

2025–26

Current as of January 2025. Information is subject to change. For a listing of all exhibitions and installations, please visit lacma.org.



Nature on Notice:
Contemporary Art
and Ecology



Zheng Chongbin:
Golden State



Line, Form, Qi: Calligraphy from the Fondation INK Collection



*Realms of the
Dharma: Buddhist
Art Across Asia*

UPCOMING EXHIBITIONS

Zheng Chongbin: Golden State

March 23, 2025–January 4, 2026

Over the past four decades, Shanghai-born, Marin County-based artist Zheng Chongbin has cultivated a unique practice that engages with the driving concepts and aesthetics of the Light and Space movement and East Asia's tradition of ink painting. Educated in both traditional Chinese figurative painting and installation and performance art, Zheng synthesizes these seemingly disparate practices into unprecedented signature painting and video techniques. *Zheng Chongbin: Golden State* is a focused presentation that features two video installation pieces coupled with painted and printed works. Through abstract forms and distorted views of California's natural landscape, Zheng explores water, light, and movement in his signature works.

Curator: Susanna Ferrell, Wynn Resorts Associate Curator, Chinese Art, LACMA

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

Presented by East West Bank.



EASTWESTBANK

Generous support provided by Jennifer and Mark McCormick.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

Line, Form, Qi: Calligraphy from the Fondation INK Collection

April 6–August 24, 2025

An examination of the innovations in calligraphic art, *Line, Form, Qi: Calligraphic Art from the Fondation INK Collection* highlights experimental works of modern and contemporary calligraphic art made by artists including Fung Ming Chip, Gu Wenda, Inoue Yūichi, Henri Michaux, Nguyễn Quang Thắng, Qiu Zhijie, Tong Yangtze, Wang Dongling, and Xu Bing. Works on view reveal the evolution of the pictograph, explorations of the relationship between content and form, the development of new scripts, and the abstraction of the written word. Accompanied by a scholarly exhibition catalogue, *Line, Form, Qi* is the second in a series of exhibitions of works from the Fondation INK Collection, a 400-piece collection of contemporary art in the spirit of ink that was promised to LACMA in 2018.

Curators: **Wan Kong**, The Mozhai Foundation Assistant Curator, and **Susanna Ferrell**, Wynn Resorts Associate Curator, Chinese Art, LACMA

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

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto

Realms of the Dharma: Buddhist Art Across Asia
May 11, 2025–April 5, 2026

Realms of the Dharma: Buddhist Art Across Asia presents an international survey of Buddhism and Buddhist art, beginning with the religion's origins in India and following its spread through mainland and island Southeast Asia (Myanmar [Burma], Thailand, Cambodia, Vietnam, and Indonesia), the Himalayas (Kashmir, Nepal, and Tibet), and East Asia (China, Korea, and Japan). Incorporating 150 masterpieces of pan-Asian Buddhist art, *Realms of the Dharma* introduces key concepts of Buddhist thought and practice viewed through the prism of rare and extraordinarily beautiful Buddhist sculptures, paintings, and ritual objects. Drawn from LACMA's permanent collection, with several significant loans from private collections, the exhibition explores the life of the Buddha, the role of the bodhisattva or Buddhist savior, Buddhist cosmology, and such key concepts as dharma, karma, nirvana, mantra, mudra, and mandala.

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

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

Generous support is provided by the E. Rhodes and Leona B. Carpenter Foundation and Jennifer and Mark McCormick.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto

ON VIEW

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.

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

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



Presented by

Getty

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

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.

Curator: **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 LACMA's Future Arts Collective and the Terra Foundation for American Art.



Generous support provided by Burton Aaron, Taylor and Wemimo Abbey, Art Bridges, Janine Sherman Barrois and Lyndon J. Barrois, Sr., Anita Bhatia, Lizzie and Steve Blatt, Contemporary Projects Endowment Fund,

Fabian Newton Family, Rebkah and Desmond Howard, Deon T. Jones and Cameron J. Ross, Erika M. Lewis, Kayma Liburd, Sarah Meade, the National Endowment for the Arts, Nicole Nicholas, Outset Contemporary Art Fund, Jason Riffe, Stephanie and Leon Vahn, Tiffany Lea Williams, Byron M. A. Young MD, and Paulina Zamora Menéndez.



Research support by A4 Arts Foundation.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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 150 works, the exhibition traces the emergence of distinctive digital aesthetic strategies, relationships to realism, and storytelling modes. The nearly 200 artists, designers, and makers in *Digital Witness* illuminate today's visual culture where digital editing tools are easier to access and use than ever before.

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.



Presented by Getty

Premier sponsorship provided by Adobe.



Generous support is provided by the Carl & Marilyn Thoma Foundation, Contemporary Projects Endowment Fund and LACMA's Digital Leaders.



All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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: **Stephen Little**, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art with **Michael Govan**, CEO and Wallis Annenberg Director; **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; **Nancy Thomas**, Senior Deputy Director for Art Administration and Collections; **Julia Burtenshaw**, Associate Curator, Art of the Ancient Americas; and **Alyce de Carteret**, Assistant Curator, Art of the Ancient Americas, LACMA

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



Presented by

Getty

Generous support is provided by Jennifer and Mark McCormick. Additional support provided by an anonymous donor.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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

September 15, 2024–September 1, 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

Getty

This exhibition has been made possible in part by 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 Steinhauer and The Greenberg Foundation, Mellon Foundation, and Gregory Annenberg Weingarten, GRoW @ Annenberg.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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

Major loans courtesy of Instituto Nacional de Antropología e Historia, Mexico.



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 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.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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, Claire Falkenstein Foundation, kaufmann repetto, Pasadena Art Alliance, Linda Shirvanian, Graham Steele and Ulysses de Santi, and an anonymous donor. Additional support provided by Charlie Pohlrad.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, with generous annual funding from Louise and Brad Edgerton, Edgerton Foundation, Tanya Fileva, Mary and Daniel James, Bert Levy Fund, Justin Lubliner, Alfred E. Mann Charities, Kelsey Lee Offield, Maggie Tang, Lenore and Richard Wayne, and Marietta Wu and Thomas Yamamoto.

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

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

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

Images: (Left) Lorena Cruz Santiago, *2:13 PM*, 2022, Los Angeles County Museum of Art, purchased with funds provided by the Ralph M. Parsons Fund, © Lorena Cruz Santiago, digital file by Clare Gatto; (center left) Zheng Chongbin, *Turbulence*, 2013, Los Angeles County Museum of Art, gift of Stephen O. Lesser, © Zheng Chongbin, photo © Museum Associates/LACMA; (center right) Wei Ligang, *Elephant*, 2011, Los Angeles County

Museum of Art, promised gift of the Fondation INK, © Wei Ligang, photo by Maurice Aeschmann, Geneva, courtesy of the Fondation INK; (right) *Preaching Sakyamuni Buddha* (detail), Korea, Joseon dynasty (1392-1910), 1755, Los Angeles County Museum of Art, Far Eastern Art Acquisition Fund, photo © Museum Associates/LACMA