

**2023–2024**

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*Dining with the Sultan at Charles White Elementary School*



*Korean Treasures from the Chester and Cameron Chang Collection*



*ED RUSCHA / NOW THEN*



*Simone Leigh*

## **UPCOMING EXHIBITIONS**

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

**Charles White Elementary School**

**January 20–August 10, 2024**

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

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

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

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

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

**February 25–June 30, 2024**

*Korean Treasures* presents 35 artworks recently donated to LACMA by Drs. Chester and Cameron C. Chang (M.D.), selected from the largest gift of Korean art in the museum's

history. Chester Chang (Chang Jung Ki) was born in Seoul in 1939 and first moved to the United States as a child with his family in 1949, when his father, Chang Chi Whan, was appointed General Secretary to the first Consul General of Korea in Los Angeles. The bulk of the Chang family collection has been intact for over a century. This introductory exhibition presents traditional Korean paintings, calligraphic folding screens, mid-20th century oil paintings from both North and South Korea, and ceramics of the Goryeo (918–1392) and Joseon (1392–1897) dynasties.

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

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

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, 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.

## ***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

Major support provided by Lenore S. and Bernard A. Greenberg Fund in memory of Dagny Corcoran, the LLWW Foundation in memory of Dagny Corcoran, Peter Morton, and The Wattis Family.

Generous support provided by Lyn and Norman Lear. Additional support provided by Sarah Meade.

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### ***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 Pullagura**, Curatorial Assistant, ICA/Boston; LACMA / CAAM presentation: **Rita Gonzalez**, Terri and Michael Smooke Curator and Department Head, Contemporary Art, and **Naima J. Keith**, Vice President, Education and Public Programs, LACMA, and **Taylor Renee Aldridge**, Visual Arts Curator, and **Taylor Bythewood-Porter**, Assistant Curator, CAAM.

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

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

**September 22, 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, Art of the Ancient Americas, Director of Conservation, LACMA; and **Davide Domenici**, Associate Professor of Archeology, University of Bologna

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

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

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



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### ***Mapping the Infinite: Cosmologies Across Cultures***

**October 13, 2024–February 23, 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, sub-Saharan Africa, the Indigenous Americas, Northern Europe, and the United States.

**Curators:** **Michael Govan**, CEO and Wallis Annenberg Director; **Stephen Little**, Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South & Southeast Asian Art; **Diana Magaloni**, Deputy Director, Program Director and Dr. Virginia Fields Curator, Art of the Ancient Americas, Director of Conservation; and **Nancy Thomas**, Senior Deputy Director for Art Administration and Collections, LACMA

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

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



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***Digital Witness: Revolutions in Design, Photography, and Film***  
**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, Photography and Prints and Drawings, and **Staci Steinberger**, Curator, Decorative Arts and Design, LACMA

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

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



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



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**ON-VIEW**

***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–August 11, 2024**

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

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

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

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

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***War Stories: World War I Print Portfolios by German Artists***

**November 4, 2023–May 5, 2024**

World War I, dubbed the "Great War" for its unprecedented human and geographic scale, was fought on both sides by armies of millions of citizen soldiers, including many artists. Some became official war artists; others served on the front lines and made the war a subject of their art. For German artists, the print portfolio was one of the most popular formats for depicting the war and its aftermath. Artists used the portfolio's sequential structure to tell stories cinematically through a series of images, and as they gained distance from the battlefield, it allowed them to explore complex narratives and to work through the trauma of their wartime experiences. *War Stories* presents selections from eight print portfolios about the war including iconic works by Otto Dix, George Grosz, and Käthe Kollwitz.

This is a companion installation to *Imagined Fronts: The Great War and Global Media*.

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

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

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

**October 26, 2023–June 2, 2024**

For the first time in her practice, Judy Baca transforms a museum into a studio. She and artists from the Social and Public Art Resource Center expand *The Great Wall of Los*

*Angeles* into the 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.

Premier sponsorship provided by Snapchat.

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

**September 17, 2023–March 3, 2024**

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

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

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

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

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

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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.

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



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

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

This exhibition foregrounds a robust if overlooked strand in art history's modernist narratives by tracing how, when, and why abstract art intersected with woven textiles (and such pre-loom technologies as basketry, knotting, and netting) over the past century. Although at times unevenly weighted, the diverse exchanges, alignments, affiliations, and affinities that have brought these art forms into dialogue constitute an ongoing if intermittent narrative in which one art repeatedly impacts and even redefines the other. In short, the relationship between abstract art and woven textiles can best be described as co-constitutive, and their histories as interdependent. With over 150 works by an international and transhistorical roster of artists, this exhibition reveals how shifting relations among abstract art, fashion, design, and craft shaped recurrent aesthetic, cultural, and socio-political forces, as they, in turn, were impacted by modernist art forms.

**Curators:** Lynne Cooke, Senior Curator, Special Projects, National Gallery of Art; LACMA presentation: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head, Contemporary Art, LACMA

**Credit:** This exhibition was organized by the National Gallery of Art, Washington, in collaboration with the Los Angeles County Museum of Art, the National Gallery of Canada, Ottawa, and The Museum of Modern Art, New York.

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

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### ***Eternal Medium: Seeing the World in Stone***

**August 20, 2023–February 11, 2024**

Stone is the most vivid and enduring material in which to find shapes and marks that look like something else. Making sense of such enigmatic visual phenomena, including the moon, clouds, and inkblots, has fascinated makers and viewers of art throughout time. Stone, especially vividly colored and richly patterned stone, is an especially impressive medium because the right stone can be difficult to source and carve. *Eternal Medium: Seeing the World in Stone* brings together diverse works that utilize the natural features of striking stones, and displays them alongside comparative examples in other media. What individuals see in stone depends on their culture, unique experiences, and imagination.

The exhibition invites visitors to look for themselves as well as consider the works in their wider visual contexts. It highlights the material's conducive subjects, geographic origins, physical properties, and the technical virtuosity demanded by such a challenging material.

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

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

Presented by The Rosalinde and Arthur Gilbert Foundation.

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

**July 23, 2023–January 7, 2024**

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

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

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

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

**August 14, 2022–June 30, 2024**

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

species and contributes to human migration, often accompanied by dangerous journeys and inhospitable reception.

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

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

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

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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 Shimamura, Cindy Sherman, Rodrigo Venezuela, 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, Photography, 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 Initiative.

## **Art Bridges + LACMA**

**Images:** (Left) Dish, Turkey, Iznik, Ottoman Period, first half of 17th century, Los Angeles County Museum of Art, purchased with funds provided by Camilla Chandler Frost in honor of the museum's 40th anniversary, photo © Museum Associates/LACMA; (center, left) Kim Kwanho, *Portrait of the Artist's Daughter*, 1957, Los Angeles County Museum of Art, gift of Drs. Chester and Cameron C. Chang (M.D.); (center, right) Ed Ruscha, *Standard Station*, (detail) 1966, Los Angeles County Museum of Art, Museum Acquisition Fund, © Ed Ruscha, photo © Museum Associates/LACMA; (right) Simone Leigh, *Martinique*, 2022, courtesy of the artist and Matthew Marks Gallery, © Simone Leigh, photo by Timothy Schenck