

2017–2018 Exhibition Calendar

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



Moholy-Nagy: Future Present



The Inner Eye: Vision and Transcendence in African Arts



Playing with Fire: Paintings by Carlos Almaraz

UPCOMING EXHIBITIONS***Los Angeles to New York: Dwan Gallery, 1959–1971***

March 19–September 10, 2017

Los Angeles to New York: Dwan Gallery, 1959–1971 presents the storied history of the Dwan Gallery, one of the most important galleries of the postwar period in the U.S., and the dealer and patron Virginia Dwan. Founded by Dwan in a storefront in Westwood in 1959, the Dwan Gallery was a leading avant-garde space during the 1960s, presenting groundbreaking exhibitions by Philip Guston, Ed Kienholz, Franz Kline, Claes Oldenburg, Robert Rauschenberg, Ad Reinhardt, and Larry Rivers, among others. A keen follower of contemporary French art, Dwan gave many of the Nouveau Réalistes their first shows in the U.S. In 1965 she established a second space in New York City; Dwan New York would go on to provide the first platform for now-major tendencies in the history of contemporary art including Minimal art, Conceptual art, and Land art. She was a leading patron of earthworks and sponsored major projects including: Michael Heizer's *Double Negative* (1969) and *City* (begun 1972); Smithsonian's *Spiral Jetty* (1970); De Maria's *35-Pole Lightning Field* (1974); and Charles Ross's *Star Axis* (begun 1971). Dwan was a major force in the international art world yet has received relatively little attention due in part to the closure of her gallery only after 11 years in 1971 (her Los Angeles space closed in 1967). Featuring paintings, sculpture, drawings, photographs and films by a wide range of artists, this exhibition retrieves Dwan's singular contributions and reexamines the important history she made, highlighting in particular the increasing mobility of the art world during the late 1950s.

Curators: James Meyer, associate curator of modern art, National Gallery of Art, and curatorial and academic advisor, Dia Art Foundation; Stephanie Barron, senior curator of modern art, LACMA, coordinating curator of the LACMA presentation

Itinerary: National Gallery of Art, Washington D.C. (September 30, 2016–January 29, 2017)

Credit: This exhibition was organized by the National Gallery of Art, Washington. The LACMA presentation was supported by Jamie Tisch.

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Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, The Jerry and Kathleen Grundhofer Foundation, Taslimi Foundation, and Lenore and Richard Wayne.

Abdunnasser Gharem: Pause
April 16–July 2, 2017

Abdunnasser Gharem: Pause presents a remarkable body of work born in the aftermath of the tragic events of September 11, 2001. That the artist—Abdunnasser Gharem—is a Muslim, an Arab, and a lieutenant colonel in the Saudi Arabian army will likely provide added resonance for an American audience, while serving to remind us that terrorism is a global phenomenon. For Gharem, like most of us, seeing the World Trade Center destroyed on television was one of those terrible moments that seems to make the world stand still or pause. Gharem has deeply absorbed this notion of pause into his work both as an occasion to examine certain universal dichotomies, which lead us to choose our life’s paths, and more literally by using the digital symbol for pause—a pair of rectangles—as a visual metaphor for the Twin Towers. Although the media and platforms for his work clearly borrow from the mainstreams of modern art, the narratives and images are drawn from his everyday world, while many of his motifs—including geometric designs and floral arabesques—belong to the canon of Islamic art. These are powerful and provocative works that only gradually reveal their meanings.

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

Credit: This exhibition was organized by the Los Angeles County Museum of Art in association with the King Abdulaziz Center for World Culture. The organizers are grateful for the special collaboration of Gharem Studio.

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Polished to Perfection: Japanese Cloisonné from the Collection of Donald K. Gerber and Sueann E. Sherry
May 28, 2017–February 4, 2018

The 1830s marked the beginning of a renaissance in Japanese cloisonné production. Though small objects incorporating enamels were produced in Japan prior to the 19th century, a new generation of artisans developed techniques that enabled the creation of three-dimensional vessels, greater flexibility in surface design, and a number of different enameling styles. During the “golden age” of Japanese cloisonné production (approximately 1880–1910), intricate decorations, sophisticated use of color, expanding varieties of form, and flawless surface finishes became the hallmarks of Japanese cloisonné wares. *Polished to Perfection* presents approximately 150 works from the collection of Donald K. Gerber and Sueann E. Sherry. Built over the course of more than four decades, the collection contains works crafted by the most accomplished Japanese cloisonné masters of the time including Namikawa Yasuyuki (1845–1927), Namikawa Sōsuke (1847–1919), Hayashi Kodenji (1831–1915), and Kawade

Shibatarō (1856–1921). The artists represented in this exhibition raised the art of cloisonné enamel to a level of unparalleled technical and artistic perfection.

Curator: Robert T. Singer, Japanese Art, LACMA

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

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Home—So Different, So Appealing

June 11–October 15, 2017

Organized in collaboration with the Museum of Fine Arts, Houston, *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 seven 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: Pilar Tompkins Rivas, Director, Vincent Price Art Museum; Chon Noriega, UCLA; Mari Carmen Ramirez, Latin American Art, The Museum of Fine Arts, Houston

Itinerary: Museum of Fine Arts Houston (November 19, 2017–February 4, 2018)

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



Major support provided by grants from the Getty Foundation.



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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, which is deeply linked to his Russian birthplace and upbringing. A significant source of inspiration and a central theme throughout his extensive oeuvre, music permeated Chagall's engagement with modernism, from his early canvases in the 1910s to his first creations for the stage in the 1920s and his monumental set designs of the 1940s–1960s. LACMA's presentation of Chagall's vibrant costumes and set designs—some of which have never been exhibited before—includes works from the ballets *Aleko* by Tchaikovsky (1942), *The Firebird* by Stravinsky (1945), *Daphnis and Chloé* by Ravel (1958), and Mozart's opera *The Magic Flute* (1967). In addition, the exhibition features a selection of iconic paintings depicting musicians and lyrical scenes, numerous sketches of his theatrical productions, and documentary footage of original 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 Philharmonie de Paris - Musée de la musique, and La Piscine - Musée d'art et d'industrie André Diligent, Roubaix, with the support of the Chagall estate.

This exhibition is supported by Terry and Lionel Bell.

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Playing with Fire: Paintings by Carlos Almaraz

August 6–December 3, 2017

Playing with Fire: Paintings by Carlos Almaraz is the first major retrospective of one of the most influential Los Angeles artists of the 1970s and 1980s. Arguably the first of the many Chicano artists whose artistic, cultural, and political motivations catalyzed the Chicano art movement in the 1970s, Almaraz began his career with political works for the farm workers' causa and co-founded the important artist collective Los Four. Although he saw himself as a cultural activist, Almaraz straddled multiple—and often contradictory—identities that drew from divergent cultures and mores, and his art became less political in focus and more personal, psychological, dreamlike, even mythic and mystical as he evolved artistically. The first to focus predominantly on Almaraz's large-scale paintings, the exhibition features more than 60 works and includes pastels, ephemera, and notebooks, mostly from 1967 through 1989, the year of the artist's untimely death at age 48.

Curator: Howard Fox, Independent Curator

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



Presenting Sponsors



Bank of America is the presenting sponsor of *Playing with Fire: Paintings by Carlos Almaraz*.



Support is provided by the Getty Foundation as part of Pacific Standard Time: LA/LA.

Additional funding provided by Ann Murdy.

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Sarah Charlesworth: Doubleworld
August 20–November 26, 2017

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.

Curators: 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.

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Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, The Jerry and Kathleen Grundhofer Foundation, Taslimi Foundation, and Lenore and Richard Wayne.

A Universal History of Infamy
August 20, 2017–February 18, 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; Pilar Tompkins Rivas, Director, Vincent Price Art Museum; José Luis Blondet, Special Initiatives, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art as part of Pacific Standard Time: LA/LA.



Major support provided by 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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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. Major support provided by the Getty Foundation.



Generous support provided by Debbie and Mark Attanasio, and Martha and Bruce Karsh. Additional funding provided by the WHH Foundation and the Wallis Annenberg Director's Endowment Fund.

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

Painted in Mexico: Pinxit Mexici, 1700–1790 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 15–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.

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.

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Pinxit Mexici: Painted in Mexico, 1700–1790 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.



Presenting Sponsors



In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art **May–September 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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CURRENTLY ON VIEW

***Tony Smith: Smoke* February 26–July 2, 2017**

Tony Smith's *Smoke* has become a LACMA icon since its 2008 installation in the Ahmanson Building atrium, where it animates the transitional space between the museum's east and west campus. In addition to being one of the largest sculptures ever conceived by Smith (and the largest conceived for an interior space), *Smoke* reflects the artist's lifelong exploration of patterns found in organic life and represents a culmination of his work in architecture, painting, drawing, and sculpture. This exhibition includes approximately 25 objects in all media that trace the work's evolution, beginning with his early Frank Lloyd Wright-inspired buildings of the 1940s and early 1950s, cellular drawings and paintings from the 1950s, and related sculpture and sketches from the 1960s and early 1970s. Also included will be documentary material related to *Smoke*'s installation in the 1967 exhibition *Scale as Content* at the Corcoran Gallery of Art, as well as photography and video from its installation here at LACMA.

Curator: Leslie Jones, Prints and Drawings, LACMA

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

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***The Inner Eye: Vision and Transcendence in African Arts* February 26–July 9, 2017**

The Inner Eye: Vision and Transcendence in African Arts features 100 outstanding works, which explore how the arts and their visual regimes enable transitions from one stage of life to the next and from one state of being to another. The spiritually charged works in this exhibition acknowledge African artists as visionary agents of transformation. Figures, masks, initiation objects, and reliquary guardians lead humans to spirit realms, to the afterlife, and to the highest levels of wisdom. Many works possess downcast eyes of contemplation and spiritual reverence, while others depict piercing projections of power and protection, or a multiplicity of eyes for heightened vigilance and awareness.

Curator: Polly Nooter Roberts, African Art, LACMA

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

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

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Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, The Jerry and Kathleen Grundhofer Foundation, Taslimi Foundation, and Lenore and Richard Wayne.

Moholy-Nagy: Future Present
February 12–June 18, 2017

The first comprehensive retrospective of the work of László Moholy-Nagy (1895–1946) in the United States in nearly 50 years, this long overdue presentation reveals a utopian artist who believed that art could work hand-in-hand with technology for the betterment of humanity. *Moholy-Nagy: Future Present* examines the career of this pioneering painter, photographer, sculptor, and filmmaker as well as graphic, exhibition, and stage designer, who was also an influential teacher at the Bauhaus, a prolific writer, and later the founder of Chicago's Institute of Design. The exhibition includes more than 250 works in all media from public and private collections across Europe and the U. S., some of which have never before been shown publicly in this country. Also on display is a large-scale installation, *Room of the Present*, a contemporary construction of an exhibition space originally conceived by Moholy in 1930. Though never realized during his lifetime, the *Room of the Present* illustrates Moholy's belief in the power of images and the various means by which to disseminate them—a highly relevant paradigm in today's constantly shifting and evolving technological world.

Curators: Carol S. Eliel, Modern Art, LACMA; Karole P. B. Vail, Solomon R. Guggenheim Museum; and Matthew S. Witkovsky, Art Institute of Chicago

Itinerary: Solomon R. Guggenheim Museum (May 27–September 7, 2016); Art Institute of Chicago (October 2, 2016–January 3, 2017)

Credit: This exhibition is organized by the Los Angeles County Museum of Art, the Solomon R. Guggenheim Foundation, and the Art Institute of Chicago.

The Los Angeles presentation is made possible by Alice and Nahum Lainer.

Major support for the exhibition is provided by the Ministry of Foreign Affairs and Trade of Hungary and the Art Mentor Foundation Lucerne. The project is also supported in part by an indemnity from the Federal Council on the Arts and the Humanities, and in part by an award from the National Endowment for the Arts.

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Picasso and Rivera: Conversations Across Time
December 4, 2016–May 7, 2017

Pablo Picasso and Diego Rivera were contemporaries, erstwhile competitors, equally ambitious and prolific as artists, internationally famous, and well aware of their larger-than-life personalities. *Picasso and Rivera: Conversations Across Time* presents moments of intersection in the formation of modernism both in Europe and Latin America, and asks how these towering

figures of the 20th century engaged with their respective ancient Mediterranean and Pre-Columbian worlds. The exhibition compares their artistic trajectories beginning with their similar academic training to their shared investment in Cubism and their return to an engagement with antiquity from the 1920s through the 1950s. By placing 150 paintings, etchings, and watercolors in dialogue with each other and with singular ancient objects, *Picasso and Rivera: Conversations Across Time* aims to advance the understanding of Picasso and Rivera's practice, particularly in how their contributions were deeply influenced by the forms, myths, and structures of the arts of antiquity.

Curators: Michael Govan, Wallis Annenberg Director and CEO, LACMA; Diana Magaloni, Art of the Ancient Americas, LACMA

Itinerary: Museo del Palacio de Bellas Artes, Mexico City (June 7–September 10, 2017)

Credit: This exhibition was organized by the Los Angeles County Museum of Art and the Museo del Palacio de Bellas Artes, Mexico City.

The organizers are grateful for the special collaboration of the Secretaría de Cultura, the Instituto Nacional de Bellas Artes (INBA), Mexico, and Instituto Nacional de Antropología e Historia (INAH), Mexico.

This exhibition is sponsored by Christie's.

Support is provided by The Kenneth T. and Eileen L. Norris Foundation with additional funding from the Robert Lehman Foundation. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support is provided by Isabel and Agustín Coppel.

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***Renaissance and Reformation: German Art in the Age of Dürer and Cranach* November 20, 2016–March 27, 2017**

Coinciding with the 500th anniversary of the Reformation, *Renaissance and Reformation: German Art in the Age of Dürer and Cranach* brings to Los Angeles some of the greatest achievements of German Renaissance art. The period under consideration (1460–1580) was marked by profound changes in thought, philosophy, science, and religion, which in turn transformed the artists' vision. Artists such as Albrecht Dürer, Lucas Cranach, Hans Holbein, Mathias Grünewald, Tilman Riemenschneider, Peter Vischer, and a host of others reflected this new vision of the world in their works. The period was marked by conflicts, civil wars, and complex relationships with neighboring countries, but also witnessed a flourishing of many states and cities, reflected in the skills of their craftsmen. The exhibition comprises over 100 pieces, including paintings, drawings, sculptures, arms and armors, as well as decorative arts.

Curator: J. Patrice Marandel, European Art, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art, the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden, and the Bayerische Staatsgemäldesammlungen München, and made possible by the Federal Foreign Office of the Federal Republic of Germany.

Additional support is provided by The Gladys Kriebel Delmas 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 the Judy and Bernard Briskin Family Foundation, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, and Lenore and Richard Wayne.

John McLaughlin Paintings: Total Abstraction
November 13, 2016–April 16, 2017

Long acknowledged in Southern California as one of the most important artists of the postwar period, John McLaughlin (1898–1976) is overdue for a major, critical retrospective. Although he came to painting late, at 48 years old, McLaughlin created a focused body of geometric paintings that are entirely devoid of any connection to everyday experience. Using a technique of layering rectangular bars on adjacent planes of muted color, McLaughlin produced works that provoke introspection and a greater understanding of one's relationship to nature. The exhibition consists of 55 paintings and a selection of collages and drawings that establish McLaughlin as one of the foremost innovators of total abstraction. A fully illustrated catalogue features essays by exhibition curator Stephanie Barron, artist Tony Berlant with curator Lauren Bergman, critic and independent curator Michael Duncan, LACMA's Gail and John Liebes Curator of American Art Ilene Susan Fort, and professor of art at University of California, Los Angeles Russell Ferguson.

Curators: Stephanie Barron, Modern Art, LACMA; Lauren Bergman, Modern Art, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art and made possible by the May and Samuel Rudin Family Foundation, Inc., Mim Spertus and Ed Victor, and Van Doren Waxter.

Generous funding is provided by Holly and Albert Baril, Nancy and Bruce Newberg, Ellen Pardo and Stephen Solomon, and Louis Stern. Support is also provided by Jan and Bob Feldman and Daryl and Robert Offer, along with Lidia and Mauricio Epelbaum, Janice and Mark Lieberman, Teresa and Greg Nathanson, Darcie and Shelby Notkin, Judy and Gerald Rosenberg, Jennifer and Matthew Steinberg, and other supporters who wish to remain anonymous.

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L.A. Exuberance: New Gifts by Artists
October 30, 2016–April 2, 2017

Since LACMA's establishment, living artists have played an instrumental role in understanding the museum's encyclopedic collection through a contemporary lens. *L.A. Exuberance: New Gifts by Artists* features a selection of works that were given to the museum for its 50th anniversary, as part of a campaign led by artist Catherine Opie. The exhibition features additions to the collection by Edgar Arceneaux, John Baldessari, Uta Barth, Larry Bell, Tacita Dean, Sam Durant, Ken Gonzales-Day, Mark Hagen, Friedrich Kunath, Charles Gaines, Glenn Kaino, Sterling Ruby, James Welling, Mario Ybarra Jr., Brenna Youngblood, and others. This exhibition marks the culmination of LACMA's 50th anniversary year, one that began with historic gifts to the museum represented in *50 for 50: Gifts on the Occasion of LACMA's Anniversary*.

Curators: Rita Gonzalez, Contemporary Art, LACMA with Michael Govan, Wallis Annenberg Director and CEO, 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 Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Jenna and Jason Grosfeld, and Lenore and Richard Wayne.

Awazu Kiyoshi, Graphic Design: Summoning the Outdated
October 15, 2016–May 7, 2017

Designer and artist Awazu Kiyoshi (1929–2009) devoted his career to political advocacy and collaborations within Tokyo’s artistic community. In stark contrast to the prevailing modernist dogma, which sought universal and impersonal set of symbols, Awazu imbued his expressive, hand-drawn designs with local traditions. He argued that the designer’s mission was “to extend the rural into the city, foreground the folklore, reawaken the past, summon back the outdated.” *Awazu Kiyoshi Graphic Design: Summoning the Outdated* focuses on Awazu’s books and posters from the late 1960s through the 1970s. Drawing on historic Japanese visual culture as well as his own signature imagery, he created surreal compositions to promote films, theatrical productions, literature, and art exhibitions. Part of LACMA’s ongoing initiative to collect and exhibit graphic design, this installation highlights recent gifts to the permanent collection.

Curators: Hollis Goodall, Japanese Art, LACMA and Staci Steinberger, Decorative Arts and Design, LACMA
Credit: This installation was organized by the Los Angeles County Museum of Art.

Toba Khedoori
September 25, 2016–March 19, 2017

The first major museum show to present the artist’s new work and her first survey in 15 years, *Toba Khedoori* explores her meditative body of work, including new work created for the exhibition. Born in Sydney, Australia, in 1964, Khedoori has lived and worked in Los Angeles since 1990. Indebted to the silent, slow, and exacting science of handmade art, Khedoori is often seen as a throwback in an art world awash with rapidly moving images and saturated colors more informed by high-definition computer color than paint. In the last 20 years, the artist has become known for her monumental yet exactingly detailed drawings. Khedoori’s recent body of work shows her moving confidently into new terrain from her paint-on-waxed paper into oil and canvas. *Toba Khedoori* is an important continuation of LACMA’s commitment to presenting compelling explorations of contemporary art.

Curators: Franklin Sirmans, Pérez Art Museum Miami; Christine Y. Kim, Contemporary Art, LACMA
Itinerary: Pérez Art Museum Miami (April 20–September 24, 2017)

Credit: This exhibition was organized by the Los Angeles County Museum of Art, in collaboration with the Pérez Art Museum Miami. The exhibition is supported in part by the Fellows of Contemporary Art.

Additional funding is provided by Regen Projects, David Zwirner, Fundación Almine y Bernard Ruiz-Picasso para el Arte, and Steven M. Sumberg.

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Apostles of Nature: Jugendstil and Art Nouveau
August 13, 2016–April 23, 2017

Organized by LACMA's Rifkind Center for German Expressionist Studies, *Apostles of Nature: Jugendstil and Art Nouveau* explores the popular late nineteenth- and early twentieth-century style known as Art Nouveau in France and Jugendstil in Germany. Inspired by the British Arts and Crafts movement, which celebrated craft in an age of advancing industrialization, as well as by Symbolist and Romantic painting, Japanese prints, and folk art, European artists developed a style characterized by highly decorative forms drawn from nature, with curvilinear, serpentine lines and daring whiplashes of color. Art Nouveau quickly spread beyond France and Germany, influencing a range of artistic movements and artists' groups, including the Vienna Secession and the Wiener Werkstätte in Austria. Despite disparate goals, approaches, and materials, Art Nouveau artists across Europe were unified in their desire to make beautiful things, and to make life more beautiful in turn. This exhibition brings together more than 50 objects from across the museum's collections, including prints, posters, books, decorative arts, and textiles, to illustrate the movement's efforts to create integrated, total works of art, or Gesamtkunstwerke, that would bring aesthetic ideals to bear on everyday modern life.

Curator: Andrea Gyorody, Rifkind Center for German Expressionist Studies, LACMA

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

Light Reignfall
May 29, 2016–May 29, 2017

James Turrell's *Light Reignfall* is one of the artist's Perceptual Cells—freestanding enclosed structures that provide an immersive experience for one viewer at a time. An individual wears special headphones and lies down on a narrow bed that slides into the spherical chamber; inside, a program of saturated light envelopes the viewer. The intense experience reveals the multidimensional power of light and the complexities of the human eye. Turrell's use of light and space grew out of his interest in perception, a mainstay of perceptual psychology, his major at Pomona College in the early 1960s. It also reflects the strong influence of what has been called "the visual texture" of his native Southern California, particularly the bright and crisp sunlight, the open landscape, and the seascape to the west with its low horizon line. Credit: Gift of Hyundai Motor as part of The Hyundai Project: Art + Technology at LACMA in honor of the museum's 50th anniversary.



LACMA: ON THE ROAD

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 12–August 26, 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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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.

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 Brotman Foundation of California and the Wallis Annenberg Director’s Endowment Fund.

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Senses of Time: Video and Film-Based Works of Africa

Venue: National Museum of African Art, Smithsonian Institution (May 18, 2016–March 26, 2017)

Our hearts beat to the rhythms of biological time and continents drift in geological time, while we set our watches to the precision of Naval time. Time may be easy to measure, but it is challenging to understand. Five leading contemporary artists of Africa explore temporal strategies to convey how time is experienced—and produced—by the body. Bodies climb, dance, and dissolve in six works of video and film, or “time-based” art. Characters and the actions they depict repeat, resist, and reverse any expectation that time must move relentlessly forward. *Senses of Time* invites viewers to consider tensions between personal and political time, ritual and technological time, bodily and mechanical time. Through pacing, sequencing, looping, layering, and mirroring, diverse perceptions of time are both embodied and expressed. Yinka Shonibare’s European ballroom dancers in sumptuous African-print cloth gowns dramatize the absurdities of political violence as history repeats itself, while Sammy Baloji envisions choreographies of memory and forgetting in the haunted ruins of postcolonial deindustrialization. Berni Searle addresses genealogical time as ancestral family portraits are tossed by the winds and waves of generational loss, as well as the slippages and fragility of time and identity. Moataz Nasr’s work treads on personal identities distorted by the march of

time, and Theo Eshetu draws us into a captivating kaleidoscopic space in which past, present, and future converge.

Curators: Polly Nooter Roberts, African Art, LACMA; Karen Milbourne, Smithsonian National Museum of African Art

Credit: This exhibition was organized by the Los Angeles County Museum of Art and the Smithsonian National Museum of African Art, Washington, D.C.

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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, in addition to representing Los Angeles's uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection that includes more than 130,000 objects dating from antiquity to the present, encompassing the geographic world and nearly the entire history of art. Among the museum's strengths are its holdings of Asian art; Latin American art, ranging from masterpieces from the Ancient Americas to works by leading modern and contemporary artists; and Islamic art, of which LACMA hosts one of the most significant collections in the world. A museum of international stature as well as a vital part of Southern California, LACMA shares its vast collections through exhibitions, public programs, and research facilities that attract over one million visitors annually, in addition to serving millions through digital initiatives such as online collections, scholarly catalogues, and interactive engagement. LACMA is located in Hancock Park, 30 acres situated at the center of Los Angeles, which also contains the La Brea Tar Pits and Museum and the forthcoming Academy Museum of Motion Pictures. Situated halfway between the ocean and downtown, LACMA is at the heart of Los Angeles.

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

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(Left) László Moholy-Nagy, *A II (Construction A II)*, 1924, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, 43.900, © 2017 Hattula Moholy-Nagy/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, photo © Solomon R. Guggenheim Foundation, New York, by Kristopher McKay

(Center) *Beete Mask: Ram (Bata)*, Gabon, Kwele culture, early-mid 19th century, wood and pigments, private collection, photography by Peter Zeray, The Photograph Studio, The Metropolitan Museum of Art

(Right) Carlos Almaraz, *Crash in Phthalo Green*, 1984, Los Angeles County Museum of Art, Gift of the 1992 Collectors Committee (AC1992.136.1). © The Carlos Almaraz Estate. Photo © Museum Associates/LACMA

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