

AFTER SCHOOL AT THE MUSEUM



AN INTRODUCTION TO LACMA FOR STUDENTS AND TEACHERS

LETTER TO THE TEACHER

After School at the Museum serves students in grades 3–12. Students are introduced to the museum and its encyclopedic collection through weekly visits for eight weeks. Sessions take place in the gallery, analyzing works of art, as well as in the studio, making art. Sessions are designed sequentially and content is scaffolded across the eight weeks. Over the course of the program, students acquire vocabulary, concepts, and skills that are transferable to core curriculum subjects.

This resource guide contains essential questions, artworks, and art-making projects featured in the program. Use the images and information provided to introduce artworks in the classroom, or to revisit concepts after your participation in the program. For a complete list of curriculum artworks and instructions on how to access these works online, see the index at the end of this guide.

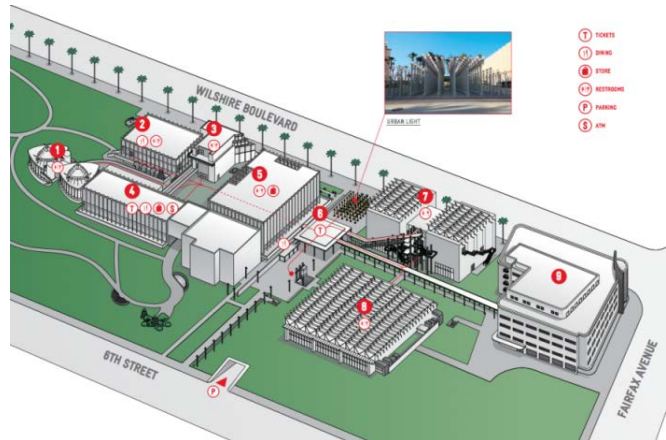
After School at the Museum is aligned with California State Content Standards for Visual and Performing Arts and Common Core State Standards for English/Language Arts and Literacy.

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SESSION ONE: THE MUSEUM IN A NUTSHELL

WHAT IS A MUSEUM?

LACMA is a living encyclopedia. Just as libraries collect books, museums collect artworks. LACMA's 120,000 artworks come from many time periods (ancient to contemporary) and cultures (Japan, Africa, Latin America, etc.). The museum is organized according to these times and regions; each building contains a different collection, or group of artworks originating from the same time or place. Artworks in the same gallery, or room, share similarities such as themes, materials, or techniques. However, each artwork is unique—look out for differences, too.



WHAT IS ART?

There are many languages in the world and art is one of them. Art is a language that communicates ideas, messages, stories, histories, and more. It is a language that can take many forms, or media, such drawing, painting, sculpture, photography, decorative arts (i.e., furniture), textiles (i.e., clothing), prints (i.e., books), architecture, performance, or even installation (immersive 3D environments). Art can also be made of many different materials, such as clay, paint, metal, or plastic, and composed in many configurations and sizes.

WHO IS AN ARTIST AND WHAT DOES AN ARTIST DO?

Artists generate ideas and translate their ideas into objects or spaces. They are keen observers, often documenting and responding to their surroundings. Most importantly, artists are problem-solvers. They can envision and devise multiple answers to one question.

ART-MAKING ACTIVITY: EXPLORING LINE, SHAPE, AND COLOR



VISUAL ART CONCEPTS

Line, shape, color, text, repetition, movement
or rhythm, composition, collage

MATERIALS

Paper, colored construction paper, scissors, glue,
and black markers

TALKING ABOUT ART

View and discuss Edward Ruscha's *Actual Size* (1962). What do you see? What types of lines do you see, such as straight, curvy, or wiggly? Which lines come together to create shapes and how would you describe the shapes? Which shapes turn into letters and what do they read? How did the artist overlap lines, shapes, words, and colors to create this artwork?

In spoken languages, letters are the building blocks that help us create words and sentences. In the language of art, artists use line, shape, and color to communicate ideas just like sentences do. The placement of line, shape, and color is an artist's choice, and the overall arrangement is referred to as composition. Compositions can incorporate repetition, such as the straight lines falling below the word "SPAM," as well as movement, such as the shape and color that propel the SPAM can across the canvas. What might the artist be communicating in this work of art?



MAKING ART

Create a collage that communicates an idea, by layer-ing line, shape, color, and text. Using construction paper, cut a variety of shapes of different sizes and colors. Think about the idea that you want to convey with these shapes, such as calm, chaos, or clutter. Arrange the shapes on a larger piece of paper and try many different arrangements to create repetition, movement, or rhythm across the page. When you have reached a desired composition, glue each shape on to the paper. Lastly, write words on top of the shapes in black marker to enhance your overall message.

REFLECTION

Install student work in the classroom, include a blank sheet of paper next to each artwork, and facilitate a gallery walk. As students explore each other's work, ask them to chart a word bank of ideas communicated by each artwork on the adjacent page. Do the words match the original idea? What could students do differently to strengthen their messages?

SESSION TWO: FORM AND FUNCTION



HOW DO ARTISTS RESPOND TO THEIR ENVIRONMENT?

Artists are keen observers of the environment. They often respond to their environment by creating objects for their surroundings. These objects are called functional objects because they are used in everyday life. These include pieces of furniture, such as chairs, tables, and desks. In the museum, we call these objects Decorative Arts.



HOW DO ART OBJECTS RESPOND TO THEIR ENVIRONMENT?

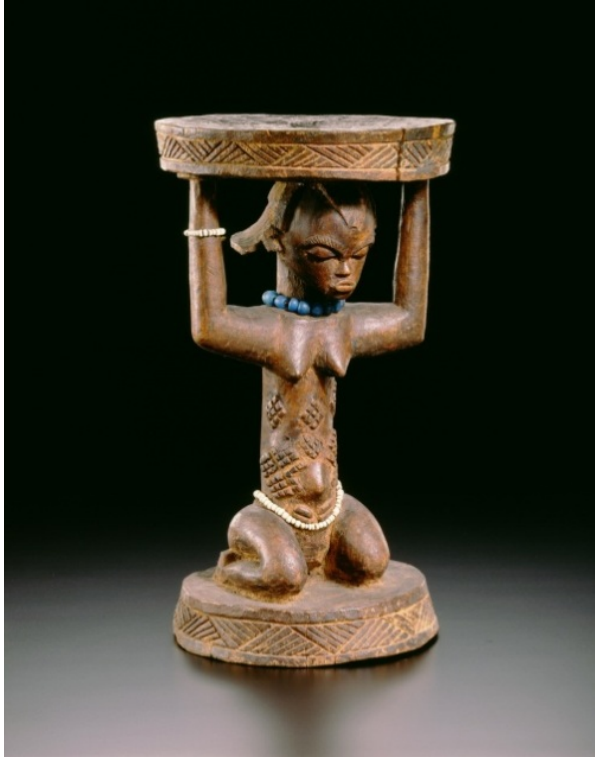
When artists create functional objects, they have the object's function (or use) in mind. Where will the object be used? What will it be used for? What parts will it need to make it easy to use? The artist will incorporate answers to these questions into the object's design. The best designs mix form (the 3D shape of the object) with function.



HOW DO ARTISTS AND ARCHITECTS WORK TOGETHER?

Sometimes artists work alongside architects to create objects that fit within a particular space. A chair's design might mirror the design of a house, in its use of 2D shapes, 3D forms, and colors. After all, buildings, just like furniture, are examples of functional art, too.

ART-MAKING ACTIVITY: TURNING 2D SHAPES INTO 3D FORMS



VISUAL ART CONCEPTS

Shape (geometric and organic), form, function, design, construction

MATERIALS

Cardstock or poster board, scissors, tape

TALKING ABOUT ART

View and discuss the *Cariatid Stool* (19th century) from the Democratic Republic of the Congo (Luba culture). What do you see? What shapes do you notice? In art and in math, angular shapes are referred to as geometric while free-form shapes are referred to as organic (from life). How did the artist combine geometric and organic forms (3D shapes) in the design of this object? What do you think this object might have been used for? Where, how, and why might it have been used?

Functional objects are designed to meet a particular need. This object was used for seating, as a stool or chair. What are the essential parts of a chair? How did this artist manipulate, or change, the essential parts to create this design?

MAKING ART

Design a chair for a friend, or client, based on your client's needs. Where will your client use the chair and what will she/he use it for? Depending on how it will be used, what parts will it need? For instance, a classroom chair might need an attachable desk while a beach chair might need a cup holder.

Sketch the chair's design, incorporating essential elements such as a seat, legs, backrest, or armrests. Change the essential elements to meet your client's needs, including, for instance, an angular backrest for studying or a curvy backrest for relaxing.

Next, transform the 2D sketch into a 3D paper model. Work within an existing template, such as a "T"-shaped piece of cardstock, and cut, score, and fold the paper to sculpt the model. Alternatively, you may build the model from scratch out of individual pieces. Ensure that the model is structurally sound and can stand on its own without support.

REFLECTION

Share the sketch and model with your client. How does it meet your client's needs? What would your client add or change to maximum the design's function?

SESSION THREE: PEOPLE AND PORTRAITURE



WHAT MAKES A PORTRAIT?

A portrait is a picture of a person, where the figure is the focus of the composition. A portrait may depict one, two, or a few people. It can record the likeness, personal qualities of, or relationships between people.

WHAT DOES A PORTRAIT SAY ABOUT THE SITTER?

The person in a portrait is referred to as the sitter. A sitter might commission (or request) a portrait from an artist, or the artist may capture a self-portrait of him/herself. The artist will incorporate the sitter's attributes—details that describe the sitter's personality, profession, or passion.

WHY MAKE A PORTRAIT?

Portraits often mark occasions or memories, such as a family reunion or a new school year. They can also recognize or commemorate important people like the presidential portraits that adorn coins and dollar bills.

ART-MAKING ACTIVITY: CAPTURING CHARACTERISTICS THROUGH PORTRAITS



VISUAL ART CONCEPTS

Attributes, setting, color (primary, secondary, tertiary), emphasis, proportion, medium

MATERIALS

Oil pastels, paper

TALKING ABOUT ART

View and discuss Thomas Hamilton Crawford's *The First President of the United States (George Washington)* (1932).

What do you see? Describe the figure, including facial expression, body posture, hairstyle, dress, and props. What do these details tell us about the sitter? How did the artist incorporate these attributes into the composition?

A figure is the focus of this artwork, making it a portrait. Details such as the wig, the fancy suit and shoes, and the elegant setting identify the sitter as George Washington. What message do these details communicate about Washington? The sword, a symbol for bravery, describes Washington's military accomplishments, while the outstretched hand speaks to his political legacy. Mimic the pose and you might feel as if you are a leader addressing a crowd.

Compare this presidential portrait with Washington's profile on the \$1 bill. What similarities and differences do you notice?

MAKING ART

Think of a portrait that describes a friend, family member, or mentor. It could also be a self-portrait about you and your favorite things. Create a portrait that records likeness (what your sitter looks like), or a conceptual portrait comprised of symbols that describe the sitter. Using oil pastels, sketch the composition of the portrait in white. Play with the proportion of visual elements to create realism (such as Washington's lifelike figure and setting) or surrealism (such as the dreamscape depicted in Rene Magritte's *The Liberator*, see page 6).

Next, add color, working from lightest to darkest.

Mix and blend primary hues to create secondary and tertiary colors. Temper the pressure with which you apply the pastel to create thin lines for details and thick lines for swashes of color. Use the pastels as you would use paint.

REFLECTION

Share your portrait with the sitter or a friend. How did you incorporate attributes and details to describe the sitter?

What message does the portrait communicate about the sitter? If possible, compare and contrast your artwork with a photograph of the sitter. Which medium (or art form) best captures the qualities of this person

SESSION FOUR: NARRATIVES ACROSS CULTURE



WHAT ARE THE ESSENTIAL PARTS OF A STORY?

Stories are comprised of a beginning, middle, and end. A main character, supporting cast, action, and setting provide dimension to the story. A problem, climax, and conclusion add dynamic elements that guide a reader through the story. Stories can be captured in writing and in art, using a combination of words and pictures.

HOW DO ARTISTS TELL STORIES?

Artists often communicate the parts of a story by dividing an artwork into scenes, just as a writer divides a book into chapters. A figure, wearing identifying hairstyle or dress, may be repeated across scenes. Action, communicated through gaze and body posture, describes relationships and motivations that drive the story's plot. Color, composition, and perspective create an environment and mood for the narrative.

ART-MAKING ACTIVITY: STORYBOARDING A NARRATIVE



VISUAL ART CONCEPTS

Character, action, setting, mood, sequence

MATERIALS

Regular and colored pencils, paper

TALKING ABOUT ART

View and discuss *Six of the Ten Kings of Hell* (1798) from Korea (Joseon Dynasty). What do you see? Describe a character and an action that you notice. Where does this story take place? What did the artist do to describe the setting and mood? Where does the story begin and where does it end? How did the artist distinguish between different scenes in the story?

How do these choices help the viewer “read” the story?

The composition of this artwork is similar to that of a comic book. Frames divide distinct scenes and scenes are placed side by side to create a beginning, middle, and end. Text accompanies and describes each image, like comic book captions. Repeated figures identify main characters. A vibrant color palette adds life to the bustling action depicted in each scene. Interactions between people comprise the story’s plot.

What might have happened before the first scene? What might happen after? If you were the artist or author of this story, how would you end it and why?

MAKING ART

Record a narrative on a storyboard template. Sketch three distinct scenes that describe the beginning (introduction), middle (rising problem), and end (conclusion). What information can you add in between the scenes to help the reader move from beginning to end? Transform the sketch into a longer narrative by adding more scenes in between. Use a larger piece of paper with six frames to draw the final story.

When finished, add color with colored pencils, using the same techniques that you used with the oil pastels. Create lines of varying width using more or less pressure, and mix colors by layering hues on top of each other. Lastly, add captions to the narrative.

REFLECTION

Share your storyboard with a partner and see if they can decipher the story. Who is the main character? What problem arises and how is it resolved? Compare your partner’s thoughts with your original idea. If you were to storyboard the narrative again, what would you keep the same, add, or change?

SESSION FIVE: CROSS-CULTURAL EXCHANGE



WHAT IS CULTURE?

Culture describes the worldview shared by a group of people. People express their culture through beliefs, stories, customs, and traditions. Culture can take many forms, including food, dress, music, dance, and art.

HOW DO ART OBJECTS REFLECT CULTURE?

Artists often incorporate aspects of their culture into the objects that they create. They do this through the use of symbols, patterns, imagery, or landscapes that document and describe the time and place in which they live.

HOW DO CULTURES COMMUNICATE THROUGH OBJECTS?

Portable art objects, such as screens, were designed to travel with people. When people arrive in new lands, they use these objects to exchange ideas and to share their cultural experiences with others.

ART-MAKING ACTIVITY: COMMUNICATING CULTURE



VISUAL ART CONCEPTS

Landscape, genre, mixed-media

MATERIALS

Colored pencils, watercolors, paint brushes, watercolor paper, patterned or decorative paper

TALKING ABOUT ART

View and discuss *Pastimes and Pleasures in the Eastern Hills of Kyoto (1615–24)* from Japan. What do you see? Describe the natural landscape, and the people that inhabit it. If you were to step into this landscape, what would you see, hear, smell, and feel? Who and what would you encounter and how would you travel from place to place? What can we learn about this culture, people, and place from the environment that this artist has created?

This painting depicts a panoramic view of Kyoto, the 17th-century capital of Japan. The landmark temples, shrine, tea house, bell tower, and gate identify it as a view of the Eastern Hills district of Kyoto. This, and other panoramic

views, were a popular genre of art at the time, referred to as “Rakuchu rakugaizu,” meaning “views in and around the capital.” Typically painted on folding screens, this scene even includes hints of gold paper dispersed throughout.

MAKING ART

If you were to travel to Japan, what aspects of your culture would you share with others? Create your own portable screen by folding a sheet of watercolor paper into four columns. Open the screen and use a mix of materials, including colored pencils and watercolors, to decorate the panels with visual imagery. Include landscapes, symbols, patterns, or flags that represent your culture. Layer in bits of patterned or decorative paper as golden accents or highlights.

REFLECTION

Curate a classroom exhibition and take a trip around the world by asking students to share aspects of their cultures with others.

SESSION SIX: NATURE AND ART



WHY ARE IMAGES OF NATURE SO PREVALENT IN ART?

Artists draw inspiration from the natural world. This includes characteristics of the plant life, animal life, and natural landscapes that surround them.

HOW DO ARTISTS INCORPORATE NATURE INTO THEIR ARTWORKS?

Artists utilize images from nature as subjects for their artworks. They also source materials from nature, transforming natural resources into art-making materials. Artists will source wood, fibers, metals, and skins that are available in their particular part of the world.

ART-MAKING ACTIVITY: SCULPTING NATURAL SPECIMENS



VISUAL ART CONCEPTS

Nature, flora, fauna, environment

MATERIALS

Air-drying clay such as Crayola[®] Model Magic[®], markers, and cardboard bases

TALKING ABOUT ART

View and discuss *Frogs on Stone* (early to mid-19th century) from Japan. What do you see? What details from nature do you notice? What words can we use to identify these specimens and the miniature world in which they are depicted?

This miniature artwork is called a netsuke, a decorative object that was worn with traditional Japanese kimonos. The kimono, a garment worn by men and women, had no pockets. Small personal items were either tucked into the kimono's large sleeves, slipped under the obi (sash), or placed in a small multi-compartment cases (inro) or other hanging containers (sagemono) that were suspended from the obi with the cords. The netsuke—pronounced nets-keh—was a toggle that was worn to counterbalance these containers or purses. The netsuke held the entire ensemble in place by resting atop the obi.

MAKING ART

Create your own miniature natural environment using air-drying clay. Choose an animal to depict in a sculpture. What are the characteristics of this animal and how will you capture this animal in 3D form? Where and how does this animal live? How can you include details that describe this animal's habitat?

Use your hands to sculpt the clay. You may start with ball of clay, sculpting it in the round until the form of your animal emerges, or you can detach pieces of clay to serve as the individual parts of the animal then adhere the clay parts together. You can also add color using markers. You can color the finished sculpture or you can draw on and knead the clay as you go to spread the pigment.

As you begin to piece your sculpture together, ensure that it can stand on its own. Your sculpture should be bottom-heavy, with sturdy appendages. When finished, use the markers to decorate your cardboard base. You may add details that describe the natural landscape in which your creature lives.

REFLECTION

Share your sculpture with a partner and ask your partner to list the characteristics of the animal and its habitat. Can your partner identify this miniature creature?

SESSION SEVEN: THE JOURNEY OF AN OBJECT



WHERE DO THE MUSEUM'S ARTWORKS COME FROM?

LACMA artworks come from cultural sites around the world, including tombs, pyramids, and palaces. The galleries in which they are now housed often reference the original environment in which they were discovered. For instance, our Egyptian mummy is surrounded by grave goods, such as Egyptian seals and cat sculptures that would have accompanied the mummy in an ancient pyramid tomb.

HOW DID THE ARTWORKS GET TO LACMA?

LACMA artworks usually come to the museum with a long history of where the artwork comes from, who made it, and who owned it. Other works come with little documentation and require research. LACMA curators, or historians of art and culture, conduct this research to share with students and the public.

ART-MAKING ACTIVITY: DOCUMENTING DISCOVERY



VISUAL ART CONCEPTS

Symbol, pictorial language, printmaking

MATERIALS

Foam sheets or Styrofoam plates, pencils, printing ink or acrylic paint, brayers, Plexiglas

TALKING ABOUT ART

View and discuss *Round-Topped Stela* (mid-18th Dynasty, reign of Amenhotep III, c. 1391–1353 BC) from Egypt. What's going on here? What ideas, messages, or stories are communicated by this work? How did the artist use line, shape, and symbols to communicate this message?

This stela, a flat slab of stone with a commemorative purpose, was created for a person named Luef-er-bak, who is depicted by the figure on the right and identified by the symbols at the top. These symbols, or hieroglyphs, form a pictorial language used by the ancient Egyptians. Instead of using letters and words to communicate meaning, scribes and artists used pictograms, or words or ideas in the form of pictures, to recount stories.

In this story, Luef-er-bak, a noble from the capital city of Thebes, is accompanied by his wife, Nebet-iunet, while his two sons carry floral funerary offerings. The stela was probably made for the necropolis (city of the dead) of Western Thebes, where it would have been placed in the tomb of the deceased.

Imagine discovering this stela in its original tomb. What story would you communicate about your discovery of this object?

MAKING ART

What might happen if you layered paint on top of this stela and took a stamp-like impression? Originally painted with only traces of pigment remaining, this stela was carved in sunken relief with details carved

in recessed areas in varying levels of relief. If we used this stela as a printing plate, we could layer a blank sheet over it and press firmly to reveal a print, or an impression. The process of printmaking was later used to record the discovery of ancient Egyptian tombs. Multiple prints were turned into books that traveled

to near and far lands to retell the story of discovery.

What discoveries have you made at the museum?

Record a discovery, including a favorite artwork from the museum, in a drawing, using pencil on a sheet of foam. The foam will serve as your printing plate. Use a brayer to layer the foam plate in a thin coat of paint. Position a blank sheet of paper on top of the plate then use a clean brayer to transfer the drawn image. Peel the sheet of paper from one corner like a sticker to reveal your print.

REFLECTION

Share your discovery with a family member. What details do you remember about the artwork? Where did the artwork come from? How did you experience

it in the museum? What lasting memory do you have about this discovery? Use your printing plate to reproduce multiples of the print to share with friends and family.

SESSION EIGHT: INSTALLATION ART



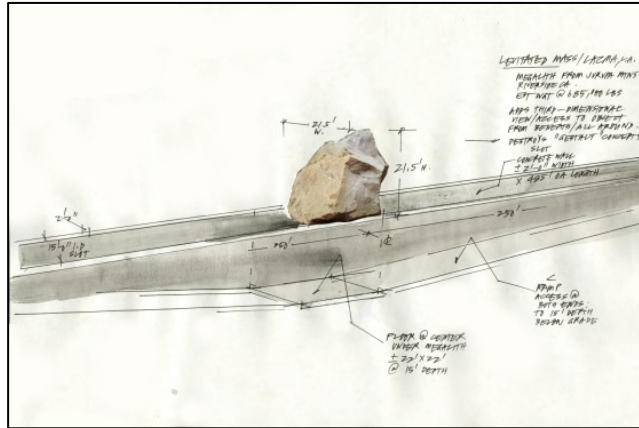
WHAT IS INSTALLATION ART?

Installations are works of art that engage the viewer in space. They are often created as immersive environments— spaces that you can walk around, in, and out of. Sometimes they are interactive, allowing visitors to touch and feel the work. Most of the time they are inviting, prompting the viewer to explore to learn more.

WHAT DOES IT MEAN TO INSTALL?

Installation artworks take a lot of time to install—or build and place. Artists often work in teams, alongside other artists, designers, and engineers, to plan, build, and install these works. Often times, installations are placed in site-specific locations, meaning the artwork was designed and composed with a specific location in mind.

ART-MAKING ACTIVITY: MINIATURE MONOLITHS



VISUAL ART CONCEPTS

Space, installation, site-specificity

MATERIALS

3D mixed-media materials (such as pipe cleaners, bottle corks, popsicle sticks), recyclable materials (such as toilet paper tubes), glue, tape, cardboard

TALKING ABOUT ART

View and discuss Michael Heizer's Preliminary Sketch for *Levitated Mass* (2011). What do you see? What steps do you think the artist took to create this monumental work of art? What details do you see that make you say that? What considerations do you think the artist and engineers made when taking this sketch to scale in real life?

Heizer's *Levitated Mass* is composed of a 456-foot-long slot constructed on LACMA's campus, over which is placed a 340-ton granite megalith. The slot gradually descends to fifteen feet in depth, running underneath the boulder so as to appear as if it is levitating above the viewer. Heizer conceived of the artwork in 1969. The artist discovered an appropriate boulder only decades later, in Riverside County, California. The boulder is one component of the artwork, as is the surrounding desert-inspired landscape. Taken whole, the installation speaks to the expanse of art history, from ancient traditions of creating artworks from megalithic stone, to modern forms of abstract geometries and feats of engineering.

MAKING ART

Create your own commission for LACMA's campus. Imagine that the museum director has come to you to plan, build, and install the next site-specific installation. Where could you install this monumental artwork? What materials would you use to construct it? How would you build an immersive, 3D composition? How will the work spark wonder, curiosity, or discovery in the viewer?

First, create a blueprint of your idea, taking note of entries, pathways, and exits. How will pathways help the viewer navigate the work? Next, create a maquette, or miniature architectural model, of the installation, with the specific site in mind. Use mixed-media and recyclable materials to approximate building materials. Return to your blueprint to work through the design and construction.

REFLECTION

Present your maquette to the class and tell your class-mates why your design should be the next monumental artwork at LACMA. At the end, form a jury and have classmates vote on the most successful design. Artworks featured in this curriculum are listed by page and in order of appearance. To download images of the featured artworks, visit LACMA's Collections Online at <http://collection.lacma.org>. Search for artworks by title, artist, or acquisition number (i.e., M.2000.13).

IMAGE CREDITS

PAGE 1

Alexander Calder
(United States, Pennsylvania, Philadelphia, 1898–1976)
Three Quintains (Hello Girls)
United States, 1964
Sculpture, Sheet metal, paint, motor
Overall: 275 x 288 in. (698.5 x 731.52 cm)
Los Angeles County Museum of Art
Art Museum Council Fund (M.65.10)
Directors Roundtable

PAGE 2

1. Andy Warhol
(United States, Pennsylvania, Pittsburgh, 1928–1987)
Campbell's Soup Can
United States, 1964
Paintings, Oil on canvas
Canvas: 36 x 24 in. (91.44 x 60.96 cm); Framed: 37 x 25 x 1 1/2 in. (93.98 x 63.5 x 3.81 cm)
Los Angeles County Museum of Art
Gift of Robert H. Halff through the Modern and Contemporary Art Council (M.2005.38.12)
Ahmanson Building, floor 2

2. Roy Lichtenstein
(United States, New York, New York City, 1923–1997)
Cold Shoulder
United States, 1963
Paintings, Oil and Magna on canvas
68 1/2 x 48 in. (173.99 x 121.92 cm)
Los Angeles County Museum of Art
Gift of Robert H. Halff through the Modern and Contemporary Art Council (M.2005.38.5)
Ahmanson Building, floor 2

3. Vija Celmins
(Latvia, Riga, active United States, born 1938)
Untitled (Comb)
United States, 1970
Sculpture, Enamel on wood
77 x 24 in. (195.58 x 60.96 cm)
Los Angeles County Museum of Art
Contemporary Art Council Fund (M.72.26)
Ahmanson Building, floor 2

4. Claes Oldenburg
(Sweden, Stockholm, active United States, born 1929)
Giant Pool Balls
Sweden, active United States, 1967
Sculpture, Fiberglass and metal
Each ball: 24 in. (60.96 cm); Overall: 24 x 120 x 108 in. (60 x 304.8 x 274.32 cm)
Los Angeles County Museum of Art

Anonymous gift through the Contemporary Art Council (M.69.88a-q)
Ahmanson Building, floor 2

PAGE 3

1. Edward Ruscha
(United States, Nebraska, Omaha, active California, Los Angeles, born 1937)
Actual Size
United States, 1962
Paintings, Oil on canvas
67 1/16 x 72 1/16 in. (170.2 x 182.9 cm)
Los Angeles County Museum of Art
Anonymous gift through the Contemporary Art Council (M.63.14)
Ahmanson Building, floor 2

2. Stuart Davis
(United States, Pennsylvania, Philadelphia, active New York City and France, Paris, 1892–1964)
Study for Package Deal #15
United States, 1956
Drawings, Ink on paper
Image and sheet: 6 1/4 x 5 in. (15.9 x 12.7 cm); Framed: 10 3/4 x 9 1/4 x 1 1/2 in. (27.3 x 23.5 x 3.8 cm)
Los Angeles County Museum of Art
Gift of Earl Davis (M.2001.216.8)
Not on view

PAGE 4

1. Gerrit Rietveld
(Netherlands, 1888–1964)
Red-Blue Chair
Gerard Van de Groenekan (Holland, Utrecht, 1904–1994)
Netherlands, 1918 prototype, manufactured circa 1950
Furnishings; Furniture, Painted wood
23 5/8 x 33 1/16 x 33 1/16 in. (60 x 83.97 x 83.97 cm)
Los Angeles County Museum of Art
Purchased with funds provided by Merle Oberon (M.86.258)
Ahmanson Building, floor 2

2. Schroder House
3. Pair of Horseshoe Armchairs with Panels of Japanese Landscapes and Floral Designs
China and Japan, Armchairs: early Qing Dynasty, circa 1644–1700;
Inset back panels: Japan, early Edo Period
Furnishings; Furniture
Lacquered softwood with painted and sprinkled gold decoration
41 1/4 x 26 1/3 x 24 1/3 in. (104.78 x 66.89 x 61.81 cm)
each
Los Angeles County Museum of Art
Gift of Lynda and Stewart Resnick through the 2000 Collectors Committee (M.2013.53.1-.2)
Not on view

PAGE 5

1. Luba, Katanga, Democratic Republic of the Congo
Caryatid Stool 19th century
Wood, glass beads
14 3/16 7 7/8 8 1/4 in.
Royal Museum for Central Africa (RG22725)

PAGE 6

1. Jean-Antoine Houdon
(France, Paris, 1741–1828)
Portrait of George Washington
France, circa 1786
Sculpture, Marble
23 1/2 x 13 5/16 x 10 in. (59.69 x 33.66 x 25.4 cm)
Los Angeles County Museum of Art
Purchased with funds provided by Anna Bing Arnold (M.76.106)
Art of the Americas Building, floor 3

2. Jean-Antoine Houdon
(France, Paris, 1741–1828)
Seated Voltaire
France, circa 1779–1795
Sculpture, Plaster, with vestiges of paint and terracotta slip, with metal supports; on modern painted wood base
Sculpture: 52 1/2 x 35 1/2 x 33 in. (133.35 x 90.17 x 83.82 cm); Base: 34 x 45 x 37 1/4 in. (86.36 x 114.3 x 94.62 cm)
Los Angeles County Museum of Art
Gift of The Ahmanson Foundation (M.2004.5)
Ahmanson Building, floor 3

PAGE 7

1. Pompeo Batoni
(Italy, Rome, 1708–1787)
Portrait of Sir Wyndham Knatchbull-Wyndham
Italy, 1758–1759
Paintings, Oil on canvas
91 3/4 x 63 1/2 in. (233.05 x 161.29 cm)
Los Angeles County Museum of Art
Gift of The Ahmanson Foundation (AC1994.128.1)
Ahmanson Building, floor 3

PAGE 8

Triptych with Scenes from the Life of St. George
Aragon (school of) (Spain, circa 1400–1425)
Spain, circa 1425–1450
Paintings, Tempera, gold leaf and silver leaf on panel
98 x 74 in. (248.92 x 187.96 cm);
framed: 74 3/4 x 4 in. (189.8 x 10.16 cm)
Los Angeles County Museum of Art
William Randolph Hearst Collection (50.28.8)
Ahmanson Building, floor 3

PAGE 9

Six of the Ten Kings of Hell
Korea, Korean, Joseon dynasty (1392–1910), dated 1798
Paintings, Unmounted, ink and color on silk
Image (approximately): 49 x 37 in. (124.46 x 93.98 cm) each
Los Angeles County Museum of Art
Far Eastern Art Acquisition Fund (AC1998.268.3.1-.6)
Not on public view

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Folding Screen with Indian Wedding and Flying Pole
(Biombo con desposorio indígena y palo volador)
Mexico, circa 1690
Furnishings; Furniture
Oil on canvas
Overall: 66 x 120 in. (167.64 x 304.8 cm)
Los Angeles County Museum of Art
Purchased with funds provided by the Bernard and Edith Lewin
Collection of Mexican Art Deaccession Fund (M.2005.54)
Art of the Americas Building, floor 4

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Pastimes and Pleasures in the Eastern Hills of Kyoto
Alternate Title: Higashiyama yuraku-zu
Japan, Genna era, 1615–1624
Paintings; screens
Six-panel folding screen; ink, color and gold on paper
Image: 60 1/8 x 138 3/8 in. (152.72 x 351.47 cm); Overall: 66 3/8 x 144 in. (168.59 x 365.76 cm); Closed: 66 3/8 x 24 1/2 x 4 1/4 in. (168.59 x 62.23 x 10.8 cm)
Los Angeles County Museum of Art
Gift of the 2005 Collectors Committee (M.2005.29)
Not currently on public view

PAGE 12

1. *Large Oval Rustic Dish with Fish and Reptiles*
Palissy (after), Bernard (France, 1509–1590)
France, 1528–1545
Furnishings; Serviceware,
Lead-glazed earthenware, Palissy ware
Length: 20 1/4 in. (51.44 cm)
Los Angeles County Museum of Art
Gift of the Hearst Foundation (49.26.2)
Ahmanson Building, floor 3

2. Hand Drum (warup)
Papua New Guinea, Torres Strait Islands, circa 1850
Tools and Equipment; musical instruments
Wood, fiber, shell, and cassowary feathers
45 x 8 3/4 x 8 in. (114.3 x 22.23 x 20.32 cm)
Los Angeles County Museum of Art
Purchased with funds provided by the Eli and Edythe Broad
Foundation with additional funding by Jane and Terry Semel, the

David Bohnett Foundation, Camilla Chandler Frost, Gayle and Edward P. Roski and The Ahmanson Foundation (M.2008.66.12)
Ahmanson Building, floor 1

3. Drum (pahu)
Hawaiian Islands, circa 1778
Tools and Equipment; musical instruments
Wood, shark skin, and fiber
Height: 20 1/2 in. (52.07 cm); Diameter: 15 in. (38.1 cm)
Los Angeles County Museum of Art
Purchased with funds provided by the Eli and Edythe Broad Foundation with additional funding by Jane and Terry Semel, the David Bohnett Foundation, Camilla Chandler Frost, Gayle and Edward P. Roski and The Ahmanson Foundation (M.2008.66.11)
Ahmanson Building, floor 1

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Frogs on Stone
Ryūkōsai Jugyoku (Japan, active early to mid-19th century)
Japan, early to mid-19th century
Costumes; Accessories, Ivory with staining, narwhal tusk, inlays
1 1/2 x 1 1/8 x 7/8 in. (3.8 x 2.8 x 2.2 cm)
Los Angeles County Museum of Art
Raymond and Frances Bushell Collection (AC1998.249.32)
Pavilion for Japanese Art, floor 2

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1. Art of the Ancient Americas galleries; installation design by Jorge Pardo.
2. *Coffin*
Egypt, likely Thebes, mid-21st Dynasty (about 1000-968 BCE)
Furnishings; Accessories, Wood, overlaid with gesso and polychrome decoration and yellow varnish
Base: 73 3/4 x 21 1/2 x 13 in. (187.33 x 54.61 x 33.02 cm);
Outer Lid: 74 1/4 x 21 3/4 x 14 in. (188.59 x 55.24 x 35.56 cm);
Inner Lid: 69 1/8 x 16 5/8 x 4 1/4 in. (175.58 x 42.23 x 10.79 cm)
Los Angeles County Museum of Art
Purchased with funds provided by Mr. and Mrs. John Jewett Garland (M.47.3ac)
Hammer Building, floor 3
3. Illustration of the Pavilion for Japanese Art
Designed by architect Bruce Goff (1904-1982)
Los Angeles County Museum of Art's
Opened September 25, 1988

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Round-Topped Stela
Egypt, Thebes, Mid-18th Dynasty, reign of Amenhotep III, circa 1391-1353 B.C.
Sculpture, Limestone
26 3/4 x 17 1/4 in. (67.95 x 43.82 cm)
Los Angeles County Museum of Art's

Purchased with funds provided by Phil Berg (AC1999.2.1)
Hammer Building, floor 3

PAGE 16

1. Richard Serra
(United States, California, San Francisco, born 1939)
Band (2006)
Sculpture, Steel
Overall: 153 x 846 x 440 in. (388.62 x 2148.84 x 1117.6 cm);
Plate thickness: 2 in. (5.08 cm)
Los Angeles County Museum of Art's
Purchased with funds provided by Eli and Edythe L. Broad (M.2007.122)
Broad Contemporary Art Museum, floor 1

2. Michael Heizer
(United States, California, Berkeley, born 1944)
Levitated Mass (2012)
Sculpture, Diorite granite and concrete
35 x 456 x 21 2/3 ft. (10.67 x 138.98 x 6.6 m) Weight: 340 Tons
Los Angeles County Museum of Art's
Purchased with funds provided by Jane and Terry Semel, Bobby Kotick, Carole Bayer Sager and Bob Daly, Beth and Joshua Friedman, Steve Tisch Family Foundation, Elaine Wynn, Linda, Bobby, and Brian Daly, Richard Merkin, MD, and the Mohn Family Foundation, and dedicated by LACMA to the memory of Nancy Daly. Transportation made possible by Hanjin Shipping Holdings Co., Ltd. (M.2011.35)
Resnick North Lawn

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Michael Heizer's Preliminary Sketch for Levitated Mass (2011).

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