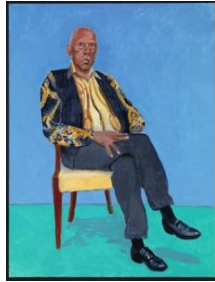


2018–2020 Exhibition Calendar

Current as of June 2018. Information is subject to change. For a listing of all exhibitions and installations, please visit www.lacma.org



David Hockney: 82
Portraits and 1 Still-life



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



The Chiaroscuro Woodcut
in Renaissance Italy



3-D: Double Vision

UPCOMING EXHIBITIONS***To Rome and Back: Individualism and Authority in Art, 1500–1800***

June 24, 2018–March 17, 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.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, David Lloyd and Kimberly Steward, David Schwartz Foundation, Inc., and Lenore and Richard Wayne.

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 Ralph M. Parsons Fund, RealD, Stereo D, Christie, and 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.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, David Lloyd and Kimberly Steward, 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.

Curators: 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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Merce Cunningham, Clouds and Screens

October 28, 2018–March 31, 2019

During his prolific 60-year career, choreographer Merce Cunningham (1919–2009) revolutionized dance by challenging every aspect of the form, and in the process inventing wholly new ways to create and present his work. Perhaps most radical was his idea that all the elements of a dance—movement, music, costumes, and décor—could be created independently of one another, coming together only during the “common time” of a performance. Anticipating the celebration of Cunningham's centennial, this exhibition presents two large works made by artists associated with the choreographer's company—Andy Warhol's *Silver Clouds* and Charles Atlas's *MC9*. Warhol's whimsical *Silver Clouds* was used as décor for Cunningham's 1968 dance *RainForest*. *MC9*, short for “Merce Cunningham to the ninth power,” is an immersive installation with excerpts from 21 dances for camera and documentary videos Atlas made with Cunningham. Two videos documenting early Cunningham dances are screened in an adjacent gallery: *Changeling* (1958), a solo piece, and *Night Wandering* (1964), a duet with star dancer Carolyn Brown. These works are excerpted from *Merce Cunningham: Common Time*, a major survey of the artist's collaborative projects organized by the Walker Art Center in 2017.

Curator: José Luis Blondet, Special Initiatives, LACMA

Credit: The presentations of *Charles Atlas: MC9* and *Andy Warhol: Silver Clouds décor for RainForest* are excerpted from the exhibition *Merce Cunningham: Common Time*, organized by the Walker Art Center, Minneapolis.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, David Lloyd and Kimberly Steward, David Schwartz Foundation, Inc., and Lenore and Richard Wayne.

Outliers and American Vanguard Art
November 18, 2018–March 17, 2019

LACMA will host the West Coast presentation of *Outliers and American Vanguard Art*, the first major exhibition to explore key moments in American art history when avant-garde artists and outsiders intersected, and how their interchanges ushered in new paradigms based on inclusion, integration, and assimilation. The first part of the exhibition illustrates how the early history of American modernism, especially the first years of the Museum of Modern Art, championed folk art and self-taught artists before the ascendance of abstract expressionism. The second section begins in the late 1960s when artists affiliated with the Chicago Imagists and West Coast assemblage practices became the leading advocates for outsiders and visionary artists. The third section shows the continued impact of outlier practices on contemporary art. The exhibition features over 250 works in a range of media by more than 80 self-taught and trained artists such as Henry Darger, William Edmondson, Lonnie Holley, Greer Lankton, Sister Gertrude Morgan, Matt Mullican, Horace Pippin, Martín Ramírez, Betye Saar, Judith Scott, Charles Sheeler, Cindy Sherman, Bill Traylor, and Kara Walker.

Curators: Lynne Cooke, Senior Curator, Special Projects in Modern Art, National Gallery of Art, Washington; Rita Gonzalez, Contemporary Art, LACMA

Itinerary: National Gallery of Art, Washington (January 28–May 13, 2018); High Museum of Art, Atlanta (June 24–September 30, 2018).

Credit: This exhibition was organized by the National Gallery of Art, Washington.

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The Jeweled Isle: Art from Sri Lanka
December 9, 2018–June 23, 2019

The first comprehensive survey of Sri Lankan art organized by an American museum, *The Jeweled Isle: Art from Sri Lanka* presents some 250 works addressing nearly two millennia of Sri Lankan history. The image of a bejeweled isle, first invoked in Greco-Roman accounts of Sri Lanka's precious gems, inspired numerous literary descriptions of the island's wealth

and tropical beauty. *The Jeweled Isle* includes precious decorative objects fashioned from gold, silver, and ivory, and 19th-century photographs documenting Sri Lanka's extraordinary monuments, scenery, and flora. Several artworks convey the importance of sacred sites and relics in Sri Lankan Buddhist practice, while rare images of Hindu gods attest to the long and constant interaction between Sri Lanka and South India. Exquisite ivories, textiles, and furnishings further reflect nearly four centuries of European colonial presence in Sri Lanka and the dynamic interaction between local and foreign visual traditions. Featuring LACMA's rarely displayed collection of Sri Lankan art—one of the finest and most extensive in the U.S.—the exhibition presents a timely exploration and celebration of a geographically complex, ethnically diverse, and multicultural South Asian hub.

Curators: Robert L. Brown, South and Southeast Asian Art, LACMA; Tushara Bindu Gude, South and Southeast Asian Art, LACMA

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

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Charles White: A Retrospective **February 17–June 9, 2019**

The first major 21st-century museum retrospective on this famed mid-century artist, *Charles White: A Retrospective* traces White's career and impact in the cities he called home: Chicago, his birthplace; New York, where he joined social causes and gained acclaim; and Los Angeles, where he developed his mature art and became a civil rights activist. The exhibition includes over 100 drawings and prints along with lesser-known oil paintings and a large-scale mural, *Five Great American Negroes*, on special loan from Howard University, where White briefly taught. A superb draftsman, White focused on images of both historical and contemporary African Americans, depicted in ideal portraits and everyday scenes. He extolled their dignity, humanity, and heroism in the face of the country's long history of racial injustice and encouraged his viewers and fellow artists of color to project their own self-worth. White created non-violent images despite escalating racial tensions; only in the mid-1960s did he become frustrated with the slow progress and begin to infuse his work with allusions to the continuing violence, poverty, and disparity of educational, housing, employment, and voting opportunities. Two concurrent and complementary exhibitions will be on view in Los Angeles. One (title forthcoming) will be presented at the California African American Art Museum, an institution whose establishment White championed, and another will be at LACMA's satellite gallery at Charles White Elementary School, formerly Otis Art Institute, where the artist taught for many years.

Curator: Ilene S. Fort, American Art, LACMA

Itinerary: Art Institute of Chicago (June 10–September 3, 2018); Museum of Modern Art, New York (October 7, 2018–January 13, 2019).

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

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Do Ho Suh

March 9, 2019–February 9, 2020

Do Ho Suh's works elicit a physical manifestation of memory, exploring ideas of personal history, cultural tradition, and belief systems in the contemporary world. Best known for his full-size, fabric-and-steel reconstructions of his former residences in South Korea, Rhode Island, Berlin, London, and New York, Suh's creations of physicalized memory address issues of home, displacement, individuality, and collectivity, articulated through the architecture of domestic space. A recent gift to LACMA, *348 West 22nd Street* (2011–15) replicates the artist's ground-floor residence from a single New York building. Created in luminous swaths of translucent polyester, the dreamlike rooms and hallways are supported by a subtle stainless-steel armature. In this immersive passageway of conjoined rooms, visitors pass through an ephemeral, ghostly representation of the artist's personal history. The corridor, stairs, apartment, and studio are each rendered in a single block of color, with fixtures and appliances replicated in exacting detail. Fusing traditional Korean sewing techniques with 3-D mapping technologies, the maze-like installation of *348 West 22nd Street* balances intricate construction with delicate monumentality. Born in South Korea in 1962, Suh moved to the United States in 1991 and currently lives between New York, London, and Seoul. Inspired by his own history of migration, Suh's ethereal, malleable architecture presents an intimate world both deeply familiar and profoundly estranged.

Curator: Meghan Doherty, Contemporary Art, LACMA

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

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Betye Saar: Call and Response

September 2019–February 2020

Betye Saar: Call and Response looks at the relationship between preliminary sketches in small notebooks, which Saar has made throughout her career, and finished works. In

addition, the show will include approximately a dozen small travel sketchbooks with more finished drawings—relating to leitmotifs seen throughout Saar’s oeuvre—that she has made over a lifetime of journeys worldwide. Saar (b. 1926, Los Angeles) is one of the most talented artists of her generation. She is not as well known as her talents deserve, however, no doubt largely because she is a black woman who came of age in the 1960s outside of New York City. Her work consistently addresses issues of race, gender, and spirituality. Very much a part of the strong assemblage tradition of Southern California, Saar’s work combines many different symbols along with objects found on her travels across Africa, Mexico, Asia, Europe, and the Caribbean, as well as in L.A. itself. *Betye Saar: Call and Response* will cover the span of Saar’s career, including work from her early years up through a new sculptural installation. A fully illustrated publication will accompany the exhibition, taking physical form in response to Saar’s notebooks. This will be the first exhibition at a California museum to address her entire career and the first anywhere to focus on her sketchbooks.

Curator: Carol S. Eiel, Modern Art, LACMA

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

This project is supported in part by the Fundación Almine y Bernard Ruiz-Picasso para el Arte.

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CURRENTLY ON VIEW

***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, Washington (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, Washington.

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, the LACMA Prints and Drawings Council, and the International Fine Print Dealers Association.

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Mark Grotjahn: 50 Kitchens
May 20–August 19, 2018

Los Angeles-based artist Mark Grotjahn (b. 1968) has made “Butterfly” compositions since 2002, and the latest to come out of his studio is *50 Kitchens* (2013–18), exhibited here for the first time. Conceived as one work, *50 Kitchens* takes its inspiration from a single composition (in black and cream-colored pencil) that Grotjahn made to meet the dimensional specifications of a wall in his kitchen. The more than 50 subsequent chromatic drawings explore pairs of radiating colors (like Tuscan Red and Chartreuse, or Grass Green and Canary Yellow) and together create a prismatic display. The works allude to artists interested in color, light, and optics, such as Wassily Kandinsky and the Op art painters of the 1960s, and also incorporate residual traces of earlier drawings that have been seamlessly integrated into the new works.

Curator: Leslie Jones, Prints and Drawings, LACMA

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

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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.



All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Kitzia and Richard Goodman and Meredith and David Kaplan, with generous annual funding from Jerry and Kathleen Grundhofer, the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, David Lloyd and Kimberly Steward, David Schwartz Foundation, Inc., and Lenore and Richard Wayne.

David Hockney: 82 Portraits and 1 Still-life
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 Agajanian 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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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.

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.

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 Jerry and Kathleen Grundhofer, Lauren Beck and 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.

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

This Is Not a Selfie

Venues: San Jose Museum of Art (August 25, 2017–January 14, 2018); Art Center College of Design, Pasadena (February 23–June 3, 2018); Museum of Fine Arts Saint Petersburg (August 25–November 25, 2018)

Drawn from LACMA's renowned Audrey and Sydney Irmas Collection and featuring self-portraits by Robert Mapplethorpe, Catherine Opie, Alfred Stieglitz, Lorna Simpson, and Andy Warhol, among others, *This Is Not a Selfie* includes some of the most iconic and groundbreaking images in photographic history. The exhibition, presented at San Jose Museum of Art and Art Center College of Design, offers a compelling look at the primacy and variety of expression through self-portraiture from the vantage of the Age of the Selfie. While the selfie can be considered a vernacular subset of the self-portrait genre, it is often a vastly different enterprise than the self-portrait in the hands of an artist. By blurring the distinction between reality and fantasy, artifice and authenticity, and public and private imagery, the artists included in *This Is Not a Selfie* carefully fabricate photographs that expand the domain of self-portraiture. An illustrated print-on-demand catalogue will accompany the exhibition, with a lead essay by Deborah Irmas, photo

historian, filmmaker, and active participant in the growth of her family's collection of self-portraiture from its inception to the present.

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

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

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.

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 Janet Chann and Michael Irwin in memory of

George Chann, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, Lenore and Richard Wayne, and The Kenneth T. and Eileen L. Norris Foundation.

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).

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

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.

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)

(Left) 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; (Center, Left) Malekeh Nayiny, *All in Pink*, 2007, Los Angeles County Museum of Art, purchased with funds provided by Nina Ansary, © Malekeh Nayiny; (Center, Left) Ugo da Carpi, after Parmigianino, *Diogenes*, c. 1527–30, chiaroscuro woodcut from 4 blocks in tan, light green, medium green, and gray, state iii/iii, Los Angeles County Museum of Art, gift of Philippa Calnan in memory of her mother Matilda Loeser Calnan, M.2001.176, photo © Museum Associates/LACMA; (Right) Joseph Jastrow, *Experiments in Visual Perception*, c. 1905, Stereographs from Glass Negatives, Keystone-Mast Collection, California Museum of Photography, University of California, Riverside, photo courtesy California Museum of Photography, University of California, Riverside

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