

2024–2025

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*Magdalena Suarez
Frimkess: The Finest
Disregard*



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



*Josiah McElheny: Island
Universe*



*Digital Witness:
Revolutions in Design,
Photography, and Film*

UPCOMING EXHIBITIONS

Magdalena Suarez Frimkess: The Finest Disregard

August 18, 2024–January 5, 2025

Magdalena Suarez Frimkess: The Finest Disregard is the first museum exhibition of L.A.-based and Venezuelan-born artist Magdalena Suarez Frimkess. Trained in painting, print-making, and sculpture in Venezuela, Chile, and New York, Suarez Frimkess's most recognized works are made in clay. Spanning over five decades, *The Finest Disregard* features ceramics, paintings, and drawings, including an important selection of works made collaboratively with her husband, Michael Frimkess. Although her work is usually considered to stand outside the California ceramic tradition, this exhibition demonstrates otherwise. With many works shown in public for the first time, *The Finest Disregard* offers insights into the artist's fascination with art history books, popular media, cartoons, animation, autobiography, and the humor found in the folds between the layers of everyday life.

Curator: **José Luis Blondet**, Senior Curator, Museum of Contemporary Art (former Curator, Contemporary Art, LACMA)

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

Generous support provided by Michael Asher Foundation, Contemporary Projects Endowment Fund, kaufmann repetto, Pasadena Art Alliance, Graham Steele and Ulysses de Santi, and an anonymous donor.

Additional support provided by Charlie Pohlrad.

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Josiah McElheny: Island Universe

September 12, 2024–Ongoing

Josiah McElheny's dramatic *Island Universe*, installed in the center of the Resnick Pavilion, embodies the concept of the multiverse, or multiple coexisting universes. Now a key element of contemporary cosmological thinking, the concept of the multiverse was first proposed in ancient Greece, then in Hinduism, Buddhism, Islam, and 18th-century astronomy. McElheny, who is interested in how scientific inquiry is conditioned by and impacts philosophical, sociological, and political thought, finds a clear connection to the historical shifts that call for the decentering of Western knowledge, and even human-centric thought. The artist worked collaboratively with astrophysicist David Weinberg in developing *Island Universe*, which he considers "drawings of time," with "each rod a measure of time—every inch, time doubles."

This installation is a companion to the forthcoming PST ART: *Art & Science Collide* exhibition *Mapping the Infinite: Cosmologies Across Cultures*.

Curator: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art, and Stephen Little, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art, LACMA

Credit: This installation 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

September 15, 2024–September 2, 2025

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 of the Art of the Ancient Americas, and Suzanne D. Booth and David G. Booth Conservation Center Director, LACMA; and Davide Domenici, Associate Professor of Archeology, University of Bologna

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



Presented by

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



Support for LACMA's Art of the Ancient Americas department is provided by Daniel Greenberg, Susan Steinhauser and The Greenberg Foundation, Mellon Foundation, and Gregory Annenberg Weingarten, GRoW @ Annenberg.

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Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Mapping the Infinite: Cosmologies Across Cultures

October 20, 2024–March 2, 2025

Mapping the Infinite, 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.

Mapping the Infinite 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, 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 of the Art of the Ancient Americas, and Suzanne D. Booth and David G. Booth Conservation Center Director; 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.



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American Artist: The Monophobic Response

November 1–4, 2024

American Artist: The Monophobic Response documents a meticulously crafted yet poetically altered re-creation of a pivotal 1936 static rocket engine test that initiated the United States' venture into space travel. Inspired by Octavia E. Butler's 1993 novel *Parable of the Sower*, which unfolds in the imagined dystopic year of 2024, American Artist performed and filmed *The Monophobic Response* in the Mojave Desert in the summer of 2024. Artist's interpretation involved an actual rocket engine test fire in a desolate Californian landscape, creating eerie juxtapositions between Butler's prescient visions and our troubling realities. Drawing parallels between Butler's fictive 2024 U.S. presidential race led by an anti-space demagogue and the impending real-world election, this installation weaves together thought-provoking takes on our collective liberation and the concept of our shared "Destiny."

Curators: Ayana Jamieson, Adam Kleinman, and Chester Toye in collaboration with LACMA's Art + Technology Lab

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

American Artist: The Monophobic Response is made possible with support from Getty through its PST ART: *Art & Science Collide* initiative, and from Hyundai Motor as an extension of The Hyundai Project: Art + Technology at LACMA, a long-term joint initiative exploring the convergence of art and technology.



Presented by

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Digital Witness: Revolutions in Design, Photography, and Film

November 24, 2024–July 13, 2025

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, Wallis Annenberg Photography Department 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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Generous support is provided by the Carl & Marilyn Thoma Foundation and the Contemporary Projects Endowment Fund.



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Imagining Black Diasporas: 21st-Century Art and Poetics
December 15, 2024–August 3, 2025

Imagining Black Diasporas finds aesthetic connections among 60 artists working in Africa, Europe, and the Americas. The exhibition and its catalogue are among the first to examine nearly a quarter century of production by Black artists. The project debuts new acquisitions for LACMA and expands the Pan-African exhibition canon, historically focused on the Black Atlantic, by showcasing artists working along the Pacific Rim. Nearly 70 works of painting, sculpture, photography, works on paper, and time-based media are organized into four themes: speech and silence, movement and transformation, imagination, and representation. Contemporary poets contributed original work to the catalogue, extending the historical use of poetry in Pan-African discourse. Diaspora's general definition as a displacement from origins excludes all the creativity the term entails. People reinvent their heritage through artistic expressions, transforming diaspora from regional movement into a wellspring of imagination. Through an analysis of Black artists' aesthetic choices, Imagining Black Diasporas reveals their insights about existence.

Curators: Dhyandra Lawson, Andy Song Assistant Curator, Contemporary Art, LACMA

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

Major support provided by the Terra Foundation for American Art.



Generous support provided by Art Bridges, Burton Aaron, Lizzie and Steve Blatt, the Contemporary Projects Endowment Fund, Outset Contemporary Art Fund, Stephanie and Leon Vahn, and Paulina Zamora Menéndez.

outset.

Research support by A4 Arts Foundation.

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Edgerton Foundation, Mary and Daniel James, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Koni and Geoff Rich, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Nature on Notice: Contemporary Art and Ecology

Charles White Elementary School Gallery

December 21, 2024–August 2, 2025

From its beginnings in the late 1800s, photography has idealized the natural world. Photography elevated the pristine environment, evoking the sublime and motivating the protection of natural beauty. Simultaneously, photographic land surveys acted as guides on how to exploit nature, whether through infrastructure, extraction, or armed forces, determining who was displaced. In the Anthropocene—the current geological age in which human activity has been the dominant influence on the environment—lens-based artists are imaging an even more rapidly changing ecology. In *Nature on Notice*, more than 20 artists from around the globe engage in a visual dialogue about the “new nature” we are living in. Illuminating the need for both artistic and scientific imagination to counter threats to our ecology, these makers speak sensitively to the changes they are witnessing or, as a counterpoint, refer to cultures that have long revered nature while most of the world has steadily consumed it.

Curators: **Eve Schillo**, Associate Curator, Wallis Annenberg Photography Department, LACMA

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



Presented by

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

ON VIEW

Simone Leigh

May 26, 2024–January 20, 2025

Simone Leigh, a traveling exhibition organized by the ICA Boston and co-presented in Los Angeles by LACMA and the California African American Museum (CAAM), is the first comprehensive survey of the richly layered work of this celebrated artist. LACMA's presentation features approximately 20 years of Leigh's production in ceramic, bronze, video, and installation, as well as works from her 2022 Venice Biennale presentation. Over the past two decades, Leigh has created works exploring questions of Black femme subjectivity and knowledge production. Addressing a wide swath of historical periods, geographies, and traditions, her art references vernacular and hand-made processes from across the African diaspora, as well as forms traditionally associated with African art and architecture. Accompanied by a major monograph, this exhibition offers visitors a timely opportunity to gain a holistic understanding of Leigh's complex and profoundly moving work.

Curators: **Eva Respini**, Deputy Director and Director of Curatorial Programs, Vancouver Art Gallery (former Barbara Lee Chief Curator, ICA/Boston), with **Anni A. Pullagura**, **Assistant Curator**, ICA/Boston; LACMA /

CAAM presentation: **Rita Gonzalez**, Terri and Michael Smooke Curator and Department Head, Contemporary Art, LACMA, **Naima J. Keith**, Vice President, Education and Public Programs, LACMA, and **Taylor Renee Aldridge**, Visual Arts Curator, CAAM.

Credit: This exhibition is organized by the Institute of Contemporary Art/Boston.

This project is supported in part by the Henry Luce Foundation, the National Endowment for the Arts, and the Terra Foundation for American Art.



Major support provided by Allison and Larry Berg, Matthew Marks Gallery, D'Rita and Robbie Robinson, Andy Song, and Visionary Women.

Generous support provided by Taylor and Wemimo Abbey, Anita Blanchard MD and Martin Nesbitt, Contemporary Projects Endowment Fund, Eric and Terri Holoman, Gail and George Knox, Andrea Nelson Meigs and John Meigs Jr., Pasadena Art Alliance, V. Joy Simmons MD, Ric Whitney and Tina Perry-Whitney, and Dr. Francille Rusan Wilson and Dr. Ernest J. Wilson III.

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The Institute of Contemporary Art/Boston gratefully acknowledges its philanthropic partners for this exhibition.

ED RUSCHA / NOW THEN

April 7–October 6, 2024

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. In 1956, Ruscha left Oklahoma City to study commercial art in Los Angeles, where he drew inspiration from the city's architectural landscape—parking lots, urban streets, and apartment buildings—and colloquial language.

As his first comprehensive, cross-media retrospective in over 20 years, *ED RUSCHA / NOW THEN* traces Ruscha's methods and familiar subjects throughout his career and underscores the many remarkable contributions he has made well beyond the boundaries of the art world. The exhibition includes his early works 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—and 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*.

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CHRISTIE'S

Lead support provided by Jane and Marc Nathanson Family Foundation and Larry Gagosian.

Major support provided by Lenore S. and Bernard A. Greenberg Fund in memory of Dagny Corcoran, Lyn and Norman Lear, Peter Morton, The Wattis Family, and Liberty Ross and Jimmy Iovine.

Additional support provided by Judith Angerman, Fred and Laura Clarke, Contemporary Projects Endowment Fund, Tracy Lew, MaddocksBrown Foundation, Laura S. Maslon, and Sarah Meade.

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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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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.

Dining with the Sultan: The Fine Art of Feasting

December 17, 2023–August 4, 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, the Farhang Foundation, and Songul Afacan Yaprak and Tolga Yaprak in loving memory of Mazhar Afacan.

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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 and an anonymous donor.

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Vincent Valdez and Ry Cooder: El Chavez Ravine

November 12, 2023–July 21, 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.

Lead support provided by LACMA's Future Arts Collective. Generous support provided by Fabian Newton Family.

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Painting in the River of Angels: Judy Baca and The Great Wall

October 26, 2023–July 21, 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 21st century, painting new sections of the mural at LACMA. LACMA's exhibition presents murals from the 1960s depicting the Chicano Movement, Watts Renaissance, and 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 youth and 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 mile 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.

Major support provided by The Claire Falkenstein Foundation, Berta and Frank Gehry, and Mellon Foundation. Generous support provided by Fabian Newton Family, Carmela and Miguel Koenig, Cheryl Gora, and an anonymous donor.

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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.

LACMA: ON THE ROAD

Before You Now: Capturing the Self in Portraiture

Riverside Art Museum | March 25–August 11, 2024

California State University, Northridge Art Galleries | August 31–December 7, 2024

Lancaster Museum of Art and History | January 25–April 13, 2025

Vincent Price Gallery and Art Museum | July 12–September 20, 2025

Before You Now focuses on the enduring theme of the artist's self-portrait, as seen in a selection of works from LACMA’s collections of photographs, prints, drawings, videos, and installation art. Primarily featuring contemporary makers, the exhibition is an introduction to seeing American artists as they see themselves—or as they want to be seen by their public. They are shown contemplating their physicality in realistic fashion, highlighting their persona through symbolic tropes, or utilizing humor or conceptual methods to enlighten, exaggerate, or camouflage their reflective selves. Over 50 artists—including Laura Aguilar, Kwame Brathwaite, Kalli Arte Collective, Roger Shimomura, Cindy Sherman, Rodrigo Valenzuela, and June Wayne—display an ongoing fascination with, or return to, the self-portrait. *Before You Now* aims to broaden the topic to include many whose practice leans into an autobiographical narrative, and explores artists who are adding to and redefining our culture by expanding on ideas of identity.

Curator: **Claudine Dixon**, Curatorial Assistant, Prints and Drawings, and **Eve Schillo**, Associate Curator, Annenberg Photography Department, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art in collaboration with the Riverside Art Museum; California State University, Northridge, Art Galleries; Lancaster Museum of Art and History; and Vincent Price Art Museum at East Los Angeles College.

local access

Local Access is a series of American art exhibitions created through a multi-year, multi-institutional partnership formed by LACMA as part of the Art Bridges Cohort Program.

Art Bridges + LACMA

Zeng Fanzhi: Near and Far/Now and Then

Scuola Grande della Misericordia, Venice, Italy

April 17–September 30, 2024

On view in Venice, Italy, concurrently with the 2024 edition of La Biennale di Venezia, this exhibition features new works by renowned artist Zeng Fanzhi. With an installation designed by architect Tadao Ando, the exhibition presents the latest breakthroughs in Zeng’s practice and sheds light on his ambitious practice of redefining the abstract. *Zeng Fanzhi: Near and Far/Now and Then* premieres two recent bodies of work—oil paintings and works on handmade paper. Emerging from the artist’s decades of research in color theory, Zeng’s new oil paintings draw on and challenge Impressionist and Pointillist practices, with layers of brushwork creating figurative elements that are readily recognizable from afar but dissolved when viewed up close. Zeng’s works on handmade paper, rendered in ink, graphite, chalk, gold dust, and other mineral pigments, ambitiously combine Christian, Buddhist, and literati iconography, pointing to a new direction in his practice.

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

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

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Images: (Left) Magdalena Suarez Frimkess, *Untitled*, 2013, Los Angeles County Museum of Art, gift of Jonas Wood and Shio Kusaka, © Magdalena Suarez Frimkess, photo © Museum Associates/LACMA; (center, left) Alfonso Nava Larios, *Cosmic Tree (Guamuchil)* (detail), 2023, © Alfonso Nava Larios, photo © Museum Associates/LACMA, by Javier Hinojosa; (center, right) Josiah McElheny, *Island Universe*, 2008, Los Angeles County Museum of Art, purchased with funds provided by an anonymous donor, © Josiah McElheny, photo © Todd White Art Photography, courtesy of White Cube; (right) April Greiman, *Pacific Wave*, 1987, Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund and Ralph M. Parsons Fund, © April Greiman, photo © Museum Associates/LACMA