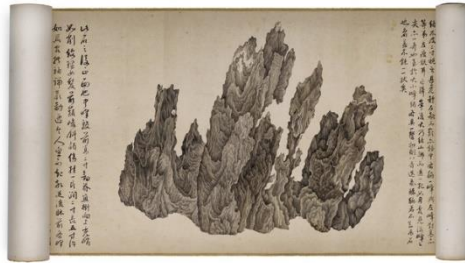


**2018–2019 Exhibition Calendar**

Current as of March 2018. Information is subject to change. For a listing of all exhibitions and installations, please visit [www.lacma.org](http://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**

***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.

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

***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'ite saints are evoked as champions of the poor and the oppressed. Beginning in the 14th century, illustrated versions of the *Shahnama* 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'ite 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'ite Imams. Both of these strands—olden kings and heroes, and martyred 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.

This project is supported in part by an award from the National Endowment for the Arts.



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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. This exhibition, with its accompanying scholarly catalogue, explores the technique's materials and methods of production, offering new insights into 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 support provided by the Wallis Annenberg Director's Endowment Fund.

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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### ***3D: Double Vision***

**July 15, 2018–March 31, 2019**

The quest for perfect 3D representation drives innovation, stimulates creative expression, and sparks wonder in generation after generation. *3D: Double Vision* is the first American exhibition to survey a full range of artworks, dating from 1838 to the present, that produce the illusion of three dimensions. These artworks function by activating binocular vision—the process by which our brains synthesize the information received by our two eyes into a single, volumetric image. The history of 3D begins in the 1830s with the invention of the stereoscope. Initially considered a scientific device, the stereoscope soon entered popular culture, as Victorian audiences became fascinated with stereo photographs depicting faraway lands, colossal monuments, current events, and comic scenes. 3D motion picture technology followed in the 20th century, along with consumer products such as View Masters and Stereo Realist cameras. Lenticular printing and holography generate dimensional effects without the aid of glasses. In the digital present, artists have access to all these technologies for generating virtual images. Drawn from the realms of art, science, mass culture, and entertainment, the artworks in *3D: Double Vision* will dazzle the eyes and provoke the imagination. Ultimately, to experience 3D is to engage with questions about the nature of perception, the allure of illusionism, and our relationship with the technologies that create such images.

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

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

Presented by:



Generous support provided by Yvonne Hessler in memory of Gordon Hessler, D.G.A. Additional support provided by the Wallis Annenberg Director's Endowment Fund.

This exhibition is part of The Hyundai Project: Art + Technology at LACMA, a joint initiative exploring the convergence of art and technology.

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Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, David Schwartz Foundation, Inc., and Lenore and Richard Wayne.

***Robert Rauschenberg: The 1/4 Mile or 2 Furlong Piece***  
**October 21, 2018–February 18, 2019**

In 1961, Robert Rauschenberg said: “There is no reason not to consider the world as one gigantic painting.” Rauschenberg does just that in his monumental *The 1/4 Mile or 2 Furlong Piece* (1981–98). Completed over a period of 17 years, the work is composed of 190 panels that combined measure approximately 1,000 feet—or a quarter mile—in length. The span marks the distance between Rauschenberg’s studio and home on Captiva Island, Florida, representing the artist’s central belief in collapsing the separation between art and life. An eclectic array of materials comprise the piece: various textiles, images culled from mass media, and photographs by the artist are interspersed between bold passages of paint, while everyday objects such as chairs, cardboard boxes, and traffic lights add sculptural depth. A soundtrack of ambient street sounds that Rauschenberg recorded during his extensive travels permeates the exhibition space. *The 1/4 Mile* reveals the broad scope of Rauschenberg’s artistic practice through the multitude of materials and techniques employed. The piece serves as a self-contained retrospective of the artist’s oeuvre, referencing important bodies of work such as his *White Paintings* (1951), *Combines* (1954–64), *Currents* (1970; in LACMA’s collection), *Cardboards*, (1971–72), and *Gluts* (1986–89/1991–94). *The 1/4 Mile* also pictures a wide range of art historical material from diverse cultures and time periods. LACMA’s presentation is the first time *The 1/4 Mile or 2 Furlong Piece* will be exhibited in its entirety, and the first time any portion of the work will be on view on the West Coast.

**Curator:** Michael Govan, CEO and Wallis Annenberg Director, LACMA; Katia Zavistovski, Modern Art, LACMA

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

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**CURRENTLY ON VIEW**

***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.

***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, Korean, and South & Southeast Asian 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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Kimberly Steward, the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, David Schwartz Foundation, Inc., and Lenore and Richard Wayne.

***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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**LACMA: ON THE ROAD**

***Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art***

**Venue:** The King Abdulaziz Center for World Culture (April 2018–May 2020)

*Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art* comprises 150 key works from LACMA's collections and includes works of art from an area extending from southern Spain to northern India, ranging in date from the seventh century to the modern era. The objects include brilliantly glazed pottery, enameled and gilded glass, inlaid metalwork, carved ornamental stone and wood, sumptuous woven textiles, and vividly illuminated and superbly written manuscripts and single pages. A never-before shown 18th-century period room from Damascus is also on view, featuring original brightly painted polychrome wood surfaces.

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

**Credit:** This exhibition was co-organized by the Los Angeles County Museum of Art and the King Abdulaziz Center for World Culture.

***Painted in Mexico, 1700–1790: Pinxit Mexici***

**Venue:** Metropolitan Museum of Art, New York (April 24–July 22, 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);

**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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### ***Reigning Men: Fashion in Menswear, 1715–2015***

**Venue:** 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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### ***Realm of the Dharma: The Arts of Buddhism***

**Venue:** Museo Nacional de Antropología (July 12–October 14, 2018)

*Realm of the Dharma: The Arts of Buddhism* 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, the exhibition 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*. The show will focus on art associated with such key phases of Buddhism as Theravada (early monastic Buddhism), Mahayana (the “Great Vehicle”), Vajrayana (the “Diamond Vehicle”—tantric or esoteric Buddhism), and Chan (Zen).

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

Support is provided by the E. Rhodes and Leona B. Carpenter 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 Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, and Lenore and Richard Wayne.

**Curator:** Stephen Little, Chinese, Korean, and South & Southeast Asian Art, LACMA; Bindu Gude, South & Southeast Asian Art, LACMA

***Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art***

**Venues:** Shenzhen Museum (August 24–November 25, 2018); Jinsha Museum (December 18, 2018–March 17, 2019); Hubei Provincial Museum (April 27–July 29, 2019)  
Traveling to three museums in China in 2018–19, *Forces of Nature* marks the first time LACMA’s premier art of the ancient Americas collection will be on view in Asia. Featuring 200 works from LACMA’s holdings, this exhibition explores the rich world of the supernatural in ancient Maya art. Classic-period Maya (250–950) supernatural entities were manifestations of forces of nature, such as the sun, rain, and lightning, and fruits of the earth, such as maize. Artists visualized them in anthropomorphic and zoomorphic forms as beings that communicated, negotiated, and made offerings to one another and formed relationships that mimicked natural cycles and human bonds. For the Maya, who lived in Mexico, Guatemala, Belize, and Honduras, the natural world was a source of both nourishment and danger. Careful engagement with the natural world was crucial for survival, as well as an inherent aspect of indigenous cosmologies and power. *Forces of Nature* focuses on Maya art, but includes select pieces from the Olmec, Zapotec, and Aztec civilizations to demonstrate the pervasiveness of these beliefs and practices throughout Mesoamerica.

**Curator:** Megan E. O’Neil, Art of the Ancient Americas, LACMA

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

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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

**Images (page 1)**

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,  
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