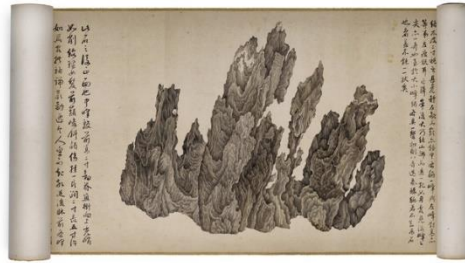


2017–2018 Exhibition Calendar

Current as of December 2017. Information is subject to change. For a listing of all exhibitions and installations, please visit www.lacma.org



Richard Prince:
Untitled (cowboy)



Wu Bin's *Ten Views of a Lingbi Stone*



David Hockney: *82 Portraits and 1 Still-Life*



In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art

UPCOMING EXHIBITIONS

Passing through the Underworld: Egyptian Art from the Los Angeles County Museum of Art (LACMA) and Mariana Yampolsky: Photographs from the Los Angeles County Museum of Art (LACMA)

March 20–December 8, 2018

Vincent Price Art Museum, East Los Angeles College

In conjunction with On-Site: Neighborhood Partnerships with the Los Angeles County Museum of Art, LACMA presents two exhibitions at the Vincent Price Art Museum featuring the museum's rich collection of Egyptian art and a recent donation of works by Mexican photographer Mariana Yampolsky. On-Site is a community engagement initiative that creates ways to make LACMA's programs and collection accessible to the communities of Los Angeles County with the goal of broadening participation in cultural experiences. The exhibition and LACMA's partnership with the Vincent Price Art Museum and East Los Angeles College are important components of the On-Site program.

Passing through the Underworld: Egyptian Art from the Los Angeles County Museum of Art (LACMA)

This exhibition, drawn from LACMA's permanent collection, presents an introduction to Egyptian art with a focus on myth and funerary practice. The exhibition features coffins, a mummy, and mummy masks, along with objects from tombs that provide insight into Egyptian funerary practice. Images of deities illuminate Egyptian creation mythologies and understandings of the afterlife, while priestly insignia and tools reflect the rituals of Egyptian temple life. Depictions of animals illustrate popular beliefs and religious practices, and royal statuary represents rulers and activities of the court. Other objects in the exhibition demonstrate the wide range of materials the ancient Egyptians used in their craft and artistic production, and the sophisticated techniques they perfected. The exhibition also includes two artworks from the collection of the Vincent Price Art Museum.

Mariana Yampolsky: Photographs from the Los Angeles County Museum of Art (LACMA)
Mexican photographer Mariana Yampolsky (1925–2002) captured the beauty and desolation of Mexico and its history. American born, she moved to Mexico at the age of 19 and built an artistic practice honoring the cultural, natural, and architectural elements that fed her spiritually and inspired her to become a Mexican citizen. Combining a straightforward photo-documentary style with a poetic approach, Yampolsky has described her gaze as matching her imagery—precise and delicate, never overtly strident and always respectful.

Curators: Nancy Thomas, Art Administration & Collections, LACMA; and Jane Burrell, Education, LACMA

Credit: On Location: Neighborhood Partnerships with the Los Angeles County Museum of Art is supported by a grant from The James Irvine Foundation.

City and Cosmos: The Arts of Teotihuacan
March 25–July 15, 2018

The ancient city of Teotihuacan flourished in central Mexico in the first millennium CE. This multi-ethnic, cosmopolitan city was the largest urban center in the Americas in its day. *City and Cosmos: The Arts of Teotihuacan* presents recent findings from Mexican national and international archaeological projects excavating at Teotihuacan's three main pyramids—the Sun, Moon, and the Feathered Serpent—and major residential compounds. These discoveries have fundamentally changed our understanding of the city's history. *City and Cosmos* focuses both on the main pyramids and residential compounds to explore the central question of how the city worked to create a cohesive civic identity. Featuring both monumental sculptures and buried offerings, the exhibition also emphasizes how artworks relate to place, both above and below ground. New discoveries reveal that both visible and buried works were arranged in specific ways to commemorate the city's ancestral foundations and to forge relationships with vital, essential forces such as fire and water. Organized in collaboration with Mexico's Instituto Nacional de Antropología e Historia (INAH), *City and Cosmos* will provide visitors an extraordinary opportunity to see the new discoveries, many of which have never been exhibited in the United States.

Curators: Megan O'Neil, Art of the Ancient Americas, LACMA; Matthew H. Robb, chief curator of the Fowler Museum at UCLA

Itinerary: de Young Museum (September 30, 2017–February 11, 2018)

Credit: This exhibition is organized by the Fine Arts Museums of San Francisco and the Los Angeles County Museum of Art, in collaboration with the Secretaría de Cultura through the Instituto Nacional de Antropología e Historia de México.



This exhibition has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.



Additional support is provided by The Arvey Foundation.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman, with generous annual funding from Lauren Beck and Kimberly Steward, the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, The Jerry and Kathleen Grundhofer Foundation, David Schwartz Foundation, Inc., Taslimi Foundation, and Lenore and Richard Wayne.

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

David Hockney: 82 Portraits and 1 Still-Life (working title)

April 15–July 29, 2018

In *82 Portraits and 1 Still-Life*, David Hockney offers a vibrant and intimate view of people with whom he has developed relationships over the past 50 years. The majority of the portraits were painted in Hockney's Los Angeles studio, all from life and over a period of two or three days, which the artist has described as "a 20-hour exposure." None of Hockney's portraits are commissioned; for this series he invited family, members of his staff, and close friends to sit for him—including several curators, art dealers, and collectors with local and international renown. John Baldessari, Edith Devaney, Larry Gagosian, Frank Gehry, Peter Goulds, Barry Humphries, Rita Pynoos, Joan Quinn, Norman Rosenthal, Jacob Rothschild, and Benedikt Taschen are among those portrayed, as well as LACMA's Stephanie Barron and Dagny Corcoran. This exhibition originated at the Royal Academy of Arts in London, and has traveled to Melbourne, Venice, and Bilbao. LACMA will host the only United States presentation.

Curator: Stephanie Barron, Modern Art, LACMA

Itinerary: Guggenheim Museum, Bilbao (November 2017–February 25, 2018); Ca' Pesaro International Gallery of Modern Art, Venice (June 24 –October 22, 2017); The Royal Academy of Arts (July 2–October 2, 2016)

Credit: This exhibition was organized by the Royal Academy of Arts, London, in collaboration with the Los Angeles County Museum of Art.

This exhibition is sponsored by Phillips.

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In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art

May 6–September 9, 2018

In the Fields of Empty Days explores the continuous and inescapable presence of the past in Iranian society. This notion is revealed in art and literature in which ancient kings and heroes are used in later contexts as paradigms of virtue or as objects of derision, while long-gone

Shi'a saints are evoked as champions of the poor and the oppressed. Beginning in the 14th century, illustrated versions of the *Shahnameh* or Book of Kings, the national epic, recast Iran's pre-Islamic kings and heroes as contemporary Islamic rulers and were used to justify and legitimize the ruling elite. Iran's adoption of Shi'a Islam in the early 16th century also helped to fix the past irrevocably in the present through the cycle of remembrance of the martyrdom of Shi'a Imams. Both of these strands—olden kings and heroes, and murdered Imams—carry forward, even sometimes overlap, in contemporary Iranian art, rendered anachronistically as a form of often barely disguised social commentary. The exhibition will examine this appropriation of the past, largely in the context of the present, by assembling 125 works of art in a variety of media— photography, painting, sculpture, video, posters, political cartoons, animation, and historical illustrated manuscripts. In focusing on the intersection of past and present, *In the Fields of Empty Days* will offer new scholarship and a novel approach to viewing anachronisms in Iranian art. In bringing together so many beautiful, historically significant, and varied works of art, the exhibition will demonstrate not only that Iranian culture is multidimensional, but also that in evoking the past, Iranian artists continue to create new visual metaphors to describe the present.

Curators: Linda Komaroff, Art of the Middle East, LACMA; with Sandra Williams, Art of the Middle East, LACMA

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

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The Chiaroscuro Woodcut in Renaissance Italy

June 3–September 16, 2018

Displaying exquisite designs, technical virtuosity, and sumptuous color, chiaroscuro woodcuts are among the most striking prints of the Renaissance. First introduced in Italy around 1516, the chiaroscuro woodcut, which involves printing an image from two or more woodblocks inked in different hues, was one of the most successful early forays into color printing in Europe. Taking its name from the Italian for “light” (chiaro) and “shade” (scuro), the technique creates the illusion of depth through tonal contrasts.

Over the course of the century, the chiaroscuro woodcut underwent sophisticated technical advancements in the hands of talented printmakers such as Ugo da Carpi, Antonio da Trento, Niccolò Vicentino, Nicolò Boldrini, and Andrea Andreani, and engaged some of the most celebrated painters of the time, including Titian, Raphael, and Parmigianino. The medium evolved in format, scale, and subject, testifying to the vital interest of artists and collectors in the range of aesthetic possibilities it offered.

For this first major presentation of the subject in the United States, some 100 rare chiaroscuro woodcuts will be brought together alongside related drawings, engravings, and sculpture. With its accompanying scholarly catalogue, *The Chiaroscuro Woodcut in*

Renaissance Italy explores the materials and means of its production, offering a fresh perspective on the remarkable art of the chiaroscuro woodcut. The exhibition is organized by LACMA in association with the National Gallery of Art, Washington.

Curator: Naoko Takahatake, Prints and Drawings, LACMA

Itinerary: National Gallery of Art (October 14, 2018–January 20, 2019)

Credit: This exhibition was organized by the Los Angeles County Museum of Art, in association with the National Gallery of Art.

Generous support provided by the Robert Lehman Foundation and The Gladys Kriebel Delmas Foundation.

Additional participation provided by the Istituto Italiano di Cultura in Los Angeles and the International Fine Print Dealers Association.

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To Rome and Back: Individualism and Authority in Art, 1500–1800
June 24, 2018–February 24, 2019

Over the course of its 2,000-year history, Rome has been alternatively held as the epitome of republic, the decadence of empire, the force of Catholicism, the artistic and literary birthplace of naturalism, and above all, the source of classicism. Despite these various, and ostensibly conflicting associations, its classical epithet—the Eternal City—reflects the symbiosis of these qualities and their lasting influence on republics, nations, religions and even continents beyond. For while Rome’s significance waxed and waned through plagues and progress, conflict and collaboration, its political, social, cultural, and religious power remained consistently strong throughout its history. Assembled entirely from LACMA’s permanent collection, this examination of a significant moment in early Modern Europe reflects the donations and gifts from years of support to the museum’s departments of Costume and Textiles, Decorative Arts and Design, Latin American Art, and Prints and Drawings, in addition to European Paintings and Sculpture. These works reveal the depth of Rome’s impact from the Renaissance to the Enlightenment, before rising individualism, internationalism, and the optimistic equilibrium between secular and religious forces caused the city’s ultimate marginalization.

Curator: Leah Lehmbek, European Painting and Sculpture, LACMA

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

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CURRENTLY ON VIEW

Wu Bin: Ten Views of a Lingbi Stone

December 10, 2017–June 24, 2018

In ancient China strange and marvelous stones were valued for their beauty and as reflections of the hidden structures underlying the universe. Stones were seen as fluid and dynamic, constantly changing, and capable of magical transformations. Certain stones were believed to be able to speak, to emit clouds and rain, to predict the weather, to move about of their own accord, and to heal. Fantastic stones were perceived as mountains in miniature, imbued with the same primordial energies that made up peaks sacred to both Daoist and Buddhist traditions. Like the human body, stones were believed to be born, to live, and to die, just as were mountains themselves. The exhibition focuses on the most extraordinary painting of a stone ever created in China: Wu Bin's *Ten Views of a Lingbi Stone* (1610), a Ming dynasty handscroll comprising 10 separate views of a single stone from the famous site of Lingbi, Anhui Province. Also including superb examples of Lingbi and Taihu stones and contemporary Chinese ink paintings depicting stones, this exhibition explores the history of collecting strange stones in China and the relationship between stones, Daoist cosmology, and classical Chinese poetry.

Curator: Stephen Little, Chinese Art, LACMA

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

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Richard Prince: Untitled (cowboy)

December 3, 2017–March 25, 2018

In two photographic series from the 2010s, publicly exhibited at LACMA for the first time, Richard Prince (United States, b. 1949) continues his career-long engagement with the motif of the cowboy. *Untitled (cowboy)*, recently acquired by LACMA, and *Untitled (original cowboy)* achieve the grandeur of 19th-century history painting while also deconstructing the iconography of the American West. Once again challenging the conventional meanings and limits of the photographic medium, Prince reignites debates he sparked some 40 years ago. In the mid-1970s, Prince was an aspiring painter working in Time Inc.'s tear sheet department, clipping texts for magazine writers. After he removed the articles, he was left with advertisements: glossy pictures of commodities, models, and other objects of desire. Between 1980 and 1992, Prince paid particular attention to the motif of the cowboy, as depicted in a series of advertisements for Marlboro cigarettes. Prince began to re-photograph the advertisements, cropping and enlarging them to make limited-edition prints as artworks of his own. Prince's re-photography had an explosive effect on the art world,

provoking lawsuits and setting auction records. With this controversial practice, he redefined what it means to “take” a photograph. For his 2015–16 *Untitled (cowboy)* photographs, Prince revisited copies of TIME from the 1980s and 1990s using contemporary technology. In contrast to this studio-based manipulation, for the 2013 series *Untitled (original cowboy)* Prince went to Utah, seeking out quintessential viewpoints established by legions of photographers—tourists and artists alike—who preceded him. Extending his interrogation of this particular American protagonist into the era of Instagram, Prince demonstrates that the stakes around originality, appropriation, and truth in advertising are as high as ever.

Curators: Britt Salvesen, Prints and Drawings, and Photography, LACMA; with Dhyandra Lawson, Photography, LACMA

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

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Painted in Mexico, 1700–1790: Pinxit Mexici
November 19, 2017–March 18, 2018

Painted in Mexico, 1700–1790: Pinxit Mexici is a groundbreaking exhibition devoted to 18th-century Mexican painting, a vibrant period marked by major stylistic developments and the invention of new iconographies. The exhibition’s over 120 works (many unpublished and restored for the exhibition), will make a lasting contribution to our understanding of Mexican painting in particular and transatlantic artistic connections in the 18th century in general. Its seven main themes—Great Masters, Master Story Tellers, Noble Pursuits and the Academy, Paintings of the Land, The Power of Portraiture, The Allegorical World, and Imagining the Sacred—explore the painters’ great inventiveness and the varying contexts in which their works were created. The exhibition represents the first and most serious effort to date to reposition the history of 18th-century painting in Mexico; it will be accompanied by a fully-illustrated publication, complete with scholarly essays authored by the leading experts in the field. Co-organized with Fomento Cultural Banamex, Mexico City, the exhibition will subsequently travel to the Metropolitan Museum of Art.

Curators: Ilona Katzew, Latin American Art, LACMA; with guest co-curators Jaime Cuadriello, UNAM; Paula Mues Orts, ENCRyM; and Luisa Elena Alcalá, UAM.

Itinerary: Fomento Cultural Banamex (June 29–October 15, 2017); Metropolitan Museum of Art, New York (April 24–July 22, 2018)

Credit: This exhibition was co-organized by the Los Angeles County Museum of Art and Fomento Cultural Banamex, A.C.

Major support is provided by the Carl & Marilyn Thoma Art Foundation. The project is also supported in part by an award from the National Endowment for the Arts, and by the Bryce R. Bannatyne Jr. and Elaine Veyna de Bannatyne Living Trust.

The organizers are grateful for the special collaboration of Citibanamex and Fundación Diez Morodo, A.C.



Painted in Mexico, 1700–1790: Pinxit Mexici is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018.



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Found in Translation: Design in California and Mexico, 1915–1985 **September 17, 2017–April 1, 2018**

Found in Translation: Design in California and Mexico, 1915–1985 is a groundbreaking exhibition and accompanying book about design dialogues between California and Mexico. Its four main themes—Spanish Colonial Inspiration, Pre-Hispanic Revivals, Folk Art and Craft Traditions, and Modernism—explore how modern and anti-modern design movements defined both locales throughout the 20th century. Half of the show’s more than 250 objects represent architecture, conveyed through drawings, photographs, films, and models to illuminate the unique sense of place that characterized California’s and Mexico’s buildings. The other major focus is design: furniture, ceramics, metalwork, graphic design, and murals. Placing prominent figures such as Richard Neutra, Luis Barragán, Charles and Ray Eames, and Clara Porset in a new context while also highlighting contributions of less familiar practitioners, this exhibition is the first to examine how interconnections between California and Mexico shaped the material culture of each place, influencing and enhancing how they presented themselves to the wider world.

Curators: Wendy Kaplan, Decorative Arts and Design, LACMA; Staci Steinberger, Decorative Arts and Design, LACMA

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

Found in Translation: Design in California and Mexico, 1915–1985 is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.



Lead support is provided through grants from the Getty Foundation.



Generous support provided by Debbie and Mark Attanasio, and Martha and Bruce Karsh. Additional funding provided by the WHH Foundation and in part by AMEXCID and the Consulate General of Mexico in Los Angeles and the Wallis Annenberg Director's Endowment Fund.

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A Tale of Two Persian Carpets (One by One): The Ardabil and Coronation Carpets
September 17, 2017–March 4, 2018
March 10–July 8, 2018

Dating to the first half of the 16th century, LACMA's two spectacular Persian carpets, both the gift of J. Paul Getty, have only rarely been exhibited due in part to their size and their sensitivity to light. Now, these large and sumptuous carpets will be shown sequentially, affording visitors the opportunity to see two of the world's most renowned Persian carpets and to learn of their fascinating history before and after they left Iran. The Ardabil carpet will be on view September 17, 2017–March 4, 2018 and the Coronation carpet will be exhibited March 10–September 8, 2018. The large number of carpets surviving from 16th-century Iran compared to earlier periods reflects not only a high level of carpet production but also perhaps a change in the nature of their manufacture. During this period, carpet weaving evolved from a rural, nomadic craft to a national industry and an internationally acclaimed art form, as the first shahs of the Safavid dynasty (1501–1732) established royal factories in cities such as Tabriz, Kashan, Kirman, and Isfahan. The two great Persian carpets presented here belong to this period of cultural, political, and religious flowering.

Curator: Linda Komaroff, Art of the Middle East, LACMA

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

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Sarah Charlesworth: Doubleworld
August 20, 2017–February 4, 2018

Sarah Charlesworth (1947–2013) was a highly influential artist whose work examined the role that photographic images play in contemporary culture. She aligned closely with a group of New York-based artists in the 1980s known as the Pictures Generation, which included Jack Goldstein, Sherrie Levine, Richard Prince, and Laurie Simmons, among others. First identified by curator Douglas Crimp in his 1977 exhibition *Pictures*, at Artists Space in New York, these artists were concerned with how contemporary life is mediated and governed by pictures, specifically as we experience them in newspapers and magazines, on television, and in film. Over Charlesworth's 40-year career she explored representation and symbolism, first through re-photographing and collaging found images, and later through creating stylized

arrangements for the camera. The exhibition title, *Doubleworld*, is taken from a 1995 photograph of the same name, which presents two 19th-century stereoscopic viewing devices, each holding a stereophotograph of two women standing side by side. At play is the artist's interest in the way viewing is mechanically shaped as well as the theme of doubling, which presented itself throughout Charlesworth's career as she continued to revisit iconography and objects, often with sly variations. Included in the exhibition are photographs from 10 bodies of work made between 1977 and 2012 arranged to accentuate her continued interest in color, form, and light. Invested with a rare precision and dedication, Charlesworth produced a body of work that continues to inspire contemporary artists and viewers who are drawn to our increasingly image-saturated culture.

Curator: Rebecca Morse, Photography, LACMA

Itinerary: New Museum of Contemporary Art (June 24–September 20, 2015)

Credit: *Sarah Charlesworth: Doubleworld* is organized by the New Museum, New York, and made possible by the Robert Mapplethorpe Foundation.

Additional generous support is provided by an anonymous donor.

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A Universal History of Infamy

August 20, 2017–February 19, 2018

Referencing the title of a genre-bending collection of stories by Jorge Luis Borges, *A Universal History of Infamy* uses multiple venues across Los Angeles to present new works by more than 15 boundary-defying artists and collectives. Developed for the most part through residencies at the 18th Street Arts Center in Santa Monica, the works represent artists who live and practice in several countries; adopt methods from disciplines such as anthropology, theater, and linguistics; mingle research with visual art; and work across a range of media, from installation and sculpture to performance and video.

Curators: Rita Gonzalez, Contemporary Art, LACMA; José Luis Blondet, Special Initiatives, LACMA;

Pilar Tompkins Rivas, Vincent Price Art Museum

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

A Universal History of Infamy is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.



Major support is provided through grants from the Getty Foundation.



This project is supported by a generous grant from The Andy Warhol Foundation for the Visual Arts and in part by an award from the National Endowment for the Arts. Additional funding provided by the AMA Foundation, the Pasadena Art Alliance, and the Wallis Annenberg Director's Endowment Fund.



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Chagall: Fantasies for the Stage
July 31, 2017–January 7, 2018

Chagall: Fantasies for the Stage highlights the principal role that music and dance played in Chagall's artistic practice. The performing arts were a significant source of inspiration for Chagall throughout his long career: he depicted musicians in many of his paintings, collaborated on set designs for the Ballets Russes in 1911, created murals and theatrical productions for the Moscow State Jewish Theater in the 1920s, and designed costumes and monumental sets for ballet and opera in the 1940s, 1950s, and 1960s. The exhibition concentrates on Chagall's four productions for the stage—the ballets *Aleko*, set to music by Pyotr Tchaikovsky (1942), *The Firebird* by Igor Stravinsky (1945), *Daphnis and Chloe* by Maurice Ravel (1958), and Wolfgang Amadeus Mozart's opera *The Magic Flute* (1967). The exhibition features the artist's vibrant costumes and set designs—some of which have never been exhibited in the United States since they appeared on stage—and also presents a selection of iconic paintings depicting musicians and lyrical scenes, nearly 100 works on paper, and rare 1942 footage of the original *Aleko* performances. In bringing these pieces together, *Chagall: Fantasies for the Stage* communicates the moving and celebratory power of music and art, and spotlights this important aspect of the artist's career.

Curator: Stephanie Barron, Modern Art, LACMA

Itinerary: Montreal Museum of Fine Arts (January 24–June 11, 2017)

Credit: Organized by the Montreal Museum of Fine Arts in collaboration with the Los Angeles County Museum of Art. Initiated by the Cité de la musique - Philharmonie de Paris, and La Piscine - Musée d'art et d'industrie André Diligent, Roubaix, with the support of the Chagall estate.

This exhibition is supported by The Kenneth T. and Eileen L. Norris Foundation, Terry and Lionel Bell, The Jacqueline and Hoyt B. Leisure Costume and Textiles Fund, and the Jewish Community Foundation of Los Angeles.

This project is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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LACMA: ON THE ROAD

Home—So Different, So Appealing: Art from the Americas since 1957

Venue: Museum of Fine Arts, Houston (November 19, 2017–January 21, 2018)

Organized in collaboration with the Museum of Fine Arts, Houston and the UCLA Chicano Studies Research Center, *Home—So Different, So Appealing* features U.S. Latino and Latin American artists from the late 1950s to the present who have used the deceptively simple idea of "home" as a powerful lens through which to view the profound socioeconomic and political transformations in the hemisphere. Spanning six decades and covering art styles from Pop Art and Conceptualism to "anarchitecture" and "autoconstrucción," the artists featured in this show explore one of the most basic social concepts by which individuals, families, nations, and regions understand themselves in relation to others. In the process, their work also offers an alternative narrative of postwar and contemporary art. The show will include works by internationally known figures such as Daniel Joseph Martinez, Gordon Matta-Clark, Raphael Montañez Ortiz, Guillermo Kuitca, and Doris Salcedo, as well as younger emerging artists such as Carmen Argote and Camilo Ontiveros. Including a wide range of media that often incorporate material from actual homes, the exhibition also features several large-scale installations and an outdoor sculpture.

Curators: Chon Noriega, UCLA; Mari Carmen Ramirez, Museum of Fine Arts, Houston; Pilar Tompkins Rivas, Vincent Price Art Museum

Credit: This exhibition was organized by the UCLA Chicano Studies Research Center; the Los Angeles County Museum of Art; and the Museum of Fine Arts, Houston.

Home—So Different, So Appealing is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.



Major support is provided through grants from the Getty Foundation.



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Guillermo del Toro: At Home with Monsters

Venues: Minneapolis Institute of Arts (February 26–May 28, 2017); Art Gallery of Ontario (September 30, 2017–January 7, 2018)

Guillermo del Toro (b. 1964) is one of the most inventive filmmakers of his generation. Beginning with *Cronos* (1993) and continuing through *The Devil's Backbone* (2001), *Hellboy* (2004), *Pan's Labyrinth* (2006), *Pacific Rim* (2013), and *Crimson Peak* (2015), among many other film, television, and book projects, del Toro has reinvented the genres of horror, fantasy, and science fiction. Working with a team of craftsmen, artists, and actors—and referencing a wide range of cinematic, pop-culture, and art-historical sources—del Toro recreates the lucid dreams he experienced as a child in Guadalajara, Mexico. He now works internationally, with a cherished home base he calls “Bleak House” in the suburbs of Los Angeles. Taking inspiration from del Toro’s extraordinary imagination, the exhibition reveals his creative process through his collection of paintings, drawings, maquettes, artifacts, and concept film art. Rather than a traditional chronology or filmography, the exhibition is organized thematically, beginning with visions of death and the afterlife; continuing through explorations of magic, occultism, horror, and monsters; and concluding with representations of innocence and redemption.

Curator: Britt Salvesen, Prints and Drawings, and Photography, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art, Minneapolis Institute of Art, and Art Gallery of Ontario.

Original music and soundscape for this exhibition created by Gustavo Santaolalla.

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Reigning Men: Fashion in Menswear, 1715–2015

Venues: Saint Louis Art Museum (June 25–September 17, 2017), Powerhouse Museum, Sydney (May 2–October 14, 2018)

Exploring the history of menswear from the 18th century to the present, *Reigning Men* reveals that the conservative, conformist man in the gray flannel suit is a recent and reductive stereotype. The exhibition also examines conventional gender norms and the all-too-frequent equation of “fashion” with “femininity.” The five thematic sections—Revolution/Evolution, East/West, Uniformity, Body Consciousness, and The Splendid Man—trace the phenomenon of fashion cycles in the male wardrobe, the adoption of styles from distant lands, military influences in design, the preoccupation with enhancing the male physique through clothing, and the changing concepts of “his” versus “hers” distinctions in dress.

Curators: Sharon S. Takeda, Costume and Textiles, LACMA; Kaye D. Spilker, Costume and Textiles, LACMA; and Clarissa M. Esguerra, Costume and Textiles, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art and made possible by Ellen A. Michelson.

This exhibition is sponsored by yoox.com

Additional support is provided by the Wallis Annenberg Director's Endowment Fund. Funding is also provided by Eugene Sadovoy.

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Robert Mapplethorpe: The Perfect Medium

Venues: Art Gallery of New South Wales, Sydney, Australia, (October 28, 2017–February 4, 2018)

Robert Mapplethorpe's practice as an artist was characterized by inherent dualities. He sought what he called "perfection in form" in everything from acts of sexual fetishism to the elegant contours of flower petals. This exhibition explores Mapplethorpe's body of work through early drawings, collages, sculptures, and Polaroid photography; materials from his archive; portraits, still lifes, and figure studies; rare color photographs; and two seldom-seen moving image works. A companion exhibition presented simultaneously at the J. Paul Getty Museum.

Curator: Britt Salvesen, Prints and Drawings, and Photography, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art and the J. Paul Getty Museum.

Support for the exhibition and its international tour has been provided by the Terra Foundation for American Art.



This exhibition is sponsored by Phillips.

Additional support is provided by the Wallis Annenberg Director's Endowment Fund.

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About LACMA

Since its inception in 1965, the Los Angeles County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, mirroring Los Angeles's rich cultural heritage and uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection of over 135,000 objects that illuminate 6,000 years of art history from new and unexpected points of view. A museum of international stature as well as a vital cultural center for Southern California, LACMA shares its vast collection with the Greater Los Angeles County and beyond through exhibitions, Page 7 public programs, and research facilities that attract over 1.5 million visitors annually, in addition to serving millions more through community partnerships, school outreach programs, and creative digital initiatives. LACMA's main campus is located halfway between the ocean and downtown, adjacent to the La Brea Tar Pits and Museum and the future home of the Academy Museum of Motion Pictures. Dedicated to serving all of Los Angeles, LACMA collaborates with a range of curators, educators, and artists on exhibitions and programs at various sites throughout the County.

Location: 5905 Wilshire Boulevard, Los Angeles, CA, 90036 | 323 857-6000

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Richard Prince, *Untitled (cowboy)*, 2016, Los Angeles County Museum of Art, anonymous gift, © 2017 Richard Prince, photo courtesy of the artist; Wu Bin, *Ten Views of a Lingbi Stone*, China, Ming dynasty, Wanli reign, 1610, private collection, photo © Ornan Rotam, courtesy Slyph Editions; David Hockney, *Dr. Leon Banks, 12th, 13th, 15th November 2013* from *82 Portraits and 1 Still-life*, 2013, collection of the artist, © David Hockney, photo by Richard Schmidt; Malekeh Nayiny, *All in Pink*, 2007, Los Angeles County Museum of Art, purchased with funds provided by Nina Ansary, © Malekeh Nayiny

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