

2021–2023 Exhibition Calendar

Current as of July 2021. Information is subject to change. For a listing of all exhibitions and installations, please visit www.lacma.org



Legacies of Exchange: Chinese Contemporary Art from the Yuz Foundation



Acting Out: Cabinet Cards and the Making of Modern Photography, 1870–1900



The Obama Portraits Tour

UPCOMING EXHIBITIONS***Acting Out: Cabinet Cards and the Making of Modern Photography, 1870–1900*
August 8–November 7, 2021**

Acting Out: Cabinet Cards and the Making of Modern Photography, 1870–1900 offers the first-ever in-depth examination of cabinet cards. Inexpensive and sold by the dozen, cabinet cards were America's main format for photographic portraiture through the last three decades of the nineteenth century, just prior to the introduction of the snapshot camera. Earlier, getting a photographic portrait was a formal, rare event; the new format made it commonplace. This exhibition reveals how professional photographers and their sitters across the United States introduced immediacy to studio portraiture, transforming their sessions into avenues of fun and personal expression. Sections will trace the cabinet card's evolution, from its beginnings in celebrity culture, through the marketing and advertising strategies of practitioners, to the diverse behaviors that people brought to their sittings. With Americans embracing photography as a fact of everyday life and playing with the medium's believability, cabinet cards made photography modern.

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

Itinerary: Amon Carter Museum of American Art (August 15–November 1, 2020)

Credit: This exhibition was organized by the Amon Carter Museum of American Art.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Meredith and David Kaplan, with generous annual funding from Terry and Lionel Bell, Kevin J. Chen, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, Mary and Daniel James, David Lloyd and Kimberly Steward, Kelsey Lee Offield, Mr. and Mrs. Anthony and Lee Shaw, Lenore and Richard Wayne, Marietta Wu and Thomas Yamamoto, and The Kenneth T. and Eileen L. Norris Foundation.

Ink Dreams: Selections from the Fondation INK Collection
September 19–December 12, 2021

Beyond the concrete materials of ink and paper, there is an intangible spirit uniting works of East Asian ink painting. But how does the spirit of ink translate to other mediums, global makers, and contemporary times? Comprising photography, sculpture, video—and, of course, painting—*Ink Dreams* proposes a new view of ink art for the contemporary era, one that incorporates qualities from the ink painting tradition and new adaptations of traditional subject matter, unbounded by traditional materials. *Ink Dreams* is the first presentation of work from the Fondation INK Collection, a 400-piece collection of contemporary art in the spirit of ink that was promised to LACMA in 2018. The exhibition examines the impact of ink on the global contemporary art world, and features works by artists from Asia, Europe, and North America, including Chen Haiyan, Shirazeh Houshiary, Lin Tianmiao, Hiroshi Sugimoto, Xu Bing, Yang Jiechang, and others

Curator: Susanna Ferrell, Chinese Art, LACMA

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

This exhibition is made possible through the generosity of the Fondation INK.

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The Obama Portraits Tour
November 7, 2021–January 2, 2022

From the moment of their unveiling at the Smithsonian's National Portrait Gallery in February 2018, the museum's official portraits of President Barack Obama and Mrs. Michelle Obama have become iconic. Kehinde Wiley's portrait of President Obama and Amy Sherald's portrait of the former First Lady have inspired unprecedented responses from the public. This five-city tour will travel to the Art Institute of Chicago, Brooklyn Museum, LACMA, High Art Museum, and The Museum of Fine Arts, Houston from June 2021 through May 2022 and is expected to reach millions of people who might not otherwise have an opportunity to view these remarkable paintings. In addition to the artworks themselves, the LACMA presentation of *The Obama Portraits Tour* will feature teacher workshops, curatorial tours, and a richly illustrated book. This special presentation will enhance the conversations surrounding the power of portraiture and its potential to engage communities.

Curators: Christine Y. Kim, Contemporary Art, LACMA; Liz Andrews, Director's Office, LACMA

Itinerary: Art Institute of Chicago (June 18–August 15, 2021); Brooklyn Museum (August 27–October 24, 2021); High Museum of Art (January 14–March 13, 2022); Museum of Fine Arts, Houston (March 27–May 30, 2022)

Credit: *The Obama Portraits Tour* is organized by the Smithsonian's National Portrait Gallery, Washington, D.C.


Support for the national tour has been generously provided by

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In Los Angeles:

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Principal sponsorship provided by Snapchat 

Major support provided by Janet Dreisen Rappaport, Ina Coleman, Brickson E. Diamond, Kristen Boggs Jaeger and Jeffrey Jaeger, and Jill Lawrence and Paul Koplin in honor of Martha Koplin.

Generous support provided by Kimberly A. Blackwell, Foundation for Advancement in Conservation and Tru Vue, Inc., Julie and Bennett Roberts, Roberts Projects, Lizzie and Steve Blatt, Danny First, V. Joy Simmons, MD, and Ryan Tarpley.

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Black American Portraits

November 7, 2021–April 17, 2022


To complement the presentation of *The Obama Portraits* by Kehinde Wiley and Amy Sherald on tour from the Smithsonian's National Portrait Gallery (NPG), LACMA presents *Black American Portraits*. Remembering *Two Centuries of Black American Art*, guest curated by David Driskell at LACMA 45 years ago, this exhibition reframes portraiture to center Black American subjects, sitters, and spaces. Spanning over two centuries from c. 1800 to the present day, this selection of approximately 150 works draws primarily from LACMA's permanent collection and highlights emancipation and early studio photography, scenes from the Harlem Renaissance, portraits from the Civil Rights and Black Power eras, and multiculturalism of the 1990s. *Black American Portraits* chronicles the ways in which Black Americans have used portraiture to envision themselves in their own eyes. Countering a visual culture that often demonizes Blackness and fetishizes the spectacle of Black pain, these images center love, abundance, family, community, and exuberance.

Curators: Christine Y. Kim, Contemporary Art, LACMA; Liz Andrews, Director's Office, LACMA

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

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Mixpantli: Space, Time, and the Indigenous Origins of Mexico

December 12, 2021–May 1, 2022

LACMA marks the 500th anniversary of the fall of the Aztec capital Tenochtitlan (modern-day Mexico City) with *Mixpantli: Space, Time, and the Indigenous Origins of Mexico*. This exhibition subverts the traditional narrative of conquest by centering the creative resilience of Indigenous artists, mapmakers, and storytellers who forged new futures and made their world anew through artistic practice. Nahua scribes gave the name mixpantli, or “banner of clouds,” to the first omen of the conquest, depicting this omen as both a Mexica battle standard and a Euro-Christian column enveloped in clouds. Mixpantli, then, reflects the bringing together of both Nahua and Christian worldviews, and the efforts of Indigenous peoples to reorient space and time in a new world and era. This show puts early colonial art in conversation with pre-Columbian artifacts to showcase the deeply Indigenous worldviews that shaped early Mexico. A companion exhibition to *Mixpantli: Contemporary Echoes*.

Curators: Diana Magaloni, Art of the Ancient Americas, LACMA; Alyce de Carteret, Art of the Ancient Americas, LACMA
Credit: This exhibition was organized by the Los Angeles County Museum of Art.

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Mixpantli: Contemporary Echoes

December 12, 2021–June 12, 2022

Mixpantli: Contemporary Echoes showcases the lasting impact of Indigenous creative resilience, connecting the vibrant artistic traditions of the past and the present, of Los Angeles and Mexico. This exhibition features the works of contemporary artists and mapmakers who draw on Indigenous cartographic and artistic histories to challenge dominant narratives about place and belonging. Artworks include Mariana Castillo Deball's *Vista de Ojos* (2014), a wooden pavement etched with the oldest map of Mexico City as originally illustrated by a tlacuilo (Indigenous mapmaker); a series of maps by Sandy Rodriguez, who paints with traditional pigments on amate paper to explore the intersection of social memory and contemporary politics; and an interactive map of the Indigenous communities of Los Angeles, produced by Comunidades Indígenas en Liderazgo (CIELO). A companion exhibition to *Mixpantli: Space, Time, and the Indigenous Origins of Mexico*.

Curator: Diana Magaloni, Art of the Ancient Americas, LACMA; Alyce de Carteret, Art of the Ancient Americas, LACMA
Credit: This exhibition was organized by the Los Angeles County Museum of Art.

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Barbara Kruger: Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.

March 20–July 17, 2022

Thinking of ~~You~~. I Mean ~~Me~~. I Mean You. is a major exhibition devoted to the work of Barbara Kruger, one of the most significant and visible artists of our time. Spanning four decades, this exhibition is the largest and most comprehensive presentation of Kruger's work in 20 years; it spans her single-channel videos from the 1980s to digital productions of the last two decades, and includes large-scale vinyl room wraps, multichannel video installations, and audio soundscapes throughout LACMA's campus. As an active consumer and vigilant viewer of popular culture, Kruger grapples with the accelerated ways pictures and words instantaneously flow through media. How they are simultaneously played and re-played informs her most recent video works, which are an exhibition highlight. *Thinking of ~~You~~. I Mean ~~Me~~. I Mean You.* is a visually compelling gathering of groundbreaking artwork that is resonant, courageous, and crucial.

Curator: Rebecca Morse, Photography, LACMA

Itinerary: Art Institute of Chicago (September 19, 2021–January 24, 2022); Museum of Modern Art, New York (July 18, 2022–January 2, 2023)

Credit: The exhibition was organized by the Los Angeles County Museum of Art, the Art Institute of Chicago, and the Museum of Modern Art, New York.

Presented by



Additional support is provided by the Pasadena Art Alliance.

This exhibition is part of The Hyundai Project at LACMA, a joint initiative between Hyundai Motor Company and LACMA since 2015.

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Park Dae Sung: Virtuous Ink and Contemporary Brush

July 17–December 11, 2022

Park Dae Sung was born in 1945, during the waning days of Korea's colonization by Japan. During the Korean War (1950–53), his parents were killed by Communist soldiers; since then, he found solace in painting. Self-taught, Park has spent time in China, walked the Silk Road, and searched for the meaning of hanja (Chinese characters), the aesthetic foundation of his calligraphy and paintings. *Park Dae Sung: Virtuous Ink and Contemporary Brush* spotlights the artist's large ink paintings, all revealing variations of the line found in his calligraphy. With a single brush, he portrays contemporary subjects

with calligraphic lines, effortlessly fusing the aesthetics of East and West. This intimate exhibition invites the viewer to see the brushstrokes in the composition up close. The only small painting in the exhibition is of a valued Joseon bowl, painted by brush in a hyperrealistic style, giving us a sense of Park's wide range.

Curator: Virginia Moon, Korean Art, LACMA

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

The organizers are grateful for the special support of Gana Art.

Exhibition supported in part by Samsung Foundation of Culture.

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Scandinavian Design and the United States, 1890–1980

August 21, 2022–January 22, 2023

Scandinavian Design and the United States, 1890–1980 is the first exhibition to examine the extensive design exchanges between the United States and the Nordic countries (Denmark, Finland, Iceland, Norway, and Sweden) during the 20th century. Serving as a corrective to the dominant narrative of central European émigrés shaping modern American design culture, the exhibition will present a new international story, featuring accounts of Scandinavian designers who immigrated to the United States; Americans who studied or worked in Nordic countries; the ambitious campaigns to market and export Scandinavian design to American consumers; and the American and Nordic figures who championed sustainable and accessible design practice. Many of the issues considered in the exhibition remain relevant today, including the contributions of immigrants to their adopted societies, the importance of international exchange, critical analysis of cultural myths, and concern about environmental sustainability and accessibility.

Curators: Bobbye Tigerman, Decorative Arts and Design, LACMA; Monica Obniski, 20th- and 21st-Century Design, Milwaukee Art Museum

Itinerary: Stockholm Nationalmuseum (September 30, 2021–January 16, 2022); Nasjonalmuseet Oslo (March 17–July 10, 2022); Milwaukee Art Museum (March–August 2023)

Credit: This exhibition is co-organized by the Los Angeles County Museum of Art and the Milwaukee Art Museum.

The exhibition and international tour are made possible through support from the Terra Foundation for American Art. Major support is provided by the Henry Luce Foundation.



Generous support is provided by Nordic Culture Point. Additional support is provided by the Barbro Osher Pro Suecia Foundation and the Nordic Culture Fund. This project is supported in part by the National Endowment for the Arts.



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Objects of Desire: Photography and the Language of Advertising
September 4–December 18, 2022

Objects of Desire: Photography and the Language of Advertising traces the artistic manipulation of advertising, the most powerful, mainstream visual language. Since the 1970s, creative innovations led to dramatic shifts in the possibilities for photography as artistic expression, as photo-based artists reworked advertising strategies to challenge the increased commodification of daily life, and later to appropriate the command these images have over the viewer/consumer. By exploiting advertising's visual vocabulary and adopting its sites and formats, and through re-photography, appropriation, and simulation, artists create a shared photographic language that puts the onus on the viewer to determine what exactly these pictures are asking of us. Participating artists include Adbusters, Lucas Blalock, Victor Burgin, Jo Ann Callis, Sarah Charlesworth, Sara Cwynar, Victoria Fu, Sanja Iveković, Elad Lassry, Roe Ethridge, Robert Heinecken, Barbara Kruger, Carter Mull, Pat O'Neil, Kim Schoen, Sandy Skoglund, Mitchell Syrop, and Hank Willis Thomas, among others.

Curator: Rebecca Morse, Photography, LACMA

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

Generous support is provided by Contemporary Collectors Orange County.

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The Space Between: The Modern in Korean Art
Fall 2022

A groundbreaking show that is the first of its kind in the West, *The Space Between: The Modern in Korean Art* covers the years 1897 to 1965, loosely organized chronologically, stylistically, and conceptually. The second of three major Korean art exhibitions of Hyundai Motor's Korean Art Scholarship initiative, *The Space Between* spans the arc of European-influenced art via Japan in the Korean Empire (1897–1910) and colonial period (1910–45), explores American influences absorbed throughout the Korean War (1950–53), and provides a glimpse into the beginning of the contemporary. Featuring approximately 140 works that reflect the influx of foreign-introduced new media, including oils, photography, and sculpture, the exhibition is organized into five categories: “The Modern Encounter,” “The Modern Response,” “The Pageantry of *Sinyeoseong* (New Woman),” “The Modern Momentum,” and “Evolving into the Contemporary.”

Curators: Virginia Moon, Korean Art, LACMA

Credit: This exhibition was organized by the Los Angeles County Museum of Art with the National Museum of Modern and Contemporary Art, Korea.

Presented by



This exhibition is part of The Hyundai Project: Korean Art Scholarship Initiative at LACMA, a global exploration of traditional and contemporary Korean art through research, publications, and exhibitions.

Exhibition research and publication supported in part by Samsung Foundation of Culture.

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Sam Francis and Japan: Emptiness Overflowing **Spring 2023**

In the work of American artist Sam Francis (1923–1994), Western and Eastern aesthetics engage in a profound intercultural dialogue. Francis first traveled to Japan in 1957, developing a lifelong affinity for Japanese art and culture that influenced his work. His expressive handling of negative space shared pictorial and philosophic affinities with aspects of East Asian aesthetics, particularly the Japanese concept of “ma,” the dynamic between form and non-form. With over 60 works from LACMA’s collection and key lenders, this is the first exhibition to explore the artist’s work in relation to “ma” and other aspects of Japanese aesthetics. It will include works by Francis in the company of historic Japanese works to illustrate stylistic priorities shared by both. Also on view are works of contemporary Japanese artists (many associated with Gutai and Mono-Ha) whom Francis knew from his extensive time in Japan in the 1960s and ’70s.

Curators: Hollis Goodall, Japanese Art, LACMA and Leslie Jones, Prints and Drawings, LACMA with Richard Speer

Credit: This exhibition was organized by the Los Angeles County Museum of Art in association with the Sam Francis Foundation.

Bank of America is the presenting sponsor of *Sam Francis and Japan: Emptiness Overflowing*.



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ON-VIEW

Cauleen Smith: Stars in My Pocket and the Rent Is Due

July 10–September 25, 2021

Charles White Elementary School Gallery | 2401 Wilshire Boulevard, Los Angeles, CA 90057

Cauleen Smith works in the spirit of African American science fiction novelist Samuel R. Delany and other speculative writers, who use imaginations of the future to engage with conflicts and challenges of the present. The exhibition title is a variation on Delany's *Stars in My Pocket Like Grains of Sand* (1984). From the end of 2020 into 2021, Smith conducted virtual visits with Charles White Elementary School classes, inviting students to make videos and dioramas depicting a world they wanted to live in. "They wanted space. They wanted fresh air and lots of water and animals. Stars and moons and bright sunshine. But mainly space. (And dinosaurs)." Inspired by their resilience and imagination during a pandemic, Smith incorporated elements from their videos into a new installation and created embellished banners that reference astronomy, migration, and movement. In conjunction with *Cauleen Smith: Give It or Leave It* at LACMA.

Curator: Rita Gonzalez, Contemporary Art, LACMA

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

Support is provided by the Pasadena Art Alliance.

Exhibitions and education programs at the Charles White Elementary School Gallery are made possible through the Anna H. Bing Children's Art Endowment Fund. Additional support is provided by The Winnick Family Foundation.

Legacies of Exchange: Chinese Contemporary Art from the Yuz Foundation

July 4, 2021–March 13, 2022

Featuring Ai Weiwei, Huang Yong Ping, Wang Guangyi, Xu Bing, and more, *Legacies of Exchange: Chinese Contemporary Art from the Yuz Foundation* brings together works of Chinese contemporary art created in response to international trade, political conflict, and global artistic exchange. Pulled from the Yuz Museum's esteemed collection of contemporary art, *Legacies of Exchange* spotlights encounters, exchanges, and collisions between China and the West. This exhibition is part of LACMA's ongoing partnership with the Yuz Museum in Shanghai, China, a joint effort to create collaborative exhibitions and to provide both museums with greater access to a more diverse collection of artworks.

Curator: Susanna Ferrell, Chinese Art, LACMA

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

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EAST WEST BANK

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Lenore and Richard Wayne, Marietta Wu and Thomas Yamamoto, and The Kenneth T. and Eileen L. Norris Foundation.

Modern Art Collection

June 13, 2021–Ongoing

LACMA's Modern art collection, which primarily features European and American art from 1900 to the 1960s, returns to public view with examples of work from the museum's American, Decorative Arts and Design, and Latin American art holdings. As in the past, several galleries are dedicated to the Janice and Henri Lazarof Collection—including concentrations of work by Pablo Picasso and Alberto Giacometti—and others are devoted to the museum's renowned German Expressionist holdings of paintings, sculpture, and works on paper. The installation presents Michael McMillen's immersive environment *Central Meridian (The Garage)* (1981), and recent acquisitions by Josef Albers, Judy Chicago, Theo van Doesburg, Maren Hassinger, Jacob Lawrence, Anne Truitt, and others are displayed for the first time. The Modern art galleries have been redesigned in collaboration with Gehry Partners, LLP, and include new interpretive texts, a series of thematic audio tours, and an installation soundtrack.

Curator: Stephanie Barron, Modern Art, LACMA

Vera Lutter: Museum in the Camera

April 1–September 12, 2021

From February 2017 to January 2019, New York-based artist Vera Lutter was invited by LACMA to work in residence at the museum, creating a new body of work examining the campus architecture, galleries, and collection holdings. *Vera Lutter: Museum in the Camera* features the compelling photographs made during her two-year residency. Lutter uses one of the oldest optical technologies still in use, that of the camera obscura. Before the invention of photography, it was known that if light traveled through a tiny hole into a darkened room, an image of the external world (off which the light rays had reflected) would re-form upside down on a wall opposite the tiny opening. By building room-sized cameras and placing unexposed photo paper across from a pinhole opening, Lutter has adopted the camera obscura as her singular working method, resulting in photographs with an ethereal, otherworldly beauty.

Curator: Jennifer King, Contemporary Art, LACMA

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

Support is provided by Sharyn and Bruce Charnas and Chara Schreyer and Gordon Freund.

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Vera Lutter's residency at LACMA was supported by Sotheby's.

Yoshitomo Nara

April 1, 2021–January 2, 2022

Yoshitomo Nara is among the most beloved Japanese artists of his generation. His widely recognizable portraits of menacing figures reflect the artist's raw encounters with his inner self. A peripatetic traveler, Nara's oeuvre takes inspiration from a wide range of resources—memories of his childhood, music, literature, studying and living in Germany (1988–2000), exploring his roots in Japan, Sakhalin, and Asia, and modern art from Europe and Japan. Spanning over 30 years from 1987 to 2020, *Yoshitomo Nara* views the artist's work through the lens of his longtime passion—music. Featuring album covers Nara began collecting as an adolescent, paintings, drawings, sculpture, ceramics, an installation that recreates his drawing studio, and never-before-exhibited idea sketches that reflect the artist's empathic eye, this exhibition shines a light on Nara's conceptual process. One of the main highlights will be *Miss Forest*, a 26-foot outdoor painted bronze sculpture that will grace Wilshire Boulevard.

Curator: Mika Yoshitake, Guest curator

Itinerary: Yuz Museum, Shanghai (Fall 2021)

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

Principal sponsorship is provided by



Major support is provided by Mr. Zoltan and Mrs. Tamara Varga, London; Andrew Xue, Singapore; Blum & Poe; and Pace Gallery.

Generous support is provided by Rochelle and Irving Azoff, Andre Sakhai, Sally and Ralph Tawil, and The Japan Foundation.

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

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View From Here: Recent Acquisitions

April 1–September 12, 2021

View From Here: Recent Acquisitions presents a selection of 16 works newly acquired by LACMA and on view for the first time. Featuring works by Huguette Caland, Christina Fernandez, EJ Hill, Calida Rawles, Lynette Yiadom-Boakye, and more, this exhibition explores themes of interiority and vastness, isolation and collectivity, stasis and movement and find resonance in our current cultural moment. Representing a range of generational and global perspectives, these artworks are critical additions to LACMA's collection. Together, they underscore the importance of bringing multiplicity to bear on art history and art institutions. The exhibition is the first in a series of presentations of recent

acquisitions that will highlight the important emphasis LACMA has placed on addressing equity and inclusion in the museum's collecting practices over the past decade.

Curator: Rita Gonzalez, Contemporary Art, LACMA

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

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Cauleen Smith: Give It or Leave It

April 1–October 31, 2021

Cauleen Smith is a Los Angeles-based interdisciplinary artist whose work reflects upon the everyday possibilities of the imagination. Smith roots her work firmly within the discourse of mid-20th-century experimental film. A traveling solo exhibition of film, video, and installation, *Give It or Leave It* features a series of experimental portraits of different sites related to spirituality, creativity, and utopianism. Much of the research conducted for Smith's film projects has taken place in California, on location at Alice Coltrane's ashram, The Vedantic Center, and in history through a restaging of a photograph of nine dapper black men taken in 1966 at the Watts Towers by Bill Ray. Additional archival research delves into the 19th-century black spiritualist Rebecca Cox Jackson, who was the Eldress of the first black Shaker community in Philadelphia. These separate and unrelated universes coalesce into an emotional cosmos in *Give It or Leave It*.

Curator: Rita Gonzalez, Contemporary, LACMA

Credit: This exhibition is organized by the Institute of Contemporary Art, University of Pennsylvania.

Support is provided by the Pasadena Art Alliance.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by Meredith and David Kaplan, with generous annual funding from Terry and Lionel Bell, Kevin J. Chen, Louise and Brad Edgerton, Edgerton Foundation, Emily and Teddy Greenspan, Marilyn B. and Calvin B. Gross, Mary and Daniel James, David Lloyd and Kimberly Steward, Kelsey Lee Offield, Mr. and Mrs. Anthony and Lee Shaw, Lenore and Richard Wayne, Marietta Wu and Thomas Yamamoto, and The Kenneth T. and Eileen L. Norris Foundation.

NOT I: Throwing Voices (1500 BCE–2020 CE)

April 1–July 25, 2021

Ventriloquism relies on the confusion between sight and hearing, puppeteer and puppet, silence and speech. Issues of agency, authorship, and objecthood are at the core of even the most conventional ventriloquist sketch: Where is the voice coming from? How is that voice split into many bodies? Who is speaking on behalf of whom? Using this popular form of entertainment as a departing point, the exhibition allows for dialogues across LACMA's collections, focusing on the misdirection of voice, silence, and sounds.

Ventriloquism—objects forced to speak on behalf of an entire culture, age, or region—resonates within the history and logic of institutions devoted to the dissemination of knowledge such as libraries and museums. Favoring conversations among objects over

singular masterpieces, *NOT I* includes a special project by Meriç Algün in collaboration with the Los Angeles Public Library, as well as commissions by Raven Chacon, Patricia Fernández, and Puppies Puppies.

Curator: José Luis Blondet, Contemporary Art, LACMA

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

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Do Ho Suh: 348 West 22nd Street

November 10, 2019–September 26, 2021

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

Curator: Meghan Doherty, Contemporary Art, LACMA

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

LACMA: ON THE ROAD

Julie Mehretu

Venue: High Museum of Art, Atlanta (October 24, 2020–January 31, 2021); Whitney Museum of American Art, New York (March 19–August 8, 2021); Walker Art Center, Minneapolis, MN (October 16, 2021–March 6, 2022)

Co-organized by the Los Angeles County Museum of Art and The Whitney Museum of American Art, *Julie Mehretu* is a mid-career survey that will unite 35 paintings with nearly 40 works on paper dating from 1996 to the present by Julie Mehretu (b. 1970, Addis Ababa, Ethiopia). The first-ever comprehensive retrospective of Mehretu's career, it covers over two decades of her examination of history, colonialism, capitalism, geopolitics, war, global uprising, diaspora, and displacement through the artistic strategies of abstraction, architecture, landscape, movement, and, most recently,

figuration. Mehretu's play with scale, as evident in her intimate drawings and large canvases and complex techniques in printmaking, will be explored in depth. Mehretu received her MFA from the Rhode Island School of Design, and among many awards and honors is the recipient of a MacArthur Foundation "Genius Grant" (2005) and a U.S. State Department National Medal of Arts (2015).

Curators: Christine Y. Kim, Contemporary Art, LACMA with Rujeko Hockley, Whitney Museum of American Art

Credit: This exhibition was organized by the Los Angeles County Museum of Art and the Whitney Museum of American Art, New York.

Major support is provided by



This exhibition is sponsored by Max Mara and Phillips.

Generous support is provided by The Andy Warhol Foundation for the Visual Arts, carlier | gebauer, Marian Goodman Gallery, and White Cube. Additional support is provided by Visionary Women.

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Betye Saar: Call and Response

Venue: Morgan Library & Museum, New York (September 12, 2020–January 31, 2021); Mississippi Museum of Art (Spring 2021); Nasher Sculpture Center, Dallas, TX (Fall 2021)

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

Curator: Carol S. Eliel, Modern Art, LACMA

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

This exhibition is made possible in part by The Claire Falkenstein Foundation, the Pasadena Art Alliance, Fundación Almine y Bernard Ruiz-Picasso para el Arte, and Roberts Projects, Los Angeles.

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About LACMA

Located on the Pacific Rim, LACMA is the largest art museum in the western United States, with a collection of more than 142,000 objects that illuminate 6,000 years of artistic expression across the globe. Committed to showcasing a multitude of art histories, LACMA exhibits and interprets works of art from new and unexpected points of view that are informed by the region's rich cultural heritage and diverse population. LACMA's spirit of experimentation is reflected in its work with artists, technologists, and thought leaders as well as in its regional, national, and global partnerships to share collections and programs, create pioneering initiatives, and engage new audiences.

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

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(Left) Zhou Tiehai, *Venus and Cupid*, 2006, YUZ Foundation Limited, © Zhou Tiehai, photo courtesy of the artist; (Center) Benjamin J. Falk, New York, NY, *Helena Luy*, 1880s, Amon Carter Museum of American Art, Fort Worth, Texas, P2016.120, photo courtesy of the Amon Carter Museum of American Art; (Right) *Barack Obama* by Kehinde Wiley, 2018, oil on canvas, National Portrait Gallery, Smithsonian Institution, © 2018 Kehinde Wiley; *Michelle LaVaughn Robinson Obama* by Amy Sherald, 2018, oil on linen, National Portrait Gallery, Smithsonian Institution. The National Portrait Gallery is grateful to the generous donors who made these commissions possible and proudly recognizes them at npg.si.edu/obamaportraitstour