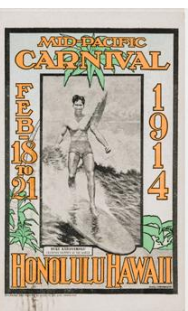


Palaces, Brussels, 1887, etching and drypoint, state i/ii, sheet: 8 5/8 × 5 3/8 in. (21.91 × 13.65 cm)



Church, Amsterdam, 1889, etching, only state, sheet: 8 5/8 × 5 in. (21.91 × 12.7 cm)

Gifts of Anita and Julius L. Zelman in honor of the museum's 50th anniversary
Throughout his career, spent mostly in Paris and London, the American-born artist James McNeill Whistler chronicled in prints his response to the urban scenes, built landscapes, and people he encountered. His etchings and drypoints range from sketch plates drawn en plein air and informal portraits to elaborately composed large plates. With their summary style and fragmentary views, Whistler's prints promoted an aesthetic language counter to the prevailing Victorian taste. His investment in etching as a medium for original artistic expression, together with his technical mastery, encouraged a new market of collectors and connoisseurs. Notably, Whistler exploited the trace of creative process and the unique treatment of individual impressions to great artistic and commercial ends. His proofs record reworkings of plates, his specially inked impressions, and his use of different papers and inks challenge the status of the print as a multiple object and furthermore call into question a work of art's ultimate resolution.



The Mark and Carolyn Blackburn Collection of Photography

Thomas Andrew, *Seated Woman*, 1890s, gelatin silver print

Arthur James Iles, *Maori Woman*, 1890s, gelatin silver print,

Thomas Andrew, *Man with Gourd Carrier*, 1890–1910, gelatin silver print

Thomas Andrew, *Girl with Fan*, 1890s, gelatin silver print

A.R. Gurrey Jr., *Koko Head*, early 20th century, gelatin silver print

A.R. Gurrey Jr., *The Windward Side of Oahu*, early 20th century, gelatin silver print

Unknown artist, *Duke Kahanamoku*, c. 1917, gelatin silver print

Unknown artist, *Hawaii Midpacific Carnival*, 1913, color-lithograph postcards

Unknown artist, *Hawaii Midpacific Carnival*, 1914, color-lithograph postcards

Arthur James Iles, *Tuterei Karewa, Ngatimaru Chief*, 1890–1920, gelatin silver print

Unknown artist, *Fijian Warrior (with Whale-Tooth Necklace)*, albumen print

Unknown artist, *Three Scenic Views of the Navua River Area, Fiji*, albumen print

Unknown artist, *Duke Kahanamoku's Surfboard*, Hawaii, c. 1920s, redwood, 156 x 22 x 3 inches

Partial gifts of Mark and Carolyn Blackburn and purchased with funds from LACMA's 50th Anniversary Gala, with additional donors to be announced. The Mark and Carolyn Blackburn Collection of Photography from Polynesia consists of over 5,000 photographs, glass slides, original postcards, carte de visites, and single photographic images. The collection ranges in time from the 1860s to the present and includes the work of notable photographers such as Arthur James Iles, Thomas Andrews, and Francis Flaherty. Thirty-three albums of original photographs in the collection document a range of locations, including Fiji, Samoa, New Guinea, Tahiti, and Hawaii. The collection has been assembled over a period of 35 years and continues to grow with new discoveries and additions. The Blackburns have also acquired works by more contemporary

photographers such as E.Y. Yanagi, who documented Hawaiian urbanism of the 1970s and Samoan artist Yuki Kihara. The second portion of the collection includes documentation on the history of surfing. Additional parts of the collection cover innovations in the sport from the 1950s through the 1960s and includes numerous posters and graphic works representing beach life, water sports, and the development of tourism in the Pacific from about 1900 onward.

An additional selection of works from The Mark and Carolyn Blackburn Collection of Photography is on view in the Art of the Pacific Galleries on the first floor of the Ahmanson building.



Jean-Auguste-Dominique Ingres, *The Virgin with the Host*, 1860, oil on canvas, 23 5/8 × 18 1/8 in. (60 × 46 cm), Promised gift of Lynda and Stewart Resnick in honor of the museum's 50th anniversary

One of the most dominant figures of 19th-century French painting, Jean-Auguste-Dominique Ingres epitomized the Neoclassical ideal. With a clarity and linearity unmatched throughout the century, Ingres promoted the traditional qualities of painting that were critical to the French academic tradition. The symmetry and attention to drawing in *The Virgin with the Host* are emblematic of the artist's best work, and the Virgin stands as a serene anchor amidst a group of busybody cherubs set against the swirl of vibrant fabric framing their backs. Throughout his career Ingres often repeated and reworked his subjects, while altering their image, composition, or style; he created several versions of this religious subject beginning in 1824, and this picture is the penultimate iteration, a thoroughly refined masterpiece completed in 1860.



Jean-Baptiste Carpeaux, *Study for The Dance*, c. 1865, plaster, 32 × 25 × 14 in. (81.28 × 63.5 × 35.56 cm), Loan and promised gift of The A. Jerrold Perenchio Collection, photo © Fredrik Nilsen

Jean-Baptiste Carpeaux was fundamentally responsible for resuscitating sculpture in France by inventing a new visual language to capture the contemporary zeitgeist. Carpeaux's plaster *The Dance* was a study made for his breakthrough, multifigure composition commissioned for the façade of the new Paris Opera. The building announced a new, powerful Paris and inaugurated an arts center within the city. Spontaneous, passionate, and unbridled, the sculpture's most profound quality was that it was extremely of the moment, and from the minute it was unveiled, the depiction of whirling movement evoked a contemporaneity that was without precedent. This sculpture joins an exquisite oil sketch as well as three sculpted portraits in LACMA's collection, including a lively bronze bust executed just before Carpeaux began work on *The Dance*.



Claude Monet, *Two Women in a Garden*, c. 1872, oil on canvas, 20 1/4 × 26 in. (51.44 × 66.04 cm), Future gift of Wendy and Leonard Goldberg in honor of the museum's 50th anniversary

The glittering *Two Women in a Garden* reflects Claude Monet's breakthrough inquiries into the formal effects of light and color. In the picture, two women read leisurely on the grass. The strongest of the sun's spring rays permeate the protective web of leaves and sprinkle the women and their surroundings with dapples of pink and white light. This exceptional example of Impressionism fills a significant gap in LACMA's growing collection of late-19th century pictures, of Monet's works in particular. The museum's galleries now feature a great early

work by the artist, as well as three later paintings that span the 1880s through 1900. With this extraordinary promised gift, Monet's development as a painter, as well as his contributions to the beginnings of Modernism, will be fully showcased at LACMA.



Edgar Degas, *At the Café-Concert: The Song of the Dog*, 1875, gouache, pastel, and monotype on joined paper, 22 5/8 × 17 7/8 in. (57.47 × 45.4 cm), Loan and promised gift of The A. Jerrold Perenchio Collection, photo © Fredrik Nilsen

Edgar Degas's experimentation with nearly every type of media—paintings and prints, sculpture and photography—was a way to adapt a new visual language to his experiences of modern life. *At the Café-Concert: The Song of the Dog* is one of his earliest depictions of a café-concert, and the well-loved singer, Thérèse, is caught open mouthed performing a whimsical song that required her to impersonate a dog. Under the harsh, artificial glow of gas lamps, whites, reds, and pinks are interspersed with mustard yellows, grays, and browns to delineate skin and costume. Degas's sophisticated palette and technical experimentation are at their best here: the picture is formed from layers of gouache and pastel over a monotype, defining his most complex work to date.



Henri de Toulouse-Lautrec, *Jane Avril: Profile of a Woman*, 1893, oil on board, 22 × 14 in. (55.88 × 35.56 cm), Loan and promised gift of The A. Jerrold Perenchio Collection, photo © Fredrik Nilsen

Born to an aristocratic family, by the time Henri de Toulouse-Lautrec was 20 he focused his sights specifically on Montmartre, and the can-can dancer Jane Avril embodied the freedom and decadence inherent to the locale. In addition to Toulouse-Lautrec's dramatic lithographs of Avril, which were plastered throughout Paris, he also created deeply sensitive portraits, and his oil sketches of the dancer are meaningful glimpses into an identity that flickered between public and private. With no indications of the stage, in this portrait Avril is defined by a web of exaggerated brushstrokes with only a selection of her graceful features fully realized. This portrait is the first of its kind to enter LACMA's collection.



Hayashi Kodenji, *Vase with Chrysanthemum Design*, c. 1900, cloisonné, height: 5 1/8 in. (13.02 cm); diameter: 4 in. (10.16 cm)



Namikawa Yasuyuki, *Vase with Design of Butterflies and Chrysanthemums*, c. 1900–1910, cloisonné with gold and silver wires, diameter: 6 in. (15.24 cm); height: 6 3/8 in. (16.19 cm)

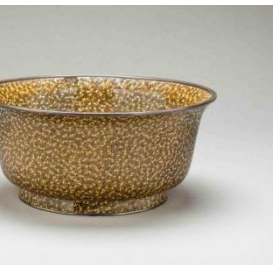


Kawade Shibatarō, *Hexagonal Bowl with Design of Peacock Feathers*, c. 1905, cloisonné, 9 × 9 1/2 × 10 3/4 in. (22.86 × 24.13 × 27.31 cm), Gift of the Japanese Cloisonné Enamels Collection of Donald K. Gerber and Sueann E. Sherry in honor of the museum's 50th anniversary



Kawade Shibatarō, *Bowl with Design of Autumn Leaves and Running Glaze Effect*, c. 1908–1910, cloisonné, 7 × 9 1/2 × 9 3/4 in. (17.78 × 24.13 × 24.77 cm)

Promised gifts of the Japanese Cloisonné Enamels Collection of Donald K. Gerber and Sueann E. Sherry in honor of the museum's 50th anniversary



Kumeno Teitaro, *Footed Bowl with Design of Tiny Butterflies*, first quarter of the 20th century, cloisonné, height: 3 3/4 in. (9.53 cm), diameter: 8 3/4 in. (22.23 cm), Gift of the Japanese Cloisonné Enamels Collection of Donald K. Gerber and Sueann E. Sherry in honor of the museum's 50th anniversary

Donald Gerber's gift of Japanese cloisonné enamels on the occasion of LACMA's 50th anniversary comprises five masterworks. Namikawa Yasuyuki's *Vase with Design of Butterflies and Chrysanthemums* showcases his trademark pure black ground and his uniquely beautiful sculpted wires. Kawade Shibatarō's *Bowl with Design of Autumn Leaves and Running Glaze Effect* depicts autumn leaves contrasting with an astonishingly difficult rendering of a ceramic running glaze. In a second piece by Kawade Shibatarō, *Hexagonal Bowl with Design of Peacock Feathers*, plumes form musical clef shapes beautifully intertwined; the peacock feathers cross the outer edges of the bowl, a difficult effect to achieve given the fact that there is no support for the fired enamels on the exposed edges. Kumeno Teitaro's *Footed Bowl with Design of Tiny Butterflies* at first glance appears to bear a mottled abstract design. Closer inspection reveals a meticulous rendering of myriad tiny butterflies. Lastly, Hayashi Kodenji specialized in extremely fine wirework, bringing to life some of the finest designs of nature motifs. In *Vase with Chrysanthemum Design*, he creates a superb three-dimensional spatial effect without equal in the history of Japanese cloisonné.



Ernst Ludwig Kirchner, *Dancer with Necklace*, 1910, painted wood, 21 3/8 x 6 x 5 1/2 in. (54.29 x 15.24 x 13.97 cm), Purchased with funds provided by the Robert Halff Endowment Fund, Modern and Contemporary Art Acquisition Endowment Fund, Modern Art Acquisition Fund, Robert Gore Rifkind Foundation, Modern Art Deaccession Fund, and LACMA's 50th Anniversary Gala in honor of Stephanie Barron, the museum's Senior Curator of Modern Art

German Expressionist Ernst Ludwig Kirchner and his fellow Brücke artists, known for their powerful paintings and prints, also created dozens of sculpted nude figures during the 1910s and 1920s. Only a few of these roughly hewn sculptures survived the Nazis attack on "degenerate art." *Dancer with Necklace* is Kirchner's first freestanding nude figural sculpture. Carving figures, he wrote in 1911, "gives drawing more determination and it is a sensual pleasure, when blow for blow the figure grows out of the tree trunk." This extremely rare sculpture was thought lost or destroyed for many years and was only discovered in conjunction with LACMA's *German Expressionist Sculpture* exhibition in 1982. It remained on long-term loan at the museum for over 20 years, and now the acquisition is made possible in part through the proceeds from the 50th Anniversary Gala.



Kees van Dongen, *Before the Mirror*, c. 1911, oil on canvas, 39 1/4 x 31 1/2 in. (99.7 x 80.01 cm), Loan and promised gift of The A. Jerrold Perenchio Collection, © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris, photo © Fredrik Nilsen

In one of the first artist studios with electric lighting, the Dutch-born artist Kees van Dongen painted the highly stylized *Before the Mirror*. Awash in unyielding white light, a sinuous female figure in a diaphanous nightgown or slip anchors the reductive composition. The background blocks of red and black, along with the simplified chair and table, flatten the depth of the interior, while the mirror alluded to in the title is missing; instead, it is the viewer of the painting that functions as such. Along with two other paintings by Van Dongen in The A. Jerrold Perenchio Collection, these are the first works of the artist to enter LACMA's collection.



Edouard Vuillard, *Sacha Guitry in His Dressing Room*, 1911, pastel on paper laid down on board, 29 x 37 7/8 in. (73.66 x 96.2 cm), Loan and promised gift of The A. Jerrold Perenchio Collection, © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris, photo © Fredrik Nilsen

Commissioned by the sitter at the time of his first success as a playwright and actor, Edouard Vuillard's resplendent pastel portrait is a spatially complex testament both to the sitter's craft and the artist's understanding of it. The composition vibrates with color, including the blue-striped walls, magenta-framed

mirror, and Guitry's own corpulent green-and-pink figure. Additionally, the portrait's arrangement—brilliantly imagined through mirrors and lights—showcases Vuillard's profound understanding of stagecraft: its structure harnesses the same illusionistic tools deployed every night in the darkened theaters across Paris, while simultaneously acknowledging the viewer as part of that interplay. The decorative patterning is reflective of Vuillard's best work, and this spectacular painting is the artist's first fully realized interior to enter the museum's collection.



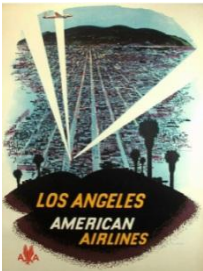
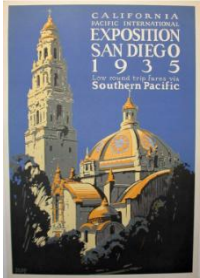
Emil Nolde, *Russian II*, c. 1914, oil on canvas, 26 3/4 × 23 3/8 in. (67.95 × 59.37 cm), Promised gift of Terri and Michael Smooke in honor of LACMA's 50th Anniversary, Los Angeles, © Nolde Stiftung Seebüll, Germany

Emil Nolde, one of the most important German Expressionist artists, is known for his works involving intense color and thick, gestural impasto. Fervently religious, Nolde created paintings in which the erotic frenzy of the figures is rendered with deliberately crude draftsmanship and dissonant colors. In 1913 he traveled to Russia, the Far East, and the South Seas, which had a deep impact on his subsequent work. In *Russian II*, based on that trip, the bearded portrait fills the entire canvas, and the haunting yellows, blacks, and rose tones reflect his use of strong colors. Although Nolde was an early advocate of Germany's Nazi Party, when they came to power, they declared his work “degenerate” and removed 1,052 of his works from museum collections. *Russian II* will be an important addition to the museum's stellar collection of German Expressionist art.



Edgar Degas, *Nude Study for Little Dancer, Aged 14*, modeled 1878–81 (cast 1928), bronze with brown patina, height: 22 1/2 in. (57.15 cm), Loan and promised gift of The A. Jerrold Perenchio Collection, photo © Fredrik Nilsen

Edgar Degas's unforgiving approach to reality can be seen throughout his oeuvre, including his most recognized work, *Little Dancer, Aged 14*. This nude study for the work may have been his first three-dimensional figure. Modeled around 1878–81, it was revelatory and caused an uproar when the wax version went on view at the Sixth Impressionist Exhibition in 1881; according to a reviewer, the lifelike colored wax, with its muslin tutu, bodice, satin slippers, and real hair, “in one blow [overthrew] the traditions of sculpture.” Instead of representing a refined young dancer, its raw handling exposed the truth of a proud young girl who was described as a “flower of the gutter” and a “rat of the opera.”



Collection of California Posters

Maurice Logan, *California Beaches*, 1923, made for Southern Pacific Company, offset lithograph, 23 × 16 in. (58.4 × 40.6 cm)

Sam Hyde Harris, *California Pacific International Exposition, San Diego*, 1935, made for Southern Pacific Company, relief print, 23 × 16 in. (58.4 × 40.6 cm)

Stan Galli, *Southern California*, late 1950s, made for United Airlines, offset lithograph, 40 x 24 ½ in. (101.6 x 62.2 cm)

Fred Ludkens, *Los Angeles*, c. 1960, made for American Airlines, offset lithograph, 39 5/8 × 30 1/4 in. (100.7 × 76.8 cm)

Gifts of Martha and Bruce Karsh in honor of the museum's 50th anniversary
Four of a collection of 34 posters

This extraordinary collection of 34 travel and event promotion posters demonstrates how California's allure was marketed from the advent of this new form of communication in the late 19th century through the 1960s, when the image of the state underwent a radical transformation. The posters publicize new means of travel to California—first by train and then by airplane. The posters offered idyllic destinations and celebrated activities made possible by the ocean and eternal sunshine. Promising paradise, they attest to the seductive power of advertising. Executed by some of the state's leading graphic artists, the posters sold the California dream through images of beaches, palm trees, redwood forests, gleaming blondes in bathing suits, Spanish colonial missions, the klieg lights of Hollywood, and noble Native Americans. Posters by Mexican American Hernando Villa, Austrian émigré Joseph Binder, and Chinese American Dong Kingman affirm the great melting pot of talent that constitutes California design. This gift makes an invaluable contribution to two important new LACMA initiatives: to develop the world's most comprehensive collection of California art in all media and to systematically acquire graphic design.

Clementine Hunter, *Camitte the Hair Fixer Is Doing Ceola's Hair*, 1940s, oil on paper, 11 3/4 x 14 3/4 in. (29.85 x 37.47 cm), Promised gift Gordon W. Bailey in honor of the museum's 50th anniversary, Image courtesy of the Gordon W. Bailey Collection

This evocative scene which depicts a friend “fixing” the hair of the artist's sister is a superb example of the artful remembrances created by Clementine Hunter, a prolific and widely celebrated self-taught artist. Hunter resided her entire life in Northwest Louisiana. She turned to painting late while working as a housekeeper at Melrose Plantation, a former agricultural center turned artists' retreat, near Baton Rouge. She painted, from memory, 20th-century rural life, recording both the hardships and joyful everyday occurrences, in bright colors and simplified

forms. This rare early painting, signed “Clemence” for Hunter, who neither read nor wrote, by Francois Mignon, one of her supporters, is regarded as one of her finest works.



Yves Klein, *Leap into the Void*, 1960, gelatin silver print, primary support: 14 × 10 3/4 in. (35.56 × 27.31 cm), frame: 24 × 20 3/4 × 1 1/2 in. (60.96 × 52.71 × 3.81 cm), The Audrey and Sydney Irmas Collection, in honor of the museum's 50th anniversary

Klein was a visionary force in 20th-century art who questioned the very idea of what art could be. Working in painting, sculpture, photography, performance, music, architecture, and the written word, Klein's iconic image *Leap into the Void* shows the artist soaring over Rue Gentil Bernard in Paris with a look of pure pleasure on his face. The sense of freedom proffered by this seemingly impulsive gesture surpasses the manufactured nature of the multiple-photograph montage—an image of the street was combined with an image of Klein's leap taken by Harry Shunk and Janos Kender. The photo montage was published on the front page of Klein's faux newspaper *Dimanche* on November 27, 1960, and sold throughout Paris for one day introducing it into the circuit of popular print culture. The work embodies Klein's philosophy that art does not present the world as mere optical description.



James Rosenquist, *Portrait of the Scull Family*, 1962, oil on canvas and wood, 76 3/4 x 96 in. (194.9 x 243.8 cm), Promised gift of Jane and Marc Nathanson in honor of the museum's 50th anniversary, photo by Josh White

Though trained as a fine artist, Rosenquist began his professional career in 1957 as a billboard painter, which is reflected in the scale and imagery of his subsequent canvases. This “portrait” of Robert and Ethel Scull—called the “Mom and Pop of Pop Art” and the first collectors to purchase Rosenquist's work—makes oblique references to their ownership of a taxicab company through the depiction of an open car door and the truncated reference to “Rates” at the top of the canvas (in 1962, New York taxi rates were 25¢ for the first 1/5 mile and 5¢ each additional 1/5). The painted, leg-shaped panels attached to the canvas, stand-ins for the viewer, lend the work an almost sculptural quality. *Portrait of the Scull Family* will be the first painting by this master of Pop Art to enter the museum's holdings.



Andy Warhol, *Two Marylins*, 1962, silkscreen ink and pencil on linen, 26 x 14 in. (66 x 35.6 cm), Promised gift of Jane and Marc Nathanson in honor of the museum's 50th anniversary, photo by Josh White

Quintessential Pop artist Andy Warhol is known for his exaltation of both celebrity and the ordinary. Among the earliest in a series of paintings made shortly after Marilyn Monroe's tragic death, *Two Marylins*—based on a publicity image from the 1953 film *Niagara*—shows the actress and sex symbol's carefully constructed public persona. Warhol's use of the commercial silkscreen technique suggests his love of the banal, while the pencil he still used in this early work evokes his extraordinary skills. The black-and-white palette and vertical repetition of the image evoke a film strip, the medium that brought Monroe to stardom and to which Warhol would soon devote significant creative energy. This important early work will join *Black and White Disaster* and two Campbell's soup cans, all from Warhol's seminal years, in LACMA's collection.



Vija Celmins, *T.V.*, 1964, oil on canvas, 26 1/4 x 36 in. (66.68 x 91.44 cm), Promised gift of Steve Tisch in honor of the museum's 50th anniversary, © 2015 Vija Celmins

Vija Celmins began to create art early as a means of shutting out the war-ravaged world around her as a child in Latvia. Her family left for Germany when she was six years old, after the Soviet invasion, and then left Germany three years later before immigrating to the United States in 1948. Celmins moved to Los Angeles in the fall of 1962. In *T.V.*, a small burning plane drops out of the sky and puts the action inside the appliance. The object is plugged in outside the picture frame, and it occupies the focal point of the painting. The detritus and smoke from the explosion mix with the clouds. Is it an image of the Vietnam War that flashed on the TV screen, or is it an image triggered by a memory of when Celmins's family fled the Soviet invasion of Latvia when she was six years old?



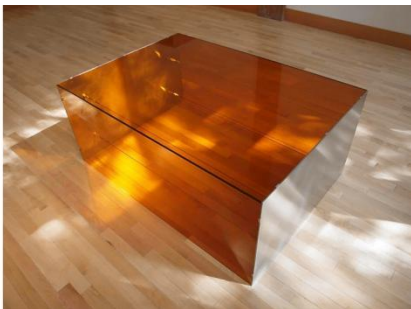
George Segal, *Laundromat*, 1966–67, plaster, plastic and metal, installation: 85 1/2 x 97 1/4 x 43 1/4 in. (217.17 x 247.02 x 109.86 cm), Promised gift of Jane and Marc Nathanson in honor of the museum's 50th anniversary,

© The George and Helen Segal Foundation / licensed by VAGA, New York
Typical of George Segal's Pop Art tableaux, *Laundromat* includes a life-sized figure set amidst found objects. Segal began by using plaster-impregnated gauze strips (designed to make orthopedic casts) to wrap his live models; the resulting white plaster figures create evocative but ghostlike presences in banal settings. Despite their lack of descriptive detail, Segal's figures nonetheless communicate emotion—here weariness, isolation, and ennui—via nuances of posture and gesture. The artist observed of his own work, “I need . . . my own peculiar

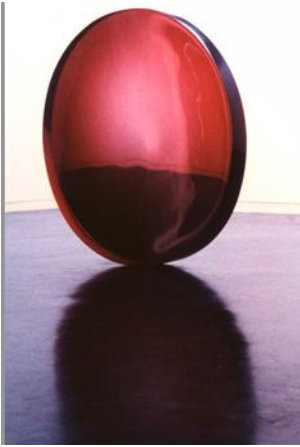
combination of hard, harsh, austere architecture, plus some kind of softness, gentleness, roundness or voluptuousness. It's my own kind of balance." *Laundromat* will join *Old Woman at the Window* (1965) in LACMA's collection, giving us two major works from this crucial, formative period in Segal's career.



Bruce Nauman, *First Hologram Series: Making Faces (D)*, 1968; *First Hologram Series: Making Faces (K)*, 1968; holographic image on glass, 8 x 10 in., Gift of Giuseppe and Giovanna Panza di Biumo in honor of the museum's 50th anniversary, © Bruce Nauman/Artists Rights Society (ARS), New York Many of Bruce Nauman's early studio works use the artist's own body as a subject. In 1968, Nauman wrote to the curators of LACMA's Art and Technology program about his interest in doing a set of holograms of himself "making faces." Although he was not able to make the works with an Art and Technology corporate partner, their conceptual ties to LACMA make them an apt gift for the museum's 50th anniversary. Nauman created two sets of holograms, *First Hologram Series: Making Faces (A–K)* and *Second Hologram Series: Full Figure Poses (A–J)*. In the former, he contorts his face into different shapes, and in the latter he captures his entire body in various positions. The gift to LACMA includes two holograms from the first series (on view in the exhibition) and one hologram from the second.



Donald Judd, *Untitled*, 1970, stainless steel, wire, amber-colored transparent Plexiglas, 28 x 48 x 34 in. (71.12 x 121.92 x 86.36 cm), Promised gift of Pamela and Jarl Mohn in honor of the museum's 50th anniversary, © Judd Foundation, licensed by VAGA, New York, NY, photo © 2010 Jeff Jahn A towering figure of Minimalism—though he rejected that label as too generalizing—and one of the most important sculptors of the postwar era, Donald Judd developed a rigorous visual vocabulary that sought "specific objects" as its primary articulation. He challenged notions of subjectivity and pictorial illusionism by creating art from industrial materials and processes whose perfect finishes focus the viewer's attention on the object itself rather than craftsmanship or subjective motivation. In 1965, Judd created his first Plexiglas "tension boxes," which are held together by visible tension wires strung inside a transparent structure. In *Untitled*, its luminous amber color is an intrinsic part of the material rather than an applied coating. The Plexiglas emits a pale glow in the surrounding space, as Judd wanted his objects to assert themselves as unified forms that affect the space around them.



DeWain Valentine, *Red Concave Circle*, 1970, cast polyester resin, diameter: 96 in. (243.84 cm), depth: 9 in. (22.86 cm), Gift of Bank of America Corporation in honor of the museum's 50th anniversary, © DeWain Valentine, photo © Harry Drinkwater

DeWain Valentine is one of the California Light and Space artists, who began in the 1960s to investigate aspects of perception through the use of translucent materials, reflective surfaces, and industrial processes. He came to love such surfaces, materials, and processes already in his native Colorado through polishing rocks and painting cars. After moving to L.A. in 1965, Valentine developed a polyester resin that allowed him to cast very large-scale objects in a single pour, including *Red Concave Circle*, one of only three disks he made at this size. Simultaneously transparent and reflective, it creates optical distortions of its surroundings. This gift from Bank of America adds to LACMA's deep holdings of Southern California art of the 1960s and 1970s, including major works by Valentine's Light and Space colleagues Peter Alexander, Larry Bell, Mary Corse, Robert Irwin, Helen Pashgian, James Turrell, Doug Wheeler, and others.



Josephus Farmer, *The Plague of Death in Egypt*, 1970s, carved and painted wood bas-relief, 27 x 40 in. (68.58 x 101.6 cm), Promised gift of Gordon W. Bailey in honor of the museum's 50th anniversary, Image courtesy of the Gordon W. Bailey Collection

Josephus Farmer was born in Tennessee into an impoverished family. In 1922, while living in St. Louis, Missouri, he headed a spiritual calling and committed to a decades-long career as a Pentecostal evangelist. Around 1950, he moved to Milwaukee, Wisconsin. Farmer funded his ministry with various endeavors and, on occasion, sold biblically-themed, painted banners and small wood reliefs. Following his retirement in the late 1960s, Farmer created several, unique, larger-scaled carvings which served as didactic tools and assisted him in spreading the word of God through illustrated biblical stories. By adding short texts to the scenes and brightly colored paint and gilding to the figures, Farmer created powerful narratives. *The Plague of Death in Egypt* illustrates events described in the five Books of Moses including the Book of Exodus, which has long resonated in African American culture, aligning their enslavement with that of the ancient Israelites.



Sam Doyle, *Jake, Our Best.*, 1978–83, house paint on metal, 47 × 28 in. (119.38 × 71.12 cm), Promised gift of Gordon W. Bailey in tribute to Jackie and Rachel Robinson in honor of the museum’s 50th anniversary, © Sam Doyle, Image courtesy of the Gordon W. Bailey Collection

Sam Doyle first made paintings that recorded the history of his unique Gullah culture and documented the achievements of prominent African Americans in 1944. By the time Doyle retired in the late 1960s, his history lesson had evolved into the St. Helena Out Door Art Gallery. In 1982, Doyle was featured in the seminal exhibition *Black Folk Art in America: 1930–1980* at the Corcoran Gallery of Art, which introduced his impassioned artwork to a broader audience that included artists Jean-Michel Basquiat, who collected Doyle's work, and Ed Ruscha. *Jake, Our Best.* is Doyle's powerful, affirmative tribute to Dodger great Jackie Robinson. Doyle elevated “Our,” proclaiming that Robinson was America's best and added a period to drive home the point. Further, he painted “T. B.” (The Best) on Robinson's uniform. Robinson was raised in Pasadena, was a breakout star at UCLA, and though he retired shortly before the Dodgers moved west in 1958, he will forever be strongly associated with the team, making it all the more fitting that this stirring work is entering LACMA's collection.



David Hockney, *Studio Hollywood Hills House*, 1982, gouache on paper, 51 × 35 3/4 in. (129.54 × 90.81 cm), Promised gift of David C. Bohnett in honor of the museum’s 50th anniversary, © David Hockney, all rights reserved, photo courtesy of L.A. Louver, Venice, CA

One of the most versatile artists of the postwar era, David Hockney has, throughout his prolific career in Los Angeles and England, uniquely investigated the nature and potency of traditional and experimental media, constantly challenging our understanding of perception and art history. His commitment to figuration engages us through his works' seductive charm and exploration of personal subject matter: his friends, studio, and self-portraiture are recurring themes. In *Studio Hollywood Hills House* (1982), Hockney images his Nichols Canyon home's living room. Its subject, flattened perspective, and saturated palette reference Pablo Picasso, who was a source of inspiration for Hockney. While in progress, Hockney also created a composite of 63 Polaroids picturing the gouache in its setting, thus complicating the notion of representation.



Herbert Singleton, *Who Do We Trust*, 1990s, carved and painted wood bas relief, 83 3/4 × 33 1/2 × 1 1/2 in. (212.73 × 85.09 × 3.81 cm), Promised gift of Gordon W. Bailey in honor of the museum's 50th anniversary, © Herbert Singleton, Image courtesy of the Gordon W. Bailey Collection

Born and raised in New Orleans, Herbert Singleton overcame many hardships during his turbulent life. In his 40s, Singleton, an accomplished carpenter, sought catharsis in art making. He dismantled an old cedar chifforobe and, using only a hammer and chisel, created his first bas relief panels. Thereafter, he transformed salvaged wood panels into symbolic friezes depicting biblical scenes, jazz funerals, second-line parades, and, frequently, the poverty, drug abuse, and violence that surrounded him. Singleton's brightly painted wood reliefs often address the deeply entrenched socio-economic realities and limitations imposed upon many in the deep South. *Who Do We Trust* is one of a few masterworks Singleton carved into oak doors and is one of only two originating from his residence where the inspired artist removed it from its hinges. The dramatic work, both an epic summation and cautionary reminder, depicts several stories from the bible that address frailty, and is directly analogous to the violence and abuses of power Singleton routinely witnessed.



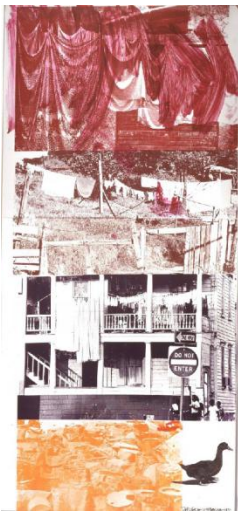
Purvis Young, *Untitled*, 1990s, mixed media on wood, 79 1/2 × 21 1/2 × 2 in. (201.93 × 54.61 × 5.08 cm), Promised gift of Gordon W. Bailey in honor of the museum's 50th anniversary, © Purvis Young Estate, Image courtesy of the Gordon W. Bailey Collection

Purvis Young was born in Liberty City on the outskirts of Miami and lived most of his life in the Overtown community. Inspired by the protest art prevalent in the 1960s and early 1970s, particularly the "Freedom Walls" painted by artists in Detroit and Chicago, Young resolved to create his own public mural. He salvaged materials, principally plywood panels from deconstructed shipping crates and signs, and determinedly attached his artworks to the exteriors of several large buildings in Overtown's Goodbread Alley. The works, depicting social, political, and religious themes, though not uniform in size, formed a huge panorama revealing Young's historical overview through a series of bold allegories. Young created expressionist works for more than 40 years. This untitled, three-panel assemblage is an energized example of Young's mature work. Though not intended to be read as a connected narrative, each panel depicts one of Young's most personal themes (bottom to top): Christ watching over a delivery truck; liberating warriors on horseback; and a victorious celebration.



Roy Lichtenstein, *Interior with Three Hanging Lamps*, 1991, oil and magna on canvas, 126 × 69 1/2 in. (320.04 × 176.53 cm), Promised gift of Jane and Marc Nathanson in honor of the museum's 50th anniversary, © Estate of Roy Lichtenstein, photo by Josh White

Roy Lichtenstein's series of domestic interiors, a major body of work begun in the early 1990s, revisits a theme he began in the early 1960s and continued in the 1970s with the series *Artist's Studio*. The interiors from the 1990s explore the space of the private collector, presenting uncluttered and idealized interiors in a highly graphic and stylized manner. *Interior with Three Hanging Lamps* includes two works within it—the painting over the couch echoing the depicted interior, and the work on the far wall recalling Lichtenstein's own "Modern Paintings" series. LACMA has nearly 50 works on paper by Lichtenstein in the collection; *Interior with Three Hanging Lamps* joins the iconic *Cold Shoulder* of 1963 as the second Lichtenstein painting in the museum's holdings and adds a significant later work by this essential American Pop artist.



Robert Rauschenberg, *Monday Duck (Urban Bourbon)*, 1995, acrylic on mirrored and bonded aluminum, 105 × 49 in. (266.7 × 124.46 cm), Promised gift of Suzanne Kayne in honor of the museum's 50th anniversary, © Robert Rauschenberg / licensed by VAGA, New York, NY, photo by Larry Massing

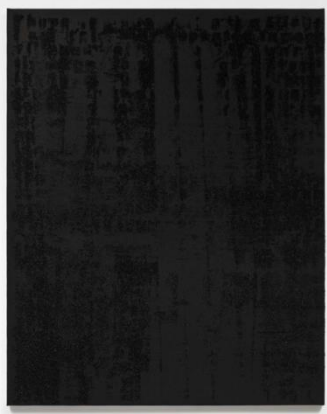
Rauschenberg embarked on a Rauschenberg Overseas Culture Interchange (ROCI) trip to Chile in 1985 and was introduced to the process of painting and screenprinting on copper. Over the next decade, he created multiple series, such as *Urban Bourbon* series (1988–1995), which focused on different methods of transferring images onto a variety of reflective metals, beginning an extensive exploration of the reflective, textural, sculptural, and thematic possibilities of this medium. In *Monday Duck (Urban Bourbon)*, a late, large-scale work from the series, reflective depths overlap with fragmented photography and restrained but gestural brushwork. The *Urban Bourbon* series marks Rauschenberg's return to the silkscreen process for the first time since the late 1960s, and his ongoing investigation of painting on metal would prove to be one of the most inventive periods of his career. *Monday Duck (Urban Bourbon)* will be the first Rauschenberg painting to enter LACMA's collection.



Kiki Smith, *Jersey Crows*, 1995, silicon bronze, .1-.27) 6 1/4 × 17 1/2 × 11 in. (15.88 × 44.45 × 27.94 cm) each, Gift of Robert and Mary M. Looker in honor of the museum's 50th anniversary, © Kiki Smith

In the mid-1990s, Kiki Smith's practice focused on the animal kingdom, especially birds, whose ferocity and vulnerability echo the human condition. Smith's monumental 1995 installation *Jersey Crows* is her sculptural interpretation of an event in New Jersey where a flock of crows fell dead from the sky after flying through a cloud of airborne toxins. Cast in darkly-painted bronze, 27 crows are strewn about, lifeless and frozen, forcing the viewer to carefully navigate the installation. Through now well known for her sculptures, prints, drawings, and installations that include animals, *Jersey Crows* represents one of the first appearances of animal imagery in her work and certainly Smith's most significant early sculptural engagement with the subject.

This work is on view in the Primal Palm Garden outside of BCAM.



Glenn Ligon, *Figure #5*, 2009, acrylic, silkscreen and coal dust on canvas, 60 × 48 in. (152.4 × 121.92 cm), Promised gift of Dallas Price-Van Breda and Bob van Breda in honor of the museum's 50th anniversary, © Glenn Ligon, photo © 2009 Fredrik Nilsen, all rights reserved

For the past three decades, Glenn Ligon has pursued an incisive exploration of American history, literature, and society. He works in series that build critically on the histories of modern painting and conceptual art. *Figure #5* is a work from the *Stranger* series Ligon began in 1997, where passages from James Baldwin's 1953 essay, "Stranger in the Village," are rendered, nearly illegibly, in coal dust applied to black canvas. In response to Baldwin's experience as an African American living in a remote village in Switzerland, Ligon commented, "The gravity and weight and panoramic nature of that work inspired me . . . and the addition of the coal dust seemed to me to do that because it literally bulked up the text."

Allowing the words to degrade as part of his process, Ligon incorporated Baldwin's meditations on colonialism, race, and national identity while addressing language's inability to fully articulate experience.



David Hockney, *The Jugglers, 2012*, 2012, artist's proof two from edition of 10 + two artist's proofs, eighteen digital videos synchronized and presented on eighteen 55-inch screens to comprise a single artwork, duration: 22 minutes, 13 seconds, installation: 81 × 287 in. (205.74 × 728.98 cm), Promised gift of the artist, © David Hockney, all rights reserved

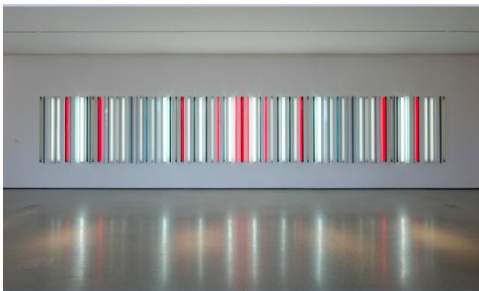
Often using cutting-edge technology including Polaroids, iPads, and video, Hockney continually explores how to represent various perspectives of a singular event. In *The Jugglers, 2012*, a gift from the artist, 18 fixed cameras record a

procession of jugglers as John Philip Sousa's "The Stars and Stripes Forever" plays in the background. Displayed in a multiscreen grid, the film opens the viewing experience to various moments rather than a singular one. For Hockney, this perspectival blending, "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."



Mark Grotjahn, *Untitled (Circus No. 8 Face 44.26)*, 2013, oil on cardboard mounted on linen, 101 3/8 × 72 3/8 in. (257.49 × 183.83 cm), Collection of Steven F. Roth, Promised gift to Los Angeles County Museum of Art

Mark Grotjahn makes conceptually grounded paintings that collide abstract and figurative elements to unsettle the conventions of each. In his recent body of "Face" paintings, Grotjahn builds up complexly layered surfaces on sheets of primed cardboard mounted on linen. The basic elements of painting—line, color, and texture—are gradually worked into these penetrating images. Using the simple geometric structure of eyes, nose, and mouth, Grotjahn weaves wildly polychromatic lines of color built up into relief-like and tactile layers of thick, lively paint. The motif of the face, however, has been a constant, although often invisible, presence in Grotjahn's work, not only as a model for symmetry, but also as an underlying initial gesture of a face brushed onto the canvas before becoming obscured by the subsequent painting process. *Untitled (Circus No. 8 Face 44.26)* (2013) was recently on view in LACMA's recent exhibition *Variations: Conversations in and around Abstract Painting*.



Robert Irwin, *Miracle Mile*, 2013, lightwork, 72 × 432 in. (182.88 × 1097.28 cm), Gift of Hyundai Motor Company as part of The Hyundai Project: Art + Technology at LACMA in honor of the museum's 50th anniversary, © Robert Irwin/Artists Rights Society (ARS), New York, photo © 2013 Philipp Scholz Rittermann

With *Miracle Mile*, Robert Irwin reconsiders the properties of light, material, and color. Installed on the ground floor of LACMA's Broad Contemporary Art Museum (BCAM), the site-specific work subtly plays with the architecture in which it is housed and responds to both Wilshire Boulevard and *Primal Palm Garden*, an outdoor installation Irwin created at LACMA in 2008. A linear configuration composed of 66 fluorescent tubes, the work stretches to a length of approximately 36 feet and can be experienced from both within and beyond the gallery walls.