

**LACMA INSTALLATIONS  
DECEMBER 2007 THROUGH FEBRUARY 2009**  
Current as of December 2007. Information is subject to change;  
call 323 857-6522 or visit [lacma.org](http://lacma.org) for the most current listings.

(T) Tentative date

**CONTINUING**

***Highlights of The Patricia Phelps de Cisneros Collection of Spanish Colonial Art***

**On view through January 2008 (T)**

**Hammer Building, 2<sup>nd</sup> Level**

Longtime collectors of Latin American art Patricia and Gustavo Cisneros are well-recognized for their collections of postwar geometric and contemporary art, one of the most important of its kind. Less known, however, is their collection of Spanish colonial art, which the couple began assembling in the late 1980s. The initial focus of this collection was Venezuelan art—Venezuela is the couple’s country of origin—but soon they began adding works from other regions in Latin America. A selection of decorative arts, works in silver, and paintings has been graciously loaned to the Los Angeles County Museum of Art, making the collection accessible to a broader audience.

**Curator:** Ilona Katzew, Latin American Art

***A Connoisseur’s Delights: Indian Paintings from the Nasli and Alice Heeramaneck Collection***

**On view through August 2008 (T)**

**Ahmanson Building, 3<sup>rd</sup> Level**

The South and Southeast Asian Art Department presents an installation featuring a diverse selection of paintings from LACMA’s renowned Nasli and Alice Heeramaneck Collection. Ranging in date from the sixteenth through nineteenth centuries, these paintings reflect several of the distinctive styles that flourished in the largely Hindu kingdoms of northern India and the Himalayan foothills. They also indicate the variety of subjects explored by India’s courtly painters which included idealized depictions of gods and kings, romanticized images of women, visualizations of musical melodies, and illustrations inspired by South Asia’s vast literary traditions. The paintings on view—several of them masterpieces which have not been shown in over a decade—highlight the richness of India’s courtly artistic traditions.

*A Connoisseur’s Delights*, which refers to the title of a well-known sixteenth-century Hindi poem, also testifies to the extraordinary aesthetic discernment of the collectors Nasli and Alice Heeramaneck.

**Curator:** Tushara Bindu Gude, South and Southeast Asian Art

***A Masterpiece Restored: LACMA’s Tibetan Painting of Yama and Yami***

**On view through August 2008 (T)**

**Ahmanson Building, 3<sup>rd</sup> Level**

The South and Southeast Asian Art Department presents the first-ever public display of *Yama and Yami*, one of the largest and most significant Tibetan ceremonial *thangka* paintings from LACMA’s renowned collection. At nearly eight feet in height, *Yama and Yami* is one of the largest Tibetan paintings outside Tibet. The painting dates from the late seventeenth century to early eighteenth century, and depicts the Buddhist protective deities Yama and his sister Yami—it is a rare example of Yama and Yami as the primary subjects of a large painting from this time period. *Yama and Yami* was acquired by LACMA in

1971, but despite its art historical importance and strong visual presence, it was never able to be displayed because of its fragile condition and flaking paint. After an extensive, eighteen-month conservation process, which was funded in part by a generous grant from the Margot and Thomas Pritzker Family Foundation, *Yama and Yami* has been restored to its full artistic glory.

**Curator:** Stephen Markel, South and Southeast Asian Art

### ***Photographic Conversations No. 1: Does Size Matter?***

**On view through December 9, 2007**

**Hammer Building, 2<sup>nd</sup> Level**

In the past fifteen years, contemporary art photography has become big—commanding the amount of wall space we previously associated with paintings. The increasing size of photographic prints is one of the main indications of photography's entry into the spaces and discourses of contemporary art. In an era in photographic practice where size matters acutely, this first in our series of photographic conversations asks you to consider the effect of large and small scale photography. In this, the first of an ongoing series of 'conversations' in the photography corridor, a commanding work by contemporary artist Gregory Crewdson (United States, b. 1962) contrasts a consciously minute photograph by Arthur Siegel (United States, 1913–1978).

**Curator:** Charlotte Cotton and Eve Schillo, Photography

### **American Decorative Arts**

**On view through July 2008 (T)**

**Art of the Americas Building, 2<sup>nd</sup> Level**

On view in the Point Gallery are selections from the collection of American art pottery, studio ceramics, and studio glass. The pottery of the Arts and Crafts movement ranges from unique virtuoso pieces by George Ohr, "the mad potter of Biloxi," to factory-produced work by Rookwood Pottery in Cincinnati, Ohio. The ceramic traditions of California figure prominently in the gallery, with important works by Glen Lukens, Gertrud and Otto Natzler, Marguerite Wildenhain, and Beatrice Wood on display. The utilitarian tradition of clay shifted dramatically in the mid-twentieth century, when many artists abandoned the vessel form in favor of sculptural expression. Several Los Angeles art schools, particularly Otis Art Institute, Chouinard Art Institute, and USC, fostered this movement, which is represented by Peter Voukos's *Large Plate* (1979) and Ralph Bacerra's monumental *Drum Bowl* (1988). Inspired by the bold innovations of the studio ceramists, the studio glass movement emerged in the United States and abroad in the 1960s, also championing the notion that one individual serve as both designer and maker. Highlights of the collection include an early Dale Chihuly *Basket Cylinder* (c. 1976) and Harvey Littleton's *Red/Blue Combination Arc* (1984).

**Curators:** Wendy Kaplan, Thomas Michie, Bobbye Tigerman, Decorative Arts and Design

### ***International Pictorialism***

**On view through February 17, 2008 (T)**

**Art of the Americas Building, 2<sup>nd</sup> Level**

A more international scope of Pictorialist imagery are represented in this second rotation; despite their name and geographic isolation from the modernist photographic discourse then taking place in New York and Europe, members of the Los Angeles Camera Pictorialists, who served as jurors for the Photography Salons (1918–47) at LACMA, consistently accepted photography by artists from all over the world that represented the widest range of imagery and processes, and many of these selections in turned entered the museum's permanent collection.

**Curator:** Eve Schillo, Photography

## UPCOMING

### ***Expressionism: Selections from the Robert Gore Rifkind Center for German Expressionist Studies*** **January 26 through April 20, 2008 (T)**

#### **Ahmanson Building, Plaza Level**

This installation presents a selection of highlights from the Rifkind Center for German Expressionist Studies ranging from antecedents in Jugendstil through the Brücke and Blaue Reiter to the “New Objectivity” period that followed Expressionism in the 1920s. Among the items on view are selections from the Brücke’s annual portfolios, which contain some of their most admired graphic works. Also included is a complete hand-colored set of Max Pechstein’s woodcut portfolio of 1921, *Das Vaterunser* (The Lord’s Prayer), which combines religious devotion with the Expressionists’ vital interest in tribal artifacts. This installation is complemented by a selection of objects from the Decorative Arts and Design Department.

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

### ***Matisse on Paper***

**January 26 through April 20, 2008 (T)**

#### **Ahmanson Building, Plaza Level**

Besides being one of the greatest artists of the twentieth century, Henri Matisse (1869–1954) was also one of its greatest draftsmen. The works on paper in this installation, covering nearly thirty years of the artist’s long career, display the full range of his facility with charcoal, graphite, and ink, as well as with the sister arts of printmaking and collage, both of which he treated as extensions of drawing. In every medium in which he worked, Matisse investigated form primarily through the vehicle of the female, in particular the *odalisque*, or reclining female nude. Many of his most imaginative and graceful drawings depict *odalisques* in a seemingly endless variety of poses. In his last two decades, Matisse practiced the art of the paper cutout, a technique he invented to compensate for his increased infirmity after surgery that left him a semi-invalid. Using scissors and colored paper, he engaged in some of the most radical experiments with form and color, light and space.

**Curator:** Kevin Salatino, Prints and Drawings

### ***Kanemitsu in California during the 1960s and 1970s***

**February 23, 2008 through June 15, 2008 (T)**

#### **Art of the Americas Building, 2<sup>nd</sup> Level**

Nicknamed Mike by his friend Jackson Pollock, Matsumi Kanemitsu was an abstract painter of the New York School during the 1950s. But in 1961, June Wayne, founder and director of the Tamarind Lithography Workshop, invited Kanemitsu to Los Angeles to create lithographs. Kanemitsu mastered the new medium quickly—the fast and sure application of ink, ratio of tuche (grease) to ink, and layering on dry paint—and combined with his affinity for watercolor, he produced the wet look that became a landmark of his work. An invitation to teach at the Chouinard Art School triggered his move to Los Angeles in 1965, around the time the rise of Pop Art was hindering the sales of Abstract Expressionist paintings in New York. Ironically, Kanemitsu incorporated American cultural icons in his lithographs, which were commercially successful. Despite its title, his *Illustrations of Southern California* series was quite dark; for instance *Hollywood Hills Ghost* is about the desirable neighborhood where the Charles Manson Family slaughtered members of the entertainment industry. Kanemitsu’s erotic and virile lines are ubiquitous, sensually flowing in his seemingly autobiographical and humorous Mikey Mouse Series and in his more sexually-charged lithographs such as the scandalous Oxnard Madame, a black transvestite who ruled the sin industry around the military base during World War II. His fluid and expressionistic lines hid the actual somber subjects, such as the Americans of Japanese heritage stabled at the Santa Anita

Park, where their tears of humiliation haunt the race track. Kanemitsu denied any association to calligraphy and zen, but perhaps in the eyes of Americans, his painterly Asian elements hid his social concern.

**Curator:** Aya Yoshida, American Art

***Codex Vessels, 2008–2009***

**March 2008 through February 2009 (T)**

**Art of the Americas Building, 3<sup>rd</sup> Level**

This is the first of an annual themed rotation featuring pieces from the Ranieri collection chosen to complement objects from LACMA's permanent collection. Located in a special walkaround pedestal, the installation features LACMA's recently acquired codex-style vessels with a selection of ten codex vessels from the collection of Lew Ranieri. The purpose is to highlight new understandings of the complex iconography and hieroglyphic texts on such vessels as well as the recent discoveries concerning the specific places where they were produced.

**Curator:** Virginia Fields, Latin American Art

**About LACMA**

LACMA—the largest encyclopedic museum in the Western United States—is the only museum of its kind to make contemporary art a principal area of activity with the opening of the Broad Contemporary Art Museum (BCAM). The Renzo Piano-designed BCAM is a cornerstone of the museum's ten-year project to dramatically renovate and expand LACMA's twenty-acre campus. This evolving contemporary collection, coupled with the museum's robust permanent collection of more than 100,000 works spanning the history of art and extensive free public programming, make LACMA the definitive cultural town square for the city of Los Angeles and its visitors.

**General Information:** LACMA is located at 5905 Wilshire Boulevard, Los Angeles CA, 90036. For more information about LACMA and its programming, call (323) 857-6000 or log on to [lacma.org](http://lacma.org).

**Museum Hours and Admission:** Monday, Tuesday, and Thursday, noon–8 pm; Friday, noon–9 pm; Saturday and Sunday, 11 am–8 pm; closed Wednesday. Adults \$9; students 18+ with ID and senior citizens 62+ \$5; children 17 and under are admitted free. Admission (except to specially ticketed exhibitions) is free the second Tuesday of every month, and every evening after 5 pm.

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