

# LACMA FOR IMMEDIATE RELEASE

## LACMA PUBLIC PROGRAMS

MARCH 2012



ART & MUSIC: THE JAZZ CRUSADERS



ELLSWORTH KELLY SELECTS: CASQUE D'OR



LACMA MUSE PRESENTS: YOUNG DIRECTORS NIGHT



MADCAP MODERNISM: MID-CENTURY CARTOONS FROM UPA AND BEYOND

## TALKS & COURSES

### **Rabbits, Bugs and Trumpets: A Visit to a few Verbal Wonderlands**

Monday, March 5 | 8 pm

Resnick Pavilion | Free, tickets required | Seating is limited | Tickets: 323 857-6010 or reserve online

Poetry often inspired the artists whose work is featured in the special exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, and they often wrote poetry as part of their creative processes. Author Aimee Bender currently teaches creative writing at USC and has taught courses in surrealist writing. She reads her own work as well as a short story by Leonora Carrington, whose art is featured in the exhibition. Bender is the author of four books, including *The Girl in the Flammable Skirt* and *The Particular Sadness of Lemon Cake*. Her writing has appeared in *Granta*, *Harper's*, *The Paris Review*, and more, and she has been heard on *This American Life* and *Selected Shorts*. In her courses at USC, she regularly uses Shambhala Press's guide called *The Book of Surrealist Games*.

### **That California Look: Mid-Century Fashion Magic with Curator Kaye D. Spilker**

Wednesday, March 7, 2012 | 2 pm

Bing Theater | Reservations required

General Admission: \$15 | Tickets: 323 857-6010 or purchase online.

Costume Council members: Free | Tickets 323 857-6555 or e-mail

[costumecouncil@lacma.org](mailto:costumecouncil@lacma.org) to RSVP and purchase guest tickets.

Los Angeles, with its perfect climate for a year-round indoor/outdoor lifestyle, Hollywood glamour, beach culture, and brilliant promoters, gave the nation sportswear-casually elegant "playclothes" that successfully married fashion and function. Pioneers in the apparel industry from the 1930s to the 1960s used advances in textile technology and creative marketing strategies to bring innovative and sophisticated design to sunbathing and spectacle. From starlets in swimwear to Rudi Gernreich's

"topless" swimsuit, the influence of California mid-century designers was paramount in creating a singular, typically American style.

**Gallery Discussion: The Art of Looking**

Thursday, March 8 | 12:30 pm

BP Grand Entrance | Free with museum admission, no reservations

Join museum educators as they offer one-hour facilitated gallery discussions looking in depth at the permanent collection. In March, tour the galleries of Chinese Art with educator Kristin Bengtson.

**A Surrealist Friendship: Leonora Carrington and Gloria Orenstein**

Saturday, March 10 | 2 pm

Brown Auditorium | Free, no reservations

Terri Geis, curator of academic programs at the Pomona College Museum of Art, and Gloria Feman Orenstein, professor of comparative literature and gender studies at the University of Southern California, discuss multiple issues raised by the exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*. Indigenous cultures, searches for new myths, and the connections between the ancestral and the living strongly influenced the work of many artists featured in the exhibition. Geis was a research assistant on *In Wonderland*, and Orenstein was a personal friend of artist Leonora Carrington, a key figure in the surrealist movement.

**Talk and Book Signing: Bridget Cooks Discusses Exhibiting Blackness**

Sunday, March 11 | 2 pm

Brown Auditorium | Free, no reservations

Bridget R. Cooks, associate professor in the School of Humanities at UC Irvine, discusses her new book, *Exhibiting Blackness*. The first in-depth look at how American museums and institutions have exhibited art by African Americans, the book analyzes the strategies, challenges, and critical receptions of the most significant exhibitions of African American art. A book signing follows the talk.

**Gallery Course: California Design**

Saturday, March 17 | 9 am

BP Grand Entrance | \$35 general admission; \$30 LACMA members (parking and refreshments included) | Tickets: 323 857-6010 or purchase online.

Get a behind-the-scenes look at the special exhibition that features hundreds of objects, including furniture, ceramics, costumes, textiles, and more—all highlighting the inventive spirit of California designers during the mid-century. The designers and artists whose work is featured range from the noted design team of Charles and Ray Eames to photographer Julius Shulman to swimsuit designer Rose Marie Reid. An introduction and refreshments are followed by a private tour before the galleries open to the public. LACMA educator and program director Mary Lenihan leads the tour.

**Lecture: An Alternate Modernity—Twentieth-Century Balinese Painting**

Monday, March 19 | 7 pm

Brown Auditorium | \$10 general admission, \$5 LACMA members, Free Admission for South Asian Art Council member | Tickets: 323 857-6528 or saac@lacma.org.

This talk explores the development of art in early twentieth-century Bali. Evidence of artistic originality begins with the transformation of classical Balinese art in the nineteenth century when Balinese painters

became interested in modernism and modernity. This talk reassess the story of Balinese art in terms of a dynamic modernism, shedding light on its ingenuity and creativity. This history is examined through Balinese paintings collected by Western artists and scholars in the early twentieth century.

Adrian Vickers is Professor of Southeast Asian Studies at the University of Sydney, where he is Program Director for Asian Studies, and Director of the Australian Centre for Asian Art and Archaeology. His books include *Bali: A Paradise Created* (Penguin, 1989), *Journeys of Desire* (KITLV, 2005), and *A History of Modern Indonesia* (Cambridge, 2005). His *Balinese Art: Paintings and Drawings of Bali 1800-2010*, will be published by Tuttle in 2012.

This program is sponsored by UCLA Center for Southeast Asian Studies.

#### **Robert Adams Walkthrough with Matt Ritter**

Thursday, March 22 | 7 pm

BCAM, Level 2 | Free with general admission, no reservations

Matt Ritter, botany professor and director of the Cal Poly Plant Conservancy in San Luis Obispo, leads a gallery walkthrough exploring the history of the plants in Robert Adams's photographs. Ritter's newest publication, *A Californian's Guide to the Trees Among Us*, provides an entertaining survey of California's trees.

#### **Gallery Reading: Susan Straight**

Tuesday, March 27 | 7 pm

BCAM, Level 2 | Free, tickets required | Tickets available at the ticket office one hour before program.

Author Susan Straight will read an original essay and reflect on Robert Adams's distinguished landscapes in the exhibition *Robert Adams: The Place We Live, a Retrospective Selection of Photographs*. Straight is a lifelong Riverside resident and an award-winning author of seven novels. The Southern California landscape, which Straight has called "the language I knew from birth," figures prominently in her work. Her latest novel, *Take One Candle Light a Room*, was named one of the best novels of 2010 by the *Washington Post* and the *Los Angeles Times*.

#### **Envy and Kindness, A Reading with Judith Freeman and other guests**

Friday, March 30 | 7:30 pm

Brown Auditorium | Free, no reservations

LACMA presents an evening of readings by students and faculty of the University of Southern California's Master of Professional Writing Program. The themes of the evening are envy and kindness, and guest readers include acclaimed author Judith Freeman and students Richard Mathieson, Leonard Pung, Matt Ackels, Elizabeth Inglese, and others.

#### **Frida Kahlo's Portrait of Dorothy Hale: Dreams, Dramas, and Revelations**

Saturday, March 31 | 2 pm

Bing Theater | Free, no reservations

Years ago, New York-based writer Myra Bairstow became enthralled by Frida Kahlo's depiction of the death of Dorothy Hale, a beautiful socialite whose tragic plunge to death in 1938 generated intrigue among wealthy New York society. Writer and playwright Clare Boothe Luce commissioned Kahlo to paint a posthumous portrait of Hale, Luce's close friend. Intrigued by the story—and by Kahlo's involvement—Bairstow delved more deeply into the circumstances. The result was an off-Broadway play, *The Rise of Dorothy Hale*. In conjunction with the special exhibition *In Wonderland: The*

*Surrealist Adventures of Women Artists in Mexico and the United States*, Bairstow narrates the saga, illuminating not only Hale's story but also the story of Kahlo's own fascination with it and how her portrait figured into the mystery.

### **The Art of California Wine: Bottle Shocking**

Saturday, March 31, 2012 | 6:30 pm

In 1976, a blind taste test comparing California and French wines (with French judges) resulted in a decided victory for California wines. The episode, termed "The Judgment of Paris" by oenophiles, firmly placed California in the ranks of the world's best wine producing regions. Filmmaker Rober Baizer turned the saga into a hit film, *Bottle Shock*, in 2008. Tonight's event, organized by Barbara Baxter of Planet Wine, features a tasting of wines similar to those most highly rated in the 1976 test: a white from Chateau Montelena (the focus of the film's plotline) and a red from Stag's Leap Wine Cellars. After the tasting, we are screening *Bottle Shock*, with remarks by Robert Baizer. Representatives of Chateau Montelena and Stag's Leap Wine Cellars will be on hand to discuss what the 1976 victory—and the film—have meant for California wine. Generously sponsored by Chateau Montelena and Stag's Leap Wine Cellars. Film screening made possible by Robert Baizer.

### **Gallery Conversations**

March 3, 4, 10, 11, 17, 18, 24, 25, 31 | 1-4 pm

BCAM and Ahmanson Building | Free with general admission, no reservations  
Drop by the modern and contemporary art galleries for informative and informal conversations about works of art with Gallery Educators.

## **MUSIC**

### **The Jazz Crusaders**

Saturday, March 3 | 7:30 pm

Bing Theater | \$25 general admission; \$18 members/seniors; \$5 for students with ID | Tickets: 323 857-6010 or purchase online

In celebration of LACMA's exhibition *California Design, 1930-1965: "Living in a Modern Way,"* the legendary Jazz Crusaders make a rare Southern California appearance. The Jazz Crusaders have been an integral and innovative part of jazz history. Founded by keyboardist Joe Sample along with trombonist Wayne Henderson, tenor sax Wilton Felder, and drummer Stix Hooper, the Jazz Crusaders started their storied career in Los Angeles in 1960. After garnering numerous gold and platinum albums over the course of nearly three decades, Sample, Henderson, and Felder reunite as the Jazz Crusaders for the first time since 1974. The music and their performance pay homage to the rich catalogue of material that they recorded and performed throughout the 1960s and early '70s.

In-kind media support for Art & Music is provided by Classical KUSC FM 91.5.

### **Sundays Live**

*Sundays Live* is an ongoing series and includes free classical music concerts presented by LACMA in cooperation with Friends of Sundays Live. These concerts take place in the Bing Theater and feature mid-career professionals and student virtuosos taking center stage.

Please note: Sundays Live concerts can be heard live via streaming audio at lacma.org, or by delayed broadcast the following Wednesday at noon on KCSN, 88.5 FM.

Bing Theater | Free, no reservations

**Capitol Ensemble**

Sunday, March 4 | 6 pm

Performing Schubert: *Quintet in A major, D. 667, Trout.*

**Pianist Abbey Simon**

Sunday, March 11 | 6 pm

Performing Mozart: *Sonata in A major, K. 331*, Liszt: *3 Petrarch Sonnets*, Chopin: *Impromptus I-III.*

**UCLA Philharmonic**

Sunday, March 18 | 6 pm

Performing Britten: *Four Sea Interludes from "Peter Grimes,"* and Elgar: *"Enigma" Variations.*

This concert is sponsored by a generous grant from the Robert Gore Rifkind Foundation.

**Countertenor Slava Kagan-Paley**

Sunday, March 25 | 6 pm

Performing songs and arias to be announced.

**FILM**

**Series: Film Independent at LACMA**

Film Independent, the non-profit arts organization that produces the Spirit Awards and the Los Angeles Film Festival, and LACMA celebrate the launch of the Film Independent at LACMA Film Series, presented by *The New York Times*. The inclusive series offers unique film experiences, bringing together Film Independent's large community of filmmakers and wide spectrum of audiences, with LACMA's commitment to presenting cinema in an artistic and historical context. The program presents classic and contemporary narrative and documentary films, artists and their influences, emerging auteurs, international showcases, special guest-curated programs, in addition to conversations with artists, curators and special guests. Film Independent at LACMA is under the curatorial leadership of esteemed film critic Elvis Mitchell in collaboration with LACMA Film Coordinator Bernardo Rondeau and Film Independent's programming team.

**Spotlight on Robert Bresson: A Man Escaped**

Thursday, March 1, 2012 | 7:30 pm

1956/b&w/96 min. Scr/dir: Robert Bresson; w/ François Leterrier, Charles Le Clainche, Maurice Beerblock, Roland Monod

Bing Theater | New 35mm print!

\$10 for the general public, \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets available Thursday, February 23 at 5 pm.

\$5 for Film Independent, LACMA Film Club, and New York Times Film Club members. | Pre-sale tickets available Thursday, February 16 at 5 pm |

Members of these groups will be required to show proof of membership when retrieving their tickets | Tickets: 323 857-6010 or purchase online.

Film Independent at LACMA presents two films by revered postwar French director Robert Bresson, both screening in brand new 35mm prints and available for the first time in fourteen years thanks to the TIFF Cinematheque.

Based on resistance leader André Devigny's account of his escape from the Nazi prison at Montluc in occupied Lyon and on Bresson's own memories of his eighteen-month confinement in a German P.O.W. camp during the war, *A Man Escaped* is among the most authentic and transcendent visions of life behind bars. Condemned to death and locked up in solitary confinement, Lieutenant François Leterrier carefully plots his breakout amid a flurry of chance (or miraculous?) incidences: a colleague's failed escape, a surprise care package, and the arrival of a mysterious cell-mate. A work of taut suspense, *A Man Escaped* makes literal the common theme in the filmmaker's work, as Susan Sontag has called it, "the meaning of confinement and liberty."

"A completely pure experience, with absolutely nothing extraneous—it functions like a delicate and perfectly calibrated handmade machine . . . in Bresson you get a true dynamism generated by the most elemental relationships between image and sound."—Martin Scorsese.

### **Spotlight on Robert Bresson: Four Nights of a Dreamer**

Thursday, March 1, 2012 | 9:20 pm

1971/color/94 min.

Scr/dir: Robert Bresson; w/ Isabelle Weingarten, Guillaume Des Forets, Jean-Maurice Monnoyer

Bing Theater | Admission included with ticket to *A Man Escaped* | New 35mm print! For *Four Nights of a Dreamer* only, admission is \$5 | Tickets: 323 857-6010 or purchase online.

Jacques, a cloistered painter, labors in his loft over semi-abstract, cool-hued canvasses and yearns for the "pure and innocent" love of medieval times. When he finds Marthe, poised to jump from the Pont Neuf, on one of his nightly strolls, his fantasy of courtship from the Middle Ages appears to have sprung to life. *Four Nights of a Dreamer* is perhaps the rarest of Bresson's films, having never been available in the U.S. on DVD or VHS. Without abandoning his visual precision, Bresson and cinematographer Pierre Lhomme (*Army of Shadows*, *Sweet Movie*) succumb to the hypnotic beauty of the Parisian after-dark—its *bateaux mouches* glistening on the Seine, the hippie-troubadours who strum along its quays, and the iridescent hues of its neon signs.

"The transformation of Paris at night into a dream landscape pulsing with electric mystery is reminiscent of Minnelli, although the economy of expression is clearly Bresson's. A very beautiful and essential film."—Dave Kehr

### **Wizards**

Thursday, March 8, 2012 | 7:30 pm

1977/color/82 min.

Scr/dir: Ralph Bakshi

Bing Theater | 35th anniversary! | In person: Ralph Bakshi

\$10 for the general public, \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets available Thursday, February 23 at 5 pm. \$5 for Film Independent, LACMA Film Club, and New York Times Film Club members. | Pre-sale tickets available Thursday, February 16 at 5 pm | Members of these groups will be required to show proof of membership when retrieving their tickets | Tickets: 323 857-6010 or purchase online.

It's the thirty-fifth anniversary of animation icon Ralph Bakshi's 1977 fantasy film, *Wizards*. Released the same year as *Star Wars*, it was Twentieth Century Fox's first foray into feature animation. Bakshi wrote, directed, and produced this post-apocalyptic adventure about an earth recovering from nuclear fallout millions of years after a bomb was detonated—an uneasy co-existence between humans and a race of mystic creatures.

### **Spotlight on Wim Wenders**

Thursday, March 15, 2012 | 7:30 pm

Bing Theater

\$10 for the general public, \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets available Thursday, February 23 at 5 pm. \$5 for Film Independent, LACMA Film Club, and New York Times Film Club members. | Pre-sale tickets available Thursday, February 16 at 5 pm | Members of these groups will be required to show proof of membership when retrieving their tickets | Tickets: 323 857-6010 or purchase online. Two films from the Oscar-nominated director of the 3-D dance documentary *Pina*. Titles to be announced.

### **100 Years of Paramount Pictures**

Thursday, March 22, 2012 | 7:30 pm

The latest edition of Film Independent at LACMA's series saluting the studio's hundredth anniversary.

Bing Theater | FAQs

\$10 for the general public, \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets available Thursday, February 23 at 5 pm. \$5 for Film Independent, LACMA Film Club, and New York Times Film Club members. | Pre-sale tickets available Thursday, February 16 at 5 pm | Members of these groups will be required to show proof of membership when retrieving their tickets | Tickets: 323 857-6010 or purchase online.

### **Live Read, Directed by Jason Reitman**

Thursday, March 29, 2012 | 7:30 pm

Bing Theater | FAQs

**STANDBY ONLY:** A stand-by line will form at 6 pm at the Hammer Building Ticket Office. Please note that we cannot guarantee any standby access; guests in the standby line will be accommodated on a first-come, first-served basis.

The year's final installment of Jason Reitman's Live Read productions will once again feature a surprise—and celebrated—cast reading the script of a seminal film on the Bing Theater stage. More details to be announced.

### **Series: Ellsworth Kelly Selects**

Ellsworth Kelly's six-year sojourn to Paris on the G.I. Bill, from 1948 to 1954, constituted his most formative period. There, he not only embraced chance as an aesthetic principal and ended his fleeting affair with figuration and gestural abstraction, but he also encountered a French cinematic tradition. The three films in this program, selected by Kelly, evidence his debt to a Parisian avant-garde sensibility and reflect his skeptical, unsentimental eye. Although all three are in broad strokes love stories, they resist the saccharine and build worlds where fortuity, however joyful or cruel, can bring people together or rip them apart: Jacques Tati's modernist masterpiece *Playtime* (screening in 70mm), Jean

Renoir's legendary comedy of manners *Rules of the Game*, and Jacques Becker's belle époque noir romance *Casque d'or*.

### **Playtime**

Friday, March 2 | 7:30 pm

Bing Theater | \$10 general admission; \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets 323 857-6010 or purchase online.

1967/color/124 min.

Scr: Jacques Tati, Jacques Lagrange; dir: Jacques Tati; w/ Jacques Tati, Barbara Dennek, Rita Maiden, France Rumilly.

Jacques Tati spared no expense in crafting *Playtime*, a languid comedy about an American tourist and her encounters with Tati's Chaplinesque alter-ego, Monsieur Hulot, in a labyrinthine, modern metropolis. (Tati's sets were so massive that they earned a nickname worthy of a neighborhood: Tativille.) The director's use of high-resolution 65mm film and rich Stereophonic sound combine with stately wide-angle shots, almost inaudible dialogue, and subtle use of color to paint a sardonic picture of Paris quite literally bursting at the seams with threatening and ineffectual technology. Tati mocks progress, not with the iron-tongued cynicism of Jean-Luc Godard, but with the forlorn nostalgia of a heartbroken lover who finds the object of his desire changed beyond recognition by the end of an era—the city's once-impressive monuments reduced to fleeting reflections in the windows of indistinguishable glass monoliths. "*Playtime* is the Europe of 1968 shot by the first Martian filmmaker," François Truffaut once remarked of the film's unique, often alienating style. Alien might very well be the ideal description for a film in which anything from the hum of a nightclub's neon sign to the merry-go-round-like loops of a traffic circle can elicit uproarious laughter. (Note written by Max Rifkind-Barron.)

### **The Rules of the Game**

Friday, March 9 | 7:30 pm

Bing Theater | \$10 general admission; \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets 323 857-6010 or purchase online.

1939/b&w/106 min.

Scr/dir: Jean Renoir; w/ Marcel Dalio, Nora Gregor, Roland Toutain, Jean Renoir, Mila Parély

Filmmakers as disparate as Noah Baumbach, Bernardo Bertolucci, Robert Altman, Wim Wenders, and Alain Resnais all credit this comic masterpiece of social satire as among the greatest films ever made. Yet upon its release on the precipice of World War II, the film reception could not have received a more hostile reception. An angry mob tried to burn the theater where it was being shown down; critics tore it apart for its complex structure and mockery of the upper classes; a cautious Vichy government ultimately banned the film, a decision wholeheartedly supported by the Nazi regime during the War. Nonetheless, this upstairs-downstairs story about a wealthy clique of embroiled friends and lovers, and the equally-enmeshed domestics who serve them at a country retreat, remains a potent, prescient work. Socially, it presaged not only the deconstruction of class but also the power of base emotions to transcend the veneer of civility. Technically, it pushed cinematic boundaries in its fluid camera movement and deep focus photography that encourage the viewer to acknowledge the complex entanglements that abound in the foreground, background, and at the edges of the frame. Just like Orson Welles's game-changing *Citizen Kane* (1941) that would follow a few years later and borrow significantly from Renoir's revolutionary use of depth-of-field,



*The Rules of the Game* was unleashed on a world not quite ready for its genesis. (Note written by Max Rifkind-Barron).

### **Casque d'or**

Friday March 9 | 9:30 pm

Bing Theater | \$10 general admission; \$7 for LACMA members, seniors (62+), and students with valid ID | Tickets 323 857-6010 or purchase online.

1952/b&w/94 min.

Scr: Jacques Becker, Jacques Companeez; dir: Jacques Becker; w/ Simone Signoret, Serge Reggiani, Claude Dauphin, Raymond Bussi eres, Gaston Modot. Although this taut French tragedy may be set in belle epoque Paris, it etches the lines of a doomed love triangle with a hardened, Postwar sobriety–violence and hostility abound in the dark corners of every smoky dance hall and along the mossy hills of every bucolic countryside. After eyeing flaxen-haired Marie (played in a career-changing performance by an entrancing Simone Signoret), reformed crook Manda (Serge Reggiani) immediately clashes with her gangster boyfriend and the members of his pugnacious crime syndicate. The stage is set at once for a crushing love affair and its doomed conclusion. Director Jacques Becker assisted Jean Renoir on classics such as *The Rules of the Game* (1939) and *Grand Illusion* (1937). Becker's use of a gliding camera and detailed mise-en-sc ene owe a debt to Renoir and imbue each character and locale with a robust sense of individuality. Perhaps most brutal of all is his handling of Marie, whose towering coiffure (literally the "helmet of gold" of the film's title) and piercing eyes suggest the tenacity and self-sufficiency with which she steels herself for life's battles–only letting her hair down, and thus her guard, for the fleeting reprieve of a few happy days of love with Manda in the countryside. (Note written by Max Rifkind-Barron).

### **Series: Dancer in the Dark: Maya Deren on Film**

Born in Kiev and raised in the US, Maya Deren was the first filmmaker to receive a Guggenheim fellowship. She is among the artists featured in LACMA's exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, and worked primarily in 16mm film from 1943 until 1959 before her death at forty-four years of age.

Tonight's program presents all of her completed shorts as well as her unfinished collaboration with Marcel Duchamp (*The Witch's Cradle*) and the recent, critically-acclaimed documentary *In the Mirror of Maya Deren* which features interviews with Deren's fellow experimental filmmakers, outtakes from her work and recordings of the artist discussing her life and practice.

### **Maya Deren on Film**

Friday, March 23, 2012 | 7:30 pm

Bing Theater | \$10 general admission; \$7 LACMA members, students, and seniors; \$5 LACMA Film Club members. | Tickets 323 857-6010 or purchase online.

Born in Kiev and raised in the United States, Maya Deren was the first filmmaker to receive a Guggenheim Fellowship. She is among the artists featured in LACMA's exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*. She worked primarily in 16mm film and is considered the inventor of two genres: the dance film and the psychodrama. She worked primarily from 1943 until 1959, when she died at the age of forty-four. Tonight's program presents all of her completed shorts—from the hallucinatory trance film *Meshes of the Afternoon*, which

she shot in her Los Angeles home and remains a landmark of avant-garde cinema, to *The Very Eye of Night*, a stunning ballet kaleidoscope—as well as her unfinished collaboration with Marcel Duchamp (*The Witch's Cradle*).

### **In the Mirror of Maya Deren**

Friday, March 23, 2012 | 9:20 pm

Bing Theater | Admission included with ticket to shorts program | \$5 for this film only | Tickets 323 857-6010 or purchase online.

2002/color and b&w/104 min.

Scr/dir: Martina Kudláček

Born in Kiev and raised in the United States, Maya Deren was the first filmmaker to receive a Guggenheim Fellowship. She is among the artists featured in LACMA's exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*. She worked primarily in 16mm film from 1943 until 1959 before her death at the age of forty-four. The recent, critically acclaimed documentary *In the Mirror of Maya Deren* features interviews with Deren's fellow experimental filmmakers, outtakes from her work, and recordings of the artist discussing her life and practice.

### **Tuesday Matinees**

Bing Theater | \$2 general admission; \$1 seniors (62+)

Every Tuesday in March at 1 pm, LACMA will screen a Hollywood classic film from the Universal Pictures library.

### **Pillow Talk**

Tuesday, March 6 | 1 pm

1959/color/110 min./Scope

Scr: Stanley Shapiro, Maurice Richlin; dir: Michael Gordon; w/ Rock Hudson, Doris Day, Tony Randall, Thelma Ritter. A man and a woman carry a feud that they share over the telephone line into their real lives.

### **Double Indemnity**

Tuesday, March 13 | 1 pm

1944/b&w/106 min

Scr: Billy Wilder, Raymond Chandler; dir: Billy Wilder; w/ Fred MacMurray, Barbara Stanwyck, Edward G. Robinson, Jean Heather, Tom Powers.

An insurance salesman gets seduced into plotting a client's death.

### **The Sting**

Tuesday, March 20 | 1 pm

1973/color/129 min.

Scr: David S. Ward; dir: George Roy Hill; w/ Paul Newman, Robert Redford, Robert Shaw, Eileen Brennan.

Two con men hit the big time to take on a gangster in 1930s Chicago.

### **The Killers**

Tuesday, March 27 | 1 pm

1946/b&w/105 min.

Scr: Anthony Veiller; dir: Robert Siodmak; w/ Burt Lancaster, Ava Gardner, Edmond O'Brien.

An insurance investigator uncovers a string of crimes when he tries to find a murdered boxer's beneficiary.

**LACMA Muse Presents Young Directors Night**

Saturday, March 10 | 7:30 pm

Bing Theater | Tickets: \$20 Muse members; \$25 LACMA Film Club; \$30 general public | Admission includes screenings, reception with complimentary drinks, and parking | Muse and Film Club member pre-sale begins February 1, 4 pm | Tickets: 323 857-6010 or purchase online.

Now in its eleventh year, Young Directors Night highlights the emerging talent of the Los Angeles film community. A celebration of film and the art of cinema, the showcase features six short films screened in the unique setting of an art museum. The event is not only designed to be a film exhibition, but it also creates an educational experience highlighting the intricacies of the filmmaking process. A host panel of industry luminaries will engage the directors on the process of creating films.

The exhibition doubles as a competition, the host panel and audience voting for best in show. The winner, announced at a reception following the screening, takes home the Art of Film Award as well as prizes aimed at furthering the director's craft.

**Public on-sale: February 9.**

Muse is currently accepting submissions to Young Directors Night. Submissions from all genres of film are welcome; however, films may not be longer than thirty minutes. No entry fee required. Send DVDs, along with the entry form to:

LACMA  
Attn: Muse/YDN  
5905 Wilshire Blvd.  
Los Angeles, CA 90036

Directors must be able to attend the event on March 10. Submissions must be postmarked by Friday, February 3, and will not be returned.

**David Hockney: A Bigger Picture, Film Screening and Discussion with Director Bruno Wollheim**

Monday, March 19 | 7 pm

Bing Theater | \$10 general admission, \$7 for LACMA members, seniors (62+), and students with a valid I.D. | Tickets 323 857-6010 or purchase online. Award-winning documentary film director Bruno Wollheim brings his acclaimed documentary, *David Hockney: A Bigger Picture*, to LACMA for a screening and discussion. Filmed over a span of three years, this documentary is an unprecedented record of a major artist at work. Hockney's most recent work—inspired by digital photography and iPad applications—is currently on view in a major exhibition at the Royal Academy of Arts, London. Hear the filmmaker's thoughts as he discusses his own creative process in documenting one of today's greatest living British-born artists.

This screening is made possible by the Modern and Contemporary Art Council and the Prints and Drawings Council.

**Christian Marclay's *The Clock*: 24-Hour Screening**

Saturday, March 24 | 12 pm

Through Sunday, March 25 | 12 pm

Bing Theater 1 Free; first-come first-served, no reservations | The Plaza Café will be open March 24 from 11 AM- 11 PM and will open again on March 25 from 7 AM - 8 PM | Ray's will be open on March 24 from 11 AM - 2 AM and on March 25 from 11 AM - 11 PM | Between 8 pm March 24 and 11 am

March 25, please enter the museum at Wilshire and Spaulding | Please park in the Spaulding lot on the corner of Wilshire & Spaulding; \$10; free from 7 pm to 6 am | Film may not be appropriate for all ages.

Join us for another twenty-four-hour screening of artist Christian Marclay's *The Clock* beginning Saturday, March 24, at noon and ending at noon on Sunday, March 25. Awarded the prestigious Golden Lion at last year's Venice Biennale, *The Clock* is a twenty-four-hour single-channel montage constructed from thousands of moments of cinema and television history depicting the passage of time. Marclay has excerpted each of these moments from their original contexts and edited them together to create a functioning timepiece synchronized to local time wherever it is viewed—marking the exact time in real time for the viewer for twenty-four consecutive hours. The sampled clips come from films of all genres, time periods, and cultures, some lasting only seconds, others minutes, and have been culled from hundreds of films, famous and obscure, into a seamless whole. The result, a melding of video and reality, unfolds with a seemingly endless cast of cameos. By making the film available in its entirety, this free screening will allow *The Clock* to be viewed in the way Marclay intended.

Please note: This is not a Film Department Program. For more information, please contact [educate@lacma.org](mailto:educate@lacma.org)

#### **Madcap Modernism: Mid-Century Cartoons From UPA and Beyond**

Friday, March 30, 2012 | 7:30 pm

Modernism was enthusiastically embraced by animators of the 1950s. Led by Hollywood's United Productions of America (UPA) studio, animators began exploring new styles and designs diametrically opposed to the fairy-tale worlds created by Walt Disney. Esteemed animation historian Jerry Beck curates and hosts two programs of theatrical cartoons, presented in conjunction with *California Design*. Both programs offer visually-exciting—and rarely seen—cartoons in 35mm and include several Oscar-winning shorts. Bing Theater | \$10 general admission; \$7 for LACMA members, seniors (62+), and students with valid ID; \$5 LACMA Film Club members. | Tickets 323 857-6010 or purchase online.

#### **The Art of California Wine: Bottle Shocking**

Saturday, March 31, 2012 | 6:30 pm

Los Angeles Times Central Court & Bing Theater | Tickets (includes wine tasting and film screening): \$30 general admission; \$20 LACMA members | Tickets 323 857 6010 or purchase online.

In 1976, a blind tasting by French judges generated results that shocked the world of wine lovers: California wines were deemed to be superior to French wines. The episode, termed "The Judgment of Paris" by oenophiles, ranked the Golden State's wine producers among the best in the world. In 2008, the saga was immortalized in the hit film, *Bottle Shock*. Tonight's event, organized by Barbara Baxter of Planet Wine, features a tasting of wines similar to those most highly rated in the 1976 test: a white from Chateau Montelena (the focus of the film's plotline) and a red from Stag's Leap Wine Cellars. After the tasting, we are screening *Bottle Shock*, with remarks by Todd Harris and Robert Baizer, two of the film's producers. Representatives of Chateau Montelena and Stag's Leap Wine Cellars will be on hand to discuss what the 1976 victory—and the film—have meant for California wine.

#### **Special Screening Bottle Shock Film and Conversation**

Saturday, March 31 | 7:30 pm

Bing Theater | \$10 general admission, \$7 for LACMA members, seniors (62+) and students with valid ID. For details, tickets, and additional listings, visit lacma.org or call 323 857-6010 or purchase online | Learn more about other related wine tasting events.

In 1976, a blind taste by French judges generated results that shocked the world of wine lovers: California wines were deemed to be superior to French wines. "The Judgment of Paris" ranked the Golden State's wine producers among the best in the world. In 2008, producer Robert Baizer's popular film *Bottle Shock* brought the narrative to screen. A Q&A with Baizer follows the screening of *Bottle Shock*. Representatives from the two California wineries that received the highest awards in the 1976 taste test will also be on hand: Chateau Montelena (the setting of the film) and Stag's Leap Wine Cellars. Screening made possible by the generosity of Robert Baizer.

## **FAMILY PROGRAMS**

### **Storytelling in the Boone Children's Gallery**

March 2, 5, 9, 12, 16, 19, 26, 30 | 2 pm

Hammer Building, Level 2 | Free, no reservations

Join us in the Boone Children's Gallery for storytelling every Monday and Friday at 2 pm.

### **Andell Family Sundays—Stitch It**

Sunday, March 4, 11, 25, | 12:30 pm

North Piazza | Free, with museum admission | 12:30–3:30 pm

Join us on Sundays for programs designed especially for families. Make art, look at art, and talk about art together in workshops and bilingual gallery tours. Check out the special exhibition *Common Places: Printing, Embroidery, and the Art of Global Mapping* to see one-of-kind embroideries: a colorful world map, a quilt of American motifs, and a needlepoint of animals and plants, and then stitch or design your own textile work of art.

Children must be accompanied by an adult. Andell Family Sundays is supported by Andrew and Ellen Hauptman and the Hauptman Family Foundation.

### **Family Day at Charles White Elementary School**

Saturday, March 10 | 11 am

Charles White Elementary School | 2401 Wilshire Boulevard | 11 am–1 pm |

Participants can enter the gallery on Family Day via the corner of Park View and Wilshire Boulevard | For more information, please contact 323 857-6235.

Where can you encounter a soundtrack of bizarre noises, images of donkeys learning to read, and a video of an artist teaching a plant the alphabet? Answer: LACMA's latest exhibition at the Charles White Elementary School—*A is for Zebra*. Explore the gallery through family-friendly tours, make surprising discoveries on a scavenger hunt, and create art to take home. You'll receive special glasses that allow you to read text and labels in either English or Spanish throughout the gallery. Experience seriously good art with a playful sense of humor that is fun for the entire family.

## **PUBLIC PROGRAM**

### **Nowruz Celebration**

Sunday, March 18 | 11 am

Throughout LACMA | Free, no reservations | 11:30 am-8 pm

Celebrate the arrival of spring with a full day of exciting activities throughout LACMA's campus, including a world-premiere music-dance-video performance created by Hamid Saeidi, a live performance by pop sensation KamyR, and a traditional Nowruz display known as "Haft Sîn."

**11:30 am-5 pm** | Traditional Persian musicians and dancers in costumes  
Throughout the campus

**11:30 am-4:30 pm** | Story reading and calligraphy for youth  
Director's Roundtable Garden

**11:30 am-4:30 pm** | Haft-Sîn display  
Los Angeles Times Central Court

**noon-1 pm** | 2012 Farhang Short Film Festival award ceremony  
Brown Auditorium | Seating will be first come, first served.  
Please note: The top films will be shown on a loop starting after the award ceremony until 5 pm. Open to all; no tickets required.

**2-3:30 pm** | Official Nowruz program  
Bing Theater | 2012 Farhang Heritage and Lifetime Achievement Award Ceremony. Featuring the world-premiere performance of "Celebration" by Hamid Saeidi. Seating is limited and will be first come, first served; no tickets required.

**4:30-7 pm** | Live musical performance by KamyR, followed by a D.J.

### **About LACMA**

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, innovative collaborations with artists, and an ongoing Transformation project, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

**Location and Contact:** 5905 Wilshire Boulevard (at Fairfax Avenue), Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

**Hours:** Monday, Tuesday, Thursday: noon-8 pm; Friday: noon-9 pm; Saturday, Sunday: 11 am-8 pm; closed Wednesday

**General Admission:** Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

**Free General Admission:** Members; children 17 and under; after 5 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

### **Images (page 1)**

(Left) The Jazz Crusaders

(Center, Left) *Casque d'or*, 1952/b&w/94 min. Dir: Jacques Becker

(Center, Right) LACMA Young Directors Night

(Right) Madcap modernism: Mid-century cartoons from upa and beyond

**Press Contact:** For additional information, contact LACMA Communications at [press@lacma.org](mailto:press@lacma.org) or 323 857-6522.

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