

**LACMA Public Programs**

**November 2014**



Talk: Samurai Life during the Edo Period



Teen Night



Pierre Huyghe in Conversation with Emma Lavigne



Film Independent at LACMA Free Screening: *Chinese Box*

**TALKS & COURSES**

**Art and Life in the Yoruba Cosmological Model**

Sunday, November 2, 2014 | 2 pm

LACMA, Brown Auditorium

Free and open to the public.

Drawing on works of art on view in *African Cosmos: Stellar Arts*, Dr. Babatunde Lawal presents profound interconnections of art and life among Yoruba peoples of West Africa. The Yoruba creation stories describe the human body as a work of sculpture molded by the artist-deity Obàtálá to incarnate the soul on earth; they also assert that Obàtálá and other deities (òrìsà) assumed human bodies to accompany the first mortals to the newly created earth, where they helped lay the foundations of Yoruba culture. This lecture sheds light on dynamic forms and meanings in Yoruba art and explains how the deities play vital roles in the workings of the universe, serving as intermediaries between humanity and Olódùmarè, the Supreme Being and source of existence. Dr. Babatunde Lawal is professor of African, African American, and African diaspora art at Virginia Commonwealth University.

**Artists' Conversation: Lari Pittman and Sam Durant on Marsden Hartley and More**

Tuesday, November 4, 2014 | 7:30 pm

LACMA, BCAM

Free and open to the public; reservations required. Tickets: 323 857-6010 or reserve online.

L.A.-based artists Sam Durant and Lari Pittman discuss with Stephanie Barron, LACMA senior curator and department head of Modern Art, the lasting impact of Marsden Hartley's abstract paintings, which are featured in the exhibition *Marsden Hartley: The German Paintings 1913–1915*, as well as its connections to the installation of Durant's own work, *Proposal for White and Indian Dead Monument Transpositions, Washington, D.C.* These exhibitions touch upon themes that have infused, at one time or another, both artists' work, including social, political, and cultural issues and questions of identity and sexuality. Barron, Durant, and Pittman present their discussion in the galleries, where works can be referenced during the lively conversation. Jennifer King, Wallis Annenberg Curatorial Fellow in Modern Art at LACMA, joins the speakers. Sam Durant is a multimedia artist whose work often references American history, exploring varying relationships between culture and politics. His work has been widely exhibited; his interactive public

sculpture, *Scaffold*, first shown at DOCUMENTA (13), was recently on view in The Hague. The installation *Sam Durant: Proposal for White and Indian Dead Monument Transpositions, Washington, D.C.* (2005), is on view for the first time since being acquired by LACMA in 2013. Durant teaches at CalArts. Lari Pittman's meticulously layered paintings and works on paper have been exhibited nationally and internationally. A retrospective of his work was organized by LACMA in 1996. His most recent solo exhibition, *Lari Pittman: Curiosities from a Late Western Imperium*, was on view in Los Angeles and in Brussels in 2013 and 2014. He teaches at UCLA.

#### **Gallery Talk: Artist Analia Saban**

Thursday, November 6, 2014 | 7:30 pm

LACMA, BCAM

Free and open to the public

Artist Analia Saban's process includes experimentation with new techniques and technologies, often blurring lines between painting and sculpture and abstraction and figuration. Saban discusses her work and the exhibition *Variations: Conversations in and around Abstract Painting* with exhibition co-curator Nancy Meyer in the galleries.

#### **Curatorial Walk-through of African Cosmos: Stellar Arts on "Performing Cosmology"**

Saturday, November 8, 2014 | Noon

LACMA, Hammer Building

Free with general admission. Tickets: 323 857-6010 or at lacma.org

Join Dr. Allen F. Roberts, UCLA professor of World Arts and Cultures, and Dr. Polly Nooter Roberts, UCLA professor and LACMA's consulting curator for African art, for a special tour of *African Cosmos: Stellar Arts*. The Roberts offer an overview of the exhibition and how contemplation of the heavenly bodies has inspired artistic creativity in Africa throughout time. Allen Roberts gives insight into Dogon masquerade performances of the universe in motion and central African concepts of embodied cosmology. Polly Roberts focuses on Yoruba and Luba arts and how divination performances and spiritual pantheons are microcosms of celestial phenomena. The tour also addresses ways in which contemporary South African artists bring art and science together in works that express the wonder and vastness of the universe and our place within it.

#### **Samurai Life during the Edo Period**

Sunday, November 9, 2014 | 2 pm

LACMA, Brown Auditorium

Free and open to the public

The Edo period (1615–1868) in Japan was governed by warriors who earned the hereditary title of *samurai*. These figures were expected to cultivate "the dual way of letters and war," yet the period was defined not by war, but by commercial growth. Given the circumstances, it was a challenge to sustain military character, however, the period also afforded an opportunity to participate in cultural activities. Luke Roberts, professor of Japanese history at the University of California, Santa Barbara, introduces the lives of a number of average samurai from the Edo period, focusing on military skills and cultural activities. This lecture is held in conjunction with the exhibition *Samurai: Japanese Armor from the Ann and Gabriel Barbier-Mueller Collection*.

#### **Cur-ate: Art of the Samurai**

Tuesday, November 11, 2014 | 6:30 pm

LACMA, BP Grand Entrance

\$90 LACMA members | \$100 general public. Tickets: 323 857-6010 or at lacma.org

Note: Price includes tour, dinner, and parking. The menu is offered prix fixe; please refrain from substitutions.

Blend fine art with culinary art in this tour of LACMA's exhibition *Art of the Samurai: Swords, Paintings, Prints, and Textiles*, which features holdings from the museum's permanent collection and complements *Samurai: Japanese Armor from the Ann and Gabriel Barbier-Mueller Collection*. The evening begins with a tour of the Pavilion for Japanese Art, during which participants look at objects ranging from samurai swords and robes to battle screens. ArtBites founder Maite Gomez-Rejón traces the role of food in the historical and social context of the samurai and the military nobility that rose to prominence starting in the seventh century and went on to influence religious, social, and cultural practices. Following the tour, enjoy a three-course meal inspired by the evening's theme, selected by Chef Viet Pham of Ray's and Stark Bar.

### **Kem Weber: California Modern Designer and Architect**

Wednesday, November 12, 2014 | 6:30 pm

LACMA, Brown Auditorium

Free and open to the public; reservations required. Tickets: 323 857-6010 or at lacma.org

Christopher Long, professor and chair of history and theory in the School of Architecture, University of Texas at Austin, shares insights from his new book, *Kem Weber, Designer and Architect* and examines the designer's long career and work. A leading modernist on the West Coast from the 1920s through the early 1950s, Weber (1889–1963) played a central role in shaping California design. Born and educated in Berlin, he was an early advocate of streamlined design. In later years, Weber developed a free, human-centered version of modernism that was responsive to real needs. Professor Long's book, based on extensive research, is a significant new look at this seminal designer and his work.

### **Gallery Talk: The Art of Looking (European Art)**

Thursday, November 13, 2014 | 12:30 pm

LACMA, BP Grand Entrance

Free, with general admission. Tickets: 323 857-6010 or at lacma.org

Still life has long been a popular subject in painting. In the 1600s, the genre was especially in favor among artists in Europe. Social pressure, the rise of the middle class, changing taste, and even religious upheavals all influenced the proliferation of still-life paintings. LACMA's collection includes numerous still lifes by artists from Northern Europe. In this talk, learn about LACMA's newly acquired masterpiece, *Game Market*, by Frans Snyders, in addition to other works. The talk is led by educator and art historian Mary Lenihan.

### **Gemini G.E.L.: Its History and Future**

Saturday, November 15, 2014 | 1 pm

LACMA, Brown Auditorium

Free; tickets required. Tickets: 323 857-6010 or at lacma.org

Sidney Felsen, cofounder of Gemini G.E.L., and Ruth Fine, retired curator of special projects in the modern art department at the National Gallery of Art in Washington, DC, celebrate Gemini's upcoming 50th anniversary. Felsen joins Fine in a conversation about Gemini's unique history, Felsen's contributions to the print community, and the relationships he formed with iconic artists throughout the course of his career. Founded in 1966, Gemini G.E.L. (Graphic Editions Limited) is an artists' workshop and publisher of limited-edition prints and sculptures. In 1981 the National Gallery of Art established the Gemini G.E.L. Archive, which functions as a study center for scholars and collectors. Artists who have been affiliated with Gemini G.E.L. over the years include a who's who of modern and contemporary art, ranging from Man Ray and

Isamu Noguchi to Cecily Brown and Chris Burden. Its Melrose Avenue location has long been a magnet for artists and collectors alike.

**Photography Series: “The Gay Essay”: Julian Cox and Anthony Friedkin in Conversation**

Tuesday, November 18, 2014 | 7 pm

LACMA, Brown Auditorium

Free and open to the public

A native of Los Angeles, Anthony Friedkin (b. 1949) honed his photographic skills at an early age and became a professional artist after he graduated from high school in the late 1960s. During the culturally tumultuous years of 1969 to 1973, Friedkin made a series of eloquent and expressive photographs that chronicled the gay communities in Los Angeles and San Francisco. Friedkin’s portraits, taken in streets, hotels, bars, and dancehalls, demonstrate a sensitivity and an understanding that has imbued the series with an enduring resonance. Julian Cox, chief curator of the Fine Arts Museums of San Francisco, has mounted the first exhibition to explore *The Gay Essay* in its full depth and range at the de Young Museum. Accompanied by an illustrated catalogue, the exhibition coincides with the 45th anniversary of the Stonewall Riots in New York City. This conversation between Friedkin and Cox explores the lasting impact of this remarkable series.

Presented by the USC-LACMA History of Photography Series, a joint initiative between USC’s Visual Studies Research Institute and LACMA’s Wallis Annenberg Photography Department.

**Talk— Being Human in a World of Robots with Ken Goldberg and Mark Pauline**

Tuesday, November 18, 2014 | 7 pm

LACMA, Art + Technology Lab, Art of the Americas Building

**SOLD OUT:** Free, reservations required. Tickets: 323 857-6010 or at lacma.org

"I want to be a robot." —Andy Warhol

Can experiencing the world as a robot give us insight into human nature? Mark Pauline creates machine performances that vividly convey a dystopian vision of a culture on the verge of chaos. Ken Goldberg juxtaposes the natural and the artificial in installations involving plants, industrial robots, and machine learning algorithms. Join these San Francisco-based artists for a compelling visual presentation and in-depth discussion about our collective fear and fascination with the most human of our machines. Mark Pauline is the founder and director of the large-scale machine performance art group Survival Research Laboratories. Ken Goldberg is an artist and professor of robotics at UC Berkeley, where he also directs a robotics research lab; he is also an advisor at LACMA's Art + Technology Lab.

**Gallery Course: Medieval through Renaissance Art**

Saturday, November 22, 2014 | 8:30 am

LACMA, Brown Auditorium

Members \$30; general public \$35. Tickets: 323 857-6010 or at lacma.org

Note: Ticket includes refreshments and parking.

Some of the greatest masterpieces in Western art were produced between the late Middle Ages and the Renaissance. From soaring Gothic churches to idealized Renaissance altarpieces—these works have been hailed as major artistic achievements. Dramatic changes in style and taste shifted art away from the more static poses that characterized work made during the medieval era to the naturalistic and harmonious ideals that proliferated in the Renaissance. Social changes during the Renaissance allowed for more freedom among patrons, and the role of the artist was elevated from anonymous craftsman to celebrated artist.

Hear the story of this artistic revolution and explore LACMA's collection of Gothic sculpture, Italian Renaissance altarpieces, and more in this private course. Museum educator Amber Smith gives an introductory lecture followed by a gallery tour—all before the museum opens to the public.

### **Pierre Huyghe in Conversation with Emma Lavigne**

Sunday, November 23, 2014 | 1 pm

Bing Theater

Free and open to the public

Artist Pierre Huyghe and Emma Lavigne, curator of contemporary art at the Musée National d'Art Moderne, Paris, housed in the Centre Pompidou, are in conversation.

## **MUSIC**

### **Jazz at LACMA**

Jazz at LACMA features the art of jazz as practiced by leading Southern California artists. Celebrating over 20 years at LACMA, the program continues to be one of the museum's most recognizable offerings. Jazz at LACMA is a celebration of L.A.'s finest jazz musicians and has featured such legends as Wayne Shorter, John Clayton, Kenny Burrell, Les McCann, Billy Childs, Arturo Sandoval, Cannonball-Coltrane Project, and Ernie Watts. Over 42,000 visitors attend the program annually from April through November.



Jazz at LACMA is made possible in part by the City of Los Angeles, Department of Cultural Affairs. Broadcasts are made possible through the support of the office of Los Angeles County Supervisor Zev Yaroslavsky with additional support from the Johnny Mercer Foundation. Promotional support provided by media sponsor KJAZZ 88.1 and community partner Amoeba Music.

Free and open to the public | LACMA, Los Angeles Times Central Court

### **Mr. Z**

Friday, November 7, 2014 | 6 pm

Singer, composer, actor, and recording artist Bruce Scott Zaxariades (aka Mr. Z) performs "envelope-stretching vocal music sung with galvanizing spirit and enthusiasm." An electrifying live performer, Zaxariades sings in five languages and plays six instruments. Prepare yourself for a joyful musical romp through the jazz music of the 1940s through the 1960s with personal memories of his years performing with the legendary Jon Hendricks.

### **Pan Afrikan People's Arkestra**

Friday, November 14, 2014 | 6 pm

In celebration of the exhibition *Archibald Motley: Jazz Age Modernist*, LACMA presents the community-based Pan Afrikan People's Arkestra. The Arkestra was founded by the late pianist and composer Horace Tapscott and is now under the direction of saxophonist Michael Session. First created in the late 1970s, this ensemble has performed the world over.

### **Janice Anderson**

Friday, November 21, 2014 | 6 pm

Singer Janice Anderson can be described as Ella rafting down a dizzy scat riff, Doris Day crooning praises for the joy of the everyday, and Astrud Gilberto whispering crooked tones through the wet Brazilian summer. A dedicated artist, she is in turn dedicated to the art of others, which led her to found Jazz Vespers in Santa

Monica in 2003. Anderson has performed with such jazz notables as Clare Fischer, Bob Sheppard, Anthony Wilson, and Joe LaBarbera and at venues as diverse as the Resort at Pelican Hill in Newport Beach, Pasadena Playboy Jazz Festival, and the legendary Hermosa Beach Lighthouse.

### **Frank Vardaros Jazz Orchestra**

Friday, November 28, 2014 | 6 pm

Steeped in the rich tradition of such jazz orchestras as Maynard Ferguson, Buddy Rich, Woody Herman, and Count Basie, renowned trumpeter Frank Vardaros captures the brilliance of this music and provides a modern reincarnation of the great jazz orchestras. Vardaros has performed with Frank Foster, Ann Margaret, Nick Brignola, Clark Terry, and Arturo Sandoval at venues such as the Boston Globe Jazz Festival, Newport Jazz Festival, Carnegie Hall, and the Marbella Spain Jazz Series.

### **Sundays Live**

LACMA's weekly chamber music series, Sundays Live, features the best national, international, Los Angeles-based, and emerging artists. These one-hour concerts are presented free to the public at 6 pm each Sunday in the Leo S. Bing Theater. Performers include local luminaries such as the Capitol Ensemble, UCLA Camarades, and the Lyris String Quartet and visiting artists such as the Triple Helix Trio, pianist Joel Fan, the Brasil Guitar Duo, and pianists Bruce Brubaker, Inna Faliks, and Abbey Simon.

Bing Theater | Free and open to the public

Sundays Live is made possible in part by The Ralph M. Parsons Foundation, the Colburn Foundation, Sarah Coode Mandell and Peter Mandell, and the Pasadena Showcase House for the Arts.

### **The Alma Quartet**

Sunday, November 2, 2014 | 6 pm

Members of the Alma Quartet perform Joseph Haydn's Quartet in B-Flat Major, op. 76, no. 4 *Sunrise* and Ludwig van Beethoven's String Quartet in C Major, op. 59, no. 3. Formed at the Colburn School in the spring of 2013, the Alma Quartet has performed Brahms's G Major Sextet with noted past Tokyo Quartet members and current Colburn Conservatory faculty Martin Beaver (viola) and Clive Greensmith (cello) as part of the Colburn Chamber Music Series. The Alma Quartet has worked intensively at the Colburn School with the famed Quatuor Ebène and in summer 2014 at the Norfolk Chamber Music Festival with members of the Tokyo, Emerson, Brentano, and Artis Quartets. Along with Clive Greensmith and Martin Beaver, their principal teacher at the Colburn Conservatory includes renowned first violin Arnold Steinhardt of the now-legendary Guarneri Quartet.

### **Violinist Mariusz Patyra and Pianist Krzysztof Herdzin**

Sunday, November 9, 2014 | 6 pm

Violinist Mariusz Patyra and pianist Krzysztof Herdzin perform Wieniawski: Polonaise de Concert in D Major, op. 4; Brahms: Sonata no. 3 in D Minor, op. 108; Kreisler: Caprice Viennois; Chopin: Nocturne in C-sharp Minor (arr. Milstein); and Paganini: iPalpiti. Violinist Mariusz Patyra won the Joseph Joachim International Violin Competition and was a finalist at the International Stradivari Competition in Cremona (1998). He won the fourth prize at the Carl Nielsen International Competitions as well as the extra prize of the Odense Symphony Orchestra. Patyra was the first Polish to win the Premio N. Paganini, for which he was awarded best interpretation of the Paganini Caprices and received a copy of the violin "Il Cannone," which had belonged to the big virtuoso. He was awarded the Key to the Career at the Pomeranian Jazz Autumn/Pomorska Jesien Jazzowa in 1989 with the band Ostatni Dzwonek and again in 1993 with the band KBG. In 1990, playing with the band West, he won first prize at the prestigious Jazz Juniors festival.

He has served as a teacher and accompanist at many music workshops and has acted as music director for a number of prestigious music series such as Castle Meetings “Let’s Sing Poetry” in Olsztyn (Poland), Fama 2000 (Świnoujście, Poland), and the Offset Festival of Performing Arts, to name a few

### **Young Musicians Foundation Debut Orchestra**

Sunday, November 16, 2014 | 6 pm

Members of the Young Musicians Foundation Debut Orchestra perform Ravel: *Le Tombeau de Couperin* and Schubert: *Symphony no. 4 in C Minor, D. 417*. Comprised of 70 of Los Angeles’s most talented 15- to 25-year-old musicians, the Young Musicians Foundation Debut Orchestra is the second-oldest pre-professional training orchestra in the country. For 58 consecutive seasons, the orchestra has performed admission-free concerts for the public in professional venues throughout Los Angeles, with audiences totaling more than 4,000 annually. The orchestra’s rich history includes more than 43 world premieres, including works by world-renowned composers such as Igor Stravinsky, Ingolf Dahl, Michael Torke, and Paul Chihara. The orchestra adheres to a professional rehearsal schedule and performs the full range of orchestra literature, from Baroque to today. Musicians are selected each year through blind auditions, adjudicated by members of the Los Angeles Philharmonic and other eminent Los Angeles-based musicians. Over the years, approximately 3,000 young musicians have played with the Debut Orchestra, exceptionally prepared for success in a wide-range of musical professions.

### **UCLA Philharmonia, with Neal Stulberg Conducting**

Sunday, November 23, 2014 | 6 pm

The UCLA Philharmonia is the flagship orchestra of the UCLA Herb Alpert School of Music and one of Southern California’s premier training orchestras. Its music directors have included Lukas Foss, Richard Dufallo, Mehli Mehta, Samuel Krachmalnick, Alexander Treger, and Jon Robertson. Notable recent performances include an evening-long exploration of the Berlioz *Symphonie Fantastique* with commentary by UCLA professor Robert Winter; UCLA opera’s production of Verdi’s *Falstaff*, Mozart’s *Le nozze di Figaro*, Jonathan Dove’s *Flight* (West Coast premiere), and Poulenc’s *Dialogues des Carmelites*; annual appearances at Sundays Live; and a special Royce Hall performance of works by Recovered Voices composers Franz Schreker, Alexander Zemlinsky, and Arnold Schoenberg, conducted by Los Angeles Opera Music Director James Conlon.

Works to be announced.

### **Cellist Bongshin Ko, Violinist Phillip Levy, and Pianist Kevin Fitz-Gerald**

Sunday, November 30, 2014 | 6 pm

Violinist Phillip Levy, cellist Bongshin Ko, and pianist Kevin Fitz-Gerald perform an all-Brahms program: *Cello Sonata no. 1 in E Minor, op. 38*, *Sonatasatz, WoO 2*, and *Piano Trio no. 2 in C Major, op. 87*. Phillip Levy has received worldwide critical acclaim at festivals including Spoleto, Bayreuth, Edinburgh, Israel, Tokyo, Hong Kong, Ojai, Seattle, and Aspen. He has received many prestigious awards and prizes, including the International Chamber Music Competition (Florence, Italy), Royal Overseas League (England), Myra Hess Trust, Welsh Arts Council, American Israel Cultural Foundation, and Rubin Academy Violin Competition (Israel). Levy currently leads the Capitol Ensemble, Sundays Live’s artists in residence. For eight years, he held a senior lectureship in violin and chamber music at Stanford University and led the Stanford String Quartet, with which he performed and recorded extensively. Currently residing in Los Angeles, Phillip Levy is faculty at California State University, Long Beach. Cellist Bongshin Ko has appeared worldwide at music festivals including Schleswig-Holstein, Rostropovich and Friends, Fundacio Barcelona, American Cello Congress, Summit New York, and Seoul International. As a recipient of over 30 international

prizes and awards, including the highest performance award in her native Korea at age 17 and the Crossroad Award in the United States for her “superior teaching” in 1995. As a director of the university’s annual CelloFest and Cello Choir, Ko is cello professor and serves as vice chair of the department. Canadian pianist Kevin Fitz-Gerald enjoys a versatile performing career as recitalist, orchestra soloist, and chamber musician. His performances have garnered international acclaim, and he has been recognized for his “hypnotically powerful and precise” pianism and “dynamic and distinguished” interpretations. Notable venues include Carnegie Recital Hall (New York), the Mormon Tabernacle (Utah), Walt Disney Concert Hall (Los Angeles), National Arts Centre (Ottawa), Roy Thompson Hall (Toronto), Place des Arts (Montreal), Izumi Hall (Osaka), Suntori Hall (Tokyo), National Gallery (Kingston) and Town Hall (Melbourne).

## **FILM**

### **Series: Film Independent at LACMA**

Film Independent, the nonprofit 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, and conversations with artists, curators, and special guests. Film Independent at LACMA is under the curatorial leadership of esteemed film critic Elvis Mitchell. All films are screened digitally, unless otherwise noted.

LACMA, Bing Theater

### **Free Screening: *Chinese Box***

Thursday, November 6, 2014 | 7:30 pm

Free; limit two tickets per membership. | Proof of member status is required to reserve tickets during advance reservation period.

1997, 83 minutes, color | Written by Paul Theroux, Jean-Claude Carrière and Larry Gross; directed by Wayne

Wang; with Jeremy Irons, Li Gong, Maggie Cheung, Michael Hui, Rubén Blades, Jared Harris, Chaplin Chang and Noel Rands. Includes a conversation with director Wayne Wang

Sponsored by Hong Kong Economic & Trade Office

“So much of Hong Kong lurks beneath the surface,” we hear at the beginning of *Chinese Box*.

Director Wayne Wang’s own director’s cut of his 1997 film, *Chinese Box*, is the final presentation in the Film Independent at LACMA’s film series that focuses on Hong Kong. The movie is built around several seemingly disparate narratives interwoven and start at the end of 1996, with the imminent return of Hong Kong to the People’s Republic of China. The film is now 16 minutes shorter than the original released version, with key sections moved, giving *Chinese Box* an entirely different emphasis. The story, written by Wang, Larry Gross, novelist Paul Theroux (derived from his novel, *Kowloon Tong*), and novelist-screenwriter Jean-Claude Carrière, centers on John (played by Academy Award®–winner Jeremy Irons), a journalist in search of the meaning of life and trying to find love with Vivian (Gong Li). She is aching and searching for her anchor, a need that may force her to leave Hong Kong. John’s license to roam the city connects him to his photographer buddy, Jim (Ruben Blades), a fellow restless spirit. Both men are juxtaposed with the immensely powerful Chang (Michael Hui), who also loves Vivian yet is unable to face up to the shame that grips him with every waking moment. John also wants to see Hong Kong through the perspective of the



scruffy Jean (Maggie Cheung), who's reluctant to let him into her life. Wang is in attendance to discuss his finely etched drama, which deals with both the dread of a future that may not happen and clinging to the traditions of the past.

### **An Evening with Greg Berlanti**

Wednesday, November 12, 2014 | 7:30 pm

\$15 for Film Independent, LACMA Film Club and New York Times Film Club members. \$20 for LACMA members, students with valid ID and seniors (62+); \$25 for the general public. Members of these groups can purchase tickets starting at noon on Thursday, October 23 (pending availability). Limit two tickets.

Writer-director Greg Berlanti discusses his latest series work, *Arrow* and *The Flash*, both based on Silver Age DC Comics characters that he codeveloped and produces for the CW. *Arrow* is a hardscrabble look at the life of billionaire wastrel Oliver Queen (Stephen Amell), who is inadvertently imprisoned on a deserted island after the boat he was on with his dad capsizes and sinks. When Queen returns to civilization, the heir transforms into a masked, crime-fighting vigilante; it's Berlanti's take on the venerated DC Green Archer, who was retrofitted into a snarling, anarchic good guy. Berlanti's view on *The Flash* is another piece on television retroactive continuity. In the story, Barry Allen (Grant Gustin) is still the scarlet speedster, a character that was introduced to CW audiences in an *Arrow* episode. Rather than be the happy-go-lucky Justice Leaguer who seemed to race through the streets solving crimes without the burden of an inner life, Allen/Flash suffers from an origin story that includes a dad who may have been a criminal and an incident in his youth that leaves him without parents. Working as a research scientist for a private firm—the STAR labs of the comics—in Central City, he becomes the Flash and goes on the run to piece together the unknown parts of his past as well as to prevent the scourge of crime from overwhelming his home.

Berlanti is in conversation after a viewing of "Going Rogue," an episode from *The Flash* featuring the introduction to one of the best-known villains from Flash's Rogues Gallery. He also presents sneak-preview clips from upcoming episodes of *Arrow* and *The Flash*.

### **Live Read: *Diner***

Thursday, November 20, 2014 | 7:30 pm

**SOLD OUT:** \$25 for Film Independent, LACMA Film Club, and New York Times Film Club members. Limit two tickets per membership. Proof of member status is required to reserve tickets during advance reservation period. \$35 for LACMA members, students with valid ID, and seniors (62+); \$50 for the general public. Members of these groups can purchase tickets starting at noon on Thursday, October 23 (pending availability). Limit two tickets.

Director Jason Reitman's successful Live Read series, in which he directs a group of celebrated performers in the live reading of a classic film script, hits its fourth Thanksgiving month with a title that brings to mind conversations that take place (appropriately) over food: Barry Levinson's feature film debut as writer-director, *Diner*.

### **Series: Academy @ LACMA**

The Academy of Motion Picture Arts and Sciences is the world's preeminent movie-related organization, with a membership of more than 6,000 of the most accomplished men and women working in cinema. In addition to the annual Academy Awards—in which the members vote to select the nominees and winners—the Academy presents a diverse year-round slate of public programs, exhibitions, and events; provides financial support to a wide range of other movie-related organizations and endeavors; acts as a neutral advocate in the advancement of motion picture technology; and, through its Margaret Herrick Library and Academy Film Archive, collects, preserves, restores, and provides access to movies and items related to their history.

Through these and other activities the Academy serves students, historians, the entertainment industry, and people everywhere who love movies.

### **The Perfect Match: Hollywood Costume Collaborations**

The creative alliance between costume designers and directors is one of the most crucial yet underappreciated partnerships in cinema, and the Academy's new screening series pays tribute to some of the great director-designer collaborations of past and present. In conjunction with their exhibition *Hollywood Costume*, the Academy screens double features spotlighting many of the great partnerships, with several of the featured costume designers appearing in person to introduce their films. Mary Zophres joins a screening of two of the 12 films on which she collaborated with filmmakers Joel and Ethan Coen: the Oscar-winning thriller *No Country for Old Men* and the beloved cult comedy *The Big Lebowski*. Designer Deborah Nadoolman Landis, the curator of the exhibition, and director John Landis present two very different films from their impressive body of work, the charming Hollywood homage *¡Three Amigos!* and the influential horror comedy *An American Werewolf in London*. Designer Marilyn Vance takes audiences on a trip back to the 1980s for a double feature of two of the classic teen comedies she made with writer-director John Hughes: *The Breakfast Club* and *Ferris Bueller's Day Off*.

#### ***Punch-Drunk Love***

Saturday, November 15, 2014 | 5 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or at [lacma.org](http://lacma.org). Ticket to *Punch-Drunk Live* also includes admission to *There Will Be Blood*.

2002, 97 minutes, color, widescreen, 35mm | Written and directed by Paul Thomas Anderson; with Adam Sandler, Emily Watson, Philip Seymour Hoffman, Luis Guzman, Mary Lynn Rajsakub.

Adam Sandler broke away from the youth-oriented, crowd-pleasing comedies that made him a star to take the lead in Paul Thomas Anderson's eccentric romance. Sandler plays Barry Egan, a San Fernando Valley businessman with a novelty company and severe anger issues. Barry's only joy in life is an obsessive scheme to hoard frequent flyer miles by buying massive quantities of pudding – the film's working title being *Just Desserts* – until he meets sweet Lena Leonard (Emily Watson), though their tentative romance is imperiled by a blackmailing phone-sex operator (a hilarious performance from Anderson regular Philip Seymour Hoffman). Mark Bridges, who has designed the costumes for all seven of Anderson's films, dresses Sandler in an electric blue suit that provides one of the film's most memorable visuals.

#### ***There Will Be Blood***

Saturday, November 15, 2014 | 7:30 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or purchase online at [lacma.org](http://lacma.org). Ticket to *There Will Be Blood* also includes admission to *Punch-Drunk Love*.

2007, 158 minutes, color, widescreen, 35mm | Written and directed by Paul Thomas Anderson, based on the novel *Oil!* by Sinclair Lewis; with Daniel Day-Lewis, Paul Dano, Kevin J. O'Connor, Ciaran Hinds, Dillon Freasier.

In person: costume designer Mark Bridges, in conversation with Deborah Nadoolman Landis.

Writer-director Paul Thomas Anderson loosely adapted Sinclair Lewis's novel *Oil!* for this epic about a California oil man, played by Daniel Day-Lewis in an Oscar-winning performance. Day-Lewis's Daniel Plainview is a self-made millionaire whose rise to success finds him in conflict with a conniving young preacher and his own rebellious son. The critically acclaimed character study saw Anderson moving

successfully into bold new cinematic territory, and Bridges's authentic, evocative costumes, along with tense score by Radiohead's Jonny Greenwood and Robert Elswit's Oscar-winning cinematography, helped embellish Day-Lewis's remarkable characterization across the decades of the film's story.

### ***Bullets over Broadway***

Saturday, November 22, 2014 | 5 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or at lacma.org. Ticket to *Bullets over Broadway* also includes admission to *Hannah and Her Sisters*.

1994, 98 minutes, color, 35mm | Directed by Woody Allen; written by Allen and Douglas McGrath; with Jim Broadbent, John Cusack, Harvey Fierstein, Chazz Palminteri, Mary-Louise Parker, Rob Reiner, Jennifer Tilly, Tracey Ullman, Joe Viterelli, Jack Warden, Dianne Wiest

Woody Allen received Academy Award® nominations for writing and directing this witty and gorgeously crafted theatrical comedy, which also brought costume designer Jeffrey Kurland a nomination for his authentic creations. John Cusack plays a struggling playwright in 1920s New York who must contend with a tempestuous diva (Dianne Wiest, in her second Oscar-winning performance in a Woody Allen film), the gangster-producer's untalented girlfriend, and her bodyguard (Jennifer Tilly and Chazz Palminteri, both nominated for Oscars). The A-list supporting cast includes Jim Broadbent, Harvey Fierstein, Mary-Louise Parker, Tracey Ullman, and Jack Warden, and the end result is one of Allen's most visually enchanting and laugh-out-loud funny films.

### ***Hannah and Her Sisters***

Saturday, November 22, 2014 | 7:30 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 at lacma.org. Ticket to *Hannah and Her Sisters* also includes admission to *Bullets over Broadway*.

1986, 106 minutes, color, 35mm | Written and directed by Woody Allen; with Woody Allen, Michael Caine, Mia Farrow, Carrie Fisher, Barbara Hershey, Lloyd Nolan, Maureen O'Sullivan, Daniel Stern, Max von Sydow, Dianne Wiest. In person: costume designer Jeffrey Kurland, in conversation with Deborah Nadoolman Landis

Woody Allen had one of his greatest critical successes with this ensemble comedy-drama about love, family, and infidelity among Manhattan intellectuals, which earned him his second Oscar for Best Original Screenplay. Mia Farrow, Barbara Hershey, and an Oscar-winning Dianne Wiest play daughters of an Upper West Side couple (screen vets Maureen O'Sullivan and Lloyd Nolan, in his final film role). The fates of the three sisters—housewife Farrow, bohemian Hershey, and voluble ne'er-do-well Wiest—become intertwined with those of the men in their lives: tormented painter Max von Sydow, hypochondriac television producer Woody Allen, and bottled-up accountant Michael Caine (in the first of his Oscar-winning performances). A droll snapshot of high-'80s New York life—with blink-and-you-miss-them cameos by Julia-Louis Dreyfus, John Turturro, and Lewis Black—*Hannah and Her Sisters* boasts stylish contemporary costumes by Jeffrey Kurland.

### **After Expressionism: The Versatile Edgar G. Ulmer**

The Academy presents a screening series that surveys the films of the German Expressionist production designer turned prolific director, whose career spans genres, languages (Yiddish, English, German), and styles. In conjunction with the ongoing exhibition *Haunted Screens: German Cinema in the 1920s*, a partnership between the Academy of Motion Picture Arts and Sciences and LACMA, the Academy will screen

six films directed or co-directed by Ulmer. Born in present-day Czech Republic, Ulmer made his first foray into the dramatic arts as a set designer for theater director Max Reinhardt in Berlin. Best known to American audiences for his 1935 film adaptation of *A Midsummer Night's Dream*, Reinhardt was a major influence on the look of German Expressionist cinema, from its lighting schemes to the scale of its sets. From Berlin, Ulmer moved on to Babelsberg to work with the upper echelon of German auteurs such as F. W. Murnau and Fritz Lang at UFA. He first came to Hollywood in the mid-1920s, eventually working on the set design for Murnau's English-language debut, *Sunrise*. After two more Murnau features—the diaphanous romance *City Girl* and Murnau's final film *Tabu*—Ulmer returned to Germany and codirected the proto-neorealist drama *People on Sunday*. Although the actors before the camera were nonprofessionals, some of the crew behind the camera went on to Hollywood glory, including Curt and Robert Siodmak, Billy Wilder, Fred Zinnemann, and Eugen Shüfftan. Ulmer's subsequent American filmmaking career ranged from major studio chillers such as 1934's seminal *The Black Cat*, starring Bela Lugosi and Boris Karloff, to low-budget Yiddish pictures and Poverty Row staples such as the gutsy noir *Detour*.

### ***Detour***

Friday, November 7, 2014 | 7:30 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public  
Tickets: 323 857-6010 or at [lacma.org](http://lacma.org). Ticket to *Detour* also includes admission to *The Strange Woman*.  
1945, 69 minutes, black and white, 35mm | Directed by Edgar G. Ulmer; written by Martin Goldsmith, based on his novel *Detour: An Extraordinary Tale*; with Tom Neal, Ann Savage, Claudia Drake, Edmund MacDonald, Tim Ryan, Esther Howard

Film noir fatalism at its rawest, Edgar G. Ulmer's *Detour* is a gloriously grungy pulp hallucination, in which a down-on-his-luck pianist flashes back to his time hitchhiking west. Winding up as an accessory to murder on the open road, he becomes ensnared by feral wayfarer Ann Savage—one of noir's most *fearsome* femme fatales—in a desperate cover-up. Shot over six days and released by the “poverty row” studio Producers Releasing Corporation, *Detour* may be cinema's most claustrophobic road movie. Sadly, Tom Neal, the film's male star, would have his personal life take several noirish detours—he ended up behind bars in 1965. The film's reputation, by contrast, has soared since its release. Roger Ebert hailed it as “haunting and creepy, an embodiment of the guilty soul of film noir,” and in 1992, it was selected for preservation by the Library of Congress.

### ***The Strange Woman***

Friday, November 7, 2014 | 8:50 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public  
Tickets: 323 857-6010 or at [lacma.org](http://lacma.org). Ticket to *The Strange Woman* also includes admission to *Detour*.  
1946, 101 minutes, black and white, 35mm | Directed by Edgar G. Ulmer; written by Herb Meadow, based on the novel by Ben Ames Williams; with Hedy Lamarr, George Sanders, Louis novel by Ben Ames Williams; with Hedy Lamarr, George Sanders, Louis Hayward, Gene Lockhart, Hillary Brooke, Rhys Williams

Screen siren Hedy Lamarr is a 19th-century femme fatale in this film version of the novel by Ben Ames Williams (*Leave Her to Heaven*). Lamarr plays unscrupulous Jenny Hager: daughter of the town drunk, she uses her wiles to rise from poverty to wealth and power in lawless Bangor, Maine. Timber pirates and soused sailors abound, as Lamarr turns son against father and husband against wife. With sordid echoes of the pre-Code classic *Baby Face*, Ulmer pushed the envelope of Hollywood permissiveness with this lurid adaptation, which led Cecil B. DeMille to cast Lamarr in her most famous role, that of the title temptress in his 1950 production *Samson and Delilah*.

### ***People on Sunday***

Friday, November 14, 2014 | 7:30 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or at lacma.org. Ticket to *People on Sunday* also includes admission to *The Light Ahead*.

1930, 74 minutes, black and white, DCP | Directed by Robert Siodmak and Edgar G. Ulmer; written by Billy Wilder, from reportage by Curt Siodmak; with Erwin Splettstösser, Brigitte Borchert, Wolfgang von Waltershausen, Christl Ehlers, Annie Schreyer, Kurt Gerron

Live musical accompaniment by Michael Mortilla

An early independent film blending documentary and loosely scripted fiction, *People on Sunday* can be considered a prototype for both Italian Neorealism and the French New Wave. A contemporary boy-meets-girl romance in Weimar-era Berlin, the film boasts an improbable crew of future Hollywood luminaries: co-directing with Edgar G. Ulmer is Robert Siodmak; Curt Siodmak and Billy Wilder are both credited with screenwriting; and Eugen Schüfftan heads a camera crew that includes Fred Zinnemann. This trailblazing “film without actors” is also a touching memento of Germany between the wars.

### ***The Light Ahead***

Friday, November 14, 2014 | 9 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or at lacma.org. Ticket to *The Light Ahead* also includes admission to *People on Sunday*.

1939, 94 minutes, black and white, 35mm | Directed by Harry Felt and Edgar G. Ulmer; written by Shirley Ulmer, Edgar G. Ulmer and Chaver Paver, based on short stories by Mendele Mocher Sforim; with David Opatoshu, Helen Beverley, Isidore Cashier, Rosetta Bialis, Anna Guskin, Wolf Mercur

The great tradition of the Yiddish-language theater is preserved for the screen in this bucolic shtetl romance. Veteran character actor David Opatoshu (*Exodus*, *Torn Curtain*) made his film debut as Fishke, a lame young man hopelessly in love with a blind orphan girl (Helen Beverley) in the cholera-obsessed hamlet of Glubsk. Brimming with old-world flavor, though shot in New Jersey, *The Light Ahead* is filled with members of New York's Artef and Yiddish Art Theaters. Edgar G. Ulmer not only directed the film, one of his four Yiddish-language features, but was also responsible for its “landscapes and settings.” (The dramatically tilted street lamp in one scene is a noticeably Expressionistic touch). J. Hoberman called Beverley and Opatoshu “perhaps the most beautiful couple in the history of Yiddish cinema, and their scenes have a touching erotic chemistry.”

### ***The Black Cat***

Friday, November 21, 2014 | 7:30 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or at lacma.org. Ticket to *The Black Cat* also includes admission to *Ruthless*.

1934, 70 minutes, black and white, 35mm | Directed by Edgar G. Ulmer; screenplay by Peter Ruric, story by Ulmer and Ruric, based on the short story by Edgar Allan Poe; with Boris Karloff, Bela Lugosi, David Manners, Jacqueline Wells, Egon Brecher, Harry Cording

Horror movie icons Boris Karloff and Bela Lugosi teamed up on screen for the first time in this satanic horror thriller, which bears only a loose connection to the Edgar Allan Poe classic after which it was titled. In a rare good-guy role, Lugosi plays Dr. Vitus Werdegast, who tries to save a pair of honeymooners waylaid from their Orient Express journey from the devil-worshipping, high-modernist Karloff. Combining psychologically scarred characters, a gruesome torture scene, a cat phobia, and a soupçon of necrophilia,

this low-budget chiller was the only Universal Golden Age horror film directed by Ulmer. Bathed in copious shadows and fog-laced doom, art director Charles D. Hall's dazzling German Expressionism–influenced sets are a true standout.

### ***Ruthless***

Friday, November 21, 2014 | 8:50 pm

\$3 Academy members, LACMA Film Club members, and students with valid ID | \$5 general public

Tickets: 323 857-6010 or at [lacma.org](http://lacma.org). Ticket to *Ruthless* also includes admission to *The Black Cat*.

1948, 105 minutes, black and white, 35mm | Directed by Edgar G. Ulmer; screenplay by Alvah Bessie, S. K. Lauren and Gordon Kahn, based on the novel *Prelude to Night* by Dayton Stoddart; with Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Lucille Bremer, Martha Vickers, Edith Barrett

One of Edgar G. Ulmer's most sumptuous productions, *Ruthless* is a sleek, noirish poison-pen letter to unbridled capitalism. The film is often cited as Ulmer's *Citizen Kane*, and its sophisticated flashback structure that portrays the rise of a brokenhearted tycoon has pronounced echoes of Welles's *chef d'oeuvre*. When he is introduced to a young pianist with an uncanny resemblance to his first love, multimillionaire Horace Woodruff Vendig—*Mildred Pierce*'s Zachary Scott, as debonair and dangerous as ever—is flooded with memories of his callous path to wealth. Now committed to philanthropy on behalf of generic “world peace,” Vendig has built his empire with total avarice. Originally developed by screenwriters Robert Rossen and Alvah Bessie (a few short years before Bessie became one of the Hollywood Ten, thanks to the House Un-American Activities Committee), the film's rendering of cutthroat profiteering is given a dramatic sheen by cinematographer Bert Glennon, who shot many 1930s masterpieces for Josef von Sternberg and John Ford, including *Blonde Venus*, *The Scarlet Empress*, *Stagecoach*, and *Young Mr. Lincoln*.

### **Tuesday Matinee Series**

Every Tuesday, a classic film is screened in the Bing Theater by the Academy of Motion Picture Arts and Sciences. In conjunction with the ongoing Tuesday Matinee film series, this month celebrating the work of costume designer Orry-Kelly as part of the Academy's *Hollywood Costume* exhibition.

Tickets: \$2 seniors and LACMA members; \$4 for general admission. Note: Tickets can be purchased at LACMA's on-site Ticket Offices.

### ***Baby Face***

Tuesday, November 4, 2014 | 1 pm

1933, 76 minutes, black and white, 35mm | Directed by Alfred E. Green; screenplay by Gene Markey and Kathryn Scola, story by Mark Canfield; with Barbara Stanwyck, George Brent, Donald Cook, Alphonse Ethier, Henry Kolker, Margaret Lindsay, Arthur Hohl, John Wayne

A hard-hearted beauty uses her body to climb to success in a New York bank.

### ***Jezebel***

Tuesday, November 11, 2014 | 1 pm

1938, 103 minutes, black and white, 35mm | Directed by William Wyler; screenplay by Clements Ripley, Abem Finkel and John Huston, based on the play by Owen Davis, Sr.; with Bette Davis, Henry Fonda, George Brent, Margaret Lindsay, Donald Crisp, Fay Bainter, Richard Cromwell

The scandalous behavior of a strong-willed Southern belle endangers her relationship with her fiancé.

### ***Casablanca***

Tuesday, November 18, 2014 | 1 pm

1943, 103 minutes, black and white, DCP | Directed by Michael Curtiz; written by Julius J. Epstein, Philip G. Epstein and Howard Koch, based on the play *Everybody Comes to Rick's* by Murray Burnett and Joan Allison; with Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains, Conrad Veidt, Sydney Greenstreet  
A cynical bar owner is reunited with his lost love amidst World War II intrigue in Morocco.

### ***Some Like It Hot***

Tuesday, November 25, 2014 | 1 pm

1959, 120 minutes, black and white, DCP | Directed by Billy Wilder; written by Billy Wilder and I.A.L. Diamond, suggested by a story by R. Thoren and M. Logan; with Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown

Two male musicians hide out from dangerous mobsters by joining an all-girl band.

## **OTHER PUBLIC PROGRAMS**

### **After Dark: Teen Night**

Saturday, November 8, 2014 | 7–10 pm

LACMA, Los Angeles Times Central Court

Free; reservations required. Tickets: 323 857-6010 or [lacma.org](http://lacma.org).

Note: This program is exclusively for teens. Please bring your middle or high school ID. Grades 7–12.

Hey, teens! Take part in After Dark, LACMA's teen-only bash, and enjoy a night of art and dancing under the stars to DJs from arTES High School (Arts Theater Entertainment School). Explore the art of cinema in the exhibition *Haunted Screens: German Cinema in the 1920s*. Outside the galleries, participate in artist Caitlin Lainoff's life-sized spooky shadow booth and the Echo Park Film Center Mobile's cinematic playground, where guests can dress up and step inside a projected film. Dance, make new friends in the taco line, and enter to win our silver-screen inspired photo contest! All after the museum closes to the public and only for teens!

### **About LACMA**

Since its inception in 1965, 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 over 120,000 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 pre-Columbian masterpieces 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 a million visitors annually, in addition to serving millions through digital initiatives, such as online collections, scholarly catalogues, and interactive engagement at [lacma.org](http://lacma.org). Situated in Hancock Park on over 20 acres in the heart of Los Angeles, LACMA is located between the ocean and downtown.

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

**Hours:** Monday, Tuesday, Thursday: 11 am–5 pm; Friday: 11 am–8 pm; Saturday, Sunday: 10 am–7 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 3 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

**Press Images:**

**(Left):** Talk: Samurai Life During the Edo Period, Image: Unknown artist, *Six-panel folding screen (byōbu)* (detail), mid-Edo period (1603–1868), early 18th century, Ann and Gabriel Barbier-Mueller Collection, photograph by Brad Flowers, © The Ann & Gabriel Barbier-Mueller Museum,

**(Center, Left):** Teen Night

**(Center, Right):** Pierre Huyghe in conversation with Emma Lavigne, Photo credit: Pierre Huyghe, *Untilled (Liegender Frauenakt)*, 2012. Concrete, beehive and bees. © Pierre Huyghe. Courtesy the artist; Marian Goodman Gallery, New York, Paris; Esther Schipper, Berlin. Commissioned and produced by dOCUMENTA (13) with the support of Colección CIAC AC, Mexico; Fondation Louis Vuitton pour la création, Paris; Ishikawa Collection, Okayama, Japan.

**(Right):** Film Independent at LACMA, Free Screening: *Chinese Box*, 1997, directed by Wayne Wang

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



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